

CONCERTO

FOR

FLUTE AND GUITAR

WALTER ROSS

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Orchestra

2 flutes (2nd also piccolo)

2 oboes

2 clarinets (B^b and A)

2 bassoons

2 horns in F

1 trumpet in C

1 trombone

timpani (3)

4 percussion: marimba, bells,
xylophone, bass drum,
snare drum, 2 tom-toms,
suspended cymbal, hi-hat,
wood block, claves, guiro,
shaker, triangle, anvil.

harp

strings

solo flute and guitar

duration: 20 minutes

Festivo $\text{♩} = 90$

I

FLUTE 1,2

OBOE 1,2

B^{\flat} CLAR. 1,2

BSSN. 1,2

FHORN 1,2

CTRUMPET

TROMBONE

mf

TIMPANI

1,2

PERCUSSION

3,4

A, D, E

HARP

B^{\flat} C D E F G A

f

simile

SOLO

FLUTE

GUITAR

VIOLIN I

VIOLIN II

VIOLA

'CELLO

D.B.

pizz.

f

FLS. - - - - - *a2* 7 *f*

OBS. - - - - - *a2* 7 *f*

B^bCLS. - - - - - *a2* 7 *f*

BSSNS. - - - - - *a2* 7 *f*

FHNS.

CTRP.

TRB.

TIMP.

1 2 PERC.

3 4

HARP

f *f* *f* *f* *f* *B9F#*

FL.

G.

VN. I

VN. II

VA.

'CELLO

D.B.

The first system of music contains six measures. The upper voice (treble clef) features a melodic line with eighth notes and slurs, including a key signature change to one sharp (F#). The lower voices (two bass clefs) provide accompaniment with eighth and sixteenth notes, some beamed together. The first two measures of the lower voices include a '7 7' marking, likely indicating a specific fingering or articulation.

The second system consists of three empty musical staves, each with a treble clef, a key signature of one sharp, and a common time signature.

The third system consists of three empty musical staves, each with a bass clef, a key signature of one sharp, and a common time signature.

The fourth system consists of two empty musical staves, each with a bass clef, a key signature of one sharp, and a common time signature.

The fifth system consists of two empty musical staves, each with a treble clef, a key signature of one sharp, and a common time signature.

The sixth system consists of five empty musical staves, each with a bass clef, a key signature of one sharp, and a common time signature.

FLS.
OBS.
B^bCLS.
BSSNS.

F HNS.
C TRP.
TRB.

TIMP.
1 2
PERC.
3 4

HARP

FL.
G.

VN. I
VN. II
VA.
CELLO
D.B.

A system of six musical staves, each containing a single horizontal line with a short dash (rest) in the center. The staves are grouped by a brace on the left side.

A system of three musical staves. The top staff is in treble clef and contains a sequence of chords and eighth notes. The middle staff is in treble clef and contains a sequence of eighth notes. The bottom staff is in bass clef and contains a sequence of eighth notes. There are some question marks above the top staff.

A system of three musical staves. The top two staves are empty with rests. The bottom staff is in treble clef and contains a sequence of eighth notes. The word "L. mamba" is written in the middle of the system.

A system of six musical staves, each containing a single horizontal line with a short dash (rest) in the center. The staves are grouped by a brace on the left side.

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FLS. - - - - -

OBS. - - - - -

B^bCLS. - - - - -

BSSNS. - - - - -

F HNS. *7 3* *mutes*

CTRP. *7 3* *mute*

TRB. *7 3* *mute*

TIMP. - - - - -

1. 2. PERC. *1. marimba*

3. 4. *L.V.*

HARP *p*

FL. - - - - -

G. - - - - -

VN. I *arco div. non vib.* *pp*

VN. II *arco non vib.* *pp*

VA. *arco non vib.* *pp*

'CELLO *arco non vib.* *pp*

D.B. *arco non vib.* *pp*

C

40

TIMP. *mf*

PERC. I *to guiro*

HARP

cantabile

FL. *mf*

G. *mf*

VN. I *p*

VN. II *p*

VA. *p*

CELLO *p*

D.B. *p*

FL. *mf*

G. *mf*

50

1st cantabile

OB. *mp*

FL. *p*

G. *p*

cantabile

VN.I. *mf*

VN.II. *mf*

VA. *mf*

CELLI *mf*

D.B. *mf* *pizz.* *mp*

60

OB. *poco* *p* *poco* *pp*

FHNS. *mutes* *mf* *open*

CTRP. *mute* *mf* *p open*

TRB. *mute* *mf* *p open*

PERC.3 *BELLS* *mf* *totoms*

HARP *mf*

VN.I. *p*

VN.II. *p*

VA. *p*

CELLI *p*

D.B. *arco* *mf*

B^bCL. 1

HARP

FL.

