

“ONCE UPON A TIME...”

(2014)

for Symphony Orchestra

Edition BabelScores/Paris

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Partition et matériel disponibles sur:



Instruments:

2 Flutes. (1º changes to Piccolo and 2º changes to Flute in G)

2 Oboes. (2º changes to English Horn)

2 Clarinets in Bb. (2º changes to Bass Clarinet)

2 Bassoons. (2º changes to Contrabassoon)

2 Horns.

2 Trumpets in C.

3 Trombones. (2 Tenor Trombones and 1 Bass Trombone)

1 Tuba.

3 Percussionists:

Percussionist I:

1 Marimba, (4 octaves and 1 third).

2 Toms, (1 Bass Tom and 1 Medium Tom).

3 Cymbals, (High, Medium and Bass).

2 Castanets in wood, of different heights, on a percussion tablet.

Percussionist II:

1 Vibraphone.

2 Conga Drum of different heights.

1 Bass Tam-Tam, of 80 cm in diameter approx.

4 Temple-Blocks of different heights.

3 Pekinese Gongs of different heights, on a percussion tablet.

Percussionist III:

1 Glockenspiel with pedal, (it sounds two octaves higher than written).

2 Bongos of different heights.

1 Bass Drum. ("Grosse Caisse").

1 Medium Tam-Tam.

4 Wood-Blocks of different heights.

12 Violins I

10 Violins II

8 Violas

6 Violoncellos

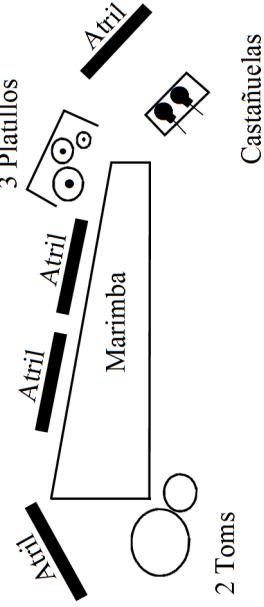
4 Double basses

Score written in C

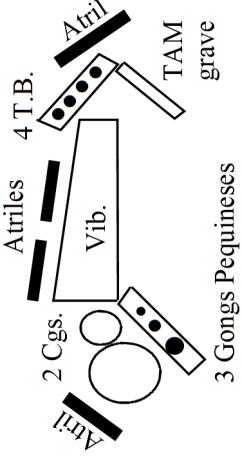
Duration: About 11 min.

DISPOSICIÓN ACONSEJADA PARA LA PERCUSIÓN

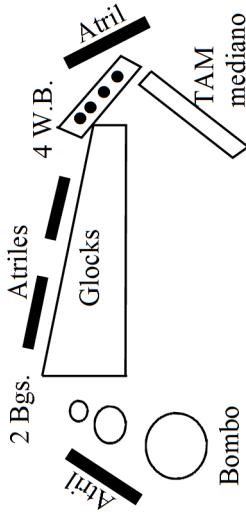
Perc. 1



Perc. 2



Perc. 3



Partitura escrita en "DO"

Duración aproximada: 12 min.

I

(*) The harmonic sounds are written as if they were real notes. In the cellos, they should sound just as they are written whereas in the double basses, they should sound an octave lower than the written notes.

(**) The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization amongst any of the musicians. These appoggiaturas are approximate values, but never the exact values of a demisemiquaver. The rests must be strictly respected. The aim is to create a fluid and rhythmically imprecise sound material, as if it were a nebula of sounds created by corpuscles in motion.

Poco rallentando Poco accelerando Tempo Accelerando . . .

