

TIINA MYLLÄRINEN

# TRACES

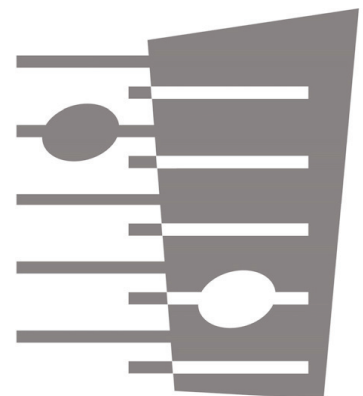
(2014)

SCORE

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FENNICA GEHRMAN



FENNICA GEHRMAN OY, HELSINKI

Tiina Myllärinen  
Traces

### **Instrumentation**

3 flutes (2. Ja 3. piccolo)  
3 oboes  
3 clarinets in Bb  
3 bassoons

4 horns in F  
3 trumpets  
3 trombones (2 tenor trombones, 1 bass trombone)  
1 tuba

Timpani (5 timpani, 1 large suspended cymbal and 3 crotales to put on top of timpano, Paper)

Percussion 1:  
2 woodblocks (high and low), guiro, suspended cymbal, vibraphone, glockenspiel, slapstick  
+ 2 sandpaper blocks to give to the pianist and the harpist

Percussion 2:  
snare drum, wind gong, crotales, wind chimes, parchment paper (suom. leivinpaperi), triangle

Percussion 3:  
thundersheet, tam-tam, slapstick, xylophone, suspended cymbal, ratchet, sandpaper blocks

1 Piano

1 Harp

14 Violin I  
12 Violin II  
10 Viola  
8 Cello  
6 Double Bass

3 extra music stands are needed:

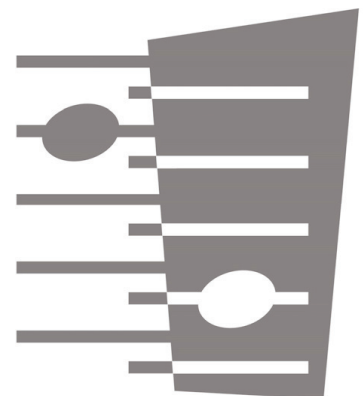
-2 to put in front of the orchestra for percussion players 1 and 3

-1 near the piano for the trumpet player 1

On these stands should be another copy of the parts of the players in question.

Duration c. 10'

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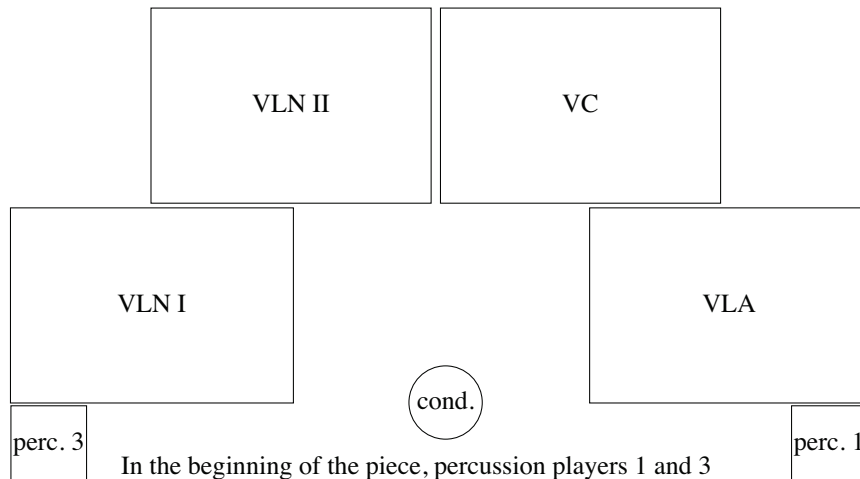
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# Performing directions

## Traces

### General

There are several places in the piece, where the movement of the sound is important. That's why the seating of the the strings should be as follows

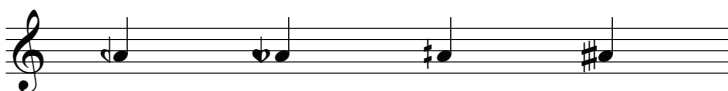


In the beginning of the piece, percussion players 1 and 3 are standing in front of the orchestra. They go to their normal positions in the bar 25.

Trumpet player 1 walks to the piano starting from the bar 101 and back to normal position starting from the bar 130. All the other players are seated normally.



Less than 1/4-tone lower



From left: 1/4-tone low, 3/4-tones low, 1/4-tone high, 3/4-tones high



Triangle shaped noteheads: as high as possible/as low as possible

### Woodwinds



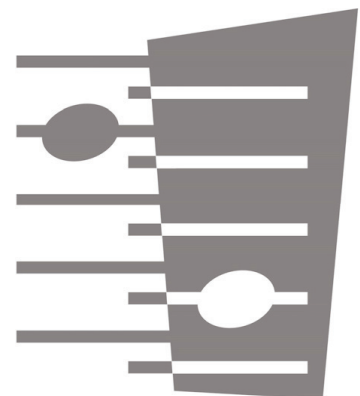
X-shaped noteheads: key-clicks

(Flute and Clarinet)



Open square notehead: only air

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(Flute)

Jet whistle

*p* < *ff*

(Clarinet)

+ -mark on top of the note: slap-tongue

**Brass**

(bright) (dark)

Open square notehead in two-line staff: bright air sound/dark air sound

X-shaped notehead in one-line staff: hit the mouthpiece with palm of hand

Black triangle-shaped notehead on one-line staff:  
hit the instrument lightly with pencil or similar.  
Try to get a sharp and dry, high-pitched sound.

