

Yitzhak Yedid

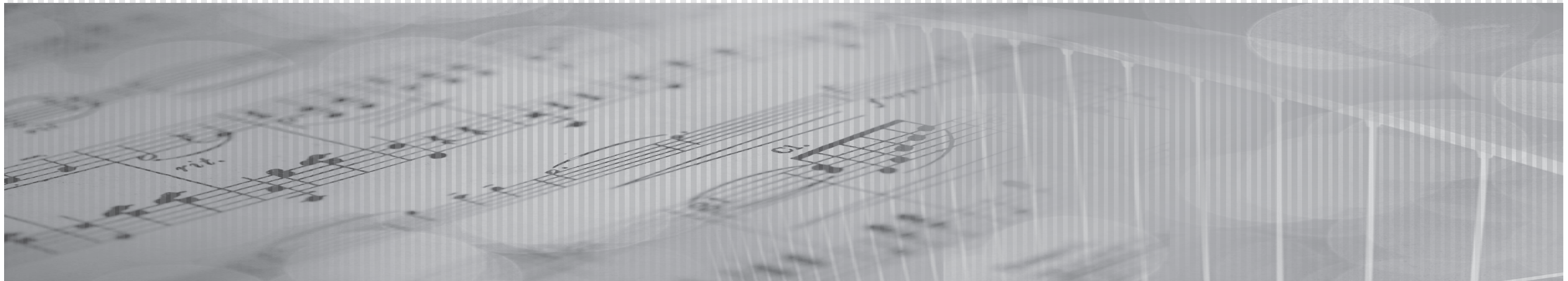
יצחק ידיד

# Kadosh Kadosh and Cursed

# קדוש קדוש ומקולל

for fourteen players (2020)

לארבעה עשר נגנים (2020)



ISRAEL MUSIC INSTITUTE  
מכון למוסיקה ישראלית

## Composer's Notes

Numerous words have been written about the Israeli-Palestinian conflict, opinions abound incessantly. My social media feeds are inundated with all types of articles, news updates, diverse opinions, debate panels, as well as videos, graphic images of death and turmoil, maps, cartoons and many more - you name it. What is fake, what is true? Is there a truth? Who is right, and who is wrong? Who is considered human, and who is not? Who killed first? Who is religious who is not? Who is better? Who came first? Who is "holy" and who is "cursed"?

Well, words are words, but music has another dimension, magical - especially in documenting a 'moment in time'. It is an elevated dimension, much more profound, direct and ultimately without boundaries, certainly without borders. I feel that it is my absolute moral obligation to document in music language the scenes that provides such spiritual content while, simultaneously, causing so much grief; this is for all of our wellbeing.

The Temple Mount, a holy yet explosive place which is sacred to Jews and Muslims alike, lies at the epicentre of the Israeli-Palestinian conflict. For Jews, it holds the utmost sanctity as the site where the first and second temples were constructed and later destroyed. Conversely, Muslims consider it one of their holiest places as well, hosting the Al-Aqsa Mosque. The Jews are praying at the Western Wall, while merely a few hundred meters away, Muslims congregate at the Al-Aqsa.

At any given moment, thousands of believers from both sides are engrossed in worship and prayer. During Chagim, Eids and Ramadan—significant Jewish and Muslim holidays—the numbers could swell to tens and hundreds of thousands on one or both sides. Despite a strict physical separation between the two, there exists an intangible quality in the atmosphere where everything seems to intertwine—a sensation one must be present for to truly appreciate. The Temple Mount evokes profound emotions, entwining the religious fervour of the two faiths.

Kadosh Kadosh and Cursed, akin to some of my recent works, was influenced by tragic events that occurred at the time I composed the work. At the time, there were massive clashes between Jews and Muslims at the Temple Mount in Jerusalem. The goal I set up in composing Kadosh Kadosh and Cursed was to offer the listeners the opportunity to dive into the emotions of the people at the Temple Mount and ultimately experiencing what they feel. Consequently, Kadosh Kadosh and Cursed serves as a conflicted homage to my hometown, Jerusalem.

It is my believe that we are all akin to Plato's cave dwellers, grappling with shadows and partial truths in our attempts to understand the complexities of this enduring conflict. Without imposing any agenda, certainly not a political one, my aim in Kadosh Kadosh and Cursed was to deliver through music what could not be brought out in other means. Although my work may invite criticism of all sorts, my rationale was to create documentation for better understanding. Thus, my music is mirroring emotions, energies, musical images, and feelings that actually exist, and in some practical terms, also blend together.

Kadosh Kadosh and Cursed, divided into two parts, comprises twenty-four interconnected tableaux or musical images/scenes. These scenes serve as a bridge between diverse compositional approaches originating from two distinct and opposing musical traditions. On one hand, there is influence from Arabic classical music and Mizrahi (Arabic-influenced, Jewish) Piyyutim (liturgical songs). On the other hand, the composition draws from European traditions, avant-garde music, and free-improvisation (reminiscent of the school of Cecil Taylor).

The music is presented to us, the listeners, through the gaze of "the observer" - perhaps it is the divine? (Well, that depends on your perspective.) As if a mirror is being held in front of us to reflect and portray the holiness —"Kadosh Kadosh" — and the endeavours toward redemption, as well as feelings of unimaginable sorrow and anguish, which I term as the "cursed". The work represents a nuanced synthesis of colours and textures derived from liturgical music and energies. That is taking the perspective of juxtaposing musical traditions and contrasting religions rituals.

In Kadosh Kadosh and Cursed, I have specifically examined distinct heterophonic textures, including (1) from recitation of the Qur'an in accordance to maqamat and (2) from recitation of Piyyutim and Baqashot (liturgical poems) of the Aleppo tradition —taught to me by my father— also in accordance to maqamat.

I found it profoundly fascinating to observe the striking similarity in chanting practices between Muslims and Jews at the Temple Mount. The maqam employed by the Muadhan (the individual who chants to call Muslim worshippers to each of the five daily prayers), resonates loudly from speakers at the Al-Aqsa Mosque, and the profound voices of the cantors at the Western Wall (utilising alternating maqam for each Shabbat prayer throughout the year).

