

El fin del comienzo

For
Orchestra

2017

Alan Ahued Naime

El fin del comienzo

Instrumentation:

Piccolo	Percussions (3 players)
Flutes I, II,	I.- Bass Drum
Oboes I, II	Bongos (2) and Congas (2) set
English Horn	Shaker
Eb Clarinet	Wind Chimes
Bb Clarinets I, II	Low Tom
Bassoons I, II	Tam-tam (share w/PIII)
Contrabassoon	II.- Suspended Cymbal
French Horns in F I, II, III, IV	Vibraphone
Bb Trumpets I, II, III	Tam-tam (share w/PIII)
Trombones I, II	III.- Tubular Bells
Bass Trombone	Tam-tam
Tuba	Tom toms
Timpani	Marimba
	Suspended Cymbal

Duration: 13' 30" Approx.

Dedicated to all the teachers, workers and students at *Centro de Investigación y Estudios de la Música (CIEM)* whom I lived with for five years.

Author's Edition

Performance Notes

Transposed Score

Accidentals apply to the whole bar.

Glissandi start at the beginning of the note's duration.

Percussions:



Hard mallets



Medium mallets



Soft mallets



Bow



Let Vibrate.



Choke immediately after stroke.

El fin del comienzo

Alan Ahued Naime

4 = 70

Piccolo
Flutes I & II
Oboes I & II
English Horn
Clarinet in E♭
Clarinet in B♭ I & II
Bassoons I & II
Contrabassoon

Horns in F I & II
Horns in F III & IV
Trumpets in B♭ I & II
Trumpets in B♭ III
Trombones I & II
Bass. Trombone
Tuba

Timpani

P.1 Bass Drum
Bongos
Congas
Shaker
Wind Chimes
Low Tom
Tam-tam*

P.2 Susp. Cymbal
Vibraphone
Tam-tam*
Wind Chimes*

P.3 Tubular Bells
Tam-tam
Marimba
Tom toms
Susp. Cymbal

Violin I
Violin II
Viola
Violoncello
Double Bass

31

C

Picc. *ff* *pp*³

Fl. I & II *ff* *pp*³

Ob. I & II *ff* *pp*³

Eng. Hn. *ff* *pp*³

E♭ Cl. *ff* *pp*³

Cl. I & II *ff* *pp*³

Bsn. I & II *ffff* *pp*³

Cbsn. *ffff* *pp*³

C

I & II Hn. *ppp* *f* *pp*³ *ppp*

III & IV *ppp* *f* *pp*³ *ppp*

I & II Tpts. *ppp* *f* *pp*³ *ppp*

III *ppp* *f* *pp*³ *ppp*

Tbn. I & II *ppp* *f* *pp*³ *ppp*

B.Tbn. Tba. *ffff* *pp*³ *pp*

Timp. *f* *ffff* *pp*³ *ffff p sub.*

B. D. *ppp* *f*

Vib. *ppp* *mf* *pp*³

Tom-t. *mf* *ppp* *mf* *ppp*

C (div.)

Vln. I *ffff* *ffff*

Vln. II *ffff* *ffff*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

37

D

4

Picc. pp^3 f^3 pp

Fl. I & II pp^3 f^3 pp

Ob. I & II pp^3 f^3 pp

Eng. Hn. mf ff^5 mp

E♭ Cl.

Cl. I & II ff^5 mp $sffz$ p ppp

Bsn. I & II $sffz$ p ppp

Cbsn. $sffz^3$ p ppp

D

4

I & II f mf

Hn. f mf

III & IV

I & II f mf

Tpts. f mf

III

Tbn. I & II

B.Tbn. Tba. tuba f

Timp. f

D

4

Vln. I pp $unis.^3$ $sffz$ p ppp

Vln. II pp^3 $unis.^3$ $sffz$ p ppp

Vla. col legno mf $ord.^3$ $sffz$ p ppp

Vc. col legno mf $ord.^3$ $sffz$ p ppp

Db. col legno mf $ord.^3$ $sffz$ p ppp

51

6 = .

8

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

E♭ Cl.

Cl. I & II

Bsn. I & II

Cbsn.

I & II

Hn.

III & IV

I & II

Tpts.

III

Tbn. I & II

B.Tbn Tba.

Timp.

Bongo Congas

Susp. Cym.