(Trumpet 1)

play **INSIDE** the piano      in the **AIR**

Trumpet player 1 is standing by the piano and playing sometimes inside the piano during the bars 106-130. The piano should be made resonate as much as possible. Playing inside the piano is cancelled by "in the AIR". The player should have another music stand near the piano with another copy of the part (so the player doesn't have to carry the paper while walking).

(Trumpet 1)

strike different metal bars ad. lib.  
**inside the piano** w/knuckles

*mp*

While standing near the piano, trumpet player 1 is also asked to strike different metal bars inside the piano with knuckles. This is marked with X-shaped noteheads on the five lines of the staff and with percussion clef.

**Timpani and Percussion**

Damping of resonating instruments is marked with two slash lines.

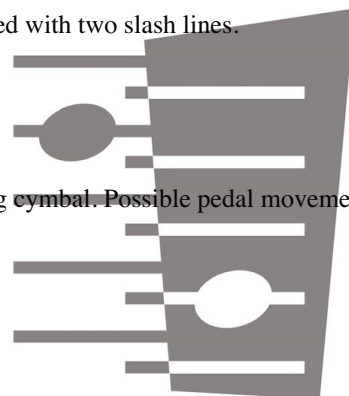
Timpani

overturned large cymbal  
on timpano (strike cymbal)

*ppp*      *mp*  
move pedal irregularly

Overturned cymbal on timpano, striking cymbal. Possible pedal movement is indicated below staff.

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3 Crotales on timpano  
snare drum sticks

Three crotales (for example pitches d1, gis1, fis2) on timpano, strike crotales. Written in three-line staff, one line per crotale. Possible pedal movement is indicated below staff.

Bowls of timpani

Strike the copper bowls of timpani with soft mallets. Written with X-noteheads.

Rub surface with palm of hand,  
circular movements

Rub the surface of the timpano with palm of hand making circular movements. Rubbing is sometimes made by fingernails.

Paper

(irregular shaking  
and rustling)

"Play" the paper with hands by rustling and shaking it.

Percussion 1

Non-pitched instruments are marked as follows

N.B. Two extra sandpaper blocks are needed for the pianist and the harpist.

Percussion 2

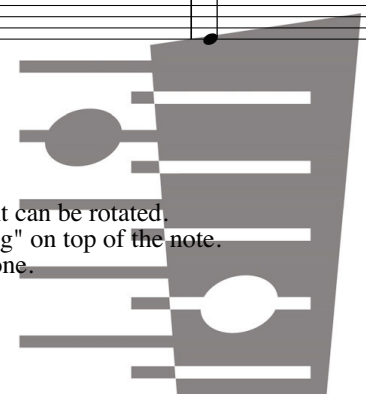
Non-pitched instruments are marked as follows

NB. 1) The Wind Gong should be hanged so that it can be rotated. When rotating is wanted, there's written "rotating" on top of the note.  
2) A large brush is needed for the playing of the snare-drum.

Percussion 3

Non-pitched instruments are marked as follows

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special effect with Xylophone

NB. 1) The Tam-Tam should be hanged so that it can be rotated. When rotating is wanted, there's written "rotating" on top of the note.  
2) The ratchet should be a very loud and harsh one.

Piano

scrape the string  
w/credit card

Scrape the c-string (or another low, metal-wired string) with a credit card. Try to get a very harsh sound (no determined pitch).

gliss. w/nail  
on the strings

Make a glissando with a fingernail on the strings inside the piano.

w/credit card on side of keys  
"guiro" gliss.

Make a guiro-like sound using the credit card to play a glissando on the sides of the keys of the piano. This is a percussive effect, no pitches should be heard.

w/credit card  
gliss. on top of the tuning pegs

Make a "glissando" with credit card on top of the tuning pegs, inside the piano. This also is a percussive effect, no pitches should be heard.

(damped)

Damped sounds are marked with X-noteheads. (Damping is made inside the piano.)

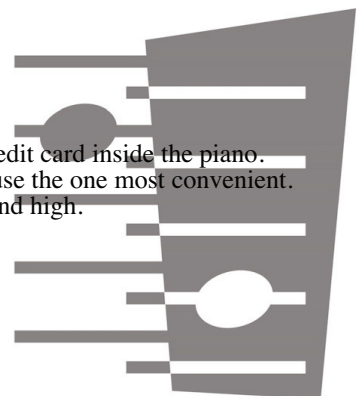
w/credit card  
gliss. on damped strings

Damp the strings with the other hand and make a glissando with the credit card on the damped strings with the other hand.

w/credit card  
behind the bridge

Play a "pizzicato" behind the bridge with the credit card inside the piano. The place is not determined, the player should use the one most convenient. The sound of the pizzicato should be very dry and high.

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pizz.

Pizzicato inside the piano.

knock wood inside the piano  
w/knuckle

Knock a wooden part inside the piano with knuckle.

inside the piano  
w/knuckles to different metal bars

Knock the metal bars inside the piano with knuckles.

Sandpaper blocks

Rub the sandpaper blocks together in given rhythm.  
(The player gets the blocks from the percussion player 1.)

## Harp

knock the soundboard  
(low, resonating sound)

Knocking to different wooden parts of the harp is wanted during the piece.  
All knocking is marked with X-shaped noteheads.

scrape the string w/plectrum

Scrape the c-string with plectrum. Try to get a very harsh sound  
(no determined pitch).

scrape the string w/fingernails  
as slowly as poss.

Scrape the e-string with fingernails as slowly as possible to produce  
a continous, creaky sound.

