

# Durham E-Theses

---

## *Music composition*

Philip Cashian

### How to cite:

---

Cashian, Philip (1996) Music composition. Doctoral thesis, Durham University.

### Use policy

---

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a <https://etheses.durham.ac.uk/id/eprint/10284/> is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

**Philip Cashian**

***String Quartet No.1***



*Commissioned by the Bingham Quartet with  
funds provided by an Arts Council Dio Award.*

*First performance given by the Bingham Quartet in  
the Wigmore Hall, 30 June 1988. First performance  
of the revised version given by Melissa Kleibart, Susanne  
Ebner, Jenny Douglass and Darrett Adkins on 12 August  
1990 in the Theatre Concert Hall, Tanglewood.*

duration c. 13 mins.

A CD recording of this work is available on NMC 006.

# String quartet No.1

Philip Cashari

$\text{♩} = c.66$  Calmo e molto delicato

sul tasto

1  
2  
violin  
viola  
cello

*pp*  
*pp*  
*pp*  
*pp* sempre (make changes of bow as imperceptible as poss.)

5  
6  
7  
8

*pp*  
*pp*  
*pp*  
*pp*

*p*  
*p*  
*p*  
*p*

9  
10  
11  
12

*p* sempre  
*p* sempre  
*p* sempre  
*p* sempre

arco

(A)

11. *mp* *p sempre* *pizz* *arco* *mp p sub.*

15. *mp* *p sempre* *pizz* *mp p sub.*

19. *mf* *p sempre* *arco* *pizz* *mf p sub.*

Ⓑ

*poco accel.*

22

Musical score for measures 22-25. The score is written for piano, violin, and cello. The piano part has a complex rhythmic pattern with many sixteenth notes. The violin part has a melodic line with some pizzicato. The cello part has a sustained harmonic. Dynamics include piano (p), mezzo-forte (mf), and molto.

(\* This harmonic sounds two octaves and a major third above the open string)

*♩ = c. 72 sempre urgente*

26.

Musical score for measures 26-29. The score is written for piano, violin, and cello. The piano part has a complex rhythmic pattern with many sixteenth notes. The violin part has a melodic line with some staccato. The cello part has a sustained harmonic. Dynamics include piano (p) and sfz.

30.

Musical score for measures 30-33. The score is written for piano, violin, and cello. The piano part has a complex rhythmic pattern with many sixteenth notes. The violin part has a melodic line with some staccato. The cello part has a sustained harmonic. Dynamics include piano (p) and sfz.

34.

36. (C)

42.



54.

Musical score for measures 54-55. The score consists of four staves. The top two staves are grand staves (treble and bass clef) with complex rhythmic patterns. The bottom two staves are smaller staves with a more sparse accompaniment. Dynamic markings include "molto" and "senza sord.".

(E)

56.

Musical score for measures 56-59. The score consists of four staves. The music is in 4/4 time. The score is heavily annotated with performance instructions such as "pizz" (pizzicato), "arco" (arco), and "ppsub." (pianissimo subitissimo). The rhythmic patterns are dense and intricate.

60.

Musical score for measures 60-63. The score consists of four staves. The music is in 4/4 time. The score includes performance instructions like "pizz", "arco", "ppsub.", and "arco espress. e legato". The notation is very detailed with many slurs and accents.

64.

68.

**F**

71.

74.

mp p subf

(5)

76.

p mp mf mp mf

arco

(5)

79.

mp mf mp mf mp mp

9

83.

sul pont.

Musical score for measures 83-86. It consists of four staves. The first staff is marked *mp*. The second and third staves have *mf* markings. The fourth staff has *mp* markings. The notation includes many sixteenth notes and slurs. The word "sul pont." is written above the first, second, and fourth staves. There are also some handwritten annotations like "4" and "3" near the staves.

67.

norm.

Musical score for measures 67-70. It consists of four staves. The first three staves are marked *norm.*. The fourth staff has *norm.* markings. The notation includes many trills, some marked with asterisks (\*). There are dynamic markings like *sfz* and *fmp*. There are also some handwritten annotations like "5" and "8" near the staves.

(\* all semitone trills) (+ commas placed for articulation)

H

90.

sempre stacc.

Musical score for measures 90-93. It consists of four staves. The first three staves have *mp sub. sfz* markings. The fourth staff has *mp sub. sfz* markings. The notation includes many trills, slurs, and accents. The word "sempre stacc." is written above the second and third staves. There are also some handwritten annotations like "fizz." and "mf" near the staves.

94.

Mf

con tutta forza

Mf

arco

ff

96.

ff

ff

ff

ff

2

4

I

99.

ff

ff

ff

ff

L

poco accelerando . . . poco più movimento (♩ = c. 78)

103. *sultasto sempre stacc.*

5 5 5 5 5 5

*pizz.*

*MF sempre*

107. *ord. sultasto (stacc.)*

*ord. sultasto (stacc.)*

*fsub. psub.*

111. *ord. sultasto stacc.*

*ord. sultasto stacc.*

*sempre*

*SLOW GLISSANDO*

*sfz (mf)*

*ord. sultasto stacc.*

*sempre*

*(mf)*

114.

Musical score for measures 114-116. The score is written for piano, violin, and cello. The piano part features a *SLOW GLISSANDO* marking. The violin and cello parts contain triplet markings and slurs. The key signature has one sharp (F#).

117.

Musical score for measures 117-119. The score is written for piano, violin, and cello. The piano part has a *mf* marking. The violin and cello parts contain triplet markings and slurs. The key signature has one sharp (F#).

120.

Musical score for measures 120-122. The score is written for piano, violin, and cello. The piano part has a *mf* marking and the instruction *sombre espress. e legato*. The violin and cello parts contain triplet markings and slurs. The key signature has one sharp (F#).

(K)

sempre espress. e legato  $\rightarrow$  ord.

123.

Musical score for system 123, consisting of four staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf*, *f*, and *mfsub.*. There are also some handwritten annotations like "3" and "sfz".

127.

Musical score for system 127, consisting of four staves. The notation includes slurs, dynamic markings such as *mf*, *mp*, and *p*, and the word "sonore" written above the notes. There are also some handwritten annotations like "sempre" and "3".

131.

Musical score for system 131, consisting of four staves. The notation includes slurs, dynamic markings such as *mp*, *mf*, and *f*, and some handwritten annotations like "3" and "3:2".

135. *pizz.* *5:3* *5:3* *5:3* *5:3*

*pizz.* *arco* *arco*

*sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*

136. *5:3* *5:3* *5:3* *5:3*

*mf* *mf* *mf* *mf*

140. *arco* *arco*

*mf* *mpsub.* *subp* *subp* *sf* *mf* *p*

2  
4

143.

Handwritten musical score for measures 143-145. The score is written on a grand staff (treble and bass clefs). It features complex rhythmic patterns, including triplets and slurs. Dynamic markings include *p*, *f*, *mf*, and *mp*. Measure numbers 2, 4, and 3 are written above the staves.

146.

Handwritten musical score for measures 146-150. The score is written on a grand staff. A circled 'M' is placed above the first measure. The music includes triplets, slurs, and dynamic markings such as *sfz*, *f*, and *mf*. A large number '58' is written on the right side of the page.

149.

Handwritten musical score for measures 149-150. The score is written on a grand staff. It features triplets, slurs, and dynamic markings such as *f* and *mf*.

Handwritten musical score for measures 153-154. The system includes a grand staff with piano and bass clefs. Measure 153 features a complex rhythmic pattern with triplets and dynamic markings such as *mf* and *mp*. Measure 154 continues the pattern with similar dynamics and includes a circled 'v' above the staff. A large number '3' is written on the right side of the system.

Handwritten musical score for measures 157-160. The system includes a grand staff with piano and bass clefs. Measure 157 starts with a dynamic marking of *mf* and includes a circled '3'. Measures 158-160 show a progression of dynamics including *mp*, *sfzmp*, and *f*. The notation is dense with triplets and slurs. A circled 'N' is present above the staff in measure 159.

Handwritten musical score for measures 161-162. The system includes a grand staff with piano and bass clefs. Measure 161 features a dynamic marking of *sfzmp* and a circled '3'. Measure 162 includes a circled 'N' above the staff and a circled '(2)' below the staff. The notation is highly detailed with many slurs and dynamic markings like *mf* and *f*.



173.

Handwritten musical score for measures 173-176. The score consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is characterized by dense chordal textures and melodic lines. Dynamics include *(ff)*, *(dim...)*, and *(f)*. Fingerings and slurs are clearly marked throughout the passage.

177.

Handwritten musical score for measures 177-180. The score consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is characterized by dense chordal textures and melodic lines. Dynamics include *(mf)*, *(dim.)*, and *(mp)*. Fingerings and slurs are clearly marked throughout the passage.

**P**

181.

Handwritten musical score for measures 181-184. The score consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is characterized by dense chordal textures and melodic lines. Dynamics include *(dim.)* and *p*. A circled **P** is above the first staff. A circled **6/4** is on the right. A circled **arco** is above the bass line. A circled **p sempre** is below the bass line. A circled **(changes of bow as imperceptible as poss.)** is below the bass line.

$\downarrow = c.66$  Calmo...

186.

Musical score for measures 186-188. The score is written for a string quartet with four staves. The first staff (Violin I) has a dynamic marking of *mp sempre*. The second staff (Violin II) has a dynamic marking of *mp* and a performance instruction *arco, con sord. espress.*. The third staff (Viola) has dynamic markings *mp* and *p*. The fourth staff (Cello/Double Bass) has dynamic markings *p* and *mp*. The music features a mix of eighth and sixteenth notes with accents and slurs.

189.

Musical score for measures 189-192. The score is written for a string quartet with four staves. The first staff (Violin I) has a dynamic marking of *mp*. The second staff (Violin II) has dynamic markings *mp* and *p*. The third staff (Viola) has dynamic markings *p* and *mf*. The fourth staff (Cello/Double Bass) has dynamic markings *p* and *mf*. The music includes triplets and slurs.

Q

103.

Musical score for measures 103-106. The score is written for a string quartet with four staves. The first staff (Violin I) has a dynamic marking of *p* and a performance instruction *arco*. The second staff (Violin II) has a dynamic marking of *p* and a performance instruction *arco, sul tasto*. The third staff (Viola) has a dynamic marking of *mf* and a performance instruction *pizz.*. The fourth staff (Cello/Double Bass) has a dynamic marking of *p* and a performance instruction *arco, con sord.*. The music features a mix of eighth and sixteenth notes with slurs and accents.

195.

Musical score for exercise 195, consisting of three staves. The top staff is in treble clef with a 6/8 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. Dynamics include *p*, *mp*, and *mf*. The instruction "con sord." is written above the top staff in the third measure. The piece concludes with a double bar line and a 4-measure rest.

Ⓜ

Musical score for exercise 198, consisting of three staves. The top staff is in treble clef with a 2/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. Dynamics include *p* and *mf*. The instruction "con sord." is written above the top staff. The piece concludes with a double bar line and a 6-measure rest.

201.

Musical score for exercise 201, consisting of three staves. The top staff is in treble clef with a 2/4 time signature. The middle staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. Dynamics include *p* and *mf*. The instruction "con sord." is written above the top staff. The piece concludes with a double bar line and a 6-measure rest.

←  $\frac{3}{7}$  = ♩ → = c.78 poco più mosso

204.

(V)

Violin I:  $p$ ,  $mf$ ,  $p$ ,  $mf$ ,  $p$

Violin II:  $p$ ,  $mf$ ,  $p$ ,  $mf$ ,  $p$

Viola:  $p$ ,  $mf$ ,  $p$ ,  $mf$ ,  $p$

Cello/Double Bass:  $p$ ,  $mf$ ,  $p$ ,  $mf$ ,  $p$

Performance instructions: *pizzicello*, *sempre stacc.*, *pass!*

207.

⑤

Violin I:  $pp$  sempre,  $mp$ ,  $pp$

Violin II:  $mp$ ,  $pp$

Viola:  $mp$ ,  $pp$

Cello/Double Bass:  $mp$ ,  $pp$

Performance instructions: *pizzicello*, *sempre stacc.*

209.

Violin I:  $pp$ ,  $p$ ,  $p$

Violin II:  $p$ ,  $p$

Viola:  $p$ ,  $p$

Cello/Double Bass:  $p$ ,  $p$

Performance instructions: *pizzicello*, *sempre stacc.*

(T)

ord.

sempre stacc.

211.

Musical score for measures 211-213. The score consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp. The third staff is in bass clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The music is in 4/4 time. Dynamics include *mp*, *ord.*, *mpsub.*, *ord.*, *mp*, *ord.*, and *mp*. Performance instructions include *sempre stacc.*, *p*, and *(p)*.

214.

senza sord.

sempre stacc.

senza sord.

senza sord.

senza sord.

*mp*

Musical score for measures 214-215. The score consists of four staves. The first staff is in treble clef with a key signature of one sharp. The second staff is in treble clef with a key signature of one sharp. The third staff is in bass clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The music is in 4/4 time. Performance instructions include *senza sord.*, *sempre stacc.*, and *mp*.

216.

*mp*

*(p)*

*mp*

Musical score for measures 216-217. The score consists of four staves. The first staff is in treble clef with a key signature of one sharp. The second staff is in treble clef with a key signature of one sharp. The third staff is in bass clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The music is in 4/4 time. Dynamics include *mp* and *(p)*.

218.

Handwritten musical score for measures 218-219. The score is written on four staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff has a treble clef and a key signature of two sharps (F#, C#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). Dynamics include *mp*, *p*, and *psub*. A large bracket on the left groups the staves. A circled 'U' is written above the second staff.

2  
4

220.

Handwritten musical score for measures 220-222. The score is written on four staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff has a treble clef and a key signature of two sharps (F#, C#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). Dynamics include *mp*, *p*, *mfsub*, and *psub*. Performance instructions include *sempre stacc.*, *pasticello sempre stacc.*, and *sempre stacc.*. A circled 'U' is written above the first staff.

4  
4

223.

Handwritten musical score for measures 223-225. The score is written on four staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The second staff has a treble clef and a key signature of two sharps (F#, C#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). Dynamics include *mf*, *p*, and *sfzmf*. Performance instructions include *ordinario*, *pasticello*, and *subordinario*.



233. *ord. sub.* *sempre stacc.* *ponticello*

*sup. ponticello* *ord. sub.* *subordinario* *sfz* *mf* *ffsub.* *sub. sfz*

*ord. sub.* *sempre stacc.* *ponticello* *subordinario* *sfz* *mf* *ffsub.* *sub. sfz*

*ord. sub.* *sempre stacc.* *ponticello* *subordinario* *sfz* *mf* *ffsub.* *sub. sfz*

*ord. sub.* *sempre stacc.* *ponticello* *subordinario* *sfz* *mf* *ffsub.* *sub. sfz*

*ffsub.*

236. *sub. ordinario* *ponticello* *ordinario* *subordinario* *ordinario*

*sub. ordinario* *ponticello* *ordinario* *subordinario* *ordinario* *sfz* *mf* *ffsub.* *sub. sfz*

*ordinario* *sub. ordinario* *ordinario* *subordinario* *ordinario* *sfz* *mf* *ffsub.* *sub. sfz*

*ordinario* *sub. ordinario* *ordinario* *subordinario* *ordinario* *sfz* *mf* *ffsub.* *sub. sfz*

*ordinario* *sub. ordinario* *ordinario* *subordinario* *ordinario* *sfz* *mf* *ffsub.* *sub. sfz*

239. *ord. sub.* *ponticello* *ordinario* *subordinario* *ordinario*

*ord. sub.* *ponticello* *ordinario* *subordinario* *ordinario* *sfz* *mf* *ffsub.* *sub. sfz*

*ord. sub.* *ponticello* *ordinario* *subordinario* *ordinario* *sfz* *mf* *ffsub.* *sub. sfz*

*ord. sub.* *ponticello* *ordinario* *subordinario* *ordinario* *sfz* *mf* *ffsub.* *sub. sfz*

*ord. sub.* *ponticello* *ordinario* *subordinario* *ordinario* *sfz* *mf* *ffsub.* *sub. sfz*

241.

*pizz.* *arco* *pizz.*  
*ponticello* *ord.* *ponticello* *ordinario* *pizz.* *arco* *pizz.*  
*sub. sfz* *ponticello* *pizz.* *arco* *pizz.*  
*pizz.* *arco* *pizz.*

⊗ *con molto energia*

243. (*pizz.*)

*arco* *sempre stacc.*  
*arco* *sempre stacc.*  
*(pizz) sempre p*

5  
16

249.

*arco* *mf*  
*(b)* *mf*  
*(b)* *mf*  
*arco* *mf*



264.

Handwritten musical score for four staves. The score includes dynamic markings such as *sfz*, *mp*, *mf*, and *pp*. It features a melodic line with a slur and the word "niente" above it, and a bass line with a slur and "lunga pausa" above it. The notation includes various accidentals and articulation marks.

Philip Cashian  
London 12-2-89

(revised March '89)

Ten empty musical staves for notation.

**Philip Cashian**

*Nightmaze*

*for orchestra*



## *Instrumentation*

3 flutes (3 = picc./1 = alto)

3 oboes (3 = C Ang.)

3 clarinets (3 = bass)

3 bassoons

4 horns

4 trumpets

3 trombones

tuba

*( The brass should be split into 2 antiphonal groups. )*

4 percussion (1 = Bass Dr/Tub.Bells/Toms/Whip/Vibes

2 = Marimba/Toms/Tenor Dr/Glass Chimes/Crotales/

Hi-hat/3 = Hi-hat/Maracas/Susp.cym/Glock/Glass Chimes/

Chimes/Tamtams/4 = Bass Dr/Tamtams/Mark Tree/

Vibes/Marimba

Timpani

Harp

Strings (16/14/12/10/8 )

SCORE in C

( duration c. 15 minutes )

*Commissioned by the BBC for the BBC National Orchestra of Wales 1991 tour of Japan.  
First performance conducted by Tadaaki Otaka in the Symphony Hall, Osaka, 11/5/91.*

*Awarded the Britten Prize in 1991.*

# NIGHTMAZE

Philip Cashian

↓ c. 4/8 deriel. → [v. 36] sub. ↓ 4/8 deriel. → [dr. 36] sub. ↓ 4/8

Car. Ang. [v. 36] *estress.* *mp* *pp*

1. Trb. Bells *supic p*

2. Perc. *maracas* *susp. cym.* *[v. 36]* *mp* *pp*

3. Bass Drum *mp* *pp*

4. Tom-tom *p*

Timpani *damped* *sim.*

Hrp. *supic f* *bill*

(\* sup. cym. slurs and maraca twists should always get faster/sharper with *crescendo/ritardando*.)

6. Alt. Fl. *pp* *mp* *pp*

ob. 1 *pp* *mp* *pp*

Ang. *pp* *mp* *pp*

1. Perc. *mp* *pp*

2. Perc. *low-bass* *trav. drum*

3. Perc. *mp* *pp*

4. Perc. *mp* *pp*

6. Timp. *mp* *pp*

Hrp. *mp* *pp*

1. D.Bs. *mp* *pp*

2. D.Bs. *mp* *pp*

(Each wind instrument should remain at the same dynamic level as its first entry.)





2 TEMPO (d.c. 4/8)

21.  
picc.  
fl. 2  
alt. fl.  
ob. 1  
ob. 2  
C. Aug.  
cl. 1  
cl. 2

perc.  
1  
2  
3  
4

Eup. tubs

Glass Chimes

timp.  
hp.

21. 2 TEMPO (d.c. 4/8)

21.  
vln. 1 div.  
vln. 2 div.  
vln. 3  
vc. i  
vc. ii  
D.B.  
div.