Kadosh Kadosh and Cursed begins with an uproar followed by a quiet, unnerving, and asymmetrical rhythmic section growing towards a slow-building climax. This climax reflects the key attributes of the work as a whole: energetic, passionate, and unyielding. The few pauses in the score are full of tension, catapulting continuous forward motion through coherent transition from chordal to heterophonic, multi-voiced sections. The section entitled "Arabic-music like" is naturally woven through a chromatic transition from the first one. The texture travels naturally from 'the east' to 'the west,' reflecting the sounds one hears at the Temple Mount, the 'loaded and explosive place' that inspired the work.

In Part 2, a profound contrast emerges between the piano and the rest of the ensemble. The piano semblance chanting of a liturgical peaceful prayer, I am not sure to which side this prayer belongs to - perhaps it is a mutual prayer of both sides. This chanting represents the 'good' component of our beings (or perhaps, of the people at the Temple Mount).

The piano's chanting-like line faces significant disruption from the rest of the ensemble, symbolising the 'bad' component of our beings (or perhaps, of some of the people at the Temple Mount). Regrettably, throughout Part 2 the ensemble is predominantly covering (taking over) the "liturgical piano". However, the piano's distant-like voice persists, and one might desire for it to be louder (please), free from the disruption.

## **Epilogue**

Kadosh Kadosh and Cursed stands as my 'testimonial work', reflecting upon my contemplation at the Temple Mount in Jerusalem—a site of profound holiness, spirituality and beauty, yet also a place situated at the very heart of religious conflicts between groups of Jews and Muslims, and Israelis and Palestinians. It is soundtrack-like music of the people who are seeking redemption from their own sins.

Yitzhak Yedid

**Acknowledgment: This work has received the support of the Azrieli Foundation and the Azrieli Music Prizes.**

Performances:

1. Montreal, Oct 22, 2020  
Event: World premiere, Azrieli Gala Concert  
Performers: Le Nouvel Ensemble Moderne/Orchestre de chambre (le NEM)  
Conductor: Lorraine Vaillancourt  
Venue: Bougie Hall, Montréal Museum of Fine Arts  
Broadcast: MEDICI.TV
2. New York, Oct 16, 2021  
Event: A premiere  
Performers: Talea Ensemble  
Conductor: James Baker  
Venue: The DiMenna Center for Classical Music, NY
3. Montreal, May 31, 2021  
Event: recording  
Performers: Le Nouvel Ensemble Moderne/Orchestre de chambre (le NEM)  
Conductor: Lorraine Vaillancourt  
Venue: Bougie Hall, Montréal Museum of Fine Arts
4. Tel Aviv, Dec 11, 2021  
Event: A premiere, Azrieli Gala Concert  
Performers: Israel Contemporary Players (ICP)  
Conductor: Zsolt Nag  
Venue: Tel Aviv at the Museum of Art Auditorium
5. Jerusalem, Dec 12, 2021  
Event: A premiere  
Performers: Israel Contemporary Players (ICP)  
Conductor: Zsolt Nag  
Venue: The Jerusalem Music Centre (JMC)  
Broadcast: Israel Public Broadcasting Corporation.
6. Tel Aviv, Sep 21, 2023  
Event: Hag Hamusika Festival  
Performers: Israel Contemporary Players (ICP)  
Conductor: Zsolt Nag  
Venue: Recanati Hall, Tel Aviv at the Museum of Art Auditorium
7. Katowice, Poland; Nov 5, 2023  
Event: A premiere  
Performers: Orkiestra Muzyki Nowej/New Music Orchestra(OMN)  
Conductor: Szymon Bywalec  
Venue: National Polish Radio Symphony Orchestra (NOSPR)

## **Instrumentation**

Flute  
Oboe  
Clarinet in B $\flat$   
Bassoon

Horn in F  
Trumtet in C  
Tenor Trombone

Piano

Timpani

2 Violins  
Viola  
Violincello  
Double basse

The score is written in C.

Dur.: ca. 16'



6 3+3+2+3 *stacatissimo preciso* 3+2+3+3 3+3+2+3 3+2+3+3 3+3+2+3 3+2+3+3 3+3+2+3 3+2+3+3

Fl. *mp*

Ob. *stacatissimo preciso*  
*mp*

Cl.

Bu.

Hn. *c. sord.*  
*pp* *mf*

Tpt. *c. sord.*  
*pp* *mf*

Trb. *c. sord.*  
*pp* *mf*

Timp. *pp*

Pno. *stacatissimo preciso*  
*p* *15<sup>ma</sup>*

6 3+3+2+3 3+2+3+3 3+3+2+3 *pizz.* *mf* 3+2+3+3 3+3+2+3 3+2+3+3 *pizz.* *mf* *pizz.* *mf*

Vln I *mf*

Vln II *mf*

Vla. *mf*

Vcl. *mf*

D. B. *mf*

9 3+3+2+3 3+2+3+3 3+3+2+3 3+2+3+3

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Trb.

Timp.

Pno

(15<sup>mo</sup>)

(8<sup>va</sup>)

9 3+3+2+3 3+2+3+3 3+3+2+3 3+2+3+3

Vln I

Vln II

Vla.

Vcl.

D. B.





13 3+3+2+3

3+2+3+3

6/4 Arabic-music like

11/4

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Trb.

Timp.

Pno.

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

13 3+3+2+3

3+2+3+3

6/4 Arabic-music like

11/4

Vln I

Vln II

Vla.

Vcl.

D. B.

*arco* *f* *arco* *f* *unis.* *f* *f* *f*

**B**  
 15  $\frac{11}{4}$  3+3+2+3 3+2+3+3 3+3+2+3 3+2+3+3

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn.

Tpt.

Trb.

Timp. *p*

Pno.

