

# **False Memories**

## **I - III**

*Morphoses for Orchestra*

**Jukka Tiensuu 2008**

# Jukka Tiensuu:

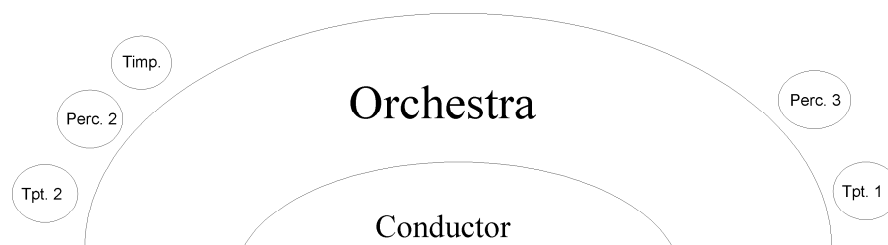
## *False Memories*

*Morphoses for Orchestra*

### Instrumentation:

2 flutes, 2 oboes, 2 clarinets in B<sup>b</sup>, bass clarinet, 2 bassoons,  
 2 horns in F, 2 trumpets in C, 2 trombones, tuba  
 3 percussions: 1. timpani (5 timpani needed). Seated far left (seen from the conductor)  
                   2. crotales (played with two contrabass bows), tom-toms, large bass drum, large tam-tam.  
                   Seated far left (seen from the conductor).  
                   3. vibraphone (played with two contrabass bows), tom-toms, large bass drum.  
                   Seated far right (seen from the conductor)

strings



### Performance note

The movements may be performed in any order or separately.


**Setup:** Trumpet 2, timpani and percussion 2 as far left as conceivable (seen from the conductor), trumpet 1 and percussion 3 equally far right. It is suggested that the trumpets play standing and *campani in aria*.

### Notation:


**Accidentals** apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.


♯<sup>♯</sup> A quarter-tone higher/lower than the written note. Also apply till the end of the bar, though occasionally repeated.


**Ornaments:** All trills *tr* and ornaments are semitonal. Trills are always played till the end of the note (i.e. as long as it is tied to a note of the same pitch). Mordent  $\blacklozenge$  starts on the main note (as usual).


 Slow, wide *vibrato*. Up and down ca. 2 times a second (sounds like a slowed-down opera recording).


 Appoggiaturas are played *before* the beat.


 All tremoli are measured.


 The glissandi are played continuously during the indicated time (*not portamento*), but expression through change of speed is encouraged. A small note-head at the end of the glissando-sign only shows the approximate ending pitch, it is not articulated. Likewise, normal notes in the middle of glissando are for orientation only, they are not to be re-attacked.

 Strings slide (glissando), wind players bend, the pitch a maximum amount of minor third up and down (wind players: use combination of fingering and embouchures to create as continuous a slide as possible).

 *tenuto*, play note to the full (written) length.

 All *staccati* are short regardless of the duration of the written note.

 Staccatissimo - as short as possible with the indicated dynamics.

 *al niente*, let the sound completely die away.

 l.v. Let vibrate.

### II. Nostalgv:

**perc. 2 and 3.** will both need two (contrabass) bows for this movement. Let ring throughtout. The dynamics between the two and with the other instruments should be carefully balanced.

**Strings:** in bars 1-20 and 45-50 the violins, in bars 42-49 the violas, should play with a slight temporal distance. Each player (or stand) starting and ending each note a fraction of a second later than the player/stand before. The distance between the first and the last stand should be roughly 1 - 1½ seconds.

### III. Trauma:

*tr* < > Trill always *accelerando* simultaneously with *crescendo*, then *rallentando* with *diminuendo* to make the effect more "menacing".

# False Memories I: Review

Morphoses for orchestra

Jukka Tiensuu 2008

♩ = 104-112 Feroce

This is a full orchestral score for the piece "False Memories I: Review" by Jukka Tiensuu. The score is written for a large orchestra and includes the following parts:

- Flutes 1 and 2 (fl1, fl2)
- Oboes 1 and 2 (ob1, ob2)
- Clarinets 1 and 2 (cl1, cl2)
- Bassoon 1 and 2 (bn1, bn2)
- Horns 1 and 2 (hn1, hn2)
- Trumpets 1 and 2 (tpt1, tpt2)
- Trombones 1 and 2 (tn1, tn2)
- Tuba (tba)
- Timpani (Timp.)
- Three Percussionists (p.1, p.2, p.3)
- Violins 1 and 2 (v1, v2)
- Viola (va)
- Violoncello (vc)
- Double Bass (cb)

The score is in 4/4 time and features a tempo of 104-112 beats per minute, marked "Feroce". The dynamic marking "ff" (fortissimo) is used extensively throughout the piece. The music is characterized by complex rhythmic patterns, including frequent triplets and sixteenth-note runs. The woodwinds and strings play a prominent role in the texture, while the brass instruments provide a powerful, rhythmic foundation. The percussion section includes timpani and three different percussionists, contributing to the dense and energetic sound of the work.

