

# **Umori**

*for big band*

**Jukka Tiensuu 2004**

# Umori (2004)

for big band

## Instrumentation

5 saxophones (alto/soprano, alto, tenor, baritone and bass)  
4 trumpets in  $B^b$   
4 trombones (tenor, tenor, bass or tenor with F attachment, bass with F and D attachments)  
piano  
contrabass  
percussion (drum kit)

## Performance note

### notation:

#### general:

- *tenuto*, play note to the full length.
- normal *staccato*. For the clarity of writing used often as short-hand to indicate a shortish 16th-note.
- ' short, sharp *staccato* (regardless of the written length of the note).
- ~ slow micro-tonal *glissandi* around the indicated tone (up to 3/8-tones up and down). Continue till the end of the note.
- / *glissando*. Where even glissando is not obtainable, try to simulate it by chromatic notes with strong bendings.  
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.
- # ♭ A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.
- At the end of a *diminuendo*: "al niente" (i.e. the audience should not be able to hear when the sound stops). Before a *crescendo*: "dal niente" (i.e. the audience should not be able to hear when the sound begins)  
For winds: voice *through instrument* (always, never directly!). Written pitches are relative only. Simultaneous (small black) noteheads, mean: let also some instrumental sound be heard. For piano, contrabass and perc: use muffled or nasal voice.  
⊗ Recommended characters for the laugh passages: bar 24 *embarrassed*, bar 37 *bewildered*, bar 110 *sarcastic*, bar 137 *tired/bored*.
- [ ] Harmonies in brackets indicate prevailing harmonies (for improvisation). They are only to be used as reference. Feel free to play dissonances, micro-tones etc. around them, as the emerging music requires.  
In all free/improvised passages, avoid traditional tonalities and whole-tone scales.

#### for contrabass:

- open string.
- l.v. let vibrate

#### additional notes on some bars:

##### I

- 33-35 *Sempre legatissimo*. Smoothness of character (*dolce*) and quiet dynamics **p(p)** are more important than the speed of figuration.
- 39-52 An idea for the improvisation of sax5 and tne4: like an imaginary fight of two mythical beasts.
- 53-60 The improvisations should fill the bar and lead to the note written in the next bar. (You only have 2 secs, use it well!)

##### II

- 115-126 Imitate *only* the previous player, not the players before.
- 132 Talk sharply, make a point (everybody chooses his own text, consisting preferably of short *staccato* syllables, a la Japanese)

##### III

- 43-46 Try to use especially interesting colours, e.g. use enharmonic fingerings, bend tones, slow vibrati, different mutes, sing/hum along...quietly and without hurry. Most players should avoid starting on the 1<sup>st</sup> beat of bar 43, and it is possible to start much later. Likewise, you don't need to stop at the 1<sup>st</sup> beat of bar 46 and you can tie the written note to your last improvised sound.

##### IV

- 48-66 Improvised passages are free pitchwise, but should follow the direction of the wavy line.
- 73-76 *quasi poco a poco piu legato*
- 104 A fast passage or a "quasi-glissando" (harmonic gliss. possible) from the lowest to the highest pitch still playable **ff**.

**Umori**  
for big band

I. Kumous / Riscossa

Jukka Tiensuu 2004

$\text{♩} = 40$  Grave svolazzando

$\text{♩} = 144$  Presto subito

**Grave svolazzando (Measures 1-3)**

- sx1, sx2, sx3, sx4, sx5:** Sustained notes with dynamic markings: *ff*, *ff*, *(quasi) gliss.*, *ff*, *ff*.
- tpt1, tpt2, tpt3, tpt4:** Sustained notes with dynamic markings: *pp*, *pp*, *(quasi) gliss.*, *mp*.
- tn1, tn2, tn3, tn4:** Sustained notes with dynamic markings: *f*, *ff*, *ff*, *ff*.
- piano (pf):** Sustained notes with dynamic markings: *fff*, *ff*.
- cello (cb):** Sustained notes with dynamic markings: *ff*, *ff*.

