

PISCIS

Antonio Blanco Tejero

per due chitarre e quartetto d'archi
2015

Dedicato con affetto al duo chitarristico Blanco-Sinacori.

Grazie mille, Alessandro e Giuseppe della vostra fiducia e gentilezza

a Milano 26 Giugno 2015

“PISCIS”

Chitarra 1

Chitarra 2

Violino 1

Violino 2

Viola

Violoncello

Durata: 12 minuti circa.

Pestare con forza sul pavimento:



Pestare il pedale:



Pestare con un piede sul pavimento e con l'altro il pedale:



Pedali:

Ch. 1: tambura

Ch. 2: tamburello a sonagli.

Vn. 1: campanaccio

Vn. 2: bottiglia di vetro

Vla: trombettina di bicicletta, anatra di gomma, o simile.

Vc: tastiera giocattolo. Registri dei cluster pestati: 1 (più acuto), 2, 3 e 4 (più basso)

(scegliere qualsiasi suono elettronico lungo)

S.P Sounare sul ponticello

T : Tambura

Tap/Tapping : percutere le corde sulla tastiera sulle note scritte

Armonici sulla nota scritta



Continuare con la sequenza il più veloce possibile durante i quarti scritti (gambette)



o: sequenza a velocità scritta

- : sequenza a velocità inferiore

+ : sequenza a velocità superiore

pizzicato Bartók

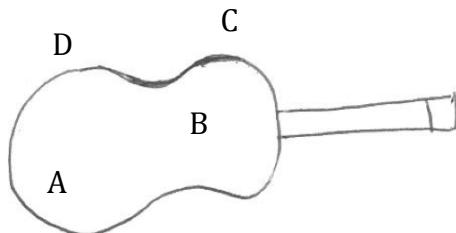
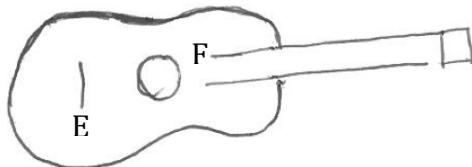


Corde stoppate



CHITARRE:

Parti:



Ch. 2: SLIDE DI VETRO

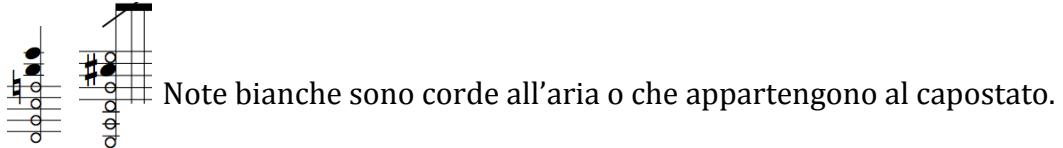
Plettro semiduro

mig: mignolo, pol: pollice

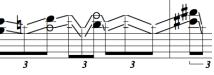
 "rasgueo" in appoggiatura (m, a, medio, i)

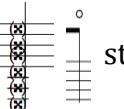
 collocazione dello slide

 giro dello slide



Note bianche sono corde all'aria o che appartengono al capostato.

 qua, però, le note bianche indicano note che non suonano, è solo per tenere la posizione di quarta. Solo si suoneranno le note con testa nera.

 stoppare seccamente le corde con la mano destra passando prima il dito indice dalla 6^a a la 1^a corda.

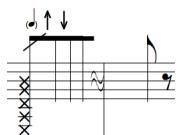
 Colpire il corpo della chitarra con la mano destra, ovunque.

 Colpire la tastiera con lo slide.

Bending: Tirare della corda in giù o su fino il massimo possibile (+) e lasciarla in riposo (o), gradualmente.



 "ragueo" circolare con tutte le dita molto agresivo.

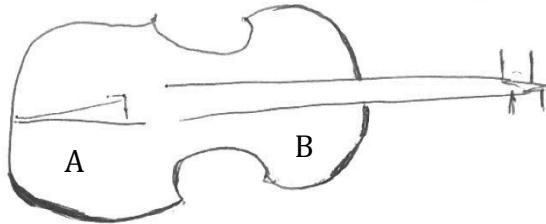


Con le gambette vuote se deve continuare con le stesse note ed articolazione precedente.

 P↑ P↓ Pollice su e giù

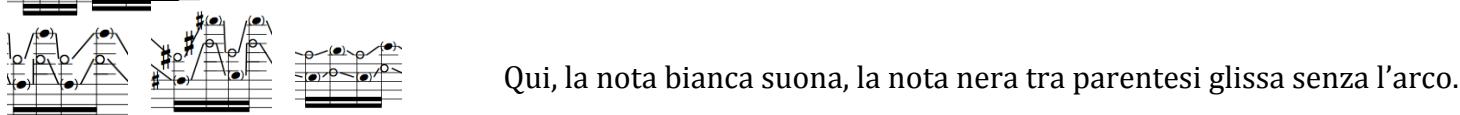
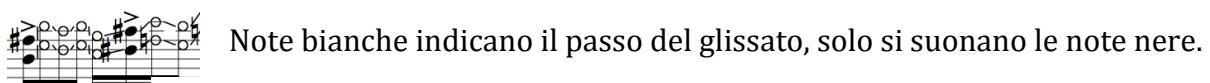
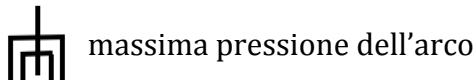
ARCHI:

Parti:

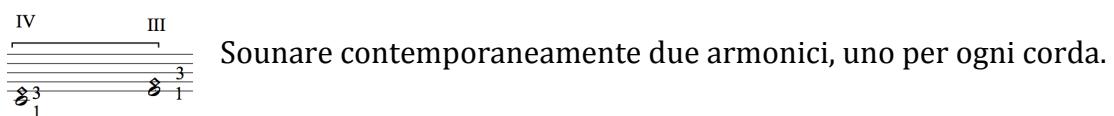


A.S.T. sounare sulla tastiera con l'arco

sordina (preferibilmente di metallo)



L'arco si alterna tra i due posizione. La risultante é un suono fischiante un poco muto e agresivo.



