

ALESSANDRA SALVATI



FOR SYMPHONIC ORCHESTRA

INTRODUCTION TO THE SCORE

In 1995, UNESCO placed the Rice Terraces of the Philippine Cordilleras in the List of World Heritage sites, describing the terraces as “a living cultural landscape of unparalleled beauty.” This work was inspired by a study of the Ifugao culture and tradition, in particular the tunes and rhythms that accompany dances and rituals, and the ancient collection of chants known as ‘Hudhud.’ Mainly sung by elderly women at harvest time and funeral rituals, these chants evoke

Ifugao ancient traditions and ancestral heroes.

Hudhud was conceived as a dialogue and an encounter between the Ifugao music tradition and the Western contemporary repertoire. The pitch and harmonic materials, drawn from Hudhud chants, blend with structures derived from a series of 12 pitches and its transpositions or segments of it (this work does not adopt twelve-tone techniques though).

The main theme, that opens the work, given to double basses and trombone I, comes from Hudhud chants and appears throughout the score.



The intervals that characterize this theme (m 3rd, M 2nd, P 4th) can be identified in many other melodic structures as well. See, for instance, the melodic contour of violins and violas starting in m. 42.



Short fragments of other tunes of the Cordillera tradition are quoted as well. Examples can be found in m. 117 (piccolo and flute),



and mm. 120-128 (flute and oboe)

The overlapped pitches of some of these tunes generate harmonic structures. The chord below (strings mm. 25-40) comes from the typical arrangement of intervals that characterize Hudhud chants:



The matrix below is the source of other materials used in this score. Whole series, fragments of the series and the rings highlighted with different colors were used to build motivic and harmonic structures.

	I ₀	I ₁₁	I ₇	I ₈	I ₄	I ₆	I ₅	I ₂	I ₁	I ₃	I ₁₀	I ₉	
P ₀	D	D _b	A	B _b	G _b	A _b	G	E	E _b	F	C	B	R ₀
P ₁	E _b	D	B _b	B	G	A	A _b	F	E	G _b	D _b	C	R ₁
P ₅	G	G _b	D	E _b	B	D _b	C	A	A _b	B _b	F	E	R ₅
P ₄	G _b	F	D _b	D	B _b	C	B	A _b	G	A	E	E _b	R ₄
P ₈	B _b	A	F	G _b	D	E	E _b	C	B	D _b	A _b	G	R ₈
P ₆	A _b	G	E _b	E	C	D	D _b	B _b	A	B	G _b	F	R ₆
P ₇	A	A _b	E	F	D _b	E _b	D	B	B _b	C	G	G _b	R ₇
P ₁₀	C	B	G	A _b	E	G _b	F	D	D _b	E _b	B _b	A	R ₁₀
P ₁₁	D _b	C	A _b	A	F	G	G _b	E _b	D	E	B	B _b	R ₁₁
P ₉	B	B _b	G _b	G	E _b	F	E	D _b	C	D	A	A _b	R ₉
P ₂	E	E _b	B	C	A _b	B _b	A	G _b	F	G	D	D _b	R ₂
P ₃	F	E	C	D _b	A	B	B _b	G	G _b	A _b	E _b	D	R ₃
	R _I ₀	R _I ₁₁	R _I ₇	R _I ₈	R _I ₄	R _I ₆	R _I ₅	R _I ₂	R _I ₁	R _I ₃	R _I ₁₀	R _I ₉	

At the basis of rhythmic procedures and temporality there are multilayered structures and in some passages families of instruments contravene the noted meter, with the result of metric displacement. That can be observed for instance in mm. 20-21, where the woodwinds play in $\frac{3}{8}$ within meter $\frac{2}{2}$, or in mm. 42/47, where the $\frac{3}{8}$ pattern is given to the strings; the same feature can be observed at the very beginning of the work, where the percussion individually follow a different pacing: $\frac{5}{4}$ for the bass drum against $\frac{4}{4}$ meter of the snare drum. This feature was suggested by the variety and freedom that traditional rhythms of the Ifugao culture express. The percussion instrumentation was conceived in a way that welcomes a replacement or integration with traditional instruments. The same can be said about the solo flute parts present in the score (See, for instance, m. 428).

The section ‘Con rigore, serrato,’ (mm. 324- 380) drew inspiration from the excited and vigorous rhythmic ostinatos that characterize Ifugao dances.

This score pays homage to the heritage of the Ifugao people, through an implicit narrative that runs through its most joyful features, but that also expresses some of its obscure and secret aspects, as old as time itself.

