

Bogusław Schäffer

equivalenze sonore



PARTYTURA – PARTITURA

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Bogusław Schäffer  
**equivalenze sonore**  
per 20 esecutori



POLSKIE WYDAWNICTWO MUZYCZNE



BOGUSŁAW SCHÄFFER urodzony 6 czerwca 1929 we Lwowie, kompozytor, teoretyk i krytyk muzyczny; studia muzyczne odbywał początkowo w Opolu (skrzypce), później w PWSM w Krakowie pod kierunkiem Artura Malawskiego. Studia muzykologiczne ukończył pod kierunkiem prof. dr Zdzisława Jachimeckiego na Uniwersytecie Jagiellońskim w Krakowie. W kompozycji – autodydakta. W roku 1959 otrzymał na konkursie im. Grzegorza Fitelberga II nagrodę za *Monosonatę* i wyróżnienie za *Quattro movimenti*, w roku 1960 zaś dwa wyróżnienia: za *Topofonię* i *Equivalenze sonore*. Od roku 1954 działa też jako krytyk muzyczny. Autor szeregu książek z zakresu muzyki współczesnej: *Almanach polskich kompozytorów współczesnych* (1956); *Mały informator muzyki XX wieku* (1958); *Nowa muzyka, problemy współczesnej techniki kompozytorskiej* (1958); *Klasyki dodekafonii* (1961).

Ważniejsze kompozycje: *Sonatina* na fortepian (1952), *Muzyka na smyczki: Nokturn* (1953), *Kompozycja na fortepian* (1954), *Muzyka na kwartet smyczkowy* (1954), *Sonata* na skrzypce solo (1955), *Model I* na fortepian (1956), „*permutacje*” na orkiestrę kameralną (1956), *Studium w diagramie* na fortepian (1956), *Quattro movimenti* na fortepian i orkiestrę (1957), „*ekstrema*” na 10 instrumentów (1957), *Kwartet smyczkowy* (1957), *Osiem utworów* na fortepian (1958), *Variacje* na fortepian (1958), „*tertium datur*” na klawesyn i instrumenty (1958), *Trzy studia* na fortepian (1958–

59), *Concerto* na kwartet smyczkowy (1959), *Monosonata* na 24 instrumenty smyczkowe (1958), *Equivalenze sonore* na perkusyjną orkiestrę kameralną (1959), *Concerto breve* na wiolonczelę i orkiestrę (1959), *Topofonica* na 40 instrumentów (1960), *Concerto per sei e tre* na zmienny instrument solowy i orkiestrę (1960), *Scultura* na orkiestrę (1960), *Konstrukcje łączne* na smyczki (1960), *Montaggio* dla sześciu wykonawców (1960), „*dyspozycje*” na fortepian solo (1955–60), *Musica per cembalo e strumenti* (1961), „*kody*” na orkiestrę kameralną (1961), *Azione a due* na fortepian z towarzyszeniem instrumentów (1961), *Ordini* na skrzypce solo (1961).

### equivalenze sonore

Utwór ten ukończony został wczesną jesienią 1959 roku. Jest to jakby koncert perkusyjny, w którym obok perkusji właściwej wciągnięte są do współdziałania instrumenty charakterem bardzo od niej odległe i stąd też wyraźnie zredukowane: wiolonczela, kontrabas, puzon, klarnet basowy, fagot i kontrafagot. Zakres wykonawczy poszczególnych instrumentów jest różny: od całkowicie jednostronnego traktowania instrumentów smyczkowych i dętych aż po solistyczne wirtuozostwo instrumentów perkusyjnych, wibrafonu, czelesty i fortepianu. W większości wypadków instrumenty traktowane są równoważnie, ekwiwalentnie, stąd tytuł kompozycji – *equivalenze sonore*. Utwór jest jednoczęściowy, mimo to daje się w nim wyodrębnić pięć mniejszych części: wstęp perkusji o nieokreślonych wysokościach, koncert kotłów na tle tejże perkusji, koncert instrumentów perkusyjnych o określonych wysokościach i instrumentów o zredukowanych właściwościach wykonawczych, koncert wibrafonu, czelesty i fortepianu, oraz aludujące na wstęp zakończenie, powierzone głównie niskim instrumentom perkusyjnym. Utwór *Equivalenze sonore* jest drugim z cyklu trzech traktatów kompozytorskich („*tertium datur*” – *Equivalenze sonore* – *Montaggio per sei esecutori*), które łączą się ze sobą nie tylko przewagą idei technicznej nad ekspresyjną, lecz nadto eksperymentalnym charakterem. Poszczególne instrumenty należy przy wykonaniu traktować jako solistyczne instrumenty kameralnego zespołu – dotyczy to zarówno ważności poszczególnych partii instrumentalnych, jak i proporcji dynamicznych, materiału artykulacji, sposobów wykonawczych etc.

**BOGUSŁAW SCHÄFFER** was born on June 6th, 1929, in Lwów. He is a composer, theorist and critic of music. He began his musical studies at Opole (violin) and continued in Cracow at the State Higher School of Music, under Artur Malawski. He also read musicology at the Jagiellonian University in Cracow under Z. Jachimecki and graduated in 1953. As a composer he is self-trained. At the Fitelberg Competition, 1959, he was awarded the second prize for his *Monosonata* and an honourable mention for *Quattro movimenti*; in 1960 – two honourable mentions, for his *Topofonica* and *Equivalenze sonore*. Since 1954 he has also been active as a music critic. He is the author of a number of books on contemporary music: *Almanac of Contemporary Polish Composers* (1956); *A Little Guide to Twentieth-Century Music* (1958); *New Music. Problems of Contemporary Technique of Composition* (1958); *Classics of Twelve-Note Music* (1961).

To his more important compositions belong: *Sonatina* for piano (1952), *Music for Strings: Nocturne* (1953), *Composition for piano* (1954), *Music for a String Quartet* (1954), *Sonata for violin solo* (1955), *Model I* for piano (1956), "permutations" for chamber ensemble (1956), *Study in a Diagram* for piano (1956), *Quattro movimenti* for piano and orchestra (1957), "extremes" for 10 instruments (1957), *String Quartet* (1957), *Eight Pieces* for piano (1958), *Variations* for piano (1958), "tertium datur" for harpsichord and instruments (1958), *Three Studies* for piano (1958–59), *Concerto* for a string quartet (1959), *Monosonata* for 24 string instruments (1959), *Equivalenze sonore* for chamber percussion orchestra (1959), *Concerto breve* for 'cello and orchestra (1959), *Topofonica* for 40 instruments (1960), *Concerto per sei e tre* for a changing solo instrument and orchestra (1960), *Scultura* for orchestra (1960), *Joint Constructions* for strings (1960), *Montaggio* for six performers (1960), "dispositions" for piano solo (1955–60), *Musica per cembalo e strumenti* (1961), "codes" for a chamber orchestra (1961), *Azione a due* for piano with the accompaniment of instruments (1961), *Ordini* for violin solo (1961).

#### equivalenze sonore

The composition was finished in early autumn 1959. It is a kind of percussion concerto in which, beside the percussion proper, there appear instruments of totally different character, whose functions have been therefore greatly reduced here; these are: 'cello, double-bass, trombone, bass clarinet, bassoon and double-bassoon. The role played by particular instruments varies: from the decidedly one-sided treatment of string and wind instruments to the soloist virtuosity of percussion instruments, the vibraphone, the celesta and the piano. In most cases the instruments are treated as equally important, equivalent, hence the title of the composition: *Equivalenze sonore*. It is a one-movement composition in which, however, five parts can be distinguished: introduction for percussion of indefinite pitch, kettle-drum concerto with the same percussion as a background, concerto for percussion of definite pitch and for functionally reduced instruments, concerto for the vibraphone, celesta and piano, and the final part, entrusted chiefly to percussion instruments of low register, showing some connection with the introduction. The composition *Equivalenze sonore* is the second in the cycle of three composer's treatises ("tertium datur" – *Equivalenze sonore* – *Montaggio*), whose common feature is a clearly experimental character, and the preponderance of problems of technique over those of expression. In performing this composition the particular instruments should be treated as solo instruments of a chamber ensemble both as regards the importance of particular instrumental parts as well as dynamic proportions, articulation, the way of performing etc.