PISCIS

Antonio Blanco Tejero
Giugno 2015

$\text{♩} = 62$

The musical score consists of five staves:

- Chitarra 1:** Staff 1, 4/4 time. Dynamics: *m.d.*, *tremolo unghie*, *m.s. con unghie*, *mp*. Performance instruction: *A → B → A → B → A → B*.
- Chitarra 2:** Staff 2, 4/4 time. Dynamics: *mp*. Performance instruction: *simile*.
- Violino I:** Staff 3, 4/4 time. Dynamics: *m.d.*, *m.s.*, *B*, *mp*.
- Violino II:** Staff 4, 4/4 time. Dynamics: *A m.d.*, *B*, *mp*.
- Viola:** Staff 5, 5/4 time. Dynamics: *p*. Performance instruction: *Balzato col legno simile*, *pizz.*, *Balzato col legno simile*, *pizz.*, *simile*.

Other details include vertical strokes (up and down), horizontal strokes, and various rhythmic patterns indicated by numbers and arrows.

A → B → A → B → pol. A → B → A +

Ch. 1

Ch. 2

Vln. I

Vln. II

Vla.

Vc.

7

simile

pol.

mig.

S.P.

mf

f

p

strappato

pizz.

arco

f

p

strappato

pizz.

arco

f

13

Ch. 1

B → A → B → A → B → C

tremolo unghie
palma
f
mf

Ch. 2

S.P. S.P. S.P. S.P. S.P. S.P. S.P. S.P. S.P. slide

Vln. I

Vln. II

Vla.

pizz. arco
f

Vc.

pizz.
f
arco
p
f
p
f
p

Detailed description: This is a page from a musical score. It contains six staves. The top staff is for 'Ch. 1' and consists of two horizontal black lines with vertical tick marks. Above the first line, there are labels 'B', 'A', 'B', 'A', 'B', and 'C' with arrows indicating a sequence. To the right of the last 'B' is a tremolo instruction 'tremolo unghie' followed by 'palma' and dynamics '*f*' and '*mf*'. The second staff is for 'Ch. 2' and shows a treble clef staff with various slurs and grace note markings. The third staff is for 'Vln. I' (Violin I) and the fourth for 'Vln. II' (Violin II), both in treble clef with eighth-note patterns. The fifth staff is for 'Vla.' (Viola) and the sixth for 'Vc.' (Double Bass). The violins play eighth-note patterns with '3' below them. The viola and double bass play pizzicato ('pizz.') and arco ('arco') patterns. Dynamics like '*f*', '*p*', and '*mf*' are used throughout the section.

♩ = 108

19 D

Ch. 1 palma A

E tremolo unghie

slide

T

Ch. 2

mf

mf

Vln. I arco pizz.

ff f

arco 3

p

mf

Vln. II arco 3

p

f mf

Vla. arco tap. 3

f

arco

Vc.

This page contains a musical score for six parts: Ch. 1, Ch. 2, Vln. I, Vln. II, Vla., and Vc. The score is divided into measures by vertical bar lines. Measure 19 begins with Ch. 1 playing eighth-note chords (labeled 'D') and Ch. 2 playing tremolo unghie with a slide. The strings (Vln. I, Vln. II, Vla.) play arco patterns, while Vln. I also uses pizzicato. Dynamic markings include ff for Vln. I, f for Vln. II, and p for Vla. Articulations like palma, tremolo unghie, and slide are indicated. Measure 20 continues with similar patterns, including arco for Vln. I and Vln. II, and pizz. for Vla. Dynamics change to f for Vln. II and ff for Vln. I. Measure 21 shows Vln. I and Vln. II playing arco with 3rd position slurs, while Vla. plays a rhythmic pattern with tap. 3. Measures 22 and 23 show Vln. I and Vln. II continuing their arco patterns, with Vln. I reaching a ff dynamic. Measure 24 concludes with Vln. I and Vln. II playing arco, and Vla. playing a sustained note.

Musical score page 5, featuring six staves for Ch. 1, Ch. 2, Vln. I, Vln. II, Vla., and Vc.

Ch. 1: Treble clef. Measure 25 starts with a rest followed by a series of eighth-note patterns. Dynamic markings include *T*, *Bend*, *+*, *o*, *→ +*, *o → o*, *→ o*, *→ o*, *+ → o*, and *↑*.

Ch. 2: Treble clef. Measure 25 starts with a rest followed by a sustained note with a wavy line above it. Dynamic markings include *T*, *8va*, *↑*, *o → +*, *f*, *p*, *→ +*, *p*, *→ +*, *ff*, and *↑*.

Vln. I: Treble clef. Measure 25 starts with a rest followed by a dynamic *mf*.

Vln. II: Treble clef. Measure 25 starts with a rest followed by a dynamic *pizz.*

Vla.: Bass clef. Measure 25 starts with a rest followed by a dynamic *f*.

Vc.: Bass clef. Measure 25 starts with a dynamic *p*. Measures 26-27 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 28-29 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 30-31 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 32-33 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 34-35 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 36-37 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 38-39 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 40-41 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 42-43 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 44-45 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 46-47 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 48-49 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 50-51 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 52-53 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 54-55 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 56-57 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 58-59 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 60-61 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 62-63 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 64-65 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 66-67 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 68-69 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 70-71 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 72-73 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 74-75 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 76-77 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 78-79 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 80-81 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 82-83 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 84-85 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 86-87 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 88-89 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 90-91 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 92-93 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 94-95 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 96-97 show a continuous eighth-note pattern with a '3' below each group of three notes. Measures 98-99 show a continuous eighth-note pattern with a '3' below each group of three notes.

d = 62

Ch. 1: Measures 1-2. Dynamics: ***ff***, ***p***. Articulations: *simile* (up-down bowing), *slide*. Measure 3: Dynamics: ***ff***, ***f***, ***p***, ***ff***.

Ch. 2: Measures 1-2. Dynamics: ***f***, ***p***. Articulations: *simile* (up-down bowing). Measure 3: Dynamics: ***ff***.

Vln. I: Measures 1-2. Dynamics: ***ff***, ***p***. Articulations: *pizz.*, *simile*. Measure 3: Dynamics: ***ff***. Articulation: *S.P. arco*. Measure 4: Dynamics: ***f***. Articulations: *A m.d.*, *B m.s.*, *f*. Measures 5-6: Articulations: *A m.d.*, *B m.s.*, *f*.

