

יוסף טל

סימפוניה מס' 3

לתזמורת סימפונית (1978)

JOSEF TAL

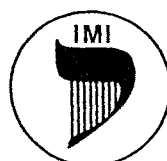
SYMPHONY No. 3

FOR SYMPHONY ORCHESTRA (1978)

SCORE

IMI 6172

ISRAEL MUSIC INSTITUTE



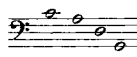
מכון למוסיקה ישראלית

ORCHESTRATIONS:

PICCOLO
 2 FLUTES
 2 OBOES
 ENGLISH HORN
 2 CLARINETS in B \flat
 BASS CLARINET in B \flat (changing with Cl. in E \flat)
 2 BASSOONS
 DOUBLE BASSOON

4 HORNS in F
 3 TRUMPETS in C
 3 TROMBONES
 TUBA

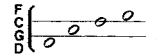
PERCUSSION (5 players):

I. TIMPANI in  if  not available
 substitute bongo

II. MARIMBA

III. XYLOPHONE
 VYBRAPHONE
 TURKISH SUSPENDED CYMBAL
 BASS DRUM

IV. TUBULAR BELLS
 GUIRO
 TAM-TAM

V. LARGE TRIANGLE
 4 TEMPLE-BLOCKS (tuned to )
 WOOD BLOCK
 3 BONGOS
 2 SNARE DRUM (of different sizes)

HARP

STRINGS

Dur.: 16'

Symphony No. 3

Verbal explanation of a musical composition is greatly handicapped by the lack of congenial notions in daily language. Over a long period of time, traditional music has been translated into a technical jargon which helps the listener to recognize certain crystallized musical idioms in melodic, harmonic, rhythmic or other expressions. With those terms he can operate a more conscious perception of the musical occurrences in a composition, till he reaches the stage of a happy co-operation between his emotional and intellectual evocations.

Contemporary music has not yet found equivalents in lay language, which can explain different behaviour of musical thinking, and which can lead to a different syntax and to different laws of musical architecture.

I ask the listener of my work kindly to release me from pseudo-philosophical speculations, highly technical remarks, biographical hints, ideological points of view and more, all of which make easy, readable and somehow interesting programme notes, but will never reach the honest truth in the musical event.

I do believe in the listener's capacity to free himself from irrelevant comparisons with music well known to him. Instead, he might follow with his inherent ability of curiosity, new patterns, new textures, new relationships and new sound materials. In short, to let a different world of music sink in, undisturbed by preconditioned evaluations.

While listening to this symphony of mine, the listener will quickly realize that the term 'symphony' in this case is not identical with the classical symphony. Here, that word symbolizes all that takes place in the discussions between single instruments, groups of instruments, cross relations between different sayings and different opinions; all dealing with a basic idea which is split into various patterns and ever again reunited at points of culmination, till the final fade-out of the music closes the work.

Josef Tal

סימפוזייה מס' 3

הסברים מילוליים של יצירה מוסיקלית מוגבלים, בשל העדר מוסכמות בלשון היומיום. במשך תקופות ארוכות תורגמה המוסיקה המסורתית לעגה טכנית שיש בידה לסייע למאזין להכיר ביטויים מוסיקליים מגובשים מסוימים בתחומים המלודיים, ההרמוניים, הקצביים ואחרים. בעזרת מונחים אלה יכול המאזין להפעיל תפיסה מודעת יותר של האירועים המוסיקליים ביצירה, עד שהוא מגיע לשלב של שיתוף פעולה רצוי בין תגובותיו הרגשיות והאינטלקטואליות.

למוסיקה בת-זמננו טרם נמצאו המקבילים בשפת-החובבים העשויים להסביר דרכים שונות של חשיבה מוסיקלית, והעשויים להוליך אל מבנה שונה ואל חוקים שונים של הארכיטקטורה המוסיקלית.

אני מבקש מן המאזין לשחרר אותי מהשלכות פסיכדו-פילוסופיות. מהערות טכניות יבשות. מרמזים ביואגרפיים. מהשקפות אידיאולוגיות וכדומה. כל אלה אמנם יוצרים רשימת-הסבר קלה וקריאה מעניינת למדי – אולם אין בכוהם לחשוף את האמת הכנה של החוויה המוסיקלית.