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score for orchestra and percussion, page 63. The score includes parts for Picc., Fl. I & II, Ob. I & II, Eng. Hn., E♭ Cl., Cl. I & II, Bsn. I & II, Cbsn., I & II Hn., III & IV, I & II Tpts., III, Tbn. I & II, B.Tbn. Tba., Timp., Shk., Vib., Mar., Vln. I, Vln. II, Vla., Vc., and Db. Various dynamics such as *p sub.*, *pp*, *ff*, and *f* are indicated throughout the score.

69

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

E♭ Cl.

Cl. I & II

Bsn. I & II

Cbsn.

I & II

Hn.

III & IV

I & II

Tpts.

III

Tbn. I & II

B.Tbn Tba.

Timp.

B. D.

Vib.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

to Tam-tam

(8)

1 to Tom-toms

11

76

Picc. *ff*

Fl. I & II *ff*

Ob. I & II *f*

Eng. Hn. *ff* *f*

E♭ Cl. *f*

Cl. I & II *f*

Bsn. I & II *f* *mf* *ff* *f*

Cbsn. *f* *mf* *fff* *f*

I & II

Hn.

III & IV

I & II Tpts. *ff*

III *ff*

Tbn. I & II

B. Tbn Tba.

Timpani *ff*

B. D.

T-t.

Tom-t.

Vln. I *pizz.* *f* arco

Vln. II *f* *pizz.* *pp* *ffz*

Vla. *f* *pizz.* *ff* *f*

Vc. *pizz.* *mf* *arco* *ff* *f*

D. B. *mf* *pizz.* *ff* *arco* *fff* *f*

98

Picc.

Fl. I & II

Ob. I & II

I. *ppp* 3 6 *f*

Eng. Hn. *ppp* 3 6 *f*

E♭ Cl.

Cl. I & II

ppp 3 6 *f*

Bsn. I & II *pp* *a 2* *f*

Cbsn. *pp*

3/4 G

I & II *f* *p sub.* 3 *p*

Hn. *fp* *ff* *p sub.*

III & IV *f* *a 2*

I & II *f*

Tpts.

III

Tbn. I & II *ppp* 3 *mf*

B.Tbn. Tba. *p* *a 2* *f*

Timp. *p*

T-t.

Vib.

Mar. *p* 3 6 *ff* *mp*

3/4 G

Vln. I *ff* *pp* *ff* *pp* *div.*

Vln. II *ff* *pp* *ff* *pp* *pp*

Vla. *ff* *pp* *ff* *mp*

Vc. *pp* *ff* *pp* *mp*

Db. *f*

103

Picc. *f*
Fl. I & II *f*
Ob. I & II *f*
Eng. Hn. *p*
E♭ Cl. *f*
Cl. I & II *p*
Bsn. I & II
Cbsn.

I & II
Hn.
III & IV
I & II
Tpts.
III
Tbn. I & II
B.Tbn
Tba.

Timp. *f*
T.t. *mp*
Vib. *f*
Mar. *f*
Vln. I *p*
Vln. II
Vla.
Vc.
Db.

Vln. I *ord.* *ff* *p*
Vln. II *ord.* *ff* *p*
Vla. *p* *ff* *p*
Vc. *p* *ff* *p*
Db. *ppp*

Fl. I & II *pp*
Ob. I & II *pp*
Eng. Hn. *p*
E♭ Cl. *p*
Cl. I & II *p*
Bsn. I & II
Cbsn.

I & II *slow vib.* *ppp*
Hn. *p*
III & IV *ppp* *p*
I & II *ppp* *p*
Tpts. *ppp* *p*
III *pp*
Tbn. I & II *gliss.* *tba.* *mf*
B.Tbn
Tba. *vib.* *ppp*

Timp. *p*
T.t. *l.v.* to Bass Drum and Shaker
Vib. to Tam-tam
Mar. *pp* *f* *pp*
Vln. I *div.* *col legno s.t.* *ff* *p*
Vln. II *col legno s.t.* *p* *ff* *p*
Vla. *p* *ff* *p*
Vc. *p* *ff* *p*
Db. *very slow glissando* *pp* *mf* *pp*

124

Picc. *p*

I. Fl. & II. Ob. I. Eng. Hn. E♭ Cl. Cl. & II. Bsn. I. & II. Cbsn. *f* *mp* *f* *mp* *f*

I. & II. Hn. III. & IV. *pp*

I. & II. Tpts. III. Tbn. I. & II. B. Tbn. Tba. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Timp. *pp* *mf* *pp* *mf* *pp* *mf*

B. D. L. Tom. *pp* *mf* *pp* *mf*

Vib.

