

*Jakub Rejek*

Transient Tangents

## Instrumentation

2 Flutes  
Piccolo  
2 Oboes  
English Horn  
2 Bassoons  
Contra Bassoon

4 Horns  
3 Trumpets in Bb  
2 Trombones  
Bass Trombone  
Tuba

Timpani

### Percussion 1

Xylophone, Glockenspiel, Bowed Crotales

### Percussion 2

Gong, Snare Drum, Suspended Cymbal

### Percussion 3

Roto Toms, Bass Drum, Tenor Drum, Temple Blocks

Harp

Piano

Strings

# Percussion Key

The image shows a musical score for three percussion parts. Percussion 1 (pitched) is written on a treble clef staff with a key signature of one sharp (F#). It features a melodic line with notes on the first, second, and fourth lines, with sharps above the second and fourth notes. Percussion 2 and 3 are written on two-line bass clef staves. Percussion 2 has notes on the first and second lines, with labels 'Gong', 'Snare Drum', and 'Suspended Cymbal' above them. Percussion 3 has notes on the first, second, and third lines, with labels 'Roto Toms', 'Bass Drum', 'Tenor Drum', and 'Temple Blocks' above them. Brackets indicate that the first two notes of Percussion 3 are played by Roto Toms, the next two by Bass Drum and Tenor Drum, and the final two by Temple Blocks.