**B**  
 15  $\frac{11}{4}$  3+3+2+3 3+2+3+3 3+3+2+3 3+2+3+3

Vln I *f*

Vln II *mf*

Vla. *mf*

Vcl. *mf*

D. B. *mf*



19 3+3+2+3 3+2+3+3 **3/4** Arabic-music like

Fl. *f*

Ob. *f*

Cl. *f*

Bn. *f*

Hn. *p* *f* *mp* *f* *s. sord.* *f*

Tpt. *p* *f* *mp* *f* *s. sord.* *f*

Trb. *p* *f* *mp* *f* *s. sord.* *f*

Timp. *f*

Pno (15<sup>ms</sup>) (8<sup>ve</sup>) *f*

Vln I 19 3+3+2+3 3+2+3+3 *arco* *f* **3/4** Arabic-music like

Vln II *arco* *f*

Vla. *f*

Vcl. *f*

D. B. *f*

14  
22 **C**  $\frac{10}{8}$

Fl. *ppp* *f* *ppp* *f* *ppp* *p* *mf* *p* *mf*

Ob. *ppp* *f* *ppp* *f* *ppp* *p* *mf* *p* *mf* *p*

Cl. *ppp* *f* *ppp* *f* *ppp* *mf* *p* *mf* *p*

Bn. *ppp* *f* *ppp* *f* *ppp* *p* *mf* *p* *mf*

Hn. *c. sord.* *staccatissimo* *mp* *mf* *mp* *mf* *mp*

Tpt. *c. sord.* *staccatissimo* *mp* *mf* *mp* *mf* *mp*

Trb. *c. sord.* *staccatissimo* *mf* *mp* *mf* *mp*

Timp. *p*

Pno. *mp*

22 **C**  $\frac{10}{8}$

Vln I *s. pont.* *ppp* *ord.* *f* *s. pont.* *ppp* *ord.* *f* *s. pont.* *ppp* *ord. staccatissimo* *p* *mf* *p* *mf* *p*

Vln II *s. pont.* *ppp* *ord.* *f* *s. pont.* *ppp* *ord.* *f* *s. pont.* *ppp* *ord. staccatissimo* *p* *mf* *p* *mf* *p*

Vla. *s. pont.* *ppp* *ord.* *f* *s. pont.* *ppp* *ord.* *f* *s. pont.* *ppp* *ord. staccatissimo* *p* *mf* *p* *mf* *p*

Vcl. *s. pont.* *ppp* *ord.* *f* *s. pont.* *ppp* *ord.* *f* *s. pont.* *ppp* *ord. staccatissimo* *mf* *p* *mf* *p*

D. B. *s. pont.* *ppp* *ord.* *f* *s. pont.* *ppp* *ord.* *f* *s. pont.* *ppp* *ord. staccatissimo* *mf* *IMI 8610* *mf* *p* *mf*

11  $\frac{3+3+2+3}{8}$  *staccatissimo*

26

Fl. *p* *mf* *p* *mf* *p* *mf*

Ob. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Bn. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mp*

Hn. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Tpt. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Trb. *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Timp.

Pno

15<sup>mb</sup>-----

26

Vln I *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln II *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vcl. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

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

IMI 8610

30

Fl. *p* *mf* *p* *mf* *p*

Ob. *mf* *p* *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p* *mf* *p*

Bu. *p* *mf* *p* *mf* *p*

Hu. *mf* *mp* *mf* *mp* *mf*

Tpt. *mf* *mp* *mf* *mp* *mf* *mp*

Trb. *mf* *mp* *mf* *mp* *mf* *mp*

Timp.

Pno

30

Vln I *mf* *p* *mf* *p* *mf*

Vln II *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf* *p*

Vcl. *mf* *p* *mf* *p* *mf* *p*

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



33

Fl. *mf* *p* *mf* *p*

Ob. *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p*

Bu. *mf* *p* *mf* *p*

Hu. *mp* *mf* *mp* *mf*

Tpt. *mf* *mp* *mf* *mp*

Trb. *mf* *mp* *mf* *mp*

Timp.

Pno. *Su* *Su* *Su* *Su*

**D** 10 3+3+2+2

33

Vln I *p* *mf* *p* *mf* *pp* *s. pont.*

Vln II *mf* *p* *mf* *p* *pp* *s. pont.*

Vla. *mf* *p* *mf* *p* *pp* *s. pont.*

Vcl. *mf* *p* *mf* *p* *pp* *s. pont.*

D. B. *mf* *p* *mf* *p* *pp* *s. pont.*

**D** 10 3+3+2+2

$\frac{11}{8}$  3+3+3+2  
energico

2+3+3+3

2+3+3+3

2+3+3+3

$\frac{10}{8}$

FL. *sfz. ff* *energico* *sfz* *sfz. ff* *ff* *sfz* *fff*

Ob. *sfz. ff* *energico* *sfz* *sfz. ff* *ff* *sfz* *fff*

Cl. *sfz. ff* *energico* *sfz* *sfz. ff* *ff* *sfz* *fff*

Bn. *sfz. ff* *energico* *sfz* *sfz. ff* *ff* *sfz* *fff*

Hn. *s. sord. energico* *sfz. ff* *sfz* *sfz. ff* *ff* *sfz* *fff*

Tpt. *s. sord. energico* *sfz. ff* *sfz* *sfz. ff* *ff* *sfz* *fff*

Trb. *s. sord. energico* *sfz. ff* *sfz* *sfz. ff* *ff* *sfz* *fff*

Timp.

Pno *sfz* *Sord.* *sfz* *Sord.*

$\frac{11}{8}$  3+3+3+2

2+3+3+3

2+3+3+3

2+3+3+3

$\frac{10}{8}$

Vln I *energico* *pizz.* *\* free improv.* *sim.* *arco* *pp* *s. pont.*

Vln II *energico* *pizz.* *\* free improv.* *sim.* *arco* *pp* *s. pont.*

Vla *energico* *pizz.* *\* free improv.* *sim.* *arco* *pp* *s. pont.*

Vcl. *energico* *pizz.* *\* free improv.* *sim.* *arco* *pp* *s. pont.*

D. B. *energico* *pizz.* *\* free improv.* *sim.* *arco* *pp* *s. pont.*

\* rapid and up-and-down improvisation (pizz.)

41 E Arabic-music like

Musical score for measures 41-44, featuring woodwinds, strings, and piano. The score is in 4/4 time and marked *mf*. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Trb.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl.), and Double Bass (D. B.). The piano (Pno) part is also present. The score includes dynamic markings (*mf*) and performance instructions such as *ord.* and *gliss.*. A 4/4 time signature is shown at the end of the section.

45

6/4

F Appassionato ♩ = c. 160

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Trb.

Timp.

Pno.

45

6/4

F Appassionato ♩ = c. 160

Vln I

Vln II

Vla.