Mar. *mf* *pp* *mf* *pp* *mf* *pp*

Vln. I. *mf* *pp*

Vln. II. *mf* *pp*

Vla. *ff* *p* *ff* *ff* *p* *ff* *p*

Vc. *fp* *ff* *ord.* *pp* *ff* *6* *5* *3*

D. *fp* *ff*

131

I

Picc. $\frac{3}{4}$ ff f

Fl. & II ff sub. f a^2 f mf

Ob. & II ff sub. f a^2 f mf

Eng. Hn. ff f

E♭ Cl. ff f

Cl. I & II ff f a^2 ff

Bsn. I & II ff f a^2 ff f

Cbsn. ff f mf pp

$\frac{3}{4}$ a^2 f

I & II ff

Hn. a^2 f

III & IV ff

I & II Tpts. pp f ff f mf

III pp f ff

Tbn. I & II pp f a^2 ff

B.Tbn Tba. pp f ff f mf pp

Timpani pp ff ff f

L. Tom pp f

Vib. fff

Mar. mf pp mf

I

Vln. I f ff

Vln. II f ff

Vla. $ord.$ ff

Vc. pp f ff

D. B. pp f ff

138

Picc. $f \text{ --- } f_{\text{sub.}}$

Fl. & II f a 2 $mf \text{ --- }$

Ob. I & II f mf

Eng. Hn. $f \text{ --- } f_{\text{sub.}}$ mf

E♭ Cl. $f \text{ --- } f_{\text{sub.}}$ mf

Cl. I & II f mf

Bsn. I & II f mf $p \text{ --- }$

Cbsn. $mf \text{ --- } pp$ f mf $p_{\text{sub.}}$

I & II Hn. f f mf

III & IV f f

I & II Tpts. f a 2 f mf

III f f $p \text{ --- }$

Tbn. I & II f f $p \text{ --- }$

B.Tbn Tba. $mf \text{ --- } pp$ mf a 2 mf $p_{\text{sub.}}$

Tim. mf

L.Tom mf to Bass Drum

Vib. $f \text{ --- } f$ f to Susp. Cym.

Mar. pp f $p \text{ --- }$

Vln. I

Vln. II

Vla.

Vc.

D. B.

Picc. *mf*
 Fl. & II
 Ob. I & II
 Eng. Hn.
 Eb Cl.
 Cl. I & II
 Bsn. I & II
 Cbsn. *ff*

I & II
 Hn.
 III & IV
 I & II
 Tpts.
 III
 Tbn. I & II
 B.Tbn
 Tba.
 Timp. *p* *f* *ff*
 B. D. *ff*
 Susp. Cym. to Vibraphone *ff*
 Mar. *ff*
 Vln. I *pp* *ff* *sffz p* *pp*
 Vln. II *pp* *ff* *sffz p* *pp*
 Vla. *pp* *ff* *col legno* *sffz* *p* *ord.* *pp*
 Vcl. *pp* *ff* *col legno* *sffz* *f* *ord.*
 Vc. *pp* *ff* *col legno* *sffz* *f* *ord.*
 Db. *pp* *ff*

J = 140
4 J
sempr. ♩ = ♩
5 8 **2 4** **5**
2 4 **5**
2 4 **5**

143

153

Picc. 5 8 3 4 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

I & II Fl. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Ob. I & II 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Eng. Hn. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

E♭ Cl. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Cl. I & II 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Bsn. I & II 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Cbsn. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

I & II Hn. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

III & IV Tpts. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

I & II Tpts. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

III Tpts. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Tbn. I & II 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

B.Tbn. Tba. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Timp. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

B. D. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Vib. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Mar. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Vln. I 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Vln. II 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Vla. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

Vc. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

D. b. 5 8 7 8 5 K 2 4 7 8 5 8 2 4 6 8 5 8

col legno

mf — *ff* — *p*

p sub.

p sub.

p sub.

p sub.

div.

mp

165

Picc. 5 2 4 5 2 4 5 2 4 5 3 7 L 5 8 6 8

Fl. I & II

Ob. I & II

Eng. Hn.