## Performance Note

~~~~~ - Vibrato in the strings must be played very slow and within 1/4 tone range

z - rapid, non-rhythmisized tremolo

# Transient Tangents

J. K. Rojek

Full score musical notation for *Transient Tangents*. The score is divided into two systems. The first system includes woodwinds, brass, percussion, harp, and piano. The second system includes strings.

**System 1:**

- Flutes 1, 2
- Piccolo
- Oboes 1, 2
- English Horn
- Clarinets 1, 2
- Bass Clarinet in B $\flat$
- Bassoon 1, 2
- Contrabassoon
- Horns 1, 2
- Horns 3, 4
- Trumpets 1, 2
- Trumpet 3
- Trombones 1, 2
- Bass Trombone / Tuba
- Timpani
- Percussion (three staves)
- Harp
- Piano

**System 2:**

- Violin I div.
- Violin I
- Violin II div.
- Violin II
- Viola div.
- Viola
- Violoncello div.
- Contrabass

**Tempo and Performance Markings:** The tempo is marked  $\text{♩} = 110$ . Dynamic markings include *p*, *mf*, and *poco cresc.*. A specific performance instruction  $8^{\text{va}} \dots$  is present in the string parts.

This page contains the musical score for page 3 of a symphony. The score is organized into systems for various instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), three different Percussion (Perc.) parts, and Harp (Hp.). The keyboard section includes Piano (Pno.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

The score begins with a measure number of 6. The time signature is 6/4. The woodwinds and brass are mostly silent, indicated by a horizontal line with a dash. The strings and piano have active parts. The Violin I part features a melodic line with triplets and a fermata, marked *mf*. The Violin II part has a similar melodic line. The Viola part starts with a dynamic marking of *p* and a *poco cresc.* instruction. The Violoncello and Contrabass parts provide harmonic support. The piano part has a complex accompaniment. The score concludes with a double bar line and a fermata.

11 12 13 14

Fl. - - - - -

Picc. - - - - -

Ob. - - - - -

Eng. Hn. - - - - -

Cl. - - - - -

B. Cl. - - - - -

Bsn. - - - - -

Cbsn. - - - - -

Hns. *f* ————— *ff*

Hns. - - - - -

Tpts. *f* ————— *ff*

Tpt. - - - - -

Tbns. *f* ————— *ff*

Tba. *f* ————— *ff*

Timp. *f* ————— *ff*

Perc. [Gong] *f*

Perc. [Roto Toms] *f* ————— *ff*

Hp. - - - - -

Pno. - - - - -

Vln. I *f* ————— *ff* ————— *fff* *subito p*

Vln. I *f* ————— *ff* ————— *fff*

Vln. II *f* ————— *ff* ————— *fff* *p*

Vln. II *f* ————— *ff* ————— *fff*

Vla. *f* ————— *ff* ————— *fff* *p*

Vla. *f* ————— *ff* ————— *fff* *p*

Vc. *div.* *f* ————— *ff* ————— *fff* *p*

Vc. *f* ————— *ff* ————— *fff*

Cb. *f* ————— *ff* ————— *fff* *p*

Cb. *f* ————— *ff* ————— *fff*

16

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

Cb.





24

Fl. *f* 3:2 *ff* //

Picc. *f* 7:4 5:4 3:2 *ff* //

Ob. *f* 7:4 5:4 3:2 *ff* //

Eng. Hn. //

Cl. 3:2 *ff* //

B. Cl. 3:2 *ff* //

Bsn. 1. 3:2 *ff* //

Cbsn. *mf* 3:2 *ff* //

Hns. a 2 3:2 *ff* //

Hns. a 2 3:2 *ff* //

Tpts. a 2 3:2 *ff* //

Tpt. 3:2 *ff* //

Tbns. a 2 3:2 *ff* //

Tba. *sf* *ff* *f* 3:2 *ff* //

Timp. *sf* *ff* //

Perc. [Glock.] *p* *mf* //

Perc. [Gong] (w/soft mallets) *ff* //

Perc. [B.D.+T.D.] *ff* //

Hp. *p* *simile* //

Pno. 8va *f* 3:2 *ff* //

Vln. I *ff* //

Vln. I 4:6 4:6 4:6 4:6 *ff* //

Vln. II *ff* //

Vln. II 5 5 5 *ff* //

Vla. 7:4 *ff* //

Vc. *ff* //

Vc. *ff* //

Cb. 4:6 4:6 4:6 4:6 *ff* //