**BOGUSŁAW SCHÄFFER** geboren am 6. Juni 1929 in Lemberg. Komponist, Theoretiker und Musikkritiker; Musik studierte er anfangs in Oppeln (Violine), später an der Staatlichen Hochschule für Musik in Krakau bei Artur Malawski. Musikwissenschaftliche Studien beendete er bei Zdzisław Jachimecki an der Jagiellonen-Universität in Krakau. In der Komposition ist er Autodidakt. 1959 erhielt er auf dem Grzegorz-Fitelberg-Wettbewerb den zweiten Preis für seine *Monosonata* und eine Auszeichnung für *Quattro movimenti*, 1960 zwei Auszeichnungen für *Topofonica* und *Equivalenze sonore*. Seit 1954 wirkt Schäffer auch als Musikkritiker. Er ist Verfasser mehrerer Bücher über die zeitgenössische Musik: *Almanach zeitgenössischer polnischer Komponisten* (1956); *Kleines Lexikon der Musik des 20. Jahrhunderts* (1958); *Neue Musik. Probleme der zeitgenössischen Kompositionstechnik* (1958); *Die Klassiker der Zwölftonmusik* (1961).

Hauptwerke: *Sonatine* für Klavier (1952), *Music für Streicher: Nocturne* (1953), *Komposition für Klavier* (1954), *Musik für Streichquartett* (1954), *Sonate für Violine allein* (1955), *Modell I* für Klavier (1956), "permutationen" für Kammerensemble (1956), *Studie im Diagramm* für Klavier (1956), *Quattro movimenti* für Klavier und Orchester (1957), "extreme" für 10 Instrumente (1957), *Streichquartett* (1957), *Acht Stücke* für Klavier (1958), *Variationen* für Klavier (1958), "tertium datur" für Cembalo und Instrumente (1958), *Drei Studien* für Klavier (1958–59), *Concerto* für Streichquartett (1959), *Monosonata* für 24 Streichinstrumente (1959), *Equivalenze sonore* für Schlagzeugkammerorchester (1959), *Concerto breve* für Violoncello und Orchester (1959), *Topofonica* für 40 Instrumente (1960), *Concerto per sei e tre* für wechselndes Soloinstrument und Orchester (1960), *Scultura* für Orchester (1960), *Verbundene Konstruktionen* für Streicher (1960), *Montaggio* für sechs Spieler (1960), "dispositionen" für Klavier allein (1955–60), *Musica per cembalo e strumenti* (1961), "hodes" für Kammerorchester (1961), *Azione a due* für Klavier mit Instrumentenbegleitung (1961), *Ordini* für Violine allein (1961).

#### equivalenze sonore

Die Komposition wurde im Frühherbst 1959 beendet. Sie stellt ein Schlagzeugkonzert dar, an dem – neben dem eigentlichen Schlagzeug – Instrumente teilnehmen, deren Funktionen wegen der großer Unterschiede vom Wesen des Schlagwerks deutlich reduziert worden sind: Violoncello, Kontrabaß, Posaune, Bassklarinette, Fagott und Kontrafagott. Die Anwendungsart der einzelnen Instrumente ist verschieden: sie geht von völlig einseitiger Behandlung der Streich- und Blasinstrumente bis zur solistischen Virtuosität der Schlaginstrumente, des Vibraphons, der Celesta und des Klaviers. Größtenteils werden die Instrumente gleichwertig behandelt, daher der Titel der Komposition – *Equivalenze sonore*. Das Stück ist einsätzig, trotzdem lassen sich fünf kleinere Teile unterscheiden: Einleitung des Schlagzeugs mit unbestimmten Tonhöhen, Paukenkonzert mit dem eben genannten Schlagzeug als Hintergrund, Konzert der Schlaginstrumente mit bestimmten Tonhöhen und der Instrumente mit reduzierten Ausführungsfunktionen, Konzert des Vibraphons, der Celesta und des Klaviers, sowie der an die Einleitung anknüpfende Schlußteil, der hauptsächlich von den tiefen Schlaginstrumenten getragen wird. *Equivalenze sonore* ist das zweite Stück im Zyklus dreier kompositorischen Traktate ("tertium datur" – *Equivalenze sonore* – *Montaggio*), die nicht nur durch das Übergewicht der technischen Idee über die expressive, sondern auch durch den experimentellen Charakter miteinander verbunden sind. Die einzelnen Instrumente hat man bei der Ausführung als Soloinstrumente eines Kammerensembles zu behandeln – das gilt sowohl für die Bedeutung der einzelnen Instrumentalparte als auch für die Proportionen der Lautstärke, der Artikulation, der Ausführungsarten usw.

**BOGUSŁAW SCHÄFFER** compositeur, théoricien et critique musical, est né le 6 juin 1929 à Lwów. Il a fait ses études musicales d'abord à Opole (violon), puis à l'École Supérieure de Musique de Cracovie, sous la direction d'Artur Malawski. Il termine ses études musicologiques chez Zdzisław Jachimecki à l'Université Jagellonne de Cracovie. En composition, il est autodidacte. En 1959, il obtint le deuxième prix au concours Fitelberg pour sa *Monosonate* et une mention pour ses *Quattro movimenti*; en 1960 on lui a accordé deux mentions: pour ses *Topofonica* et *Equivalenze sonore*. Dès l'année 1954, il se manifesta aussi comme critique musical. Il écrivit toute une série de livres consacrés à la musique moderne: *Almanach de compositeurs polonais contemporains* (1956); *Petit indicateur musical du XX<sup>e</sup> siècle* (1958); *Musique nouvelle. Problèmes de la technique contemporaine de composition* (1958); *Les classiques de la dodécaphonie* (1961).

Parmi ses compositions les plus importantes, citons les suivantes: *Sonatine* pour piano (1952), *Musique à cordes: Nocturne* (1953), *Composition* pour piano (1954), *Musique pour quatuor à cordes* (1954), *Sonate* pour violon seul (1955), *I<sup>er</sup> Modèle* pour piano (1956), «*permutations*» pour ensemble de chambre (1956), *Etude en diagramme* pour piano (1956), *Quattro movimenti* pour piano et orchestre (1957), «*extrêmes*» pour 10 instruments (1957), *Quatuor à cordes* (1957), *Huit pièces* pour piano (1958), *Variations* pour piano (1958), «*tertium datur*» pour clavecin et instruments (1958) *Trois études* pour piano (1958-59), *Concerto* pour quatuor à cordes (1959), *Monosonate* pour 24 instruments à cordes (1959), *Equivalenze sonore* pour orchestre de percussion de chambre (1959), *Concerto breve* pour violoncelle et orchestre (1959), *Topofonica* pour 40 instruments (1960), *Concerto per sei e tre* pour un instrument solo changeant et pour orchestre (1960), *Scultura* pour orchestre (1960), *Constructions conjuguées* pour cordes (1960), *Montaggio* pour six exécutants (1960), «*dispositions*» pour piano seul (1955-60), *Musica per cembalo e strumenti* (1961), «*codes*» pour orchestre

de chambre (1961), *Azione a due* pour piano avec accompagnement d'instruments (1961), *Ordini* pour violon seul (1961).

#### equivalenze sonore

Cette composition a été terminée au début de l'automne 1959. C'est une sorte de concerto de percussion, à l'exécution duquel concourent non seulement les instruments de percussion proprement dits, mais aussi ceux qui ont très peu en commun avec la percussion et qui pour pouvoir y participer ont dû être fortement réduits dans leurs fonctions. Ce sont le violoncelle, la contrebasse, le trombone, la clarinette de basse, le basson et le contrebasson. Le champ d'activité des instruments particuliers est divers: nous voyons d'un côté le traitement résolument limité des cordes et des instruments à vent, et de l'autre, la virtuosité soliste des instruments de percussion, du vibraphone, de la céleste et du piano. Dans la plupart des cas les instruments sont équilibrés et traités d'une manière équivalente, d'où le titre de l'oeuvre — *Equivalenze sonore*. La composition est d'un seul mouvement, mais on peut cependant y distinguer cinq parties: introduction — percussion à hauteur indéterminée; concerto de timbales ayant pour fond cette percussion même; concerto d'instruments de percussion de hauteur déterminée, et d'instruments à fonctions exécutives réduites; concerto de vibraphone, céleste et piano; et la fin — se rattachant à l'introduction — affectée surtout aux instruments inférieurs de percussion. La composition *Equivalenze sonore* est le second des trois traités de compositeur («*tertium datur*» — *Equivalenze sonore* — *Montaggio*) liés non seulement par la prépondérance de l'idée technique sur l'idée expressive, mais aussi par leur caractère expérimental. A l'exécution, les instruments particuliers doivent être traités en caractère d'instruments solos d'un ensemble de chambre. Cette remarque concerne l'importance des groupes instrumentaux particuliers aussi bien que les rapports dynamiques, l'articulation, les procédés exécutifs etc.