Alessandra Salvati

HUDHUD

for symphonic orchestra

INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes (2nd also English Horn)

2 Bb Clarinets (2nd also Bass Clarinet)

2 Bassoons

4 F Horns

3 C Trumpets

3 Trombones

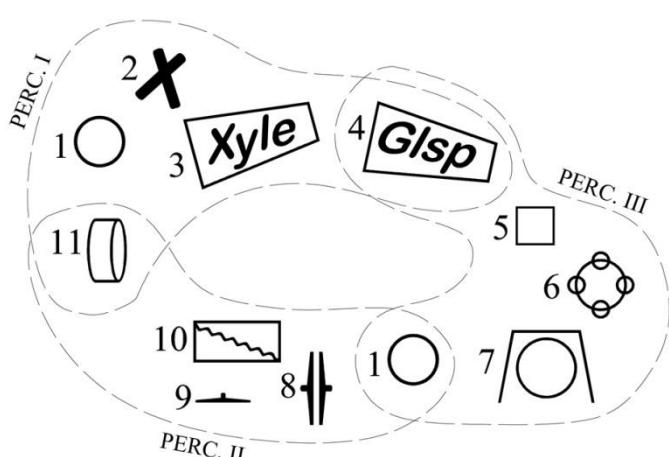
Tuba

Timpani

Percussion: Cymbals, Suspended cymbals, Tam tam (also played with a Triangle stick), Glockenspiel (also played with a bow), Claves, Xylophone, Bass drum, 2 Hand drums (without jingles), Tambourine, Snare drum, 4 Tom toms

Strings [12/10/8/6/4]

Percussion setup:



Percussion 1

Hand drum (1), Bass drum (11), Claves (2), Xylophone (3), Glockenspiel (4)

Percussion 2

Bass drum (11), Snare drum (10), Suspended cymbal (9), Cymbals (8), Hand drum (1)

Percussion 3

Glockenspiel (4), Tom toms (5), Tambourine (6), Tam tam (7), Hand drum (1)

Score is transposed

Accidentals hold throughout the measure

= Unless differently notated

Approximate duration: 15 minutes

HUDHUD

A mia madre

Transposed score

2 Largamente $\text{♩} = 69$

Alessandra Salvati

6

Piccolo
1
Flute
2
Oboe
2
1
B♭ Clarinet
2
1
Bassoon
2

F Horns
1
3
2
4
1
C Trumpet
2
3
1
Trombone
2
3
1
Tuba

Timpani
Bass drum
Dump with a towel
Perc. 1 *p*
Xylophone
Snare drum
Snares off
Perc. 2 *p*
Toms
Perc. 3
Glockenspiel

2

6

Violin 1
Violin 2
Viola
Violoncello
Double Bass

With mute
pp molto legato

2 11 16 20

Picc. 1 Fl. 2 Ob. 1 B♭ Cl. 2 Bsn. 1 Bsn. 2 Trb. 1 Perc. 1 Perc. 2 Perc. 3

Measure 11: Measures 11-15 show mostly rests. The first measure has a single eighth note in the Picc. 1 staff. The second measure has a single eighth note in the Fl. 2 staff. The third measure has a single eighth note in the Ob. 1 staff. The fourth measure has a single eighth note in the B♭ Cl. 2 staff. The fifth measure has a single eighth note in the Bsn. 1 staff. The sixth measure has a single eighth note in the Trb. 1 staff.

Measure 16: Measures 16-19 show mostly rests. The first measure has a single eighth note in the Fl. 2 staff. The second measure has a single eighth note in the Ob. 1 staff. The third measure has a single eighth note in the B♭ Cl. 2 staff. The fourth measure has a single eighth note in the Bsn. 1 staff. The fifth measure has a single eighth note in the Trb. 1 staff.

Measure 20: Measures 20-23 show mostly rests. The first measure has a single eighth note in the Fl. 2 staff. The second measure has a single eighth note in the Ob. 1 staff. The third measure has a single eighth note in the B♭ Cl. 2 staff. The fourth measure has a single eighth note in the Bsn. 1 staff. The fifth measure has a single eighth note in the Trb. 1 staff.

Trb. 1 Solo: In measure 16, the first measure of the Trb. 1 staff is labeled "Solo With cup mute". It consists of two eighth notes followed by a fermata. The second measure of the Trb. 1 staff is labeled "Mute off". It consists of two eighth notes followed by a fermata.