Fl. 1 (6) *ppp*

Fl. 2 (***) *appoggiatura before tempo* *ppp*

Ob. 1 (x2) *ppp*

Ob. 2 *ppp*

Cl. 1 (x2) *ppp*

Cl. 2 *ppp*

Bsn. 1 *p*

Bsn. 2 *p*

Horn 1 (sord.) *p* *ppp*

Horn 2 (sord.) *p* *ppp*

Horn 3 (sord.) *p* *ppp*

Horn 4 (sord.) *p* *ppp*

Tpt. 1 (sord.) *ppp*

Tpt. 2 (sord.) *ppp*

2 T. Tbn. *sord.* *p*

Tbn. 3 *sord.* *p*

Tuba *tutti* *(*)* *(p)*

Perc. 1 *MBA* *ppp*

Perc. 2 *VIBRA.* *S/P* *ppp*

Perc. 3 *Glock.* *S/P* *ppp*

Vln. I (1) *(pont.)* *s.l.t.* *pizz. ORD.* *tutti unis.* *ORD. arco gettato pizz. cr.* *1° solo* *(* arco pont. alla punta s.l.t.)* *2° solo* *(* arco alla punta s.l.t.)* *CYMBALS jazz brushes on the edge* *ppp Ped. ten.*

Vln. II (1) *(pont.)* *s.l.t.* *ORD. pizz.* *tutti unis.* *ORD. arco gettato pizz. cr.* *1° solo* *(* arco pont. alla punta s.l.t.)* *2° solo* *(* arco alla punta s.l.t.)*

Vlas. (1) *(pont.)* *s.l.t.* *pizz. sub.* *tutti unis.* *ORD. arco gettato s.l.t.* *1° solo* *(* arco pont. alla punta s.l.t.)* *2° solo* *(* arco alla punta s.l.t.)*

Vc. (1) *(pont.)* *s.l.t.* *tutti unis.* *ORD. arco gettato* *1° solo* *(* arco pont. alla punta s.l.t.)* *2° solo* *(* arco alla punta s.l.t.)*

Cb. *acce.* *tutti gettato* *ORD. ambi.*

Tempo *= 52* (*= 104*)

Accelerando . . . *= 112* (*= 56*) *(relative values)*

Rallentando

(*) **NOTE FOR THE CONDUCTOR:** The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization amongst any of the musicians. These appoggiaturas are approximate values, but never the exact values of a demisemiquaver. The rests must be strictly respected. The aim is to create a fluid and rhythmically imprecise sound material, as if it were a nebula of sounds created by corpuscles in motion.

Tempo ♩ = 54 (♩ = 108)

Rallentando . . .

Accelerando . . .

Tempo ♩ = 54 (♩ = 108)

Poco rall. . .

Poco accel.

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Ct. 1 molto vibrato → senza vibrato

Ct. 2 → molto vibrato → senza vibrato

Bsn. 1 *p* → molto vibrato → senza vibrato

Bsn. 2 *p* → molto vibrato → senza vibrato

Horn 1 (sord.) → molto vibrato → senza vibrato (sord.)

Horn 2 (sord.) → molto vibrato → senza vibrato (sord.)

Horn 3 (sord.) → molto vibrato → senza vibrato (sord.)

Horn 4 (sord.) → molto vibrato → senza vibrato (sord.)

Tpt. 1 (sord.) → frull. → ppp

Tpt. 2 (sord.) → frull. → ppp

Tbn. 1

Tbn. 2

Tbn. 3 Tuba

Perc. 1 TOMS bag douces sur le cercle *p* → ppp CASTANETS (♩) → ppp

Perc. 2 CONGAS bag douces sur le fil *p* → TAM-TAM (♩) → ppp TEMPLE-BLOCKS (♩) → ppp WOOD-BLOCKS (♩)

Perc. 3 BONGOS (1^o) tutti unis. arco ord. → div. molto vibrato → senza vibrato *p* → pizz. arco

Vln. I (2^o) *mp* → II C (Divisi) → pizz. arco

Vln. II (1^o) tutti unis. arco ord. → div. molto vibrato → senza vibrato (Divisi) → pizz. arco

Vlas. (2^o) *mp* → div. molto vibrato → senza vibrato (Divisi) → pizz. arco

Vc. (unis.) pizz. arco → div. molto vibrato → senza vibrato (Divisi) → pizz. arco

Cb. *mp* → Divisi → molto vibrato → senza vibrato → sempre *p* → pizz. arco → ppp

(accel.)