25.

ficc.

fl. 2

ob. fl.

ob. 1

ob. 2

C. Ang.

cl. 1

cl. 2

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

timp

hp

25.

vln. 1

div

vln. 2

div

vla.

div

vc.

div

dk.

div

©

28. (pic. fl.)

picc. *mf*

fl. 2 *mf*

alt. fl. *mf*

ob. 1 *mf*

ob. 2 *mf*

Cl. Am. *mf*

cl. 1 *mf*

cl. 2 *mf*

cl. 3 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

L (Hn. 1) *mf*

L (Hn. 2) *mf*

R (Hn. 1) *mf*

R (Hn. 2) *mf*

R (Hn. 3) *mf*

R (Hn. 4) *mf*

tr. 1 *mf*

tr. 2 *mf*

tr. 3 *mf*

tr. 4 *mf*

tr. 5 *mf*

tr. 6 *mf*

tr. 7 *mf*

tr. 8 *mf*

tr. 9 *mf*

tr. 10 *mf*

tr. 11 *mf*

tr. 12 *mf*

tr. 13 *mf*

tr. 14 *mf*

tr. 15 *mf*

tr. 16 *mf*

tr. 17 *mf*

tr. 18 *mf*

tr. 19 *mf*

tr. 20 *mf*

tr. 21 *mf*

tr. 22 *mf*

tr. 23 *mf*

tr. 24 *mf*

tr. 25 *mf*

tr. 26 *mf*

tr. 27 *mf*

tr. 28 *mf*

tr. 29 *mf*

tr. 30 *mf*

tr. 31 *mf*

tr. 32 *mf*

tr. 33 *mf*

tr. 34 *mf*

tr. 35 *mf*

tr. 36 *mf*

tr. 37 *mf*

tr. 38 *mf*

tr. 39 *mf*

tr. 40 *mf*

tr. 41 *mf*

tr. 42 *mf*

tr. 43 *mf*

tr. 44 *mf*

tr. 45 *mf*

tr. 46 *mf*

tr. 47 *mf*

tr. 48 *mf*

tr. 49 *mf*

tr. 50 *mf*

tr. 51 *mf*

tr. 52 *mf*

tr. 53 *mf*

tr. 54 *mf*

tr. 55 *mf*

tr. 56 *mf*

tr. 57 *mf*

tr. 58 *mf*

tr. 59 *mf*

tr. 60 *mf*

tr. 61 *mf*

tr. 62 *mf*

tr. 63 *mf*

tr. 64 *mf*

tr. 65 *mf*

tr. 66 *mf*

tr. 67 *mf*

tr. 68 *mf*

tr. 69 *mf*

tr. 70 *mf*

tr. 71 *mf*

tr. 72 *mf*

tr. 73 *mf*

tr. 74 *mf*

tr. 75 *mf*

tr. 76 *mf*

tr. 77 *mf*

tr. 78 *mf*

tr. 79 *mf*

tr. 80 *mf*

tr. 81 *mf*

tr. 82 *mf*

tr. 83 *mf*

tr. 84 *mf*

tr. 85 *mf*

tr. 86 *mf*

tr. 87 *mf*

tr. 88 *mf*

tr. 89 *mf*

tr. 90 *mf*

tr. 91 *mf*

tr. 92 *mf*

tr. 93 *mf*

tr. 94 *mf*

tr. 95 *mf*

tr. 96 *mf*

tr. 97 *mf*

tr. 98 *mf*

tr. 99 *mf*

tr. 100 *mf*

©

29.

vln. 1 *mf*

vln. 2 *mf*

vla. *mf*

div. *mf*

vc. *mf*

div. *mf*

D. Bs. *mf*

div. *mf*



(accel.) →

(D=C.GC)

37.

Fl. 1 & 2  
Picc. 3  
Ob. 1 & 2  
C. Arg.  
Cl. 1, 2, 3  
Bsn. 1, 2, 3  
Tutti

L (Hrn. 1, 2)  
R (Hrn. 3, 4)  
sub. bells

Perc. 1, 2, 3, 4  
Cimp.  
Hp.

37. (accel.)

Vln. 1 (div.)  
Vln. 2 3/4 (div.)  
Vla. 1 (div.)  
Vc. (div.)  
D.B. (div.)

$\text{♩} = c.120$  (E)

40.  $\text{♩} = c.120$  (E)

flk. 1 (Lake fr.)

picc. 3 (Lake fr.)

ob. 1 (Lake oh.)

Ang. 3 (Lake oh.)

cl. 1

cl. 2

cl. 3

bsn. 1 (Lake (c) 3m.)

bsn. 2

bsn. 3

Hr. 1

Hr. 2

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Trp. 5

Trp. 6

Trp. 7

Trp. 8

Trp. 9

Trp. 10

Trp. 11

Trp. 12

Trp. 13

Trp. 14

Trp. 15

Trp. 16

Trp. 17

Trp. 18

Trp. 19

Trp. 20

Trp. 21

Trp. 22

Trp. 23

Trp. 24

Trp. 25

Trp. 26

Trp. 27

Trp. 28

Trp. 29

Trp. 30

Trp. 31

Trp. 32

Trp. 33

Trp. 34

Trp. 35

Trp. 36

Trp. 37

Trp. 38

Trp. 39

Trp. 40

Trp. 41

Trp. 42

Trp. 43

Trp. 44

Trp. 45

Trp. 46

Trp. 47

Trp. 48

Trp. 49

Trp. 50

Trp. 51

Trp. 52

Trp. 53

Trp. 54

Trp. 55

Trp. 56

Trp. 57

Trp. 58

Trp. 59

Trp. 60

Trp. 61

Trp. 62

Trp. 63

Trp. 64

Trp. 65

Trp. 66

Trp. 67

Trp. 68

Trp. 69

Trp. 70

Trp. 71

Trp. 72

Trp. 73

Trp. 74

Trp. 75

Trp. 76

Trp. 77

Trp. 78

Trp. 79

Trp. 80

Trp. 81

Trp. 82

Trp. 83

Trp. 84

Trp. 85

Trp. 86

Trp. 87

Trp. 88

Trp. 89

Trp. 90

Trp. 91

Trp. 92

Trp. 93

Trp. 94

Trp. 95

Trp. 96

Trp. 97

Trp. 98

Trp. 99

Trp. 100

perc. 1

perc. 2

perc. 3

perc. 4

perc. 5

perc. 6

perc. 7

perc. 8

perc. 9

perc. 10

perc. 11

perc. 12

perc. 13

perc. 14

perc. 15

perc. 16

perc. 17

perc. 18

perc. 19

perc. 20

perc. 21

perc. 22

perc. 23

perc. 24

perc. 25

perc. 26

perc. 27

perc. 28

perc. 29

perc. 30

perc. 31

perc. 32

perc. 33

perc. 34

perc. 35

perc. 36

perc. 37

perc. 38

perc. 39

perc. 40

perc. 41

perc. 42

perc. 43

perc. 44

perc. 45

perc. 46

perc. 47

perc. 48

perc. 49

perc. 50

perc. 51

perc. 52

perc. 53

perc. 54

perc. 55

perc. 56

perc. 57

perc. 58

perc. 59

perc. 60

perc. 61

perc. 62

perc. 63

perc. 64

perc. 65

perc. 66

perc. 67

perc. 68

perc. 69

perc. 70

perc. 71

perc. 72

perc. 73

perc. 74

perc. 75

perc. 76

perc. 77

perc. 78

perc. 79

perc. 80

perc. 81

perc. 82

perc. 83

perc. 84

perc. 85

perc. 86

perc. 87

perc. 88

perc. 89

perc. 90

perc. 91

perc. 92

perc. 93

perc. 94

perc. 95

perc. 96

perc. 97

perc. 98

perc. 99

perc. 100

timp. (\* Fast, quasi-improvvisando - Vary order of notes at lib.)

hp.

40.  $\text{♩} = 120$  (E)

vin. 1 (1/2)

vin. 2 (3/4)

vin. 3 (6/8)

vin. 4 (1/2)

vin. 5 (3/4)

vin. 6 (6/8)

vin. 7 (1/2)

vin. 8 (3/4)

vin. 9 (6/8)

vin. 10 (1/2)

vin. 11 (3/4)

vin. 12 (6/8)

vin. 13 (1/2)

vin. 14 (3/4)

vin. 15 (6/8)

vin. 16 (1/2)

vin. 17 (3/4)

vin. 18 (6/8)

vin. 19 (1/2)

vin. 20 (3/4)

vin. 21 (6/8)

vin. 22 (1/2)

vin. 23 (3/4)

vin. 24 (6/8)

vin. 25 (1/2)

vin. 26 (3/4)

vin. 27 (6/8)

vin. 28 (1/2)

vin. 29 (3/4)

vin. 30 (6/8)

vin. 31 (1/2)

vin. 32 (3/4)

vin. 33 (6/8)

vin. 34 (1/2)

vin. 35 (3/4)

vin. 36 (6/8)

vin. 37 (1/2)

vin. 38 (3/4)

vin. 39 (6/8)

vin. 40 (1/2)

vin. 41 (3/4)

vin. 42 (6/8)

vin. 43 (1/2)

vin. 44 (3/4)

vin. 45 (6/8)

vin. 46 (1/2)

vin. 47 (3/4)

vin. 48 (6/8)

vin. 49 (1/2)

vin. 50 (3/4)

vin. 51 (6/8)

vin. 52 (1/2)

vin. 53 (3/4)

vin. 54 (6/8)

vin. 55 (1/2)

vin. 56 (3/4)

vin. 57 (6/8)

vin. 58 (1/2)

vin. 59 (3/4)

vin. 60 (6/8)

vin. 61 (1/2)

vin. 62 (3/4)

vin. 63 (6/8)

vin. 64 (1/2)

vin. 65 (3/4)

vin. 66 (6/8)

vin. 67 (1/2)

vin. 68 (3/4)

vin. 69 (6/8)

vin. 70 (1/2)

vin. 71 (3/4)

vin. 72 (6/8)

vin. 73 (1/2)

vin. 74 (3/4)

vin. 75 (6/8)

vin. 76 (1/2)

vin. 77 (3/4)

vin. 78 (6/8)

vin. 79 (1/2)

vin. 80 (3/4)

vin. 81 (6/8)

vin. 82 (1/2)

vin. 83 (3/4)

vin. 84 (6/8)

vin. 85 (1/2)

vin. 86 (3/4)

vin. 87 (6/8)

vin. 88 (1/2)

vin. 89 (3/4)

vin. 90 (6/8)

vin. 91 (1/2)

vin. 92 (3/4)

vin. 93 (6/8)

vin. 94 (1/2)

vin. 95 (3/4)

vin. 96 (6/8)

vin. 97 (1/2)

vin. 98 (3/4)

vin. 99 (6/8)

vin. 100 (1/2)

vc. (div.)

D.Bs. (div.)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn.

L  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4

R  
Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4

perc.  
1 Luk. Kdr  
2 recitaks  
3 gkt.  
4 vib.

timp.  
Hp.

45.  
vln. 1  
vln. 2  
vln. 3  
vln. 4  
vln. 5  
vln. 6  
vln. 7  
vln. 8  
vln. 9  
vln. 10  
vln. 11  
vln. 12  
vln. 13  
vln. 14  
vln. 15  
vln. 16  
vln. 17  
vln. 18  
vln. 19  
vln. 20  
vln. 21  
vln. 22  
vln. 23  
vln. 24  
vln. 25  
vln. 26  
vln. 27  
vln. 28  
vln. 29  
vln. 30  
vln. 31  
vln. 32  
vln. 33  
vln. 34  
vln. 35  
vln. 36  
vln. 37  
vln. 38  
vln. 39  
vln. 40  
vln. 41  
vln. 42  
vln. 43  
vln. 44  
vln. 45  
vln. 46  
vln. 47  
vln. 48  
vln. 49  
vln. 50  
vln. 51  
vln. 52  
vln. 53  
vln. 54  
vln. 55  
vln. 56  
vln. 57  
vln. 58  
vln. 59  
vln. 60  
vln. 61  
vln. 62  
vln. 63  
vln. 64  
vln. 65  
vln. 66  
vln. 67  
vln. 68  
vln. 69  
vln. 70  
vln. 71  
vln. 72  
vln. 73  
vln. 74  
vln. 75  
vln. 76  
vln. 77  
vln. 78  
vln. 79  
vln. 80  
vln. 81  
vln. 82  
vln. 83  
vln. 84  
vln. 85  
vln. 86  
vln. 87  
vln. 88  
vln. 89  
vln. 90  
vln. 91  
vln. 92  
vln. 93  
vln. 94  
vln. 95  
vln. 96  
vln. 97  
vln. 98  
vln. 99  
vln. 100



56. *Andante*

*Rall.*

perc. 1 *tr. dr.* (*dim.*) *pp*

perc. 2 *Tamburas*

perc. 3 *B.D.* *mp*

perc. 4

hp

solo vln.

D. Es.



64. *(rall.)* *♩ = c. 104*



R  
Hr. 1  
Hr. 2  
Lbr.  
Lbr. 2

*con sord.*  
*mp* *pp*

*con sord.*  
*mp* *pp*

perc. 1 *Tamburas* *mf* *pp*

perc. 2 *tr. dr.*

perc. 3 *Tambour*

perc. 4 *B.D. (II)* *mf* *pp*

hp *(rall.)*

solo vln. *♩ = c. 104* *mf* *pp* *rit.* *mf* *pp*

D. Es. 1 *mf* *pp*

D. Es. 2 *mf* *pp*

D. Es. 3 *mf* *pp*

D. Es. 4 *mf* *pp*

Rall.

al.  $\downarrow$  58

c. 12 sec.

72. 3s. cl.  $\downarrow$  58 Repeat any phrases ad lib.

L { 1 2 }  $\downarrow$  58 vary speed of gliss. cup notes }  $\downarrow$  58 vary speed of gliss.  $\downarrow$  58

R { 1 2 }  $\downarrow$  58 vary speed of gliss.  $\downarrow$  58

perc. 1 2 3 4  $\downarrow$  58 Repeat any phrases ad lib.  $\downarrow$  58 Repeat any phrases ad lib.

hp.  $\downarrow$  58 Repeat in any order, varying duration of pauses.

72. do vln.  $\downarrow$  58  $\downarrow$  58  $\downarrow$  58  $\downarrow$  58

Vc. div.  $\downarrow$  58  $\downarrow$  58  $\downarrow$  58  $\downarrow$  58 Repeat any phrases ad lib.

D. Bs. 1 2 3 4  $\downarrow$  58  $\downarrow$  58  $\downarrow$  58  $\downarrow$  58 Repeat in any order, varying duration of pauses.

( \* Bass clarinet, contrabass, tuba, horn and bass drum should play on the dominant of the key of C, i.e. G, cut-off by the whip. )

76.4  $\sqrt{c} 66$  (H)

whip  
1  
2  
perc. (brass & steel)  
3  
4

hp.  $\sqrt{c} 66$  (H)

hp.  
76.4  $\sqrt{c} 66$  (H)

vla. dir. 23  
Vc. dir. 3  
D.Bs. dir. 3

\* dir. 1, 2 - inside & outside players.  
(+ D. Bass nat. harmonics sound as written.)

84.  $\sqrt{c} 66$  (H)

perc.  
1  
2  
3  
4

hp.  
84.  $\sqrt{c} 66$  (H)

vla. (dir.)  
Vc. (dir.)  
D.Bs. (dir.)

accel.

92.

Clarinet 1  
 Bassoon  
 Flute 1  
 Flute 2

Horn 1  
 Horn 2  
 Horn 3  
 Horn 4

1  
 2  
 3  
 4

Trp.

Hp.

92.

accel.

Violin 1  
 Violin 2  
 Viola  
 Violoncello 1  
 Violoncello 2  
 Bass 1  
 Bass 2

\* All semibreve rests







calando

122.  $\textcircled{L}$   $\frac{7}{16}$   $\frac{6}{8}$   $\frac{5}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$

Fl. 1/2, Fl. 2/2, Ob. 1/2, C. Ang., Cor. 1/2, B. Cl., E. Sax., C. Sax.

L: Ho. 1/2, Tr. 1/2, Ho. 2/2  
R: Ha. 1/2, Tr. 1/2, Ho. 2/2

vib, Perc. 1, 2, 3, 4

timp.

hp.

122.  $\textcircled{L}$   $\frac{7}{16}$   $\frac{6}{8}$   $\frac{5}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$

1, 2 vln., vln., vcl., D. Bs.



766. (P)

Fl. 3  
alt. fl.

ob.

cl.

Bsn.

Hr. 1  
Hr. 2

Tr. 1  
Tr. 2  
Tr. 3  
Tr. 4

1  
2  
3  
4

perc.

766. (P)

Vln. 1  
Vln. 2

Vla.

Vc.

db.

tr. viv.

ppp

ppp

ppp

ppp

rit.

rit.

rit.

rit.

775

Flt.  $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\}$

Ob.  $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\}$

Cor.  $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\}$

Bsn.  $\left. \begin{matrix} 1 \\ 2 \\ 3 \end{matrix} \right\}$

L

Hrn.  $\left. \begin{matrix} 1 \\ 2 \end{matrix} \right\}$

Euph.  $\left. \begin{matrix} 1 \\ 2 \end{matrix} \right\}$

Tbn.  $\left. \begin{matrix} 1 \\ 2 \end{matrix} \right\}$

R

Hrn.  $\left. \begin{matrix} 1 \\ 2 \end{matrix} \right\}$

Euph.  $\left. \begin{matrix} 1 \\ 2 \end{matrix} \right\}$

Tbn.  $\left. \begin{matrix} 1 \\ 2 \end{matrix} \right\}$

Barb.

vib.

1

mpf.

2

3

4

timp.

Hr.

775

7

vln.  $\left. \begin{matrix} 1 \\ 2 \end{matrix} \right\}$

vla.

Vc.

db.s.



191

Fl. 2/3

Ob. 1/2/3

Cl. 1/2/3

Bsn. 1/2/3

L

R

Hrn. 1/2

Hrn. 1/2

1

2

3

4

trp.

Imp.

Hr.

191

1

2

vla.

Vc.

P.B.

pp

mf

f

rit.

dim.

pp

mf

f

rit.

dim.

pp

mf

f

(R)

199

Fr. 1 2 3

ob. 1 2 3

cl. 1 2 3

b.s. 1 2 3

This section contains the musical notation for the woodwind and brass instruments. It includes parts for Flute (Fr.), Oboe (ob.), Clarinet (cl.), and Bassoon (b.s.). The notation is dense with notes, rests, and dynamic markings such as *pp*, *mf*, and *ff*. There are also some handwritten annotations and performance instructions.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

1001

1002

1003

1004

1005

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

1016

1017

1018

1019

1020

1021

1022

1023

1024

1025

1026

1027

1028

1029

1030

1031

1032

1033

1034

1035

1036

1037

1038

1039

1040

1041

1042

1043

1044

1045

1046

1047

1048

1049

1050

1051

1052

1053

1054

1055

1056

1057

1058

1059

1060

1061

1062

1063

1064

1065

1066

1067

1068

1069

1070

1071

1072

1073

1074

1075

1076

1077

1078

1079

1080

1081

1082

1083

1084

1085

1086

1087

1088

1089

1090

1091

1092

1093

1094

1095

1096

1097

1098

1099

1100

1101

1102

1103

1104

1105

1106

1107

1108

1109

1110

1111

1112

1113

1114

1115

1116

1117

1118

1119

1120

1121

1122

1123

1124

1125

1126

1127

1128

1129

1130

1131

1132

1133

1134

1135

1136

1137

1138

1139

1140

1141

1142

1143

1144

1145

1146

1147

1148

1149

1150

1151

1152

1153

1154

1155

1156

1157

1158

1159

1160

1161

1162

1163

1164

1165

1166

1167

1168

1169

1170

1171

1172

1173

1174

1175

1176

1177

1178

1179

1180

1181

1182

1183

1184

1185

1186

1187

1188

1189

1190

1191

1192

1193

1194

1195

1196

1197

1198

1199

1200

1201

1202

1203

1204

1205

1206

1207

1208

1209

1210

1211

1212

1213

1214

1215

1216

1217

1218

1219

1220

1221

1222

1223

1224

1225

1226

1227

1228

1229

1230

1231

1232

1233

1234

1235

1236

1237

1238

1239

1240

1241

1242

1243

1244

1245

1246

1247

1248

1249

1250

1251

1252

1253

1254

1255

1256

1257

1258

1259

1260

1261

1262

1263

1264

1265

1266

1267

1268

1269

1270

1271

1272

1273

1274

1275

1276

1277

1278

1279

1280

1281

1282

1283

1284

1285

1286

1287

1288

1289

1290

1291

1292

1293

1294

1295

1296

1297

1298

1299

1300

1301

1302

1303

1304

1305

1306

1307

1308

1309

1310

1311

1312

1313

1314

1315

1316

1317

1318

1319

1320

1321

1322

13

207. S

Fl. 1  
Fl. 2  
Ob.  
Cl. Bb  
Bsn. 1  
Bsn. 2

L

Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4

R

Tr. 1  
Tr. 2  
Tr. 3  
Tr. 4

perc.