Vln. II: Measures 1-2. Dynamics: ***ff***, ***p***. Articulations: *pizz.*, *simile*. Measures 3-6: Articulations: *3*, *3*, *3*, *3*.

Vla.: Measures 1-6: Rests.

Vc.: Measures 1-2. Dynamics: ***ff***, ***p***. Measure 3: Dynamics: ***ff***. Articulation: *arco*.

$\text{♩} = 62$

Ch. 1

37

T 3 T 3 T 3

mf

Ch. 2

37

$\text{♩} = 108$

slide tapping

Vln. I

Vln. II

Vla.

Vc.

37

pizz.

arco

p

mf

p

f

This musical score page contains five staves. The top two staves are for Ch. 1 and Ch. 2, both featuring percussive patterns with 'T' and '3' markings. The middle three staves are for Vln. I, Vln. II, and Vla. The bottom staff is for Vc. Measure 37 begins with a dynamic of *mf*. The tempo is $\text{♩} = 62$ for the first section and $\text{♩} = 108$ for the second section. In the second section, Ch. 2 uses 'slide tapping' technique. The strings play eighth-note patterns, with Vln. I and Vln. II using grace notes and Vla. and Vc. providing harmonic support. Dynamics include *p*, *mf*, and *f*. Articulations like *pizz.* and *arco* are also present.

$\text{♩} = 85$

43

Ch. 1 *tapping* *no tapping* *S.P.* $\frac{3}{8}$ *mp* *ff* *ff* *mp* *ff* $\frac{3}{8}$ *mp*

Ch. 2 *slide tapping* *no tapping* *8va* *p* $\frac{3}{8}$

Vln. I II *arco* *tapping* *arco* *I* $\frac{3}{8}$ *S.P.* $\frac{3}{8}$ *ff* *p* *ff* $\frac{3}{8}$ *p* II

mf

Vln. II *tapping* *arco* *f* *I* $\frac{3}{8}$ *II S.P.* $\frac{3}{8}$ *p* *ff* *p* *ff* $\frac{3}{8}$ *p* III

Vla. I *mf* *f* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vc. I *p* *f* *p* *3* *3* *3* *3* *3* *3* *3* *3*

$\text{♩} = 62$

$\text{♩} = 85$

Ch. 1

49 *m.d.* *tremolo unghie* *con unghie* *A* *B*

Ch. 2

Vln. I

49 *m.d.* *m.s.* *A* *B* *mp* *Balzato* *sffz* *mp* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vln. II

A *m.d.* *m.s.* *B* *mp* *Balzato* *sffz* *mp* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vla.

jetté *mp* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vc.

$\text{♩} = 108$

8^{ma}-

Ch. 1

55

f

8^{na}-

Ch. 2

f

pizz.

Vln. I

55

f

pizz. pizz. pizz.

Vln. II

f

simile

s.p.

arco

pizz.

arco

ord. legato

Vla.

p

ffz

f

Vc.

f

This page contains five staves of musical notation. The top staff is for Ch. 1, featuring a treble clef and a key signature of one sharp. The second staff is for Ch. 2, also with a treble clef and one sharp. The third staff is for Vln. I (Violin I) with a treble clef and one sharp. The fourth staff is for Vln. II (Violin II) with a treble clef and one sharp. The bottom staff is for Vla. (Viola) with a bass clef and no sharps or flats. The music consists of six measures. Measure 1 starts with Ch. 1 at forte (f) and Ch. 2 at forte (f). Measure 2 begins with Vln. I at pizzicato (pizz.) and continues with Vln. II at pizzicato (pizz.). Measure 3 starts with Vln. I at simile and continues with Vln. II at simile. Measure 4 begins with Vln. I at s.p. (sforzando) and continues with Vln. II at pizzicato (pizz.). Measure 5 starts with Vla. at p (pianissimo) and continues with Vln. II at arco. Measure 6 starts with Vln. I at arco and continues with Vla. at f (forte). Various performance instructions like 'ord. legato' and 'ffz' are also present.

Musical score page 11, featuring six staves of music for various instruments. The score is divided into measures by vertical bar lines. The tempo changes are indicated at the beginning of each measure.

Ch. 1: Stays at $\text{♩} = 62$ throughout the page.

Ch. 2: Starts at $\text{♩} = 62$, then changes to $\text{♩} = 108$ at the start of the third measure. Measures 1-2 have slurs and grace notes. Measure 3 has slurs and triplets. Measures 4-5 have slurs and grace notes.

Vln. I: Starts at $\text{♩} = 61$. Dynamics: *f* (measures 1-2), *pizz.* (measure 3), *mf* (measure 4). Measure 5 starts with *8va*.

Vln. II: Measures 1-2: sustained notes. Measures 3-5: eighth-note patterns.

Vla.: Measures 1-2: sustained notes. Measures 3-5: eighth-note patterns. Dynamics: *f* (measures 1-2), *mp* (measure 4), *f* (measure 5).

Vc.: Measures 1-2: sustained notes. Measures 3-5: eighth-note patterns. Dynamics: *mf* (measures 1-2), *p* (measure 5).

Ch. 1

67 tapping 0 3 3 3 3

Ch. 2

67 tapping 0 3 3 3 3

Vln. I

67 arco 3 3 > pizz. pizz. arco 3 > pizz. > pizz. > pizz.

Vln. II

67 pp 3 3 p >

Vla.

67 pp 3 3 - f 3 3 p

Vc.

67 pp 3 3 f - p p f

73

tapping

Ch. 1

mf

tapping

Ch. 2

mf

f

S.P. *ord.*

mf

mf

arco *3*

p

f

pizz. *pizz.* *pizz.*

mf

pizz. *pizz.* *pizz.*

f

arco

A m.d.

m.s. *B*

mp

p

jeté *3* *ord.*

ffz

f

jeté

mf

p

Vcl.

