

Alessandra Salvati

# ENTASIS

for symphonic orchestra

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## INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

English Horn

2 B♭ Clarinets

Bass Clarinet

2 Bassoons

Contrabassoon

4 F Horns

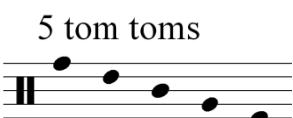
3 C Trumpets

3 Trombones

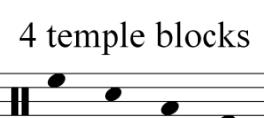
Tuba

Timpani

Percussion I: vibraphone, xylophone, tam tam, pair cymbals, suspended cymbal, sandpaper blocks,  
5 tom toms, wooden whip



Percussion II: tam tam, pair cymbals, suspended cymbal, bass drum, 4 temple blocks, maracas, chains,\*  
tubular bells



\*Chain's features: thickness around 5/16"; ring dimensions 1" x 1-3/4"; length 10'. The chain should be on the floor. The performer should silently raise part of it (about two feet from the floor), and drop it on itself.

Percussion III: glockenspiel, metal wind chimes, tubular bells, tam tam, xylophone, maracas, 2 bongos,  
bass drum

2 bongos



Note: only 1 vibraphone, 1 xylophone, 1 tam tam, 1 pair cymbals, 1 suspended cymbal, 1 tubular bells, 1  
bass drum are required for the performance.

Strings [minimum 16/16/12/8/4]

APPROXIMATE DURATION: 10 minutes

## ENTASIS

**2**  
**2** Moderato  $\text{♩} = 100$

**6**

A. Salvati

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1-3

Horn in F 2-4

C Trumpet 1

C Trumpet 2-3

Trombone 1

Trombone 2-3

Tuba

Timpani

Percussion 1

Vibraphone

Percussion 2

Percussion 3

Glockenspiel

**2**  
**2**

Violin I

Violin II

Viola

Cello

Double Basses

**9**

B. Cl. *p* *mf*

Perc.1 *f* *pp* *ff* *ppp*

Perc.2

D.b. *mp* *3* *3* *3* *mp* *3* *3* *3* *mp* *ppp* *ppp* *ppp* *ppp*

**12**

**A**

Sandpaper (slow and continuous)

Chains *mp*

**17**

ALL THE PERFORMERS WHO ARE NOT PLAYING SLOWLY WHISPER THE ASSIGNED LATIN WORDS, CLEARLY ARTICULATING EACH SYLLABE

**B**

BREATHING AD LIBITUM

Picc. *p* *adiciuntur crassitudinibus temperaturae* *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *p* *proportionibus adaugendae sunt* *ppp*

Ob. 2 *p* *tenuis et exilis apparebit* *ppp*

E. Hn. *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

B. Cl. *ppp*

Bsn. 1 *p* *scandente oculi specie* *ppp*

Bsn. 2 *p* *adiciuntur crassitudinibus temperaturae* *ppp*

C.Bsn. *ppp*

C Tpt. 1 *p* *venustatem enim persequitur visus* *ppp*

Tbn. 1 *p* *si non blandimur voluptati proportione* *ppp*

Tuba *ppp*

Perc.1 *p* *et modulorum adictionibus* *ppp*

Perc.2

Perc.3 *p* *vastus et invenustus* *ppp*

Vln.I *p* *quae apud Graecos entasis appellatur* *ppp*

Vln.II *p* *quae adicitur in mediis columnis* *ppp*

Vla. *p* *conscientibus remittetur aspectus* *ppp*

Vc. *p* *proportionibus adaugendae sunt* *ppp* *pizz. secco*

D.b. *pp* *pizz. secco*

**Bass drum (with knuckles, dead stroke)**

**B**

**BREATHING AD LIBITUM**

25

31

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C Tpt. 1

Tbn. 1

Tbn. 2-3

Tuba

This section shows a musical score for measures 25 and 31. The instrumentation includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C Tpt. 1, Tbn. 1, Tbn. 2-3, and Tuba. In measure 25, most instruments play sustained notes. In measure 31, the instruments continue their sustained notes, with some dynamic changes indicated.

25

31

Vln.I

Vln.II

Vla.

Vc.

D.b.