1  
2  
3  
4

timp.

1  
2

207. S

Viol. 1  
Viol. 2  
Vla.  
Vcl.  
D.B.

215

Handwritten musical score for woodwinds and strings. The system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horns (Hr.). The notation is dense with various musical symbols, including notes, rests, and dynamic markings.

Handwritten musical score for woodwinds and strings. The system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horns (Hr.). The notation is dense with various musical symbols, including notes, rests, and dynamic markings.

Handwritten musical score for woodwinds and strings. The system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horns (Hr.). The notation is dense with various musical symbols, including notes, rests, and dynamic markings.

Handwritten musical score for woodwinds and strings. The system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horns (Hr.). The notation is dense with various musical symbols, including notes, rests, and dynamic markings.

215

Handwritten musical score for woodwinds and strings. The system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horns (Hr.). The notation is dense with various musical symbols, including notes, rests, and dynamic markings.

223.

Fl. 2  
Fl. 3  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

L  
Rn. 1  
Rn. 2  
Hr. 1  
Hr. 2  
Hr. 3

R  
Tr. 1  
Tr. 2  
Tr. 3

perc.  
1  
2  
3  
4

Tom-Toms  
Hi-Hat  
Cym.  
Chal.

Imp.

223.  
Vn. 1  
Vn. 2  
Vla.  
Vc.  
D.B.

U

231.

flk. 1, 2, 3

ob. 1, 2, 3

clr. 1, 2

bas. 1, 2, 3

bn. 1, 2, 3

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

perc. 1, 2, 3, 4

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

229

V

Fl. 1  
 Fl. 2  
 Ob.  
 Cl. 1  
 Cl. 2  
 Bassoon  
 Bassoon (cont.)

L  
 R  
 Horn 1  
 Horn 2  
 Horn 3  
 Horn 4  
 Trombone 1  
 Trombone 2  
 Trombone 3  
 Trumpet 1  
 Trumpet 2  
 Trumpet 3  
 Trumpet 4

Perc.  
 1  
 2  
 3  
 4  
 Cymbal (hand)  
 (b)

Eup.  
 Horn 1  
 Horn 2

230

V

Vla.  
 Va.  
 Vc.  
 D.B.



255. (W)

Fl. 1 & 2  
 Ob. 1 & 2  
 Clar. 1 & 2  
 Bass Clar.  
 Bsn. 1 & 2  
 Contr.

Hrn. 1 & 2  
 Trp. 1 & 2  
 Trombone 1, 2, 3  
 Euph.  
 Tuba

Perc. 1, 2, 3, 4

Imp.  
 Hp.

255. (W)

Vn. 1 & 2  
 Vla.  
 Vc.  
 B. Pr.

263.



pic. *mp*

fl. *mp*

ob. *mp*

cl. *mp*

Bar. *mp*

L

R

perc. 1 *mp*

perc. 2 *mp*

perc. 3 *mp*

perc. 4 *mp*

trp. *mf*

263.



wh. *mp*

vl. *mp*

vc. *mp*

bc. *mp*

271

pic

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

DB.

L

Vln. 1

Vln. 2

Vla.

Vcllo

DB.

R

Vib.

Mar.

Xylo.

Tom-toms

Timp.

P.

271

vi.

vlo.

v.

DB.

279

Flute 1  
Flute 2  
Ob.  
Cl.  
Bass  
Vln.

Vla.  
Vcllo  
Cb.  
Fl.  
Ob.  
Cl.  
Bass.  
Perc.  
B.P.

279

Fl.  
Ob.  
Cl.  
Bass.  
Vln.



(Bb)

236.

Fl. { 1, 2, 3 }  
 Cl. { 1, 2 }  
 Clarineti { 1, 2 }  
 Fag. { 1, 2 }  
 Bassi { 1, 2 }  
 Trombe { 1, 2, 3 }  
 Tromboni { 1, 2, 3 }  
 Tuba

Violini { 1, 2 }  
 Violoncelli { 1, 2 }  
 Contrabbasso { 1, 2 }  
 Violini { 1, 2 }  
 Violoncelli { 1, 2 }  
 Contrabbasso { 1, 2 }  
 Trombe { 1, 2, 3 }  
 Tromboni { 1, 2, 3 }  
 Tuba

Organo  
 Percussion { 1, 2, 3, 4 }  
 Tamburi { 1, 2 }  
 Timpani

Violini { 1, 2 }  
 Violoncelli { 1, 2 }  
 Contrabbasso { 1, 2 }  
 Trombe { 1, 2, 3 }  
 Tromboni { 1, 2, 3 }  
 Tuba

(Bb)

Violini { 1, 2 }  
 Violoncelli { 1, 2 }  
 Contrabbasso { 1, 2 }  
 Trombe { 1, 2, 3 }  
 Tromboni { 1, 2, 3 }  
 Tuba

308.

Fl. 1, 2, 3  
Ob. 1, 2, 3  
Cl. 1, 2, 3  
Bsn. 1, 2, 3

Detailed description: This system contains the woodwind and brass parts. It includes three flutes, three oboes, three clarinets, and three bassoons. The notation is in a common time signature and features various rhythmic patterns and dynamic markings.

L  
R

Violin I, Violin II, Viola, Violoncello, Contrabasso

Detailed description: This system contains the string parts, divided into Left (L) and Right (R) sections. It includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The notation shows melodic lines with various articulations and dynamics.

6. IV.

Perc. 1, 2, 3, 4

Detailed description: This system contains the percussion parts, numbered 1 through 4. It includes various percussion instruments such as snare drum, cymbals, and tom-toms, with specific rhythmic patterns and dynamic markings.

Timp.  
Hp.

Detailed description: This system contains the timpani and harp parts. The timpani part shows rhythmic patterns with dynamic markings, while the harp part is mostly empty.

308.

Vln. I, Vln. II, Vla., Vcl., D. B.

Detailed description: This system contains the string parts, numbered 308. It includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The notation shows melodic lines with various articulations and dynamics.

CC

320.

Fl. 1  
Fl. 2  
ob. 1  
ob. 2  
cl. 1  
cl. 2  
Bsn. 1  
Bsn. 2

Hr. 1  
Hr. 2  
Hr. 3  
Hr. 4  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

Timp.  
Hr. 1  
Hr. 2

CC

320.

vl. 1  
vl. 2  
v. 1  
v. 2  
vc. 1  
vc. 2  
Bc. 1  
Bc. 2

(Dd)

332

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Cb.

L

Tr. 1  
Tr. 2  
Tbn. 1  
Tbn. 2  
Eup.

R

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Cb.

333

Per. 1  
Per. 2  
Per. 3  
Per. 4

334

Harp.

335

Vl. 1  
Vl. 2  
Vla.  
Vi.  
D.B.

London September '90 - February '91  
P. Linn (Ed.)

**Philip Cashian**

***Faint Harps  
and Silver Voices***

***for Chamber Orchestra***



Instrumentation

2 flutes (1 = picc./2 = alto)

2 oboes (2 = C Ang.)

2 clarinets (2 = bass)

2 bassoons

2 horns

2 trumpets

3 percussion (1 = Vibes/Toms/S+L Gongs/Susp. Cym  
Sizz. Cym/2 = Xylo/Crotales (octave)/Tenor and Bass Dr/  
M.Gong/S=M Susp. Cym/Sizz. Cym/L Gong/3 = Glock/  
Marimba/Side Dr/M=L Tamtam/M Susp Cym  
Vibes/Marimba

Harp

Piano/Celeste

Strings (8/6/6/4/2 )

SCORE in C

( duration c. 13 minutes )

***Commissioned by the Britten Pears Foundation for the Aldeburgh Festival. First performance given by the Britten-Pears Orchestra, conducted by Oliver Knussen, at Snape Maltings, 16 June 1992, during the 45th Aldeburgh Festival.***



Handwritten musical score for percussion and strings. The percussion part includes Gongs (GONGS), B.Dr., and T. Tamb. with rhythmic patterns and dynamics like *mp* and *f*. The string part includes Violins (VLN.), Viola (VLA.), Violoncello (Vc.), and Double Basses (D.Bs.) with melodic lines and dynamics like *con sord.*, *mf*, and *p*. The score is marked with a circled 'A' and a '4.' time signature.

10. **GONGS** *3 (c. 10 serr.)* *P* *i.v.*

**B.D.R.** *4*

**T. Tams** *4* *ppp* *pp* *ppp* *pp* *i.v.*

**(B)** *c. 10 serr.* *♩ = c. 72*

**PFT.**

**HP.**

10. **VLN.** *1* *pp* *niente...* *lunga (c. 10 serr.)* *senza sod.* *div.*

**2** *pp* *niente...* *lunga* *senza sod. div.*

**VLA.** *3* *pp* *niente...* *lunga* *senza sod. p*

**4** *pp* *niente...* *lunga* *senza sod. p*

**5** *pp* *niente...* *lunga* *senza sod. p*

**VC.** *6* *pp* *niente...* *lunga* *senza sod. p*

**7** *pp* *niente...* *lunga* *senza sod. p*

**D.Bs.** *8* *pp* *niente...* *lunga* *senza sod. p*

**(B)** *♩ = c. 72*

CONDUCTORS  
ONE TO HP, PPT.

calando... a tempo (d.c. 72)

ACCEL.

16.

CONGRS. *mf* *tr*

B.Dr. *mp* *ppp* *medium suspended cym.* *tr*

T. Tams *p* *p* *p* (f)

PPT. *Aiente* (over 10-15 secs.)

HP. *Aiente* (over 10-15 secs.)

16. *calando... a tempo (d.c. 72)* *ACCEL.*

VLN. 1 *mf* *tr* *ppp* *psub.* *div.* *mf*

VLN. 2 *mf* *tr* *ppp* *psub.* *mf*

VLA. *mf* *tr* *ppp* *psub.* *mf*

VC. *mf* *tr* *ppp* *psub.* *mf*

D.Bs. *mf* *tr* *ppp* *psub.* *mf*

CONDUCTOR'S CUE  
TO HP. + PFT.

(ACCEL.)

[♩=c.96]

[♩=c.108]

Musical score for orchestra and strings, including parts for Piccolo, Flute 2, Oboe, Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Snare Drum, Side Drum, Bass Drum, Percussion, Harp, Violins, Violas, Violas, and Double Basses. The score features dynamic markings (p, mp, mf, f), articulation (accents, staccato), and performance instructions such as "SIDE DRUM 4 (same on)", "PFT. 4 (\*hammer-like)", and "HP. 4 (\*PLACE FINGER FIRMLY ON PIANO STRING)".

4  
(♩=c.126)

3  
4  
♩=152c.

(ACCEL.)

28.

Flu. 1  
Flu. 2  
OB. 1  
OB. 2  
CLAR. 1  
CLAR. 2  
FAG. 1  
C. BASS

HN. 1  
HN. 2  
TRP. 1  
TRP. 2

S. DR.  
B. DR.  
LARGE TAM-TAM

PFT.

HR.

28. (ACCEL.)

VLN. 1  
VLN. 2  
VLA.  
VC.  
D.B.S.

34

pic. *f* *sim.*

fl. 2

ob. 1 *f* *laco* *b2* *sim.*

ob. 2

cl. 1 *f* *laco* *b2* *sim.*

cl. 2

Bsn. 1 *f* *laco* *b2* *sim.*

contra Bsn. *f* *laco* *b2* *sim.*

Hr. 1 *f*

Hr. 2

Tpt. 1 *f*

Tpt. 2

SIZZ. CYM. *tr.*

B. DR. (*to SMALL SUSP. CYM.*) *mp*

T. CAM. (*to MED. SUSP. CYM.*) *mp*

Pft. *mf* *laco* *b2* *sim.*

Hp. *mf* *laco* *b2* *sim.*

34

vl. 1.2 *f* *laco* *b2* *sim.*

vl. 3 *f* *laco* *b2* *sim.*

vl. 4 *f* *laco* *b2* *sim.*

vl. 1 *f* *laco* *b2* *sim.*

vl. 2 *f* *laco* *b2* *sim.*

vl. 3 *f* *laco* *b2* *sim.*

vl. div. a3 *f* *laco* *b2* *sim.*

Vc. 1 *f* *laco* *b2* *sim.*

Vc. 2 *f* *laco* *b2* *sim.*

D.Bs. div. *f* *laco* *b2* *sim.*

4-0.

pic.

fl. 2

ob. 1  
2

clr. 1  
2

Bsn. 1  
contra  
bsn.

tr.

tp. 1  
2

SIZ. C.M.  
small  
sus. C.M.  
med.  
sus. C.M.

Pft.

Hp.

4-0.

1. 2.  
3.  
4.

1.  
2.

3.

1.  
2.  
3.

1.  
2.

3.

1.  
2.

3.

1.  
2.

3.

1.  
2.

3.

d. b.

The image shows a page of handwritten musical notation for a symphony orchestra. The score is arranged in systems. The top system includes Piccolo, Flute 2, Oboe (1 and 2), Clarinet (1 and 2), Bassoon (1, contra, and bsn.), Trumpet, Trombone, and Percussion. The middle system includes Small, Suspended, and Medium Cymbals. The bottom system includes Piano, Harp, Violins (1, 2, 3, 4), Viola (1, 2, 3), Violoncello (1, 2), and Double Bass. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *mf*, *mp*, *sfz*), articulation marks, and performance instructions like *sim. ped.* and *lv.*. The piece is in 4/0 time.

46.

picc.

fll. 2

ob. 1

ob. 2

cl. 1

cl. 2

Bsn

C. Bsn

Hr.

trp.

SIZZ. Cym

Small sus. cym.

Med. sus. cym.

Pjt.

Hp.

46.

Vlns. 1

Vlns. 2

Vlns. 3

Vlns. 4

Vla.

Vcl.

D. Bc.

5  
E4

52.

Flu. 1  
Flu. 2

Ob. 1  
Ob. 2

Cl. 1  
Cl. 2

Ba. 1  
C. Bsn.

Hr. 1  
Hr. 2

Ept. 1  
Ept. 2

Tom Toms  
Small Cym.  
Med. Sus. Cym.

Pft.

Hrp.

52.

Vln. 1.1  
Vln. 1.2  
Vln. 1.3  
Vln. 1.4  
Vln. 2.1  
Vln. 2.2  
Vln. 2.3

Vla. 1  
Vla. 2  
Vla. 3

Vcl. 1  
Vcl. 2

d. bs.

Handwritten musical notation for various instruments including woodwinds, brass, strings, and percussion. Includes dynamic markings like *mf*, *ff*, *rit.*, and performance instructions like *gliss.*, *agitato*, and *rit.*

58.

Flu. 1, 2

ob. 1, 2

cl. 1, 2

Bcn. 1, 2

Hr. 1, 2

Hr. 1, 2

Tom Toms

Med. Gong

S. Dr.

lape Gong

(b) (p) (b) (p) (b) (p) (b) (p)

(b Tom Toms)

Pft.

hp.

58.

pres de la table

cb

58.

Vln. 1, 2, 3, 4

Vla. 1, 2, 3

Vc. 1, 2

D. Bs.









84. 10  
16

picc. 10  
16

fl. 2 10  
16

ob. 1 10  
16

ob. 2 10  
16

cl. 1 10  
16

cl. 2 10  
16

Bsn. 1 10  
16

C. Bsn. 10  
16

tr. 1 10  
16

tr. 2 10  
16

tp. 1 10  
16

tp. 2 10  
16

VIBES 10  
16

B. Dr. 10  
16

bc. 10  
16

T. Tam. 10  
16

PFT. 10  
16

hp. 10  
16

84. 10  
16

vln. 1 10  
16

vln. 2 10  
16

vln. 3 10  
16

vln. 4 10  
16

vc. 1 10  
16

vc. 2 10  
16

D. Bs. 1 10  
16

D. Bs. 2 10  
16

(to TOMTOMS)

CH D D sim.

F B G A B D

E F G A B A G

84. 10  
16

16 10  
16

30





①  $\downarrow = c.144$  All.  $\downarrow = c.138$

( $\downarrow = c.138$ )  
( $\leftarrow \downarrow \rightarrow$ )

103.

plac. (Fl.)  
ob.  
cl.  
Bsn.  
c. Bsn.  
trp.  
tp.

sg. T. DM.  
sg. T. DM.  
sg. T. DM.

to VIBES

to small xylophone (1st & 2nd) (dim.)  
to small xylophone (1st & 2nd) (dim.)

ppf.  
hp.

diminuendo. (sf) (dim.)

① 103.

$\downarrow = c.144$  All.  $\downarrow = c.138$

vn.  
vln.  
vc.  
d. bs.

( $\downarrow = c.138$ )  
( $\leftarrow \downarrow \rightarrow$ )





RALL.

$\sqrt{=c.108}$   
 $\left( \begin{array}{c} 9:8 \\ \leftarrow P \rightarrow \end{array} \right)$

119.

Flt. 1  
alt. Flt.  
Ob. 1  
C. Ang.  
Cl. 1  
2  
Bsn. 1  
2  
Hr. 1  
2  
Tpt. 1  
2  
Vib.  
SITILE  
C.M.  
Med. T. TAM

119.

RALL.

$\sqrt{=c.108}$

Vln. 1  
2  
3  
4  
Vla. 1  
2  
3  
Vc. 1  
2  
d.bs.



RALL. . . .

130.

Flt. 1  
Flt. 2

ob. 1  
C. Ang.

cl. 1  
cl. 2

Bsn. 1  
Bsn. 2

Hr. 1  
Hr. 2

Tr. 1  
Tr. 2

vibe

med. susp. cym.

med. T. TAM.

BOWED l.v.

to med. + lge. GONGS

to MARIMBA

Pft.

Hrp.

130.

RALL.

vn. 1  
vn. 2

va.

Vc.

db.









156.

picc.

alt. fl.

ob. 1

C. Aug.

cl. 1

B. cl.

Bsn. 1

Contab. Bsn.

tr.

tr. 1

tr. 2

tr. 1

tr. 2

vib.

mod. Grand Org.

lge. Contr.

MAR.

cel.

HP.

156.

vln. 1

vln. 2

vla.

vcl.

div. vc.

1

2

db.

musical score with various instruments and dynamics



$\downarrow = 63$

169.

4 (N)

picc.  
alt. fl.  
ob. 1  
C Aug.  
cl. 1  
B. cl.  
Bsn. 1  
C. tuba

tr. 1  
tr. 2  
Ept. 1  
Ept. 2

can sord.

HARMON MUTES

VIBES  
COTALES  
GLOCK

MEL. VIBES SLIX

to SIZLE CUM. (wire brushes)

to MED. TANTAM

Pft.

hp.

169.

4

vn 1  
vn 2  
vln  
vc. 1  
vc. 2  
d.bs.

can sord.

can sord.

can sord.

can sord.

4 (N)







①  
↓ = 152 c.

193.