$\text{♩} = 54 (\text{♩} = 108)$

Rallentando poco . . . a . . . poco

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
(real values)

Cl. 2
(real values)

Bsn. 1

Bsn. 2

Horn 1
Senza sord.
sord.

Horn 2
Senza sord.
sord.

Horn 3
Senza sord.
sord.

Horn 4
Senza sord.
sord.

Tpt. 1
mp
ff

Tpt. 2
mp
ff

Tbn. 1
mp
ff

Tbn. 2
mp
ff

Tbn. 3
Tuba
mp bug moyennes

Perc. 1
TOMS
MBA. (*)

Perc. 2
VIBRA.
bag moyennes
(*)
Ped. ten.

Perc. 3
Glock
bag de Glocks
(Glock) (*)
Ped. ten.

Vln. I
mf
ff
f

Vln. I
mf
ff
f

Vln. II
mf
ff
f

Vln. II
mf
ff
f

Vlas.
(1-2) 1st Vla.
2nd Vla.
(3-4) 3rd Vla.
4th Vla.

Vlas.
mf
ff
f

Vc.
mf
ff
f

Vc.
mf
ff
f

Cb.
mf
ff
f

(*) The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization.

1st Vcl.
2nd Vcl.
3rd Vcl.
4th Vcl.
5th Vcl.
6th Vcl.
tutti divisi à 2
s.l. —
ORD.

1st Cb.
2nd Cb.
3rd Cb.
4th Cb.
5th Cb.
6th Cb.
tutti divisi à 2
s.l. —
ORD.

This page from a musical score contains 23 staves of music. The instruments listed include Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Percussion 1 (MBA), Percussion 2 (TAM-TAM), Percussion 3 (Gr. Caisse), Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, Cello 2, and Double Bass (div. a 2).

The score includes several dynamic markings and performance instructions:

- Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Trumpet 1, Trumpet 2, and Percussion 1 (MBA) play eighth-note patterns with dynamic markings like *Fzg.*, *pp*, *mf*, *p*, and *s. legato sul pont.*
- Horns 1-4 play eighth-note patterns with dynamics like *Senza sord.*, *pp*, *mf*, and *p*.
- Percussion 2 (TAM-TAM) and Percussion 3 (Gr. Caisse) play eighth-note patterns labeled *TOMS bag dures* and *BONGOS bag dures*.
- Percussion 1 (MBA) plays eighth-note patterns labeled *CASTANETS* and *TEMPLE-BLOCKS*.
- Violins 1 and 2 play eighth-note patterns with dynamics like *mp*, *p*, and *pp*. Violin 2 has a section labeled *1 a 4 saltellato sul pont.*
- Violin 1 has sections labeled *VI. 1 (ORD.)*, *VI. 2 (ORD.)*, *VI. 3 (ORD.)*, *VI. 4 (ORD.)*, *tutti*, *divisi a 2*, and *ORD.*
- Violas 1 and 2 play eighth-note patterns with dynamics like *mp*, *p*, and *pp*. Viola 2 has a section labeled *1 a 3 saltellato sul pont.*
- Cello 1 and Double Bass (div. a 2) play eighth-note patterns with dynamics like *pp*, *mp*, *p*, and *ppp*. Double Bass (div. a 2) has sections labeled *1^o Vc.*, *2^o Vc.*, *3^o Vc.*, and *4^o Vc.*
- The score concludes with a section for Double Bass (div. a 2) labeled *s. legato sul pont.* and *ORD.*

Fl. 1

Fl. 2

Ob. 1 (*) (6)

Ob. 2 (*) (6)

Cl. 1 (*) (5)

Cl. 2 (*) (5)

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Horn 3 (*) (5)

Horn 4 (*) (5)

Tpt. 1 (6) mf pp

Tpt. 2 (6) mf pp

Tbn. 3

Tuba Tuba 8.2

Perc. 1 MBA

Perc. 2 VIBRA.