This page of a musical score is for a large orchestra. It contains 28 staves, each representing a different instrument or section. The staves are arranged in a standard orchestral layout:

- Flutes:** fl1 and fl2 (top two staves)
- Oboes:** ob1 and ob2 (staves 3 and 4)
- Clarinets:** cl1 and cl2 (staves 5 and 6)
- Bassoons:** bn1 and bn2 (staves 7 and 8)
- Horns:** hn1 and hn2 (staves 9 and 10)
- Trumpets:** tpt1 and tpt2 (staves 11 and 12)
- Trombones:** tn1 and tn2 (staves 13 and 14)
- Tuba:** tba (staff 15)
- Percussion:** p.1, p.2, and p.3 (staves 16, 17, and 18)
- Violins:** vl1 and vl2 (staves 19 and 20)
- Viola:** va (staff 21)
- Violoncello:** vc (staff 22)
- Double Bass:** cb (staff 23)

The score is written in a common time signature (C) and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo). Many passages include triplets, indicated by a '3' over a bracket. The music is divided into measures by vertical bar lines, and the page concludes with a double bar line.

11

fl1  
fl2  
ob1  
ob2  
cl1  
cl2  
bcl  
bn1  
bn2  
hn1  
hn2  
tpt1  
tpt2  
tn1  
tn2  
tba  
p.1  
p.2  
p.3  
vl1  
vl2  
va  
vc  
cb

*mp* *pp*  
*mf* *pp*  
*mf* *pp*  
*ff* *p*  
*ff* *p*  
*pp* *ppp*  
*pp* *pp*  
*p* *pp*  
*p* *pp*

16

The score is organized into several sections:

- Woodwinds:** Flutes (fl1, fl2), Oboes (ob1, ob2), Clarinets (cl1, cl2), Bassoon (bcl), Bassoons (bn1, bn2), Horns (hn1, hn2), Trumpets (tpt1, tpt2), Trombones (tn1, tn2), and Tuba (tba).
- Percussion:** Three percussion parts labeled p.1, p.2, and p.3.
- Strings:** Violin 1 (v1), Violin 2 (v2), Viola (va), Cello (vc), and Double Bass (cb).

Key musical features include:

- Measure 16:** The starting point of the page.
- Dynamic Markings:** *ff* (fortissimo) is used extensively across the woodwind and string sections. *ppp* (pianississimo) is used for the Violin 2 part.
- Articulation:** Accents (*>*) and breath marks (*v*) are present throughout.
- Tempo/Performance:** The instruction *unis.* (unison) is written above the Violin 1 staff.
- Dynamic Range:** A scale at the bottom indicates the dynamic range from *mf* (mezzo-forte) to *ff*.

21

fl1  
*p*  $\overset{6}{\curvearrowright}$  *f*  $\curvearrowleft$  *ppp*

fl2  
*p*  $\overset{6}{\curvearrowright}$  *f*  $\curvearrowleft$  *ppp*

ob1  
*p*  $\overset{6}{\curvearrowright}$  *f*  $\curvearrowleft$  *ppp*

ob2  
*p*  $\overset{6}{\curvearrowright}$  *f*  $\curvearrowleft$  *ppp*

cl1  
*p*  $\overset{6}{\curvearrowright}$  *f*  $\curvearrowleft$  *ppp*

cl2  
*p*  $\overset{5}{\curvearrowright}$  *f*  $\curvearrowleft$  *ppp*

bcl  
*p*  $\overset{3}{\curvearrowright}$  *f*  $\curvearrowleft$  *ppp*

bn1  
*ff*

bn2  
*ff*

hn1

hn2

tpt1

tpt2

tn1

tn2

tba

p.1  
*ff*

p.2

p.3

v1  
*p*  $\overset{6}{\curvearrowright}$  *f*  $\curvearrowleft$  *ppp*

v2  
*p*  $\overset{6}{\curvearrowright}$  *f*  $\curvearrowleft$  *ppp*

va  
*p*  $\overset{5}{\curvearrowright}$  *f*  $\curvearrowleft$  *ppp*

vc

cb

fl1  
 fl2  
 ob1  
 ob2  
 cl1  
 cl2  
 bcl  
 bn1  
 bn2  
 hn1  
 hn2  
 tpt1  
 tpt2  
 tn1  
 tn2  
 tba  
 p.1  
 p.2  
 p.3  
 v1  
 v2  
 va  
 vc  
 cb

Musical score for measures 24-27. The score includes parts for flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoon (bcl), horns (bn1, bn2, hn1, hn2), trumpets (tpt1, tpt2), trombones (tn1, tn2), tuba (tba), percussion (p.1, p.2, p.3), violins (v1, v2), viola (va), cello (vc), and double bass (cb). The score features various dynamics such as *ff*, *f*, *mf*, and *pp*, along with articulation marks like accents and slurs. The percussion part includes a *p* dynamic and a hairpin symbol. The woodwind and brass parts feature complex rhythmic patterns, including triplets and sixteenth notes. The string parts are mostly rests, with some activity in the double bass and cello parts.