**Presto subito (Measures 4-6)**

- sx1, sx2, sx3, sx4, sx5:** Sustained notes with dynamic markings: *pp*, *pp*, *pp*, *ff*, *ff*.
- tpt1, tpt2, tpt3, tpt4:** Sustained notes with dynamic markings: *pp*, *mf*, *mp*, *mp*.
- tn1, tn2, tn3, tn4:** Sustained notes with dynamic markings: *pp*, *pp*, *pp*, *ff*.
- piano (pf):** Sustained notes with dynamic markings: *ff*, *ff*.
- cello (cb):** Sustained notes with dynamic markings: *ff*, *ff*.
- percussion (prc):** Sustained notes with dynamic markings: *soft sticks*, *pp*, *mf*.

**Performance Instructions:**

- sx1, sx2, sx3, sx4, sx5:** *1*
- cb:** *arco*, *ff*, *ff*, *8va*, *ff*
- prc:** *soft sticks*, *pp*, *mf*
- Other:** *(ad lib.)*, *\**, *(8va)*



♩=48 Grave

*add a couple of short deviations to minor second below*

18

A detailed musical score page featuring six systems of music. The top four systems are for woodwind instruments (Flute, Oboe, Clarinet, Bassoon) and the bottom two are for brass instruments (Trumpet and Trombone). Each system consists of five staves. Measure numbers 18 through 23 are indicated at the beginning of each system. The notation includes various note heads, stems, and bar lines. Dynamic markings such as ff (fortissimo), pp (pianissimo), and sforzando (sf) are present. Articulation marks like dots and dashes are also visible. The score is written in black ink on white paper.

*p. a p. accel. e cresc.*

**28**  
Add another tone to deviations  
as indicated. Play faster figurations...

...more tones,  
faster, denser...

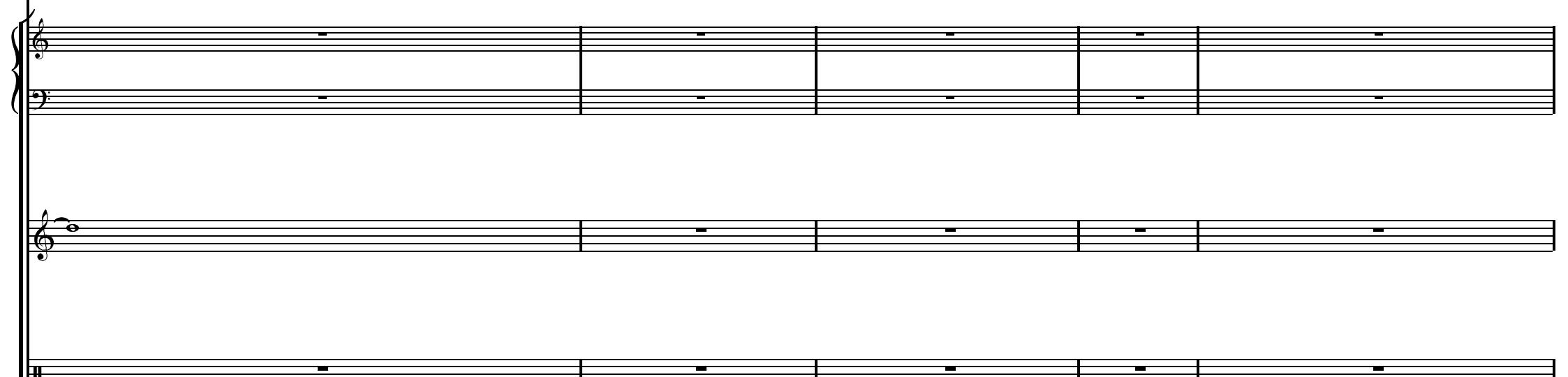
fast chromatic figuration  
within the indicated range

*p sempre legato**ff legato**pp subito**p sempre legato**ff legato**pp subito**p sempre legato**ff legato**pp subito**p sempre legato**ff legato**pp subito**ff legato*

moderately fast figuration  
within the indicated selection

...more tones,  
faster, denser...

fast chromatic figuration  
within the indicated range

*mp**sempre legato**ff legato**pp subito**p sempre legato**ff legato**pp subito**mp sempre legato**ff legato**pp subito**p sempre legato**ff legato**pp subito**mp sempre legato**ff legato**pp subito**mp**sempre legato**ff legato**pp subito**mf sempre legato**ff legato**pp subito**mf sempre legato**ff legato*

*Fast chromatic figuration around  
the indicated main (melody) note.  
Smooth (non-synchronized) transitions*

39

**39**

*mp*

*mp*

*mp*

*mp*

*mp*

*cresc. ed "accel."*  
improvise in the lowest register  
heavy and aggressive, speed up...