# orchestra

- triangolo piccolo, 3 tom tom, 2 piatti sospesi
- 2 maracas, piatto piccolo, tamburo militare, cassa chiara, tamburo grande
- triangolo grande, piatto grande, cassa di legno, tamburo basco
- 3 bongos, 2 congos, tamburo senza corda
- tamburo con corda, cassa rullante, tavoletta, gran cassa I
- gran cassa II, tam tam piccolo, tam tam grave, gong
- 5 timpani <sup>1/</sup>
- vibrafono
- xilofono, tubafono
- campanelli, celesta
- campane tubolari <sup>2/</sup>
- pianoforte I <sup>3/</sup>
- pianoforte II <sup>3/</sup>
- cembalo <sup>4/</sup>
- clarinetto basso <sup>5/</sup>
- fagotto <sup>6/</sup>
- contrafagotto <sup>7/</sup>
- trombone <sup>8/</sup>
- violoncello <sup>9/</sup>
- contrabasso <sup>10/</sup>

## suoni reali

1/ F  $\leftarrow$  H  $\rightarrow$  c fis  $\leftarrow$  b  $\rightarrow$  timpano piccolo

2/ g<sup>1</sup> gis<sup>1</sup> a<sup>1</sup> cis<sup>2</sup> d<sup>2</sup>

3/

<p>pianoforte II</p> <p>pftel I</p>	c <sup>4</sup> - h <sup>4</sup> [		c <sup>5</sup> - h <sup>3</sup> [	
	c <sup>2</sup> - h <sup>2</sup> [		c <sup>2</sup> - h <sup>2</sup> ]	
	c <sup>1</sup> - h <sup>1</sup> [		c <sup>1</sup> - h <sup>1</sup> ]	
	c - h [		c - h ]	
	C - H [		C - H ]	
	C <sub>1</sub> - H <sub>1</sub> [		C <sub>1</sub> - H <sub>1</sub> ]	

4/

c <sup>2</sup> - h <sup>2</sup> ]	4'
c <sup>1</sup> - h <sup>1</sup> ]	]
c - h ]	]
C - H ]	]
]	16'

5/

6/

7/

8/

9/

10/

Stefanowi Kisielewskiemu  
equivalenze sonore

15'

BOGUSŁAW SCHÄFFER (1959)

①

154

rall. ♩ 84

piatto grande

con bacchetta di legno

pp

gran cassa I

solo

ppp

p

pp

p

pp

mp

ppp

ppp

p

pp

p

pp

mp

pp

mf

gran cassa II

solo

mf

mp

p

p

mp

p

mf

mp

pp

mp

p

*accel. - -*

The musical score is arranged in five staves. The top staff is for two congas (2 cong.), which are mostly silent with some notes appearing at the end. The second staff is for guitar I (gr.c. I), featuring a melodic line with trills (tr), slurs, and dynamic markings such as *pp*, *ppp*, and *mp*. The third staff is for guitar II (gr.c. II), which includes trills, slurs, and dynamic markings like *pp* and *sf*. The fourth and fifth staves are for tambores (tamt.p. and tamt. grave), with notes and dynamic markings including *ppp* and *pppp*. The score concludes with a double bar line and a fermata over the final notes.



2

♩ 154

The score is divided into several staves for different percussion instruments:

- trgl.p.** (Triangle): Starts with a wood (legno) stroke marked *ppp*. Later, it features a metal (metallo) stroke marked *p > ppp* and *p*.
- 2 pti sosp.** (2 suspended cymbals): Includes wood (legno) strokes marked *p* and *ppp*. A specific stroke is labeled "c. bacch. di tmp." (cymbal stroke of the triangle).
- cassa ch.** (Cymbal): Features a series of strokes with dynamic markings *pp (quasi) sf*, *pp sf*, *pp*, *sf pp*, *sf*, *ppp*, *p*, and *ppp*.
- trgl.gr.** (Triangle): Starts with a metal (metallo) stroke marked *ppp*. Later, it has strokes marked *pp* and *ppp*.
- tmb.b.** (Tom-tom): Includes strokes marked *pp* and *ppp*.
- 2 cong.** (Congas): Includes strokes marked *ppp*.
- tmb. s.c.** (Tom-tom): Includes strokes marked *ppp* and *pp*. A note "al bordo" (at the edge) is present.
- tmb. c.c.** (Tom-tom): Includes strokes marked *ppp* and *pp*. A note "(mazza di tmb.)" (mallet of tom-tom) is present.
- cassa rull.** (Snare drum): Includes strokes marked *ppp* and *p*.
- tav.** (Tambourine): Includes strokes marked *ppp* and *p*. A note "feltro" (felt) is present, along with a 6-measure phrase and a 3-measure phrase.

Musical score for two tuba parts, tmb. s.c. and tmb. c.c. The score consists of two staves with various musical notations including dynamics, articulations, and fingerings.

**tmb. s.c.**

- Measure 1: *p* (piano), *mf* (mezzo-forte)
- Measure 2: *sf* (sforzando), *p* (piano), *pp* (pianissimo)
- Measure 3: *mp* (mezzo-piano), *p* (piano)
- Measure 4: *ff* (fortissimo), *p* (piano)
- Measure 5: *mf* (mezzo-forte), *f* (forte)
- Measure 6: *mp* (mezzo-piano), *mf* (mezzo-forte)

**tmb. c.c.**

- Measure 1: *p* (piano), *p* (piano)
- Measure 2: *p* (piano), *mf* (mezzo-forte)
- Measure 3: *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo)
- Measure 4: *mp* (mezzo-piano), *p* (piano)
- Measure 5: *p* (piano), *p* (piano)
- Measure 6: *p* (piano), *f* (forte)

3

16/8 *prestissimo*

5/8 *in tempo*  
154

9/8

The score is divided into several parts:

- 3 tomt.:** Features a melodic line starting with a *sempre p* dynamic. An arrow labeled "mazza di tmb." points to the beginning of this line.
- 2 ptti sosp.:** Includes dynamics *ppp*, *pp*, *tr*, *mf*, and *(mp)*. It contains a trill marked with *tr*.
- ptto p.:** Features dynamics *mp*, *f*, *(mp)*, and *mp*. It includes a section marked "c. bacch. di legno" with a *f* dynamic.
- ptto gr.:** Features dynamics *p*, *mf*, *p*, and *ppp*. It includes sections for "c. bacch. di legno" and "c. bacch. di tmp.".
- tmb. s.c.:** Features dynamics *p* and *ppp*.
- tmb. c.c.:** Features a section marked "coperto" with a *pppp* dynamic.

9  
8

7  
8

10  
8

5  
8

3 tomt.

The musical notation consists of three staves, each representing a tom. The first staff is marked with dynamics *p*, *mp*, *pp*, and *p* from left to right. The second and third staves are marked with *mf* and *p* respectively. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a 'y' in a circle, indicating a specific articulation or technique. The notation is written on a five-line staff with a clef-like symbol on the left.



trgl.p.

3 tomt.

2 ptti sosp.

*tranquillo*

*p*

*quasi sf quasi sf quasi sf*

*sempre p*

(legno)

*mp*

(legno)

*mp*

3 bong.

2 cong.

tmb. s.c.

*al bordo*

*p*

*sempre p*

*mf*

3 tomt.  
mf ff f ff

2 ptti sosp.  
mf f mf p ff

2 mrc.  
mf f

pttop.  
legno metallo!  
sff pp

3 bong.  
mf f ff mf

2 cong.  
mf f pp ff

tav.  
legno  
mf ff p f mp mf f ff fff

tamt.p.  
tamt. grave  
(met.) metallo p f

4

2 ptti sosp.

*bacch. tenere!*

*ppp* *p* *ppp* *p*

2 mrc.

*pp* *p* *pp* *sf* *pp*

cassa d.l.

*pp* *p* *p* *quasi sf*

3 bong.

*p* *pp* *p* *mp* *mf* *mp* *p* *ppf*

2 cong.

*pp* *mp*

tmb. c.c.

*feltro!*

*pp* *p* *pp* *p*

*con spazzola*

*mp* *f* *p*

cassa rull.

tamt. p.

tamt. grave

*feltro*

*mf*

5

9  
8

$\downarrow$ .48

8  
4

$\downarrow$ .72

tmp. p.  
II

5 tmp.  
III  
IV  
V

*p* *mp* *sf*

c. bacch. di tmp.

2 pti  
sosp.