Vcl.

p

$\text{♩} = 108$

79

tapping 3 3 3
Ch. 1

3 3 3 3

T 3 3 3
T 3 3 3
T 3 3 3
tapping 3 3 3 3
Ch. 2

ff *mf* *mf*
mf

arco 3 3
Vln. I

p A *m.d.* B *mf* A *m.d.* B *mf* arco 3 3
arco 3 3 3 3
Vln. II

p A *jeté* *sffz* *sffz* *Balzato* *sffz* *sffz* *ord.* *p*
ord. 3 3 3 3
Vla.

p *mf* *ord.* 3 3 3 3
Vc.

Musical score page 15, featuring six staves of music:

- Ch. 1:** Treble clef, key signature of one sharp (F#), time signature common time (indicated by a 'C'). The staff consists of a series of eighth-note patterns. Measure 85 starts with a pattern of notes grouped by vertical lines, followed by a circled 'G' above the staff, and then a series of eighth-note pairs.
- Ch. 2:** Treble clef, key signature of one sharp (F#), time signature common time (indicated by a 'C'). The staff consists of a series of eighth-note patterns. Measure 85 starts with a pattern of notes grouped by vertical lines, followed by a circled 'G' above the staff, and then a series of eighth-note pairs.
- Vln. I:** Treble clef, key signature of one sharp (F#), time signature common time (indicated by a 'C'). The staff features eighth-note patterns with grace notes and slurs. Measure 85 starts with a pattern of notes grouped by vertical lines, followed by a circled 'G' above the staff, and then a series of eighth-note pairs.
- Vln. II:** Treble clef, key signature of one sharp (F#), time signature common time (indicated by a 'C'). The staff features eighth-note patterns with grace notes and slurs. Measure 85 starts with a pattern of notes grouped by vertical lines, followed by a circled 'G' above the staff, and then a series of eighth-note pairs.
- Vla.:** Bass clef, key signature of one sharp (F#), time signature common time (indicated by a 'C'). The staff features eighth-note patterns with grace notes and slurs. Measure 85 starts with a pattern of notes grouped by vertical lines, followed by a circled 'G' above the staff, and then a series of eighth-note pairs.
- Vc.:** Bass clef, key signature of one sharp (F#), time signature common time (indicated by a 'C'). The staff features eighth-note patterns with grace notes and slurs. Measure 85 starts with a pattern of notes grouped by vertical lines, followed by a circled 'G' above the staff, and then a series of eighth-note pairs.

$\bullet = 62$

Ch. 1

91

Ch. 2

Vln. I

Vln. II

Vla.

Vc.

Detailed description: The musical score consists of six staves. Staves 1 and 2 (Choir) are at the top, followed by the strings (Vln. I, Vln. II, Vla., Vc.) at the bottom. The first two measures show Ch. 1 and Ch. 2 playing eighth-note chords. Measure 3 starts with Ch. 1 eighth-note chords, followed by Ch. 2 eighth-note chords with dynamic 'p'. Measures 4-5 show Ch. 1 eighth-note chords, followed by Ch. 2 eighth-note chords with dynamic 'mf'. Measures 6-7 show Ch. 1 eighth-note chords, followed by Ch. 2 eighth-note chords with dynamic 'ff' and 'p'. Measures 8-10 show Vln. I playing sixteenth-note patterns with dynamics 'sffz', 'sfz', 'sf', and 'mf'. Measures 11-12 show Vln. II playing sixteenth-note patterns with dynamics 'p', 'sffz', 'sfz', and 'sf'. Measures 13-14 show Vln. I playing sixteenth-note patterns with dynamics 'm.d.', 'm.s.', 'Balzato', 'ord', and 'sf'. Measures 15-16 show Vln. II playing sixteenth-note patterns with dynamics 'Balzato', 'sfz', 'sf', 'A', and 'B'. Measures 17-18 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 19-20 show Vln. II playing sixteenth-note patterns with dynamics 'pizz. simile', 'mf', and 'p'. Measures 21-22 show Vln. I playing sixteenth-note patterns with dynamics 'f', 'p', and 'mf'. Measures 23-24 show Vln. II playing sixteenth-note patterns with dynamics 'f' and 'p'. Measures 25-26 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 27-28 show Vln. II playing sixteenth-note patterns with dynamics 'f' and 'mf'. Measures 29-30 show Vln. I playing sixteenth-note patterns with dynamics 'f' and 'mf'. Measures 31-32 show Vln. II playing sixteenth-note patterns with dynamics 'f' and 'mf'. Measures 33-34 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 35-36 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 37-38 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 39-40 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 41-42 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 43-44 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 45-46 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 47-48 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 49-50 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 51-52 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 53-54 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 55-56 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 57-58 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 59-60 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 61-62 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 63-64 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 65-66 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 67-68 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 69-70 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 71-72 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 73-74 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 75-76 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 77-78 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 79-80 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 81-82 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 83-84 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 85-86 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 87-88 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 89-90 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 91-92 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 93-94 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 95-96 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 97-98 show Vln. I playing sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 99-100 show Vln. II playing sixteenth-note patterns with dynamics 'mf' and 'ff'.

$\text{♩} = 85$

Ch. 1 Ch. 2 Vln. I Vln. II Vla. Vc.

Measure 97:

- Ch. 1:** Dynamics *p*, *ff*. Performance techniques: Tapping (3), Tapping (slide).
- Ch. 2:** Dynamics *ff*. Performance techniques: *8va* (three instances), *8va* (two instances), *8va* (one instance), *8va* (one instance).
- Vln. I:** Dynamics *m.d.*, *ff*, *f*, *p*. Performance techniques: pizz., simile, arco.
- Vln. II:** Dynamics *m.s. 3*, *f*. Performance techniques: *m.d.*, *3*.
- Vla.:** Dynamics *ff*. Performance techniques: *pizz.*, *simile*.
- Vc.:** Dynamics *mf*. Performance techniques: *arco*.

T *S.P.* *tapping*

T *tapping*

T *S.P.* *tapping*

103

Vln. I

Vln. II

Vla.

Vc.

103

Vln. I

Vln. II

Vla.

Vc.

109

Ch. 1 Ch. 2

Vln. I Vln. II Vla. Vc.

This musical score page contains six staves. The top two staves are for 'Ch. 1' and 'Ch. 2', each consisting of two systems of music. The bottom four staves are for 'Vln. I', 'Vln. II', 'Vla.', and 'Vc.'. The music includes various performance instructions such as 'tapping', 'S.P.', 'pizz.', 'arco', 'mf', and dynamic markings like 'f' and 'p'. Measure numbers '109' and '110' are present above the staves.