(gradually higher)

*piu passionato*

*sempre più violento*

(high and low)

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

(gradually higher)

*piu passionato*

*sempre più violento*

(high and low)

*arco*

*cresc.*

*f*

*piu passionato*

*ff*

*mf subito*

52

*cresc.*

*improvise*

*cresc.*

*cresc.*

*cresc.*

*improvise*

*mf* (*subito*)

*f*

*f*

*f*

*f*

*f*

*f*

*cresc.*

*improvise*

*cresc.*

*improvise*

*cresc.*

*improvise*

*f*

*f*

*f*

*f*

*f*

*f*

*cresc.*

*improvise*

*cresc.*

*improvise*

*cresc.*

*improvise*

*mf* (*subito*)

*f*

*f*

*f*

*f*

*f*

*f*

*cresc.*

*improvise*

*cresc.*

*improvise* (arcò)

*cresc.*

*improvise* (within two bars)

*f*

*f*

*f*

*mf*

(8va)

*rall molto*

## Lento rassegnato

64

**II. Umous / Ahnung**

Jukka Tiensuu 2004

**1**  $\text{♩} = 100$  (ca.)

soprano

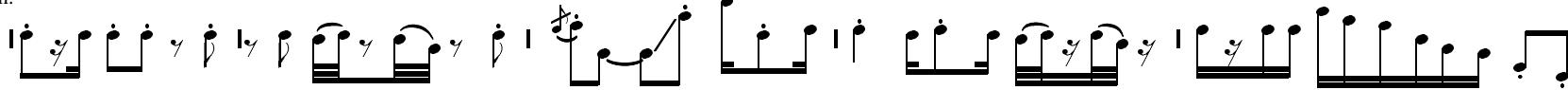
alto

tenor

baritone

bass

Complement rhythm:

**3** 

*con sord.*

tpt1

*con sord.*

tpt2

tpt3

tpt4

*con sord.*

tn1

*con sord.*

tn2

*con sord.*

tn3

*con sord.*

tn4

*pp*

*pizz.*

*gliss.*

*p*

*"dry"*

*pp*

*pp*

pf

cb

prc



Musical score page 10, measures 11-15. The score consists of six staves. Measures 11-12 show various dynamics (pp, p) and performance techniques like grace notes and slurs. Measure 13 features a (quasi) gliss. in the top staff. Measures 14-15 show dynamics (p, mp) and performance techniques like senza sord. and pizz. (l.v.) in the bass staff.

15

senza sord.

*mp* *sfz* *mp* *< >* *pp* *sfz* *mp* *< >*

*senza sord.* *mf* *< >* *mp* *mp* *< >* *p* *mf* *< >*

*p* *pp* *senza sord.* *p* *senza sord.* *senza sord.* *mp*

*arco* *pp*

**22**

(laugh through instrument)  
eh eh eh eh eh loud inhale **G.P.**

*mp*      *mf* — *p fz*      **G.P.**

*mp*      *mf* — *p fz*

(laughing character)  
loud inhale **G.P.**

*mp*      *mf* — *p fz*      **G.P.**

*mp*      *mf* — *p fz*      **G.P.**

*mp*      *mf* — *p fz*      **G.P.**

*mp*      *mf* — *p fz*

*senza sord.*

(laugh through instrument)  
"eh eh eh eh eh" loud inhale **G.P.**

*mf* — *p fz*      *mp*      *p*

*mp*      *mf* — *p fz*      **G.P.**

*mp*      *mf* — *p fz*      **G.P.**

*pp*      *mf* — *p fz*      **G.P.**

**G.P.**

**G.P.**      improvise 2 bars (piatti only)      gentle beat (mainly quavers, occasional eighth notes)

*pp*      *p*      *pp*

32

(laugh through instrument)

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

*pp misterioso*

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

*pp misterioso*

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

*pp misterioso*

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

*pp misterioso*

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

*pp misterioso*

(play and laugh through instrument)

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

(laugh through instrument)

eh eh eh eh eh

f &gt; p

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

ah ah ah eh eh eh eh eh

f &gt; f &gt; p

*pp misterioso**pp misterioso*

sul G

sul D

40

*p mesto*      *mp*      *mf*

*p mesto*

*p mesto*

*p mesto*

*mp*      *mf*

*mp*      *mf*

*mp*      *mf*

*mp*      *mf*

[ or improvise ]  
gliss.