This section shows a musical score for measures 25 and 31 involving the strings: Vln.I, Vln.II, Vla., Vc., and D.b. Measure 25 consists of sustained notes. Measure 31 begins with sustained notes and transitions into a rhythmic pattern where the strings play sixteenth-note figures. Dynamics include *sul tasto*, *pp*, *arco*, and *p*.

C

Piu' mosso  $\text{♩} = 120$

33

37

Solo  $\text{♩} = 120$

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

Timpani

Perc. 1

Perc. 2

Perc. 3

**33**

**37**

*Breathing ad libitum*

*ppp Breathing ad libitum*

*ppp*

*Breathing ad libitum*

*ppp*

*Sandpaper*

*pp Bass drum (with knuckles, dead stroke)*

*pp*

Vln.I

Vln.II

Vla.

Vc.

D.b.

**33**

**37**

*pizz.*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

3  
4

41

45

Musical score for orchestra and strings, measures 41-45. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C.Bsn., Hn. 1-3, Hn. 2-4, C Tpt. 1, C Tpt. 2-3, Tbn. 1, Tbn. 2-3, Tuba, Vln.I, Vln.II, Vla., Vc., and D.b.

Measure 41: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., C.Bsn., Hn. 1-3, Hn. 2-4, C Tpt. 1, C Tpt. 2-3, Tbn. 1, Tbn. 2-3, Tuba, Vln.I, Vln.II, Vla., Vc., D.b. are silent. Bsn. 1 plays a sixteenth-note pattern (5).

Measure 45: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., C.Bsn., Hn. 1-3, Hn. 2-4, C Tpt. 1, C Tpt. 2-3, Tbn. 1, Tbn. 2-3, Tuba, Vln.I, Vln.II, Vla., Vc., D.b. are silent. Bsn. 1 plays a sixteenth-note pattern (5). Bsn. 2 plays eighth-note patterns (3). C.Bsn. plays sustained notes. Hn. 1-3 and Hn. 2-4 play sustained notes. Tuba plays sustained notes.

3  
4

41

45

Musical score for strings, measures 41-45. The score includes parts for Vln.I, Vln.II, Vla., Vc., and D.b.

Measure 41: All string parts are silent.

Measure 45: All string parts are silent.

3  
42  
2 D

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Hn. B♭ Cl. 1 B♭ Cl. 2 B. Cl. Bsn. 1 Bsn. 2 C Tpt. 1 C Tpt. 2-3 Tbn. 1 Tbn. 2-3 Perc. 1 Perc. 2 Perc. 3

3 4 2 2 D

senza sord.

Tom toms

Temple blocks

Maracas *p*

3  
42  
2 47

Vln.I Vln.II Vla. D.b.

3 4 2 2 47

49

E

55

C.Bsn.

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Sandpaper

Tom toms

Temple blocks

Maracas

Maracas

49

E

55

Vln.I

Vln.II

Vla.

Vc.

D.b.

arco ord.

arco ord.

al tallone

ff

al tallone

ff

al tallone

ff

al tallone

57

59

C.Bsn.

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

Tim.

Perc.1

Perc.2

Perc.3

Vc.

D.b.

Tom toms

Temple blocks

Maracas

pont.

*f*

*pp subito*

*f*

arco ord.

*pp*

arco ord.

*pp*

arco ord.

*f*

pont.

*pp subito*

arco ord.

*f*

arco ord.

*pp subito*

arco ord.

*f*

arco ord.

*pp subito*

arco ord.

## F

B♭ Cl. 1      B♭ Cl. 2      B. Cl.      Bsn. 1      Bsn. 2      C.Bsn.      Hn. 1-3      Timp.      Perc. 2      Vln.I      Vln.II      Vla.      Vc.      D.b.

pp

pp

pp

pp

pp

pp

pp

pp

Tam tam

ppp

pp

pizz.

pont.

pizz.

pont.

65

G

Picc.

Fl. 1

Fl. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

**70**

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2-3

Tuba

*p* molto legato

Vla.

Vcl.

Vc.

D.b.

*p* molto legato

*p* pizz.

arco

arco

pont.

pizz.

arco

pont.

*p*

*p* pizz.

*p*

*p* pizz.

*p*

**73**

Picc.

Fl. 1

Fl. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2-3

Tim.

Perc. 1

Perc. 2

Perc. 3

Vln. II

Vla.

Vc.

D.b.