Perc. 3 Glock

Vln. I (div. a 2) 1° solo (*) 1° solo ord. (H) 8.2 f pp

Vln. I 2° solo (*) 2° solo ord. (H) 8.2 f pp

Vln. II (div. a 2) 1° solo (*) 1° solo ord. (H) 8.2 f pp

Vln. II 2° solo ord. (H) 8.2 f pp

Vlas. ORD. (unis.) 1° solo ord. (H) 8.2 f pp

Vc. ORD. (unis.) 1° solo ord. (H) 8.2 f pp

Cb. (ORD.) (unis.) f

Fl. 1

Fl. 1 muta a Piccolo

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Horn 1 (sord.)

Horn 2 (sord.)

Horn 3 (sord.)

Horn 4 (sord.)

Tpt. 1 (sord.)

Tpt. 2 (sord.)

Tbn. 1-2

Tbn. 3 Tuba

Perc. 1 MBA.

Vibra.

Perc. 2 VIBRA.

Perc. 3 Glock

Vln. I

Vln. II

Vlas.

Vc.

Cb. (div. a 4)

Fl. 1 muta a Piccolo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Horn 1 (sord.)

Horn 2 (sord.)

Horn 3 (sord.)

Horn 4 (sord.)

Tpt. 1 (sord.)

Tpt. 2 (sord.)

Tbn. 1-2

Tbn. 3 Tuba

Perc. 1 MBA.

Vibra.

Perc. 2 VIBRA.

Perc. 3 Glock

Vln. I

Vln. II

Vlas.

Vc.

Cb. (div. a 4)

A detailed musical score page from a symphony or large ensemble. The page is numbered 61 at the top left. The score includes parts for Piccolo, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1-2, Horns, Trombone 1, Trombone 2, Percussion 1 (MBA), Percussion 2 (VIBRA), Percussion 3 (Glock), Violin 1, Violin 2, Viola, Cello, and Bass. The music features a variety of dynamics (ff, mf, pp, p) and performance instructions (Tutti, Castanets, Temple-Blocks, Wood-Blocks, Ped. ten., s.l.t., div. a 4). The instrumentation is rich, with multiple voices for woodwinds, brass, and percussion, along with bowed strings and harp.

Tpo. Rallentando poco . . . a . . . poco

 $\text{♪} = 108$

Picc.

Fl. 2

2 Obs.

2 Cls.

Bassoon 1-2

Horn 1

Horn 2

2 Trpts.

Tbn. 1-2

Tbn. 3

Tuba

Perc. 1
Castanets

Perc. 2
4 Temple-Blocks

Perc. 3
Wood-Blocks

Vln. I
(div. a 6)

Vln. II
(div. a 5)

Vlas.
(div. a 4)

Vc.
(div. a 3)

Cb.
(div. a 2)

70

Picc. Fl. 2 2 Obs. 2 Cls. Bassoon 1-2 Horns 1-2 Horns 3-4 2 Trpts. 2 Tbn. Tbn. 3 Tuba Perc. 1 MBA Perc. 2 VIBRA. Perc. 3 Glock

Rallentando poco . . . a . . . poco

1-2 3-4 5-6 7-8 9-10 11-12 1-2 3-4 5-6 7-8 9-10 1-2 3-4 5-6 7-8 1-2 3-4 5 1-2 3-4

(8va) (8va)

pizz. pont. stacc. pizz. pont. stacc.

stacc. (8va) (8va)

n. I a 6) n. II a 5) n. III a 4) c. a 3) b. a 2)

(Rall. . . poco . . . a . . . poco . . .)