G.

CELLI

D.B.

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

HARP

FL.

G.

CELLI

70

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

HARP

FL.

G.

CELLI

D 80 *capriccio*

FLS.

B^bCLS.

BSSNS.

F HNS.

PERC. 3

HARP

PERC.

FL.

G.

VN. I

VN. II

VA.

CELLI

D.B.

off the string

simile

mp

a2

OBS.

B^bCLS.

BSSNS.

F HNS.

PERC. 3

E

FLS.

OBS.

B^bCLS.

BSSNS.

F HNS.

TIMP.

PERC. 3/4

4. Hi-hat (closed) mf

VN. I

VN. II

VA.

CELLI

D.B.

off the string

f

mf

F

100

FLS.
 B^bCLS.

TIMP.
 1, 2 PERC.
 3, 4
 guiro
 shaker
 2 toms
 mp

FL.
 G.
 mf

VN. I
 VN. II
 VA.
 'CELLI
 D.B.

1, 2 PERC.
 3, 4

FL.
 G.

110

G

TRP. - - - - - open

F HNS. - - - - - open

TRB. - - - - - open

1. 2. PERC. 3. 4.

cresc. - - - - - mf - - - - - f

to claves

FL. - - - - -

G. - - - - -

off the string

VN. I - - - - -

VN. II - - - - -

VA. - - - - -

'CELLI - - - - -

D.B. - - - - -

120

TRP. - - - - -

F HNS. - - - - -

TRB. - - - - -

VN. I - - - - -

VN. II - - - - -

VA. - - - - -

'CELLI - - - - -

D.B. - - - - -

FLS. *a2*

OBS. *a2 f*

B^bCLS. *a2 f*

BSSNS. *a2 f*

F HNS.

CTRP.

TRB.

VN. I *div.*

VN. II *div.*

VA.

CELLI

D.B. *pizz.*

H

130

FLS. 1. *f*

OBS. 1. *f*

B^bCLS. 1. *f*

F HNS.

TRP.

TRB.

FLS. *p*

OBS. *p*

B^bCLS. *p*

HARP

f *c#*

YNI *off the string*

YNI *off the string* *f*

VA. *off the string* *f*

'CELLO *off the string* *f*

D.B. *arco off the string* *f*

mf

140

HP.

FL.

G.

VNI

VNII

VA.

C.

D.B.

p

mp

mf

G#

150

HP.

FL.

G.

HN. *1st* *pp*

HARP

FL. *mp* *p*

G.

VN. I

VN. II

VA.

CELLI *pizz.* *p*

D.B. *p*

160

J

TRP. *mp* *p*

PERC.3 2 toms *pp*

HARP *mf* *f* *c#G#*

FL. *f* *p* *mf*

G. *f* *mf*

VN. I *p* *pp*

VN. II *p* *pp*

VA. *p* *pp*

CELLI *p* *pp*

D.B. *p* *pp*

170

PERC.3

FL. *p* *mf* *mf*

G. *mf*

VN. I *p* *#p* *p*

VN. II *#d.* *d.* *#d.*

VA. *d.* *d.* *p.*

CELLI *p.* *p.* *p.*

D.B. *d.* *p.* *d.*

PERC.3

tom toms

180

FL.

G.

VN. I

VN. II

VA

CELLI

D.B.

FL.

G.

mp

mf

FL.

G.

190

mp

L

210

FLS.
OBS.
B^bCLS.
BSSNS.

Musical notation for Flute (FLS.), Oboe (OBS.), Bass Clarinet (B^bCLS.), and Bass Saxophone (BSSNS.) parts. The notation includes various notes, rests, and articulation marks.

F HNS.

Musical notation for French Horns (F HNS.) part, showing a rhythmic pattern of eighth and sixteenth notes.