אני מאמין ביכולתו של המאזין להשתחרר מהשוואות (שאינן להן הקשר) אל יצירות המוכרות לו היטב. במקום זאת מוטב לו לעקוב. בעזרת כושר-הסקרנות הטבעי, אחר דגמים חדשים, מירקמים חדשים, התייחסויות חדשות, וחומרים צליליים חדשים. בקיצור: לתת לעולם שונה של מוסיקה לחדור ולשקוע בקרבן, בלי המכשלות של הערכות מותנות מראש.

בשעת ההאזנה לסימפוזייה זו שלי יבחין המאזין במהרה כי המושג 'סימפוזייה' איננו זהה במקרה זה לסימפוזייה הקלאסית. כאן מסמלת המילה את כל המתרחש בוויכוחים בין כלים בודדים, בין קבוצות כלים, ביחסים המצטלכים בין אמירות שונות ודעות שונות – כולם עוסקים ברעיון בסיסי המתפרק לגורמים שונים, וחוזר ומתאחה שוב ושוב בנקודות השיא עד שהצלילים נמוגים בהדרגה בסיומה של היצירה.

יוסף טל

SYMPHONY No. 3

FOR SYMPHONY ORCHESTRA

(1978)

סימפוניה מס' 3

לתזמורת סימפונית

יוסף טל
JOSEF TAL

$\text{♩} = 69$

The score is arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) are at the top, followed by brass (Trumpets, Horns, Trombones, Tuba). The strings (Violins, Violas, Violoncellos, Double Bass) are at the bottom. The Harp and Percussion (including Timpani) are positioned between the brass and strings. The score includes various musical notations such as dynamics (f, sfz, ff, p), articulation (accents, slurs), and performance instructions like 'change Ped. 8va' and 'with steel brushes'. The bottom of the page features a double bass line with a complex rhythmic pattern.

3

I

II

Vla

C

Cb

5

I

II

Vla

C

Cb

arco

7

I

II

Vla

C

Cb

9

I

II

Vla

C

Cb

Handwritten musical score for measures 11-12. The score includes staves for I, II, Vla, C, and Eb. The notation is dense with many accidentals and dynamic markings.



Handwritten musical score for measures 12-13. The score includes staves for Hm, Harp, Mar., Vibr., Gr.C., Tam Tam, Timp., and Eb. The notation includes various performance instructions and dynamic markings.

- Hm:** *sp*, *pp*
- Harp:** *Gb etouffé*, *5*, *Y*, *Y*, *Y*, *Y*, *Y*, *Y*
- Mar.:** *hard sticks*, *10*, *10*, *10*, *10*, *f*
- Vibr.:** *very soft sticks*, *pp full Bd.*, *perdend.*
- Gr.C.:** *f*, *y.*
- Tam Tam:** *sharp stroke on the edge with metal stick*, *sfz*, *3*
- Timp.:** *f*, *y.*
- Eb:** *a2*, *pizz. mf*

Handwritten musical score for a brass and woodwind ensemble, starting at measure 14. The score includes parts for Horns (Hm), Trombones (Tb), Tuba, Harp, Maracas (Mar.), and Cymbals (Cb).

Horn (Hm): Features a large *V* dynamic marking at the beginning of the section. The notation includes various accidentals and articulation marks.

Trombone (Tb): Includes trills and slurs, with a *f* dynamic marking.

Tuba: Features a triplet of eighth notes and a *f* dynamic marking.

Harp: Includes a *nat.* (natural) marking and a *b. b. b. b. b.* (basso continuo) marking.

Maracas (Mar.): Includes a *rec.* (ritardando) marking and a *f* dynamic marking.

Cymbals (Cb): Includes a triplet of eighth notes and a *f* dynamic marking.

The score is written on six systems, each with two staves. The notation is dense and includes many handwritten annotations and accidentals.

16

Hm

Trb

Tuba

Harp

Mar.