Handwritten musical score for measures 193-198. The score includes staves for Bsn. 1, Cbn. Bsn., Vibes, Snare, S.S. (S.M.), and Med. T. TAM. The Vibes part has a handwritten instruction: "to TOMTOMS (muffled)". The Snare part has a handwritten instruction: "to TENOR DR.". The Med. T. TAM part has a handwritten instruction: "to LARGE TAMTAM (soft sbx)". The Vc. and d. Bs. parts have handwritten notes: "pizz" and "p sempre". The Vc. part includes a triplet of eighth notes.

199.

Handwritten musical score for measures 199-204. The score includes staves for Bsn. 1, C. Bsn., Tomtoms, Ten. Dr., Large Tamtam, Pft., Hp., Vc., and d. Bs. The Hp. part has handwritten notes: "F# B# E#" and "F# B# D#". The Vc. part has a handwritten note: "pizz.". The d. Bs. part has a handwritten note: "pizz.". The Vc. part includes a triplet of eighth notes.

205.

(P)

(MUFFLED)

205. Musical score for measures 205-210. Instruments include Tambours, ten. dr., med. T. Tam, lge. T. Tam, PFT., HP., Vc., and d. bs. The score features various dynamics such as *pp*, *mp*, *ff*, and *ppc*, along with performance instructions like *senza sord.*, *arco*, and *ped.*. There are also markings for *tr* and *tr* (trills).

211. C. Bsn.

211. Musical score for measures 211-216. Instruments include Tambours, ten. dr., M. T. Tam, PFT., hp, Vc., and D. Bs. The score includes dynamics like *pp*, *mp*, *ff*, and *ppc*, and performance instructions such as *tr*, *tr*, *tr*, and *tr*. There are also markings for *tr* and *tr* (trills).

217. C. Bsn.

217. Musical score for measures 217-222. Instruments include Tambours, ten. dr., M. T. Tam, PFT., hp, Vc., and d. Bs. The score includes dynamics like *pp*, *mp*, *ff*, and *ppc*, and performance instructions such as *tr*, *tr*, *tr*, and *tr*. There are also markings for *tr* and *tr* (trills).

223.

Q

Bsn. 1  
 C. Bsn.  
 Tr. Tromp.  
 Ten. Dr.  
 M. T. Tam.  
 RFE  
 Hp  
 Vc.  
 D. Bs.

229.

Bass clar.  
 Bsn. 1  
 C. Bsn.  
 Hrn.  
 Tom. Tromp.  
 Ten. Dr.  
 M. T. Tam.  
 RFE  
 Hp  
 Vc.  
 D. Bs.

235.

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

- Br. Clf.** (Bass Clarinet): Features melodic lines with triplets and slurs, marked *mp*.
- Br. 1** and **C. Brn.** (Bassoon 1 and Bassoon): Accompanying parts, also marked *mp*.
- Hrs.** (Horns): Two staves, mostly blank.
- Fanbass** (Fagott): Melodic line with slurs and accents, marked *mp*.
- Br. Dr.** (Bass Drum): Percussion part.
- M.Sus.** (Muffled Snare): Percussion part.
- Pf.** (Piano): Complex accompaniment with chords and arpeggios, marked *mp*.
- Hr.** (Harmonium): Accompanying part with chords, marked *mp*.
- Viola** (Viola): Melodic line with slurs, marked *mp*.
- Vc.** (Violin): Melodic line with slurs, marked *mp*.
- D.Bs.** (Double Bass): Melodic line with slurs, marked *mp*.

241.

(R)

B♭ clar. 
  
 B♭sn. 1 
  
 c. B♭sn.

Hns. 1 
  
 2

Trombones 
  
 B♭ Dr. 
  
 m. sus. c. tom.

Pte. 
  
 u.c.

Hp.

Vib. 
  
 Vc. 
  
 D. Ss.

247.

(S)

picc.  
fl. 2  
ob. 1  
ob. 2  
cl. 1  
Bc. cl.  
Bsn. 1  
C. Bsn.

tr. 1  
tr. 2  
tpt. 1  
tpt. 2

Tambours  
Bs. Dr.  
M. Ss. cym.

Pft.

Hp.

248.

(S)

vl. 1  
vl. 2  
vcl.  
d. Bs.

253.

picc.  
fl. 2  
ob. 1  
ob. 2  
cl. 1  
Bcl. 1  
Bsn. 1  
C. Bsn.

tra 1  
tra 2  
tpt. 1  
tpt. 2

Tam-tams  
xylo  
MARIMBA

pfte.

Hp.

253.  
1  
2  
vl. 1  
vl. 2  
v. 1  
v. 2  
d. Bs.

\* D. BASS nat. harmonics sounding as written



①

Poco Accel. . . . .  $\downarrow = 160$ . (Brutally Fast!)

265.

Flc. 1  
Flc. 2  
ob 1  
ob 2  
Cl. 1  
Bsn. 1  
C. Bsn.

Hr. 1  
Hr. 2

tp 1  
tp 2

Tromb. 1  
Tromb. 2  
Tuba

TRP

hp

265.

Vln. 1  
Vln. 2  
Vla  
Vcl  
D. Bs.

①









299. (ACCEL.)  $\text{♩} = c. 176$   $\text{♩} = c. 52$

pic.  $\text{c. 5secs.}$   
fl. 2  
ob. 1  
ob. 2  
cl. 1  
B. cl.  
Bsn. 1  
C. Bsn.

fln. 1+2  
Ept. 1+2

Tom. 2ms  
Bs. Dr.  
lge. T. TAM

PFE

hp

299. (ACCEL.)  $\text{♩} = c. 176$   $\text{♩} = c. 52$

vl. 1  
vl. 2  
vc  
d. bs.



**Philip Cashian**

*Shaking the Sky*

*Three movements  
for ten players*



*Instrumentation*

flute ( alto/ picc. )  
clarinet in Bb ( Eb/ bass )  
horn  
percussion ( 6 cowbells/ ped. bass dr./ 2 t.tams/  
2 susp. cym/ glock/ vibe/ mar/ crtls. )  
piano  
2 violins  
viola  
cello  
double bass

SCORE in C

( duration c. 15 minutes )

Movements may be performed on their own as shorter, independent pieces

*Commissioned by the Pittsburgh New Music Ensemble with funds provided by the Holst and Britten-Pears Foundations. First performance given by the P.N.M.E. conducted by David Stock, Pittsburgh, February 1994.*

# SHAKING THE SKY

three movements for ten instruments

PHILIP CASHIAN

## I: INTRODUCTION

$\text{♩} = 168$ , relentless + manic

\* alto Flute

\* Bass clarinet

\* Horn

6 cowbells

piano

violins

viola

cello

d. bass

(\*SCORE in C)

(\*\* The cowbells should be loud but they shouldn't drown the strings!)

© Philip Cashian 1993



7

alt. flute *flg.*

Bs. cl. *p* *Molto*

Hn. *Mp* *Molto*

(COWBELLS)

PFF. *hammer-like* *(sim.)* *I.v.*

Vlns. 1 *increase vib.* *ord.* *ff*

Vlns. 2 *increase vib.* *ord.* *ff*

Vla. *increase vib.* *ord.* *Molto*

Vc. *increase vib.* *ord.* *Molto*

d. bs. *ff* *Molto*

*\*\* place finger firmly on piano string, strike key hard so the note resonates*

*\* increase vibrato until there is almost a 1/4 tone beat.*



13.

Handwritten musical score for measures 13-16. The score includes staves for:

- a. flt.** (Alto Flute): Rests in measures 13-16.
- B. clar.** (Bass Clarinet): Melodic line with dynamics *sfz* and *f*.
- Hr.** (Horn): Melodic line with dynamics *sfz* and *f*.
- lowbells** (Low Brass): Rhythmic accompaniment with slanted notes.
- fft.** (French Horn): Rests in measures 13-16.
- vln.** (Violin): Two staves with dynamics *p*, *sfz*, *mp*, and *p*. Includes *molto* markings.
- vla.** (Viola): Melodic line with dynamics *p*, *sfz*, *mp*, and *p*. Includes *molto* markings.
- Vc.** (Violoncello): Melodic line with dynamics *p*, *sfz*, *mp*, and *p*. Includes *molto* markings.
- d. bs.** (Double Bass): Melodic line with dynamics *p* and *sfz*. Includes *molto* markings.

Measure 13 features a key signature change to one flat (B-flat) and a time signature change to 3/4. Measure 14 features a key signature change to two flats (B-flat and E-flat) and a time signature change to 4/4. Measures 15 and 16 return to a 3/4 time signature and a key signature of one flat.



**A**

19.

Handwritten musical score for measures 19-22. The score includes staves for a. flt., B. clar., Hrn., cowbells, Fl., vln. 1 & 2, vlg., vc., and d. bs. The music features various dynamics (sfzp, p, mf, f, mp, molto), articulation (accents, slurs), and performance instructions like 'loco' and 'vib.'. Rhythmic markings of 3:2 are present in the string parts.

(\* 1/4 tone 'bent' as before, bar 8.)



25.

a. flt.

b. clf.

tr.

cowbells

fft.

1.  
2.

vl.

vc.

db.

Handwritten musical score for a symphony orchestra, page 5. The score includes parts for flute, clarinet, trumpet, cowbells, percussion, strings, and double bass. It features complex rhythmic patterns, including 3:2 ratios, and dynamic markings such as sfpp, f, p, and molto sfpp. The percussion part includes cowbells and a snare drum (f (snare)). The string parts include violins (1 and 2), viola, and double bass. The double bass part includes a snare drum part (f (snare)) and a double bass part (db.).



31.

a. flt. *spp* *F* *spp* *F*

ss. cl. *spp* *F* *spp* *F*

Hr. *spp* *F* *spp* *F*

cowbells

Pft. *sim.* *l.v.* *norm.* *p*

vln. 1 *spp* *F* *spp* *F* *mf* *spp*

vln. 2 *spp* *F* *spp* *F* *spp*

vla. *spp* *F* *spp* *F* *spp*

vc. *spp* *F* *spp* *F* *spp* *(v)*

cl. b. *spp* *F* *pizz.* *sim.* *ff* *pp* *ff*

Handwritten musical score for measures 31-34. The score includes staves for flute, clarinet, horn, cowbells, percussion, violin I and II, viola, cello, and double bass. It features complex rhythmic patterns with 3:2 and 3:4 ratios, dynamic markings such as *spp*, *F*, *mf*, and *pp*, and performance instructions like *sim.*, *l.v.*, *norm.*, *pizz.*, and *sim.*.





43.

fl. *mf* *sfz* *mf* *sfz*

B♭ clar. *mp*

tr. *mp* *sfz*

Cowbells

Pft. *mf* *sfz* *mf* *sfz*

vlns. 1 *mp* *sfz* *p* *sfz* *p*

vlns. 2 *mp* *sfz* *mp* *sfz* *mp*

vl. *mp* *sfz* *p* *sfz* *p*

vc. *arco* *mp* *sfz* *mp* *sfz* *mp*

d.bs. *arco* *mf* *sfz* *mp* *sfz* *mp*



←  $\frac{3}{8}$  =  $\frac{3}{8}$  →

49.

fl. *Mf* *molto* *ff* *sempre*

cl. *Mf* *molto* *ff* *sempre*

Hr. *Molto* *ff* *sempre*

rowbells *ff* *poco diminuendo*

Pft *hammer-like* + (as before) *ff* *sempre*

vlns. *f* *mf* *molto* *bell-like*

vla. *f* *mf* *molto* *bell-like*

Vc. *f* *mf* *molto* *bell-like*

d. bs. *molto cresc.* *sfz*

3/8

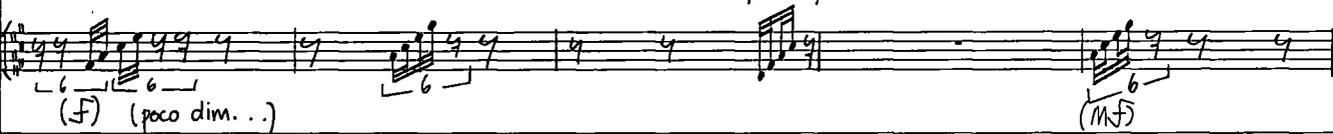


55.

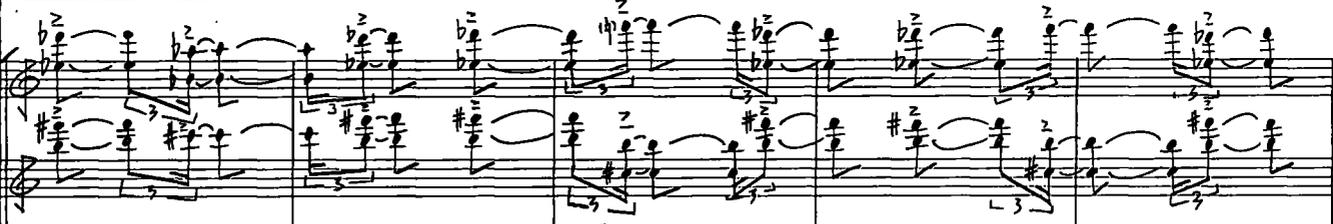
fl. 

clr. 

tr. 

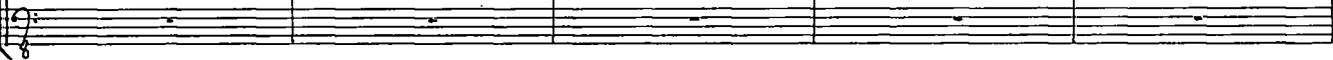
cowbells 

Pft. 

vn. 

vla. 

vc. 

d. bx. 



C

60.

fl. *fl.*

cl. *cl.*

tr. *tr.*

combs *combs*

take MARIMBA

mp

p

fl. *fl.*

vn. *vn.*

vl. *vl.*

vc. *vc.*

d.bs. *d.bs.*



65.

fl. *sfz*

cl. *sfz*

hn. *sfz*

marimba *FF sfz*

Pf. *sfz*

vn. *sfmp*

vl. *sfmp*

vc. *sfmp*

d.bs. *sfz* *pizz.* *snare* *sfmp* *3 sfz*



← = →

70.

fl. *sfz* *(sf)*

cl. *sfz* *(sf)*

tr. *sfz*

marimba *sfz* *sfz* *sfz* *sfz* *take MARIMBA*

pft. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

vn. *sfmp* *sfp* *molto* *sfp* *molto* *molto* *molto* *molto*

vla. *sfmp* *sfp* *molto* *sfp* *molto* *molto* *molto* *molto*

vcl. *sfmp* *sfp* *molto* *sfp* *molto* *molto* *molto* *molto*

d.bs. *sfmp* *(pizz. suono)* *sfp* *molto* *sfp* *molto* *molto* *molto*

(\* molto ritmico)



D

75.  $\frac{6}{8}$  =  $\frac{16}{8}$

( $\frac{6}{8}$ )

fl. *meccanico secco* *sfz mp* *sfz (mp)* *sim..*

cl. *meccanico secco* *sfz mp* *sfz (mp)* *sim..*

fn. *meccanico secco* *sfz mp* *sfz (mp)* *sim..*

marimba *meccanico secco* *sfz mp* *sfz (mp)* *sim..*

Red. Bass Dr. *molto ritmico* *sfz mp* *sfz (mp)* *sim..*

pft. *secco* *MP sempre*

vlns. 1 *sfz*

vlns. 2 *sfz*

vla. *sfz*

vc. *sfz*

d.bs. *sfz*

3/8 6/16 3/4



80. \*

fl.

cl.

**3/4**

tr.

**3/4**

MAR.

ped. Bs. Dr.

**3/4**

Pft.

**3/4**

vn.

vi.

Vc.

d.bs.

mp ————— sfz = f

mp ————— sfz = f

(\* The piano and wind must maintain an 'mp' dynamic, except for the accented sfz.)





84.

Alt.

Cl.

Hr.

Mtr.

ped. Bs. Dr.

Pft.

vl. n.

vl. a.

Vc.

d. bs.



88.

fl. (mp)

cl. (mp)

tr. (mp)

mar.

ped. Bs. Dr.

fft.

vln. 1

vln. 2

vla.

vc.

db.



# E

32.

fl. *sfz*

cl. *sfz*

hn. *sfz*

Mar. *sfz*

ped. Bs. Dr. *sfz*

pft.

vn. *mp* *sfz* *f*

vl. *mp* *sfz* *f*

vc. *mp* *sfz* *f*

d.bs. *mp* *sfz* *f*



96.

fl. *sfz*

cl. *sfz*

tr. *sfz*

mar. *sfz* (E0 COWBELLS)

ped. Bs. DR.

pft.

vl. 1

vl. 2

vl. 3

vc. *pizz.*

d. bs.



poco rall.

99

fl.

cl.

tr.

6 conbells

Pft.

1 vln.

2 vln.

vla.

Vc.

cl. bs.

Handwritten musical score for orchestra, measures 99-102. The score includes parts for Flute (fl.), Clarinet (cl.), Trumpet (tr.), 6 Conbells, Percussion (Pft.), Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (vla.), Violoncello (Vc.), and Clarinet Bassoon (cl. bs.). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *mf* to *fff*. The tempo is marked *poco rall.*. The score includes various performance markings such as accents, slurs, and dynamic changes.







112.

picc. *tr* *mf* *f* *mf* *f* *mp*

E♭ cl. *tr* *mf* *f* *mf* *f* *mp*

Hn.

Vibes *tr* *sf* *sf* *mf* *(mp)* *sf* *mf*

Pft.

vn. 1 *tr* *f* *sfz* *f* *sfz* *f* *sfz* *mf* *sfz* *tr*

vn. 2 *tr* *f* *sfz* *f* *sfz* *f* *sfz* *mf* *sfz* *tr*

vla. *tr* *f* *sfz* *f* *sfz* *f* *sfz* *mf* *sfz* *tr*

vc. *tr* *sf* *non trem.* *pp* *arco*

cl. b. s. *tr* *pp*



9

116.

picc. *trmm*

ebclr. *trmm*

fln.

vibes *trmm*

pft.

vlas. *trmm* *dolce*

vlg. *pp*

vc.

d.bs. *p*



120.

picc.

E♭  
clar.

Hr.

vibes

pft.

vln.

vln. 2

vln. 1

Vc.

d.bs.

Handwritten musical score for measures 120-123. The score includes staves for Piccolo, E♭ Clarinet, Horn, Vibraphone, Percussion, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as mp, p, and MF. The vibraphone part has a 'tr' (trill) marking. The violin parts have 'tr' markings and dynamic markings. The double bass part has a 7/8 time signature marking.



*poco rall.*

124.

picc.

E<sup>b</sup> cl.

Hn.

vibes

A.F.E.

vln. 1

vln. 2

vl.

Vc.

d. bs.

*tr*

*Large Tamtam*

*poco rall.*

*molto espress. (solo)*

*p*

*mf*

*mp*

*p*

H

segue  
2nd movement

128. senza misura

picc. (take alto flute) c. 10"

e♭ cl. (take bass clarinet) c. 10"

Hr. c. 15"

Large  
Tamam c. 15" (1.v.)  
sfz (2.)  
Mf (sempre)  
(3.) (4.)  
(5.) take MARIMBA c. 10"

Pft. c. 15" (1.v.) c. 10"

vn. 1. c. 15" \* c. 15" (1.v.) c. 10" (16.) con sord. c. 10"

vn. 2. c. 15" \* c. 15" (1.v.) c. 10" (15.) con sord. c. 10"

vla. c. 15" \* c. 15" (1.v.) c. 10" (13.) con sord. c. 10"

vc. c. 15" \* c. 15" (1.v.) c. 10" (12.) c. 10"

d.bs. c. 15" \* c. 15" (1.v.) c. 10"

mp

(\* changes of bow should be imperceptible)



quasi recitativo, dark and menacing

# II: ARIA

3 4 5 6 7 8

*frozen* c. 3 secs. \* (colla voce) **A**

alto flute

Bass clarinet

Horn

marimba

piano

violin

viola

viola

cello

double bass

SOLO c. 3 secs. MF

c. 3 secs. (colla voce) pp poco a poco cresc. (p) (mp)

c. 3 secs. (colla voce) \* strike with palms of hand. (cluster) (l.v.) \* mp (l.v.) sim. \* p (ped.)

c. 3 secs. (colla voce) *frozen* con sord. senza vib. → vib. → senza vib. **A**

con sord. senza vib. molto MF p niente

con sord. senza vib. molto MF p niente

con sord. senza vib. molto MF p niente

con sord. senza vib. molto MF p con sord.

pp

(\* = inside piano)

(\* \* Conductor should give a downbeat every 3 seconds.)