VN. I
VN. II
VA.
CELLI
D.B.

off the string
off the string
off the string
off the string arco
off the string

mf
mf
mf
mf
mf

Musical notation for Violin I (VN. I), Violin II (VN. II), Viola (VA.), Cello (CELLI), and Double Bass (D.B.) parts. The notation includes rests and notes, with performance instructions like "off the string" and "arco" and dynamic markings like *mf*.

B^bCLS.
BSSNS.

FHNS.

TIMP.
PERC. 3
4

tom-toms *p*
claves *p*

FL.
G.

VN.1
VN.2
VA.
CELLI
D.B.

220

TIMP.
PERC. 3
4

FL.
G.

M

FLS.
OBS.
B^bCLS.
BSSNS.

F HNS.
CTRP.
TRB.

TIMP.
PERC. 1
2
PERC. 3
4

HARP

FL.
G.

VN. I
VN. II
VA.
CELLI
D.B.

230

230

FL.

OB.

B^bCL.

BSSN.

HARP

240

FL.

B^bCL.

HARP

FL.

G.

VN. I

VN. II

N

FLS. *f* *a2*

OBS. *f* *a2*

B^bCLS. *f* *1st* *(a2)*

BSSNS. *f* *a2* *(a2)*

mf

FHNS. *mf* *mutes* *open*

TRP. *mf* *mute* *open*

TRB. *mf* *mute* *open*

TIMP.

I.2.

PERC. 3.4. *tom-tom* *p*

HARP *mf* *p*

FL. *f*

G. *f*

VN. I *f*

VN. II *f*

VA.

CELLO

D.B.

ritardando - - - - -

FLS. *p* 7 7 3

OBS. *p* 7 7 3

B^bCLS. *p* muta in A 7 7 3

BSSNS. *p* 7 7 3

FHNS.

TRP.

TRB.

TIMP. G to A

1.2.

PERC. 3.4. 7 7

HARP

FL.

G.

ritardando - - - - -

VN.I sul tasto *p*

VN.II sul tasto *p*

VA. sul tasto *p*

'CELLI sul tasto *p*

D.B. arco sul tasto *p*

pp *ppp* *ppp* *ppp* *ppp* *ppp*

div. *'celli*

Allegretto scherzando ♩ = 108

♩ = ♩ sempre

VN.I *pizz.*
 VN.II *pizz.*
 VA. *pizz.*
 'CELLI *pizz.*
mf

HARP

10

VN.I
 VN.II
 VA.
 'CELLI
 D.B. *pizz.*
mf

A

20

TIMP.
 PERC. 1 MARIMBA
 PERC. 2 XYLOPHONE
 PERC. 3. 4. 3. HI-HAT (CLOSED)
 4. CLAVES
 HARP

VN.I
 VN.II
 VA.
 'CELLI
 D.B.

TIMP.

MAR.

XYLO.

HI-HAT CLAVES

FL. *mp*

G. *mf*

30

40

to guiro

to shaker

B

OBS.

BSSNS

FL.

G.

OBS.

BSSNS.

50

C

HARP

mf

VN. I

VN. II

VA.

'CELLI

D.B.

pizz.

mf

HARP

60

VN. I

VN. II

VA.

'CELLI

D.B.

TIMP.

GUIRO
1. 2.
shaker
PERC.
hi-hat
3. 4.
claves

(tap)

(scrape)

mp

TIMP.

PERC. I

HARP

PERC. II

F#

FL.

G.

mp

mf

VN. I

VN. II

VA.

'CELLO

D.B.

TIMP.

1. 2.

PERC.

3. 4.

FL.

G.

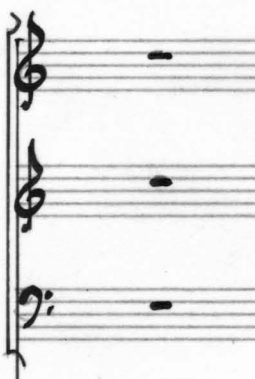
giochevole

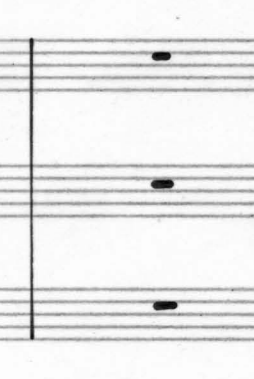
mf

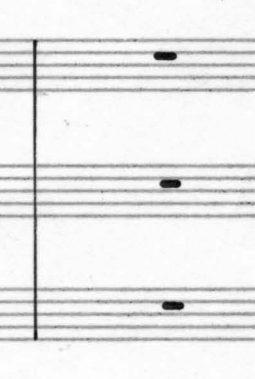
mf

E

80

F HNS. 