32

fl1  
fl2  
ob1  
ob2  
cl1  
cl2  
bcl  
bn1  
bn2  
hn1  
hn2  
tpt1  
tpt2  
tn1  
tn2  
tba  
p.1  
p.2  
p.3  
v1  
v2  
va  
vc  
cb

*mp*  
*p*  
*f*  
*mf*  
*ff*  
*f*  
*mp*  
*mf*  
*p*  
*mf*  
*mp*  
*pp*  
*f*  
*mp*  
*ff*  
*f*  
*mp*  
*p*  
*pp*  
*mf*  
*mp*  
*ff*  
*f*  
*(spiccato)*  
*(non spicc.)*

Detailed description: This is a page of a musical score, page 8, starting at measure 32. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bass clarinet (bcl), bassoons (bn1, bn2), and horn players (hn1, hn2). The brass section includes trumpets (tpt1, tpt2), trombones (tn1, tn2), and tuba (tba). The percussion section has three parts (p.1, p.2, p.3). The string section includes violins (v1, v2), viola (va), violincello (vc), and double bass (cb). The score features various dynamics such as *mp*, *p*, *f*, *mf*, *ff*, and *pp*. There are also performance instructions like *(spiccato)* and *(non spicc.)*. The notation includes notes, rests, and slurs across five measures.

37

fl1 *pp mp pp f p mf pp*

fl2 *mf mp p f p mp pp*

ob1 *mf p f p*

ob2 *mf mp p f p*

cl1 *f p ff mp mf pp*

cl2 *mp mp p ff mp mf pp*

bcl

bn1

bn2

hn1

hn2

tpt1 *f mp p ff mp ff (sempre)*

tpt2 *ff mp ff (sempre)*

tn1

tn2

tba

p.1

p.2

p.3

v1 *pp p ppp mf pp mp pp*

v2 *mp p pp mf pp mp*

va *p ppp mp*

vc *p*

cb

42

fl1  
fl2  
ob1  
ob2  
cl1  
cl2  
bcl  
bn1  
bn2  
hn1  
hn2  
tpt1  
tpt2  
tn1  
tn2  
tba  
p.1  
p.2  
p.3  
v1  
v2  
va  
vc  
cb

*f* *p* *f* *p* *ff* *mp* *f* *mp* *ff* *mp* *ff* *(sempre)* *ff* *(sempre)*

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

*(cedez a tempo)*

47

fl1  
fl2  
ob1  
ob2  
cl1  
cl2  
bcl  
bn1  
bn2  
hn1  
hn2  
tpt1  
tpt2  
tn1  
tn2  
tba  
p.1  
p.2  
p.3  
vl  
v2  
va  
vc  
cb

*mf*  
*f*  
*pp*  
*tr*

Detailed description: This page of a musical score covers measures 47 through 52. The score is arranged in a standard orchestral format. The woodwind section includes flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoon (bcl), and bassoons (bn1, bn2). The brass section includes horns (hn1, hn2), trumpets (tpt1, tpt2), trombones (tn1, tn2), and tuba (tba). The string section consists of three parts (p.1, p.2, p.3). The keyboard section includes violin (vl), viola (v2), viola (va), cello (vc), and double bass (cb). The score features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). Trills (*tr*) are indicated in several parts, particularly in the woodwinds and strings. The notation includes notes, rests, and articulation marks.









This page of a musical score, numbered 15, contains the following parts and markings:

- Flutes (fl1, fl2):** Part 1 starts at measure 75. Both parts play a melodic line with dynamics *ff* and *f*, and include a sixteenth-note triplet.
- Oboes (ob1, ob2):** Both parts play a melodic line with dynamics *ff* and *f*, and include a sixteenth-note triplet.
- Clarinets (cl1, cl2):** Both parts play a melodic line with dynamics *ff* and *f*.
- Bassoon (bcl):** Plays a melodic line with dynamics *ff*.
- Bassoons (bn1, bn2):** Part 1 has dynamics *ff*, *p*, and *f*. Part 2 has dynamics *p* and *f*.
- Horns (hn1, hn2):** Part 1 has dynamics *f*, *mf*, and *p*. Part 2 has dynamics *f*, *mf*, and *p*.
- Trumpets (tpt1, tpt2):** Part 1 has dynamics *f* and *mp*. Part 2 has dynamics *f* and *mp*.
- Trombones (tn1, tn2):** Part 1 has dynamics *ff*, *p*, and *ff*. Part 2 has dynamics *ff*, *p*, and *ff*.
- Tuba (tba):** Has dynamics *ff*, *p*, and *ff*.
- Percussion (p.1, p.2, p.3):** Part 1 has dynamics *poco f*, *f*, and *f*.
- Violins (v1, v2):** Part 1 has dynamics *ff* and includes a sixteenth-note triplet. Part 2 has dynamics *ff* and includes a sixteenth-note triplet.
- Viola (va):** Has dynamics *ff* and includes a sixteenth-note triplet.
- Violoncello (vc):** Has dynamics *ff* and includes a sixteenth-note triplet.
- Double Bass (cb):** Has dynamics *ff*.