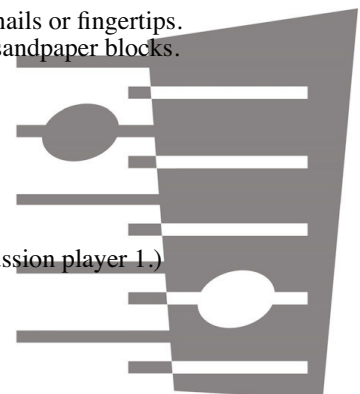
brush the soundboard w/nails or fingertips  
(imitating the sound of sandpaper blocks)

Brush the soundboard very fast with nails or fingertips.  
The sound should remind that of the sandpaper blocks.

Sandpaper blocks

Rub the sandpaper blocks together.  
(The player gets the blocks from the percussion player 1.)

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## Strings

1, 2, 3, 4

the numbers indicate the players (player 1, player 2 etc.)

s.p.

sul ponticello

e.s.p.

estremamente sul ponticello

s.t.

sul tasto

ord.

ordinario, cancels s.p. and s.t.

pizz.

pizzicato

nail pizz.

nail pizzicato

⊖ (on top of the note)

Bartók-pizz.

⊕ (below the note)

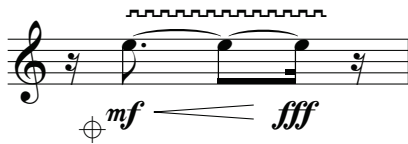
damped strings

○ (below the note)

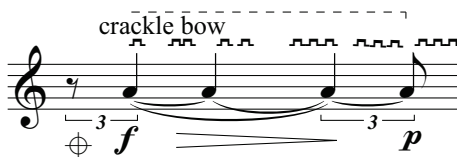
not-damped strings

◊ (on top of the note)

half pressure with left hand



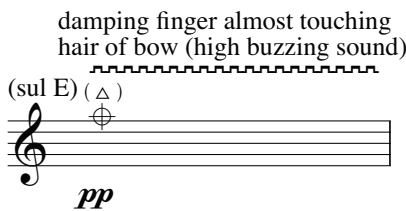
Overpressure is marked with a "wall"-line on top of the notes. When the line ends, bow pressure is normal again. In this example, strings are damped, and E-string is played with overpressure. The harshness of the overpressure is determined by the dynamics.



Crackle bow is a cracking overpressure sound, which is produced by turning the right hand wrist while playing (like opening a can). The sound reminds a bit that of the opening of a squeaky door. The last note of the bar in this example is played with a "normal" (continuous) overpressure.



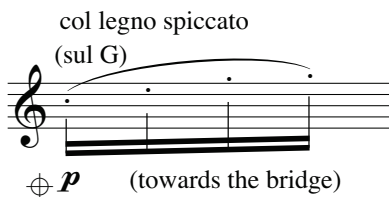
In this example only one click of the overpressed bow is to be played. It might help to lean the right hand to the bridge, for example.



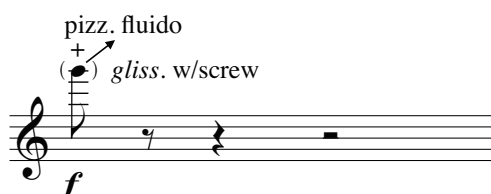
The left hand damps the string very near the bow, almost touching the hair, right hand plays overpressure with the bow. The notehead is in parenthesis to indicate that the finger only damps the string in a high position. The sound should be high and buzzing.



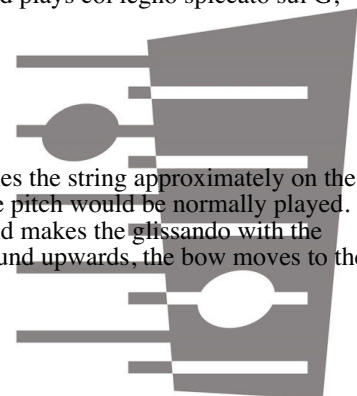
Open square noteheads mean that only noise is wanted without pitch. In this example all the strings are damped with left hand, and then the D-string is played with the bow.



Strings are damped with left hand, right hand plays col legno spiccato sul G, towards the bridge.



Pizzicato fluido: the screw of the bow touches the string approximately on the place where left hand would be placed if the pitch would be normally played. Then left hand plays pizzicato and right hand makes the glissando with the screw of the bow. To make the glissando sound upwards, the bow moves to the opposite direction (towards the left hand).

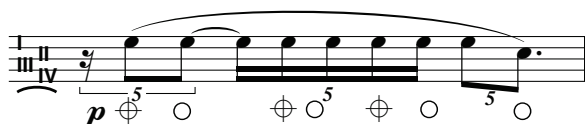




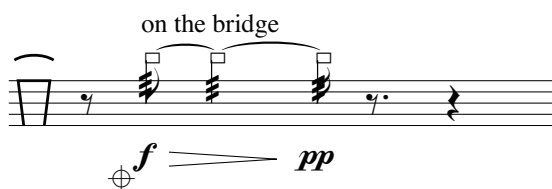
There are four less usual clefs used:



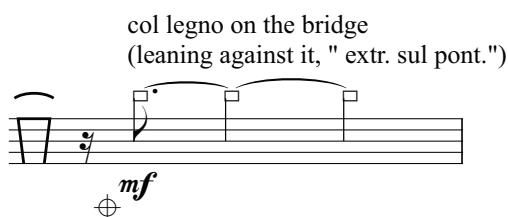
This clef means playing behind the bridge. The numbers indicate the strings. In this example, the first string is played pizzicato, behind the bridge. Sometimes the playing position is marked more exactly with "near the tailpiece" or "near the bridge". Near the tailpiece means the same than on the wounding (suom. punoksen päältä).