**77**

**H****86**

B. Cl. *f*  
 Bsn. 1 *f*  
 Bsn. 2 *f*  
 C.Bsn. *f*  
*p* molto legato  
*p* molto legato  
*p* molto legato  
*p* molto legato

Hn. 1-3  
 Hn. 2-4  
 C Tpt. 1  
 C Tpt. 2-3  
 Tbn. 1  
 Tbn. 2-3  
 Tuba

**81****86**

Vln.I pizz. *mf*  
*mp*  
*mp*  
 Vln.II pizz. *mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
 Vla.  
*mp*  
*mp*  
*mp*  
 Vc.  
*mf*  
*mf*  
*mf*  
*mf*  
 D.b. *mf*  
*mf*  
*mf*  
*mf*

89

92

95

I

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Timp.

Perc.1

Perc.2

Perc.3

Vln.I

Vln.II

pont.

arco ord.

pont.

pizz.

Vla.

Vc.

D.b.

**97**

Ob. 1  
Ob. 2  
Bsn. 1  
Bsn. 2  
C.Bsn.  
Hn. 1-3  
Hn. 2-4  
C Tpt. 1  
C Tpt. 2-3  
Tbn. 1  
Tbn. 2-3  
Perc.3

Glock.

**100**

**97**

Vln.I  
Vln.II  
Vla.  
Vc.  
D.b.

pizz.  
mf  
pont.  
arco ord.  
pizz.  
mf  
pizz.  
mf  
arco  
pizz.  
mf  
pont.  
arco  
arco  
mf  
arco  
mf  
mf  
mf  
mf  
mf

**100**

102

105

107

Musical score for orchestra and percussion, measures 102, 105, and 107.

**Measure 102:** Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, C.Bsn., Hn. 1-3, Hn. 2-4, C Tpt. 1, C Tpt. 2-3, Tbn. 1, Tbn. 2-3, Tuba, Perc. 3. Various dynamics and articulations are indicated throughout the section.

**Measure 105:** Continuation of the instrumentation from measure 102. Dynamics include *pizz.*, *pont.*, *arco ord.*, *pizz.*, *arco*, *pizz.*, *arco*, *mf*, *mf*, *mf*, *mf*.

**Measure 107:** Continuation of the instrumentation from measure 105. Dynamics include *mf*, *mf*, *mf*.

102

105

107

Musical score for strings and double bass, measures 102, 105, and 107.

**Measure 102:** Vln.I, Vln.II, Vla., Vc., D.b. Various bowing and articulation markings are present, including *pizz.*, *pont.*, *arco ord.*, *pizz.*, *arco*, *pizz.*, *arco*, *mf*, *mf*, *mf*.

**Measure 105:** Continuation of the instrumentation from measure 102. Articulations include *arco*, *arco ord.*, *arco*, *arco*.

**Measure 107:** Continuation of the instrumentation from measure 105. Articulations include *arco*, *arco ord.*, *arco*, *arco*.

109

J

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2-3

Tuba

109

J

Vln.I

Vln.II

Vla.

Vc.

D.b.

**114**

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

This section shows the first four measures of the score. Measures 114 and 116 are mostly silent for the woodwinds. In measure 117, the Bassoon 1 and Bassoon 2 parts begin with sustained notes. Measure 118 features sustained notes from all woodwind parts, with dynamic markings *mf*.

**116**

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2-3

Tuba

Perc. 3

This section shows measures 114 through 118. Measures 114 and 116 are mostly silent for the brass. In measure 117, the Trombones 1 and 2 parts begin with sustained notes. Measure 118 features sustained notes from all brass parts, with dynamic markings *mf*. The Percussion 3 part is also present in measure 118.

**118**

Vln.I

Vln.II

Vla.

Vc.

D.b.

This section shows measures 114 through 118. Measures 114 and 116 feature sustained notes from the Violin I and Violin II parts. Measures 117 and 118 show rhythmic patterns from the Double Bass and Cello parts, with measure 118 featuring sixteenth-note patterns. Measure 118 includes dynamic markings *mp cresc.* and *mf*.

120

122

7  
83  
42  
2

Picc.