*ff*

30

Fl. *mp* 5:4 3:2 *f* 1. *sub. mp* 7:4 5:4 3:2 *f* 2. *f* 3:2 8

Picc. *mp* 7:4 5:4 3:2 *f* *mf* 7:4 5:4 3:2 *f*

Ob. 1. *mp* 7:4 5:4 3:2 *f* a 2. *mf* 7:4 5:4 3:2 *f* 1.

Eng. Hn. *mp* 7:4 5:4 3:2 *f* *f* 3:2

Cl. *mp* 5:4 3:2 *f* 3:2 3:2

B. Cl. *mf* 7:4 5:4 3:2 *f* *f* 3:2

Bsn. 1. *f* 3:2

Cbsn. *mf* 7:4 5:4 3:2 *f*

Hns. *f* *sempre piu f*

Hns.

Tpts. *f* *sempre piu f*

Tpt.

Tbns. *f* *sempre piu f*

Tba. *f* *sempre piu f*

Timp.

Perc.

Perc. [B.D.+T.D.] *f*

Perc. [Roto Toms] 3:2 *f*

Hp.

Pno. *f* 7:4 5:4 3:2 *f* 7:4 5:4 3:2

Vln. I

Vln. II

Vla.

Vc.

Cb.

34 *poco rit.* 7:4 5:4 3:2 *a 2* 7:4 5:4 3:2 *ff* 3:2 *♩=76*

Fl.

Picc. *poco rit.* 7:4 5:4 3:2 *a 2* 7:4 5:4 3:2 *ff* 3:2

Ob. *poco rit.* 7:4 5:4 3:2 *a 2* 7:4 5:4 3:2 *ff* 3:2

Eng. Hn. 7:4 *poco rit.* 5:4 3:2 *ff* 3:2

Cl. 1. 7:4 *poco rit.* 5:4 3:2 *a 2* 7:4 5:4 3:2 *ff* 3:2

B. Cl.

Bsn.

Cbsn.

Hns. *mf* *fl.t.* *ff*

Hns. *mf* *fl.t.* *ff*

Tpts.

Tpt.

Tbns.

Tba.

Timp. *mf* *ff*

Perc.

Perc.

Perc. [Roto Toms] *f* 3:2 *ff* 3

Hp. *B<sup>b</sup>* *G<sup>♯</sup>*

Pno. *tr* *mf* *ff* *p*

*Reo*

Vln. I *♩=76*

Vln. II

Vla. *mf* *div.* *ff* *f* *ff*

Vc. *mf* *div.* *ff* *f* *ff*

Cb. *mf* *ff* *f* *ff*

38

Fl. 1. *p* 7:4 5:4 3:2 *mf* *tr*

Picc.

Ob.

Eng. Hn. *p* 7:4 5:4 3:2 *curious* *mf* *tr*

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp. *p* *gliss.*

Perc.

Perc. [Snare Drum] (w/brushes) *p* *sub. p* *mf*

Perc.

Hp. *simile*

Pno. *simile*

Vln. I (non div.) flaut. *gliss.* *pp*

Vln. II (non div.) flaut. *gliss.* *pp*

Vla.

Vc.

Cb.

This page of a musical score, numbered 11, covers measures 42 through 45. The instrumentation includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**Measure 42:** The Flute and Oboe play a melodic line starting with a *p* dynamic. The Oboe part includes a first ending (1.) and a second ending (2.) with a trill. The Percussion part features a rhythmic pattern of eighth notes with a *p* dynamic, followed by a triplet of eighth notes marked *sub. p* and *mf*. The Harp and Piano provide harmonic accompaniment.

**Measure 43:** The Flute and Oboe continue their melodic line. The Oboe part includes a *curious* marking and a *mf* dynamic. The Percussion part continues with the same rhythmic pattern.

**Measure 44:** The Flute and Oboe continue their melodic line. The Percussion part continues with the same rhythmic pattern.

**Measure 45:** The Flute and Oboe conclude their melodic line. The Percussion part continues with the same rhythmic pattern. The Violins I and II, Viola, Violoncello, and Contrabass parts end with a *pp* dynamic and a *div.* (divisi) marking.

46

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc.

Perc.

Perc. [Temple Blocks]

Hp.

Pno.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Cb.

*p* *mf* *p* *pp* *gliss.* *gliss.*

*p* *mf*

*p* *mf* *pp* *pp*

*p* *mf*

*p* *mf* *pp* *pp*

*p* *mf* *pp* *pp*

*p* *mf* *pp* *pp*

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

*pp* *p* *pizz.*

div.

54

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. I

Vln. II

Vla.

Vla.

Vc.

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

Cb. *arco div.*  
*pp*

(not tuplet grouping in the second voice)

*p*, *mp*, *mf*, *pp*, *sub. mp*, *pp*, *mf*, *mf*, *pp*, *pp*, *pp*, *mf*, *mf*, *pp*, *pp*, *pp*, *mf*, *mf*, *pp*, *mf*, *mf*, *pp*