**B**

9 10 11 12 13 14 15

alt. flt. *mp* *pp*

B. cl. *mp* *pp*

Hn. *pp* *mf* *mp* *f*  
*Sempre molto espressivo e legato*

mar. *mf* *f* *mp* *pp*

pft. *mf* *sempre* *prod.* *pizz.* *(sim.)*

**B**

vin. 1 *norm.* *mp* *ppsub.* *senza vib. 'cold'*

vin. 2 *norm.* *mp* *ppsub.* *senza vib. 'cold'*

via. *mp* *ppsub.* *senza vib. 'cold'*

vc. *mp* *ppsub.* *senza vib. 'cold'*

cl. bs. *mp* *ppsub.* *senza vib. 'cold'*  
*slow guss.*



alt. flt. *mp* *pp* *tr* *Mf* *molto sf*

Bs. clar. *mp* *pp* *tr* *Mf* *molto sf*

Hrn. *mp* *pp*

Msr. *Mf* *p* *Mp* *p* *Molto*

pft. *gliss.* *Molto* *sf*

vlns. 1 *vib.* *mp* *p* *tr* *Mf* *molto sf*

vlns. 2 *vib.* *p* *tr* *Mf* *molto sf*

vl2. *vib.* *mp* *p* *tr* *Mf* *molto sf*

Vc. *mp* *p* *tr* *Mf* *molto sf*

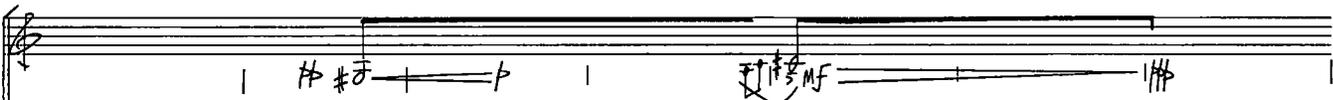
d. bs. *mp* *p* *tr* *Mf* *molto sf*

(\* make sure gliss. lasts exactly to the end of the bar)

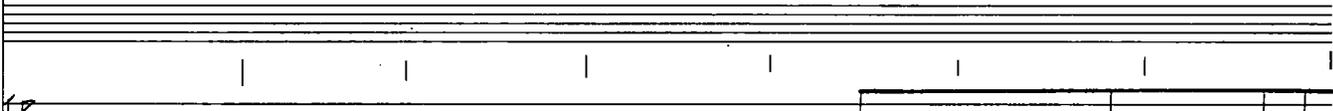


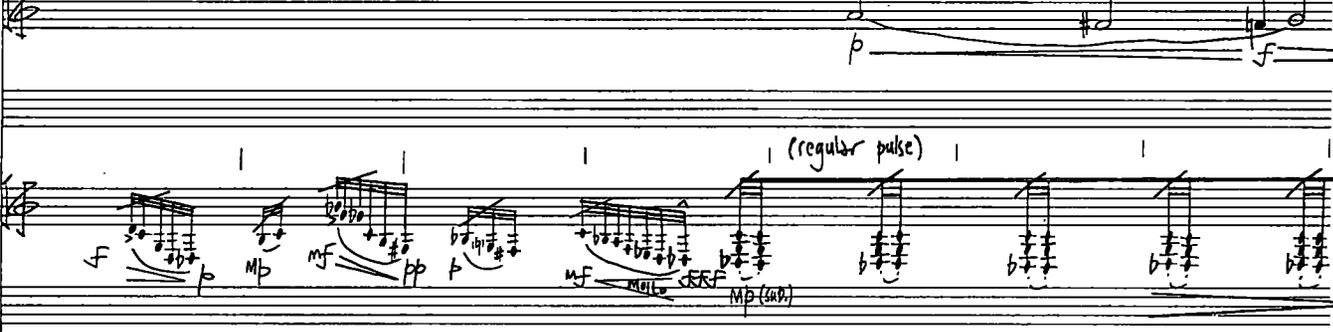
C

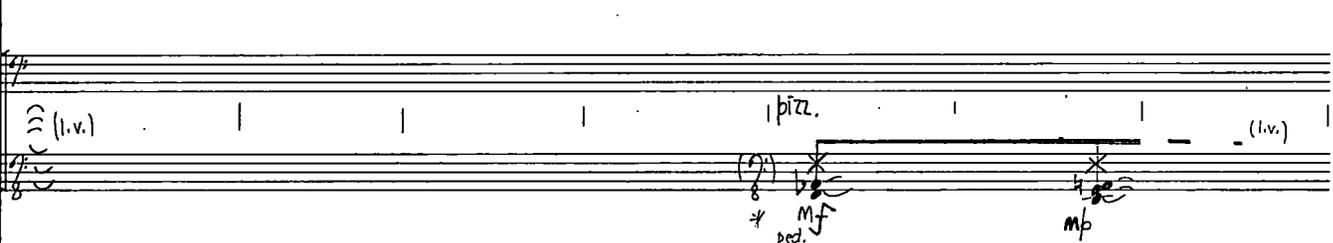
23 24 25 26 27 28 29

alt. flt. 

Bs. cl. 

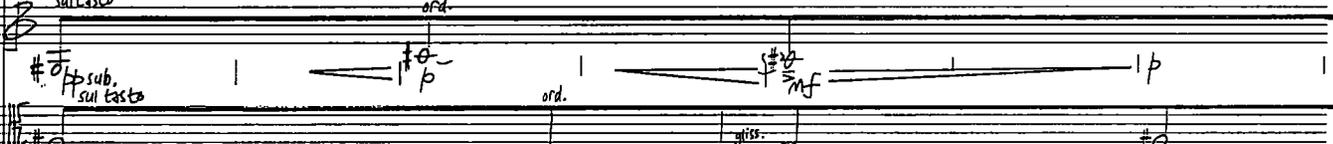
tr. 

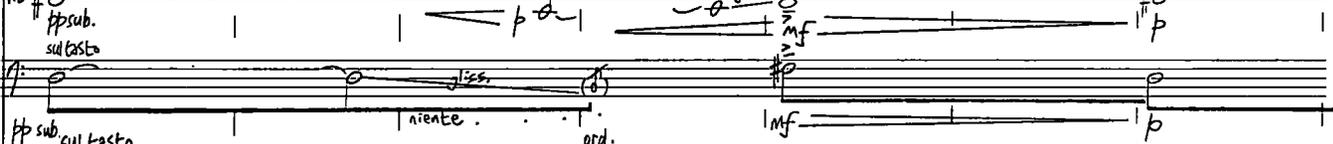
Mdr. 

Pft. 

C

vln. 

vla. 

Vc. 

d.bs. 



30 31 32 33 34 35 36

D

alt. fl.

Bs. cl.

Hrn.

Mar.

Pft.

vln. 1

vln. 2

vla.

Vc.

db.

(\* as in 1st movement)



37 38 39 40 41 42 43

alt. fl.

Bs. clar.

tr.

mar.

PFE

vlas.

vl.

vc.

cb.



44 45 46 47 48 49 50

**E**

alt. flt. *flg.* *(norm.)*

Es. cl. *Mf: psub.* *< mp* *tr* *mp* *pp sub.* *mp* *pp*

trn. *pp* *Mf: psub.* *mp* *pp* *p*

mar. *2nd.* *tr* *ff* *MAR STIX (fast & pass.)* *Mf*

pft. *(as before)* *(lw.)* *gliss* *mp* *ped.*

vln. *tr* *mp* *gliss* *molto* *ff* *pp* *p* *senza sord.* *senza sord.*

vla. *gliss.* *Mf: psub.* *mp* *tr* *pp sub.* *mp* *p* *gliss.*

Vc. *Mf: psub.* *< mp* *molto* *ff* *pp sub.* *mp* *p*

d. bs. *Mf: psub.* *gliss.* *mp* *molto* *gliss.* *ff* *p* *mp* *p*



F

51 52 53 54 55 56 57

alt. flt. *pp* *p* *gliss.* *pp*

Bs. clar. *Mf* *p* *pp*

Hn. *ff* *mp* *f* *pp* *Mf* *pp*

Mar. *soft stick* *(regular pulse)* *p* *mp* *pp*

Pft. *(lv.)* *(pizz.)* *(lv.)* *Mp* **F**

vn. *Mf* *p* *gliss.* *mp* *p* *mp* *Mf* *p*

vla. *Mf* *pp* *pp* *senza sord.* *mp* *Mf* *p*

Vc. *Mf* *p* *mp* *pp* *mp* *Mf* *p*

α.bs. *Mf* *p* *mp* *p* *Mf* *mp sub.* *Mf* *p*



58 59 60 61 62 63 64

c. 2 secs.

alt. flt. *pp* *mp* *pp* *molto* *mp*

Bs. cl. *p* *pp* *mp* *molto* *ff*

Hrn. *mf* *mp* *p*

MAR. *mf* *ff*

Pft. *norm.* *loc.* *pred.* *c. 2 secs.*

vn. 1 *pp* *mp* *ff* *molto* *ff* *trém.* *mp*

vn. 2 *pp* *mp* *pp* *molto* *ff* *trém.* *mp*

vl. *pp* *mp* *ff* *molto* *ff* *trém.* *mp*

Vc. *senza sord.* *pp* *mp* *ff* *molto* *ff* *trém.* *mp*

cl. bs. *pp* *p* *mp* *ff* *molto* *ff* *trém.* *mp*

(\* all grace notes as fast as possible)







alt. fl. *pp* *Mf* *pp*

Bs. clar. *p* *Mf* *pp* *mp*

Hn. *p* *f*

Mar.

Pft. (strike with palm) (as before) *mp* *l.v.*

vn. 1 *p* *pp* *Mf* *pp* *mp*

vn. 2 *p* *pp* *Mf* *pp* *mp*

vla. *p* *Mf* *pp* *mp*

Vc. *p* *Mf* *pp* *mp*

d.bs. *p* *Mf* *pp* *mp*

*senza vib.* *ord.* *vib.* *gliss.* *mp sub.* *ord. sub.*



84 85 86 87 88 89 90

alt. fl. *p*  $\sharp^{\flat}$   $\sharp^{\flat}$   $\sharp^{\flat}$  *pp*

Bs. cl. *f* *mf*

tn. *pp* *mp* *p* *mf* *pp* *p* *poco*

mar. *pp* *poco* *2* *poco* *cresc.* *(p)*

pft. *(pizz.)* *mp* *(sempre)* *(ped...)* *(sim.)*

1. vn. *f*

2. vn. *f*

vl. *f* *poco* *2* *poco* *niente*

vc. *mf* *f* *p* *pp*

d.bs. *f* *poco* *2* *poco* *niente*



91 92 93 94 95 96 97

Bs.clar. (niente. . .)

Hn. *p* *mf* *mp* *f* *pp* *mp* *p* *p*

Mar. *(mf)* *f* *poco* *a poco* *dim.*

Pfte. *(mp)*

Vla.

d.bs. (niente)

**||** poco rall. . . . .

98 99 100 101 102 103

Hn. *mp* *pp* *poco* *mp* *pp* *p* *#*

Mar. *(p)* *(pp)* *ppp*  
poco rall. . . . .

Pfte. *(mp)*



Prebissimo, moto perpetuo,  $\text{♩} = c. 144+$

# III : MOTO PERPETUO

Score for **Flute** (labeled "Lake FLUTE") and other instruments. The score is in 3/8 time and consists of 12 measures. The key signature has one sharp (F#).

**Flute (Lake FLUTE):** Part 1 (Measures 1-3):  $\text{mf}$ , *sfz*,  $\text{mf}$ . Part 2 (Measures 4-6):  $\text{mf}$ , *sfz*,  $\text{mf}$ . Part 3 (Measures 7-9):  $\text{f}$ , *molto cresc.*, *sfz*. Part 4 (Measures 10-12):  $\text{p}$ .

**Other Instruments:** Piccolo, Eb Clarinet, Horn, Large Sizzle Cym., Smaller Sizzle Cym., Pft., Violin, Viola, Violoncello, Double Bass.

**Tempo/Performance Markings:** *molto sfz*, *molto cresc.*, *pizzicato*.

**Dynamic Markings:**  $\text{mf}$ ,  $\text{f}$ ,  $\text{p}$ ,  $\text{mp}$ ,  $\text{mp}$ ,  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ .

**Rehearsal Markers:** 3, 4, 3 (above the staff).



**A**

5.

fl. (b) p. MF MP

tn.

sizzle cym. Like med. + lgr. TAM TAMs p MF (1...)

pfe. mp sfz mp

**A**

vl. 1 (b) p. MF mp

vl. 2 (pizzicello) p mp sfz

vc. (pizzicello) p mp sfz norm. MF

cl. 1 (b) p. MF MP norm. mp



10.

fl. *< MF*

E♭ dr. *< MF*

Hr.

T. TAMs m.

Pft.

vn. 1 *< MF*

vn. 2

vl. *ord.*

vc. *mp*

db. *mp*



15.

Flt. *f* *mp*

E♭ cl. *f* *mp*

Hr.

T. 1. 2. *mp* (l.v.) take MARMBA

Pft. *p* *f*

vn. 1 *f* *mp*

vn. 2 *p* *mp*

Vc. *p* *mp*

d. bs. *mf* *mp*



20.

fl. *Mf* *<fmp*

E♭ cl. *Mf* *<fmp* (2)

Hrn.

Marimba *Mf*

Pft.

vln. *Mf* *<fmp* *p*

vla. *p sfz*

vc. *p sfz*

cl. bs. *p sfz*

**B**

25. Fl. (b) Eb cl. (b) Mar. Pfc.

**B**

vl. (1) (2) vcl. Yc. d. bs.



30. Fl. (F#) Eb cl. (F#) *mp* *fp* *(legato)* *3* *3* *3* *f* *mp*

Hr.

Mar. *stacc.* *(sim.)* *mp* *f*

Art. *stacc.* *f* *p* *f*

Vln. 1 *f* *mp* *fp*  
Vln. 2 *stacc.* *p* *stacc.* *(sim.)* *mp* *fp*  
Vla. *f* *stacc.* *p* *(sim.)* *mp* *pizzicello* *sfz*  
Vcl. *sfz* *stacc.* *p* *(sim.)* *mp* *pizzicello* *sfz*  
Dbs. *p* *(sim.)* *mp* *pizzicello* *sfz*



35.

Flt. *mf* *mp* *mf*

E♭ cl. *mf* *mp* *mf*

Hn.

Mar. *f* *mf* *f* *f*

Pft. *f* *mf* *f* *f*

Vln. 1 *f* *mf* *mf* *mf* (pont.)

Vln. 2 *f* *mf* *mf* *mf* (pont.)

Vla. *mf* *f* *f* *f* (pont.)

Vc. *ord.* *p* *mf* *p* *f*

Dbs. *ord.* *p* *mf* *p* *f*

*mf* *mp* *mf* *mf* *mf*

*poco cresc.*

*p sub!*

*pizzicato*



C

40.

fl. *f* *mf* *f* *sfz*

obcl. *f* *f* *sfz*

tr. *sfz*

mar. *f* *sfz* *mp* 5:3 *mf* 5:3

pft. *f* *mp* *sfz*

C

vl. 1 *f* *mf* *f* *sfz* *pizz.* *mp* 5:3 *mf* 5:3

vl. 2 *pont.* *f* *ord.* *p* *sfz* *pizz.* *mp* 5:3 *mf* 5:3

vla. *pont.* *f* *ord.* *p* *sfz* *pizz.* *mp* 5:3 *mf* 5:3

vc. *pont.* *f* *ord.* *p* *sfz* *pizz.* *mp* 5:3 *mf* 5:3

d.bs. *p* *f* *mf* *sfz* *pizz.* *mp* 5:3 *mf* 5:3



← ♩ = ♩ → (= c. 16/4)

Wb.  
Flt.  
E♭ cl.  
Hr.  
Mar.  
Pft.

Flt. *Molto* *sfz* take Bass clar.  
Hr. *sfz* *F* *sfz* *F* *sfz* *FF*  
Mar. *F* *sfz*  
Pft.

← ♩ = ♩ → (= c. 16/4)

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
d. bs.

Vln. 1 *pizz.* *sfz* *F* *mp* *mf* *ord.*  
Vln. 2 *sfz* *F* *mp* *mf* *ord.*  
Vla. *sfz* *F* *mp* *sfz* *mf* *ord.*  
Vcl. *sfz* *F* *mp* *arco* *mf* *molto espressivo*  
d. bs. *sfz* *F* *mp* *sfz* *mf* *ord.*



50.

fl.

Bass dr.

Hr.

Mar.

Aft.

Vn. 1

Vn. 2

Vla.

Vc.

d. bs.

D

55.

Flt.

Bs. cl.

Hr.

Mtr.

Pft.

D

Vn. 1

Vn. 2

Vla.

Vc.

Dbs.



60.

Flt.

Bs. cl.

Hrn.

Mrc.

Pft.

vln.

vla.

Vc.

d.bs.



65.

Handwritten musical score for measures 65-68. The score includes parts for Flute (Flt.), Bass Clarinet (Bs. clar.), Horn (Hn.), Maracas (mar.), Percussion (pfe.), Violins (vln. 1 and 2), Viola (vln.), Violoncello (Vc.), and Double Bass (d.b.).

Measure 65: Flute (mf), Bass Clarinet (mf), Horn (mf), Maracas (mf), Percussion (mf), Violins (mf), Viola (mf), Violoncello (mf), Double Bass (mf).

Measure 66: Flute (mf), Bass Clarinet (mf), Horn (mf), Maracas (mf), Percussion (mf), Violins (mf), Viola (mf), Violoncello (mf), Double Bass (mf).

Measure 67: Flute (mf), Bass Clarinet (mf), Horn (mf), Maracas (mf), Percussion (mf), Violins (mf), Viola (mf), Violoncello (mf), Double Bass (mf).

Measure 68: Flute (mf), Bass Clarinet (mf), Horn (mf), Maracas (mf), Percussion (mf), Violins (mf), Viola (mf), Violoncello (mf), Double Bass (mf).

Dynamic markings include mf, f, sfz, and p. Performance instructions include arco and pizz. The score is written in 4/4 time with a key signature of one sharp (F#).



**E**

75.

fl. *mf* *f* *mf* *sfz* *mf*

bs. cl. *f* *mf* *sfz* *mf*

tr. *mf* *f* *mf* *sfz* *mf*

mar. *f* *mf* *sfz* *mf*

pft. *mf* *f* *mf* *sfz* *mf*

**E**

1. *f* *mf* *sfz* *mf* *f* *mf*

2. *f* *mf* *sfz* *mf* *f* *mf*

vla. *f* *mf* *sfz* *mf* *f* *mf*

Vc. *f* *mf* *sfz* *mf* *f* *mf*

cl. bs. *f* *mf* *sfz* *mf* *f* *mf*



80.

fl. *sfz > MF*

Bs. cl. *Mf sf f*

Hr. *f mf < sfz mf f > mf mf < sfz sfz < f > mf*

Mar. *f mf sfz > mf*

PFE. *f mf sfz mf f mf*

vln. 1 *f pizz. mf sfz > mf*

vln. 2 *f mf sfz > mf*

vla. *f sfz > mf*

Vc. *f sfz*

db. *f sfz > mf mf sfz*







95.

alt. flt.

Bsn. cl.

Hrn.