Fl. 1

Fl. 2

Ob. 1 *mf cresc.*

Ob. 2 *mf cresc.*

E. Hn. *mf cresc.*

B♭ Cl. 1 *mf cresc.*

B♭ Cl. 2 *mf cresc.*

B. Cl. *mf cresc.*

Bsn. 1 *mf cresc.*

Bsn. 2 *mf cresc.*

C.Bsn. *mf cresc.*

Hn. 1-3 *mf cresc.*

Hn. 2-4 *mf cresc.*

C Tpt. 1

C Tpt. 2-3

Tbn. 1 *mf cresc.*

Tbn. 2-3 *mf cresc.*

Tuba *mf cresc.*

Vln.I

Vln.II

Vla.

Vc.

D.b.

2

K

131

Picc.

Fl. 1

Fl. 2

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Vib.  $\frac{f}{a^2}$

Tubular bells

Perc. 1

Perc. 2

Glock.  $\frac{ff}{3}$

Perc. 3

2

127

131

pont.

p

Vln.I

Vln.II

Vla.

Vc.

D.b.

p

134

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

**137**

Piu' calmo ♩ = 82

This musical score page contains two staves of music. The top staff covers measures 134 and 137, featuring woodwind and brass instruments. The bottom staff covers measure 137, featuring brass instruments. Measure 134 consists of mostly rests with occasional grace notes. Measure 137 begins with dynamic markings: 'ppp' for Flute 1, 'ppp' for Flute 2, 'Solo' for Oboe 1, 'p' for Oboe 2, 'ppp' for Bassoon 1, 'ppp' for Bassoon 2, and 'ppp' for Trombone 1. The brass section starts with a dynamic of 'pp' in measure 137. The score includes various dynamics such as 'plunger mute o + o + o ad libitum' for the brass section and 'dim.' for the strings. The bassoon parts include markings like '(8va)' and 'a niente'.

134

137

Vln.I

Vln.II

(8va)

Vla.

dim.

Vc.

dim.

D.b.

**137**

pp

a niente

a niente

dim. a niente

This musical score page shows the strings and brass section for measure 137. The violin parts begin with eighth-note patterns. The viola part has a dynamic of 'dim.'. The cello part also has a dynamic of 'dim.'. The double bass part has a dynamic of 'dim.' followed by 'a niente'. The brass section starts with a dynamic of 'pp'. The strings play sustained notes throughout the measure.

140

Picc. *mp*

Fl. 1 *8va* *13* *mp* *8va* *13* *13*

Fl. 2 *mp*

Ob. 1 *13* *mp*

Ob. 2 *p* *mp*

E. Hn. *p*

B♭ Cl. 1 *p* *13* *mp*

B♭ Cl. 2 *p* *13* *mp*

B. Cl. *p* *13* *mp*

Bsn. 1 *p*

Bsn. 2 *p* *13* *mp*

C.Bsn. *p*

Hn. 1-3

Hn. 2-4

C Tpt. 1 *senza sord.*

C Tpt. 2-3

Tbn. 1 *senza sord.*

144

146

Picc.

Fl. 1 *13*

Fl. 2 *13*

Ob. 1 *p*

Ob. 2

E. Hn. *mp*

B♭ Cl. 1 *13*

B♭ Cl. 2

B. Cl. *13*

Bsn. 1 *13*

Bsn. 2 *13*

C.Bsn. *13*

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2-3 *senza sord.*

Tuba *senza sord.*

Perc. 1

Perc. 2

*1.* *p*

*p legato* *3* *3* *3* *3*

*p legato* *3* *3* *3* *3*

*Motor on* *mp* *Susp.cymbal* *pp*

148

L

Piu' adagio  $\text{♩} = 70$ 

Picc.

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2-3

Tuba

Perc. 2

152

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

C.Bsn.

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

Perc. 1

Perc. 3

D.b.

*Motor on*

*Glock.*

*arco sul tasto*

*arco sul tasto*

*p molto espr.*

*p molto espr.*

157

160

162

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Solo

Bsn. 1

Bsn. 2

C.Bsn.

ppp

1.

Hn. 1-3

2.

Hn. 2-4

Tuba

ppp

ppp

ppp

ppp

ppp

ppp

Perc. 1

(Glock.) 7

p

Perc. 3

Vla.

arco sul tasto

Vc.

p molto espr.

arco sul tasto

D.b.

arco sul tasto

p molto espr.

arco sul tasto

p molto espr.

arco sul tasto

arco sul tasto

arco sul tasto

arco sul tasto

164

M

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3 Solo *p*

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

Perc. 1 Motor on *p*

Perc. 3 (Glock.) *p* 5 5 3 3

164

168

Vln.I

Vln.II

Vla.