*f*

*cresc.*

*8va*

*l-3*      *3*      *l-3*      *3*      *l-3*

A page from a musical score, numbered 47 at the top left. The score consists of ten staves, each with a different instrument's name above it: Flute, Clarinet, Bassoon, Trombone, Tuba, Percussion, Double Bass, Cello, Bassoon (repeated), and Double Bass (repeated). The music is written in common time. Measure 47 begins with a dynamic of *f*. The first four staves (Flute, Clarinet, Bassoon, Trombone) play eighth-note patterns. The next two staves (Tuba, Percussion) play sustained notes. The last four staves (Double Bass, Double Bass, Double Bass, Double Bass) play eighth-note patterns. Measures 48-50 show similar patterns, with dynamics *f*, *f*, and *f* respectively. Measure 51 starts with a dynamic of *pizz.* The bassoon and double bass staves play eighth-note patterns, while the other staves are silent. Measure 52 ends with a dynamic of *f*.

55

*pp misterioso*

*mp*

*pp misterioso*

*pp misterioso*

*pp misterioso*

*pp misterioso*

*mp*

*mp*

*pp misterioso*

*pp misterioso*

*pp misterioso*

*pp misterioso*

*pp misterioso*

*mp*

*mp*

< >

< >

*mf*

*p*

*p*

*mf*

*mf*

*p*

*p*

*arco*

*pp misterioso*

*f*

*pizz.*

*f*

*sfp*

*arco*

*improvise 4 bars*

*f*

A musical score page featuring six staves of music. The top three staves are in treble clef, and the bottom three are in bass clef. The page is numbered 66 at the top left. Measure 1 consists of mostly blank staff lines. Measures 2-3 show rhythmic patterns with eighth and sixteenth notes, dynamic markings like 'f' (fortissimo), and grace notes. Measures 4-5 continue this pattern with some changes in dynamics and note heads. Measures 6-7 show more complex patterns, including sixteenth-note figures and dynamic shifts. Measure 8 begins with a dynamic 'f' and includes a 'pizz.' (pizzicato) instruction above the bass staff. Measure 9 concludes with a dynamic 'f' and a 'riten.' (ritenuntando) instruction.

73

*f*

*mp* <

*f*

*mf* <

*mp* <

*p* <

*pp* —

*f*

*mp* <

*f*

*mf* <

*mp* <

*pp* —

*pp* —

*pp* —

*arco*

*pp* —

A detailed musical score page, numbered 79 at the top left. The score consists of six staves, each with a different instrument's part. The instruments include two woodwind parts (likely oboe and bassoon), two brass parts (likely trumpet and tuba/bass trumpet), a string bass part, and a piano part. The music is written in common time. The first staff (top) starts with dynamic ff, followed by mf, f, ff, p, and then a section with (non stacc.) markings and 3-note grace patterns. The second staff starts with ff, mf, and ends with mp. The third staff starts with ff, mp, > < f, and ends with p. The fourth staff starts with ff, mf, and ends with mp. The fifth staff starts with ff, mp, and ends with mp. The sixth staff (bottom) starts with ff, mp, and ends with mp. Various dynamics like ff, f, mf, p, and mp are indicated throughout the score, along with performance instructions such as (non stacc.) and grace note markings.



A musical score page featuring six systems of music. The top four systems consist of five staves each, primarily for treble and bass voices. The first system includes dynamic markings such as 'f' (fortissimo) and 'mf' (mezzo-forte). The second system contains a 'quasi gliss.' instruction. The third system includes a '3' above a measure and a 'f' dynamic. The fourth system includes a '3' below a measure and a 'f' dynamic. The fifth system includes a 'quasi gliss.' instruction. The sixth system includes a 'f' dynamic. The bottom two systems consist of three staves each, primarily for bass voices. The first staff of the bottom section includes a 'gliss.' instruction. The second staff includes a 'pizz. (l.v.)' instruction. The third staff includes a 'ff' (fortississimo) dynamic.