TRP. 

TRB. 

TIMP. 

1 PERC. 

2 PERC. 

3 PERC. 

4 PERC. 

TO MARIMBA 

TO XYLO. 

TO S.D. 2 TOMS 

TO HI-HAT 

FL. 

G. 

90

F HNS. 

TRP. 

TRB. 

F

OBS. *f*

BSSNS. *f*

F HNS.

TRP.

TRB.

VN. I *pizz.* *mf*

VN. II *pizz.* *mf*

VA. *pizz.* *mf*

CELLI *pizz.* *mf*

D.B. *pizz.* *mf*

G

100

mf

H

110

F HORNS

CTRP.

TRB.

mutes

mute

mute

PERC. 1 MARIMBA

PERC. 2 XYLOPHONE

PERC. 3 S.D. 2 TOMS

PERC. 4 HI-HAT

MEDIUM YARN MALLETS

MEDIUM RUBBER mp

mp

mp

mp

+ + sempre

FL.

G.

mf

mf

120

MARIMBA

Xylo.

S.D.
2 TOMS
HI-HAT

to bass drum

Fl.

G.

VN. I

VN. II

VA.

'CELLI

D.B.

pizz.

mf

OBOE

mf

f

P

OBOE

HARP

F#

mf

VN. I

VN. II

VA.

'CELLI

D.B.

pizz.

mf

140

OB. I
OB. II

HARP

VN. I
VN. II
VA.
CELLI
D.B.

150

OB. I
OB. II
BSSN. I
BSSN. II

HARP

VN. I
VN. II
VA.
CELLI
D.B.

J

160

OBS.

BSSNS.

F HNS. *mutes*

C TRP. *mute* *mf*

TRB. *mute* *mf*

VN. I

VN. II

VA.

CELLI

D.B.

F HNS.

C TRP.

TRB.

170

K

F HORNS
C TRP.
TRB.

open

open

open

PERC. 4
PERC. 1

BRUSHES
HI-HAT mp

BASS DR. mp

FL.
G.

mf

mf

D.B.

solo pizz.

mp

180

PERC. 4
PERC. 1

FL.
G.

mf

mp

D.B.

PERC. 4
PERC. 1

FL.
G.

mf

mf

D.B.

190

PERC. 4
PERC. 1

FL.
G.

D.B.

200

OB. I

PERC. 4
PERC. 1

toclaves

HARP

FL.
G.

VN. I
VN. II
VA.
'CELLI
D.B.

pizz.
pizz.
pizz.
pizz.
tutti pizz.

M

OB. I

TIMP.

PERC. 1

PERC. 3

PERC. 4

snare(off) 2 toms

B.D.

claves

HARP

FL.

G.

mf

mf

VN. I

VN. II

VA.

CELLI

D.B.

210

TIMP.

PERC. 1

PERC. 3

PERC. 4

FL.

G.

Musical score for measures 220-227. The score includes staves for Timp., Perc. 1, Perc. 3, Perc. 4, Fl., and G. The percussion parts feature rhythmic patterns with accents. The woodwind parts include melodic lines with slurs and dynamic markings such as *mf* and *mp*.

Musical score for measures 230-237. The score includes staves for Timp., Perc. 1, Perc. 3, Perc. 4, Fl., and G. The percussion parts continue with rhythmic patterns. The woodwind parts feature melodic lines with slurs and dynamic markings including *mf*, *p*, and *mp*.

240

Musical score for measures 240-247. The score consists of two systems. The first system has three staves: a bass staff with a treble clef, a middle staff with a bass clef, and a right-hand piano staff with a treble clef. The second system has two staves: a right-hand piano staff with a treble clef and a left-hand piano staff with a bass clef. The music features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *mf* is present at the end of the second system.

250

Musical score for measures 250-257. The score consists of two systems. The first system has three staves: a bass staff with a treble clef, a middle staff with a bass clef, and a right-hand piano staff with a treble clef. The second system has two staves: a right-hand piano staff with a treble clef and a left-hand piano staff with a bass clef. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings of *pp* and *mp* are present.