78

This musical score page contains measures 78, 79, and 80. The instruments are arranged as follows:

- Flutes:** fl1 and fl2. Both play a rhythmic eighth-note pattern starting in measure 78, marked *ff*.
- Oboes:** ob1 and ob2. Both play a rhythmic eighth-note pattern starting in measure 79, marked *ff*.
- Clarinets:** cl1 and cl2. Both play a rhythmic eighth-note pattern starting in measure 78, marked *ff*.
- Brass:** bcl, bn1, bn2, and tba. All are silent throughout the measures.
- Trumpets:** tpt1 and tpt2. Both are silent throughout the measures.
- Trombones:** tn1 and tn2. Both are silent throughout the measures.
- Percussion:** p.1, p.2, and p.3. p.1 plays a melodic line with eighth notes and rests. p.2 and p.3 play a steady eighth-note accompaniment.
- String Quartet:** vl1, vl2, va, vc, and cb. vl1 and vl2 play a melodic line with eighth notes and triplets, marked *ff*. va, vc, and cb play a rhythmic accompaniment with eighth notes and triplets.

The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The woodwind parts feature complex rhythmic patterns with many beamed eighth notes. The string quartet provides a melodic and rhythmic foundation for the woodwind ensemble.



84

fl1 *f marcato* *ff* *f* *ff*

fl2 *f marcato* *ff* *f* *ff*

cl1 *f marcato* *ff* *f* *ff* *f*

cl2 *f marcato* *ff* *f* *ff* *f*

tpt1 *f marcato* *ff* *f* *ff* *f* *p*

tpt2 *f marcato* *ff* *f* *ff* *f* *p*

v1 *marcato* *ff* *f* *ff* *f* *p*

v2 *marcato* *ff* *f* *ff* *f* *p*

vc

88

fl1 *f* *p* *mf* *p*

fl2 *f* *p* *mf* *p*

cl1 *p* *mf* *p*

cl2 *p* *mf* *p*

bn1 *f marcato*

bn2 *f*

tpt1 *mf* *p*

tpt2 *mf* *p*

tn1 *f* *marcato*

tn2 *f marcato*

v1 *mf* *p*

v2 *mf* *p*

vc *arco* *f marcato*

92

ob1 *f marcato*

ob2 *f marcato*

bcl *f marcato*

bn1

bn2 *marcato*

tn1

tn2 *mf*

vc *mf*

96

fl1

ob1 *mf* *pp*

ob2 *mf* *pp*

cl2

bcl *mf* *pp*

bn1 *mf* *pp*

bn2 *mf* *pp*

tpt1 *con sord.* *mp* *f* *pp*

tpt2 *mp* *f* *pp*

tn1 *pp*

tn2 *pp*

v1 *p*

v2 *mp* *pp*

vc *pp*

100

**fl1**: *p* 3 3

**fl2**

**ob1**: *p* *mp* *p*

**ob2**

**cl1**: *mp* 3 *mf* 5 *mp* 5

**cl2**

**bcl**: *mp* *pp*

**bn1**: *mf* *pp*

**bn2**: *mf* *pp*

**hn1**: *ff* (*sempre*)

**hn2**: *ff* (*sempre*)

**tpt1**: *f* *mf* 6 3

**tpt2**: *mf* 3 3 3 *mp*

**tn1**: *ff* (*sempre*)

**tn2**: *ff* (*sempre*)

**tba**: *mp* *pp*

**p.1**

**p.2**

**p.3**

**vl**: *pp* 3 *p* 5 *ppp* 5 *ppp* *div.* *mp* *ppp*

**vl2**: *pp* *pp* *ppp* *ppp* *div.* *mp* *ppp*

**va**: *pp* 3 *ppp* 3 3 *ppp* *div.* *mp* *ppp*

**vc**: *pp* *ppp* *ppp* *ppp* *div.* *p* *ppp*

**cb**: *arco* *p*

(cedez a tempo)

105

vi1  
vi2  
va  
vc  
cb

ppp ppp mf marcato cresc. f unis. mf marcato f

Detailed description: This block contains the musical notation for measures 105 through 110 for the string section. It includes staves for Violin 1 (vi1), Violin 2 (vi2), Viola (va), Violoncello (vc), and Contrabasso (cb). The music begins with a piano (ppp) section in measures 105-106, followed by a crescendo (cresc.) starting in measure 107, reaching a forte (f) dynamic by measure 110. The texture is marked 'unis.' (unison) and 'mf marcato' (mezzo-forte, marcato). The cb part features a prominent melodic line with triplets and accents.