*pp* *p*

tamt.  
grave

ca 4"



16  
4

9  
4

12  
4

8  
4

tmp.

pp p sempre pp pp tr. pp

2 pti  
sosp.

ppp p

ptto p.

con metallo pp

ptto gr.

con spazzola p pp

tamt. p.

feltro (feltro) dolce pp ppp

tamt. grave

feltro p

gong

(feltro) lasciar vibrare a lungo pp

# 8 4

tmp. *gliss.*  
*sempre mp* *mf* *p*

2 ptti sosp. *sempre c. bacch. di legno*  
*mp pp f mp mf p ff mf p f*

ptto p. (con metallo)  
*(simile)*  
*ppp f*

ptto gr. *c. bacch. di tmp. al bordo mp al centro mp al bordo mp*

tamt. p. *(legno)*  
*legno!* *(mp)*

tamt. grave *mp*

gong *(mp)*

timp.

[gliss.]  
ff mf  
pp  
p

2 ptti  
sosp.

f p f

ptto p.

mf ff pp

ptto gr.

c. bacch. di legno  
al centro

f

tamt. p.

tamt. grave

gong

mf ff  
felpo  
ppp f

⑥  
7  
88 J136

tmp.

2 ptti sosp.

ptto p.  
tmb. mil.  
cassa ch.

ptto gr.  
cassa d.l.

cassa rull.

gr.c. II  
tamt.p.  
tamt. grave  
gong.

mp

mf

f

p

pp

secco

bacch. tenere

(metallo)

(legno)

lasciar vibrare a lungo ca 6"

f

pp

f

f

f

3/8 ♩ 90

3/8 ♩ 136

150

tmp.

*mp* *f* *mp* *molto*

tmb. mil. cassa ch.

*tr.* *pp* *mf* *mp*

cassa d.l.

*f* *p* *f* *p* *p* *f* *p* *mp* *f*

cassa rull.

*f* *mf* *p* *mf* *p* *f* *mf* *f* *mf*

100

000

4  
8

tmb. mil. cassa ch.

mp ff ppp

pp p

cassa d.l.

p f mf f mf p

cassa rull.

mf mp p pp

gr.c. II

p sempre pp

7  
5  
8

8  
8

9  
8

12  
8

8  
8

10  
8

tmp. *con sordini!* *ppp* *p* *sempre pp* *mf* *pp*

trgl. p. *metallo* *pp* *ppp* *mf* *pp* *f* *ppp* *metallo gr.* *mp* *mp*

2 ptti sosp.

ptto. p. (metallo) *f*

cassa ch. *pppp!*

trgl. gr. *legno* *pp* *metallo gr.* *ff* (metallo) *p*

ptto. gr. *p*

gr. c. II *c. bacch. di tmp.* *p*

tamt. p. *dolce!* *feltro* *pp* *p*

tamt. grave *pp* *p*

gong *feltro* *p*

Detailed description of the musical score: The score is for a percussion ensemble. The top staff is for timpani (tmp.), marked 'con sordini!' and featuring dynamics from ppp to mf. The second staff is for metal (trgl. p.), with a 'metallo' section and a 'metallo gr.' section, dynamics ranging from pp to f. The third staff is for two suspended cymbals (2 ptti sosp.). The fourth staff is for a pair of tom-toms (ptto. p.), with a '(metallo)' section. The fifth staff is for a snare drum (cassa ch.), marked 'pppp!'. The sixth staff is for a pair of gong cymbals (trgl. gr.), with a 'legno' section and a 'metallo gr.' section. The seventh staff is for a pair of gong tom-toms (ptto. gr.). The eighth staff is for a pair of gong cymbals (gr. c. II), with a 'c. bacch. di tmp.' section. The ninth staff is for a pair of tam-tams (tamt. p.), marked 'dolce!' and 'feltro'. The tenth staff is for a pair of tam-tams (tamt. grave). The eleventh staff is for a gong, marked 'feltro'.

10  
8

8  
8

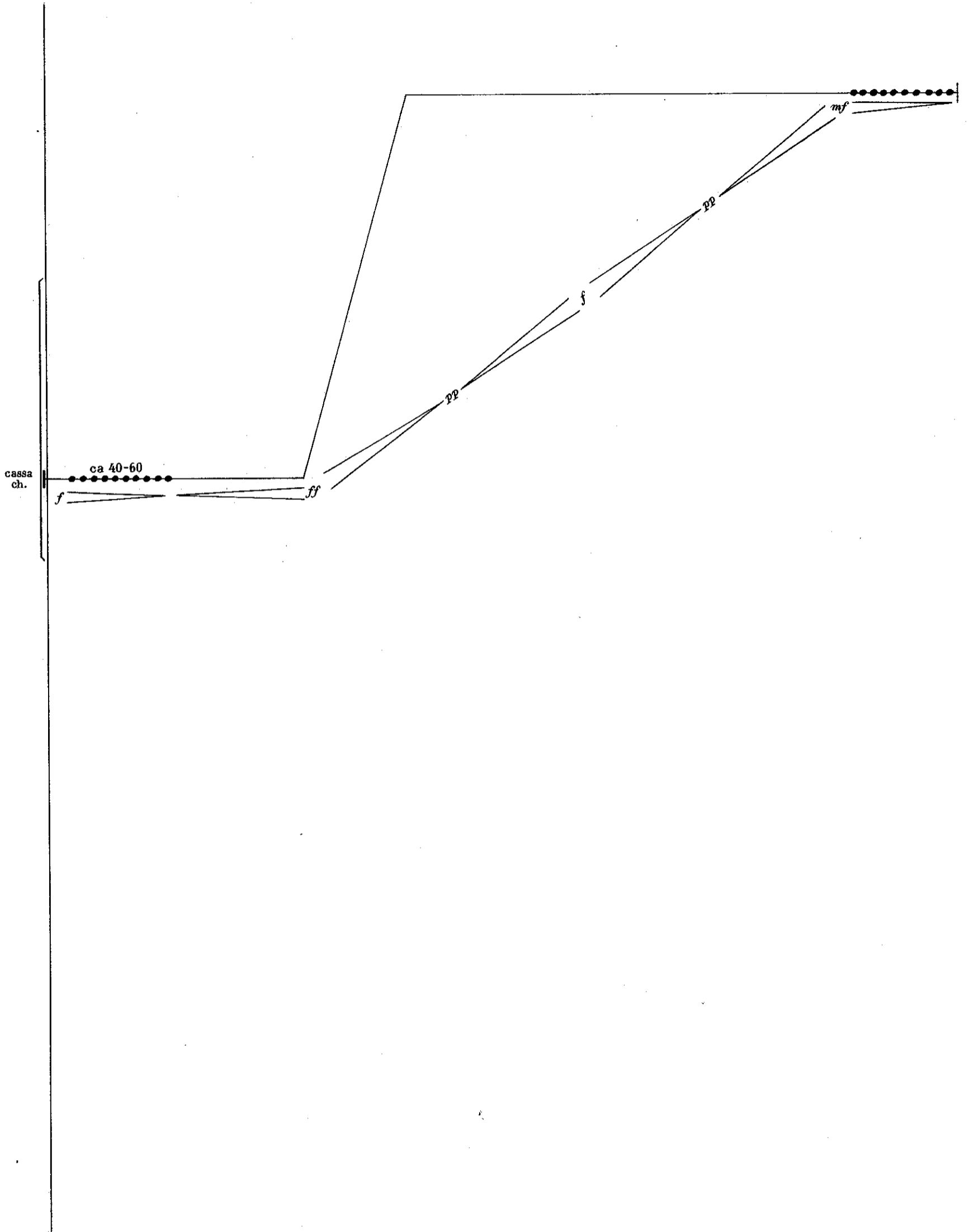
The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- tmp.** (Tom-tom): Features a melodic line with dynamics *mp*, *pppp*, and *pp*. It includes a trill-like texture in the final measure.
- trgl. p.** (Tom-tom): Shows a sequence of notes with dynamics *f*, *p*, *pp*, *ppp*, and *pp*. It is marked with *legno* and *metallo*.
- 2 ptti sosp.** (Two suspended cymbals): A single note with a slur and dynamic *mp*.
- ptto p.** (Snare drum): A single note with a slur and dynamic *ppp*, marked *bacch. tenere*.
- trgl. gr.** (Tom-tom): A melodic line with dynamics *mf*, *ff*, and *mp*. It includes a trill-like texture.
- ptto gr.** (Snare drum): A single note with dynamic *mf*.
- tamt. p.** (Tom-tom): A melodic line with dynamics *pp*, *ppp*, and *pp*, marked *feltro*.
- tamt. grave** (Tom-tom): A melodic line with dynamics *(f)* and *ppp*.
- gong.** (Gong): A melodic line with dynamics *(f)* and *ppp*.



quasi ritard.

timp. *pp*  
 legn. p. *p*  
 clarinet. *p* *f* ca 40  
 2 ptti. *p*  
 marc. *p* *f* ca 40  
 p. *p*  
 mb. *p*  
 cl. *quasi accel.* *p* *f* ca 40 *sempre*  
 mb. gr. *p* *f* ca 40  
 gr. *e*  
 c. bacch. di tmp. *p* *f* ca 40  
 cassa d.l. *p* *f* ca 40  
 mb. b. *p* *f* ca 40  
 gr. c. II (mazze di tm.) *p* *f* ca 40  
 tamt. grave  
 gong.