Musical score for measures 258-265. The score consists of two systems. The first system has three staves: a bass staff with a treble clef, a middle staff with a bass clef, and a right-hand piano staff with a treble clef. The second system has two staves: a right-hand piano staff with a treble clef and a left-hand piano staff with a bass clef. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings of *deces.* and *pp* are present.

42

Adagio, con eleganza ♩ = 48

II

VIOLAS

HARP

BC#D
EF#GA

5

A

VN. I

VN. II

VA.

'CELLI

D.B.

sul tasto Div.

Sul tasto Div.

sul tasto

p sul tasto Div.

sul tasto

FLS.

A CLS.

HARP

VN. I

VN. II

VA.

'CELLI

D.B.

10

mf

mf

f

decresc.

mf

15 B

FLS. *p*

A CLS. *p*

F HORN *mp*

PERC.3 Bells *mp*

HARP *mp*

FL. *mf*

G. *mf*

CELLI *mf* *pizz.* *p*

D.B. *mf*

20

BELLS

HARP

FL. *p*

G. *f* *mf*

HORN

BELLS

HARP

FL.

G.

25 C

FL.

ACL.

HORN

D

30

FL.

ACL.

VN.I

VN.II

VA.

CELLI

sordino

tutti sordino

FL. *mf*

G. *mf*

35

VN. I *p* VIA SORDINO

VN. II *p* VIA SORDINO

VA. *p* VIA SORDINO

CELLI *p* VIA SORDINO

FL. *mf*

G. *mf*

40

VN. I *mf* SUL TASTO

VN. II *mf* SUL TASTO

VA. *mf* SUL TASTO

CELLI *mf* SUL TASTO

D.B. *mf* SUL TASTO

E

F

FLS. *mp*

ACLS. *mp*

FHN. *mf* *p*

VA.I *div.*

VN.II *div.*

VA.

CELLI

D.B.

45

FLS. *p* *pp*

ACLS. *p* *pp*

FHN. *p* *pp*

FL. *mf*

G. *mf*

VN.I *spiccato* *pp* *simile*

VN.II *spiccato* *pp* *simile*

VA. *spiccato* *pp* *simile*

CELLI *spiccato* *pp* *simile*

D.B. *spiccato* *pp* *simile*

50

FL. *f* *mf* *mp*

G. *f* *mf*

VN. I

VN. II

VA.

'CELLI

D.B.

G

55

BELLS *p*

HARP *ch* *mf*

FL. *f* *mf* *p* *p*

G. *f* *mf*

VN. I *sordino*

VN. II *sordino*

VA. *sordino*

'CELLI *sordino*

D.B. *SOLO* *pizz.*

BELLS

HARP

FL.

G.

D.B.

H

FLS.

ACLS.

BELLS

HARP

FL.

G.

D.B.

65

I

FLS.

ACLS.

F HN.

VN. I

VN. II

VA.

CELLI

D.B.

p

mp

pp

sord.

mf

sord.

mf

sord.

mf

sord.

mf

70

FL.

G.

VN. I

VN. II

VA.

CELLI

D.B.

mf

mf

f

mf

p

p

p

p

p

arco tutti sul tasto

mf

75

FL. *cresc.* *f* *mf*

G. *f* *mf*

VN I *p*

VN II *p*

VA. *p*

CELLI *p*

80

FL. *p*

G. *p*

VN I *p*

VN II *p*

VA. *p*

CELLI *p*

D.B. *p* *sul tasto*

F HN. *p* *pp*

VN I *pp* *via sord.*

VN II *pp* *via sord.*

VA. *pp* *via sord.*

CELLI *pp*

D.B. *pp*

Allegro con brio ♩ = 120

FLS.

OBS.

A CLS.

BSSNS.

F HNS.

C TRP.

TRB.

TIMP.

PERC. 1. MARIMBA

PERC. 2. XYLO.

PERC. 3. ANVIL

PERC. 4. CLAVES

a2

mf

f

mf

f

to b.d.

to s.d. 2toms

to hi-hat

10

FLS.

OBS.

A. CLS.

BSSNS.

sempre stacc.

sempre stacc.

FLS.
OBS.
A CLS.
BSSNS.