110

fl1  
fl2  
ob1  
ob2  
cl1  
cl2  
bcl  
bn1  
bn2  
vi1  
vi2  
va  
vc  
cb

unis. f marcato unis. f marcato

Detailed description: This block contains the musical notation for measures 110 through 115. It includes staves for Flute 1 (fl1), Flute 2 (fl2), Oboe 1 (ob1), Oboe 2 (ob2), Clarinet 1 (cl1), Clarinet 2 (cl2), Bass Clarinet (bcl), Bassoon 1 (bn1), Bassoon 2 (bn2), Violin 1 (vi1), Violin 2 (vi2), Viola (va), Violoncello (vc), and Contrabasso (cb). The woodwinds and strings enter in measure 110 with a forte (f) dynamic. The strings are marked 'f marcato' and 'unis.'. The woodwinds play a rhythmic accompaniment. The cb part continues with its melodic line, featuring triplets and accents.





rall.

117

This page of a musical score, numbered 117, features a variety of instruments and dynamic markings. The woodwind section includes flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), and horn players (hn1, hn2). The brass section consists of trumpets (tpt1, tpt2), trombones (tn1, tn2), and tuba (tba). Percussion includes three pairs of snare drums (p.1, p.2, p.3). The string section includes violins (v1, v2), viola (va), violincello (vc), and double bass (cb). The score is marked with a 'rall.' (rallentando) instruction at the top and bottom. Dynamic markings range from fortissimo (ff) to pianissimo (pp), with other markings like piano (p), mezzo-piano (mp), and forte (f). The score includes numerous triplets and slurs, indicating complex rhythmic patterns and phrasing. A specific performance instruction for the strings is noted as ["huh"] (short exhale).

# False Memories II: Nostalgia

Morphoses for orchestra

Jukka Tiensuu 2008

♩ ~ 40 **Languido molto**

1 Crotales bowed (upbow sempre) 2 *sempre simile, col arco e l.v.*

p.2 *pp* *mf* (*f* on repeat)

Vibraphone bowed (upbow sempre) Motor ON (slow) | play on repeat only *sempre simile, col arco e l.v.*

p.3 *pp* *f*

v1 *1<sup>a</sup> volta con sord.* *pp* *poco portamento* *pp*

v2 con sord. *poco portamento* *pp*

vc pizz. l.v. | cb+vc play on repeat only

cb pizz. l.v. *pp* (*p* on repeat) (*vibr.*) (simile)

*pp* (*p* on repeat)

8 10

p.2 (*<f* sempre)

p.3

v1 *pp*

v2

vc *p*

cb *p*

14

p.2

p.3

v1

v2

vc

cb

20

fl1

fl2

*p espressivo*

*pp espressivo*

tpt1

tpt2

*mp espressivo*  
con sord.

*mp*

p.2

p.3

ord.

v1

v2

va

*pp dolce*

*pp suave*  
con sord.

*ppp calmo*

27

fl1 *fp*

fl2 *fp*

ob1 *fp*

ob2 *fp*

cl1 *fp*

cl2 *fp*

bn1 *fp* *pp* *mf*

bn2 *fp* *pp* *mf*

tpt1 *fp*

tpt2 *fp*

p.2 *pp* *f* *sempre l.v. (come prima)*

p.3 *pp* *f* *sempre l.v. (come prima)*

div. s.v. *fp*

senza sord. div. s.v. *fp*

senza sord. s.v. *fp*

ord. 1.+2. soli *p* *espressivo* *ord.* *(slow vibr.)*

ord. 1.+2. soli *p* *espressivo* *ord.* *(slow vibr.)*

vc

cb

4

38

fl1

fl2

ob1

ob2

cl1

cl2

tpt1

tpt2

p.2

v1

v2

va

vc

cb

*pp*

*p*

con sord.

*pp*

*p*

*mp*

(l.v.)

*p*

*mp*

*mf*

*f*

Tutti

*pp*

*p*

*pp*

*pp*

ord. con sord.

*pp*

*p*

*p*

*mp*

*p*

*pp*

pizz. l.v.

*p*

pizz. l.v.

*p*

*piu p*

*p*

46

p.2

p.3

v1

v2

va

div.