T ————— *S.P.* ————— *tapping* ————— 3 ————— *accel.* ————— F E ————— - ————— F E ————— F E —————

Ch. 1 *ff* ————— T ————— *S.P.* *S.P.* *S.P.* ————— *tapping* ————— 3 ————— *mf* ————— F E ————— - ————— F E ————— F E —————

Ch. 2 *v.p.* ————— T ————— *S.P.* *S.P.* *S.P.* ————— *tapping* ————— 3 ————— *mf* ————— F E ————— - ————— F E ————— F E —————

Vln. I *ff* ————— - ————— *pizz.* ————— arco ————— —————

Vln. II *ff* ————— - ————— ————— ————— *jeté* ————— —————

Vla. *ff* ————— 3 ————— 3 ————— 3 ————— ————— —————

Vc. *ff* ————— ————— ————— ————— ————— *ffz* ————— ————— *ffz*

115

116

121

Ch. 1

Ch. 2

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six staves, each with a unique set of dynamics and articulations. The first two staves, labeled 'Ch. 1' and 'Ch. 2', feature vertical strokes and slurs. The third staff, 'Vln. I', shows eighth-note patterns with a '3' overline. The fourth staff, 'Vln. II', has eighth-note patterns with a fermata. The fifth staff, 'Vla.', displays eighth-note patterns with a '3' overline. The sixth staff, 'Vc.', features eighth-note patterns with a '3' overline and includes dynamic markings such as *ffz*, *sffz*, and *pizz.*

133

Ch. 1

T
4 0 4 0 simile

mf ff

Ch. 2

T
4 0 4 0 simile S.P. S.P. S.P. S.P. S.P. S.P.

mf ff

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six staves. The top two staves are for 'Ch. 1' and 'Ch. 2', each with a treble clef and a key signature of one sharp. The third through sixth staves are for 'Vln. I', 'Vln. II', 'Vla.', and 'Vc.' respectively, each with a bass clef and a key signature of one sharp. Measure 133 begins with a forte dynamic 'ff'. The first two measures of Ch. 1 feature a 'simile' instruction above a sixteenth-note pattern, with dynamics 'mf' and 'ff' marking the beginning and end of the measure. Ch. 2 follows with a similar sixteenth-note pattern over six measures, also marked with 'simile' and 'S.P.' (Sforzando Pizzicato) above the notes. The remaining measures show sustained notes and eighth-note patterns across all staves.

139 $\text{♩} = 108$ *col plettro*

Ch. 1 *fff* *S.P.* *ord.* *A.S.T.* *ord.* *S.P.*

Ch. 2 *col plettro* *fff* *S.P.* *ord.* *ord.* *S.P.*

Vln. I *fff* *S.P.* *ord.* *A.S.T.* *ord.* *S.P.*

Vln. II *fff* *S.P.* *ord.* *ord.* *A.S.T.*

Vla. *fff* *S.P.* *ord.* *A.S.T.* *ord.*

Vc. *fff* *S.P.* *ord.* *A.S.T.* *ord.*

A musical score page featuring five staves of music. The top two staves are for Chorus 1 and Chorus 2, both using the soprano clef. The bottom three staves are for Violin I, Violin II, and Cello/Violoncello, all using the treble clef. The tempo is marked as 139 with a quarter note equal to 108, and the instruction is to play with a plectrum ('col plettro'). Dynamics are indicated by 'fff' (fortissimo) and 'S.P.' (sforzando piano). The vocal parts are primarily sustained notes with occasional vertical stems. The instrumental parts show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure lines divide the music into measures, and arrows point from specific notes to labels like 'ord.' (ordinary), 'A.S.T.' (arpeggiated), and 'S.P.' (sforzando piano). Vertical bar lines further segment the measures.

Musical score for orchestra and two channels (Ch. 1 and Ch. 2) at measure 145.

Channel 1 (Ch. 1):

- Measure 145: *ord.* (ordinary), *A.S.T.* (Anisotropic Surface Treatment).
- Measure 146: *ord.*, *S.P.* (Sustained Pitch).

Channel 2 (Ch. 2):

- Measure 145: *col plettro* (col plectro), *ord.*
- Measure 146: *S.P.*

Orchestra:

- Vln. I:** Measure 145: *ord.*, *A.S.T.*, *ord.*
- Vln. II:** Measure 145: *ord.*, *S.P.*, *ord.*
- Vla.:** Measure 145: *S.P.*, *ord.*, *A.S.T.*, *ord.*
- Vc.:** Measure 145: *S.P.*, *ord.*, *A.S.T.*, *ord.*

I.S.I.

Ch. 1

Ch. 2

ord. → *S.P.*

I.S.I.

Vln. I

S.P. → *ord.* → *A.S.T.*

Vln. II

→ *A.S.T.* → *ord.*

Vla.

S.P. → *ord.* → *A.S.T.*

Vc.

S.P. → *ord.* → *A.S.T.*

J = 62

*sempre vicino al ponte
no plettro*

mf

*indice nello slide
no plettro*

P ↑ (with circled ⑥)

P ↓ (with circled ⑥)

mf

P ↑ (with circled ⑥)

P ↓ (with circled ⑥)

P ↑ (with circled ⑥)

P ↓ (with circled ⑥)

IV

p

IV

p

IV

p

IV

*p*²

157

Ch. 1

Ch. 2

Vln. I

Vln. II

Vla.

Vc.

p

p

p

fff

IV III
IV III
IV III
IV III
p

IV III
IV III
IV III
IV III
p

IV III
IV III
IV III
IV III
p

162

Ch. 1

Ch. 2

Vln. I

Vln. II

Vla.

Vc.