60

134

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of six staves. Measures 11 (left) show dynamic markings: *f*, *mf*, *mf*, *p*, *p*, and *p*. Measures 12 (right) show dynamic markings: *p*, *p*, *p*, *p*, *p*, and *pp*. The vocal parts include lyrics "oh hohhohhoh" and "oh hohhohhoh". The score uses a mix of standard musical notation and unique symbols for certain instruments.

Musical score for four staves. The first three staves begin with dynamic *f*. The fourth staff begins with dynamic *f*, followed by a measure of *p*. The vocal parts include instructions: "oh hohhohhoh" (measures 1-2), "mf" (measures 3-4), "harmon mute + o" (measures 5-6), and "p" (measures 7-8). The vocal parts end with a fermata over the eighth measure.

A musical score for four staves, likely for a string quartet or similar ensemble. The score consists of four systems of music. Each system has a bass clef and a common time signature. The instrumentation includes four voices, each with its own unique rhythmic pattern and dynamics. The first system starts with a dynamic of ff, followed by ff, f, mf, and mf. The second system starts with ff, followed by f, (mf), and mf. The third system starts with ff, followed by f, and ends with a dynamic of pp. The fourth system starts with ff, followed by mf, and ends with pp. The vocal parts are labeled with 'oh hohohoh' and 'oh hohohoh' respectively. The score is written on five-line staves with vertical bar lines separating measures.

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a bass clef. The score consists of ten measures. Measures 1-3 show a pattern of eighth-note pairs followed by a rest. Measures 4-5 show a similar pattern. Measure 6 begins with a dynamic of *v.* (Volume) and a grace note, followed by a sixteenth-note cluster. Measure 7 starts with a dynamic of *mp* (Mezzo-forte) and a grace note, followed by a sixteenth-note cluster. Measures 8-10 show a return to the earlier eighth-note patterns.

ff

oh hohhhoh

mp

oh hohhhoh

mp

## III. Kumotus / Clair de lune

Jukka Tiensuu 2004

♩=40 Lento

1 soprano

sx1

alto

sx2

tenor

(alternate with tpt2 ad lib.)

sx3

baritone

(alternate with sax5 ad lib.)

sx4

bass

(alternate with sax4 ad lib.)

sx5

pp

use mainly harmonic notes with half-tone deviations  
(8vb) pp — sempre legato

con sord.

tpt1

portamento sempre

p — mp legato espressivo e languido

tpt2

con sord.

(alternate with sax3 ad lib.)

tpt3

con sord.

(alternate with tpt4 ad lib.)

tpt4

con sord.

(alternate with tpt3 ad lib.)

tn1

con sord.

(alternate with tne2 ad lib.)

pp

tn2

con sord.

(alternate with tne1 ad lib.)

pp

tn3

con sord.

(alternate with tne4 ad lib.)

pp

tn4

con sord.

(alternate with tne3 ad lib.)

pp

pf

mf >

8vb

arco

cb

mf > p

\*

mp >

prc

pp

10

rall...      =30 (poco più lento)

(example)  $\overbrace{\text{notes}}^3$       (obligatory)  $\overbrace{\text{notes}}^3$

$\text{pp}$        $\text{p}$  *sempre legato e flessibile*

*idem, but add microtonal deviations (from main notes)*

*occasionally imitate tpt 2.*

*(swing)*

*(example)*

*pp*

*senza sord.*

*(sord. ad lib.)*

*use mainly harmonic notes with half- and micro-tone deviations*

*occasionally imitate sax 3.*

*legato e flessibile*

*senza sord.*

$\text{pp}$

$\text{pp}$

$\text{pp}$

$\text{pp}$

$\text{pp}$

$\text{pp}$

$\text{mp} \geq \text{p}$

$\text{pp}$

$\text{♩} = 60$ 

(poco piu lento ad lib.)

16

*f*  $\Rightarrow$  *mp*   *f*  $\Rightarrow$  *mp* *un poco liberamente*

(obligatory)

keep gliding to the tones played by tne1 and turning around them microtonally

*mf*

*senza sord.*

(obligatory)

*f*  $\Rightarrow$  *mp*   *f*  $\Rightarrow$  *mp* *un poco liberamente*

keep gliding to the tones played by sax4 and bending in and out of them

*mp*

Play this passage rather free and each time differently.