Percussion: Measures 11-15 show mostly rests. The first measure has a single eighth note in the Perc. 1 staff. The second measure has a single eighth note in the Perc. 2 staff. The third measure has a single eighth note in the Perc. 3 staff. The fourth measure has a single eighth note in the Perc. 1 staff. The fifth measure has a single eighth note in the Perc. 2 staff. The sixth measure has a single eighth note in the Perc. 3 staff.

Tambourine: Measures 16-19 show mostly rests. The first measure has a single eighth note in the Perc. 1 staff. The second measure has a single eighth note in the Perc. 2 staff. The third measure has a single eighth note in the Perc. 3 staff. The fourth measure has a single eighth note in the Perc. 1 staff. The fifth measure has a single eighth note in the Perc. 2 staff. The sixth measure has a single eighth note in the Perc. 3 staff.

Final Measure: Measures 20-23 show mostly rests. The first measure has a single eighth note in the Perc. 1 staff. The second measure has a single eighth note in the Perc. 2 staff. The third measure has a single eighth note in the Perc. 3 staff. The fourth measure has a single eighth note in the Perc. 1 staff. The fifth measure has a single eighth note in the Perc. 2 staff. The sixth measure has a single eighth note in the Perc. 3 staff.

Musical score for strings and double bass, measures 11, 16, and 20. The score consists of five staves: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Cello), and D.B. (Double Bass). Each staff has a clef (G, F, C, C, and F respectively) and a key signature of one sharp. Measure 11: All staves play eighth-note patterns. Measure 16: All staves play eighth-note patterns. Measure 20: All staves play eighth-note patterns. A "Mute off" instruction is placed below the Vlc. staff in measure 16.

21

25

3

Musical score for orchestra and percussion, measures 21 and 25.

Measure 21: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Perc. 1, Perc. 2, Perc. 3 play eighth-note patterns with "poco" dynamic. Percussion 1 and 2 play eighth-note patterns. Percussion 3 plays eighth-note patterns.

Measure 25: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 2, Hn. 4 play eighth-note patterns with "poco" dynamic. Percussion 1 and 2 play eighth-note patterns. Percussion 3 plays eighth-note patterns. A rehearsal mark "Change to English Horn" is present.

21

25

All strings very gentle attack
Bowing ad libitum

Div.

Musical score for strings, measures 21 and 25.

Measure 21: Vln. 1, Vln. 2, Vla., Vlc., D.B. play eighth-note patterns.

Measure 25: All strings play eighth-note patterns with "very gentle attack" and "Bowing ad libitum". Dynamics include "pp" and "Div.". The section ends with a dynamic of "pp".

4

31

Musical score for orchestra and percussion, measures 31-36. The score includes parts for Ob. 1, Hn., Perc. 1, Perc. 2, and Perc. 3. Measure 31 starts with a dynamic *p*. Measure 32 begins with *p molto legato*. Measures 33-35 show sustained notes with dynamics *p*, *p*, *pp*, and *pp* respectively. Measure 36 concludes with a dynamic *p*.

36

4
4

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) and double bass (D.B.), measures 4-4. The strings play sustained notes with dynamics *p*, *p*, *p*, *p*, *p*, *p*, *p*, and *p* respectively. The double bass plays sustained notes with dynamics *p*, *p*, *p*, *p*, *p*, *p*, *p*, and *pp* respectively.



Animando, con espansione $\text{♩} = 144$

45

Musical score for woodwind (Ob. 1, E. Hn., B♭ Cl., Bsn.), brass (Vln. 1, Vln. 2, Vla., Vlc.), and double bass (D.B.), measure 45. The woodwinds play sixteenth-note patterns with dynamics *mp*, *mp*, *mp*, *mp*, *mp*, and *mp*. The brass play eighth-note patterns with dynamics *mp*, *mp*, *mp*, *mp*, *mp*, and *mp*. The strings play eighth-note patterns with dynamics *mp arioso e cantabile*, *mp arioso e cantabile*, *Tutti*, and *mp arioso e cantabile*. The double bass plays sustained notes with a dynamic *mp*.