Vc.

D.b.

arco sul tasto

*p* molto espr.

172

C Tpt. 1

C Tpt. 2-3

Vln.I

Vln.II

Vla.

Vc.

D.b.

This section shows measures 172 through 175. It features rhythmic patterns in the brass sections (C Tpt. 1, C Tpt. 2-3) and sustained notes in the woodwind and string sections (Vln.I, Vln.II, Vla., Vc., D.b.). Measure 172 includes dynamic markings like  $\text{mf}$  and  $\text{pp}$ . Measures 173-175 show more complex brass patterns and sustained notes.

175

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

Perc. 1

Perc. 2

Vln.I

Vln.II

Vla.

Vc.

D.b.

This section shows measures 177 through 179. It includes parts for woodwinds (Hn. 1-3, Hn. 2-4), brass (C Tpt. 1, C Tpt. 2-3, Tbn. 1, Tbn. 2-3, Tuba), and percussion (Perc. 1, Perc. 2). The strings (Vln.I, Vln.II, Vla., Vc., D.b.) provide harmonic support with sustained notes and dynamics like  $\text{mf}$ ,  $\text{pp}$ , and crescendos. Measure 177 includes a dynamic marking  $\text{Tom toms}$ . Measures 178-179 show rhythmic patterns in the brass and woodwind sections.

182

N

Picc. -

Fl. 1 -

Ob. 1 -

Ob. 2 -

E. Hn. -

B♭ Cl. 1 -

B♭ Cl. 2 -

Bsn. 1 -

Bsn. 2 -

C.Bsn. -

Hn. 1-3 -

Hn. 2-4 -

C Tpt. 1 -

C Tpt. 2-3 -

Tbn. 1 -

Tbn. 2-3 -

Tuba -

Perc. 2 -

182

186

Vln.I -

Vln.II -

Vla. -

Vc. -

D.b. -

Picc.

Fl. 1

Fl. 2 *mp*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. *mp*

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

Perc. 2

*arco ord.*

Vln. I

*mp*

*arco ord.*

*mp*

*arco ord.*

Vln. II

*mp*

*arco ord.*

*mp*

*arco ord.*

Vla.

*mp*

*arco ord.*

*mp*

Vc.

D.b.

**O**Cadenza a due  $\text{♩} = 60$   
Solo

B. Cl.

Cello 1 Solo *mf*

Vc. *mf*

D.b.

**198****201**Piu' animato  $\text{♩} = 82$ 

B. Cl.

Vc. *pp*

D.b. *pp*

**205****208**

B. Cl.

Vc. *mp* *legatissimo*

D.b. *p*

P

216

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Vib.

Perc. 1

Glock.

Perc. 3

211

216

Vln.I

Vln.II

Vla.

Vcl.

D.b.

*p molto legato*

Tutti

*p molto legato*

3 Q

220

4 Risoluto ♩ = 138

225

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Hn. B♭ Cl. 1 B♭ Cl. 2 B. Cl. Bsn. 1 Bsn. 2 C. Bsn. Hn. 1-3 Hn. 2-4 C Tpt. 1 C Tpt. 2-3 Tbn. 1 Tbn. 2-3 Tuba Tim. Perc. 1 Perc. 2 Vln. I Vln. II Vla. Vcl. D. b.

**3**

**4** Risoluto ♩ = 138

**225**

**3**

**4**

**SPOKEN PARTS  
VERY LOUD**

*tenuis et exilis* *scandente oculi* *vastus et invenustus* *in mediis columnis* *entasis appellatur* *persegitur visus* *voluptati proportione* *consipientibus* *crassitudinibus* *quae apud Graecos* *venustatem enim* *et modulorum* *adfectionibus* *entasis appellatur*