*senza sord.*

*senza sord.*

*senza sord.*

*portamento*

*f legato molto espressivo*

*3*

*mf*   *p*   *mf*

*senza sord.*

*mf*

Musical score page 27, featuring four systems of music for multiple staves. The score includes various dynamics such as *f non troppo*, *f*, *p*, *mf*, *mp*, *senza sord.*, and *(cluster)*. The music consists of six staves, with the bottom two staves containing bass clef and the top four staves containing treble clef. Measure numbers 27, 28, 29, and 30 are indicated above the staves. The score concludes with a section labeled *(ad lib.)*.



*J=40*

50

*attacca IV*

*portamento sempre*

*p legato espressivo e languido*

*pp*

*V*

*pp*

*V*

*pp*

*V*

*pp*

*V*

*pp*

*V*

*pp*

*V*

*mp*

*ppp*

*Rit.*

\*

*mf* = *p*

*mp*

## IV. Kuumotus / Fever

Jukka Tiensuu 2004

**J=123 Con furore**

1

alto

alto

tenor

baritone

bass

ff legato

ff legato

ff legato

ff legato

tpt1

tpt2

tpt3

tpt4

ff

ff

ff

ff

tn1

tn2

tn3

tn4

ff

mf cresc.

f

ff

mp cresc.

ff

ff

ff

ff

pft

ff

(senza Ped.)

arco

cb

ff

mf cresc.

ff

6

ff

ff

ff

ff

13

Music score for orchestra, page 34, measure 13.

Instrumentation: The score includes multiple staves, likely for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum).

Measure 13 (Measures 1-6):

- Violin I:** Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *mf*, *p*, *f*. Measures 1-5 show eighth-note patterns; measure 6 shows sixteenth-note patterns.
- Violin II:** Dynamics: *f*, *p*.
- Viola:** Dynamics: *f*, *p*.
- Cello:** Dynamics: *f*, *p*.
- Oboe:** Dynamics: *f*, *p*.
- Clarinet:** Dynamics: *f*, *p*.
- Bassoon:** Dynamics: *f*, *p*.
- Trumpet:** Dynamics: *f*, *p*.
- Trombone:** Dynamics: *f*, *p*.
- Percussion:** Dynamics: *f*.

Measure 7:

- Violin I:** *pizz.* Dynamics: *ff*.
- Violin II:** *pizz.*
- Viola:** *pizz.*
- Cello:** *pizz.*
- Oboe:** *pizz.*
- Clarinet:** *pizz.*
- Bassoon:** *pizz.*
- Trumpet:** *pizz.*
- Trombone:** *pizz.*
- Percussion:** *pizz.*

Measure 8:

- Violin I:** *(straight)* Dynamics: *f*.
- Violin II:** *(straight)*
- Viola:** *(straight)*
- Cello:** *(straight)*
- Oboe:** *(straight)*
- Clarinet:** *(straight)*
- Bassoon:** *(straight)*
- Trumpet:** *(straight)*
- Trombone:** *(straight)*
- Percussion:** *(straight)*

Measure 9:

- Violin I:** Dynamics: *mp*, *f*, *mp*.
- Violin II:** Dynamics: *mp*, *f*, *mp*.
- Viola:** Dynamics: *mp*, *f*, *mp*.
- Cello:** Dynamics: *mp*, *f*, *mp*.
- Oboe:** Dynamics: *mp*, *f*, *mp*.
- Clarinet:** Dynamics: *mp*, *f*, *mp*.
- Bassoon:** Dynamics: *mp*, *f*, *mp*.
- Trumpet:** Dynamics: *mp*, *f*, *mp*.
- Trombone:** Dynamics: *mp*, *f*, *mp*.
- Percussion:** Dynamics: *mp*, *f*, *mp*.

18

Musical score page 18, featuring three systems of music for multiple staves. The top system consists of six staves in treble clef, with dynamic markings *f* and *v*. The middle system consists of four staves in treble clef, with dynamic markings *v*. The bottom system consists of five staves in bass clef, with dynamic markings *v*, *b>*, and *v*. The score includes various note heads, stems, and rests. Measure numbers 18, 19, 20, and 21 are indicated above the staves. The page concludes with the instruction *etc. ad lib.*

23

The musical score consists of four systems of six staves each. The top system features woodwind parts: Flute, Oboe, and Bassoon. The second system features string parts: Violin, Viola, and Cello. The third system features bassoon and double bass parts. The bottom system also features bassoon and double bass parts. Various dynamics and articulations are indicated throughout the score.