♪ = 54

Picc. 8^d

Fl. 2

2 Obs.

2 Cls.

Bassoon 1-2

Horns 1-2

Horns 3-4

2 Trpts.

2 Tbn.

Tbn. 3 Tuba

Perc. 1 MBA

Perc. 2 VIBRA.

Perc. 3 Glock

Vln. I

Vln. II

Vlas.

Vc.

Cb.

III

D = 50

Flute 1

Flute in G

Oboe 1

English Horn

Clarinet 1

Bass Cl.

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Trombone 3

Tuba

Percussion 1

P 2
TAM-TAM

(*) Fade out the resonance gradually

(GROSSE CAISSE) bag de grosse caisse

Perc. 3
Grosse Caisse

Vln. I

Vln. II

Viola

Vc.

Cb. 1

Cb. 2

Cb. 3

Cb. 4

Accel. poco . . . a . . . poco . . .

♩ = 56

Fl. 1

Fl. in G

Ob. 1

English Horn

Cl. 1

Bass Cl.

Bsn. 1

Bsn. 2

Horn 1 sord.

Horn 2 sord.

Horn 3 sord.

Horn 4 sord.

Tpt. 1

Tpt. 2

Tbn. 1 sord.

Tbn. 2 sord.

Tbn. 3 (sord.)

Tuba gliss. slowly

Perc. 1

Perc. 2 TAM (*) stop

Perc. 3 Gr. Caisse ppp

Vln. I

Vln. II

Vlas.

Vc. 1-2 div. s.l.t. aco

Vc. 3-4 pp ORD

Vc. 5-6 div. s.l.t. aco

Tutti unis. s.l.t. +

Cb. 1 mp gliss. slowly

Cb. 2

Cb. 3

Cb. 4

A detailed musical score page from Gustav Mahler's Symphony No. 8, page 19. The score is written for a large orchestra with multiple staves for Flute (Fl. 1, Fl. 2), Oboe (Ob. 1, Ob. 2), English Horn, Clarinet (Cl. 1, Cl. 2), Bassoon (Bsn. 1, Bsn. 2), Trombone (Tbn. 1, Tbn. 2, Tbn. 3), Horn (Horn 1, Horn 2, Horn 3, Horn 4), Trumpet (Tpt. 1, Tpt. 2), Trombone, Tuba, and Percussion (Perc. 1 M.B.A., Perc. 2 VIBRA, Perc. 3 GLOCK). The score includes dynamic markings such as *p*, *mf*, *ff*, and *sforzando*, as well as performance instructions like "muta a Oboe", "col Violas", "bag douces", "bag dures", "Ped. ten. glock", and "Lift the pedal up gradually". The page is numbered 19 at the top left.

... a . . . poco . . . Rall. . . . poco . . . a . . . poco . . . (Rall. . .)

Fl. 1 (8th) fff

Fl. 2 (8th) fff

Ob. 1 (8th) fff

Ob. 2 (8th) fff

Cl. 1 (Senza Ftzg.) fff

Cl. 2 (Senza Ftzg.) fff

Bsn. 1 (Senza Ftzg.) fff

Bsn. 2 (Senza Ftzg.) fff

Horn 1 (Senza Ftzg.) f ff

Horn 2 (Senza Ftzg.) f ff

Horn 3 (Senza Ftzg.) mf ff

Horn 4 (Senza Ftzg.) mf ff

Tpt. 1 (Senza Ftzg.) f ff

Tpt. 2 (Senza Ftzg.) f ff

Tbn. 1 (Senza Ftzg.) mf ff

Tbn. 2 (Senza Ftzg.) mf ff

Tbn. 3 (Senza Ftzg.) ff

Tuba (Senza Ftzg.) ff

Perc. 1 MBA bag dures gliss.

Perc. 2 VIBRA. bag dures gliss. Ped. ten.