E♭ Cl.

Cl. I & II

Bsn. I & II mf

Cbsn. mf

I & II Hn. 5 2 4 5 2 4 5 2 4 5 3 7 5 8 6 8

III & IV Tpts. I & II mf

III Tbn. I & II mf

B.Tbn. Tba. mf

Tim. B. D.

Vib. p "ricochet"

Mar. p

Vln. I 5 2 4 5 8 (sempre col legno) 2 4 5 2 4 5 3 7 L 5 8 6 8

(sempre col legno) f 3 ff mf

Vln. II 5 2 4 5 8 (sempre col legno) 2 4 5 2 4 5 3 7 L 5 8 6 8

f 3 ff mf

Vla. mf f p

Vc. mf f p

D. b. f f p

177

Picc. 6 8 2 4 5 8 2 4 6 8 7 8 2 4 5 8 7 8

Fl. I & II

Ob. I & II *mf*

Eng. Hn.

E♭ Cl.

Cl. I & II *mf*

Bsn. I & II

Cbsn. *p* *sfz* *flt.*

I & II 6 8 2 4 5 8 2 4 6 8 7 8 2 4 5 8 7 8

Hn. *mp*

III & IV

I & II Tpts. *mp*

III

Tbn. I & II *flt.* *p* *sfz*

B.Tbn Tba. *tbn flt.* *p* *sfz*

Timp. *mp*

B. D.

Vib. *p* *mf* to Susp. Cym.

Mar. *p* *mf* to Tub. Bells

Vln. I 6 8 2 4 5 8 *f* 3 2 4 6 8 7 8 2 4 5 8 7 8

Vln. II *f*

Vla. *f*

Vc.

D. b.

203

N

Picc.

Fl. & II

Ob. I & II

Eng. Hn.

E♭ Cl.

Cl. I & II

Bsn. I & II

Cbsn.

I & II
Hn.

III & IV

I & II
Tpts.

III

Tbn. I & II

B.Tbn
Tba.

Tim.

B. D.

Susp.
Cym.

Mar.

to Wind Chimes

N

Vln. I

Vln. II

Vla.

Vc.

D. b.

The score continues with dynamic markings such as *fff*, *a 2*, *fp*, *mf*, *f*, *ppp*, *p*, *f*, *to Low Tom*, *pp*, *f*, *l.v.*, *to Vib.*, *fff*, *fff*, *fff*, *fff*, *fff*, *fff*, and *fff*.

235

Picc.

Fl. & II

Ob. I & II

a 2
fff sempre

Eng. Hn.

fff sempre

E♭ Cl.

Cl. I & II

Bsn. I & II

fff

Cbsn.

ff

I & II

Hn.

f

III & IV

I & II

Tpts.

I.

ff

mf

a 2

f

III

mf

f

Tbn. I & II

B.Tbn Tba.

p

ff

p

ff

Timp.

ff

L. Tom

ff

Vib.

mf

f

to Wind Chimes

Mar.

f

ff

to Tub. Bells

Vln. I

f

Vln. II

f

Vla.

f

ff

Vc.

f

ff

Db.

f

unis.

ff

249

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

E♭ Cl.

Cl. I & II

Bsn. I & II

Cbsn.

The woodwind section consists of Picc., Fl. I & II, Ob. I & II, Eng. Hn., E♭ Cl., Cl. I & II, Bsn. I & II, and Cbsn. The brass section includes Tpts. I & II, III, Tbn. I & II, B.Tbn. Tba., Timp., L.Tom., W.Ch., and Tub. B.

a 2

ff

ff

ff

ff

I & II

Hn.

III & IV

a 2

ff

ff

I & II

Tpts.

III

ff

ff

ff

Tbn. I & II

B.Tbn. Tba.

a 2

ff

ff

ff

The brass section includes Tpts. I & II, III, Tbn. I & II, B.Tbn. Tba., Timp., L.Tom., W.Ch., and Tub. B.

a 2

ff

ff

ff

ff

Timp.

L.Tom.

W.Ch.

Tub. B.

f

p sub.

ff

The percussion section includes Timp., L.Tom., W.Ch., and Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p subito

p subito

p subito

p subito

The string section includes Vln. I, Vln. II, Vla., Vc., and Db.