T. TAMB.

PFE.

Vn. { 1, 2 }

Vln.

Vc.

D.S.

*f*, *mp*, *p*, *(p)*

5:4, 6:4

con sord.



100.

alt. fl.  $\text{mf}$   $3:2$   $\text{pp}$

ss. cl.  $\text{mf}$   $3$   $3:2$   $\text{pp}$

hn.  $\text{mp}$   $3$

T. TAMS  $\text{mf}$   $3:2$   $\text{mp}$

ptt.  $5:4$   $\text{poco}$

vl.  $\text{con sord.}$   $\text{mf}$   $3:2$   $\text{f}$   $\text{ritto}$   $\text{pp}$

vl.  $\text{mp}$   $3$   $3:2$   $\text{mf}$   $\text{p}$

vc.  $\text{mp}$   $3:2$   $\text{mf}$   $3$

d. bs.  $5:4$   $\text{poco}$





110.

alt.fl. *mp* *3*

Bs. cl. *mp* (take Eb cl.)

tr.

mar. *mp* *5:4*

fft. *mp* *5:4*

vl. 1 *mp* *3*

vl. 2 *mf* *3*

vl. 3 *mf*

vc. *mp* *3*

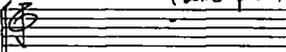
db. *mp* *arco* *3*

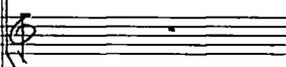
*senza sord.*



115.

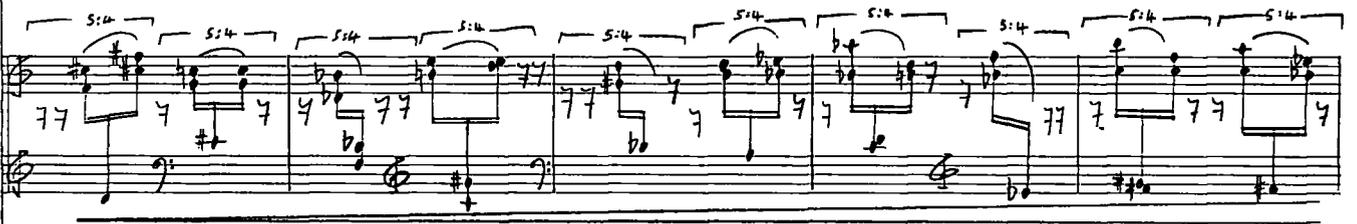
(take picc.)

alt. fl. 

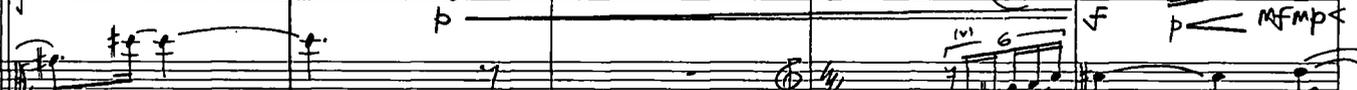
perc. 

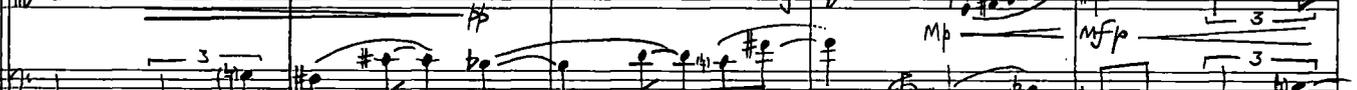
tr. 

mar. 

pf. 

vlns. 

vla. 

vc. 

dkb. 





125.  
picc. *sfz*  
Eb cl.

fln.

glock. *sfz*

Pft. *sfz*  
\* ped.

vln. *sfz*  
vib. *sfz*  
Vc. *sfz*  
d.bs. *sfz*



130.

picc. *sfz* *con tutta forza* *sfz* *sf* *con tutta forza* *sfz*

E♭ cl. *sfz* *sfz* *sfz* *sfz* *sfz*

fln.

glock. *sfz* *sfz* *sfz* *sfz* *sfz*

Pft. *sfz* *sfz* *sfz* *sfz* *sfz*  
\* ped. \* ped. \* ped. \* ped.

vl. 1 *sfz* *sfz* *sfz* *sfz* *sfz*

vl. 2 *sfz* *sfz* *sfz* *sfz* *sfz*

vla. *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz*

d. bs. *sfz* *sfz* *sfz* *sfz* *sfz*





140.

glock. <sup>15</sup>

Flt.

vln. <sup>3</sup>

vla.

Vc.

db.s.

*(A Grace notes always on the beat)*

145.

glock. <sup>15</sup>

Flt.

vln. <sup>3</sup>

vla.

Vc.

db.s.



J

150.

glock. *mf*

pft. *mf*

*(im.)*

\* ped.

vn. 1 *mp*

vn. 2 *sfmp*

vla. *mf*

vc. *mf*

d. bs. *mf*

155.

glock. *(take MARIMBA)*

pft. *mp*

\* ped.

vn. 1 *cresc.*

vn. 2 *cresc.*

vla. *mf*

vc. *mf*

d. bs. *mf*



K

160.

picc. *p* *Mf* *sub.* *(p sempre)* *sim.* poco a poco cresc. . .

E♭ cl. *Mf* *sub.* *(p sempre)* *sim.* poco a poco cresc. . .

5/8 4/8

Hr. 5/8 4/8

marimba (soft skin) 3 3

5/8 4/8

pf. 3 3

5/8 4/8

K

vln. 1 *Mf* *sub.* *(p sempre)* *sim.* poco a poco cresc. . .

vln. 2

vla. *f* *p* *mp* *p* *(p)* *mp* *mf*

Vc. *f* *p* *mp* *p* *(p)* *mp* *mf*

d.bs. *f* *p* *mp* *p* *(p)* *mp* *mf*



165.

picc. Eb clar. (mp)

Hr.

Mar. (pp) p mp mf

Pft. (pp) MF

vln. 1 2 (mp)

vla. mp mf

Vc. mp

d.bs. mp



L

170.

picc. (poco a poco cresc.) (mf)

E♭cl. (poco a poco cresc.) (mf)

3/8

Hr. MF poco a poco cresc. sim.

3/8

Mar. p MF mp MF mp

3/8

Pft. mf mp MF mp

3/8

vln. 1 (poco a poco cresc.) (mf) ponticello

vln. 2 arco p ponticello (7) pizz. mp

Vc. arco p ponticello (7) pizz. mp

db. f mp p mp





182.

poco a poco accel. al fine . . . .

pic.

E♭ cl.

Hn.

Mx.

Aft.

vn.

vla.

vr.

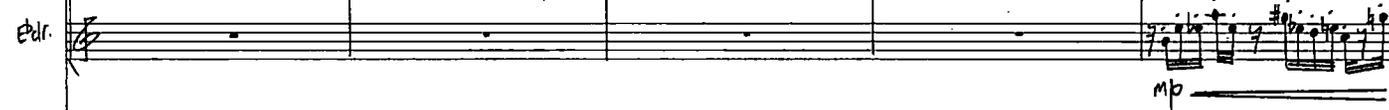
d. bs.

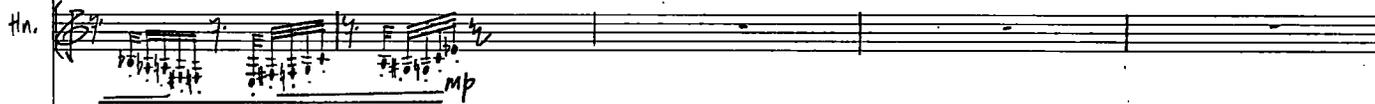
4  
8  
4  
8  
4  
8  
4  
8



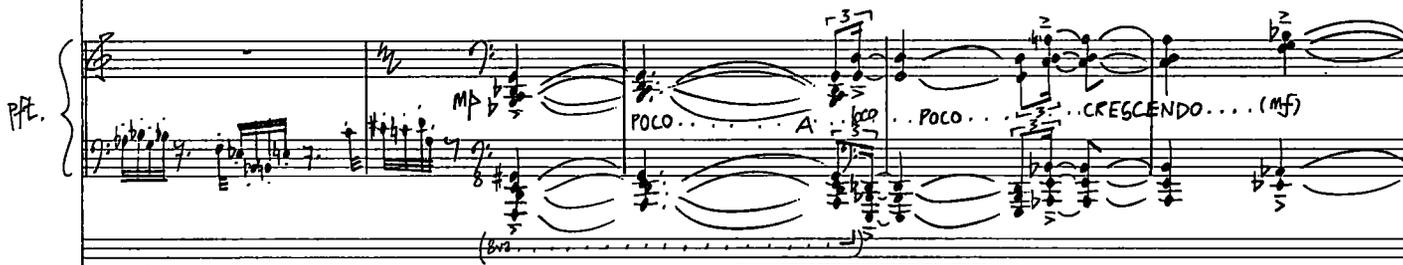
187

picc. 

tblr. 

Hr. 

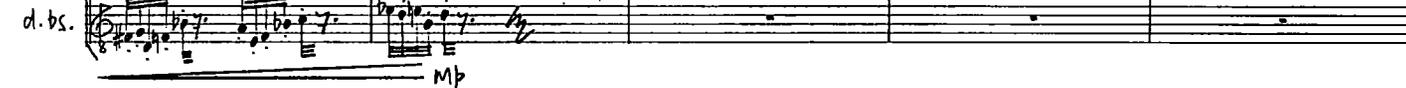
TITANS 

PFE. 

vlas. 

vla. 

Vc. 

d. bs. 



(accel...)

192.

picc.

cl. in C

Hrn.

lge. STRGLE  
cym.  
ped. Bs. Dr.

Pft.

vln. 1

vln. 2

Vc.

d. bs.

Handwritten musical score for a symphony orchestra. The score includes parts for Piccolo, Clarinet in C, Horn, Percussion (large strings, cymbal, bass drum), Piano, Violin I and II, Viola, Violoncello, and Double Bass. The music is written in a complex, rhythmic style with many accidentals and dynamic markings. The score is divided into measures, with some measures containing multiple notes and rests. The tempo is marked as '192.' and the dynamics range from 'mp' to 'sfz'. The score is written in a single system, with the instruments grouped together. The score is written in a single system, with the instruments grouped together. The score is written in a single system, with the instruments grouped together.

Philip Cassin

London, 17/12/93



**Philip Cashian**

***Chamber Concerto***

***for sixteen players***



*Commissioned by Birmingham Contemporary Music Group with financial assistance from West Midlands Arts and the following Investors as part of BCMG's Sound Investment scheme:*

*Kiaran Asthana, Joyce and Peter Pollock, Sue Clugston, Michael B.Squires,*

*Jim Hawkins, Timothy and Rosemary Thorp, Colin Matthews, anonymous*

Instrumentation

flute ( alto/ picc. )  
oboe  
clarinet in Bb ( Eb )  
clarinet in A ( bass )  
bassoon  
horn  
trumpet  
percussion 1 ( lge.sizzle cym./ med.tamtam/ vibes/  
5 tomtoms/ 2 log drums/ claves )  
percussion 2 ( med.,small,v.small cymbals/ marimba/  
hi-hit/ bass drum/ maracas/ 5 tomtoms/ metal chimes )  
piano  
harp  
2 violins  
viola  
cello  
double bass

SCORE in C

( duration c. 17 minutes )

*First performance given at the Adrian Boult Concert Hall, Birmingham on the  
29th October 1995 by the Birmingham Contemporary Music Group, conducted  
by Elgar Howarth.*

# CHAMBER CONCERTO

Philip Cashian

$\downarrow = c. 152$ , with a sense of urgency...

Handwritten musical score for Chamber Concerto by Philip Cashian. The score is for a chamber ensemble and includes parts for alto flute, percussion 1, harp, double bass, and bass drum. The music is in 3/4 time and features complex rhythmic patterns with many triplets and dynamic markings such as 'p sempre', 'mp', and 'pizz.'. The score is divided into two systems, with the first system starting at measure 5. The alto flute part is the most prominent, with many triplets and slurs. The percussion parts are mostly rests with some rhythmic notation. The harp part has some chords and a 'pizz.' marking. The double bass part has a 'pizz.' marking and some rhythmic notation. The bass drum part has some rhythmic notation and a 'pizz.' marking. The score is handwritten and appears to be a working draft or a composer's score.

9.

alt. flt.

3s. clar.

Perc. 1

Hp.

d.bs.

Handwritten musical score for measures 9-12. The score includes staves for alto flute, 3rd saxophone, Percussion 1, Harp, and double bass. The alto flute part features complex rhythmic patterns with many triplets and slurs. The double bass part includes dynamic markings such as *p*, *mp*, and *pizz.* (pizzicato). The harp part has a few notes in the later measures. Percussion 1 has a marking (1.v.) in the second measure.

13.

alt. flt.

3s. clar.

Perc. 1

hp.

Violin 1

d.bs.

Handwritten musical score for measures 13-16. The score includes staves for alto flute, 3rd saxophone, Percussion 1, Harp, Violin 1, and double bass. The alto flute part continues with complex rhythmic patterns and triplets. The 3rd saxophone part has dynamic markings *p*, *mp*, and *mb*. The double bass part includes markings for *arco* (arco) and *pizz.* (pizzicato). The harp part has a marking (1.v.) in the first measure. Violin 1 has a marking *sul tasto* in the last measure.

**A**

17.

fl.

B. cl.

pno.

Hp.

Vln. I

d. bs.

*p* < *mp*

*p*

*mp* #

*p* < *mp*

*p* < *mp*

*p*

*mp* #

*mp* #

*b* #

*p* < *mp*

*arco*

*mp*

*mp*

*p* < *mp*

*p* < *mp*

(l.v.)

21.

alt. fl. *mp* *sempre*

ob.

cl. *mp* *sempre*

B. cl. *(mp)* *sim.*

Bsn.

Hn. *mp*

Ept. *mp*

MARACA *mp*

TOM TOMS *mp*

pno. *mp* *sim.*

Hp.

1. vln. *mp* *sempre* *pizz.* *#*

2. vln. *mp* *pizz.* *(mp)*

vla. *mp* *(mp)*

Vc. *pizz.* *mp* *(mp)*

d.bs. *(mp)* *sim.*







(B)

Fl. (3)

Ob. (3)

Cl. (3)

B.cl. (3)

Bsn. (3)

Hn. (3)

Trp. (3)

perc. (Tom Toms)

pno. (F > MF)

Hp. (MP, F)

vln. I (3)

vln. II (3)

vl. (3)

Vc. (pizz., arco)

db. (3)

41.

Fl. fl.

ob.

cl.

B.cl.

Bsn.

Hn.

tpt.

vn.

1

2

pv.

hp.

1

2

vla.

Vc.

d.bs.

*poco a poco cresc.*

*mf sempre*

*mf*

*mp*

*f*

*pizz.*

*arco*

*mf*

*mp*

*f*

*mf*

45.

alt. fl.  
ob.  
cl.  
B.cl.  
Bsn.  
Hn.  
Tpt.  
strc. 1  
2  
pno.  
Hp.  
vln. 1  
2  
vlg.  
Vc. pizz  
d.bs.

mp  
mf  
f  
open  
pizz  
10



©

53.

take piccolo

alt. fl. *ff*

ob. *psub.* (*p sempre*)

cl. *ff* *p sempre*

B.cl. *Mf* *ffz*

Bsn. *Mf* *ffz*

Hr. *ff* *psub.* (*p sempre*)

Ept. *ff* *psub.* (*p sempre*)

perc. 1 *ff* *p sempre*

perc. 2 *p < mp* *p < mp*

prn. *Mf* *ffz* *p sempre*

Hp. *ffz* (i.v.)

Molto intenso

vh. 1 *ff*

vh. 2 *ff* *p sempre*

vb. *p sempre*

Vc. *ffz*

d.bs. *Mf* *ffz*

57.

Handwritten musical score for orchestra and strings, measures 57-60. The score includes parts for piccolo, oboe, clarinet, bass clarinet, bassoon, horn, trumpet, percussion (1 and 2), piano, harp, violin (1 and 2), viola, cello, and double bass. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *p* and *mp*. A specific instruction for the violin part reads "c bold and espress.?" with a *sfz* marking. The score is written in a standard orchestral format with multiple staves for each instrument.

61.

picc.

ob.

cl.

B. cl.

Bsn.

Hn.

tpt.

perc.

pno.

Hp.

vln. 1

vln. 2

vla.

Vc.

d. bs.

*p sempre*

*f*

*mf*

*mp < mf*

65.

picc.

ob.

cl.

Bicl.

Bsn.

Hn.

tpt.

perc. 1

perc. 2

pno.

Hp.

ln. 1

ln. 2

vla.

vc.

d.bs.

*p sempre*

D

69.

picc.

ob.

cl.

B.cl.

Bsn.

tn.

tpt.

1

2

pr.

1

2

mo.

Hp.

1

2

vn.

1

2

vb.

Vc.

d.bs.

*p sempre*

73.

picc.  
ob.  
cl.  
B♭ cl.  
B♭ sn.  
Hn.  
tpt.  
perc.  
pno.  
Hp.  
vln.  
vlg.  
Vc.  
d. bs.





85.

Handwritten musical score for orchestra, measures 85-87. The score includes parts for Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Percussion (1 & 2), Piano, Harp, Violin (1 & 2), Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns with triplets and slurs, and various dynamic markings such as *mp*, *p*, *sf*, *f*, *mf*, and *port.* The key signature has one sharp (F#) and the time signature is 4/4.

[\*HARP DYNAMIC SHOULD MATCH THE PIANO UNTIL DOUBLEBAR.]



93.

alt. flt. *mp* *f* *mp*

ob. *molto stacc.* *mp* *f* *mp*

clr. *mp* *f* *mp*

B. clr. *molto stacc.* *mp* *f* *mp*

Bsn. *f* *mp*

Hrn. *mp* *f* *mp*

Tpt. *CON SORD.* *molto stacc.* *mp* *f* *mp*

perc. 1 *mp* *f* *mp*

perc. 2 (Marimba) *mp sempre molto stacc.* *f* *mp*

*2/4* *3/4* *2/4* *3/4* *2/4* *3/4*

99.

alt. flt. *f* *mp* *f* *mp*

ob. *f* *mp* *f* *mp*

clr. *f* *mp* *f* *mp*

B. clr. *f* *mp* *f* *mp*

Bsn. *f* *mp* *f* *mp*

Hrn. *f* *mp* *f* *mp*

Tpt. *f* *mp* *f* *mp*

perc. 1 *f* *mp* *f* *mp*

perc. 2 *f* *mp* *f* *mp*

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

105.

alt. fl. *f* *mp*

ob. *f* *mp*

cl. *f* *mp*

B. cl. *f* *mp*

Bsn. *f* *mp*

Hn. *f* *mp*

Ept. *f* *mp* *senza sord.*

perc. *f* *mp*

pno. *f* *mp*

Vc. *f* *mp* *scorrevole*

d. bs. *f* *mp* *scorrevole* *poco a poco cresc...*

2/4



114.

picc.

ob.

E♭cl.

A♭cl.

Bsn.

Hn.

Ept.

perc.

1

2

pr.

Hp.

1

2

vl.

vc.

db.

118.

picc.

ob.

clr. 1 2

Ept.

perc. 1 2

pno.

vln. 1 2

vln.

Vc.

solo

Vibraphone *Mf*

*psub.*

*f*

122.

Handwritten musical score for measures 122-125. The score is arranged in a standard orchestral layout with the following parts and markings:

- picc.**: Piccolo flute, starting in measure 124 with a forte (*f*) dynamic and triplet markings.
- ob.**: Oboe, starting in measure 124 with a forte (*f*) dynamic and triplet markings.
- clar.**: Clarinet, starting in measure 124 with a forte (*f*) dynamic and triplet markings.
- Tpt.**: Trumpet, playing a melodic line with dynamics *mp* and *mf*.
- perc.**: Percussion, playing a rhythmic pattern of eighth notes with a *3p* marking.
- pno.**: Piano, playing a complex accompaniment with many triplets and dynamic markings.
- vl.**: Violin, playing a melodic line with *p sub.* markings.
- vla.**: Viola, playing a melodic line with *p sub.* markings.
- Vc.**: Cello, playing a melodic line with *p sub.* markings.