8

ca 0,15"

ca 80

*pp* *molto*

vib. vibrato *mp* *mf* *pp*

tr. *p* *f*

campi *f*

comp. tnb. *p*

flte I *sf* *p*

flte II *ff* *f*

cemb.  $8\frac{1}{2} + 8\frac{1}{2}$  (*mf*)

cl. b. *sf* *p* *sf*

fg. *sf* *quasi p* *sf*

cig. *sf* *quasi p* *sf*

trbn. *sf* *p* *sf*

vc. arco *p* *sf*

cb. arco *sf* *p* *sf*

ca I''

*misterioso*  
senza sord. *mp*

tmp.p.

*pp*

pfte II

*p* *sempre pp*

4' + 16'

cemb.

*(mp)*

trp.p.

h

b

pfte II

8' + 16'

cemb.

*mf*

*mf*

*sempre p*

*(p)*

*(p)*

*ff*

*pp*

*(f)*

tmp.p.

pftc II

cemb.

$8' + 16' + 8'' + 4'$

$8' + 16' + 8''$

*f*

*mp*

*pp*

*f*

*f*

*f*

*pp*

*(ff)*

*(mf)*

*(mf)*

tmp. p.

*ff* *p* *f*

pftc II

*p* *ppp* *p*

cemb.

10  
senza tempo

tmp p

mp mf (mp)

pfte II

cemb.

Detailed description: This section of the score is for percussion and piano. It features three staves: 'tmp p' (timpani), 'pfte II' (piano II), and 'cemb.' (celesta). The 'tmp p' staff contains three notes with stems pointing upwards, marked with dynamic levels *mp*, *mf*, and *(mp)*. A wavy line above the notes indicates a tremolo effect. The 'pfte II' staff has a rectangular box spanning the first two notes. The 'cemb.' staff has a smaller rectangular box under the first note. A vertical dashed line is positioned between the second and third notes.

solo (arco) molto espressivo

vc. molto vibrato

mp f mp sf quasi p

Detailed description: This section is for the violin (vc.). It begins with the instruction 'solo (arco) molto espressivo'. The first note is marked with a 'y' (pizzicato) and the second with a 'v' (vibrato). The dynamic markings are *mp*, *f*, *mp*, *sf*, and *quasi p*. The notation includes a slur over the first two notes and a fermata over the fourth note. The final part of the staff shows a series of notes with 'y' markings.



11

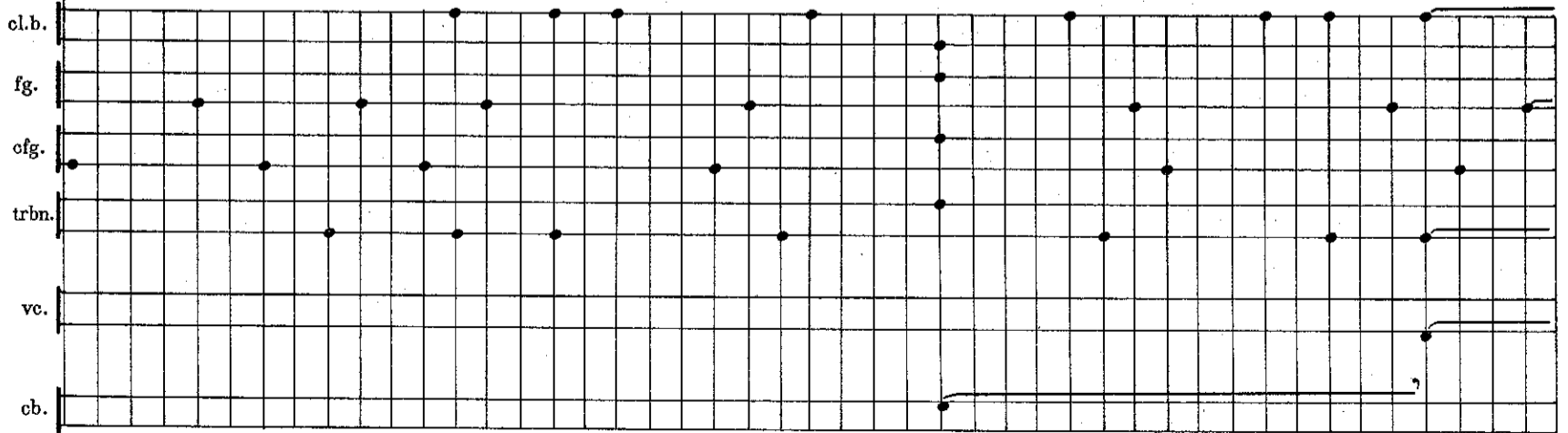
ca 0,15"

*sempre secco (†)*

Musical score for woodwinds and strings. The score is written on a grid with 16 measures. The instruments are:

- cl.b. (clarinet in B): *p*
- fg. (flute): *quasi p*
- cfg. (clarinet in G): *quasi p*
- trbn. (trumpet): *p*
- vc. (violin): *mp-f*
- cb. (cello): *f*

The woodwinds and trumpet parts consist of dotted notes. The string parts (violin and cello) consist of sustained notes with accents and slurs.



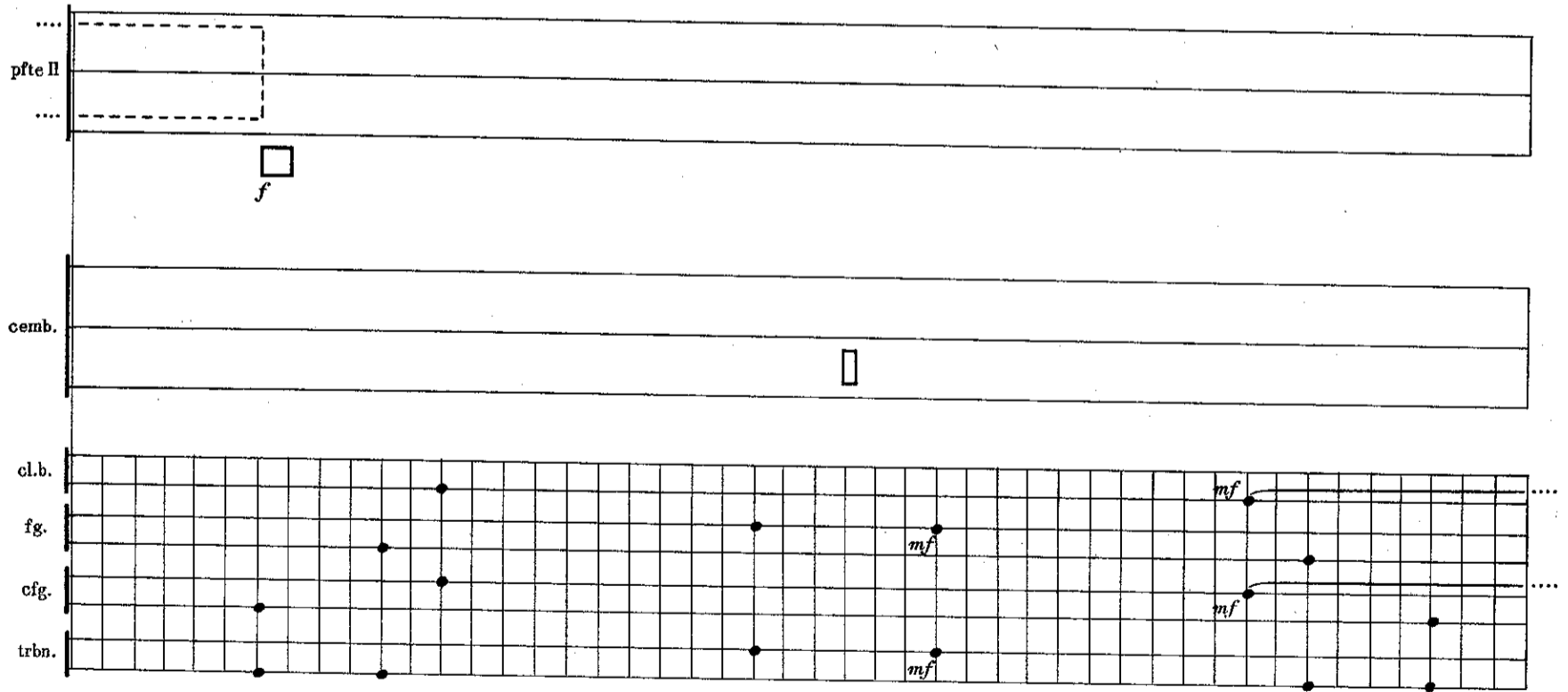
12



*molto!* *sempre con forza (≧)*

The musical score is written on a grid with six staves. The instruments are labeled on the left: pl. b., fg., fg., pbn., vc., and db. The score includes various dynamics and articulations: *f*, *quasi f*, *pizz.*, and *f*. There are also slurs and accents. The first staff (pl. b.) has a slur over the first two measures. The second staff (fg.) has a slur over the first two measures. The third staff (fg.) has a slur over the first two measures. The fourth staff (pbn.) has a slur over the first two measures. The fifth staff (vc.) has a slur over the first two measures. The sixth staff (db.) has a slur over the first two measures.