IV III

$\# \diamond$ 1 \diamond 4

IV III

$\# \diamond$ 1 \diamond 4

pizz. IV

f

IV III

$\# \diamond$ 1 \diamond 4

arco IV III

$\flat \diamond$ 1 \diamond 2

p

arco IV III

$\# \diamond$ 1 \diamond 2

p

arco IV III

$\flat \diamond$ 1 \diamond 2

p

arco II \diamond 2

p

fff

pizz. IV

arco III \diamond 4

f

pizz. IV

arco III \diamond 4

f

This page contains two staves of complex percussive patterns for Ch. 1 and Ch. 2, followed by four staves of string parts (Vln. I, Vln. II, Vla., Vc.) for measures 162. The strings play eighth-note patterns with various dynamics (f, ff, p) and bowing directions (pizz., arco). Measure 162 consists of six measures. The first measure for the strings starts with a dynamic of f and a pizzicato instruction. The second measure starts with a dynamic of ff and a pizzicato instruction. The third measure starts with a dynamic of f and a pizzicato instruction. The fourth measure starts with a dynamic of f and a pizzicato instruction. The fifth measure starts with a dynamic of f and a pizzicato instruction. The sixth measure starts with a dynamic of f and a pizzicato instruction.

Musical score page 29, featuring six staves:

- Ch. 1:** Two staves for a character part. The first staff uses a treble clef and the second a bass clef. Both staves have a key signature of one sharp. Measure 167 starts with a dynamic *p*, followed by a grace note and a sixteenth-note pattern. The second staff has a grace note and a sixteenth-note pattern. The third staff begins with a grace note and a sixteenth-note pattern, followed by a dynamic *tapping* instruction with a grace note and a sixteenth-note pattern. The fourth staff begins with a grace note and a sixteenth-note pattern, followed by a dynamic *p*. The fifth staff begins with a grace note and a sixteenth-note pattern, followed by a dynamic *p*. The sixth staff begins with a grace note and a sixteenth-note pattern, followed by a dynamic *p*.
- Ch. 2:** Two staves for a character part. The first staff uses a treble clef and the second a bass clef. Both staves have a key signature of one sharp. Measure 167 starts with a dynamic *P*, followed by a grace note and a sixteenth-note pattern. The second staff has a grace note and a sixteenth-note pattern. The third staff begins with a grace note and a sixteenth-note pattern, followed by a dynamic *tapping* instruction with a grace note and a sixteenth-note pattern. The fourth staff begins with a grace note and a sixteenth-note pattern, followed by a dynamic *P*. The fifth staff begins with a grace note and a sixteenth-note pattern, followed by a dynamic *P*. The sixth staff begins with a grace note and a sixteenth-note pattern, followed by a dynamic *P*.
- Vln. I:** Treble clef, one sharp. Measure 167 starts with a dynamic *f*, followed by a sixteenth-note pattern. The second staff has a dynamic *p*, followed by a sixteenth-note pattern. The third staff begins with a sixteenth-note pattern, followed by a dynamic *arco IV*. The fourth staff begins with a sixteenth-note pattern, followed by a dynamic *III*. The fifth staff begins with a sixteenth-note pattern, followed by a dynamic *IV*. The sixth staff begins with a sixteenth-note pattern, followed by a dynamic *III*.
- Vln. II:** Treble clef, one sharp. Measure 167 starts with a sixteenth-note pattern, followed by a dynamic *IV*. The second staff has a sixteenth-note pattern, followed by a dynamic *III*. The third staff begins with a sixteenth-note pattern, followed by a dynamic *III*. The fourth staff begins with a sixteenth-note pattern, followed by a dynamic *II*. The fifth staff begins with a sixteenth-note pattern, followed by a dynamic *II*. The sixth staff begins with a sixteenth-note pattern, followed by a dynamic *II*.
- Vla.:** Bass clef, one sharp. Measure 167 starts with a sixteenth-note pattern, followed by a dynamic *III*. The second staff has a sixteenth-note pattern, followed by a dynamic *II*. The third staff begins with a sixteenth-note pattern, followed by a dynamic *II*. The fourth staff begins with a sixteenth-note pattern, followed by a dynamic *II*. The fifth staff begins with a sixteenth-note pattern, followed by a dynamic *II*. The sixth staff begins with a sixteenth-note pattern, followed by a dynamic *II*.
- Vc.:** Bass clef, one sharp. Measure 167 starts with a dynamic *f*, followed by a sixteenth-note pattern. The second staff has a dynamic *p*, followed by a sixteenth-note pattern. The third staff begins with a sixteenth-note pattern, followed by a dynamic *pizz.* The fourth staff begins with a sixteenth-note pattern, followed by a dynamic *II*. The fifth staff begins with a sixteenth-note pattern, followed by a dynamic *II*. The sixth staff begins with a sixteenth-note pattern, followed by a dynamic *II*.

Musical score page 30, featuring six staves:

- Ch. 1:** Treble clef, key signature of one sharp. Measure 172 starts with a grace note followed by a sixteenth-note pattern. Measure 173 shows a sixteenth-note pattern with a grace note. Measure 174 begins with a sixteenth-note pattern, followed by a measure of rests, and then a sixteenth-note pattern. Measure 175 starts with a sixteenth-note pattern, followed by a measure of rests, and then a sixteenth-note pattern. Measure 176 starts with a sixteenth-note pattern, followed by a measure of rests, and then a sixteenth-note pattern.
- Ch. 2:** Treble clef, key signature of one sharp. Measure 172 starts with a sixteenth-note pattern. Measure 173 shows a sixteenth-note pattern with a grace note. Measure 174 begins with a sixteenth-note pattern, followed by a measure of rests, and then a sixteenth-note pattern. Measure 175 starts with a sixteenth-note pattern, followed by a measure of rests, and then a sixteenth-note pattern. Measure 176 starts with a sixteenth-note pattern, followed by a measure of rests, and then a sixteenth-note pattern.
- Vln. I:** Treble clef, key signature of one sharp. Measures 172-176 show eighth-note patterns.
- Vln. II:** Treble clef, key signature of one sharp. Measures 172-176 show eighth-note patterns.
- Vla.:** Bass clef, key signature of one sharp. Measures 172-176 show eighth-note patterns.
- Vc.:** Bass clef, key signature of one sharp. Measures 172-176 show eighth-note patterns.

Tempo: $\text{♩} = 108$

Performance instructions: *tapping*

Ch. 1

Ch. 2

Vln. I

Vln. II

Vla.

Vc.