Eb

18

Trp.

Hm

Trb.

Tuba

20

Trp

Hrn

Trb

Tuba

27

Trp

Hrn

Trb

Tuba

C

nolo b+

p <

24

I

II

Vla

C

sfz

pizz.

f

arco

f pesante

26

I

II

Vla

C

pp

pp

pp

28

I

II

Vla

C

naltando

f

tutti

f

naltando

30

E. H.

B. Cl.

B. S.

D. B.

Cb

3

p

3

p

tutti

7

7

7

7

f

sfz

pp

f

p

33 < 3

E.H. *mf* *F* 3

B.Cl. *mf* *F* 3

B₃ *mf* *F* 3

D.B₃ *mf* *F*

Harp *F# G# A#* *1* *F l.v.* *C#*

Mar. *mf* 7

Cb *mf* 7

36

E.H. *mf* 3

B.Cl. *mf* 3

B₃ *mf* 3

D.B₃ *mf* 3

Harp *mf*

Mar. *mf* 7

Cb *mf* 7

38

Handwritten musical score for measures 38 and 39. The score includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bassoon (Bs.), Double Bassoon (D.Bs.), Harp, and Violins (Vla.). The Piccolo part features complex triplets and slurs. The Harp part has a chord progression of F4, G4, A4, and Hb. The Violin part includes the instruction 'div. con cord.' and a triplet.

40

Handwritten musical score for measures 40 and 41. The score includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Harp, and Violins (Vla.). The Piccolo part features triplets and slurs. The Harp part has the instruction 'f trill.'. The Violin part features a complex rhythmic pattern with the instruction '10' and various accidentals.

Handwritten musical score for page 15, featuring multiple staves for various instruments. The score is divided into three measures by vertical bar lines.

- Picc.** (Piccolo): First measure has a dynamic marking *p*. Second measure has a dynamic marking *p*.
- R** (Recorder): First measure has a dynamic marking *f*. Second measure has a dynamic marking *p*.
- Ob** (Oboe): First measure has a dynamic marking *f*. Second measure has a dynamic marking *p*.
- E.H.** (English Horn): First measure has a dynamic marking *p*. Second measure has a dynamic marking *p*.
- Cl** (Clarinet): First measure has a dynamic marking *f*. Second measure has a dynamic marking *p*.
- B Cl** (Bass Clarinet): First measure has a dynamic marking *f*. Second measure has a dynamic marking *p*.
- Bs** (Bassoon): First measure has a dynamic marking *p*. Second measure has a dynamic marking *p*.
- D Bs** (Double Bassoon): First measure has a dynamic marking *p*. Second measure has a dynamic marking *p*.
- Harp**: First measure has a dynamic marking *pp*. Second measure has a dynamic marking *pp*.
- Mar** (Maracas): First measure has a dynamic marking *f*. Second measure has a dynamic marking *f*.
- Vla** (Viola): First measure has a dynamic marking *mf*. Second measure has a dynamic marking *mf*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The first measure is marked with a rehearsal mark "41".

44

E.H. *f* *p* *f* *pp*

B.Cl. *f* *p* *f* *pp*

D.B. *f* *p* *f* *pp*

Vla. 1 *sempre p*

Vla. 2 *sempre p*

Vla. 3 *sempre p*

Vla. 4 *sempre p*

47

E.H. *p* *pp*

B.Cl. *p* *pp*

D.B. *p* *pp*

Vla. 1 *pp* *(pp) sempre leg.*

Vla. 2 *pp* *no accents*

Vla. 3 *pp* *no accents*

Vla. 4 *pp* *no accents*

C. 1 *con sord.* *pp* *no accents*

C. 2 *con sord.* *pp* *sempre leg e pp*

Tuba *con sord. f* *3* *rit. ma. pp*

I

Vla

C

Cb *con sord. ff* *3*

Tuba *pp* *leg.*

I

Vla *unis.*

C

Cb

Tuba *3*

I *rit. ma. pp*

II *pp* *3* *rit. ma. pp*

Vla *unis.*

C *3*

Cb *3*

55

Tuba *sf* *f* *sf p* *f* *p* (*p*)

I

II

Vla *morendo off*

C *morendo off*

Cl *sf* *f* *sf p* *f* *p* (*p*)



57

Trb *con sord.* *p* *con sord.*

Tuba *p*

Tam Tam

Timp *ppp*

I *n sempre pp*

II

Vla *pp*

C *pp*

Cl *pp*

59

Trp

con sord.