3

29

ff legato

ff legato

ff legato

ff legato

ff legato

f

f

f

f

ff

ff

f

f

ff

ff

ff

ff

arco

(tacet)

ff

mf cresc.

Musical score page 38, featuring six systems of music for multiple staves. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score includes six staves, likely for a string quartet (Violin I, Violin II, Viola, Cello) and piano.

**System 1:** Violin I, Violin II, Viola, Cello. Measure 1: 3/4 time. Measures 2-3: 2/4 time. Measure 4: Violin I dynamic *p*. Measure 5: Violin I dynamic *p. a p. cresc.*

**System 2:** Violin I, Violin II, Viola, Cello. Measure 1: Violin I dynamic *ff*. Measure 2: Violin I dynamic *p*. Measure 3: Violin I dynamic *p. a p. cresc.*

**System 3:** Violin I, Violin II, Viola, Cello. Measure 1: Violin I dynamic *ff*. Measure 2: Violin I dynamic *p*. Measure 3: Violin I dynamic *p. a p. cresc.*

**System 4:** Violin I, Violin II, Viola, Cello. Measure 1: Violin I dynamic *ff*. Measure 2: Violin I dynamic *p*. Measure 3: Violin I dynamic *p. a p. cresc.*

**System 5:** Violin I, Violin II, Viola, Cello. Measure 1: Violin I dynamic *ff*. Measure 2: Violin I dynamic *p*. Measure 3: Violin I dynamic *p. a p. cresc.*

**System 6:** Violin I, Violin II, Viola, Cello. Measure 1: Violin I dynamic *ff*. Measure 2: Violin I dynamic *p*. Measure 3: Violin I dynamic *p. a p. cresc.*

40

*f*

*mp* *staccato sempre*

*mp* *staccato sempre*

*mp* *staccato sempre*

*mp* *staccato sempre*

*f*

>

46

Wavy lines and dynamics *f* appear in the upper sections.

Wavy lines and dynamics *f* appear in the middle section.

Dynamics *mp* *staccato sempre* appear in the lower section.

Dynamics *p*, *(simile)*, and *(come prima)* appear in the final section.

54

The musical score consists of six staves of music. The top four staves are blank. The fifth staff begins with a dynamic of *mp*, followed by a section where each measure has a dynamic of *con sord.*. This is followed by a section where each measure has a dynamic of *pp*, and then another section where each measure has a dynamic of *senza sord.*. The sixth staff begins with a dynamic of *mp*, followed by a section where each measure has a dynamic of *con sord.*. This is followed by a section where each measure has a dynamic of *pp*, and then another section where each measure has a dynamic of *senza sord.*. The bassoon part (bottom two staves) starts with a dynamic of *f*, followed by a section where each measure has a dynamic of *f*, and then another section where each measure has a dynamic of *f*. The dynamic *ff* appears in the bassoon part at the end of the page. The tempo instruction *(come prima)* appears at the bottom of the page.

*con sord.*

*mp*

*con sord.*

*con sord.*

*con sord.*

*pp*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*pp*

*pp*

*pp*

*pp*

*f*

*f*

*f*

*f*

*ff*

*ff*

*(come prima)*

*mf*

*ff*

*(come prima)*



68

This page contains four systems of six staves each, representing a multi-instrument ensemble. The staves are arranged in two columns of three staves each. The instrumentation includes parts for woodwind instruments such as oboes, bassoons, and possibly flutes. The notation is in common time. Key signatures change throughout the piece. Measure numbers 68 through 73 are present at the top left of each system. Various performance markings are included, such as dynamic arrows (>), numerical values (5 and 3), and grace notes.

**72**

(poco accel.) (tempo primo)

76

p

3

pp

f > mp

f > mp un poco liberamente

f >

p

3

pp

p 5

3

pp

f >

p

3

f

p

f >

f > mp

p

3

f > mp f > mp

p

3

pp

mp un poco liberamente

f >

p

f >

p

f >

p

f >

p

3

f >

p

f >

p

3

f >

p

3

pp

p

3

3

pizz. swing (triplet feel)

f

85

This page contains six systems of musical notation, each consisting of multiple staves. The instruments include woodwind, brass, and percussion. The dynamics are varied, with frequent changes between forte (f), pianissimo (pp), mezzo-forte (mf), and mezzo-pianissimo (mp). Articulation marks such as legato, crescendo (cresc.), and non legato are also present. Measure numbers 85 through 90 are indicated at the top of each system.