177

tapping

tapping

IV *III*

IV *III*

III *II*

II

I

II

This musical score page contains six staves. The top two staves are for 'Ch. 1' and 'Ch. 2', each with a treble clef and a key signature of one sharp. The middle two staves are for 'Vln. I' and 'Vln. II', both with treble clefs and key signatures of one flat. The bottom two staves are for 'Vla.' and 'Vc.', both with bass clefs and key signatures of one sharp. Measure 177 begins with a tempo of 62. It features various rhythmic patterns, including eighth-note pairs and sixteenth-note groups, with performance instructions like 'up' and 'down' arrows above the notes. Measure 178 begins with a tempo of 85 and includes the instruction 'tapping'. Fingerings such as '4 2', '3 1', '3 1', '4 2', '3 1', '3 1', '2 1', and '3 1' are placed above the violin staves. String positions like 'I', 'II', 'III', and 'IV' are also marked. The violoncello staff has no specific markings in this section.

Musical score page 32, featuring eight staves of music. The top two staves are for 'm.d.' (Metronome Dot) and 'Ch. 1'. The middle section contains two more staves for 'm.d.' and 'Ch. 2'. The bottom section contains four staves: 'Vln. I', 'Vln. II', 'Vla.', and 'Vc.'. The score includes dynamic markings like *f*, *tapping*, and *simile*, and various performance instructions such as grace notes and slurs.

182 m.d. *tapping*

182 Ch. 1

182 m.d. *tapping*

182 Ch. 2

182 Vln. I

Vln. II

Vla.

Vc.

187

Ch. 1

P↑ Ⓛ ↑ ↓

Ch. 2

P↓ Ⓛ ↑ ↓ ⌂

Vln. I

IV III V V

Vln. II

II fff p

Vla.

fff 6 IV p f III p

Vc.

I p

This musical score page contains six staves. The top two staves are for Ch. 1 and Ch. 2, each with two treble clef staves. The bottom four staves are for Vln. I, Vln. II, Vla., and Vc. The score is divided into measures by vertical bar lines. Measure 1 (measures 1-2) shows Ch. 1 and Ch. 2 playing eighth-note patterns with dynamic P↑ and P↓. Measure 2 (measures 3-4) shows Ch. 1 and Ch. 2 playing sixteenth-note patterns with dynamic Ⓛ. Measure 3 (measures 5-6) shows Ch. 1 and Ch. 2 playing eighth-note patterns with dynamic Ⓛ. Measure 4 (measures 7-8) shows Ch. 1 and Ch. 2 playing sixteenth-note patterns with dynamic Ⓛ. Measures 9-10 show Vln. I playing eighth-note patterns with dynamics IV, III, V, and V. Measures 11-12 show Vln. II playing eighth-note patterns with dynamics II, fff, p, and f. Measures 13-14 show Vla. playing eighth-note patterns with dynamics IV, p, f, and III p. Measures 15-16 show Vc. playing eighth-note patterns with dynamics I and p.

m.d. 192

m.d. Ch. 1

m.d. Ch. 2

Vln. I f IV p

Vln. II f

Vla. f I p

Vc. f p

$\text{♩} = 108$

m.d. 197 Ch. 1

m.d. 197 Ch. 2

Vln. I

Vln. II

Vla.

Vc.

Detailed description: The musical score consists of six staves. The top two staves are for woodwinds, Ch. 1 and Ch. 2, both in treble clef. Ch. 1 starts with a measure of eighth-note pairs, followed by a measure of eighth-note triplets, and a third measure where the notes are grouped in pairs. Ch. 2 follows a similar pattern. The bottom four staves are for strings: Vln. I (treble clef), Vln. II (treble clef), Vla. (bass clef), and Vc. (bass clef). Vln. I has a sustained note. Vln. II starts with a rest, then plays eighth-note pairs labeled 'S.P. III f'. Vla. and Vc. play eighth-note patterns. Measure 197 ends with a dynamic 'p' over all staves. Measure 198 begins with a dynamic 'ord. III' over Vln. II and Vla., followed by a dynamic 'p' over all staves.

$\bullet = 62$

Ch. 1

Ch. 2

Vln. I

Vln. II

Vla.

Vc.

202

f

p

S.P. ——————> ord.

S.P. ——————> ord.

sempre con sordina (metallo) S.P. ——————> ord.

sempre con sordina (metallo) S.P. ——————> ord.

sempre con sordina (metallo) S.P. ——————> IV ord.

sempre con sordina (metallo) S.P. ——————> ord.

rompere il vetro

(sui vetri spezzati)

\uparrow

\uparrow

\uparrow

\uparrow

\uparrow

\uparrow

Musical score for orchestra, page 37, measure 207.

The score consists of five staves:

- Ch. 1:** Treble clef, no key signature. Notes: - (rest), - (rest), - (rest), - (rest), - (rest).
- Ch. 2:** Treble clef, no key signature. Notes: - (rest), - (rest), - (rest), - (rest), - (rest). *in mano*
- Vln. I:** Treble clef, no key signature. Notes: - (rest), - (rest), - (rest), - (rest), - (rest).
- Vln. II:** Treble clef, one sharp key signature. Notes: - (rest), - (rest), - (rest), - (rest), - (rest). *p*
- Vla.:** Bass clef, two sharps key signature. Notes: - (rest), - (rest), - (rest), - (rest), - (rest).
- Vc.:** Bass clef, no key signature. Notes: - (rest), - (rest), - (rest), - (rest), - (rest).

Measure 207 ends with a double bar line and repeat dots at the beginning of the next measure.

Musical score for orchestra, page 38, measures 212-213.

Measure 212:

- Ch. 1:** Rests throughout.
- Ch. 2:** Rests until the end of the measure. Dynamics: *mf* (measures 212-213), *p* (measure 213).

Measure 213:

- Ch. 1:** Rests throughout.
- Ch. 2:** Rests until the end of the measure.
- Vln. I:** Rests throughout.
- Vln. II:** Notes with vertical stems and horizontal dashes.
- Vla.:** Notes with vertical stems and horizontal dashes.
- Vc.:** Notes with vertical stems and horizontal dashes. Dynamics: *p* (measure 213).

Performance instructions:

- ord.* (order) markings appear above Ch. 1, Vln. II, Vla., and Vc. staves.
- A circled "0" is positioned above the Ch. 1 staff.