48

Fl. 1
Fl. 2
Ob. 1 *cresc. poco a poco*
E. Hn. *cresc. poco a poco*
B_bCl. 1 *cresc. poco a poco*
B_bCl. 2 *cresc. poco a poco*
Bsn. 1 *cresc. poco a poco*
Bsn. 2 *cresc. poco a poco*

5

51

Hn. 2
Hn. 4 *p*
Vln. 1 *cresc. poco a poco*
Vln. 2 *cresc. poco a poco*
Vla. *cresc. poco a poco*
Vlc. *mp cresc. poco a poco*
D.B. *cresc. poco a poco*

53

Picc.
Fl. 1
Fl. 2
Ob. 1
E. Hn.
B_bCl. 1
B_bCl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2 *mp*
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

56

58

un poco allargando

♩ = ♪

6
8B
*a tempo*4
86
8
634
8

Picc.

Fl. 1
2

Ob. 1

E. Hn.

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3

Tpt. 1
2
3

Trb. 1
2
3

Tba.

Tim.

Perc. 1

Perc. 2

Perc. 3

58

6
84
86
8
634
8

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

66

71

1 Hn.
2
3
4

Trb. 1
2
3

Tba.

Timp.

Perc. 1 Claves *f*
Perc. 2 Hand drum *f*
Perc. 3

4
8

66

6
8

71

3
4

Vln. 1

Vln. 2

Vla. al tallone

Vlc. *ff* al tallone

D.B. *ff* al tallone

pizz. *ff* pizz.

Picc.

Fl. 1
Fl. 2

Ob. 1

E. Hn.

B_b Cl. 1
B_b Cl. 2

Bsn. 1
Bsn. 2

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Trb. 1
Trb. 2

Tba. 1
Tba. 2

Tim.

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

83

86

9

rallentando poco a poco.

Reverberaciones poco a poco

Picc.

Fl.

Ob. 1

E. Hn.

Bb Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

Timp.

Perc. 3

83

86

A musical score for five string instruments: Violin 1, Violin 2, Cello, Double Bass, and Bassoon. The score consists of six staves, each with a treble or bass clef. Measures 9 through 14 are shown, with measure 9 starting at the top of the page. The music features complex, chromatic patterns primarily consisting of eighth and sixteenth notes. Measure 9 includes dynamic markings '9' above the staves and '8' below them. Measures 10 and 11 also have '9' above and '8' below. Measures 12 and 13 have '8' below them. Measure 14 starts with a dynamic 'f'. Measures 9-11 have a tempo of 96 BPM, while measures 12-14 have a tempo of 88 BPM. Measure 14 ends with a dynamic 'f'.

10

89

4 D

4 Ampio e disteso ♩ = 100

96

Picc.

Fl. 1 *mp*

Fl. 2 *f*

Ob. 1

E. Hn.

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *p*

Hn. 2 *fp*

Hn. 3 *p*

Tpt. 1 *mp*

Tpt. 2 *mp*

Trb. 1

Trb. 2

Trb. 3

Tba.

Tim.

Perc. 1

Perc. 2 *Susp. cymbal*

Perc. 3

89

4

4 All strings bowing ad libitum

96

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

97

101

22 E

Meno mosso $\text{d} = 80$

11

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Perc. 3

This section shows measures 97 through 101. It includes parts for Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, and Percussion 3. Measure 97 consists of rests. Measures 98-101 feature sustained notes with slurs and dynamic markings *p espressivo*. Measure 101 concludes with a forte dynamic.

22

Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

This section shows measures 102 through 105. It features sustained notes from the strings (Violin 1, Violin 2, Viola, Cello, Double Bass) with dynamic markings *p*, *pp*, and *ppp*. Measure 105 ends with a dynamic *pp*.

108

111

4
4

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

This section shows measures 108 through 111. It includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Violin 1, Violin 2, Viola, Cello, and Double Bass. Measures 108-110 show sustained notes with dynamic markings *p espressivo*. Measure 111 begins with sustained notes followed by a dynamic marking *sul tasto* for all parts, leading into a sustained note pattern.

F

4
124 Pacato, senza affrettare $\text{♩} = 100$

4
124

Picc.
Fl. 1
Fl. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

121

22

126

131

Picc.
Fl. 1
Fl. 2
Ob. 1
Perc. 1
Hand drum

2 G

2 Arcano e pesante, quasi marcia funebre $\text{♩} = 60$

138

Picc.
Tba.
Timp.
Bass drum
Perc. 1
Cymbals
Slide with a coin
Tam tam
With a triangle stick
Rub slowly on the edge of the tam tam
Perc. 2
Perc. 3
D.B.
D.B.

Solo
poco
p
pont.
pp
pont.
pont.
pp
pont.
pont.

142

147

accelerando poco a poco.