*Tom toms* *Vib.* *mf*

230

234

238

Picc. *p* *ff* *>>* *mf* *ff*

Fl. 1 *p* *ff* *>>* *mf* *ff*

Fl. 2 *p* *ff* *>>* *mf* *ff*

Ob. 1 *p* *pp* *mf* *ff*

Ob. 2 *pp* *mf* *ff*

E. Hn. *pp* *mf* *ff*

B♭ Cl. 1 *pp* *mf* *ff*

B♭ Cl. 2 *pp* *mf* *ff*

B. Cl. *pp* *mf* *ff*

Bsn. 1 *pp* *mf* *ff*

Bsn. 2 *pp* *mf* *ff*

C.Bsn. *pp* *mf* *ff*

Hn. 1-3 *ff* *p* *mf* *a 2*

Hn. 2-4 *ff* *bass* *p* *mf*

C Tpt. 1 *ff* *p* *mf*

C Tpt. 2-3 *ff* *p* *mf*

Tbn. 1 *ff* *p* *mf*

Tbn. 2-3 *ff* *p* *mf* *a 2*

Tuba *p* *ff*

Tim. *p* *ff*

Tom toms *f*

Wooden whip *p*

Perc. 1 *p* *f*

Temple blocks *f*

Perc. 2 *p*

Bongos *f*

Perc. 3 *ff*

Vln.I *p* *ff* *arco* *ff*

Vln.II *p* *ff* *arco* *ff*

Vla. *mf* *ff* *pizz.* *p* *ff*

Vc. *mf* *ff* *pizz.* *p* *ff*

D.b. *mf* *ff* *pizz.* *p* *ff*

4  
4 R

242

3  
4 244

4

5  
4 246

4

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bsn.  
Hn. 1-3  
Hn. 2-4  
C Tpt. 1  
C Tpt. 2-3  
Tbn. 1  
Tbn. 2-3  
Tim.  
Perc. 1  
Perc. 2  
Perc. 3

This section of the score features a variety of woodwind and brass instruments. The woodwinds include Picc., Flutes 1 and 2, Oboes 1 and 2, English Horn, Bassoons 1 and 2, and C. Bassoon. The brass section includes B♭ Clarinets 1 and 2, Bass Clarinet, Trombones 1 and 2, and Tuba. The percussion section includes Timpani, Tom-toms, Temple blocks, and Bongos. The instrumentation is dynamic, with many notes marked 'ff' (fortissimo) and 'p' (pianissimo). Measures 242-243 show sustained notes and eighth-note patterns. Measure 244 begins with a dynamic shift, followed by measure 245 where the bassoon and tuba play sustained notes. Measure 246 concludes with a rhythmic pattern involving eighth-note chords.

Hn. 1-3  
Hn. 2-4  
C Tpt. 1  
C Tpt. 2-3  
Tbn. 1  
Tbn. 2-3  
Tim.  
Perc. 1  
Perc. 2  
Perc. 3

This section continues the rhythmic patterns established earlier. The brass instruments (Trombones, Tuba) play eighth-note chords and sixteenth-note patterns. The percussion section (Timpani, Tom-toms, Temple blocks, Bongos) provides rhythmic support with sustained notes and eighth-note patterns. The instrumentation remains consistent with the previous section, featuring a mix of woodwinds, brass, and percussion.

Vln. I  
Vln. II  
Vla.  
Vcl.  
D. b.

The final section of the score focuses on the string and double bass sections. The Violin I and Violin II parts play sustained notes with 'jeté' bowing. The Cello and Double Bass parts also play sustained notes. The instrumentation is dynamic, with many notes marked 'ff' (fortissimo) and 'p' (pianissimo). The section concludes with a rhythmic pattern involving eighth-note chords.

4  
4 247 3  
4 S 2  
4 3  
4 4 4

Musical score for orchestra and woodwind quintet. The score consists of two systems of music. The first system (measures 247-248) features woodwind instruments (Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bsn.) playing eighth-note patterns in 4/4 time. The second system (measures 248-249) features brass and woodwind instruments (Hn. 1-3, Hn. 2-4, C Tpt. 1, C Tpt. 2-3, Tbn. 1, Tbn. 2-3, Tuba) playing sustained notes or rhythmic patterns in 2/4 time. Measure 249 concludes with a dynamic ff.

Continuation of the musical score. The brass section (Timp., Vln. I, Vln. II, Vla., Vc., D.b.) plays sustained notes in 4/4 time. The woodwind section (Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bsn.) enters with eighth-note patterns in 3/4 time. The brass section then joins in with eighth-note patterns in 2/4 time. Measures 249-250 conclude with ff dynamics.

Final section of the musical score. The woodwind section (Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bsn.) plays sustained notes in 4/4 time. The brass section (Timp., Vln. I, Vln. II, Vla., Vc., D.b.) enters with eighth-note patterns in 3/4 time. The woodwind section then joins in with eighth-note patterns in 2/4 time. Measures 250-251 conclude with ff dynamics.