The musical score consists of three staves and a piano grid. The top staff is for pftc II, the middle for cemb., and the bottom for cl. b. The piano grid includes parts for fg., cfg., trbn., vc., and cb. The score includes dynamic markings *ff* and *mf*, and a measure with the tempo marking  $(8\frac{1}{2}+16'+8''+4')$ . A circled number 13 is connected to the score by a vertical line.



tmp. *p* (*p*)

xlf. *pp* (*pp*)

cmpli *mp* (*mp*)

cmp. tub. *mp* (*mp*)

4'+16'

cemb. □ (*mp*)

cl. b. *pp*

fg. *quasi pp*

cfg. *quasi pp*

trbn. *pp*

Detailed description: This is a page of a musical score, page 38. It features seven staves for woodwinds and percussion, and a grand staff for strings. The woodwind parts include snare drum (tmp.), xylophone (xlf.), euphonium (cmpli), and trombone (cmp. tub.). The percussion part includes a celesta (cemb.). The string part includes clarinet in bass (cl. b.), flute (fg.), clarinet in G (cfg.), and trumpet (trbn.). The score is divided into two sections by vertical dashed lines. The first section has dynamic markings *p* and *pp*. The second section, labeled '4'+16'', has dynamic markings *(p)*, *(pp)*, and *(mp)*. The celesta part in the second section contains a square symbol □ with the dynamic marking *(mp)* below it. The string parts in the second section have dynamic markings *pp* and *quasi pp*. The woodwind parts in the second section have dynamic markings *mp*.

14

ca 1"

8'

4'

8' + 4'

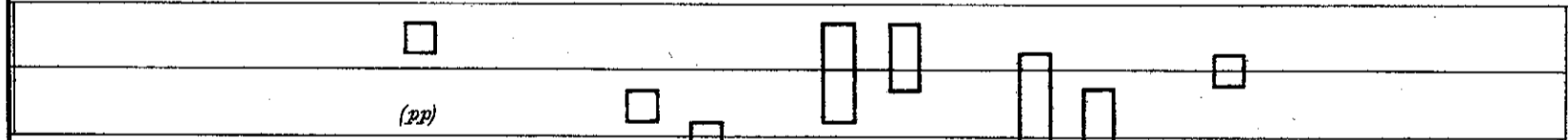
cemb.

(pp)

(p)

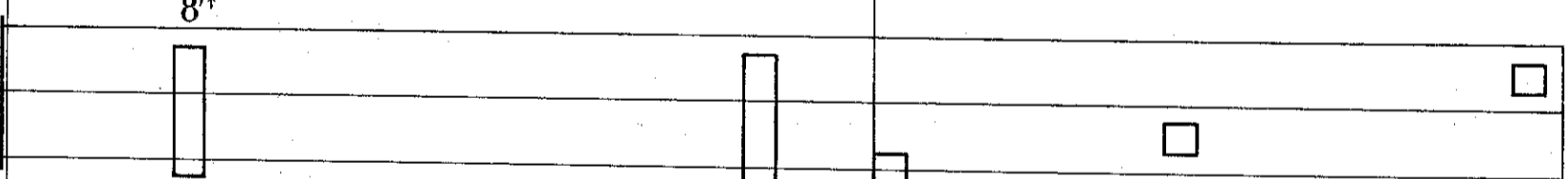
(mp)

PPP



tb.  *quasi ppp*

The tuba part is written on a single staff with a treble clef. It contains a sequence of notes: a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. Each note has a fermata above it. The dynamic marking *quasi ppp* is placed below the first note.

cemb.  *8<sup>va</sup>*  
*(ppp)* *(pp)*

The celeste part is written on a single staff with a treble clef. It features a series of rectangular blocks representing chords or sustained notes. The first block is tall and labeled *(ppp)* below it. The second block is shorter and labeled *(pp)* below it. The third block is very short. The fourth block is also very short. The fifth block is short. Above the first block is the marking *8<sup>va</sup>*. The dynamic markings *(ppp)* and *(pp)* are placed below the first and second blocks respectively.



The musical score consists of three staves. The top staff is labeled 'xlf.' and contains a long, sustained note with a tremolo effect, indicated by a wavy line above it. The dynamics are marked as *ppp* at the beginning and *p* at the end. The middle staff is labeled 'cmp. tub.' and contains a melodic line with three notes, each with a slur above it. The dynamics are marked as *pp*, *p*, and *mf* from left to right. The bottom staff is labeled 'cemb.' and contains two rectangular blocks representing chords. The first block is a small square, and the second is a taller rectangle. Above the second block is the notation  $8^{\text{va}} + 4^{\text{va}}$  and below it is  $(p)$ . To the right of the main score, there is a section labeled 'vibrato' with 'vbf.' below it. This section shows a melodic line with vibrato markings (wavy lines) and a dynamic marking of *f*.

*quasi in tempo* - - - - - *quasi*  $\frac{15}{9}$   $\frac{16}{16}$   $\text{♩}^{216}$

vb. *vibr.* *non vibrato* *molto vibrato*

*mp p* *mf* *mp* *p* *mp* *ff*

The musical notation is on a single staff. It begins with a vibraphone (vb.) symbol. The first measure has a wavy line above it labeled 'vibr.' and a dynamic marking of 'mp p'. The second measure has a straight line above it labeled 'non vibrato' and a dynamic marking of 'mf'. The third measure has a wavy line above it labeled 'molto vibrato' and a dynamic marking of 'mp'. The fourth measure has a wavy line above it labeled 'molto vibrato' and a dynamic marking of 'p'. The fifth measure has a wavy line above it labeled 'molto vibrato' and a dynamic marking of 'mp'. The sixth measure has a wavy line above it labeled 'molto vibrato' and a dynamic marking of 'ff'. The notation includes various notes, rests, and slurs.

(9)  
5  
16

1 3  
16 16

(9)  
2  
8

5  
16

(9)  
1  
8

7  
16

3  
8

4  
8

5  
16

4  
8

vib.

cel.

*ff*

*sempre estremamente ffl*

4  
8

7  
16

3  
8

1  
4

3  
16

7  
16

3  
8

5  
8

3  
8

cel.

The musical score for the cello consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains several measures of music, including a triplet of eighth notes marked with a '4' above it, and a sixteenth-note triplet marked with a 'b' above it. The lower staff is in bass clef and contains corresponding bass notes. A bracket spans across the bottom of the lower staff, indicating a specific section of the piece. The notation includes various note values, rests, and articulation marks.

16

$\frac{2}{4}$	$\frac{3}{8}$	$\frac{1}{2}$	$\frac{7}{16}$	$\frac{3}{8}$	$\frac{2}{4}$	$\frac{9}{16}$	$\frac{3}{8}$	$\frac{5}{8}$	$\frac{11}{16}$
---------------	---------------	---------------	----------------	---------------	---------------	----------------	---------------	---------------	-----------------

cel.

pft I

*sempre - sfff*  
*estremamente ff!*

11  
16

2  
16

3  
8

9  
16

3  
8

3  
16

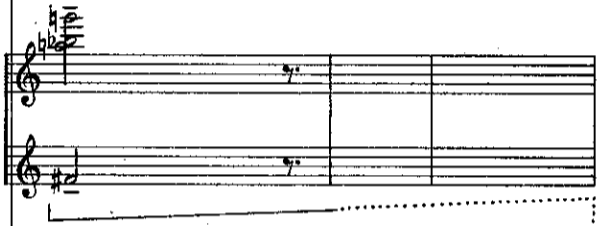
2  
16

3  
8

1  
16

2  
4

cel.