13

Musical score for orchestra and piano, measures 1-10. The score includes parts for Picc., Tba., Timp., Perc. 1, Perc. 2, and Perc. 3. The piano part features sustained notes and dynamic markings. The percussion parts include various rhythmic patterns and dynamic markings like forte (f) and piano (p).

142

147

14

152

Picc.

Hn. 1
3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

156

 $\text{♩} = 69$

152

156

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

H

163

15

C = 72

This section of the score includes parts for Picc., Fl. 1 & 2, Ob. 1, E. Hn. 1 & 2, B♭ Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 3, Tba., Timp., Perc. 1 (Xyl., Glock.), and Perc. 3. The instrumentation consists primarily of woodwinds and brass, with occasional contributions from timpani and percussion. Dynamics range from *p* to *pp*. Measure 162 concludes with a dynamic of *pp*.

This section continues the musical score for measures 162-163. It includes parts for Hn. 1 & 3, Tba., Timp., Perc. 1 (Xyl., Glock.), and Perc. 3. The instrumentation remains focused on woodwinds and brass, with occasional timpani and percussion. The dynamic level is generally soft, with *p* and *pp* markings.

163

This section continues the musical score for measure 163. It includes parts for Vln. 1, Vln. 2, Vla., Vlc., D.B., and D. B. The instrumentation shifts to strings, with violins, violas, cellos, double bass, and double bassoon providing harmonic support. Dynamics remain soft, with *p* and *pp* markings throughout the section.

167

16 = 80

Fl. 1

Hn. 1, 3 ff

Hn. 2, 4 ff

Trb. 1 ff

Trb. 2 ff

Tba. 1, 3 ff

Tim. ff

* Timpani: rapid accelerando and decelerando
glissando on random notes in the low register

Perc. 1

Perc. 2 Bass drum

Perc. 3

pp

171

167

Vln. 1 arco ord.

Vln. 2 arco ord.

Vla.

Vlc. arco ord.

171

p



176

4 179

4 Semplicemente, con gentilezza = 100

Picc. pp

Fl. 1, 2 p molto espressivo

Ob. 1 p molto espressivo

B♭ Cl. 1 sul tasto

Vln. 1 p con sentimento sul tasto

Vln. 2 p con sentimento sul tasto

Vla. p con sentimento sul tasto

Vlc. p con sentimento

Sospeso, senza materia ($\text{♩} = 100$)

Picc.

1 Fl.

2 B_b Cl. 1

Bsn. 1

Perc. 2

186

Solo

pp — *p* — *pp*

This musical score page shows the first half of measure 186. It features six staves: Picc., Flute 1, Flute 2, Bassoon 1, Percussion 2, and Bassoon 2. The bassoon part has a melodic line with dynamic markings *pp*, *p*, and *pp*. The flute parts provide harmonic support. Measure 187 begins with a solo entry for Bassoon 1, indicated by a bracket labeled "Solo".

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

186

arco ord.
ppp

pizz.
ppp

This musical score page shows the second half of measure 186 and the entirety of measure 187. The strings (Violin 1, Violin 2, Viola, Cello, Double Bass) play sustained notes or rhythmic patterns in eighth-note groups. The Double Bass part includes pizzicato strokes. The violins play eighth-note patterns with dynamics *ppp* and *arco ord.*. The viola and cello play eighth-note patterns with dynamics *ppp* and *arco ord.*. The double bass plays eighth-note patterns with dynamics *ppp* and *pizz.*.

191

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Tpt. 1
Perc. 3

Measure 191: Flute 1 (3), Flute 2 (3), Oboe 1 (3), Oboe 2 (3), Bassoon 1 (3), Bassoon 2 (3), Trombone 1 (3), Percussion 3 (3). Dynamics: ppp, p, cresc. poco a poco.

Measure 192: Flute 1 (3), Flute 2 (3), Oboe 1 (3), Oboe 2 (3), Bassoon 1 (3), Bassoon 2 (3), Trombone 1 (3), Percussion 3 (3). Dynamics: ppp, p, cresc. poco a poco.

Measure 193: Flute 1 (3), Flute 2 (3), Oboe 1 (3), Oboe 2 (3), Bassoon 1 (3), Bassoon 2 (3), Trombone 1 (3), Percussion 3 (3). Dynamics: ppp, p, cresc. poco a poco.

Measure 194: Flute 1 (3), Flute 2 (3), Oboe 1 (3), Oboe 2 (3), Bassoon 1 (3), Bassoon 2 (3), Trombone 1 (3), Percussion 3 (3). Dynamics: ppp, p, cresc. poco a poco.