Q

281

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

E♭ Cl.

Cl. I & II

Bsn. I & II

Cbsn.

This section shows the Picc., Flutes I & II, Oboes I & II, English Horn, E♭ Clarinet, Clarinets I & II, Bassoon I & II, and Bassoon/Cb. section. The instrumentation is primarily woodwind, with bassoon entries appearing in measure 282. The dynamics range from *p* to *fff*, with dynamic markings like *6* and *pp* indicating rhythmic patterns. Measure 282 begins with a sustained note from the bassoon section.

Q

I & II

Hn.

III & IV

I & II

Tpts.

III

Tbn. I & II

B. Tbn. Tba.

Timp.

B. D.

Susp. Cym.

Tub. B.

This section includes the Horns, Trombones III & IV, Trombones I & II, Trombones III, Bass Trombone I & II, Bass Trombone/Tuba, Timpani, Bass Drum, Suspended Cymbal, and Tubas/Bass Trombones. The instrumentation is primarily brass and percussion. The score features sustained notes and rhythmic patterns, with dynamics ranging from *pp* to *ff*.

Q

Vln. I

Vln. II

Vla.

Vc.

D. B.

This section includes the Violin I, Violin II, Viola, Cello, and Double Bass. The instrumentation is primarily strings. The score features eighth-note patterns with dynamic markings like *fff sempre* and *6*. Measures 285 and 286 show continuous eighth-note patterns across all four staves.

293

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

E♭ Cl.

Cl. I & II

Bsn. I & II

Cbsn.

I & II

Hn.

III & IV

I & II

Tpts.

III

Tbn. I & II

B.Tbn. Tba.

Timp.

B. D.

Susp. Cym.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

D. b.

A detailed musical score page for orchestra and choir, page 4. The score includes parts for Picc., Fl. I & II, Ob. I & II, Eng. Hn., E♭ Cl., Cl. I & II, Bsn. I & II, Cbsn., I & II Hn., III & IV Hn., I & II Tpts., III, Tbn. I & II, B.Tbn. Tba., Timp., B. D., Susp. Cym., Tub. B., Vln. I, Vln. II, Vla., Vcl., and Db. The score features various dynamics like f, ff, and mf, and performance instructions such as eighth-note patterns and sixteenth-note patterns. Measure numbers 306 and 307 are indicated at the top.

This page contains two musical staves. The top staff includes Picc., Fl. & II, Ob. I & II, Eng. Hn., E♭ Cl., Cl. I & II, Bsn. I & II, Cbsn., I & II Hn., III & IV Tpts., I & II Tpts., III Tpts., Tbn. I & II, B.Tbn. Tba., Timp., B. D., Susp. Cym., and Tub. B. The bottom staff includes Vln. I, Vln. II, Vla., Vc., and Db. The score is marked with a large 'R' and a tempo of $=105$. Various dynamics like **fff**, **mf**, **pizz.**, and **ppp** are indicated. The vocal parts include 'I.', 'to Tam-tam', 'solo', 'simile...', and 'sol'. The bassoon part includes 'pizz.' markings.

333

Picc. -

Fl. I & II -

Ob. I & II -

Eng. Hn. -

E♭ Cl. -

Cl. I & II -

Bsn. I & II -

Cbsn. -

I & II Hn. -

III & IV -

I & II Tpts. -

III -

Tbn. I & II -

B. Tbn Tba. -

Tim. -

B. D. -

Susp. Cym. -

T-t. -

Vln. I -

Vln. II -

Vla. -

Vc. -

Db. -

347

Picc. *mf*

Fl. I & II *mf*

Ob. I & II -

Eng. Hn. *mf*

E♭ Cl. *mf*

Cl. I & II *mf*

Bsn. I & II *mf*

Cbsn. -

S

S

a 2

I & II
Hn.

III & IV
Hn.

I & II
Tpts.

III

Tbn.
I & II

B.Tbn
Tba

3 *ppp*

Musical score for measures 3-10 of section B:

- Tim.**: Measures 3-10. Dynamics: *mp* (measures 3-9), *mf* (measure 10).
- B. D.**: Measures 3-10. Dynamics: *mf* (measure 10).
- Susp. Cym.**: Measures 3-10. Dynamics: *mf* (measure 10). Technique: *secco*.
- T.-t.**: Measures 3-10. Dynamics: *mp*.