4  
4 T

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

This section of the musical score contains ten staves for woodwind and brass instruments. The instruments listed are Picc., Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, B-flat Clarinet 1, B-flat Clarinet 2, Bassoon 1, Bassoon 2, Bassoon/C Bassoon, Horn 1-3, Horn 2-4, C Trumpet 1, C Trumpet 2-3, Bass Trombone 1, Bass Trombone 2-3, and Tuba. The music consists primarily of sustained notes across all staves, with some rhythmic patterns in the brass section. Measure lines are present at the beginning and end of each measure, separated by vertical dashed lines.

Perc.3 Xylophone

4  
4

arco ord.

Vln.I

Vln.II

Vla.

Vc.

D.b.

This section of the musical score contains six staves for string instruments and one staff for percussion. The instruments listed are Percussion 3 (Xylophone), Violin I, Violin II, Viola, Cello, and Double Bass. The Violin and Double Bass staves feature arco notation with dynamic markings like 'f' and 'ff'. The Viola and Cello staves show rhythmic patterns with slurs and grace notes. Measure lines are present at the beginning and end of each measure, separated by vertical dashed lines.

**258**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

Perc. 3

**258**

Vln.I

Vln.II

Vla.

Vc.

D.b.

**U** crescendo

**264**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

Perc. 1

Perc. 2

Perc. 3

**262**

**264**

Vln.I

Vln.II

Vla.

Vcl.

D. b.

D. cl.

V

266

*ffff*

● Tutti diminuendo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Hn. 1-3

Hn. 2-4

C Tpt. 1

C Tpt. 2-3

Tbn. 1

Tbn. 2-3

Tuba

Timp.

Perc.1

Perc.2

Perc.3

266

Vln.I

Vln.II

Vla.

Vc.

D.b.

270 da *P**PP*

Musical score for orchestra, page 270, dynamic *PP*. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bsn., Vln. I, Vln. II, Vla., Vc., and D. b. The score consists of two systems of music. The first system starts with Picc. and Fl. 1 playing eighth-note patterns. The second system starts with Vln. I and Vln. II playing eighth-note patterns. Dynamics are indicated by *p* (pianissimo) and *PP* (pianississimo).

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C.Bsn.

Vln.I

Vln.II

Vla.

Vc.

D.b.

## W

Picc. proportionibus adaugendae sunt *p* a niente

Fl. 1 quae apud Graecos entasis appellatur *p* a niente

Fl. 2 et modulorum adiectionibus *p* a niente

Ob. 1 quae adicitur in mediis columnis *p* a niente

Ob. 2 adiciuntur crassitudinibus temperaturae *p* a niente

E. Hn. venustatem enim persequitur visus *p* a niente

B. Cl. 1 conscientibus remittetur aspectus *p* a niente

B. Cl. 2 si non blandimur voluptati proportione *p* a niente

B. Cl. scandente oculi specie *p* a niente

Bsn. 1 vastus et invenustus *p* a niente

Bsn. 2 venustatem enim persequitur visus *p* a niente

C.Bsn. conscientibus remittetur aspectus *p* a niente

Vln.I proportionibus adaugendae sunt *p* a niente

Vln.I quae apud Graecos entasis appellatur *p* a niente

Vln.I et modulorum adiectionibus *p* a niente

Vln.I in mediis columnis *p* a niente

Vln.II quae adicitur in mediis columnis *p* a niente

Vln.II et modulorum adiectionibus *p* a niente

Vln.II venustatem enim persequitur visus *p* a niente

Vln.II scandente oculi specie *p* a niente

Vln.II conscientibus remittetur aspectus *p* a niente

Vla. tenuis et exilis apparebit *p* a niente

Vla. conscientibus remittetur aspectus *p* a niente

Vla. si non blandimur voluptati proportione *p* a niente

Vc. vastus et invenustus *p* a niente

Vc. quae adicitur in mediis columnis *p* a niente

Vc. tenuis et exilis apparebit *p* a niente

Vc. proportionibus adaugendae sunt *p* a niente

D.b. si non blandimur voluptati proportione *p* a niente

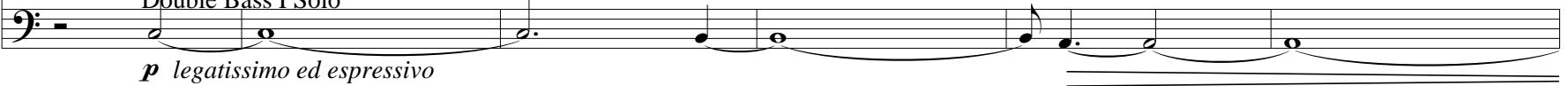
D.b. adiciuntur crassitudinibus temperaturae *p* a niente

venustatem enim persequitur visus *p* a niente

Z

Cadenza finale a due  $\text{♩} = 82$ 

B. Cl. 

D.b. 