3

3

3

Trb

Tuba

Tam Tam
large
with large steel brushes
ppp

I
poco marc.
3

II

Vla

C

Clb

(pp)

61

Trp

Trb

Tuba

Timp.

I

II

Vla

C

Clb

ppp

sord. off

sord. off

63

Handwritten musical score for measures 63 and 64. The score includes parts for Trumpet (Trp), Horns (Hm), Violins I and II (I, II), Viola (Vla), Cello (C), and Double Bass (Cb). Measure 63 features a dynamic of *p* and a triplet of eighth notes. Measure 64 features a dynamic of *pp* and a *f* dynamic marking. The key signature has one sharp (F#).

65

Handwritten musical score for measures 65 and 66. The score includes parts for Trumpet (Trp), Horns (Hm), Violins I and II (I, II), Viola (Vla), Cello (C), and Double Bass (Cb). Measure 65 features a dynamic of *mf* and a triplet of eighth notes. Measure 66 features a dynamic of *f* and a *pp* dynamic marking. A bracketed instruction "no dynamics off" is present above the Horns part in measure 65. The key signature has one sharp (F#).

67 *brano*

Hm

I

II

Vla

C

CB

The musical score consists of five systems of staves. The first system is for Horns (Hm), with four staves numbered 1, 3, 2, and 4. The second system is for strings, with five staves labeled I, II, Vla, C, and CB. The notation includes various musical symbols such as notes, rests, slurs, and dynamics. The word "brano" is written above the first staff. The number "67" is written at the beginning of the first staff. The dynamics "ff" and "f" are used throughout the score. The string parts include fingerings like "5" and "3".

70

Picc.

Fl

Ob

E.H.

Cl

E. Cl

B_♭

D. B_♭

Trp

Hrn

Vibr.

Wood Bl

I

II

Vla

C

Clb

mf

ff

f

p

hard slides

F rec (mordor.)

(high) x

st

72

Picc. *pp*

Fl. *pp*

Ob. *pp*

E.H. *pp*

Cl. *sfz*

E. Cl. *sfz*

B. *pp*

D. B. *sfz*

T. *sfz*

H. *sfz*

T. *sfz*

Tuba *ff*

Cymb. (turkish) *pp* with soft sticks

Timp. *pp*

I. *sfz*

II. *sfz*

Vla. *sfz*

C. *sfz*

Cb. *sfz* arco

75

Mar. *virtuos*

2 S. Dr.

3 Bango

4 Temple
Blok

Timp

77

Mar. *mf*

S. Dr. *p* *tr. sticks* *mf*

Bango *p*

Tpl. Bl. *rubber sticks* *p*

Timp *dim.* *p*

80

Mar. *f* *ff*

S. Dr. *pp*

Bango

Tpl. Bl.

Timp. *pp* *f*

82

Mar *p*

S Dr *sf*

Bongo *p* *f*

Tpl. Bl. *p* *px*

Timp *p* *sf*

Cl *pizz. mf* *sf* *arco div.* *mf* *ff* *unis.*

84

Fl *mf*

Cl *p*

B₃

Mar *f*

S Dr *f*

Bongo *f*

Tpl. Bl. *f*

Timp *f*

I *p*

II *p*

Vla *espr.*

Cl *f* *div.* *ff*

87

Flute (Fl) part: Measures 87-91. Includes a triplet of eighth notes in measure 89. Dynamics: *f*, *mf*, *p*.

Clarinet (Cl) part: Measures 87-91. Dynamics: *mf*, *p*.

Bassoon (Bs) part: Measures 87-91. Dynamics: *mf*, *f*, *p*.

Violin I (I) part: Measures 87-91. Dynamics: *f*, *p*, *pp*.