Measure 195: Flute 1 (3), Flute 2 (3), Oboe 1 (3), Oboe 2 (3), Bassoon 1 (3), Bassoon 2 (3), Trombone 1 (3), Percussion 3 (3). Dynamics: ppp, p, cresc. poco a poco.

Measure 196: Flute 1 (3), Flute 2 (3), Oboe 1 (3), Oboe 2 (3), Bassoon 1 (3), Bassoon 2 (3), Trombone 1 (3), Percussion 3 (3). Dynamics: ppp, cresc. poco a poco.

196

191

Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

Measure 191: Violin 1 (3), Violin 2 (3), Viola (3), Cello (3), Double Bass (3). Dynamics: cresc. poco a poco.

Measure 192: Violin 1 (3), Violin 2 (3), Viola (3), Cello (3), Double Bass (3). Dynamics: cresc. poco a poco.

Measure 193: Violin 1 (3), Violin 2 (3), Viola (3), Cello (3), Double Bass (3). Dynamics: cresc. poco a poco.

Measure 194: Violin 1 (3), Violin 2 (3), Viola (3), Cello (3), Double Bass (3). Dynamics: cresc. poco a poco.

Measure 195: Violin 1 (3), Violin 2 (3), Viola (3), Cello (3), Double Bass (3). Dynamics: cresc. poco a poco.

Measure 196: Violin 1 (3), Violin 2 (3), Viola (3), Cello (3), Double Bass (3). Dynamics: cresc. poco a poco.

197

201

19

Solo

Picc.

Fl.

Ob.

B_bCl.

Bsn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

p

p

p

p

pp

pp

pp

With fiber straight mute

With fiber straight mute

pp

pp

Susp. cymbal

pp

p

p

l.v.

p

197

201

All tremolos in the string section accelerando and decelerando ad libitum

A musical score page featuring five staves for string instruments. The top staff is labeled "Vln. 1". The second staff is labeled "Vln. 2". The third staff is labeled "Vla.". The fourth staff is labeled "Vlc.". The bottom staff is labeled "D.B.". The music consists of six measures. Measures 1-2 show various rhythmic patterns with dynamic markings like $\frac{3}{8}$, $\frac{5}{8}$, and p . Measures 3-4 show sustained notes with dynamic markings like p and $\frac{3}{8}$. Measures 5-6 show eighth-note patterns with dynamic markings like p and $\frac{3}{8}$.

J

Tempo giusto $\text{♩} = 100$

216

21

Musical score for page 216. The score includes parts for Picc., Fl. 1 & 2, Ob. 1, Bb Cl. 1, B. Cl., Solo Bsn. 1 & 2, Hn. 1 & 2, Tpt. 1. The score includes dynamic markings like *mp*, *p*, and 5, and performance instructions like "Solo".

218

221

 $\text{♩} = \frac{2}{4}$

Musical score for page 221. The score includes parts for Picc., Fl. 1 & 2, Ob. 1, E. Hn., Bb Cl. 1, B. Cl., Bsn. 1 & 2, Hn. 1 & 2, Tpt. 1 & 2, Timpani, Vln. 1 & 2, Vla., Vcl., D.B. The score includes dynamic markings like *mp*, *p*, 5, and 3, and performance instructions like "Mute off" and "pizz."

K

Deciso $\text{♩} = \text{♩}$
 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ 226 $\frac{2}{4}$

Vln. 1 arco
Vln. 2 arco
Vla. f
Vlc. f
D.B. f


 $\frac{3}{8}$ 233 $\frac{2}{4}$
 $\frac{3}{8}$ 239 $\frac{2}{4}$

243

Picc.
Timp. f
Perc. 3 Toms mf

Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

245

250

23

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Trb. 1
Trb. 2
Tba. 1
Tba. 2
Tba. 3

This section shows measures 245-250 for woodwind and brass instruments. It includes parts for three Horns (Hn. 1, Hn. 2, Hn. 3), two Trombones (Tpt. 1, Tpt. 2), one Bass Trombone (Trb. 1), two Trombones (Trb. 2), and three Double Basses (Tba. 1, Tba. 2, Tba. 3). The music consists primarily of eighth-note patterns with various dynamics like forte and piano.

Timpani
Perc. 2
Perc. 3

This section shows measures 245-250 for percussion. It includes parts for Timpani, two Percussionists (Perc. 2, Perc. 3), and three Tom-toms (Toms). The percussion parts feature rhythmic patterns with dynamics such as forte (f) and piano (p).

Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

This section shows measures 245-250 for strings. It includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bass (Vlc.), and Double Bass (D.B.). The strings play eighth-note patterns with various dynamics.

24

255

Picc.

Fl. 1
Fl. 2

B_bCl. 1

B. Cl. 1
B. Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3

Tpt. 1
Tpt. 2
Tpt. 3

Trb. 1
Trb. 2
Trb. 3

Tba.

Tim.

Perc. 1 Xyl. *mf*

Perc. 2

Perc. 3

261

255

261

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

266

38

25

Picc.

B. Cl.

1 Bsn.
2

Hn.

Tpt. 2

Trb. 2

Tba.

Perc. 1

Perc. 2

Perc. 3

Change to Clarinet

p subito

Toms

p subito

266

38

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

(8th)

26

276

Tim. *p*

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc. pizz. *p* pizz.

D.B. 2 2 2 2 2 2 2 2

281



286

291

Perc. 1

Perc. 2

Vln. 1

Vla.

Vlc. 2 2 2 2 2 2 2 2

D.B. 2 2 2 2 2 2 2 2

mp pizz. *mp* pizz. *mp* *mp* 2 2 2 2 2 2 2 2



296

301

Picc.

Fl. 2

Perc. 1

Perc. 2

Vln. 1 pizz. 2 2 2 2 2 2 2 2

Vln. 2 mp 2 2 2 2 2 2 2 2

Vla.

Vlc.

D.B. 2 2 2 2 2 2 2 2

p *p* *mf* *mf* 2 2 2 2 2 2 2 2

306

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

E. Hn. *mp*

B_bCl. 1 *mp*

B_bCl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Trb. 1 *mf*

Tba. *mf*

Tim.

Perc. 1

Perc. 2

310

27

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B_bCl. 1

B_bCl. 2

Bsn. 1

Bsn. 2

Tba.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

M

Con rigore, serrato

328

331

29

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Tpt. 2
Tpt. 3

Vln. 1
pizz.
f

Vln. 2
pizz.
f

Vla.
pizz.

Vlc.
al tallone
f sempre
al tallone

D.B.
f sempre
al tallone

333

336

341

A page from a musical score featuring a complex arrangement of instruments. The top half of the page contains staves for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Violin 1, Violin 2, Cello, and Double Bass. The bottom half contains staves for Violin 1, Violin 2, Cello, and Double Bass. The music is written in a multi-measure section with various dynamics and performance instructions like "f sempre" and "mf". The score is highly detailed, showing intricate patterns of eighth and sixteenth notes across all staves.

343

3
8 2
4

N

351

31

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Trb. 1

Trb. 2

Trb. 3

Tba.

Timp.

Change to English Horn

Change to Bass clarinet

343

3
8 2
4

351

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

arco

f marcato arco

f marcato arco

f marcato arco

arco f marcato

f marcato

f tenuto e marcato

f tenuto e marcato

353

356

361

Ob. 1

E. Hn.

B♭ Cl. 1

B. Cl.

Bsn. 1
2

This section shows the first six measures of the score. It includes parts for Oboe 1, English Horn, Bassoon 1, Bassoon 2, and Trombones 1 and 2. Measures 353 and 354 are mostly rests. Measure 355 begins with sustained notes from Bassoon 1 and Bassoon 2, which are then joined by Trombone 1 and Trombone 2. Measure 356 features eighth-note patterns from Trombone 1 and Trombone 2. Measure 361 concludes with eighth-note patterns from Trombone 1 and Trombone 2.

Hn. 1
2
3
4

Perc. 2

Snare drum
snares on
mf

This section shows the first six measures of the score. It includes parts for Horn 1, Horn 2, Horn 3, Horn 4, and Percussion 2. Measures 353 and 354 are mostly rests. Measure 355 begins with sustained notes from Horn 1 and Horn 2, which are then joined by Horn 3 and Horn 4. Measure 356 features eighth-note patterns from Horn 1 and Horn 2. Measure 361 concludes with eighth-note patterns from Horn 1 and Horn 2, with a dynamic marking of *mf*.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

This section shows the first six measures of the score. It includes parts for Violin 1, Violin 2, Cello, Double Bass, and Double Bassoon. Measures 353 and 354 are mostly rests. Measure 355 begins with eighth-note patterns from Violin 1, Violin 2, and Cello. Measure 356 features eighth-note patterns from Violin 1, Violin 2, and Cello. Measure 361 concludes with eighth-note patterns from Violin 1, Violin 2, and Cello.