In this example, playing requires also changes in damping of the first string behind the bridge. It might be easiest to damp the string near the tailpiece and play the bow near the bridge (the hands cross). The last note of the example is played from the second string.

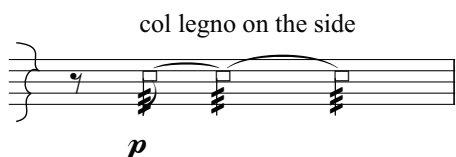


This clef has the bridge (up) and part of the fingerboard (down) in it. It is used in this piece to indicate the playing on the bridge. The resulting sound should have no pitch, all strings are damped (open square noteheads).



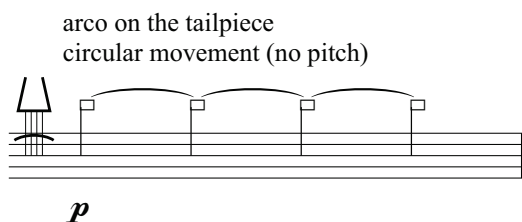
col legno on the bridge  
(leaning against it, "extr. sul pont.")

Col legno on the bridge is played so that the bow practically leans against the bridge (to avoid sliding on the bridge), almost like playing extremely sul ponticello. Open square noteheads are used.



col legno on the side

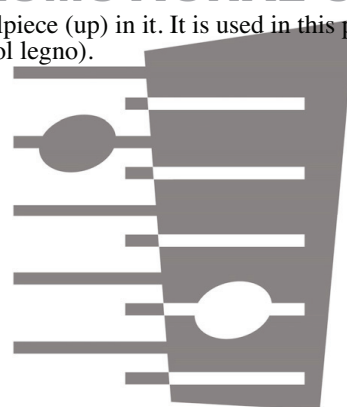
This clef has the form of the side of the instrument. It is used in this piece to indicate the playing on the side (arco or col legno). Open square noteheads are used.



arco on the tailpiece  
circular movement (no pitch)

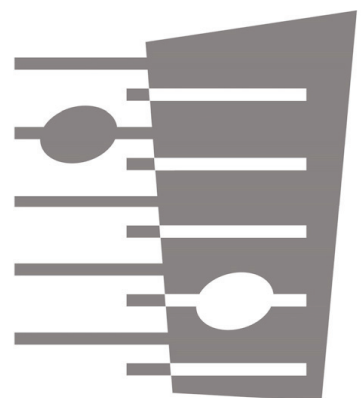
This clef has the bridge (down) and the tailpiece (up) in it. It is used in this piece to show playing on the tailpiece (arco or col legno). Open square noteheads are used.

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This page contains the musical score for measures 9 through 14. The instruments are arranged as follows:

- Flutes (Fl.):** 1, 2, 3
- Oboes (Ob.):** 1, 2, 3
- Clarinets (Cl.):** 1, 2, 3
- Bassoons (Fg.):** 1, 2, 3
- Cornets (Cor.):** 1, 2, 3, 4
- Trumpets (Tr.):** 1, 2, 3
- Trombones (Tbn.):** 1, 2, 3
- Tuba**
- Percussion (Perc.)** 1, 3
- Pfite**
- Arpa**
- Violins (VI. I, VI. II):** 1-4 for each section
- Violas (Vle)** 1-4
- Violas (Vc.)** 1-4
- Celli (Cb.)** 1-4

The score includes various performance instructions such as *ord.*, *f*, *pp*, *mf*, *ppp*, *col legno*, *arco*, *nail pizz.*, *pizz. (normal)*, and *pp*. The string parts (VI. I, VI. II, Vle, Vc., Cb.) feature detailed bowing and fingering techniques, including *col legno* and *nail pizz.* markings.

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G.P. Più lento ♩ = 72

Fl. 2, 3, Ob. 2, 3, Cl. 2, 3, Fg. 2, 3, Cor. 1, 2, 3, 4, Tr. 2, 3, Tbn. 1, 2, 3, Tuba, Timp., Perc. 1, 2, 3, Pfte., Arpa.

Wood block (high), Snare drum (snare off), Xylophone, (Piano), Slapstick, (Harp) (damp strings) w/nails or fingertips to the wood (sharp and dry sound), w/knuckles to different metal bars inside the piano, brush drum head quickly (large timpano) w/fingernails, Suspended cymbal damped, Guiro, Parchment paper, Ratchet, w/credit card on side of keys irregular gliss., "guiro", scrape the string w/credit card, scrape the string irregularly w/plectrum.

(air), (air) (bright), (air) (dark), (air) (bright), (air) (dark), hit the instrument lightly w/pencil (sharp and dry, high-pitched sound), brush drum head quickly w/hairbrush, rim-shot, w/triangle beater gliss. on edge, hit the instrument lightly w/pencil (sharp and dry, high-pitched sound), hit the instrument lightly w/pencil (sharp and dry, high-pitched sound), hit the instrument lightly w/pencil (sharp and dry, high-pitched sound), hit the instrument lightly w/pencil (sharp and dry, high-pitched sound), hit the instrument lightly w/pencil (sharp and dry, high-pitched sound).

G.P. Più lento ♩ = 72

VI. I, VI. II, Vle., Vc., Cb.

nail pizz., arco, solo 1 pizz., (overpressure) gli altri (near tailpiece), tutti arco (near tailpiece) (overpressure), tutti arco (sul A), damping finger almost touching hair of bow (high buzzing sound), tutti arco, solo (near tailpiece), gli altri (near tailpiece), only one click!, only one click!, only one click!, only one click!