A musical score page showing five staves for string instruments. The top staff is labeled 'Vln. I', followed by 'Vln. II', 'Vla.', 'Vc.', and 'Db.' at the bottom. The score consists of ten measures. Measures 1-9 each begin with a dynamic marking of 'mf' with a crescendo arrow. Measure 10 begins with 'tutti'. Measure 2 contains the instruction 'simile...'. Measure 10 ends with a decrescendo arrow and 'mf'. A large, bold letter 'S' is located in the upper right corner of the score area.

359

Picc. *mf* *mf* *mf* *mf* *mf* *ppp* **T** 8 **2** 4

I & II *mf* *mf* *mf* *mf* *mf* *ppp* *ff* 3

Ob. I & II *a* 2 *ppp* *ff* 3

Eng. Hn. *mf* *mf* *mf* *mf* *mf* *f*

E♭ Cl. *mf* *mf* *mf* *mf* *mf* *ff* 3

Cl. I & II *mf* *mf* *mf* *mf* *mf* *f*

Bsn. I & II *mf* *mf* *mf* *mf* *mf* *f*

Cbsn. *f*

I & II Hn. *mf* *mf* *mf* *mf* *mf* **T** 5 8 **2** 4

III & IV *ppp* *f*

I & II Tpts. *mf* *mf* *mf* *mf* *mf* *ff*

III *ppp* *f*

Tbn. I & II *ppp* *f*

B.Tbn Tba. *ppp* *f*

Timp. *p* *mf* *p* *f*

B. D. *p* *mf* *p* *f*

Susp. Cym. *f*

T-t. *mf* l.v. to Marimba

Vln. I *mf* *mf* *mf* *mf* *mf* *ff* **T** 5 8 **2** 4

Vln. II *mf* *mf* *mf* *mf* *mf* *pizz* *f*

Vla. *mf* *mf* *mf* *mf* *mf* *pizz* *f*

Vc. *mf* *mf* *mf* *mf* *mf* *f* *pizz. secco*

Db. *f*

369

Picc. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Fl. & II $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Ob. I & II $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Eng. Hn. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

E♭ Cl. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Cl. & II $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Bsn. I & II $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Cbsn. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

mf sempre

$\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

I & II $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Hn. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

III & IV $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

I & II Tpts. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

III $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Tbn. I & II $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

B.Tbn Tba. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

f

Tim. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

B. D. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Susp. Cym. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Mar. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

T.t. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

369

Vln. I $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Vln. II $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Vla. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Vc. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

Db. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

pizz. ord. $\frac{2}{4}$ 7 8 5 8 2 4 6 8 5 8 2 4 5 8 2 4 5 8 2 4

mf

2 5 3 7 8 5 3 2 5 6

I & II Hn. ppp f

III & IV ppp f

I & II Tpts.

III

Tbn. I & II

B.Tbn Tba

Tim. l.v. to Low Tom

W.Ch. mf

Susp. Cym. to Vib.

Vib.

Mar. ff 3 3 pp

Musical score for strings (Vln. I, Vln. II, Vla., Vc., Db.) showing measures 2 through 6. The score consists of five staves. Measures 2-5 are mostly rests. Measure 6 begins with a dynamic of 85, followed by an accelerando section (indicated by 'accel.') from measure 6 to the end of the page.

(accel.)

391

U = 140

6 8 7 8 2 4 5 8 7 8 5 8 3 4 2 4

Picc. Fl. & II Ob. I & II Eng. Hn. E♭ Cl. Cl. I & II Bsn. I & II Cbsn.

6 8 7 8 2 4 5 8 7 8 5 8 3 4 2 4

I & II Hn. III & IV I & II Tpts. III Tbn. I & II B.Tbn. Tba. Timp. L.Tom Vib. Mar.

Vln. I Vln. II Vla. Vc. Db.

402

5 **2**

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

E♭ Cl.

Cl. I & II

Bsn. I & II

Cbsn.

a 2

f sempre

ff

ff

5 **2**

I & II

Hn.

III & IV

I & II

Tpts.

III

Tbn. I & II

B.Tbn Tba.

a 2

ff

Tim.

L.Tom

Vib.

Mar.

p

mf

f

ff

ff

div.