363

366

371

363

366

371

Ob. 1

E. Hn.

B_b Cl. 1

B. Cl.

1 Bsn.

2 Bsn.

Hn.

2

1

Tpt. 2

3

1

Trb. 2

3

Tba.

Tim.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Picc.

Fl. 1
Fl. 2

Ob. 1

E. Hn.

B♭ Cl. 1
B♭ Cl. 2

Vln. 1 *p subito*

Vln. 2 *p subito*

Vla. *p subito*

Vlc. *p subito*

D.B. *p subito*

Change to Oboe

Solo

mf

mf

mf

mf molto espressivo

Fl. 1

Ob. 1

Tpt. 1

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

mp

mf

mf Solo

mf

396

4

401

P

$\text{♩} = 92$

Musical score for orchestra, measures 1-8. The score includes parts for Picc., Fl. 1 & 2, Ob. 1 & 2, B♭ Cl. 1 & 2, Bsn. 1 & 2, and Tpt. 1. The instrumentation is as follows:

- Picc.**: Measures 1-8. Dynamics: *p*, *f*.
- Fl. 1 & 2**: Measures 1-8. Dynamics: *p*, *f*.
- Ob. 1 & 2**: Measures 1-8. Dynamics: *p*, *f*.
- B♭ Cl. 1 & 2**: Measures 1-8. Dynamics: *p*, *f*.
- Bsn. 1 & 2**: Measures 1-8. Dynamics: *p*, *f*.
- Tpt. 1**: Measures 1-8. Dynamics: *p*, *f*.

The score shows various musical markings such as *p* (piano), *f* (forte), *mp* (mezzo-forte), and dynamic markings like *5* and *7*. Measure 8 concludes with a fermata over the bassoon parts.

396

401

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

f

f sempre tenuto e cantabile

f sempre tenuto e cantabile

f sempre tenuto e cantabile pizz.

mp pizz.

mp pizz.

mp pizz.

mp pizz.

mp pizz.

mp

406

411

37

Fl.

Ob.

B♭Cl.

Bsn.

Hn.

Tpt.

Trb.

Tba.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

This musical score page contains two systems of music. System 1 (measures 406-411) includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), and Double Bass (D.B.). The Flute and Oboe parts feature continuous eighth-note patterns. The Bassoon part has sustained notes with '7' below them. The Horn part includes dynamic markings like 'p' and 'mp'. The Trumpet and Trombone parts have 'With cup mute' instructions above them. The Double Bass part has a dynamic 'mf' at the end. System 2 (measures 411-412) includes parts for Violin (Vln. 1), Violin (Vln. 2), Cello (Vla.), Double Bassoon (Vlc.), and Double Bass (D.B.). The Violins play sustained notes with grace notes. The Cello part features sixteenth-note patterns. The Double Bassoon part has sustained notes with '3' below them. The Double Bass part has a dynamic 'mf' at the end.

38

416

Musical score for measures 38-416. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Bass Clarinet 1, Bass Clarinet 2, Horn 1, Horn 2, Horn 3, Violin 1, Violin 2, Cello, Double Bass, and Trombone. Measure 38 starts with woodwind entries. Measures 39-416 show various combinations of woodwinds and brass. Measure 416 ends with a dynamic *p*.

421

4 Q

4 Andante $\text{♩} = 80$

Solo
Quasi flauto di pan
Freely and independent from the percussion ostinato

431

Musical score for measures 417-431. It features a solo for piccolo (marked *p*) and bass drum (dump with a towel). Percussion 3 provides a steady eighth-note pattern. Measures 417-420 show the piccolo and bass drum. Measures 421-431 show the piccolo and bass drum continuing their solo while the other instruments provide harmonic support.

433

R

Tutti tempo: generoso e sensuale

441

39

A tempo,
with the conductor

442

446

451

40

452

Fl. 1

Ob. 1

B♭ Cl. 1

Bsn. 1

Hn. 1
3
2
4

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

456

461

3
4 4712
44
4 T

41

Picc.

Fl. 1
2

Ob. 1
2

B_bCl. 1
2

Hn. 1
3
2
4

Tpt. 1
2
3

Trb. 1
2
3

3
4 4712
44
4

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

B_b Cl. 1

Perc. 1 Hand drum *p* *pp* *ppp*

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

al niente

Monterotondo, aprile 2018