*pp*

*pp*

*p*

*ff*

*ff*

*p*

*p*

# False Memories III: Trauma

Morphoses for orchestra

Jukka Tiensuu 2008

♩ ~84-96 Eccitante

fl1

fl2

cl1

cl2

p.1 Timp.

p.2 G.C. Tam-tam

p.3 G.C.

vl1

vl2

va

con sord.

legatissimo

fl1

fl2

cl1

cl2

p.1 soft sticks sempre

p.2 soft sticks sempre

p.3 soft sticks sempre

Tam-tam tr (slow)

Lv.

ppp

tr

pp

mp

vl1

vl2

va

senza sord.

con sord.

tr

ppp

pp

f

pp

14

fl1 *ppp* *ppp* *pp* *f* *pp* *ppp* *f* *pp*

fl2 *ppp* *pp* *f* *pp* *ppp* *f* *fp* *f* *pp*

cl1

cl2

p.1

p.2 Tam-tam *tr* *ppp* *p* *l.v.*

p.3

vl1 *pp* *ppp* *f* *fp* *f* *ppp*

vl2 *senza sord.* *f* *fp* *f* *pp*

va *ppp*

20

fl1 *pp* *mf* *f* *pp* *f* *pp* *f* *pp*

fl2 *ppp* *f* *f* *pp* *f* *pp* *f* *pp*

cl1 *p* *f* *pp* *f* *pp* *f* *pp*

cl2 *fp* *f* *pp* *f* *pp* *p*

p.1

p.2

p.3

vl1 *ord.*

vl2 *ord.*

va

fl1

fl2

ob1

ob2

c11

c12

bcl

bn1

bn2

hn1

hn2

tpt1

tpt2

tn1

tn2

tba

p.1

p.2

p.3

v1

v2

va

vc

cb

pp

mf

f

p

mp

ppp

con sord.

senza sord.

vibr.

slow wide vibr.

tr

G.C.

pizz.



fl1 *pp* *f* *ppp*

fl2 *pp* *f* *ppp*

ob1

ob2

cl1 *p* *fp* *f* *pp*

cl2 *p* *fp* *f* *pp*

bn1 *pp* *f* *pp*

bn2 *pp* *f* *pp*

hn1 *pp* *f* *pp*

hn2 *pp* *f*

tpt1

tpt2

tn1 *pp* *f* *ppp*

tn2 *pp* *f* *ppp*

tba *pp* *f* *pp*

p.1

p.2

p.3

vl1 *pp* *f* *ppp*

vl2 *pp* *f* *ppp*

va *pp* *f* *ppp*

vc *pp* *f* *ppp*

cb *pp* *f* *ppp*

div. unis.

arco

senza sord. this bar on repeat only

tr

>

3

6

fl1  
fl2  
ob1  
ob2  
c11  
c12  
bc1  
bn1  
bn2

hn1  
hn2  
tpt1  
tpt2  
tn1  
tn2  
tba

p.1  
p.2  
p.3

v1  
v2  
va  
vc  
cb

38

Flute 1 (fl1): *trb*, *pp* < *f* > *pp* < *f* > *pp*, *p* < *f* > *fp* < *f* >

Flute 2 (fl2): *trb*, *pp* < *f* > *pp* < *f* > *pp*, *pp* < *f* > *pp* < *f* > *pp*, *p* < *f* > *fp* < *f* >

Oboe 1 (ob1): *pp* < *f* > *ppp*

Oboe 2 (ob2): *pp* < *f* > *ppp*

Clarinet 1 (cl1): *trb*, *tr*, *tr*, *tr*, *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Clarinet 2 (cl2): *trb*, *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Bassoon 1 (bn1): *f* > *pp*

Bassoon 2 (bn2): *tr*, *pp*

Horn 1 (hn1): *trb*, *tr*, *tr*, *tr*, *trb*, *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Horn 2 (hn2): *trb*, *trb*, *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Trumpet 1 (tpt1):

Trumpet 2 (tpt2):

Trombone 1 (tn1): *senza sord.*, *ppp* < *mf* >

Trombone 2 (tn2): *ppp* < *mf* >

Trombone 3 (tba): *trb*, *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*, *ppp* < *mf* >

Percussion 1 (p.1):

Percussion 2 (p.2):