*6:4*, *6:4*, *7:4*, *7:4*, *7:4*, *7:4*, *7:4*, *7:4*, *7:4*, *7:4*

*1.*

*pp*, *mp*, *pp*, *mf*, *mf*, *pp*, *pp*, *mf*, *mf*, *pp*, *pp*, *mf*, *mf*, *pp*, *pp*

*pp*, *mp*, *pp*, *mf*, *p*

63

Fl. *a 2*  
*p*

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

Ob. *a 2*  
*p*

Eng. Hn. *p*

Cl. *a 2*  
*p*

B. Cl.

Bsn. *a 2*  
*p*

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc.

Perc.

Perc.

Hp. *p* *mf* *mp* *7:4* *9:8* *F# A#* *Db* *simile* *9:8* *F#* *C#*

Pno. *pp* *9:8* *7:4* *simile* *9:8* *9:8* *mp*

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb. *pp*

*div.*

*pp*

*pp*

*pp*

*pp*



69

Fl. *p* *mf*

Picc.

Ob. *p* *mf*

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc.

Perc.

Perc.

Hp. *p*

Pno. *p*

Vln. I *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla. *pp*

Vla. *pp*

Vc. *pp*

Vc. *pp*

Cb. *pp*

76

Fl. *p mp*

Picc.

Ob. *p mp*

Eng. Hn.

Cl.

B. Cl. *mf volatile* *poco cresc.*

Bsn.

Cbsn. *mf volatile* *poco cresc.*

Hns. *ff* *fff* *p* fl. t.

Hns. *ff* *fff* *p* fl. t.

Tpts. *ff* *fff* *p* fl. t.

Tpt. *ff* *fff* *p* fl. t.

Tbns. *ff* *fff* *p* fl. t.

Tba. *ff* *fff* *p* fl. t.

Timp.

Perc. *Xylophone* *mf volatile* *ff*

Perc. [Sus. Cymbal] (soft mallets) to Snare Drum *fff*

Perc. [Roto Toms] *mp* *f*

Hp.

Pno. *mf volatile* *f*

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb. *pizz.* *poco cresc.*

82

Fl. *f* *fff*

Picc. *f* *fff*

Ob. *f* *fff*

Eng. Hn.

Cl.

B. Cl. *f* *ff* *sfz*

Bsn. *f* *ff* *sfz*

Cbsn. *f* *ff* *sfz*

Hns. *ff* *ff* *mf* barbaric *fff* *ff* *fff*

Hns. *ff* *ff* *mf* barbaric *fff* *ff* *fff*

Tpts. *ff* *ff* *sfz* barbaric *fff* *ff* *fff*

Tpt. *ff* *ff* *sfz* barbaric *fff* *ff* *fff*

Tbns. *ff* *ff* *sfz* barbaric *fff* *ff* *fff*

Tba. *ff* *ff* *sfz* barbaric *fff* *ff* *fff*

Timp. *p* *ff*

Perc. *ff* *ff* *sfz*

Perc. Snare Drum *ff* *fff* [B.D.]

Perc. to Gong *ff* [Gong] *fff* let ring

Hp.

Pno. *ff* *ff* *sfz*

Vln. I *sfz* *ff* *div. a 3*

Vln. I *sfz* *ff* *div.*

Vln. II *sfz* *ff* *div. a 3*

Vln. II *sfz* *ff* *div.*

Vla. *sfz* *ff* *div. a 3*

Vla. *sfz* *f* *div.*

Vc. *ff* *sfz* *ff* *div. a 3*

Vc. *ff* *sfz* *ff* *div.*

Cb. *f* *ff* *sfz* *ff* *arco* *div.*

palindrome

palindrome + 1/8

♩ = 72

1. 2.

*p* *f* *p*

5:4

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc.

[Glock.]

[Snare Drum]

[Sus. Cymbal]

[Temple Blocks]

*f* *p*

Hp.

Pno.

*mf* *sub. f* *p*

♩ = 72

palindrome

palindrome + 1/8

1. 2.

*p* *f* *p*

5:4

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.* *gli altri* *pizz.*

palindrome

palindrome + 1/8

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2.

*p*

1.

*p*

5:4

*f*

*p*

sub. *p*

*f*

*p*

1.

*p*

2.

*p*

move to Xylophone

[Xylophone]

*p*

*mf*

*f*

*p*

solo

*p*

solo

*p*

solo

*p*

solo

*p*

gli altri

*p*

1.

*p*

2.

*p*

mp

*f*

*p*

solo

*p*

solo

*p*

solo

*p*

solo

*p*

gli altri

*p*

1.

*p*

2.

*p*

mp

*f*

*p*

palindrome

palindrome + 1/8

108

1.

*p*

5:4

a 2

1.

*p*

*f* ————— *p*

2.

*p*

20

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f* ————— *p*

*p*

*p*

*p*

gli altri

pizz.

solo

*p*

solo

*p*

This page of a musical score contains 21 staves for various instruments. The score is divided into four measures, with a key signature change from one flat to two flats and a time signature change from 3/4 to 2/4. The instruments and their parts are as follows:

- Fl.:** First measure has dynamics *f* and *p*. Second measure has dynamics *p* and *mf*. Third measure has dynamics *p* and *f*. Fourth measure has dynamics *f* and *p*.
- Picc.:** Second measure has dynamics *p* and *mf*. Fourth measure has dynamics *f* and *p*.
- Ob.:** First measure has dynamics *mf* and *p*. Second measure has dynamics *p* and *mf*. Third measure has dynamics *p* and *f*. Fourth measure has dynamics *f* and *p*.
- Eng. Hn.:** All measures are silent.
- Cl.:** First measure is silent. Second measure has dynamics *p* and *mf*. Third measure is silent. Fourth measure is silent.
- B. Cl.:** All measures are silent.
- Bsn.:** All measures are silent.
- Cbsn.:** All measures are silent.
- Hns. (top):** All measures are silent. Fourth measure has dynamics *sfz* and *stopped*.
- Hns. (middle):** All measures are silent. Fourth measure has dynamics *sfz* and *a 2 stopped*.
- Tpts.:** All measures are silent. Fourth measure has dynamics *sfz*.
- Tpt.:** All measures are silent. Fourth measure has dynamics *sfz*.
- Tbns.:** All measures are silent. Fourth measure has dynamics *sfz*.
- Tba.:** All measures are silent. Fourth measure has dynamics *sfz*.
- Timp.:** All measures are silent.
- Perc. (top):** First measure has dynamics *p* and *mf*. Second measure has dynamics *p* and *mf*. Third measure has dynamics *p* and *mf*. Fourth measure is silent.
- Perc. (middle):** All measures are silent. Fourth measure has dynamics *p*.
- Perc. (bottom):** All measures are silent. Fourth measure has dynamics *f* and *p*.
- Hp.:** All measures are silent.
- Pno.:** First measure has dynamics *f* and *p*. Second measure has dynamics *p* and *mf*. Third measure is silent. Fourth measure is silent.
- Vln. I:** First measure is silent. Second measure has dynamics *p* and *mf*. Third measure has dynamics *p* and *mf*. Fourth measure is silent.
- Vln. II:** All measures are silent.
- Vla.:** First measure is silent. Second measure has dynamics *p* and *mf*. Third measure has dynamics *p* and *mf*. Fourth measure is silent.
- Vc.:** First measure is silent. Second measure has dynamics *p* and *mf*. Third measure has dynamics *p* and *mf*. Fourth measure has dynamics *p* and *mf*.
- Cb.:** All measures are silent.

II7 22

Fl. *mf* a 2 5:4 7:4

Picc. *p* *f* *p*

Ob. *p* *mf* a 2 5:4 7:4

Eng. Hn.

Cl. *p* 2.

B. Cl. *p* *poco cresc.* *mf*

Bsn.

Cbsn. *p* *poco cresc.* *mf*

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc. *p*

Perc.

Perc.

Hp.

Pno. *f* *p*

Vln. I *solo*

Vln. II *solo*

Vla.

Vc.

Cb.



122

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc.

Perc. [Sus. Cymbal] (w/sticks) *p*

Perc. *p* 5:4 *p* 5:4

Hp.

Pno.

Vln. I gli altri con sord. arco *pp* div.

Vln. II gli altri con sord. arco *pp* div.

Vla.

Vc.

Cb.

128

Fl. 7:4

Picc. *mf* 7:4 *f* 5:4 *mf* 5:4 *ff* 5:4

Ob. 7:4 *mf* *f* *mf* 5:4 *ff* 7:4

Eng. Hn. 7:4 *mf* 5:4 *ff* 5:4 7:4

Cl. a 2 7:4 *mf* 5:4 *f* *mf* 5:4 *ff* 5:4

B. Cl. *f* *mf* *ff*

Bsn. a 2 *mf* *ff*

Cbsn. *f* *mf* *ff*

Hns. a 2 *mf* *f* *mf* *ff*

Hns. a 2 *mf* *f* *mf* *ff*

Tpts. a 2 *mf* *f* *mf* *ff*

Tpt. *mf* *f* *mf* *ff*

Tbns. a 2 *mf* *f* *mf* *ff*

Tba. *mf* *f* *mf* *ff*

Timp.

Perc.

Perc. *mf* *f*

Perc. *mf* 5:4 *ff* 5:4

Hp.

Pno. *mf* 5:4 *f* *mf* 5:4 *ff* 5:4