Musical score page 39, featuring six staves across five systems. The key signature is A major (no sharps or flats). The time signature is common time.

- Ch. 1:** Treble clef. In the first system, a single note is followed by a rest. In the second system, there is a rest. In the third system, there is a rest. In the fourth system, there is a rest.
- Ch. 2:** Treble clef. In the first system, a sustained note with a dynamic of *mf*. In the second system, a sustained note. In the third system, eighth-note pairs. In the fourth system, eighth-note pairs. In the fifth system, eighth-note pairs. The instruction *per terra* is placed below the staff.
- Vln. I:** Treble clef. Sustained notes in all systems.
- Vln. II:** Treble clef. In the first system, eighth-note pairs. In the second system, eighth-note pairs. In the third system, eighth-note pairs. In the fourth system, eighth-note pairs. In the fifth system, eighth-note pairs.
- Vla.:** Bass clef. In the first system, sustained notes. In the second system, eighth-note pairs. In the third system, sustained notes. In the fourth system, sustained notes. In the fifth system, sustained notes.
- Vc.:** Bass clef. In the first system, sustained notes. In the second system, eighth-note pairs. In the third system, sustained notes. In the fourth system, sustained notes. In the fifth system, sustained notes.

Performance instructions include *S.P.* (Sforzando/Pizzicato) above the strings' staves and *per terra* below Ch. 2's staff.

Musical score page 40, featuring six staves of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The tempo is marked as $\text{♩} = 85$.

The score includes the following parts:

- Ch. 1:** Treble clef staff. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest. Measure 17: Rest. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest.
- Ch. 2:** Treble clef staff. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest. Measure 17: Rest. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest.
- Vln. I:** Treble clef staff. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest. Measure 17: Rest. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest.
- Vln. II:** Treble clef staff. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest. Measure 17: Rest. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest.
- Vla.:** Bass clef staff. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest. Measure 17: Rest. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest.
- Vc.:** Bass clef staff. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest. Measure 17: Rest. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest.

Performance instructions and dynamics:

- Measure 1: *S.P.* (Sforzando) → *ord.* (Ordinario)
- Measure 2: *S.P.* (Sforzando) → *ord.* (Ordinario)
- Measure 22: $\text{♩} = 85$
- Measure 1: *col piede* (with foot)
- Measure 22: *ord.* (Ordinario)

Musical score page 41, featuring six staves of music for different instruments. The score is divided into measures by vertical bar lines. Above the staves, there are horizontal arrows indicating performance dynamics: a '+' sign above the first measure, a '-' sign above the second, another '+' sign above the third, a '-' sign above the fourth, and another '+' sign above the fifth. The first measure (Ch. 1) shows a sustained note followed by a sharp symbol. The second measure (Ch. 2) shows a sustained note followed by a sharp symbol. The third measure (Vln. I) shows a sustained note followed by a sharp symbol. The fourth measure (Vln. II) shows a sustained note followed by a sharp symbol. The fifth measure (Vla.) shows a sustained note followed by a sharp symbol. The sixth measure (Vc.) shows a sustained note followed by a sharp symbol. The score includes rehearsal marks '227' and dynamic markings 'S.P.'.

227 + - + - + -

Ch. 1

Ch. 2 S.P.

227 S.P.

Vln. I

Vln. II S.P.

Vla.

Vc.

Musical score for orchestra, page 42, measures 232-233.

The score consists of five staves:

- Ch. 1:** Treble clef. Measure 232: Rest, then eighth note with a downward arrow. Measure 233: Rest, then six sixteenth-note grace notes (S.P.), followed by eighth notes with upward arrows and eighth note heads. *ord.*
- Ch. 2:** Treble clef. Measure 232: Rest. Measure 233: Rest, then six sixteenth-note grace notes (S.P.), followed by eighth notes with upward arrows and eighth note heads. *ord.*
- Vln. I:** Treble clef. Measure 232: Rest. Measure 233: Rest, then six sixteenth-note grace notes (S.P.), followed by eighth notes with upward arrows and eighth note heads. *ord.*
- Vln. II:** Treble clef. Measure 232: Rest. Measure 233: Rest, then six sixteenth-note grace notes (S.P.), followed by eighth notes with upward arrows and eighth note heads. *ord.*
- Vla.:** Bass clef. Measure 232: Rest. Measure 233: Rest, then six sixteenth-note grace notes (S.P.), followed by eighth notes with upward arrows and eighth note heads. *ord.*
- Vc.:** Bass clef. Measure 232: Rest. Measure 233: Rest.

Measure numbers 232 and 233 are indicated above the staves. Performance instructions include *S.P.* (Sforzando Pizzicato) and *ord.* (ordinario).

Musical score for orchestra, page 43, measures 237-241.

Ch. 1: Treble clef. Measure 237: Dynamics 8^{va}, slurs, and a grace note. Instruction: *ord.* → *S.P.* Measure 241: Dynamics *S.P.* → *S.P.*

Ch. 2: Treble clef. Measures 237-241: Dynamics *S.P.* → *S.P.*

Vln. I: Treble clef. Measures 237-241: Dynamics *S.P.* → *S.P.*

Vln. II: Treble clef. Measures 237-241: Dynamics *S.P.* → *S.P.*

Vla.: Bass clef. Measures 237-241: Dynamics *ord.* → *S.P.* → *S.P.*

Vc.: Bass clef. Measures 237-241: Dynamics *ord.* → *S.P.* → *S.P.*

$\bullet = 108$

242

Ch. 1 *ord.*

Ch. 2 *ord.*

242 *ord.*

Vln. I

Vln. II *ord.*

Vla. *ord.*

Vc.

IV

247

Ch. 1

ord. → S.P.

Ch. 2

ord. → S.P. col plettro

Vln. I

m.d.

B 3 3
m.s.

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

ord. → S.P.

Vln. II

3 3 3 3

3 3 3 3

3 3 3 3

Vla.

Vc.

IV

S.P.

S.P.

1 ----- 2 -----

252

Ch. 1

Ch. 2

Vln. I

Vln. II

Vla.

Vc.

ord.

ff

ord.

ff

subito p

A palma

f

pizz.

ff

ord.

subito p

Balzato col legno

simile

p

f

ord.

subito p