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Larghetto ♩ = 58

48

This section of the score covers measures 48 to 65. It includes staves for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1, 2, and 3, Trumpet 1 and 2, Trombone 1, 2, and 3, Tuba, Timpani, Percussion (Wind Gong, Triangle, Tam-Tam, Sandpaper blocks, Ratchet), Piano, and Arpa. The woodwinds and strings play sustained notes with various articulations. The percussion features rhythmic patterns and specific techniques like 'Suspended cymbal (edge) w/brush' and 'arco' for the piano.

Larghetto ♩ = 58

49

This section of the score covers measures 49 to 60. It includes staves for Violin I and II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The strings play sustained notes with various articulations and techniques. Specific instructions include 'sul D', 'arco dolce', 'aggressivo near tailpiece', 'ord. (sul A)', 'slow crackle bow', 'on the bridge', 'tutti arco', and 'arco on the tailpiece'. Dynamics range from *mf* to *f*.

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1 (air frullato) *mp*

Fl. 2 (air frullato) *mf*

3 *pp*

Ob. 2 *mf*

3 *mf*

Cl. 2 *mf*

3 *mf*

Fig. 2 *f*

3 *f*

Cor. 1 *ord. dolce*

2 *ord. dolce*

3 *ord. dolce*

4 *ord. dolce*

Tr. 2 *solo*

3 *gliss.*

Tbn. 1 *T K T K T K T*

2 *mf*

3 *mf*

Tuba *(air) (dark)* *pp*

*(air) (bright)* *mf*

*K T K T* *T K T K T* *T K T* *T K T K T*

Timp. *ord.*

Perc. 2 *snare drum stick (specky sound)* *p*

*scratch the edge* *f*

*ord. sticks* *p*

*Snare drum sticks* *mf*

*Thundersheet* *mf*

*mallets* *f*

Pfte. *(chromatic clusters)* *f*

Arpa *mf*

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

Harp *scrape the string w/fingernails as slowly as poss.* *mp*

VI. I *1, 2* *transparente* *mf* *ff* *p*

*7-12* *mp*

*behind the bridge* *near tailpiece* *s.p.*

*13, 14* *f*

*15* *pp*

*3, 4 (div.)* *pp*

*5, 6 (div.)* *pp*

*ord. (Δ)*

*pp* *damping finger almost touching hair of bow (high buzzing sound)*

VI. II *1-6* *transparente* *mf* *ff* *p*

*7-12* *poco s.p.*

*behind the bridge* *near tailpiece* *s.p.*

*13, 14* *f*

*15* *pp*

*ord.*

*pp* *damping finger almost touching hair of bow (high buzzing sound)*

Vle. *1, 2* *cantabile* *e.s.p. very fast vibrato* *mf*

*3, 4* *cantabile* *e.s.p. very fast vibrato* *mf*

*div. in 4* *5, 6* *cantabile* *e.s.p. very fast vibrato* *mf*

*7, 8* *cantabile* *e.s.p. very fast vibrato* *mf*

*1-4* *ord.* *mp*

*5, 6* *ord.* *f*

*7, 8* *ord.* *f*

*9, 10* *f*

*11* *f*

*12* *f*

*13, 14* *f*

*15* *pp*

*ord.* *mf* *p*

*pp* *damping finger almost touching hair of bow (high buzzing sound)*

Vc. *1-4* *p*

*s.p.* *behind the bridge* *near tailpiece*

*5, 6* *ord.* *f*

*7, 8* *ord.* *f*

*9* *f*

*10* *f*

*11* *f*

*12* *f*

*13, 14* *f*

*15* *pp*

*ord.* *mf* *p*

*pp* *damping finger almost touching hair of bow (high buzzing sound)*

Cb. *1, 2* *on the side* *p*

*3, 4* *on the side* *mf*

*5, 6* *on the side* *p*

*7-10* *pp*







*(air frullato)*  
*mf* *ff*  
*mf* *< f*  
*p* *< ff* *> p*  
*muta in Pic.*

*solo*  
*p* *ff*  
*(air) (bright)* *f* *> p*  
*(air) (bright)* *p* *ff*  
*(air) (dark)* *mf* *> p*  
*(air) (bright)* *f* *> p*  
*(air) (bright)* *ff*  
*(air) (bright)* *f* *> p*  
*(air) (dark)* *mf* *> p*  
*rub w/palm of hand, slow circular movements* *mf* *ppp*  
*Suspended cymbal* *damped wharsh brush*  
*brush drum head quickly w/palm of hand* *Snare drum*  
*Sandpaper blocks* *p* *ff*  
*Vibraphone (motor OFF)*  
*Xylophone*

*arco on the side*  
*1, 2* *arco on the side*  
*3, 4* *arco on the side*  
*5, 6* *arco on the side*  
*7, 8* *arco on the side*  
*9, 10* *arco on the side*  
*11, 12* *arco on the side*  
*1, 2* *arco on the side*  
*3, 4* *arco on the side*  
*5, 6* *arco on the side*  
*7, 8* *arco on the side*  
*9, 10* *arco on the side*  
*1, 2* *arco on the side*  
*3, 4* *arco on the side*  
*5, 6* *arco on the side*

*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*



89 Ritmico ♩ = 100

1 Fl. 2  
3 Fl. 2  
1 Ob. 2  
3 Ob. 2  
1 Cl. 2  
3 Cl. 2  
1 Fg. 2  
3 Fg. 2  
1 Cor.  
2 Cor.  
3 Cor.  
4 Cor.  
1 Tr. 2  
3 Tr. 2  
1 Tbn. 2  
3 Tbn. 2  
Tuba  
Timp.  
1 Perc. 2  
3 Perc. 2  
Pfte