Vcl.

D. B.

49

Fl. *\* as fast as possible*  
*f*

Ob. *\* as fast as possible*  
*f*

Cl. *flt. b $\times$*  *sound of wiping old woman*  
*f-ff improvisando* *sim.*

Bn

Hn *flt.* *fff*

Tpt *flt.* *f-ff*

Trb. *flt. imitate sounds of a racing car*  
*f-ff*

Timp. *fff*

Pno *random notes as fast as possible*

49

Vln I *\* as fast as possible*  
*f-ff* *pizz.* *arco* *pizz.* *arco* *pizz.*

Vln II *f-ff*

Vla *s. pont. trem. gliss.* *f*

Vcl.

D. B.

\* create rhythmic phrases using the prescribed pitches in the order in which they are written. play as fast as possible

53

Fl.

Ob.

Cl. *sim.*  
*f-ff*

Bn.

Hn. *fl.*

Tpt. *fl.*

Trb.

Timp.

Pno.

Vln I *pizz.* *arco*

Vln II *arco* *pizz.* *pizz.*

Vla.

Vcl.

D. B.

\*←→ glissando that goes twice from the first note/pitch to the next and back to the first note/pitch (down-up-down-up)

sub. slowdown ♩=60

energico, a tempo (♩=ca. 160)

59

3/4

6/4

2/4

6/4

sim.

f

sim.

f

ft.

b<sub>x</sub>

f. ff

f

ft. impro

ff

ft. impro

ff

ft. impro

ff

3

ff

ff random notes as fast as possible

sub. slowdown ♩=60

energico, a tempo (♩=ca. 160)

59

3/4

6/4

2/4

6/4

ppp

ff

f

pizz.

f

arco

pizz.

ppp

ff

f

pizz.

ppp

ff

ppp

ff

ppp

ff

65

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Trb.

Timp.

Pno.

65

Vln I

Vln II

Vla.

Vcl.

D. B.

*pizz.*

*arco*

*pizz. impro.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*



G  $\text{♩} = c. 115$

70

Piano score for measures 70-73. The score includes parts for Pno, Vln I, Vln II, Vla, Vcl., and D. B. The music features a rhythmic pattern of eighth notes with slurs and accents. Dynamics include *f* and *ff*. The Vcl. and D. B. parts include markings for *s. pont.* and *ord.*

74

Piano score for measures 74-77. The score includes parts for Pno, Vln I, Vln II, Vla, Vcl., and D. B. The music features a rhythmic pattern of eighth notes with slurs and accents. Dynamics include *ff*, *f*, and *mp*. The Vcl. and D. B. parts include markings for *s. pont.* and *ord.*. The time signature changes to 5/4 at measure 75 and 4/4 at measure 77.

78 **3/4** **4/4**

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bn. *mp* *f*

Hn. *f*

Tpt. *f*

Trb. *f*

Timp. *mp* *f* *mf*

Pno. *mf* *f*

78 **3/4** **4/4**

Vln I *f*

Vln II *f*

Vla. *f*

Vcl. *f*

D. B. *f*

83

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Trb.

Timp.

Pno

Vln I

Vln II

Vla

Vcl.

D. B.

3/4

6/4 *meno mosso*

*tr. flz.*

*ff*

*fff*

*f*

*sfz. ff*

*s. pont. I.*

*s. pont. II.*

IMI 8610

10 ♩ = ca. 115

11 *stacatisimo preciso*

ord. 3+3+3+2

Fl. *tr. flz.*

Ob. *tr. flz.*

Cl. *tr. flz.*

Bn. *pp*

Hn. *c. sord. pp*

Tpt. *pp c. sord.*

Trb. *pp c. sord.*

Timp. *pp*

Pno. *p pp*

10 ♩ = ca. 115

11 *stacatisimo preciso*

ord. 3+3+3+2

Vln I *on II III white noise*

Vln II *on III IV white noise*

Vla. *on IV III white noise*

Vcl. *p pp*

D. B. *p pp*

\* White noise. Rapidly slide your bow vertically up and down on the designated strings, from about the top of the fingerboard to the bottom, with minimal pressure to create a "hash" white noise.

93 I  
5/4 = 65 *molto accel.*-----

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Bn. *pp* *f*

Hn. *pp* *f* *s. sord.*

Tpt. *pp* *f* *s. sord.*

Trb. *pp* *f* *s. sord.*

Timp. *f* *mf*

Pno. *f*

93 I  
5/4 = 65 *molto accel.*-----

Vln I *f* *f* *f* *f*

Vln II *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vcl. *f* *f* *f* *f*

D. B. *f* *f* *f* *f*

\* Rapid and up-and-down improvisation (arco).

98  $\text{♩} = \text{ca. } 180$  *sub. slowdown*  $\text{♩} = 65$

Fl.

Ob.

Cl.

Ba.

Hr.

Tpt.

Trb.

Timp.

Pno

98  $\text{♩} = \text{ca. } 180$  *sub. slowdown*  $\text{♩} = 65$

Vln I

Vln II

Vla.

Vcl.