Vln. I *ff*

Vln. II *ff*

Vla.

Vc. *f* *ff*

Cb. *f* *ff*

136

Fl.

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Hns.

Tpts.

Tpt.

Tbns.

Tba.

Timp.

Perc. *Bowed Crotales*  
*pp* *p*

Perc.

Perc.

Hp.

Pno.

Vln. I *subito pp* *p*

Vln. II *subito pp* *p*

Vla.

Vc. *p*

Cb. *p*

148

FL. *mf* a 2

Picc. *mf* 7:4

Ob. *mf* 7:4 1.

Eng. Hn. *mf*

Cl.

B. Cl.

Bsn. *mf* a 2

Cbsn. *mf*

Hns. *mf* *ff* fl. t.

Hns.

Tpts. *mf* *ff* fl. t.

Tpt.

Tbns. *mf* *ff* fl. t.

Tba.

Timp.

Perc.

Perc.

Perc.

Hp.

Pno.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mp* *poco cresc.*

Cb. *mp* *poco cresc.*

This page of the musical score contains the following instrument parts and markings:

- Flute (Fl.):** Melodic line with dynamic markings of *mf*, *f*, and *ff*. Includes a *7:4* marking.
- Piccolo (Picc.):** Melodic line with dynamic markings of *f* and *ff*. Includes a *7:4* marking.
- Oboe (Ob.):** Melodic line with dynamic markings of *f* and *ff*. Includes a *7:4* marking and a *3:2* marking.
- English Horn (Eng. Hn.):** Melodic line with dynamic markings of *f* and *ff*. Includes a *7:4* marking.
- Clarinet (Cl.):** Melodic line with dynamic markings of *f* and *ff*. Includes a *7:4* marking and a *a 2* marking.
- Bass Clarinet (B. Cl.):** Melodic line with dynamic markings of *f* and *ff*. Includes a *7:4* marking.
- Bassoon (Bsn.):** Melodic line with dynamic markings of *f* and *ff*. Includes a *7:4* marking.
- Contrabassoon (Cbsn.):** Melodic line with dynamic markings of *f* and *ff*. Includes a *7:4* marking.
- Horns (Hns.):** Harmonic accompaniment with dynamic markings of *sfz*, *mf*, *ff*, and *sfz*. Includes a *fl. t.* (flute touch) marking.
- Trumpets (Tpts.):** Harmonic accompaniment with dynamic markings of *sfz*, *mf*, *ff*, and *sfz*. Includes a *fl. t.* marking.
- Trombones (Tbns.):** Harmonic accompaniment with dynamic markings of *sfz*, *mf*, *ff*, and *sfz*. Includes a *fl. t.* marking.
- Tuba (Tba.):** Harmonic accompaniment with dynamic markings of *f* and *ff*. Includes a *7:4* marking.
- Timpani (Timp.):** Drum part with dynamic markings of *p* and *f*. Includes a *7:4* marking.
- Percussion (Perc.):** Three empty staves for other percussion instruments.
- Harp (Hp.):** Two empty staves.
- Piano (Pno.):** Accompaniment with dynamic markings of *mf*, *mp*, and *f*. Includes *7:4* markings.
- Violins (Vln. I & II):** Violin parts with dynamic markings of *mf* and *poco cresc.*
- Viola (Vla.):** Viola part with dynamic markings of *ff*.
- Violoncello (Vc.):** Cello part with dynamic markings of *f* and *ff*. Includes an *arco* marking.
- Contrabass (Cb.):** Bass part with dynamic markings of *f* and *ff*. Includes a *7:4* marking.

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Fl. //

Picc. //

Ob. //

Eng. Hn. //

Cl. //

B. Cl. // *pp*  $3:2$   $3:2$

Bsn. //

Cbsn. // *pp*  $3:2$   $3:2$

Hns. //

Hns. //

Tpts. //

Tpt. //

Tbns. //

Tba. //

Timp. //

Perc. // *mp* [Clock]

Perc. //

Perc. //

Hp. // *mp*  $\text{♩} \text{♩} \text{♩} \text{♩}$

Pno. // *mp*  $3:2$   $3:2$  *ppp*  $3:2$   $3:2$

Vln. I // *ff* *subito p* *mf* *div. a 3* *f*

Vln. I // *ff* *subito p* *mf* *div.* *f*

Vln. II // *ff* *subito p* *mf* *f*

Vln. II // *ff* *subito p* *mf* *f*

Vla. // *mp* *mf* *f*

Vc. // *pp*  $3:2$   $3:2$  *ppp*

Cb. // *pp*  $3:2$   $3:2$  *ppp* *arco* *div.* *f*