Violin II (II) part: Measures 87-91. Dynamics: *f*, *p*, *pp*.

Viola (Vla) part: Measures 87-91. Dynamics: *mf*, *p*, *f*, *p*, *pp*.

92

Flute (Fl) part: Measures 92-95. Includes a triplet of eighth notes in measure 92. Dynamics: *f*.

Clarinet (Cl) part: Measures 92-95. Dynamics: *f*.

Bassoon (Bs) part: Measures 92-95. Dynamics: *f*.

Horns (Hr) part: Measures 92-95. Dynamics: *p*.

Violin I (I) part: Measures 92-95. Dynamics: *p*.

Violin II (II) part: Measures 92-95. Dynamics: *p*.

Viola (Vla) part: Measures 92-95. Dynamics: *p*, *div.*, *p*.

97

Fl

Ob

E.H.

C

B.Cl

B₃

D.B.

Hm

Harp

Buirs

I

II

Vla

M.S.

Very quick ff

v. q.

M.S.

v. q.

M.S.

v. q.

F

F

p

p

H_b G#

C_b G#

F

l.v.

ff

100

Handwritten musical score for various instruments including TR, Ob, E.H., Cl, B.Cl, B., D.B., Harp, Guiro, S.Dr, Δ, I, II, and Vla.

The score is divided into two systems by a vertical bar line. The first system contains measures for TR, Ob, E.H., Cl, B.Cl, B., and D.B. The second system contains measures for Harp, Guiro, S.Dr, and Δ. The bottom three staves (I, II, Vla) are empty. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like **f** and **trm**. The Harp part includes specific fingering instructions: $4^{\#}$, $5^{\#}$, $3^{\#}$, and $4^{\#} 5^{\#}$. The S.Dr part has a marking $(no \ string)$ and a mf dynamic marking.

Handwritten musical score for percussion instruments. The score is divided into two systems by a vertical bar line. The instruments listed on the left are Hrn (Horns), Tuba, Harp, Mar. (Maracas), Vln. (Violins), Bells, and Vla (Viola). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include "muted" for the Hrn, "Fetouillé" for the Harp, and "with soft padded cross-ledge" for the Bells. The score also features dynamic markings like *p*, *mf*, *pp*, and *ff*, as well as performance instructions like "(large)" and "div.". The Harp part includes specific chord voicings: $H\flat C\#$ and $G\flat$. The Maracas part includes rhythmic patterns with the number "10" written above. The Vln. and Vla parts show complex rhythmic figures with many notes and rests.

This page of a handwritten musical score, numbered 105, features a variety of instruments. At the top, the Horns (Hm) are indicated with two staves. Below them is the Tuba part, marked *mp*. The Harp part consists of two staves with some initial notes. The Maracas (Mar) part is more complex, starting with a *mf* dynamic and a ten-measure phrase, followed by a *ff* section with a ten-measure phrase. The Vibraphone (Vibr.) and Bells parts are also present. The lower section of the score includes Flute I and II, Viola (Vla), a Cello (C) section with five staves numbered 1 through 5, and a Double Bass (Cb) part. The Cello section is particularly detailed, with many notes, slurs, and dynamic markings such as *ff*, *sf*, and *p*. The Viola part also contains several measures of music. The Flute parts have some notes and dynamics. The Double Bass part is mostly rests with some notes in the later measures. The score is written in a clear, legible hand with various musical notations including notes, rests, slurs, and dynamic markings.

108

I
II
Vla
1
2
3
4
5
6
non decres.
m. d.
m. d.
m. d.
non decres.

110

Mar.
Vibr.
Tam Tam
Timp.
I
II
Vla
Cb
with long steel brushes
ppp Ped.
pp
p chromatic gliss.
sfz

112

Mar. *tr*

Vibr.

Tam Tam

Timp *tr*

Cl *ritando* *punta d'arco* *pp*

114

Hr *open* *p*

Mar. *flute on pipes* *pp*

Tam Tam

Vla *pp (leg) extreme sul pont.*

C *pp*

Cl *sul pont.*

116

B \flat

D.B.