D. B.

**J**  $\frac{11}{8}$  *a tempo* (♩ = c. 115)  
*staccatissimo preciso*  
 3+3+3+2

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bn. *f*

Hn. *c. sord.* *pp*

Tpt. *c. sord.* *pp*

Trb. *c. sord.* *pp*

Timp. *pp*

Pno. *pp*

**J**  $\frac{11}{8}$  *a tempo* (♩ = c. 115)  
*staccatissimo preciso*  
 3+3+3+2

Vln I *pp* *pizz.* *f* *arco* *f* *mp* *f*

Vln II *pp* *pizz.* *f* *arco* *f* *mp* *f*

Vla. *pp* *pizz.* *f* *arco* *f* *mp* *f*

Vcl. *pp* *pizz.* *f* *arco* *f* *mp* *f*

D. B. *pp* *pizz.* *f* *arco* *f* *mp* *f*

108  $\frac{5}{4}$  sub. slowdown  $\text{♩} = 70$

*molto accel.*

$\text{♩} = \text{ca. } 180$

FL. *ffz* *ffz* *ffz* *f*

Ob. *ffz* *ffz* *ffz* *f*

Cl. *ffz* *ffz* *ffz* *f*

Bn. *ffz* *ffz* *ffz* *f*

Hr. *ffz* *ffz* *ffz* *f*

Tpt. *ffz* *ffz* *ffz* *f*

Trb. *ffz* *ffz* *ffz* *f*

Timp. *ffz* *ffz* *ffz* *f*

Pno. *ffz* *ffz* *ffz* *ffz*

108  $\frac{5}{4}$  sub. slowdown  $\text{♩} = 70$

*molto accel.*

$\text{♩} = \text{ca. } 180$

Vln I *arco* *ffz* *ffz* *ffz* *ff*

Vln II *arco* *ffz* *ffz* *ffz* *ff*

Vla. *arco* *ffz* *ffz* *ffz* *f*

Vcl. *arco* *ffz* *ffz* *ffz* *f*

D. B. *arco* *ffz* *ffz* *ffz* *f*



114  $\frac{4}{4}$  sub. slowdown  $\text{♩} = 70$  K *meno mosso*  $\text{♩} = 60$

Fl. *sfz sfz sfz ff*

Ob. *sfz sfz sfz ff*

Cl. *sfz sfz sfz ff* *lightly mp*

Bn. *sfz sfz sfz ff*

Hn. *sfz sfz ff*

Tpt. *sfz sfz sfz ff*

Trb. *sfz sfz ff*

Timp. *sfz*

Pno. *sfz sfz ff ff*

114  $\frac{4}{4}$  sub. slowdown  $\text{♩} = 70$  K *meno mosso*  $\text{♩} = 60$

Vln I *sfz sfz sfz ff* *impro* *ppp* *gliss.* (x)

Vln II *sfz sfz sfz ff* *impro* *ppp* *gliss.* (x)

Vla. *sfz sfz ff* *ppp* *gliss.* (x)

Vcl. *sfz sfz ff* *ppp* *gliss.* (bx)

D. B. *sfz sfz ff* *ppp* *gliss.* (bx)

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119

Fl. *lightly* *pp* *mp* *p* *pp* *mp* *p*

Ob. *lightly* *mp* *mp* *mp* *mp* *p*

Cl. *mp* *mp* *mp* *mp* *ppp* *mp* *mp* *p*

Bn *p*

Hn *c. sord.* *p*

Tpt *c. sord.* *p*

Trb. *c. sord.* *p*

Timp.

Pno

119

Vln I *pp* *gliss.* (x) *sfz* *pp* *gliss.* (x) *p*

Vln II *pp* *gliss.* (x) *gliss.* *sfz* *pp* *gliss.* (x) *gliss.* *p*

Vla *pp* *gliss.* (x) *gliss.* *sfz* *pp* *gliss.* (bx) *gliss.*

Vcl. *pp* *gliss.* (x) *gliss.* *sfz* *pp* *gliss.* (x) *gliss.*

D. B. *pp* *gliss.* *gliss.* *sfz* *pp* *gliss.* (x) *gliss.*

125

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bu.

Hn. *ppp*

Tpt. *f*

Trb. *ppp*

Timp.

Pno.

Vln I *p*

Vln II *p*

Vla. *p*

Vcl. *p*

D. B. *p*

125

Detailed description: This page of a musical score covers measures 125 to 128. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bu.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Trb.). The brass section includes Trumpet (Tpt.) and Trombone (Trb.). The percussion section includes Timpani (Timp.). The piano section includes Piano (Pno.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.). The score features various dynamics such as *pp*, *ppp*, *f*, and *p*. The Tpt. part includes triplets and a sextuplet. The Fl., Ob., and Cl. parts have a *pp* dynamic marking. The Hn. and Trb. parts have a *ppp* dynamic marking. The Vln I, Vln II, Vla., Vcl., and D. B. parts have a *p* dynamic marking. The Tpt. part has a *f* dynamic marking. The score is written in a key signature of one flat and a common time signature.

130

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Trb.

Timp.

Pno.

130

Vln I

Vln II

Vla.

Vcl.

D. B.

Detailed description: This page of a musical score covers measures 130 to 134. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Trb.). The brass section includes Trumpet (Tpt.) and Trombone (Trb.). The percussion section includes Timpani (Timp.). The piano (Pno.) part is shown in grand staff notation. The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.). The score features various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing triplets and slurs. The key signature has one flat, and the time signature is 4/4. The measure number 130 is circled at the beginning of the first staff.

135  $\frac{1}{4}$  **L** *a tempo* (♩ = c. 115)  
 $\frac{11}{8}$  3+3+3+2  
*stacatissimo preciso*

Fl. *pp*  
*stacatissimo preciso*

Ob. *pp*  
*stacatissimo preciso*

Cl. *pp*  
*stacatissimo preciso*

Bn. *pp*  
*stacatissimo preciso*

Hn.

Tpt.

Trb.

Timp. *pp*  
*stacatissimo preciso*

Pno. *ppp* *stacatissimo preciso*

135  $\frac{1}{4}$  **L** *a tempo* (♩ = c. 115)  
 $\frac{11}{8}$  3+3+3+2  
*stacatissimo preciso*

Vln I *pp*  
*stacatissimo preciso*

Vln II *pp*  
*stacatissimo preciso*

Vla. *pp*  
*stacatissimo preciso*

Vcl. *pp*  
*stacatissimo preciso*

D. B. *pp*  
*stacatissimo preciso*

M

141

FL. *p*

Ob. *p*

Cl. *p*

Bu. *solo* *f* *p*

Hu. *f* \* mouthpiece buzzing

Tpt. *f* \* mouthpiece buzzing

Trb. *f* \* mouthpiece buzzing

Timp. *p*

Pno. *p*

8<sup>th</sup>

M

141

Vln I *s. pont.* *ff* *ord.* *p*

Vln II *s. pont.* *ff* *ord.* *p*

Vla. *s. pont.* *ff* *ord.* *p*

Vcl. *s. pont.* *ff* *ord.* *p*

D. B. *s. pont.* *ff* *ord.* *p*



N

152  $\frac{4}{4}$

$\frac{10}{8}$  3+2+3+2

FL. *sfz sfz ff*

Ob. *sfz sfz ff*

Cl. *sfz sfz ff*

Bn. *sfz sfz ff*

Hn. *mouthpiece buzzing sfz sfz* *ord. c. sord. ff*

Tpt. *mouthpiece buzzing sfz sfz* *ord. c. sord. ff*

Trb. *mouthpiece buzzing sfz sfz* *ord. c. sord. ff*

Timp.