The score is heavily annotated with triplets, slurs, and dynamic markings such as *f*, *mp*, *mf*, and *p sub.*. The handwriting is in black ink on a white background.

126.

picc.

ob.

cli. 1

cli. 2

Tpt.

perc.

pno.

vln. 1

vln. 2

vla.

vc.

130.

Handwritten musical score for orchestra and strings, measures 130-133. The score is written in black ink on white paper. It features multiple staves for different instruments, including Piccolo (picc.), Oboe (ob.), Clarinet (cl.), Trumpet (Tpt.), Percussion (perc.), Piano (pno.), Violin (vln.), Viola (vlg.), and Violoncello (Vc.). The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p*, *mp*, *f*, and *psub.*. The score is divided into measures by vertical bar lines, and the instruments are grouped by brackets. The overall style is that of a professional musical manuscript.

134.

Handwritten musical score for measures 134-136. The score includes parts for Piccolo (picc.), Oboe (ob.), Clarinet 1 and 2 (cl. 1, 2), Trumpet (Tpt.), Percussion (perc. 1, 2), Piano (pno.), Violin 1 and 2 (vln. 1, 2), Viola (vla.), and Violoncello (vc.). The music is written in treble clef with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (p) to fortissimo (ff). Performance markings include *molto cresc.* and *psub.* (pizzicato subito). The score is densely notated with many accidentals and articulation marks.

# H

138.

Handwritten musical score for orchestra, measures 138-141. The score is written on multiple staves for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *f*, *mp*, and *p*, and articulation markings like accents and slurs. The woodwind section (piccolo, oboe, clarinet, bassoon, horn, trumpet) and strings (violin, viola, violin, cello, double bass) are all active. The piano part includes a section marked *con 3<sup>rd</sup> ped.* and a section marked *GLISS.* with a *WALTZ CRCL.* annotation. The score is densely written with many triplets and complex rhythmic patterns.



146.

Flt. *mp* *pp* *poco cresc.*

ob. *mp* *pp* *poco cresc.*

cl. 1 *p* *pp* *poco cresc.*

cl. 2 *p* *pp* *poco cresc.*

3sn. *pp* *pp* *poco cresc.*

Hrn. *p* *pp*

tpt. *pp*

perc. *pp*

pno. *pp*

hp.

ln. 1 *f* *psub.* *pp*

ln. 2 *f* *psub.* *pp*

vla. *f* *psub.* *pp* *pizz.*

vc. *f* *psub.* *pp* *pizz.*

d. bs. *f* *psub.* *pp* *pizz.*

150.

fl. (p)

ob. (p)

clr. (p)

Bsn. (p)

Hn. (p)

Tpt. (p)

perc. (p)

pno. (p)

hp.

vl. (p)

vc. (p)

d.bs. (p)

154.

fl. (mp) poco cresc.

ob. (mp) poco cresc.

clr. (mp) poco cresc.

Bsn. (mp) poco cresc.

Hn. (mp) poco cresc.

tpt.

perc. (mf) poco decresc.

pno. (mp) poco decresc.

hp.

vln. (mp) poco decresc.

vcl. (mp) poco decresc.

d.bs. (mp) poco decresc.



162.

Handwritten musical score for a symphony orchestra, measures 162-165. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet (1 and 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (1 and 2), Piano (pno.), Harp (Hp.), Violin (1 and 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (d.bs.). The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *mp* to *f*. The key signature changes from one sharp to one flat and back to one sharp.

166. *take piccolo* Cadenza I

The score is for a Cadenza I, marked *take piccolo*. It features a woodwind section with Flute (flt.), Oboe (ob.), Clarinet 1 (cl. 1), and Clarinet 2 (cl. 2). The brass section includes Bassoon (Bsn.), Horn (Hn.), Trumpet (tpt.), and Trombone (tbn.). The string section consists of Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (vcl.), Violoncello (vc.), and Double Bass (d. bs.). The piano (pno.) and harp (hp.) are also present. The score is written in 4/4 time with a key signature of one sharp (F#). The woodwinds play a melodic line with various ornaments and dynamics, including *sfz*, *ffz*, and *fantastica*. The strings provide harmonic support with chords and triplets. The piano and harp play accompaniment with chords and triplets. The score includes a large *mfz* dynamic marking across the woodwinds and strings, and a *ffz* marking for the piano and harp. There are also some handwritten annotations like "3 8" and "3 8" near the woodwinds.

J

172. *(=c.168)*, transparent and ghostly...

picc. *ppp sempre e molto legato*

ob. *ppp sempre e molto legato*

(Eb) 1. *ppp sempre e molto legato*

A) 2.

Bsn. *ppp sempre e molto legato*

Hr. *con sord.*

tpt. *ppp sempre e molto legato*

perc. 1. *Metal Chimes*

2. *slow gliss.* *l.v.*

pno.

hp.

ln. 1. *sul tasto* *ppp sempre e molto legato*

2. *ppp sempre e molto legato*

vla. *arco, sul tasto* *ppp sempre e molto legato*

Vc.

d.bs.

\* The dynamic of wind and *sul tasto* strings playing the chorale should balance equally.



183.

Handwritten musical score for orchestra and piano, measures 183-186. The score includes staves for Piccolo, Oboe, Clarinet 1 & 2, Bassoon, Horn, Trumpet, Percussion, Piano, Harp, Violin 1 & 2, Viola, Violoncello, and Double Bass. It features complex rhythmic patterns with triplets and grace notes, dynamic markings like *sf* and *ppsub.*, and performance instructions such as "2 Log Drums (med.+lge.)" and "sempre p e pres de la table".

\* Grace notes always before the beat.

188.

Handwritten musical score for orchestra, measures 188-191. The score is written for the following instruments: flutes (flc.), oboes (ob.), clarinets (clr. 1 and 2), bassoons (bsn.), horns (Hn.), trumpets (tpt.), percussion (perc. 1 and 2), piano (pno.), harp (hp.), violins (vln. 1 and 2), violas (vla.), violoncello (Vc.), and double bass (d.bs.). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *pp sub.*, *sim.*, and *sf sub.*. The score is written in a system with multiple staves for each instrument.

193.

Handwritten musical score for orchestra and chamber instruments, measures 193-196. The score is written on multiple staves with various musical notations including triplets, slurs, and dynamic markings.

**picc.** (Piccolo): Measures 193-196, featuring triplets and slurs.

**ob.** (Oboe): Measures 193-196, featuring triplets and slurs.

**cl. (1)** (Clarinets): Measures 193-196, featuring triplets and slurs.

**cl. (2)** (Clarinets): Measures 193-196, featuring triplets and slurs.

**tsn.** (Trumpets): Measures 193-196, featuring triplets and slurs.

**tn.** (Trumpets): Measures 193-196, featuring triplets and slurs.

**tpt.** (Trumpets): Measures 193-196, featuring triplets and slurs.

**perc.** (Percussion): Measures 193-196, featuring dynamic markings like *sf sf* and *ppsub.*, and a *sim* (sustained) marking.

**pno.** (Piano): Measures 193-196, featuring slurs and dynamic markings.

**hp.** (Harpsichord): Measures 193-196, featuring slurs and dynamic markings.

**ln. (1)** (Lutes): Measures 193-196, featuring triplets and slurs.

**ln. (2)** (Lutes): Measures 193-196, featuring triplets and slurs.

**vl.** (Violins): Measures 193-196, featuring triplets and slurs.

**vc.** (Violas): Measures 193-196, featuring triplets and slurs.

**d-bs.** (Double Basses): Measures 193-196, featuring triplets and slurs.



205.

The musical score is written for a full symphony orchestra. The instruments and their parts are as follows:

- picc.** (Piccolo): Features a melodic line with triplets and slurs.
- ob.** (Oboe): Features a melodic line with triplets and slurs.
- fl. 1, 2** (Flute I and II): Features a melodic line with triplets and slurs.
- Bsn.** (Bassoon): Features a melodic line with triplets and slurs.
- cl. 1, 2** (Clarinet I and II): Features a melodic line with triplets and slurs.
- vln. 1, 2** (Violin I and II): Features a melodic line with triplets and slurs.
- vln.** (Viola): Features a melodic line with triplets and slurs.
- Vc.** (Violoncello): Features a melodic line with triplets and slurs.
- dbs.** (Double Bass): Features a melodic line with triplets and slurs.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp* and *ff*. The page number 45 is centered at the bottom.

208.

Handwritten musical score for orchestra, measures 208-211. The score is written for the following instruments: Piccolo (picc.), Oboe (ob.), Clarinet 1 (clr. 1) and Clarinet 2 (clr. 2), Bassoon (bsn.), Horn (Hn.), Trumpet (tpt.), Percussion (perc.), Piano (pno.), Harp (hp.), Violin 1 (vln. 1) and Violin 2 (vln. 2), Viola (vcl.), Violoncello (Vc.), and Double Bass (d.bs.). The score features complex rhythmic patterns with many triplets and slurs. Dynamic markings include 'pp' and 'mf'. There are handwritten annotations like 'beba beba' in the Violin 1 part and '7 7 7' in the Piano part.

13.

5  
8  
5  
8  
5  
8  
5  
8

218.

Handwritten musical score for a symphony orchestra, measures 218-221. The score includes staves for Piccolo, Oboe, Clarinet (1 and 2), Bassoon, Horn, Trumpet, Percussion (1 and 2), Piano, Harp, Violin (1 and 2), Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, triplets, and dynamic markings such as 'p' and 'pp'. The score is written in a single system with multiple staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The percussion part includes a snare drum and a cymbal. The piano part includes a grand piano. The harp part includes a harp. The string parts include violins, violas, violoncellos, and double basses. The woodwind parts include piccolos, oboes, clarinets, bassoons, horns, and trumpets. The score is written in a clear and legible hand.





$\text{♩} = c. 152$ , a little slower

233.

cl. 2 *solo*

perc. 1 *sf*

perc. 2 *sf*

pno. *molto secco*  
*sempre pp*

hp. *molto secco, norm.*  
*sempre pp*

vl. 1

vl. 2 *pizz., molto secco*

Vc. *pp sempre*

238.

cl. 2 *pp sub.*

perc. 1 *sf*

perc. 2 *sf*

pno. *pp*

hp. *pp*

Vc. *pp*



# Cadenza II

243. *♩ = 168, 2 tempo*

picc. *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

ob. *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

cl. 1 *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

cl. 2 *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

Bsn. *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *take Contra Bsn.*

Hr. *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

tpt. *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

tr. 1 *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

tr. 2 *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

pno. *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

hp. *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

ln. 1 *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

ln. 2 *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

vl. 2 *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

Vc. *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

d.bs. *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

*2/8* *4/8* *2/8* *4/8*

*played with hands*  
TomToms

*mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz* *mf* *molto sfz*

\* oboist should walk to the front of the platform and take up the position of a soloist for bars 258-302.

248.

perc. {

poco a poco cresc... (mp)

poco a poco cresc... (mp)

253.

perc. {

(mf) (f) (cresc...)

(mf) (f) (cresc...)

2  
4



264.

Handwritten musical score for a symphony orchestra, measures 264-267. The score includes parts for Piccolo, Oboe, Flutes (1 and 2), Bassoon, Horns, Trumpets, Trombones (1 and 2), Violins (1 and 2), Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns with many 3:2 and 3:1 ratios, triplets, and various dynamics such as *f*, *mf*, *pp*, and *p*. The notation is dense with many accidentals and slurs.

Handwritten musical score for a symphony orchestra, starting at measure 270. The score includes parts for Piccolo (picc.), Oboe (ob.), Clarinet (clr.), Cor Anglais (C. Bsn.), Horn (Hn.), Trombone (tpt.), Trumpet (tr.), Violin (vln.), Viola (vln.), Violoncello (Vc.), and Double Bass (d. bs.). The music features complex rhythmic patterns, including triplets and 3:2 ratios, and dynamic markings such as *pp*, *f*, and *mf*. The score is written in a major key with a 4/4 time signature. The notation includes various articulations, slurs, and dynamic hairpins. The Piccolo part has a *3:2* triplet marking. The Oboe part has a *3:2* triplet marking and a *f sempre* marking. The Clarinet part has a *3:2* triplet marking. The Cor Anglais part has a *3:2* triplet marking. The Horn part has a *3:2* triplet marking. The Trombone part has a *3:2* triplet marking. The Trumpet part has a *3:2* triplet marking. The Violin part has a *3:2* triplet marking. The Viola part has a *3:2* triplet marking. The Violoncello part has a *3:2* triplet marking. The Double Bass part has a *3:2* triplet marking.

276.

Handwritten musical score for a symphony orchestra, measures 276-280. The score includes parts for Piccolo, Oboe, Clarinet (1 and 2), Bassoon, Horn (1 and 2), Trumpet, Trombone (1 and 2), Violin (1 and 2), Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns with many triplets and dynamic markings such as p, f, pp, and ff. The notation is dense with many accidentals and slurs.



288.

picc.  
ob.  
cl. 1  
cl. 2  
C. Bsn.  
tn.  
tpt.  
tr. 1  
tr. 2  
vln. 1  
vln. 2  
vln.  
vcl.  
d. bs.





306.

fl. *mp* *3:2* *sfz: f sempre sost.*

ob.

cl. 1 *mp* *3:2* *sfz*

cl. 2 *p* *molto* *sfz: f sempre sost.* *3:2*

C. Bsn.

HN

tp. *Mf* *3:2* *sfz* *f sempre sost.*

perc. 1 *f* *sfz*

perc. 2 *mp* *sfz* *Mf sempre*

pno. *Mf* *sfz*

hp.

vn. 1 *mp* *3:2* *sfz: f sempre sost.*

vn. 2 *Mf* *3:2* *sfz* *f sempre sost.*

vla. *pizz.* *sfz*

Vc.

db.s.



318.

fl.

ob.

clr. 1

tpt.

tr.

pru.

hp.

vn. 1

vn. 2

vl.





336.

Handwritten musical score for a symphony orchestra, measures 336-339. The score includes staves for Flute, Oboe, Clarinet 1 & 2, Bassoon, Horn, Trumpet, Percussion 1 & 2, Piano, Harp, Violin 1 & 2, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns with 3:2 and 3:1 ratios, dynamic markings like *f*, *sf*, and *sfz*, and various articulations. A "Frame sost." marking is present at the bottom.

Handwritten musical score for orchestra and strings, measures 34-2 to 38. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (C. Bsn.), Horn (Hn.), Trombone (tpt.), Percussion (per.), Piano (pno.), Harp (hp.), Violin (vln.), Viola (vln.), Violoncello (vc.), and Double Bass (d.bs.). The score features complex rhythmic patterns with triplets and 3:2 ratios, and dynamic markings such as *sf* and *f*. The key signature is one flat (B-flat).



354.

Handwritten musical score for orchestra, measures 354-357. The score includes parts for Flute, Oboe, Clarinet 1 & 2, Bassoon, Horn, Trumpet, Percussion, Piano, Harp, Violin 1 & 2, Viola, Violoncello, and Double Bass. It features complex rhythmic patterns, dynamic markings like 'mf' and 'f', and various time signatures such as 3/4 and 2/4. The notation is dense with many accidentals and slurs.





A.C.C.E.L.E.R.A.N.D.O.

(2) ♩ = c. 152

372.

fl. *fff*

ob. *fff*

cl. 1 *fff*

cl. 2 *fff*

cb. *fff*

hn. *f* *fff*

tp. *fff*

pr. Bass Drum *mf* *Molto cresc.* Tam-Tam

pn. *fff*

hp. *mp* *Cresc. molto*

ln. 1 *fff*

ln. 2 *fff*

vl. *fff*

vc. *fff*

db. *fff*





390.

This page contains a musical score for measures 390 through 395. The instruments and parts are as follows:

- alt. fl.**: Flute part with dynamics *mp* and *mf*.
- ob.**: Oboe part with dynamics *mf*.
- cl. 1 & 2**: Clarinet parts with dynamics *mp* and *f*.
- bsn.**: Bassoon part with dynamics *p* and *mp*.
- tr.**: Trumpet part with dynamics *p*, *mf*, *mp*, and *f*.
- perc.**: Percussion part with dynamics *p* and *f*, including a *trummeln* (tam-tam) section.
- pr.**: Piano part with triplets and dynamics *p*.
- hp.**: Harp part with triplets and dynamics *p*.
- vln. 1 & 2**: Violin parts with dynamics *mp* and *mf*, including *ord.* (ordine) markings.
- vl.**: Viola part with dynamics *mp* and *f*.
- vc.**: Violoncello part with dynamics *p* and *mp*, including *pizzicato* markings.
- d. br.**: Double Bass part with dynamics *p* and *mp*, including *pizzicato* markings.



396.

Handwritten musical score for a symphony orchestra, measures 396-400. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet (clar.), Bassoon (bsn.), Horn (Hrn.), Trombone (tpt.), Percussion (perc.), Piano (pno.), Harp (hp.), Violin (vln.), Viola (vcl.), Violoncello (vc.), and Double Bass (d.bs.).

Key markings and annotations include:

- Flute: *mf*, *mp*
- Oboe: *mf*
- Clarinet: *mf*, *mp*, *p*
- Bassoon: *mf*, *mf < f*, *p*
- Horn: *mf*
- Trombone: *f*, *mf*
- Percussion: *p*, *f*, *mf*, *Tomtoms (with stick)*, *mp*, *(i.v.)*
- Piano: *mp*, *(i.v.)*
- Harp: *mp*, *(i.v.)*
- Violin: *mf*
- Viola: *mp*, *p*
- Violoncello: *mp*, *p*
- Double Bass: *mf*, *p*, *mf*, *pizz. sonore*, *mp*

Measure 400 features a 5:3 ratio and a *p* dynamic marking.

402.

alt. fl. *mf* *f* *mp*

ob.

cl. *mf* *mp* take clarinet

bsn. *f* *mf* *f*

tr. *f* *mf* *p*

perc. *poco* *a* *poco* *crescendo* *Manimba* *p*

pr. (i.v.) *mp* *poco* *a* *poco* *crescendo*

hp. (i.v.)

vln. *mf* *f* *mf* *p* *ord.*

vl. *mf* *f* *mf* *p* *ord.*

vc. *mf* *f* *mf* *p* *ord.*

d.bs. *poco* *a* *poco* *crescendo*

*5:3* *5:3* *5:3* *5:3* *5:3* *5:3*

*poco - a - poco* *crescendo* *Manimba* *p*

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

*mf* *f* *mf* *p* *ord.*

*mf* *f* *mf* *p* *ord.*

*mf* *f* *mf* *p* *ord.*

*poco* *a* *poco* *crescendo*



4/4.

lt. flt.

ob.

cl. 1

cl. 2

bsn.

trn.

trpt.

perc. 1

perc. 2

prn.

hp.

vl. 1

vl. 2

vc.

d.bs.

Handwritten musical score for page 80, featuring woodwinds, percussion, piano, and strings. The score includes various musical notations such as triplets, dynamics (mp, mf, pp, p), and performance instructions like "poco - a - poco - cresc." and "(1.v.)".



426.

Handwritten musical score for a symphony orchestra, measures 426-429. The score includes parts for flutes, oboes, clarinets, bassoon, horn, trumpet, trombone, piano, harp, violins, violas, violas, cellos, and double basses. It features various musical notations such as dynamics (p, mp, mf, f, b), articulation (accents, slurs), and performance instructions like "con sord." and "legato".

432.