I *sul pont.* *pp*

Vla

C

Cb

118

E. H.

Cl

B \flat

D. B \flat

Hm

I

II

Vla

C

Cb

all strings: beginning of gradual cresc.

mf

mf (open)

120

This page of a handwritten musical score, numbered 120, contains the following parts and markings:

- Woodwinds:**
 - Oboe (Ob):** Features a complex melodic line with triplets and slurs.
 - English Horn (E.H.):** Mirrors the Oboe's melodic line.
 - Clarinet (Cl):** Plays a melodic line with triplets.
 - Bassoon (Bs):** Provides harmonic support with a melodic line.
 - Double Bassoon (♩ Bs):** Plays a rhythmic accompaniment.
- Harmonica (Hm):** Consists of two staves providing harmonic accompaniment.
- Strings:**
 - I (Violins I):** Rapid sixteenth-note passages.
 - II (Violins II):** Rapid sixteenth-note passages.
 - Vla (Violas):** Rapid sixteenth-note passages.
 - C (Cellos):** Rapid sixteenth-note passages.
 - Cb (Contra Basses):** Rapid sixteenth-note passages.
- Percussion:** Includes a snare drum line with various rhythmic patterns.

Dynamic markings include *f*, *sp*, and *sp p*. Performance instructions such as *3* (triplets) and *1* (first ending) are present throughout the score.

122

Picc. *Handwritten musical notation for Piccolo, featuring complex rhythmic patterns and accidentals.*

Fl *Handwritten musical notation for Flute, featuring complex rhythmic patterns and accidentals.*

Ob *Handwritten musical notation for Oboe, featuring complex rhythmic patterns and accidentals.*

Cl *Handwritten musical notation for Clarinet, featuring complex rhythmic patterns and accidentals.*

E♭ Cl *Handwritten musical notation for E-flat Clarinet, featuring complex rhythmic patterns and accidentals.*

Hrn *Handwritten musical notation for Horn, featuring complex rhythmic patterns and accidentals.*

I *Handwritten musical notation for Trumpet I, featuring complex rhythmic patterns and accidentals.*

II *Handwritten musical notation for Trumpet II, featuring complex rhythmic patterns and accidentals.*

Vla *Handwritten musical notation for Viola, featuring complex rhythmic patterns and accidentals.*

C *Handwritten musical notation for Cello, featuring complex rhythmic patterns and accidentals.*

Cb *Handwritten musical notation for Contrabass, featuring complex rhythmic patterns and accidentals.*

123 *ff*

Picc

Fl

Ob

E.H.

Cl

E♭ Cl

B♭

D.B.

3

Trp.

Hrn

Tbn

Tuba

Timp

all strings gradually passing from *z.p.* to *mat.* the over. reached *f* - *ff*

I

II

Vla

C

Cb

Handwritten musical score for a symphony orchestra, page 38, measure 125. The score includes staves for Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Double Bass, Trumpet, Horn, Trombone, Tuba, Snare Drum, and Timpani. It also includes five string staves (I-V). The music is in a key with one sharp (F#) and a common time signature. The score is densely written with notes, rests, and performance markings.

Instrument parts shown:

- Picc
- Fl
- Ob
- E.H.
- Cl
- Es Cl
- B ω
- D.B ω
- Trp
- Hrn
- T ω b
- Tuba
- S. Dr
- Tpl Bl
- I
- II
- Vla
- C
- Cb

Performance markings include *mf*, *with strings*, and various dynamic and articulation symbols.

127

Handwritten musical score for a full orchestra, page 39, measure 127. The score is divided into two systems. The first system includes:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- E.A.** (English Horn)
- Cl.** (Clarinet)
- E.Cl.** (E-flat Clarinet)
- B.** (Bassoon)
- D.B.** (Double Bassoon)
- Trop.** (Trumpet)
- Hm.** (Horn)
- Trb.** (Trombone)
- Tuba**
- Mar.** (Mace)
- Xyl.** (Xylophone)

The second system includes:

- I.** (Violin I)
- II.** (Violin II)
- Vla.** (Viola)
- C.** (Violoncello)
- Cb.** (Contrabass)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are present. Performance instructions like "hard sticks" are noted for the mace. The notation includes various accidentals, slurs, and articulation marks.

all wind instr. flutter tongue

The score is written for a full orchestra. The woodwind section includes Piccolo, Flute (F), Oboe (Ob), English Horn (E.H.), Clarinet (Cl), Bassoon (B), and Bassoon in B-flat (B.B.). The brass section includes Trumpet (Trop), Horn (Hm), Trombone (Trob), and Tuba. The percussion section includes Maracas (Mar), Xylophone (Xyl), and Timpani (Timp). The string section includes Violin I (I), Violin II (II), Viola (Vla), Cello (C), and Double Bass (Cb). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* and *trm*. The woodwinds and strings are marked with "all wind instr. flutter tongue".

131

This page of a handwritten musical score, numbered 131, contains the following parts and details:

- Woodwinds:** Piccolo (Picc), Flute (Fl), Oboe (Ob), English Horn (E.H.), Clarinet (Cl), E-flat Clarinet (E♭Cl), Bassoon (B♭), and Double Bassoon (D.B♭).
- Brass:** Trumpet (Trp), Horn (Hrn), Trombone (Trob), and Tuba.
- Percussion:** Cymbals (Cymb.), Snare Drum (S.D.), Tom-Tom (Tpt Bl), and Timpani (Timp).
- Strings:** Violin I (I), Violin II (II), Viola (Vla), Violoncello (C), and Contrabass (Cb).

Key features of the score include:

- Tempo/Performance Markings:** "no strings" is written above the S.D. part at the beginning of the page.
- Dynamic Markings:** A forte (**f**) dynamic is indicated in the S.D. part.
- Articulation:** Numerous accents and slurs are used throughout the score to indicate phrasing and emphasis.
- Complex Figures:** The Timpani part features intricate rhythmic patterns with triplets, quintuplets, and sextuplets.
- Handwritten Notation:** The score is written in ink with clear staff lines, clefs, and notes.

FL

Ob

Cl

B. Cl

B₃

Hrn

Mar.

Vibr.

S. Dr.

Bongo

Bells

Timp.

I

VI ^{nolo}

II

Vla

Vla ^{nolo}

C

Cb

Handwritten musical score for page 42, rehearsal mark 132. The score includes staves for Flute (FL), Oboe (Ob), Clarinet (Cl), Bass Clarinet (B. Cl), Bassoon (B₃), Horns (Hrn), Maracas (Mar.), Vibraphone (Vibr.), Snare Drum (S. Dr.), Bongo, Bells, Timpani (Timp.), Violin I (VI ^{nolo}), Violin II (II), Viola (Vla), Viola ^{nolo}, Cello (C), and Contrabass (Cb). The music is in 4/4 time and features various dynamics (mf, p, f, pp) and performance instructions like 'tr. ticks', 'short Ped.', and 'l.v.'. The score is divided into three measures by vertical bar lines.

This page of a handwritten musical score, numbered 136, features a variety of instruments. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (B), and Double Bass (D.B.). The string section consists of Violin I (I), Violin II (II), Viola (Vla), Violoncello (C), and Contrabass (Cb). Other instruments shown are Harp and Horns (Hm). The score is divided into three measures. The first measure shows the woodwinds and strings with various dynamics like *p*, *mf*, and *f*. The second measure continues the woodwind and string parts, with some woodwinds playing rests. The third measure features a prominent Harp part with notes E_b and D_b , and woodwinds playing triplets. The string parts in the third measure include *pizz.* (pizzicato) markings and some complex rhythmic patterns. The notation is dense with accidentals, slurs, and dynamic markings.

piu lento 3

Handwritten musical score for an orchestra, including parts for E.H., B♭, D.Bn, Tuba, Harp, Mar., Vibr., I, II, Vla, C, and Cb. The score features various musical notations such as triplets, dynamics (mf, p, pp), and performance instructions like *piu lento* and *ad lib.*. The notation includes notes, rests, and articulation marks across multiple staves.

Darmasala September 1978

Dur.: 16'