Pno. *sfz sfz* *f*

Vln I *sfz sfz ff*

Vln II *sfz sfz ff*

Vla. *arco sfz sfz* *ff*

Vcl. *arco sfz sfz ff*

D. B. *arco sfz sfz ff*

152  $\frac{4}{4}$   $\frac{10}{8}$  3+2+3+2



0 sub. slowdown ♩ = 70

a tempo (♩ = c. 115)

5/4

10/8 3+2+3+2

157

Fl.

Ob.

Cl.

Bu.

Hu.

Tpt.

Trb.

Timp.

Pno.

0 sub. slowdown ♩ = 70

a tempo (♩ = c. 115)

5/4

10/8 3+2+3+2

157

Vln I

Vln II

Vla.

Vcl.

D. B.

**P** *energico,*  
**4** *appassionato* ♩ = 60 *accel.*

♩ = 70

162 3+3+2+2

Fl. *sfz mf* *tr.* *mf* *tr.* *mf* *tr.*

Ob. *sfz mf* *tr.* *mf* *tr.* *mf* *tr.*

Cl.

Bn. *mf*

Hn. *c. sord.* *mf*

Tpt.

Trb. *c. sord.* *mf*

Timp. *mf*

Pno. *fff forearm cluster* *p* *péd.*

**P** *energico,*  
**4** *appassionato* ♩ = 60 *accel.* ♩ = 70

162 3+3+2+2 *arco* *s. pont.*

Vln I *fff* *pp* *ord.* *mf*

Vln II *fff* *pp* *ord.* *mf*

Vla. *fff* *pp* *ord. energico* *f*

Vcl. *fff* *pp* *ord. energico* *f*

D. B. *fff* *pp* *ord.* *f*

Musical score for measures 168-173. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Timpani (Timp.), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl.), and Double Bass (D. B.).

Measures 168-173 are marked with a circled '168' at the beginning of each system. The Flute and Oboe parts feature trills (tr) with a circled '168' above them. The Piano part features chords with a circled '168' above them. The Violin I and II parts feature glissandos (gliss) with a circled '168' above them. The Viola and Violoncello parts feature sixteenth-note patterns. The Double Bass part features a steady eighth-note pattern.

174 *tr.* *(b)*

Fl.

Ob. *tr.* *(b)* *mf*

Cl. *mf*

Bn. *mf*

Hr.

Tpt. *c. sord.* *mf*

Trb.

Timp.

Pno. *mp* *p* *mp* *p*

174 *energico* *f* *energico* *f*

Vln I

Vln II

Vla.

Vcl.

D. B.

180

Fl.

Ob.

Cl.

Bn.

Hr.

Tpt.

Trb.

Timp.

Pno

*mp* *p* *mp* *p* *mp*

180

Vln I

Vln II

Vla

Vcl.

D. B.

Sw

Detailed description: This page of a musical score covers measures 180 to 185. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with slurs and ties. The brass section (Horn, Trumpet, Trombone) provides harmonic support with rhythmic patterns. The percussion section includes Timpani. The piano part consists of two staves with dynamic markings of *mp* and *p*. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment with slurs. A 'Sw' (Swell) marking is present in measure 184. The score is in a key with one flat and a 2/4 time signature.

186 **5/4** **4/4** **5/4** **3/4** **6/4**

Fl. *f*

Ob. *f*

Cl. *solo* *f*

Bn. *f*

Hn. *mf* *f*

Tpt. *f*

Trb. *mf* *f*

Timp. *f*

Pno. *mp* *f*

186 **5/4** **4/4** **5/4** **3/4** **6/4**

Vln I *f*

Vln II *f*

Vla. *f*

Vcl. *f*

D. B. *f*

192 **4/4** **Q** *sub. slowdown* ♩=70 *accel.* ----- **3/2** *energico, appassionato* ♩=70

Fl. *p* *f*

Ob. *p* *mf*

Cl. *mf*

Bn. *p* *f*

Hn. *p* *f* *s. sord.*

Tpt. *p* *f* *s. sord.*

Trb. *p* *f* *s. sord.*

Timp. *pp* *f*

Pno. *p* *sfz* *f* *f* *mp*

192 **4/4** **Q** *sub. slowdown* ♩=70 *accel.* ----- **3/2** *energico, appassionato* ♩=70

Vln I *p* *sfz* *p* *f* *f* *ord.*

Vln II *p* *sfz* *p* *f* *f* *ord.*

Vla. *p* *sfz* *p* *f* *f* *ord.*

Vcl. *p* *sfz* *p* *f* *f* *ord.*

D. B. *p* *sfz* *p* *f* *f* *ord.*

198 *breath when necessary*

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Trb.

Timp.

Pno

Vln I

Vln II

Vla.

Vcl.

D. B.

198

6/4

198

6/4

198

6/4



R

6/4

203 Arabic-music like

FL. *mf*

Ob. *mf*

Cl. *mf*

Bn. *f*

Hn. *mf*

Tpt. *mf*

Trb. *mf*

Timp. *f*

Pno. *f*

R

6/4

203 Arabic-music like

Vln I *f*

Vln II *f*

Vla. *f*

Vcl. *f*

D. B. *f*

*staccatissimo*

208

S

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Trb.

Timp.

Pno.

208

S

Vln I

Vln II

Vla.

Vcl.

D. B.

214

Pno *ff*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vcl. *ff*

D. B. *ff*



218

Pno

Vln I

Vln II

Vla

Vcl.

D. B.

Piano score for measures 222-226. The score includes staves for Pno, Vln I, Vln II, Vla, Vcl., and D. B. The piano part features complex chords and triplets, with dynamics ranging from *fff* to *ff*. The strings play a rhythmic accompaniment of eighth notes with accents.



Piano score for measures 227-231. The score includes staves for Pno, Vln I, Vln II, Vla, Vcl., and D. B. The piano part features complex chords and triplets, with dynamics ranging from *fff* to *ffz*. The strings play a rhythmic accompaniment of eighth notes with accents. A section marked 'L.V.' (Lied Variation) begins at measure 229. A 'T' symbol is present above the piano staff at measure 227. The piano part includes a 'péd.' (pedal) instruction at measure 229.