F HNS.
CTR.P.
TRB.

TIMP
PERC. 4
PERC. 1

HI-HAT
BASS DR.

hard stks.
HI-HAT *mf*
B.D. *mp*

sempre

HARP

secco

VN. I
VN. II
VA.
'CELLI
D.B.

pizz.
mf

20

FLS.
OBS.
A CLS.
BSSNS.

F HNS.
C TRP.
TRB.

TIMP.
PERC. 4
PERC. 1

HARP

FL.
G.

arco
VN. I
VN. II
VA.
CELLI
D.B.

FL.

G.

B

FL.

G.

VN. I *punta d'arco*

VN. II *punta d'arco*

VA. *punta d'arco*

CELLI *punta d'arco*

TIMP.

PERC. 1 MARIMBA

PERC. 2 XYLO.

PERC. 3 S.D. 2 TOMS

PERC. 4 CLAVES

40 medium sticks

HARP

VN. I

VN. II

VA.

CELLI

C

TIMP.

PERC. 1

PERC. 2

PERC. 3
PERC. 4

FL.

G.

mf

50

CLAVES

FL.

G.

mp

ligero

D **60**

TIMP.

PERC. 1

PERC. 2

PERC. 3
PERC. 4

p

FL.

G.

p

TIMP

PERC. 1

PERC. 2

PERC. 3

PERC. 4

FL.

G.

70

TIMP.

PERC. 1

PERC. 2

PERC. 3. to anvil

PERC. 4. to hi-hat

HARP

FL.

G.

VN. I

VN. II

VA.

CELLO

D.B.

punta d'arco

punta d'arco

punta d'arco

punta d'arco

arco

F HORNS
C TRP.
TRB.

PERC. IV

HI-HAT + + + sempre

HARP

VN. I
VN. II
VA.
CELLI
D.B.

al. modo ord.

al. modo ord.

al. modo ord.

al. modo ord.

mf f sf sf sf sf

80

G

F HORNS
C TRP.
TRB.

PERC. IV

to claves

FL.
G.

giocoso

mf

FL.

G.

VN. I *p*

CELLO *p*

solo sul G punta d'arco

solo sul D punta d'arco

OBOES

A CLS.

BSSNS.

F HORNS

C TRP.

TRB.

PERC. 1 *MARIMBA*

PERC. 2 *XYLO.*

PERC. 3 *ANVIL*

PERC. 4 *CLAVES*

f to triangle

f to susp. cymb.

f to hi-hat

FL. *ff*

G. *ff*

VN. I *f*

VN. II *f*

VA. *f*

CELLI *f*

D.B. *pizz.*

tutti modo ord.

f tutti modo ord.

100

poco rit. . .

59

A CLS.
BSSNS.
F HORNS.
C TRP.
TRB.

I

poco meno mosso $\text{♩} = 108$

A CLS.
BSSNS.
VN. I
VN. II
VA.
CELLI

110

VN. I
VN. II
VA.
CELLI

FL. I
G.
VN. I
VN. II
VA.
CELLI

FL. I
G.

FL. I
G.

130

K

FL. I
ACL. I
ACL. II
HARP

FL. I
G.

140

FL. I

ACLS.

HARP (BVA)

L

poco rit. ♩ = 90

150

FL.

OB. I

ACLS.

HARP (BVA)

poco rit. ♩ = 90

VN. I

VN. II

VA.

'CELLI

OB. I

ACL. I

VN. I

VN. II

VA.

'CELLI

poco rit. . . . subito Tempo 1/2 = 120

160

A CL.

BSSN.

PERC. 1

PERC. 2

PERC. 3

PERC. 4

TRIANGLE *p*

SUS. CYMB. (SOFT STKS.) *p*

HI-HAT (CLOSED) *mf*

to marimba

L.V.

L.V. to xylo.

VN. I

VN. II

VA.

CELLI

N

FLS. *a2*

OBS. *a2*

A CLS. *a2*

BSSNS. *a2*

F HNS.

CTRP.

TRB.

ANVIL *f*

VA.