Percussion 3 (p.3): *tr*, *ppp*

Violin 1 (v1): *div.*, *ppp* < *mp* > < *ppp* >

Violin 2 (v2): *div.*, *ppp* < *mp* > < *ppp* >

Viola (va): *tr*, *f* > *pp*, *ppp* < *mp* > < *ppp* >

Violoncello (vc): *pp*, *ppp* < *mp* > < *ppp* >

Contrabass (cb): *ppp* < *mp* > < *ppp* >

43 *tr b*

fl1 *p < f*

fl2 *f > p < f*

ob1 *mp < f* *mp < f*

ob2 *mp < f* *mp < f*

c11 *trb* *pp < f > f > pp < f > p* *f* *mp*

c12 *trb* *pp < f > f > pp < f > p* *f* *mp*

bn1 *tr* *pp < f > f* *pp*

bn2 *tr* *pp < f > f* *pp*

hn1

hn2

tpt1

tpt2

tn1 *ppp*

tn2 *ppp*

tba *ppp*

p.1

p.2

p.3 *mf* *ppp*

v1 *unis.* *pp* *div.* *mp* *pp*

v2 *unis.* *pp* *div.* *mp* *pp*

va *unis.* *pp* *mp* *pp*

vc *pp* *unis.* *mp* *pp*

cb *unis.* *pp* *div.* *mp* *pp*

48 *tr*

fl1 *f* *p* *f* *p* *tr* *fp* *f*

fl2 *f* *p* *f* *pp* *tr* *fp* *f*

ob1

ob2

cl1 *f* *p* *f* *pp* *tr* *fp* *f*

cl2 *f* *p* *f* *pp*

bcl

bn1

bn2

hn1 *pp* *p* *f*

hn2 *pp* *p* *f*

tpt1

tpt2

tn1 *pp* *f* *pp*

tn2 *pp* *f* *pp*

tba *pp* *p* *f*

p.1 *tr*

p.2 G.C. *ppp* *mf* *ppp*

p.3 *pp* *mf*

v1

v2 *unis.* *tr* *pp* *f* *pp*

va *div.* *pp* *mf* *pp*

vc *mp* *tr* *pp* *f* *pp*

cb *pp*

*legatissimo*

fl1

fl2

ob1

ob2

cl1

cl2

bcf

bn1

bn2

Dynamic markings: *p*, *f*, *pp*, *ppp*, *mf*

hn1

hn2

tpt1

tpt2

tn1

tn2

tba

Dynamic markings: *ppp*, *mf*

p.1

p.2

p.3

unis.

v1

v2

unis.

va

vc

cb

Dynamic markings: *p*, *f*, *pp*, *ppp*, *mf*

on repeat: all players softer (f->mf, etc.) bars 57-68.

54

fl1 *mp* *f* *pp* *tr* *pp* *f*

fl2 *f* *pp* *tr* *pp* *f* *pp*

ob1

ob2

c11 *legatissimo* *mp* *f* *pp* *tr* *pp* *f* *pp* *f*

c12 *legatissimo* *mf* *f* *pp* *tr* *pp* *f* *pp*

bc1

bn1

bn2

hn1

hn2

tpt1

tpt2

tn1

tn2

tba

p.1

p.2

p.3

on repeat: all players softer (f->mf, etc.) bars 57-68.

v1 *ord.* *tr* *pp* *f* *pp*

v2 *ord.* *tr* *pp* *f*

va *tr* *pp* *f* *pp*

vc *tr* *pp* *f* *pp*

cb

58

pp f pp f pp f pp f

tr trb tr trb tr trb tr

fl1, fl2, cl1, cl2, vl1, vl2

Detailed description: This system contains measures 58 through 61. It features six staves: fl1, fl2, cl1, cl2, vl1, and vl2. The music is characterized by dynamic markings of *pp* and *f* with hairpins, and various trills and triplets. The key signature has one sharp (F#) and the time signature is 3/4. The woodwinds (flutes and clarinets) play a melodic line with trills and triplets, while the strings (violins and violas) provide a rhythmic accompaniment with similar patterns.

62

pp f pp f pp f pp f

tr trb tr trb tr trb tr

fl1, fl2, cl1, cl2, vl1, vl2

Detailed description: This system contains measures 62 through 64. The musical texture continues with dynamic markings of *pp* and *f* and trills. The woodwinds and strings maintain their respective melodic and rhythmic roles. The notation includes slurs and accents over the notes.

65

pp f pp f pp f pp f

tr trb tr trb tr trb tr

fl1, fl2, cl1, cl2, vl1, vl2

Detailed description: This system contains measures 65 through 68. The piece concludes this section with dynamic markings of *pp* and *f* and trills. The woodwinds and strings continue their melodic and rhythmic patterns. The notation includes slurs and accents over the notes.



68

fl1 *pp* *f* *tr* *mf* *f legato sempre* *p*

fl2 *f* *tr* *mf* *f legato sempre* *p*

ob1 *mf* *f legato sempre* *p* *pp*

ob2 *mf* *f legato sempre* *p* *pp*

c11 *tr* *mf* *f legato sempre* *p* *pp*

c12 *f* *tr* *mf* *f legato sempre* *p* *pp*

bc1 *p* *ff* *p* *pp*

bn1

bn2

hn1 *legato sempre* *p* *ff* *pp*

hn2 *legato sempre* *p* *ff* *pp*

tpt1 *legato sempre* *p* *ff* *pp*

tpt2 *legato sempre* *mp* *ff* *p*

tn1

tn2

tba

p.1

p.2 *Tam-tam* *tr* *ppp* *mf* *lv.*

p.3 *tr* *ppp* *p* *f*

v1 *f* *tr* *div.* *mp* *f* *mp*

v2 *pp* *f* *tr* *div.* *mp* *f* *mf* *p*

va *div.* *p* *mf* *mp* *pp*

vc *div.* *p* *mp* *p* *sul D* *sul G* *pp* *mf*

cb *div.* *pp* *mp* *p* *unis.* *sul E* *v* *mp*



fl1  
fl2  
ob1  
ob2  
cl1  
cl2  
bc1  
bn1  
bn2

*p* *f* *pp* *ppp*

hn1  
hn2  
tpt1  
tpt2  
tn1  
tn2  
tba

on repeat only  
*mp* *ff* *p* *mf* *pp*

p.1  
p.2  
p.3

on repeat only  
*pp* *mf*

vl1  
vl2  
va  
vc  
cb

*p* *f* *pp* *ppp*  
*pizz.* *mp* *ff*



81

This page of a musical score contains measures 81, 82, and 83. The score is arranged in systems for various instruments:

- Flutes (fl1, fl2):** Play a melodic line with dynamics *pp* < *ff* > *pp* in measure 81, and *mp* < *ff* > *pp* in measures 82 and 83. Includes a fingering of 5.
- Oboes (ob1, ob2):** Similar to flutes, with dynamics *pp* < *ff* > *pp* in measure 81 and *mp* < *ff* > *pp* in measures 82 and 83. Includes a fingering of 5.
- Clarinets (cl1, cl2):** Similar to flutes, with dynamics *pp* < *ff* > *pp* in measure 81 and *mp* < *ff* > *pp* in measures 82 and 83. Includes a fingering of 5.
- Trumpets (tpt1, tpt2):** Play a melodic line with dynamics *pp* < *ff* > *pp* in measure 81, and *mp* < *ff* > *pp* in measures 82 and 83. Includes a fingering of 5.
- Trombones (tn1, tn2):** Play a melodic line with dynamics *p* < *ff* > *pp* in measure 81, and *pp* in measures 82 and 83.
- Percussion (p.1, p.2, p.3):** Play a rhythmic pattern with dynamics *p* < *f* > *p* in measure 81, and *mf* < *f* > in measures 82 and 83. Includes a triplet marking.
- Violins (v1, v2):** Play a melodic line with dynamics *pp* < *ff* > *pp* in measure 81, and *mp* < *ff* > *pp* in measures 82 and 83. Includes a *div.* marking.
- Viola (va):** Play a melodic line with dynamics *pp* < *ff* > *pp* in measure 81, and *mp* < *ff* > *pp* in measures 82 and 83. Includes a *div.* marking.
- Violoncello (vc):** Play a melodic line with dynamics *pp* < *f* < *ff* > *pp* in measure 81, and *mp* < *ff* > *pp* in measures 82 and 83. Includes markings for *unis. pizz.*, *arco*, and *div.*
- Double Bass (cb):** Play a rhythmic pattern with dynamics *f* < *ff* > in measure 81.

84

f11 *f* < *ff* > *p*

f12 *f* < *ff* > *p*

ob1 *pp* *f* < *ff* > *p*

ob2 *pp* *f* < *ff* > *p*

c11 *f* < *ff* > *p*

c12 *f* < *ff* > *p*

bcl

bn1

bn2

hn1

hn2

tpt1 *pp* *f* < *ff* > *p* *mf* *mp* *p* *ppp*

tpt2 *f* < *ff* > *p* *mf* *mp* *p* *ppp*

tn1

tn2

tba

hn1

hn2

tpt1 *pp* *f* < *ff* > *p* *mf* *mp* *p* *ppp*

tpt2 *f* < *ff* > *p* *mf* *mp* *p* *ppp*

tn1

tn2

tba

p.1 *f* *mf* *p*

p.2 *f* *mf* *p*

p.3 *f* *mf* *p*

Tam-tam *tr* *l.v.*

*ppp* *p*

*tr*

*p*

v1 *mp* < *ff* > *p*

v2 *mp* < *ff* > *p*

va *pp* *mp* < *ff* > *p*

vc *pp* *mp* < *ff* > *p*

cb

1. solo

*pp* < *mp* > *f*

*pp* < *mp* > *f*

*tr*

*tr*







94

f11 *f legato al fine* *mp* *pp* *p* *ppp*

f12 *f legato al fine* *mp* *pp* *p* *ppp*

ob1 *f legato sempre* *p* *pp*

ob2 *f legato sempre* *p* *pp*

c11 *f legato sempre* *p* *pp*

c12 *f legato sempre* *p* *pp*

bc1 *ff* *pp*

bn1 *ff* *pp*

bn2 *ff* *pp*

hn1 *ff* *pp*

hn2 *ff* *pp*

tpt1 *ff* *pp*

tpt2 *ff* *p*

tn1 *ff* *pp*

tn2 *ff* *pp*

tba *ff* *pp*

p.1 *ff* *pp*

p.2 *damp Tam-tam* (silence)

p.3

vi1 *ff* *ppp* *ppp* *p. a p. meno vibr.* *senza vibr.*

vi2 *ff* *ppp* *ppp* *p. a p. meno vibr.* *senza vibr.*

va *pp*

vc *pp*

cb *ff* *pp*

vi1 *ppp* *ppp* *p. a p. meno vibr.* *senza vibr.*

vi2 *ppp* *ppp* *p. a p. meno vibr.* *senza vibr.*

va *pp*

vc *pp*

cb *ff* *pp*