239

FL. *f*

Ob. *f*

Cl. *f*

Bn. *f*

Hn. *ff*

Tpt. *ff*

Trb. *ff*

Timp. *f*

Pno. *fff*

239

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vcl. *ff*

D. B. *ff*

Detailed description: This page of a musical score covers measures 239 to 242. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and brass section (Trumpet, Trombone) play melodic lines with various articulations and dynamics, including fortissimo (ff) and piano (p). The percussion section (Timpani) provides rhythmic support with accents. The piano part features complex textures with triplets and chords, marked with fortississimo (fff). The string section (Violins I and II, Viola, Violoncello, Double Bass) plays a steady, rhythmic accompaniment in a low register, marked fortissimo (ff). The score includes dynamic markings such as *f*, *ff*, and *fff*, as well as articulation marks like accents and slurs. Measure numbers 239 and 242 are circled at the beginning of their respective systems.

This page of a musical score, numbered 55, contains measures 243 through 246. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Timpani (Timp.), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.).  
Measures 243 and 244 feature a melodic line in the Flute and Oboe, with the Clarinet and Bassoon playing triplets. The Horns, Trumpets, and Trombones play a rhythmic accompaniment of quarter notes. The Timpani has a sparse pattern of eighth notes. The Piano part consists of a complex triplet accompaniment. The Violins, Viola, and Cello play a rhythmic pattern of eighth notes, while the Double Bass plays a similar pattern.  
Measures 245 and 246 continue the melodic development in the Flute and Oboe, with the Clarinet and Bassoon still playing triplets. The Horns, Trumpets, and Trombones continue their rhythmic accompaniment. The Timpani pattern remains consistent. The Piano part continues with its intricate triplet accompaniment. The Violins, Viola, and Cello play the eighth-note accompaniment, and the Double Bass continues its part.

Musical score for measures 247-250. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Timpani (Timp.), and Piano (Pno). The second system includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl.), and Double Bass (D. B.). The woodwinds and strings play melodic lines with various articulations and dynamics. The piano part features a complex rhythmic pattern with triplets. The brass instruments provide harmonic support with sustained notes and rhythmic patterns.



This page of a musical score, numbered 57, contains measures 251 through 254. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Timpani (Timp.), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl.), and Double Bass (D. B.).

Measures 251 and 252 are marked with a circled '251' at the beginning. The Flute part features a melodic line with slurs and accents. The Oboe part has a similar melodic line. The Clarinet and Bassoon parts play a rhythmic triplet pattern. The Bassoon part includes a circled '3' above the notes. The Horn, Trumpet, and Trombone parts play a steady eighth-note accompaniment. The Timpani part has a sparse, rhythmic pattern. The Piano part features a complex texture with triplets and slurs. The Violin I and II parts play a rhythmic pattern with slurs. The Viola part plays a rhythmic pattern with slurs. The Violoncello and Double Bass parts play a rhythmic pattern with slurs.

Musical score for measures 255-260. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Timpani (Timp.), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl.), and Double Bass (D. B.).

Measures 255-260 are marked with a circled '255' at the beginning of the Flute and Violin I staves. The Flute part features a melodic line with slurs and accents. The Oboe part has a similar melodic line. The Clarinet part consists of triplet eighth notes. The Bassoon part has a steady eighth-note accompaniment. The Horn, Trumpet, and Trombone parts play a rhythmic pattern of eighth notes. The Timpani part has a sparse, rhythmic accompaniment. The Piano part features a complex texture with triplets and slurs. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part has a steady eighth-note accompaniment. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes.

Musical score for page 59, measures 259-264. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Timpani (Timp.), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Cello (Vcl.), and Double Bass (D. B.). Measures 259 and 264 are circled with the number 259. The piano part includes a 'Sno' marking.

263

Fl. *tr.* *ffz* *ff* *tr.* *ff* *5/4* *tr.* *ff*

Ob. *M* *ff* *M* *ff* *M* *ff*

Cl. *ff* *ff* *ff*

Bn. *detach reed from bocal and play shrieking sounds with the reed* *ff* *ff* *ff*

Hn. *detach mouthpiece from instrument* *use mouthpiece and play shrieking sounds* *ff* *ff* *ff*

Tpt. *detach mouthpiece from instrument* *use mouthpiece and play shrieking sounds* *ff* *ff* *ff*

Trb. *ffz* *ff* *ffz* *ff* *ffz* *ff*

Timp.

Pno. *fff* *fff* *Palm clusters* *ad lib.* *ad lib.* *fff*

263

Vln I *ff* *ff* *ff* *ff* *s. pont.* *impro* *ffz.fff*

Vln II *ff* *ff* *ff* *ff* *s. pont.* *impro* *ffz.fff*

Vla *ff* *ff* *ff* *ff* *s. pont.* *impro* *ffz.fff*

Vcl. *ff* *ff* *ff* *ff* *s. pont.* *impro* *ffz.fff*

D. B. *ff* *ff* *ff* *ff* *s. pont.* *impro* *ffz.fff*



④ 4/4

Fl. *pp* *air* *p* *flz* *5* *mp* *flz* *5* *ord.* *mp*

Ob. *pp* *air* *p* *5* *flz* *5* *pp* *ord. air* *mp*

Cl. *ord.* *pp* *sfz* *pp* *tr* *sfz* *pp* *sfz*

Bu. *pp* *3* *mp* *pp* *5* *3* *pp* *5* *3* *mp*

Hn. *pp* *3* *mp* *pp* *3* *mp* *5* *pp* *3* *mp*

Tpt. *pp* *3* *mp* *pp* *5* *3* *pp* *5*

Trb. *pp* *3* *mp* *pp* *3* *mp* *5* *pp* *3* *mp*

Timp. *ppp* *ppp*

Pno

Vln I ④ 4/4 *3* *3* *pp* *3* *3*

Vln II *3* *3* *pp* *3* *3*

Vla *3* *3* *pp* *3* *3*

Vcl.