5 **2**

Vln. I

Vln. II

ff

div.

ff

Vla.

mp

f

fff sub.

ff

Vc.

mp

f

fff sub.

ff

D. B.

mp

f

fff

ff

ricochet

3

3

ricochet

3

3

ricochet

3

3

ricochet

3

3

Musical score page 433. The score includes parts for Picc., Fl. & II, Ob. & II, Eng. Hn., E♭ Cl., Cl. & II, Bsn. & II, and Cbsn. The page features dynamic markings such as *fff*, *ff*, *mf*, and *mf³*. A large letter 'W' is positioned in the top right corner of the page.

Musical score for Timpani, Large Tom, Vibraphone, and Marimba. The score consists of four staves. The Timpani staff (Bass clef) has a dynamic of *mf* at the beginning, followed by *ff* and *mf*. The Large Tom staff (Bass clef) features sixteenth-note patterns with three groups of three, leading to a dynamic of *ff*. The Vibraphone staff (Treble clef) shows a descending scale-like pattern with dynamics of *fff* and *ff*. The Marimba staff (Treble clef) includes a dynamic of *fff*, followed by *ff*, *mf*, *f*, *ff*, and *mf*.

Musical score for orchestra, measures 11-12. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The music features complex rhythmic patterns and dynamic markings such as **fff**, **ff**, **f**, **unis.**, and **mf**. A large letter **W** is positioned in the top right corner of the page.

X

462

Picc. *ff*
Fl. I & II *ff*
Ob. I & II *ff*
Eng. Hn. *ff*
E♭ Cl. *ff*
Cl. I & II *ff*
Bsn. I & II *ff*
Cbsn. *ff*

 I & II
Hn.
III & IV
I & II
Tpts. *ff* *f*
III *ff* *f*
Tbn. I & II *ff* *f*
B.Tbn. Tba. *ff* *f*

 Timp. *ff*

 L.Tom. to Bass Drum

 Susp. Cym. *ff*

 Vib. to Tub. B.

 Mar. *ff*

 Vln. I unis. *f*
Vln. II
Vla. *f*
Vc. *f*
Db. *f*

X

This page from a musical score contains three systems of music. The first system, starting at measure 477, includes parts for Picc., Fl. I & II, Ob. I & II, Eng. Hn., E♭ Cl., Cl. I & II, Bsn. I & II, and Cbsn. The second system continues with parts for I & II Hn., III & IV, I & II Tpts., III, Tbn. I & II, B.Tbn., and Tba. The third system features parts for Timp., B. D., Susp. Cym., Vib., and Tub. B. Various dynamic markings such as *ff*, *f*, *mf*, and *p* are present, along with performance instructions like "a 2", "6", "pizz.", and "arco". Measure numbers 477, 478, and 479 are indicated above the staves. The score is written in a standard musical notation style with multiple staves per system.

Musical score for orchestra, page 492, section Z. The score includes parts for Picc., Fl. I & II, Ob. I & II, Eng. Hn., E♭ Cl., Cl. I & II, Bsn. I & II, and Cbsn. The score features a complex rhythmic pattern with sixteenth-note figures. Dynamic markings include *fff*, *ff*, *f*, and *p*. The strings play sustained notes in the bass register.

Z

a 2

I & II Hn.

III & IV Hn.

I & II Tpts.

III Tbn.

I & II Tbn.

B. Tbn. Tba.

Musical score for Timpani (Timp.). The score consists of a single staff with ten measures. The first four measures are silent. Measures 5 through 10 feature a rhythmic pattern of eighth-note pairs. Measure 5 starts with a dynamic of ***ff***. Measures 6 and 7 start with a dynamic of ***f***. Measures 8 through 10 continue the rhythmic pattern.

A musical staff with a common time signature. The first note is an eighth note with a sharp sign, followed by a fermata over a whole note.

Musical score for Vibraphone part, page 10, measures 3-4. The score shows a continuous line of sixteenth-note patterns on a treble clef staff. Measure 3 starts with a sharp sign, followed by a double sharp sign, and then a double flat sign. Measure 4 begins with a double sharp sign. The score includes a rehearsal mark '3' at the start of measure 3.

to Tam-tam

A musical score for Tub. B. The staff begins with a clef, followed by a key signature of one sharp (F#). There are ten vertical bar lines, each containing a short horizontal dash representing a rest. A dynamic marking 'f' (fortissimo) is placed below the staff.