Two staves of music for the cello. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of several measures with notes and rests.

pfte I



Two staves of music for Piano I. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

17

6  
8

1  
8

5  
8

7  
16

5  
16

2  
4

3  
8

2  
2

3  
4

non vibrato

vbf.

*sempre  
estremamente ff!*

3

5

pftel

*fff*

*fff*

3 5 1 5 3 2 3 5 3  
4 8 2 8 4 2 4 8 4

vb. f.

A single musical staff for vibraphone. It begins with a treble clef and a key signature of one sharp (F#). The staff contains several measures of music. The first measure has a whole note chord with fingerings 3 and 5 above it. The second measure has a whole note chord with fingerings 1 and 5 above it. The third measure has a whole note chord with fingerings 3 and 2 above it. The fourth measure has a whole note chord with fingerings 3 and 5 above it. The fifth measure has a whole note chord with fingerings 3 and 4 above it. The sixth measure has a whole note chord with fingerings 5 and 8 above it. The seventh measure has a whole note chord with fingerings 3 and 4 above it. The eighth measure has a whole note chord with fingerings 3 and 4 above it. The ninth measure has a whole note chord with fingerings 3 and 4 above it. The tenth measure has a whole note chord with fingerings 3 and 4 above it. There are dashed lines above the staff in the third and sixth measures, indicating phrasing or articulation.

pfte I

A musical staff for piano, consisting of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music consists of several measures. The first measure has a whole note chord in the bass staff with fingerings 3 and 5 above it. The second measure has a whole note chord in the bass staff with fingerings 1 and 5 above it. The third measure has a whole note chord in the bass staff with fingerings 3 and 2 above it. The fourth measure has a whole note chord in the bass staff with fingerings 3 and 5 above it. The fifth measure has a whole note chord in the bass staff with fingerings 3 and 4 above it. The sixth measure has a whole note chord in the bass staff with fingerings 5 and 8 above it. The seventh measure has a whole note chord in the bass staff with fingerings 3 and 4 above it. The eighth measure has a whole note chord in the bass staff with fingerings 3 and 4 above it. The ninth measure has a whole note chord in the bass staff with fingerings 3 and 4 above it. The tenth measure has a whole note chord in the bass staff with fingerings 3 and 4 above it. There are dashed lines above the staff in the third and sixth measures, indicating phrasing or articulation.



18

1 5 3 3 3 3 1 7 6  
 2 8 4 8 16 8 4 2 8 8

vbf.

*estremamente ppp!* *p* *pp* *p*

cel.

*estremamente ppp!* *p*

pftel

*estremamente ppp!* *p* *pp* *p* *mp*

6 5 2 1 9 3 2 1 7  
8 8 4 8 16 8 4 8 16

vbf.

mf pp mp pp

cel.

p mp f pp p mp mf

pfte I

mp p sf mp mf p

19

*senza tempo*

vb. *f* *mp* *pp* *f*

The violin part begins with a dynamic of *f* and a *molto vibrato* marking. It then moves to *mp* and *pp* before returning to *f*. The tempo is *senza tempo*. The notation includes various notes and rests across the staff.

cel. *f*

The cello part starts with a dynamic of *f* and features a few notes with a slur.

pfte I *f* (*7*) (*2*) *mf* *f*

The first flute part starts with a dynamic of *f* and includes a fingering marking (*7*) (*2*). It then moves to *mf* and *f*. The notation includes notes and rests.

12/8  $\text{♩}$  240

4/8

5/8

3 tomt.

mp f pp ————— mf p ff mf p ————— (mf) mf → p

*quasi accel.*

5

Detailed description: This block contains the musical notation for three tomtoms. It starts with a dynamic of *mp*, followed by *f*, *pp*, and then a long line leading to *mf*. Above this line is the instruction *quasi accel.* and a bracket with the number 5. The notation continues with *p*, *ff*, *mf*, *p*, another long line leading to *(mf)*, and finally *mf* with a hairpin leading to *p*.

vbf.

Detailed description: This block shows the musical notation for a vibraphone. It consists of a single note with a long, curved line above it, indicating a sustained or glissando effect. The notation is on a five-line staff.

trbn.

con sord. p gliss.

Detailed description: This block shows the musical notation for a trumpet. It consists of a single note with a dynamic of *p*. Above the note is the instruction *con sord.* and a hairpin leading to *gliss.* with a dotted line extending to the right.

4  
8

3 tomt.

*mp* *f* *molto* *mf* *fff* *f*

gr.c. I  
gr.c. II

mazza di tmb.  
c. bacch. di tmp.  
*mf*

*mp* *mf* *ff* *secco* *ff* *mazza di tmb.*

*f* *secco* *c. bacch. di tmp.* *mazza di tmb.*

pfte I

*secco*  
*fff*

cl. b.  
fg.  
cfg.  
trbn.

*ff*  
*ff*  
*ff*  
*f*

3 tomt.  
cassa ch.  
tmb. s.c.  
tmb. c.c.  
gr.c. I  
gr.c. II

*mf* *f* *mf*  
*f* *sf* *f* *p* *p* *pp*  
*sf* *mf* *f* *mf* *p* *p* *f* *mf*  
*c. bacch. di tmp.* *mf* *mf* *mf*  
*mazza di tmb.* *pp* *f* *pp* *mf*

pfte I

cl. b.  
fg.  
cfg.  
trbn.

*mf* *mf* *mf* *mf*

3 tomt.  
2 ptti sosp.  
cassa ch.  
tmb. s.c.  
tmb. c.c.  
gr.c. I  
gr.c. II

*p* *mf*  
*mf* *secco* *p* *sempre p* *p*  
*sempre p* *secco* *pp*  
*al centro:* *c. bacch. di tmp.* *p*  
*al bordo:* *ppp* *mf*

pfte I

*mf*

pfte II

*sempre mf*

cl. b.  
fg.  
cfg.  
trbn.