Handwritten musical score for orchestra, measures 432-435. The score includes parts for Flute (fl.), Oboe (ob.), Clarinets (cl. 1, 2), Bassoon (bsn.), Horn (Hrn.), Trombone (tpt.), Percussion (perc.), Piano (pno.), Harp (hp.), Violins (vln. 1, 2), Violas (vln.), Cellos (vc.), and Double Basses (dbs.).

Measure 432: Flute, Clarinet 1, and Bassoon play a melodic line with dynamics *mp* - *mf* - *p*. Clarinet 2 and Bassoon play a rhythmic accompaniment.

Measure 433: Trombone plays a melodic line with dynamics *Mf* - *p* - *f* - *subito* - *p* - *poco* - *mp* - *poco*. Percussion plays a rhythmic pattern with accents.

Measure 434: Similar to measure 433, with Trombone dynamics *Mf* - *p* - *f* - *subito* - *p* - *poco* - *mp* - *poco*.

Measure 435: Violins, Violas, Cellos, and Double Basses play a melodic line with dynamics *p* - *mf* - *p* - *f* - *pp*. Percussion plays a rhythmic pattern with accents.

438.

alt. flt.

MP < MF > P

MP f MF

ob.

clr. 1

MP < MF > P

MP f MF

clr. 2

MP < MF > P

MP f MF

bsn.

trn.

tp.

3 3 3 MF f pp mp sfz

perc. 1

MP < MF > P +

MP + f MF +

perc. 2

pr.

hp.

vln. 1

MF p f pp

vln. 2

MF p f pp

vl.

MF p f pp

vc.

MF p f pp

db.

mp > p

mp pp

mf p

(T)

Poco ACCELERANDO

$\text{♩} = c. 160$

4/4

alt. fl. *Cadenza III* take piccolo

ob.

cl. *take Contra Bassoon*

bsn.

tr. **X**

tpt.

perc. *tr.* *mf* *(slowly open)* *sffz* *1.v.*

pno.

hp.

vln. *senza sord.* *(♩ = c. 160)* *'machine-like'* *sf* *sf* *sf* *sf*

vlv.

vc.

db.

Detailed description of the musical score: This is a page of a handwritten musical score for an orchestra. The score is written in 4/4 time and includes a tempo marking of 'Poco ACCELERANDO' and a metronome marking of '♩ = c. 160'. The instruments listed on the left are: alt. fl., ob., cl., bsn., tr., tpt., perc., pno., hp., vln., vlv., vc., and db. The score is divided into measures, with a large 'X' marking a specific point in the music. The first violin part has a 'senza sord.' marking and a 'machine-like' annotation. The woodwinds and strings have various dynamic markings such as 'mf', 'sffz', and 'sf'. The percussion part includes a 'tr.' (triangle) and a '(slowly open)' instruction. The overall style is that of a professional composer's manuscript.



450.

Musical score for measures 450-454. The score includes parts for Piccolo (picc.), Oboe (ob.), Flute 1 (fl. 1), Flute 2 (fl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Percussion (perc.), Piano (pno.), Harp (hp.), Violin 1 (vl. 1), Violin 2 (vl. 2), Viola (Vc.), and Double Bass (d.bs.).

**Percussion (perc.)**  
- Marimba: *marimba*  
- Snare Drum: *pp sempre*  
- Conga: *pp sempre ritmico*  
- Tom-tom: *MF*  
- Cymbal: *p*

**Flutes 1 & 2 (fl. 1, fl. 2)**  
- Flute 1: *MF sempre ritmico p*  
- Flute 2: *p sempre ritmico*

**Violins 1 & 2 (vl. 1, vl. 2)**  
- Violin 1: *Mf ord.*  
- Violin 2: *Mf ord.*

**Viola (Vc.)**  
- Viola: *Mf ord.*

**Double Bass (d.bs.)**  
- Double Bass: *Mf*

455.

Handwritten musical score for orchestra, measures 455-458. The score includes parts for Piccolo, Oboe, Clarinet 1 & 2, Bassoon, Flute, Trombone, Trumpet, Violin 1 & 2, Viola, Violoncello, and Double Bass. It features dynamic markings (mf, mp, p, sim.), articulation (accents), and performance instructions like "sempre ritmico".

460.

picc.  $b\flat$

ob.

clr. 1  $p$   $b\flat$   $mf$   $p$

clr. 2

C. Bsn.  $mf$   $\#$   $\#$   $\#$   $\#$   $mp$   $molto$

Hrn.

tpt.

perc. 1 (1...)

perc. 2  $mf$

pno.

hp.

vl. 1  $mf$   $b\flat$   $molto$

vl. 2  $mf$   $b\flat$   $molto$

vla.  $b\flat$   $mp$   $b\flat$   $molto$

Vc.  $mf$   $molto$

dbs.  $mf$   $molto$



465.

picc. *sfz*

ob. *sfz*

clr. 1 *sfz*

clr. 2 *sfz*

C.Bsn. *sfz*

Hn. *sfz*

tpt. *senza Sord.*

perc. Temple Blocks *p*

pno. *solo*

hp.

vln. 1 *sfz*

vln. 2 *sfz*

vl. *sfz*

Vc. *sfz*

cl. bs. *sfz*

*f > p*

470.

Handwritten musical score for a symphony orchestra, measures 470-473. The score includes parts for Piccolo, Oboe, Clarinet 1 & 2, Cor Anglais, Flute, Trombone, Percussion 1 & 2, Piano, Harp, Violin 1 & 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a key signature of one sharp (F#). Dynamics range from piano (p) to fortissimo (ff). The score is written in a clear, legible hand with various performance markings such as accents, slurs, and dynamic changes.

475.

Handwritten musical score for a symphony orchestra, measures 475-478. The score includes parts for Piccolo, Oboe, Clarinet 1 & 2, Cor Anglais, Horn, Trumpet, Percussion 1 & 2, Piano, Harp, Violin 1 & 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include p, f, mp, and mf. Performance markings include accents and a 'piano' marking for the horn in measure 478.



485.

Handwritten musical score for a symphony orchestra, measures 485-488. The score includes parts for Piccolo, Oboe, Clarinet 1 & 2, Cor Anglais, Horn, Trumpet, Drum (snare and tom-tom), Piano, Harp, Violin 1 & 2, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features various dynamics such as p, mp, f, and mf, along with performance instructions like 'soft sticks' and 'tr.'.



Y

'frozen?'

496.

3tr. flt.

ob.

clr.

ass)

C. Bsn.

fln.

tpt.

perc.

pno.

hp.

vl.

Vc.

d.bs.

[\* Harp must balance evenly with the piano]

503.

alt. fl.  $\text{ff}$

ob.

clar. 1  $\text{mp}$   $\text{ff}$

clar. 2  $\text{mp}$   $\text{ff}$

C. Bsn.  $\text{mp}$   $\text{ff}$

Hrn.  $\text{con sord.}$   $\text{mp}$   $\text{ff}$

Tpt.  $\text{mp}$   $\text{ff}$  *harmon mute*

perc. 1

perc. 2 *tr*  $\text{ff}$

pno.

harp.  $\text{p}$  *l.v.*  $\text{con sord.}$

vl. 1  $\text{p}$   $\text{con sord.}$

vl. 2

via.  $\text{ff}$   $\text{ff}$   $\text{ff}$

Vc.  $\text{mp}$   $\text{ff}$   $\text{ff}$

db.  $\text{mp}$   $\text{ff}$



515.

Flute 1 & 2: *f*, *p*, *ff*

Oboe: *f*, *p*

Clarinet 1 & 2: *f*, *ff*, *p*

Bassoon: *mf*, *f*, *ff*

Horn: *mp*, *f*, *ff*

Trumpet: *f*, *ff*

Percussion: *tr.*, *mf*, *arco*, *ff*

Piano: *sim.*, *f*

Harpsichord: *f*

Violin 1 & 2: *f.p. sub.*

Viola: *f.p. sub.*

Violoncello: *f.p. sub.*

Double Bass: *mp*, *f.p. sub.*

(Aa)

tempo rubato

521. ? (warmer' the second time.)

all. fl. *p* *mp niente* *ff* *mf* *ff* *3*

ob. *p* *mp niente* *ff* *mf* *ff* *3*

clr. 1 *p* *mp niente* *ff* *mf* *ff* *3*

2 *p* *mp niente* *ff* *mf* *ff* *3*

c. Bsn. *mp niente* *ff* *mf* *ff* *3*

Hn. *p* *mp niente* *ff* *mf* *ff* *3*

tpt. *p* *mp niente* *ff* *mf* *ff* *3*

rec. 1 ?

2 ?

pno. ?

hp. *b<sup>b</sup>* *3* ?

vl. 1 *ff* *mf* *ff* *3*

2 *mp niente* *ff* *mf* *ff* *3*

vl. 2 *mp niente* *ff* *mf* *ff* *3*

vc. *mp niente* *ff* *mf* *ff* *3*

d. bs. *mp niente* *ff* *mf* *ff* *3*

526.

alt. fl. mp ppp

ob.

clar. 1 mp ppp

clar. 2 mp ppp

C. Bsn. mp ppp

Hn. mp ppp

Ept.

perc. 1 *Tamtam* 3 *pp* *l.v.*

perc. 2

pno. *pp* *3*

hp. *pp* *3* *3va*

vln. 1 mp ppp

vln. 2 mp ppp

vlv. mp ppp

Vc. mp ppp

d.bs.

Philip Goshwin 4/8/95

**Philip Cashian**

***Blue Circus***

solo clarinet and ensemble



## Instrumentation

Solo clarinet in Bb/ bass clar.

Violin

Viola

Cello

D. Bass

Vibraphone

Score in C

( duration c.10 mins. )

Commissioned by the Composers Ensemble with an award from the Holst Foundation. First performance given by Alan Hacker and the Composers Ensemble, conducted by Stefan Asbury, in St. John's, Smith Square, 11/1/92.

# LDLUL LILNUL

— for John and Mary —

Philip Cashian

Score for orchestra, numbered 128, titled "LDLUL LILNUL" for John and Mary, by Philip Cashian. The score includes parts for Violin I & II, Viola, Violoncello, Double Bass, Violin, Viola, Violoncello, Double Bass, and Piano. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *p* to *f*. The score includes performance instructions such as "arco", "pizz.", and "rit.". A section marked "A" is circled in red. The score concludes with a double bar line and a final chord.

[\* D.Bass nat. harmonics sound as written]

© 1984 PHILIP CASHIAN

PHILIP CASHIAN



31.

Handwritten musical score for measures 31-38, featuring staves for Violin I (vln.), Violin II (vln.), Viola (vcl.), Violoncello (vcl.), and Bass (bs.). The score includes complex rhythmic patterns, dynamic markings such as *sf*, *mf*, *mp*, and *f*, and various articulation marks. A circled measure 38 is highlighted. The notation includes triplets, slurs, and accents across multiple staves.

38.

Continuation of the handwritten musical score for measures 31-38, featuring staves for Violin I (vln.), Violin II (vln.), Viola (vcl.), Violoncello (vcl.), and Bass (bs.). The score includes complex rhythmic patterns, dynamic markings such as *sf*, *mf*, *mp*, and *f*, and various articulation marks. A circled measure 38 is highlighted. The notation includes triplets, slurs, and accents across multiple staves.



60.

Handwritten musical score for measures 60-67. The score is for a string quartet with parts for Violin I (vln.), Violin II (vln.), Viola (vln.), Cello (cl.), and Double Bass (bs.). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *mf* to *f*. There are various performance markings such as accents, slurs, and hairpins. A circled 'F' is present in the Cello part at measure 65.

68.

Handwritten musical score for measures 68-75. The score continues from the previous page with parts for Violin I (vln.), Violin II (vln.), Viola (vln.), Cello (cl.), and Double Bass (bs.). The music continues with similar complex rhythmic patterns and dynamics. A circled 'F' is present in the Cello part at measure 70.

Handwritten musical score for measures 75-84. The score includes staves for Clarinet (clr.), Violin (vln.), Viola (vla.), Violoncello (vc.), and Bass (bs.).

Measure 75: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 76: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 77: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 78: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 79: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 80: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 81: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 82: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 83: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 84: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Handwritten musical score for measures 85-94. The score includes staves for Clarinet (clr.), Violin (vln.), Viola (vla.), Violoncello (vc.), and Bass (bs.).

Measure 85: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 86: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 87: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 88: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 89: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 90: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 91: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 92: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 93: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Measure 94: *clr.* (mf), *vln.* (mp), *vla.* (mf), *vc.* (mf), *bs.* (mf). Includes *pizz.* and *arco* markings.

Handwritten musical score for orchestra, measures 91 and 99. The score includes parts for Clarinet (cl.), Violin (vln.), Viola (vla.), Violoncello (vc.), Double Bass (bs.), and Vibraphone (vib.).

**Measure 91:** Features complex rhythmic patterns with eighth and sixteenth notes. Dynamics include *mf*, *f*, *mp*, and *fff*. Performance markings include *arco*, *pizz.*, and *mf*. The vibraphone part has a *mf* dynamic.

**Measure 99:** Continues the complex rhythmic patterns. Dynamics include *mf*, *f*, *mp*, and *fff*. Performance markings include *arco*, *pizz.*, and *mf*. The vibraphone part has a *mf* dynamic.

The score is densely annotated with slurs, accents, and dynamic markings, indicating a highly detailed and expressive performance.

cl1.

vib.

vl.

vc.

vl.

cl.

vib.

vl.

vc.

vl.

cl.

vib.

vl.

vc.

cl.

vib.

Handwritten musical score for orchestra, measures 105-111. The score is written on ten staves, each labeled with an instrument: cl1., vib., vl., vc., vl., cl., vib., vl., vc., and cl. The notation includes complex rhythmic patterns, slurs, and dynamic markings such as 'ppp' and 'cresc.'







Handwritten musical score for the upper section of a string quartet. The staves are labeled from top to bottom: clc., vib., vln., vla., vcl., and d.b.s. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *sfz*, *p*, and *sfz*. Performance instructions include *arco*, *col legno*, *delicato*, *sempre p*, and *ped.*. A section marked *rit.* (ritardando) is indicated. The key signature has one sharp (F#).

Handwritten musical score for the lower section of a string quartet. The staves are labeled from top to bottom: clc., vib., vln., vla., vcl., and d.b.s. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *sfz*, *p*, and *sfz*. Performance instructions include *arco*, *col legno*, *delicato*, *sempre p*, and *ped.*. A section marked *rit.* (ritardando) is indicated. The key signature has one sharp (F#).

197.

cl. vib. vln. vla. vc. d.b.s.

198.

cl. vib. vln. vla. vc. d.b.s.

Handwritten musical score for measures 192-194. The score includes staves for vib. (vibraphone), vln. (violin), vla. (viola), vc. (violin), and d.bs. (double bass). The music features complex rhythmic patterns with eighth and sixteenth notes, often beamed together. Dynamic markings include *mf*, *f*, and *sfz*. Performance instructions such as *scarpie* and *scarpie f* are present. A circled '5' is marked above the vib. staff in measure 193. The key signature has one sharp (F#).

Handwritten musical score for measures 201-204. The score includes staves for vib., vln., vla., vc., and d.bs. The music continues with complex rhythmic patterns. A circled '5' is marked above the vib. staff in measure 201. A circled '5' is also marked above the vib. staff in measure 203. A circled '5' is marked above the vib. staff in measure 204. The key signature has one sharp (F#). Performance instructions include *scarpie*, *scarpie f*, and *scarpie f*. The text *cont'na A for 2* is written at the bottom right.

Handwritten musical score for measures 205-208. The score includes staves for vib., vln., vla., vc., and d.bs. The music continues with complex rhythmic patterns. The key signature has one sharp (F#). Performance instructions include *scarpie*, *scarpie f*, *scarpie f*, and *scarpie f*. The text *cont'na A for 2* is written at the bottom right.

Handwritten musical score for measures 209-217. The score includes staves for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), Double Bass (d.bs.), and Vibraphone (vib.). The music features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamic markings such as *mf*, *f*, and *ff*. Pedal markings are present in the lower strings. A section marked "STRAIGHT FASTER" begins at measure 217. The key signature is one sharp (F#).

Handwritten musical score for measures 218-227. The score includes staves for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), Double Bass (d.bs.), and Vibraphone (vib.). The music continues with complex rhythmic patterns and dynamic markings. A section marked "STRAIGHT FASTER" continues from the previous page. The key signature is one sharp (F#).

Handwritten musical score for a woodwind ensemble. The score is written on ten staves, each with a different instrument label on the left:

- cl.:** Clarinet (top staff)
- vib.** Vibraphone
- vlm.** Violin
- vl.** Viola
- vc.** Violoncello
- db.** Double Bass
- vln.** Violin (second staff)
- vl.** Viola (second staff)
- vc.** Violoncello (second staff)
- db.** Double Bass (second staff)

Key features of the score include:

- Tempo/Character:** *Allegro* and *scempre p* (sempre piano).
- Performance Markings:** *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *arco* (arco).
- Section Header:** A circled number **236.** is followed by the instruction **(fake Bass Clarinet)**.
- Complexity:** The score features intricate rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string parts.
- Staff 10:** The bottom-most staff contains a large, complex musical figure with a *mf* dynamic marking.



cl.

vib.

vln.

vla.

vr.

dbx.

250. (X)

cl.

vib.

vln.

vla.

vr.

dbx.

Bass cl.

Vib.

Vln.

Vla.

Vcl.

d.b.s.

3 Sax cl.

Vib.

Vln.

Vla.

Vcl.

d.b.

280. *con tutti, fortis*

286.

*con tutti, fortis*







329-5:3  
5:3  
5:3  
5:3  
5:3  
intens  
9:6  
7:6  
[take 8<sup>b</sup> cinet]

Musical score for strings, measures 329-5:3. The score is written for a string ensemble and includes dynamic markings such as *sf* and *mf*. The notation features various rhythmic patterns and articulations.

vib.  
vln.  
vln.  
vln.  
vln.  
vln.

Musical score for violins and vibraphone. The score is written for five staves, with dynamic markings including *mp*, *mf*, and *sf*. The notation includes slurs and accents.

vln.  
vln.  
vln.  
vln.  
vln.  
vln.

Musical score for violins, continuing from the previous system. It includes dynamic markings such as *mf* and *sf*.

vln.  
vln.  
vln.  
vln.  
vln.  
vln.

Musical score for violins, continuing from the previous system. It includes dynamic markings such as *mf* and *sf*.

vln.  
vln.  
vln.  
vln.  
vln.  
vln.

Musical score for violins, continuing from the previous system. It includes dynamic markings such as *mf* and *sf*.

vib.  
vln.  
vln.  
vln.  
vln.  
vln.

Musical score for vibraphone and violins. The score is written for six staves, with dynamic markings including *sf*. The notation includes slurs and accents.

vln.  
vln.  
vln.  
vln.  
vln.  
vln.

Musical score for violins, continuing from the previous system. It includes dynamic markings such as *sf* and *sfz*.

341.

Clf.

vib.

vln.

vla.

vc.

d.bx.

347.

Clf.

vib.

vln.

vla.

vc.

d.bx.

Violin I (Vln. I) *mf* *con sord.*

Violin II (Vln. II) *mf* *con sord.*

Viola (Vla.) *mf* *con sord.*

Violoncello (Vc.) *mf* *con sord.*

Double Bass (d.bs.) *mf* *con sord.*

Cello/Double Bass (clb.) *mf* *con sord.*

*burn on*

*pedalissimo*

*sf* *mf* *p* *mp*

**68**

*molto rubato e espressivo*

**INDEPENDANT OF (MILITORS)**

Handwritten musical score for a symphony, featuring staves for Clarinet (cl.), Violin (vln.), Viola (vln.), Violoncello (vc.), Double Bass (vib.), and Double Basses (db.). The score includes complex rhythmic patterns, dynamic markings (p, mp, mf, f, sfz), and performance instructions such as *arco* and *trike abbas bow*. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score is divided into two systems, with measures 384 and 385 marked at the beginning of the first system.

Tanglewood, July 1990 / London, September - December 1991