D. B.



10

Fl. *ord. air* *mp* *flz* *pp* *ord. [tu]* *ff* *f*

Ob. *air* *pp* *mf* *ord. mp* *flz* *mp* *f*

Cl. *pp* *sfz* *sfz* *mp* *f*

Bn. *mp* *mf*

Hu. *mf*

Tpt. *mf*

Trb. *mf*

Timp.

Pno.

10

Vln I *sfz* *tr*

Vln II *sfz* *tr*

Vla. *sfz* *tr*

Vcl. *impro sound of wiping old woman s. pont. sfz f-ff*

D. B. *impro sound of wiping old woman s. pont. sfz f-ff*



13

Fl. *flz* *ord.* *f* *mf* *flz* *air flz* *mp* *flz* *mp*

Ob. *mp* *f* *air flz* *mp* *flz* *mp*

Cl. *f* *f* *air flz* *mp* *mp*

Bu. *f* *tr* *ff* *mp* *mf*

Hu. *ff* *mp*

Tpt. *ff* *mp*

Trb. *ff* *mp*

Timp. *pp*

Pno. *mp*

13

Vln I *S<sup>no</sup>* *tr* *sfz* *sfz* *sfz* *sfz* *sfz* *s. pont.* *pp* *tr* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln II *S<sup>no</sup>* *tr* *sfz* *sfz* *sfz* *s. pont.* *pp* *tr* *sfz* *sfz* *sfz* *sfz*

Vla. *S<sup>no</sup>* *tr* *sfz* *sfz* *sfz* *s. pont.* *pp* *tr* *sfz* *sfz* *sfz* *sfz*

Vcl. *sim.* *f-ff* *ord.* *mp* *s. pont.* *sfz*

D. B. *sim.* *f-ff* *ord.* *mp* *s. pont.* *sfz* *sfz*





25

Fl. *stz* *mp* 5 *\* improvise* *pp*

Ob. *stz* *mp* 5 *\* improvise* *pp*

Cl. *stz* *mp* 5 *\* improvise* *pp*

Bn. *mp* *pp* *mp* *\* improvise* *pp*

Hn. *mp* 3 *pp* *mp* 3 *mp* *mf*

Tpt. *mp* *pp* *mp* *mp* *mf*

Trb. *mp* 3 *pp* *mp* 3 *mp* *mf*

Timp.

Pno *mp*

Vln I *s. pont.* *pp* *s. pont.* 3 *mp - mf* 3

Vln II *pp* *s. pont.* 3 *mp - mf* 3

Vla *pp* 3 *mp - mf* 3

Vcl. *p*

D. B. *p*

\* Create rhythmic phrases using the prescribed pitches in the order in which they are written. play as fast as possible



33

Fl. *flz* *mp* 5 *mp* 5 *impro* *pp*

Ob. *flz* *mp* 5 *mp* 5 *impro* *pp*

Cl. *flz* *mp* 5 *mp* 5 *impro* *pp*

Bn. *mp* 3 *mp* 3 *impro* *pp*

Hn. *pp* *mp* 3

Tpt. *pp* *mp* 3

Trb. *pp* *mp* 3

Timp.

Pno

33

Vln I *mp* *mp - mf* *f* *pizz. impro* *arco*

Vln II *mp* *mp - mf* *f* *pizz. impro* *arco*

Vla. *mp* *mp - mf* *f* *pizz. impro* *arco*

Vcl. *mp* *sim.* *sfz.f* *sim.* *p*

D. B. *mp* *sfz.f* *p*

38

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Trb.

Timp.

Pno

Vln I

Vln II

Vla

Vcl.

D. B.

*flz*

*mp*

*p*

*cresc.*

*f*

*p*

*mf*

*pizz. impro*

*arco*

*f*

*mp*

*pp*

*impro*

*impro sound of wiping old woman*

*sfz*

*mp*

6/4

6/4





46 **4/4** **6/4** **4/4** **6/4**

Fl. *flz.* *mp* *tr.*

Ob. *air* *pp* *p*

Cl. *pp*

Bn. *pp*

Hn. *c. sord.* *pp*

Tpt. *c. sord.* *pp*

Trb. *c. sord.* *pp*

Timp. *fff*

Pno *p*

46 **4/4** **6/4** **4/4** **6/4**

Vln I *sfz* *pp* *3/4 tone gliss.* *s. pont.* *mp* *3* *ord.* *pp* *3/4 tone gliss.*

Vln II *sfz* *pp* *3/4 tone gliss.* *s. pont.* *mp* *3* *ord.* *pp* *3/4 tone gliss.*

Vla *sfz* *pp* *3/4 tone gliss.* *s. pont.* *mp* *3* *ord.* *pp* *3/4 tone gliss.*

Vcl. *sfz* *pp* *3/4 tone gliss.* *s. pont.* *mp* *3* *ord.* *pp* *3/4 tone gliss.*

D. B. *sfz* *pp* *p*

51 **4**

Fl. *mf*

Ob. *pp* *p*

Cl. *pp* *p*

Bn. *pp* *cresc.* *mp*

Hn. *pp* *cresc.* *mp*

Tpt. *pp* *cresc.* *mp*

Trb. *pp* *cresc.* *mp*

Timp.

Pno

51 **4**

Vln I *mp* *s. pont.* *mp* *mp* *mp* *mp*

Vln II *pp* *ord.*

Vla *pp* *ord.*

Vcl. *pp* *ord.*

D. B. *pp*

*tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

**6** **4**

55 *tr* *tr* *tr*

Fl. *pp* *pp* *ppp*

Ob. *pp* *pp* *ppp*

Cl. *p* *pp* *pp* *ppp*

Bu. *p* *pp* *pp* *ppp*

Hu. *p* *pp* *pp* *pp* *ppp*

Tpt. *p* *pp* *pp* *pp* *ppp*

Trb. *p* *pp* *pp* *pp* *ppp*

Timp.

Pno. *pp* *p* *pp*

55 *tr* *tr* *tr*

Vln I *mp* *mp* *mp* *p* *pp*

Vln II *p* *3/4 tone gliss.* *3/4 tone gliss.* *pp*

Vla. *p* *3/4 tone gliss.* *3/4 tone gliss.* *pp*

Vcl. *p* *3/4 tone gliss.* *3/4 tone gliss.* *pp*

D. B. *p* *pp* *p* *pp* *ppp*