**System 1:**

- Measures 85-86: Dynamics: f, >pp, pp legato, cresc.
- Measures 87-88: Dynamics: pp legato, cresc.
- Measures 89-90: Dynamics: pp legato, cresc.

**System 2:**

- Measures 85-86: Dynamics: f, >pp, pp
- Measures 87-88: Dynamics: pp legato, cresc.
- Measures 89-90: Dynamics: pp legato, cresc.

**System 3:**

- Measures 85-86: Dynamics: f, >pp, pp
- Measures 87-88: Dynamics: pp legato, cresc.
- Measures 89-90: Dynamics: pp legato, cresc.

**System 4:**

- Measures 85-86: Dynamics: f, >p, ff, pp
- Measures 87-88: Dynamics: pp legato, cresc.
- Measures 89-90: Dynamics: pp legato, cresc.

**System 5:**

- Measures 85-86: Dynamics: ff, pp
- Measures 87-88: Dynamics: pp, pp
- Measures 89-90: Dynamics: p, cresc.

**System 6:**

- Measures 85-86: Dynamics: ff, pp
- Measures 87-88: Dynamics: pp, pp
- Measures 89-90: Dynamics: p, cresc.

**System 7:**

- Measures 85-86: Dynamics: f, >p, ff, pp
- Measures 87-88: Dynamics: pp, pp
- Measures 89-90: Dynamics: pp, pp

**System 8:**

- Measures 85-86: Dynamics: f, >p, ff, pp
- Measures 87-88: Dynamics: pp, pp
- Measures 89-90: Dynamics: pp, pp

**System 9:**

- Measures 85-86: Dynamics: f, >ff, pp
- Measures 87-88: Dynamics: pp, pp
- Measures 89-90: Dynamics: pp, pp

92

This musical score page contains six staves of music, numbered 92 at the top left. The score is divided into two sections by vertical bar lines. The first section consists of four measures per staff, with dynamics and performance instructions as follows:

- Staff 1: *non legato*, *v*
- Staff 2: *non legato*, *v*
- Staff 3: *non legato*, *v*
- Staff 4: *non legato*, *v*
- Staff 5: *non legato*

The second section consists of five measures per staff, with dynamics and performance instructions as follows:

- Staff 1: *f*
- Staff 2: *f*, *non legato*, *ff*
- Staff 3: *f*, *ff*
- Staff 4: *f*, *ff*
- Staff 5: *f*, *ff*

Below the second section, there is a single measure for the bassoon staff, marked *pizz.* and *ff*. The final measure of the page is for the bassoon, marked *arco* and *ff*.

At the bottom of the page, there are three measures for the bassoon, marked *mp*, *f*, and *ff*.

Musical score for orchestra, page 48. The score consists of ten staves of music. Measures 98 through 103 are shown. Measure 98 starts with a dynamic of **ff**. Measures 99 and 100 continue with **ff**. Measures 101 and 102 continue with **ff**. Measure 103 ends with **ff**.

The score includes ten staves:

- Staff 1: Treble clef, key signature of one sharp.
- Staff 2: Treble clef, key signature of one sharp.
- Staff 3: Treble clef, key signature of one sharp.
- Staff 4: Treble clef, key signature of one sharp.
- Staff 5: Treble clef, key signature of one sharp.
- Staff 6: Treble clef, key signature of one sharp.
- Staff 7: Bass clef, key signature of one sharp.
- Staff 8: Bass clef, key signature of one sharp.
- Staff 9: Bass clef, key signature of one sharp.
- Staff 10: Bass clef, key signature of one sharp.

Dynamics include **ff**, **f**, and measure endings.

103

The musical score consists of ten staves, each representing a different instrument. The top six staves are in treble clef, while the bottom four are in bass clef. The score is divided into measures by vertical bar lines. Measure numbers '6' are placed above several notes. Dynamic markings include *sffz*, *ff*, *fff*, *ffz*, *sfz*, and *ffz*. The music features complex rhythmic patterns and harmonic changes, typical of advanced classical or contemporary orchestral music.