A musical score page featuring four staves: Violin II (top), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score is divided into measures by vertical bar lines. Measure 1: Violin II plays eighth-note patterns with a dynamic of f . Measure 2: Violin II continues with eighth-note patterns. Measure 3: Violin II has a measure repeat sign and a measure of rests. Measure 4: Violin II begins a sixteenth-note pattern starting with a f dynamic. Measures 5-6: Violin II continues the sixteenth-note pattern. Measures 7-8: Violin II continues the sixteenth-note pattern. Measures 9-10: Violin II continues the sixteenth-note pattern. Measures 11-12: Violin II continues the sixteenth-note pattern. Measures 13-14: Violin II continues the sixteenth-note pattern. Measures 15-16: Violin II continues the sixteenth-note pattern. Measures 17-18: Violin II continues the sixteenth-note pattern. Measures 19-20: Violin II continues the sixteenth-note pattern. Measures 21-22: Violin II continues the sixteenth-note pattern. Measures 23-24: Violin II continues the sixteenth-note pattern. Measures 25-26: Violin II continues the sixteenth-note pattern. Measures 27-28: Violin II continues the sixteenth-note pattern. Measures 29-30: Violin II continues the sixteenth-note pattern. Measures 31-32: Violin II continues the sixteenth-note pattern. Measures 33-34: Violin II continues the sixteenth-note pattern. Measures 35-36: Violin II continues the sixteenth-note pattern. Measures 37-38: Violin II continues the sixteenth-note pattern. Measures 39-40: Violin II continues the sixteenth-note pattern. Measures 41-42: Violin II continues the sixteenth-note pattern. Measures 43-44: Violin II continues the sixteenth-note pattern. Measures 45-46: Violin II continues the sixteenth-note pattern. Measures 47-48: Violin II continues the sixteenth-note pattern. Measures 49-50: Violin II continues the sixteenth-note pattern. Measures 51-52: Violin II continues the sixteenth-note pattern. Measures 53-54: Violin II continues the sixteenth-note pattern. Measures 55-56: Violin II continues the sixteenth-note pattern. Measures 57-58: Violin II continues the sixteenth-note pattern. Measures 59-60: Violin II continues the sixteenth-note pattern. Measures 61-62: Violin II continues the sixteenth-note pattern. Measures 63-64: Violin II continues the sixteenth-note pattern. Measures 65-66: Violin II continues the sixteenth-note pattern. Measures 67-68: Violin II continues the sixteenth-note pattern. Measures 69-70: Violin II continues the sixteenth-note pattern. Measures 71-72: Violin II continues the sixteenth-note pattern. Measures 73-74: Violin II continues the sixteenth-note pattern. Measures 75-76: Violin II continues the sixteenth-note pattern. Measures 77-78: Violin II continues the sixteenth-note pattern. Measures 79-80: Violin II continues the sixteenth-note pattern. Measures 81-82: Violin II continues the sixteenth-note pattern. Measures 83-84: Violin II continues the sixteenth-note pattern. Measures 85-86: Violin II continues the sixteenth-note pattern. Measures 87-88: Violin II continues the sixteenth-note pattern.

Musical score for orchestra, page 505, measures 505-510. The score includes parts for Picc., Fl. I & II, Ob. I & II, Eng. Hn., Eb Cl., Cl. I & II (marked 'a 2' and dynamic *fff*), Bsn. I & II, and Cbsn. The score shows complex rhythmic patterns with various time signatures (5/8, 2/4, 8/8, 5/8, 2/4) and dynamic markings like *p*, *f*, and *ff*. Measure 505 starts with a piccolo part. Measures 506-507 show woodwind entries. Measures 508-509 feature brass entries. Measure 510 concludes with a bassoon entry.

Musical score for orchestra and organ, page 10, measures 11-12. The score includes parts for I & II Hn., III & IV Hn., I & II Tpts., III Tpt., Tbn. I & II, B.Tbn., Tba., Timp., B. D., Susp. Cym., and T-t. Measure 11 starts with a dynamic *ff*. Measures 11-12 show various rhythmic patterns and dynamics, including *ff*, *mp*, *fff*, *p*, *fff*, *f*, and *l.v.*