Ritmico ♩ = 100

VI. I  
VI. II  
Vle  
Vc.  
Cb.

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Fl. 1  
 Fl. 2  
 3  
 1  
 Ob. 2  
 3  
 1  
 Cl. 2  
 3  
 1  
 2  
 3  
 Fg. 2  
 3  
 1  
 2  
 3  
 4  
 1  
 2  
 3  
 Tr. 2  
 3  
 1  
 2  
 3  
 Tbn.  
 Tuba  
 Timp.  
 Perc. 2  
 3  
 Pfte.  
 VI. I  
 1, 2  
 3, 4  
 5, 6  
 VI. II  
 1, 2  
 3, 4  
 5, 6  
 7, 8  
 Vc.  
 1, 2  
 3, 4  
 Cb.  
 1, 2  
 3, 4

**Annotations:**  
 - **od.** (order)  
 - **lx** (lento)  
 - **mf** (mezzo-forte), **f** (forte), **ff** (fortissimo), **p** (piano)  
 - **Wind chimes**  
 - **Wind Gong**  
 - **Suspended cymbal**  
 - **Tom-tom**  
 - **Thundersheet**  
 - **Gluckenspiel**  
 - **chromatic clusters**  
 - **(NO clusters)**  
 - **Put 3 crotales on a timpano, and overturned cymbal to another. Leave the largest timpano free for playing.**  
 - **tutti**  
 - **ms. Am...**  
 - **1-4**, **5-8**, **9-14**, **6-10** (measure groupings)

PROMOTIONAL COPY

1 Fl. 2  
3  
1  
Ob. 2  
3  
1  
Cl. 2  
3  
1  
Fg. 2  
3  
1  
Cor.  
2  
3  
4  
1  
Tr. 2  
3  
1  
Tbn. 2  
3  
Tuba  
Timp.  
1  
Perc. 2  
3  
Pfte  
Arpa  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

stand up, play and start walking towards the piano  
solo  
play while walking, facing the audience (free, not exact rhythms)  
wa-wa sordino

PROMOTIONAL COPY



Tranquillo ♩ = 84

irregular key-clicks,  
free fingering

*f* *rit.*

Fl. 2  
3  
Ob. 2  
3  
Cl. 2  
3  
Fg. 2  
3  
Cor.  
2  
3  
4  
Tr. 2  
3  
Tbn. 2  
3  
Tuba  
Timp.  
Perc. 2  
3  
Pfte  
Arpa

Tranquillo ♩ = 84

*f* *rit.*

VI. I  
VI. II  
Vle  
Vc.  
Cb.



110

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. 1, 2, 3

Fg. 1, 2, 3

Cor. 1, 2, 3, 4

Tr. 1, 2, 3

Tbn. 1, 2, 3

Timp.

Perc. 1, 2, 3

Pfte

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

ord.

(frullato)

*p*, *mf*, *p*, *mf*, *ff*, *ppp*, *pp*, *f*, *mf*, *ff*, *pp*

play INSIDE the piano

(frullato)

(air)

overturned large cymbal on timpano (strike cymbal) soft mallets

3 Crotales on timpano snare drum sticks (free) l.v. move pedal irregularly

Glockenspiel

Crotales fast hand vibrato: move hands up and down over ringing bar l.v.

ThunderSheet w/mallets l.v.

Suspended cymbal solo

"overtones": touch edge quickly w/ fingers after stroke (lower tones are damped)

move pedal irregularly

(damp)

repeat in irregular rhythm ad lib.

(as before, rhythm ad lib.)

brush the soundboard w/nails or fingertips (imitating the sound of sandpaper blocks)

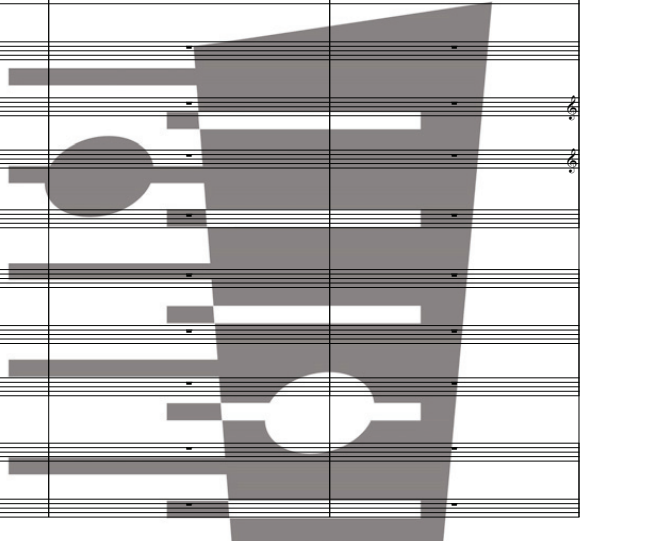
*f*, *pp*

1, 1.2, 2, 3.4, 3.4, 5.6, 7.8, 7.8, 9.10, 1.2, 3.4, 5.6, 7.8, 9.10

ord.