CELLI

D.B.

punta d'arco

punta d'arco *p*

pizz. *p*

mutes

mute

mute

170

170

F.HNS. - - - - - *mutes*

CTR. - - - - - *mute*

TRB. - - - - - *mute*

VI. I *punta d'arco*

VI. II *punta d'arco*

VA. *p*

CELLO *p*

D.B. *p*

al. modo ord.

f

180

F.HNS. *open*

CTR. *open*

TRB. *open*

HARP *secco*

mf

FL. *mp*

G. *mf*

VI. I

VI. II

VA.

CELLO

D.B. *(pizz)* *mf*

HARP

OB.

FL.

G.

VN. I

D.B.

VA

CELLI

FLS.

OBS.

A CLS.

BSSNS.

C TRP.

C TRP.

HARP

PERC. I

PERC. II

FL. IV

HARP

G.

VN. I

VN. II

VA.

CELLI

D.B.

190

P

a2

f

mp

(open)

VN. I

VN. II

VA.

CELLI

D.B.

pizz.

f

Q

FLS. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

OBS. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

A CLS. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

BSSNS. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

F HNS. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

CTRP. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

TRB. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

HARP *mf* *mf* *mf* *mf* *f* *f* *f* *f*

FL. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

G. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

VN. I *mf* *mf* *mf* *mf* *f* *f* *f* *f*

VN. II *mf* *mf* *mf* *mf* *f* *f* *f* *f*

VA. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

'CELLI *mf* *mf* *mf* *mf* *f* *f* *f* *f*

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

200

FLS.

OBS.

A CLS.

BSSNS.

sempre stacc.

sempre stacc.

F HNS.

CTRP.

TRB.

HARP

FL.

G.

VN. I

VN. II

VA.

'CELLI

D.B.

FLS. 7 3

OBS. 7 3

ACLS. 7 3

BSSNS. 7 3

FHNS. 7 3

CTRP. 7 3

TRB. 7 3

TIMP. *mf*

PERC. 1 MARIMBA *mf*

PERC. 2 Xylo. *ff*

PERC. 3 S.D. (RIM) *ff*

PERC. 4 *mf*

HI-HAT *mf*

to b.d.

to susp. cymb.

(closed)

HARP

FL.

G.

VN. I 7 3

VN. II 7 3

VA. 7 3

'CELLI 7 3

D.B. 7 3

PERC. 4

FL.

G.

220

S

FLS.

OBS.

ACLS.

BSSNS.

F HNS.

CTRP.

TRB.

PERC. 4

FL.

G.

VN. I

VN. II

VA.

CELLI

D.B.

pizz.

FLS.
OBS.
A CLS.
BSSNS.

F HORNS
C TRP.
TRB.

TIMP.
PERC. 1
PERC. 2
PERC. 3
PERC. 4

HARP

FL.
G.

VN. I
VN. II
VA.
'CELL I
D. B.

2nd to piccolo

FLS.
OBS.
A.CLS.
B.SNS.

F. HORNS
C. TRP.
TRB.

TIMP.
PERC. 1 B.D.
PERC. 2 SUS. CYMB. (HD. STR.)
PERC. 3 2 TOMS
PERC. 4 HI-HAT

HARP

FL.
G.

VN. I
VN. II
VA.
'CELLI
D.B.

a2 (2nd piccolo)

First system of musical notation, featuring four staves. The top two staves are marked with *cresc.* and *ff*. The bottom two staves are marked with *cresc.* and *ff*. The music includes various rhythmic patterns and dynamic markings.

Second system of musical notation, featuring three staves. The top two staves are marked with *cresc.* and *ff*. The bottom staff is marked with *cresc.* and *ff*. The music continues with dynamic markings and rhythmic patterns.

Third system of musical notation, featuring four staves. The top two staves are marked with *mf* and *B.D.*. The bottom two staves are marked with *(2 TOMS) mf*, *cresc.*, *SUS. CYMB.*, *(HD. STR.) f*, and *(choke)*. The music includes specific percussion instructions.

Fourth system of musical notation, featuring two staves. The top staff is marked with *cresc.* and *ff*. The bottom staff is marked with *cresc.* and *ff*. The music continues with dynamic markings and rhythmic patterns.

Fifth system of musical notation, featuring two staves. Both staves are marked with *cresc.* and *ff*. The music continues with dynamic markings and rhythmic patterns.

Sixth system of musical notation, featuring five staves. The top two staves are marked with *div.* and *simile*. The middle three staves are marked with *cresc.* and *ff*. The music includes dynamic markings and rhythmic patterns.