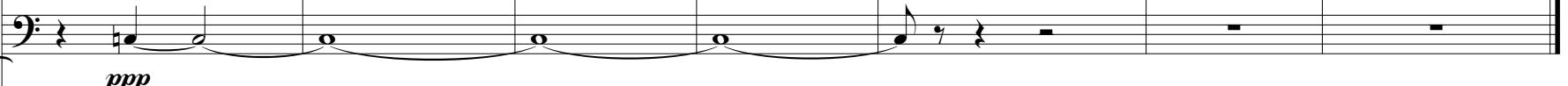
*p legatissimo ed espressivo*  
Double Bass I Solo

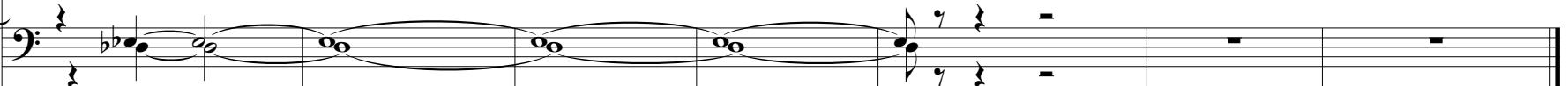
*p legatissimo ed espressivo*

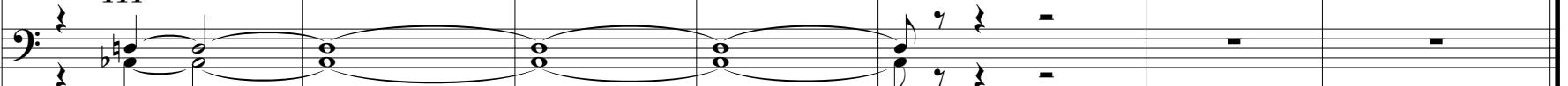


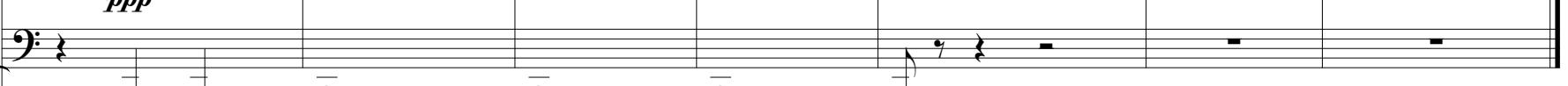
**291**

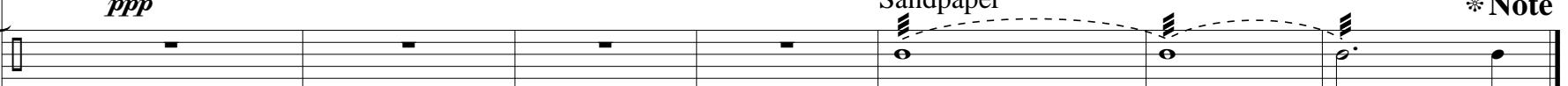
B. Cl. 

C.Bsn. 

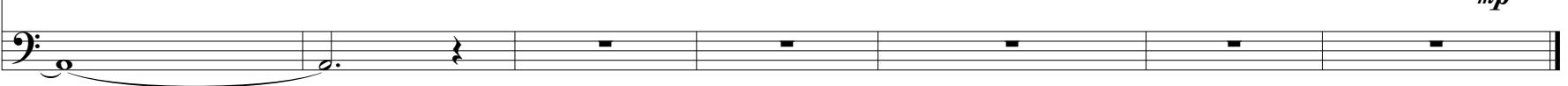
Hn. 1-3 

Hn. 2-4 

Tuba 

Perc.1 

Perc.2 

D.b. 

*ppp* *ppp* *ppp* *ppp* Sandpaper \* Note Chains *mp*

Miami, 2011-12