*mf* *mf* *mf* *mf*

3 tomt. *mf*

cassa ch. *con spazzola*  
*pp* *mp* *ppp*

tmb. s.c. *sf* *(p) sempre p* *mf*

tmb. c.c. *p* *mf* *ppp* *mf*

gr.c. I *p* *mf* *ppp*

gr.c. II *p* *pp*

mazza di tmb. *p*

pfte I *mp* *f* *f*

pfte II *mf*

cl. b. *mf*

fg. *mf*

cfg. *mf*

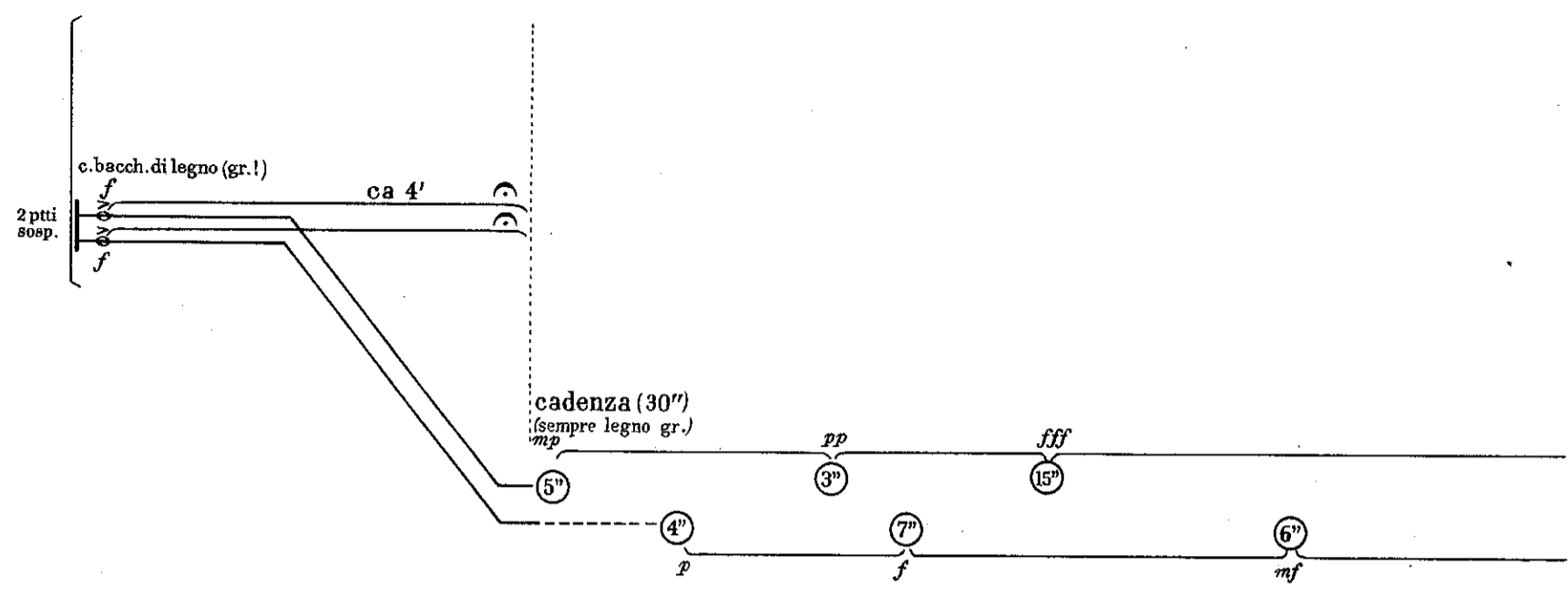
trbn. *mf*





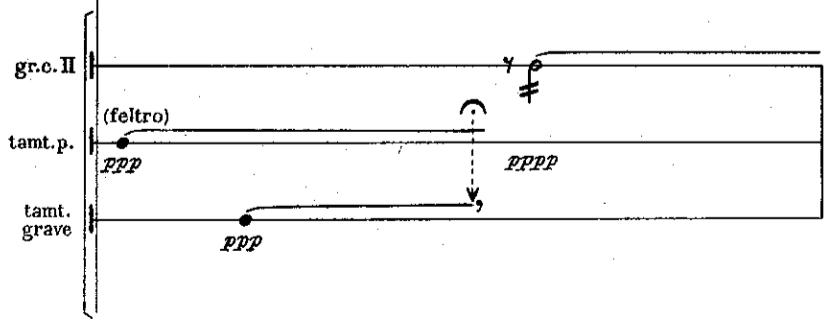
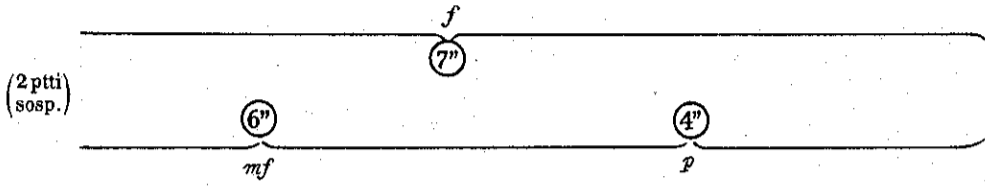
This page of a musical score, page 58, features rehearsal mark 21. It contains staves for various instruments:
 

- tmp.**: Snare drum, playing a rhythmic pattern starting with a *mf* dynamic.
- 3 tomt.**: Three tom-toms, mostly silent with some notes in the later part of the measure.
- 2 ptti sosp.**: Two suspended cymbals, playing notes with *mf* dynamics.
- cassa ch.**: Bass drum, playing a pattern with *mf* dynamics, including a section marked *(con spazzola)* with *pp* and *mf* dynamics.
- ptto gr.**: Gong, playing a rhythmic pattern.
- tmb. s.c.**: Snare drum, playing a pattern with *f* dynamics.
- tmb. c.c.**: Snare drum, playing a pattern with *f* dynamics.
- gr.c. I** and **gr.c. II**: Gong cymbals, playing notes with *p* dynamics.
- vbf.**: Vibraphone, playing notes with *ff* dynamics.
- xf.**: Xylophone, playing notes with *f* dynamics.
- tbf.**: Tympani, playing notes with *f* dynamics.
- cmpli**: Cymbal, playing notes with *(fff)* dynamics.
- cel.**: Celesta, playing notes with *f* dynamics.
- cmp. tub.**: Mallet tuba, playing notes with *p* and *f* dynamics.
- pfte I** and **pfte II**: Percussion (likely snare or tom), indicated by rectangular boxes with *mf* and *f* dynamics.
- cemb.**: Conga, indicated by rectangular boxes with *(ff)* dynamics.
- cl.b.**, **fg.**, **cfg.**, and **trbn.**: Clarinet in Bb, Flute, Clarinet in F, and Trumpet in Bb, all playing sustained notes with *mf* dynamics.
- vc.** and **cb.**: Violoncello and Contrabass, playing notes with *f* dynamics.



22

ca 45" al quasi in tempo  
ca 1"



3tomt.

2ptti sosp.

ptto p.

ptto gr.

2 cong.

gr.c. I

gr.c. II

tamt.p.

tamt. grave

*c. bacch. di tmp.*  
*ppp*  
*ppp*  
*sempre ppp*

*c. bacch. di tmp.*  
*ppp*

*c. bacch. di tmp.*  
*ppp*

*quasi tr*  
*sempre pppp*

*simile accel.*  
*ppp*  
*sempre ppp*

*tr*  
*sempre ppp*

*ppp*

*ppp*

Detailed description: This musical score is for a percussion ensemble. It features seven staves. The top four staves are for toms and cymbals: 3 toms (3tomt.), 2 suspended cymbals (2ptti sosp.), 2 pairs of small toms (ptto p.), and 2 pairs of large toms (ptto gr.). The next two staves are for 2 congas (2 cong.). The bottom three staves are for congas: gr.c. I, gr.c. II, and two tam-tam instruments (tamt.p. and tamt. grave). The notation includes various dynamics such as ppp, pppp, and sempre ppp, along with performance instructions like 'c. bacch. di tmp.' (cymbal crash), 'quasi tr' (quasi tremolo), and 'simile accel.' (simile acceleration). There are also trill-like markings and slurs across the staves.

*quasi  
in tempo*

The musical score consists of the following staves and markings:

- 3 tomt.:** A wavy line with a question mark at the end.
- 2 ptti sosp.:** A note with a slur and a dynamic marking of *pppp*.
- pttop.:** A note with a slur and a dynamic marking of *ppp*, followed by a vertical double-headed arrow.
- tmb.gr.:** A note with a slur, a dynamic marking of *sempre pppp*, and the instruction *(coperto)*.
- pttogr.:** A note with a slur and a dynamic marking of *ppp*.
- 3 bong.:** A series of notes with a dynamic marking of *sempre pppp*.
- 2 cong.:** A note with a slur and a dynamic marking of *sempre pppp*.
- gr.c. I:** A note with a slur and a dynamic marking of *sempre pppp*.
- gr.c. II:** A wavy line.
- tamt.p.:** A note with a slur and a dynamic marking of *pppp*.
- tamt. grave:** A note with a slur and a dynamic marking of *pppp*.

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trgl.p. metallo pppp

3 tomt. pppp

2 ptti sosp. pppp

2 mrc. pppp pppp

ptto p. pppp

tmb.gr.

trgl.gr. metallo pppp

ptto gr. pppp

3 bong. sempre pppp

gr.c. I pppp

tamt.p. pppp

tamt. grave pppp

trgl. p. (metallo) *tr* *pppp*

3 tomt.

2 pti sosp. *pppp*

2 mrc. *pppp*

ptto p. *pppp*

trgl. gr. (metallo) *tr* *pppp*

ptto gr. *pppp*

3 bong. *pppp*

gr. c. I *pppp*

tamt. p. *pppp*

tamt. grave *pppp*

Detailed description: This is a musical score for a percussion ensemble. The score is organized into systems. The first system includes trgl. p. (with a tremolo and metallo marking), 3 tomt. (with a sixteenth-note pattern), 2 pti sosp. (with a dotted quarter note), 2 mrc. (with a sixteenth-note pattern), and ptto p. (with a dotted quarter note). The second system includes trgl. gr. (with a tremolo and metallo marking), ptto gr. (with a dotted quarter note), and 3 bong. (with a dotted quarter note). The third system includes gr. c. I (with a dotted quarter note), tamt. p. (with a dotted quarter note), and tamt. grave (with a dotted quarter note). Dynamics are consistently marked as *pppp* (pianissimo) throughout the score.



trgl.p.  
3 tomt.  
2 ptti sosp.  
2 mrc.  
ptto p.  
trgl.gr.  
ptto gr.  
3 bong.  
gr.c.I  
gr.c.II  
tamt.p.  
tamt. grave

trgl.p. (trill) with wavy line above staff.  
3 tomt. (snare) with notes and accents.  
2 ptti sosp. (suspended cymbal) with notes and accents.  
2 mrc. (maracas) with notes and accents.  
ptto p. (pedal steel) with notes and accents.  
trgl.gr. (trill) with wavy line above staff.  
ptto gr. (pedal steel) with notes and accents.  
3 bong. (bongos) with notes and accents.  
gr.c.I (gong) with notes and accents.  
gr.c.II (gong) with notes and accents.  
tamt.p. (tam-tam) with notes and accents.  
tamt. grave (tam-tam) with notes and accents.

Dynamic markings: *pppp*, *(pppp)*, *quasi ppp*.

ca 2"