*p*, *mf*, *p*, *ppp*, *pp*, *f*, *mf*, *ff*, *ppp*, *pp*

PROMOTIONAL COPY



118

Fl. 2  
3

Ob. 2  
3

Cl. 2  
3

Fg. 2  
3

Cor.  
2  
3  
4

Tr. 2  
3

Tbn. 2  
3

Timp.  
1

Perc. 2  
3

Pfte

Arpa

VI. I  
3, 4 s.p.  
5, 6  
7, 8  
9, 10  
11, 12  
13, 14

VI. II  
1, 2  
3, 4  
5, 6  
7, 8  
9, 10  
11  
12

Vle  
1  
2  
3  
4  
5

Vc.  
1  
2  
3  
4

Cb.

strike different metal bars ad. lib. inside the piano w/knuckles  
mp ff

play INSIDE the piano (frullato)  
f mf

Vibraphone (motor ON)  
L.v. f

Triangle  
L.v. move triangle in air ("vibrato")  
mp

Wind Gong  
L.v. p

Suspended cymbal arco  
p f

Bowls of timpani (strike the copper bowl w/soft mallets)  
L.v. mp

Paper (rustling)  
mf pp

Wood block (high)  
mf ff

Parchment paper (rustling)  
f p

Xylophone  
scrape the resonators horizontally  
p mf f

Snare drum (snare off) rattle w/nails  
p

knock behind the soundboard (high, dry sound)  
mf mp

knock behind the soundboard with two hands (or as fast as poss.)  
mf

col legno spiccato (sul E)  
col legno spiccato (sul E)  
col legno spiccato (sul E)  
col legno spiccato (sul A)  
col legno spiccato (sul D)  
col legno spiccato (sul A)  
col legno spiccato (sul G)  
col legno spiccato (sul A)  
col legno spiccato (sul D)  
col legno spiccato (sul C)

nail pizz.  
f  
mf  
p

PROMOTIONAL COPY



134

1 Fl. 2  
3 Fl. 2  
1 Ob. 2  
3 Ob. 2  
1 Cl. 2  
3 Cl. 2  
1 Fg. 2  
3 Fg. 2

1 Cor.  
2 Cor.  
3 Cor.  
4 Cor.

1 Tr. 2  
3 Tr. 2  
1 Tbn. 2  
3 Tbn. 2  
Tuba

Timp.  
Perc. 2  
3 Perc. 2  
Pfite

VI. I  
VI. II  
Vle  
Vc.  
Cb.



144

Timp.  
Perc. 2  
3 Perc. 2  
Pfite  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

152 **Energico** ♩ = 100

1 Fl. 2 (Piccolo) *pp*

3 Fl. 3 (Piccolo) *p*

1 Ob. 2 *p*

3 Ob. 3 *p*

1 Cl. 2 *p*

3 Cl. 3 *p*

1 Fg. 2 *mp*

3 Fg. 3 *mp*

1 Cor. 2 *mp*

3 Cor. 3 *mp*

4 Cor. 4 *mp*

1 Tr. 2 *mp*

3 Tr. 3 *mp*

1 Tbn. 2 *mp*

3 Tbn. 3 *mp*

Tuba *mf*

Timp. *pp* (take cymbal off)

Perc. 2

3 Perc. 3

Pfte (NO clusters)

Arpa

**Energico** ♩ = 100

VI. I 5-8 *mf* ord. 9-14 *mf*

VI. II 5-8 *mf* arco 9-12 *mf*

Vle 1-5 *f* ord. arco 6-10 *f* ord.

Vc. 1-4 *f*

Cb. 5-8 *f* tutti arco



1 Fl. 2

3

1 Ob. 2

3

1 Cl. 2

3

1 Fg. 2

3

1 Cor. 2

3

4

1 Tr. 2

3

1 Tbn. 2

3

Tuba

Timp.

Pfte

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

This is a page of a musical score, page 22, containing measures 163 through 211. The score is for an orchestra and strings. The instruments are arranged vertically as follows: Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Tuba, Percussion (Perc. 1), Piano (Pfte), Violins (VI. I, II), Violas (Vle), Cellos (Vc.), and Double Basses (Cb.). The score includes various musical notations such as dynamics (pp, p, mf, f), articulation (half pressure), and performance instructions like 'arco on the side' and 'Slapstick'. A large watermark 'PROMOTIONAL COPY' is visible in the lower right quadrant of the page.



Full orchestral score for measures 169-185. The score includes parts for Flutes (Fl. 1-3), Oboes (Ob. 1-3), Clarinets (Cl. 1-3), Bassoons (Fg. 1-3), Cor Anglais (Cor.), Trumpets (Tr. 1-3), Trombones (Tbn. 1-3), Tubas, Timpani (Timp.), Percussion (Perc. 1-3), Piano (Pfte.), and Arpa.

Key performance instructions for Percussion and Piano include:

- Percussion 1:** Snare drum (snare off) rim-shot, Slapstick, Crotales arco, Snare drum rim-shot, Wood blocks, Guiro, Xylophone, Ratchet.
- Percussion 2:** Slapstick, Ratchet.
- Percussion 3:** Xylophone, Ratchet.
- Piano:** knock wood inside the piano w/knuckle, w/credit card on side of keys 'guin' gliss., knock wood inside the piano w/knuckle, knock the soundboard (low, resonating sound), w/credit card gliss. on top of the tuning pegs, w/credit card gliss. on damped strings, scrape the string w/spectrum, scrape the string 'guin' gliss., w/credit card.
- Arpa:** scrape the string w/spectrum, sim.

Dynamic markings range from *pp* to *ff*. Other markings include *gliss.*, *ord.*, *mf*, *mp*, *f*, and *ff*.

Full orchestral score for measures 186-205. The score includes parts for Violins I (VI. I), Violins II (VI. II), Violas (Vle.), and Cellos/Double Basses (Vc., Cb.).

Key performance instructions for Violins and Violas include:

- Violins I:** (div.) *p*, *mf*, *pp*, *f*, *ff*, *arco*, *arco on the side*, *nail pizz.*, *arco*.
- Violins II:** *p*, *mf*, *pp*, *f*, *ff*, *arco*, *arco on the side*, *nail pizz.*, *arco*.
- Violas:** *p*, *mf*, *pp*, *f*, *ff*, *arco*, *arco on the side*, *nail pizz.*, *arco*.
- Cellos/Double Basses:** *p*, *mf*, *pp*, *f*, *ff*, *arco*, *arco on the side*, *nail pizz.*, *arco*.