Perc. 3 GLOCK (bag de glock) gliss. Ped. ten. sul pont.

Vln. 1 (8th) ff sul pont. (sul pont.) pppp

Vln. 1 (8th) ff sul pont. (sul pont.) x11 pppp

Vln. II (8th) ff sul pont. (sul pont.) x11 pppp

Vln. II (8th) ff sul pont. (sul pont.) x11 pppp

Vlas. ff sul pont. (sul pont.) x11 pppp

Vlas. ff sul pont. (sul pont.) x11 pppp

Vc. (8th) ff sul pont. (sul pont.) x11 pppp

Vc. (8th) ff sul pont. (sul pont.) x11 pppp

Cb. (div. a 2) ff

(Rall. . .) = 30 (f = 60)

III

(* NOTE FOR THE CONDUCTOR: The groups of fast appoggiaturas must be played by distributing them over the duration which is indicated in brackets, without forcing synchronization amongst any of the musicians. These appoggiaturas are approximate values, but never the exact values of a demisemiquaver. The rests must be strictly respected. The aim is to create a fluid and rhythmically imprecise sound material, as if it were a nebula of sounds created by corpuscles in motion.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Tpt. 1

Tpt. 2

Perc. 1
TOMS

Perc. 2
CONGAS

Perc. 3
BONGOS

Vln. I
(div. a 6)

Vln. II
(tutti)

Vln. II
div. a 10

Vla.

Vc.
(div. a 3)

Cb.
(div. a 2)

Subito più mosso
♩ = 120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1-2

Horn 3-4

Tpt. 1

Tpt. 2

Tbns. 1-2

Trb. 3 Tuba

Perc. 1 Cymbals

Perc. 2 Pekinese Gongs

Perc. 3 TAM-TAM

Vln. I div. a 2

Vln. II (div. a 2)

Vlas. div. a 2

Vcl. div. a 3

Cb.

Rallentando . . . poco . . . a . . . poco . . . $\rightarrow (\text{♩} = 50) (\text{♪} = 100)$

(*) $\text{♩} = 50$ $\text{♪} = 100$

Fl. 1 fff *moltissimo* pppp
 Fl. 2 fff *moltissimo* pppp
 Ob. 1 fff *moltissimo* pppp
 Ob. 2 fff *moltissimo* pppp
 Cl. 1 fff *moltissimo* pppp
 Cl. 2 fff *moltissimo* pppp
 Bsn. 1 fff *(*) Imperceptible breathing "ad lib"*
 Bsn. 2 fff *pass.*
 Horn 1-2 fff *pass.*
 Horn 3-4 fff *pass.*
 Tpt. 1 fff *pass.*
 Tpt. 2 fff *pass.*
 Tbns. 1-2 fff *pass.*
 Trb. 3 Tuba $\text{f} = 50$ *expresivo* Solo z.2 PPP p
 Rubato $\text{accel. . .} \rightarrow$ $\text{(rall. . .)} \rightarrow$
 Perc. 1 Cymbals mf *bag do timbales* z.2
 Perc. 2 TAM Grave mf *bag do timbales* z.2 pp
 Perc. 3 AM Mediano mf pppp
 Vln. I (div. a 2) fff *z.2* s.1.t. z.2 s.1.t. sul pont. pp *(*) The harmonic sounds should sound just as they are written*
 Vln. II (div. a 2) fff ppp *z.2* s.1.t. pp *sul pont.* pp *(*) The harmonic sounds should sound just as they are written*
 Vcls. (div. a 2) fff ppp *z.2* s.1.t. pp *sul pont.* pp *(*) The harmonic sounds should sound just as they are written*
 Vc. (div. a 2) fff p *z.2* s.1.t. pp *sul pont.* pp
 Cb. (div. a 2) fff p *z.2* s.1.t. ppp *s.1.t.*