Dynamic markings range from *pp* to *ff*. Other markings include *div.*, *arco*, *arco on the side*, and *nail pizz.*

1 Fl. 2  
3  
1 Ob. 2  
3  
1 Cl. 2  
3  
1 Fg. 2  
3  
1 Cor.  
2  
3  
4  
1 Tr. 2  
3  
1 Tbn. 2  
3  
Tuba

Timp.  
Perc. 1  
2  
3  
Pfite  
Arpa

Suspended cymbal damped *ff*  
Snare drum rim-shot *f*  
Wood blocks *mf*  
Gairo *mf*  
put a sizzle to the suspended cymbal  
Suspended cymbal damped *mf*  
Suspended cymbal damped *ppp*  
sim. *ff*  
sim. *f*

VI. I  
VI. II  
Vle  
Vc.  
Cb.

solo pizz. *ff*  
arco *mf*  
solo pizz. *mp*  
1 arco *pp*  
2 arco *pp*  
3  
4  
6-14 free (regular) rhythm for damping  
3-10 (half pressure) col legno *pp*  
col legno on the bridge  
col legno on the tailpiece  
col legno on the tailpiece

PROMOTIONAL COPY

1 2 3  
Fl. 2

1 2 3  
Ob. 2

1 2 3  
Cl. 2

1 2 3  
Fg. 2

1 2 3 4  
Cor.

1 2 3  
Tr. 2

1 2 3  
Tbn. 2

Tuba

1  
Timp.

Perc. 2 3  
Crotales arco p ff pp ff  
Xylophone solo hand mallet p

Pfte solo pppp pp mf w/knuckles to different metal bars inside the piano

VI. I

VI. II

Vle

5 solo pp ff

4.6 pizz. f mf

7.8 pizz. f mf

9, 10 pizz. f mf

col legno on the bridge

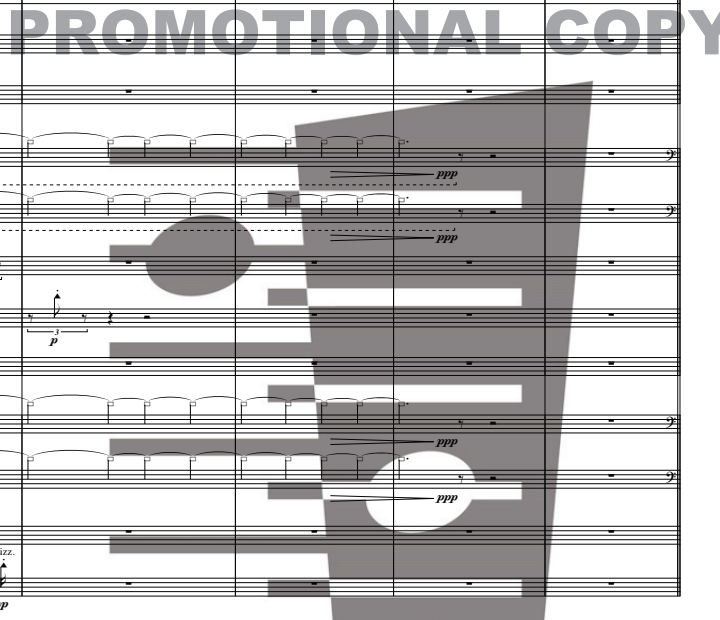
col legno on the bridge p col legno on the bridge

col legno on the tailpiece

col legno on the tailpiece P col legno on the tailpiece

5.6 pizz. f mf

7.8 pizz. f mf



194 Coda

1 Fl. 1  
2 Fl. 2  
3 Fl. 3  
1 Ob. 1  
2 Ob. 2  
3 Ob. 3  
1 Cl. 1  
2 Cl. 2  
3 Cl. 3  
1 Fg. 1  
2 Fg. 2  
3 Fg. 3  
1 Cor. 1  
2 Cor. 2  
3 Cor. 3  
4 Cor. 4  
1 Tr. 1  
2 Tr. 2  
3 Tr. 3  
1 Tbn. 1  
2 Tbn. 2  
3 Tbn. 3  
1 Tuba  
Timp.  
1 Perc. 1  
2 Perc. 2  
3 Perc. 3  
Pfte

Coda

1-4 VI. I  
5-8 VI. I  
9-14 VI. I  
1-4 VI. II  
5-8 VI. II  
9-12 VI. II  
1-5 Vcl. 1  
6-10 Vcl. 1  
1-4 Vcl. 2  
5-8 Vcl. 2  
9-10 Vcl. 2  
1-4 Cb.  
5-6 Cb.

PROMOTIONAL COPY

This page contains a detailed musical score for an orchestra, starting at measure 199. The score is organized into several systems of staves. The first system includes Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (Fg. 1, 2, 3), and Cor Anglais (Cor. 1, 2, 3, 4). The second system includes Trumpets (Tr. 1, 2, 3), Trombones (Tbn. 1, 2, 3), and Tuba. The third system includes Timpani (Timp.) and Percussion (Perc. 1, 2, 3), with specific instructions for 'Suspended cymbal (w/sizzle)', 'Snare drum', and 'Ratchet'. The fourth system includes Percussion (Pfte.). The fifth system includes Violins (VI. I, II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes various dynamic markings such as *f*, *mf*, *mp*, *pp*, and *fz*. Performance instructions like 'solo pizz.', 'arco', and 'ratch' are also present. A large, semi-transparent watermark reading 'PROMOTIONAL COPY' is overlaid on the bottom right portion of the score.