The score page features a grid of staves for various instruments. At the top, woodwind parts (Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1) play eighth-note patterns. Below them, brass and percussion parts (Horn 1, Horn 2, Horn 3, Horn 4, Tpt. 1, Tpt. 2, Tbn., Tuba, Cymbals, TAM-TAM) provide harmonic support. The central focus is on the string section, which includes two violin groups (Vln. I, Vln. II), two viola groups (Vln. II, Vla.), two cello groups (Vc., Cb.), and a double bass (Cb.). The strings play sustained notes or rhythmic patterns, often with dynamic changes indicated by 'p', 'mp', 'f', 'ff', and 'mf'. Special effects like 'sub ord.' (subordinate order) and 'loco' (locally) are used. The score concludes with a final dynamic of 'mf'.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Horn 3

Horn 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

TOMS

Perc. 2

VIBRA

Perc. 3

GLOCK

Vln. I

Vln. II

Vla.

Vcl.

Vc.

Cb.

Accel.... poco a poco
Fl. 1 (m.v.) **Fl. 2** (mp) **Ob. 1** (mp) **Ob. 2** (mp) **Cl. 1** (mp) **Cl. 2** (mp) **Bsn. 1** (m.v.) **Bsn. 2** (mp) **Horn 1** (m.v.) **Horn 2** (p) **Horn 3** (m.v.) **Horn 4** (p) **Tpt. 1** (m.v.) (senza sord.) **Tpt. 2** (m.v.) (senza sord.) **Tbn. 1** (m.v.) **Tbn. 2** (m.v.) **Tbn. 3** (m.v.) **Tuba** (ff) **(Cymbals)**
Perc. 1 (Pekinese Gongs) **TOMS** (ff) **MBA** (ff) **VIBRA** (ff) **GLOCK** (ff) **(ff)** **m.v.**
Perc. 2 (TAM-TAM Moyenne bag moyenne) **CONGAS** (ff) **BONGOS** (ff) **Vln. I** (ff) **Vln. II** (ff) **Vla.** (ff)
Perc. 3 (ff) **(ff)** **(ff)** **(ff)** **Vc.** (ff) **Cb.** (ff)

Tempo
♪ = 120 **Tutti** **♪ = 108** **Accelerando ...**
muta a Piccolo

Accel.... → ♩ = 120
 Picc. ♩ = 108
 staccato J.2 f

Fl. 2
 2 Ob.
 2 Cl.
 2 Bsn.
 Horn 1-2
 Horn 3-4
 2 Tpts.
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tuba
 Perc. 1
 2 Toms
 Perc. 2
 Congas
 Perc. 3
 Bongos

Cymbal grave avec balais de Jazz long
 TAM grave avec balais de Jazz long
 mp
 TAM moyenne avec balais de Jazz long
 mp
 Cymbals bag douces

Vln. I (div. a 6)
 Vln. II (div. a 5)

sul pont. ♩
 f → ff
 sul pont. ♩
 f → ff
 sul pont. ♩
 f → ff
 sul pont. ♩
 f → ff

Vlas.
 div. a 4
 ORD. → sul pont.
 mf → ff
 ORD. → sul pont.
 mf → ff

Vc.
 div. a 3
 ORD. → sul pont.
 ppp → ff
 ORD. → sul pont.
 ppp → ff

Cb.
 div. a 3
 s.l.t.
 1
 2
 3 + 4
 0
 s.l.t.
 ppp → ff

Accelerando . . . poco . . . a . . . poco . . . → ♩ = 120

Accelerando . . . ad . . . libitum . . . → long

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Horn 1

Horn 2

Horn 3

Horn 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Trb. 3
Tuba

Perc. 1
Cymbals

Perc. 2
Pekinese
Gongs

Perc. 3
Bongos

Vln. I
(div. a 6)

Vln. II
(div. a 5)

Vlas.
(div. a 4)

Vc.
(div. a 3)

Cb.
(div. a 3)

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