

TERRA INCOGNITA

Ruth Lomon

RUTH LOMON
TERRA INCOGNITA
ORCHESTRATION

2 flutes (FL.)	Percussion (PERC.)
Piccolo (PICC.)	High Cymbal (CYM)
2 oboes (OB.)	Triangle (TRI.)
2 clarinets (CL.)	Woodblock (W.B.)
Bass Clarinet (BS. CL)	Wood (wind) chime (CHIMES)
2 bassoons (BSN.)	Snare drum (S.D.)
4 horns in F (HN.)	Tenor drum (T.D.)
3 trumpets in C (TPT)	Bass drum (B.D.)
3 trombones (TRB)	High tom-tom (HIGH T.T.)
TRB. 3 is bass trombone	Vibraphone (VIBES)
Tuba	Xylophone (XYL.)
Timpani	Glockenspiel (GLOCK)
Timpani (TIMP)	Celesta/Piano
	Harp
	Strings

Note: accidentals apply only to the notes they precede for the duration of the beat, or in the case of ties, for the duration of the tie. However the parts have been extracted using traditional notation for accidentals.
Notation for full score is at concert pitch except for the parts of the piccolo, double bass, xylophone, glockenspiel and celesta.

Terra Incognita is episodic in structure. I would liken *Terra Incognita* to a narrative of events which take place as we travel through an unknown land. Some of the events are somber, others are lyrical, still others are quite fierce. There is a strong element of parody throughout the piece. The vigorous rhythms and cross rhythms bring us inevitably to a grand finale which sums up the forces presented earlier on.

In the opening preamble there is a brief violin solo which is a quote from Witold Lutoslawski with whom I studied briefly at Dartington College, England. It is intended as a small tribute to an inspired and inspiring composer. The quote sets the mood of the parodies to follow which are, for the most part, set in the brass section.

Ruth Lomon

Terra Incognita is recorded by the Warsaw National Philharmonic Orchestra, for Master Musicians collective (MMC). Other recordings of Ruth Lomon's music include *Bassoon Concerto* with the Prague Radio Symphony Orchestra (MMC) and *Songs of Remembrance* recorded for Composers Recordings Inc. (CRI). She is published by Arsis Press, Dorn Publications and Zimbel Press.

Since 1998 Ruth Lomon has been Composer and Resident Scholar in the Women's Studies Research Center, Brandeis University. She has had many grants and residencies including the Bunting Institute/Harvard where she composed *Songs of Remembrance*, a song cycle of settings of poetry of the Holocaust, and a research grant from the Hadassah International Research Institute for her oratorio, *Witnesses*. Her many commissions include *Odyssey*, a trumpet concerto composed for Charles Schlueter, trumpet, and the Pro Arte Chamber Orchestra, Boston.

TERRA INCOGNITA

dedicated to Earle

Ruth Lomon

PREAMBLE

♩ = 100

insistente!

[illegible]

Ⓐ PARODIA ♩=112

ad libitum *accel..... rall....* *a tempo* 1,2 *f*

FL. 1 2 *f mp*

OB. 1 2 *1,2 UNIS. mp*

CL. 1 2 *mf* *mp* *mf* *mp*

Ⓐ PARODIA ♩=112
8 *ad libitum* *accel..... rall....* *a tempo* *cogli altri*

VLN. SOLO *mp* *mf* *f* *mf*

VLN. 1 *colla parte* *pp* *a niente* *PIZZ.* *DIV. ARCO* *mp* *(DIV.)*

VLN. 2 *pp* *a niente*

VLA. *pp* *a niente* *DIV. A 4*

VC. *a niente* *DIV. A 4*

CB.

* CHANGE BOWS AS SEAMLESSLY AS POSSIBLE

Ⓑ Tempo primo

10 poco rit. $\text{♩} = 100$

FL. 1 2 *f* *sffz* *mf* *p*

OB. 1 2 *f* *sffz* *mf* *p*

CL. 1 2 *UNIS.* *mf* *f* *mf*

BS. CL. *mf* *f* *mf*

BSN. 1 2 *UNIS.* *f* *mf*

HN. 1 2 *1,2* *mp* *mf* *f* *mf*

TRB. 1 2 3 *mf* *f* *mf*

PERC. HIGH CYM. WIRE BRUSH *mp* *mf* *mf* *T.D.*

HARP *ENHARMONIC TRILL* *sffz* *sffz*

10 poco rit. $\text{♩} = 100$ Ⓑ Tempo primo

VLN. 1 *f* *UNIS.* *sffz* *mf* *3 mp*

VLN. 2 1 2 3 4 *mp* *f* *UNIS.* *sffz* *mf* *ff*

VLA. 1 2 3 4 *mp* *f* *UNIS.* *sffz* *mf* *ARCO* *mf*

VC. 1 2 3 4 *mf* *f* *UNIS.* *mf* *mp*

CB. *mf* *f*

[illegible]

① ANNOUNCEMENT
meno mosso ♩ = 94

20

FL. 1. FL. 2. PICC. 1. PICC. 2. OB. 1. OB. 2. CL. 1. CL. 2. HN. 1. HN. 2. HN. 3. HN. 4. TPT. 1. TPT. 2. TPT. 3. TBN. 1. TBN. 2. TUBA 1. TUBA 2. TUBA 3. TUBA 4. XYL. PERC. TRI. CELESTA HP.

① ANNOUNCEMENT
meno mosso ♩ = 94

20

COL LEGNO DATTUTO
RAPIDO MOZIONE, AD LIBITUM

VLN. 1. VLN. 2. VLA. VC. C.B. ORD.

PAGE 25

FL. 1
PICC.

OB.
1
2

CL.
1
2

TPT.
1
2
3

TRB.
1
2
3

TUBA

VIBE

PERC.
PED.

CELESTA

HARP

a niente

a niente

CYM. W/WIRE BRUSH

f

sfp

ff

p

paralib

f

ff

p

①

25

ORD.

tr

VLN. 1

ORD.

ORD.

ORD.

VLN 2

ORD.

C.B.

(G) 39

HN. 1 2 3 4

TPT. 1 2 3

TRB. 1 2 3

PERC. CYM., WIRE BRUSH

(G) 39

VLN. 1 2

VLA. 1B

VL. 1B

CB.

40

* NOTES IN ANY ORDER; VARY RHYTHM

HN. 1 2 3 4

TPT. 1 2 3

TRB. 1 2 3

PERC. CYM. mp cresc. mf cresc. f

40 DIV.

VLN. 1 2

VLA. 1 2

VC. 1 2

CB. 1 2

(H) 45

AD LIBITUM

HN. 1 2 3 4

TPT. 1 2 3

TRB. 1 2 3

TUBA

TIMP.

PERC.

PF.

HARP

VLN. 1 2

VLA.

VC.

CB.

GLISS.

AD LIBITUM

breve

IN STAND

PP

PPP

1/4 TONE SHARP

VIDE.

AD LIBITUM

ripido

PLAY NOTES IN ANY ORDER...

NOTE ORDER & RHYTHM AD LIBITUM

aniente

aniente

* WIDE VIBRATO GLISS AROUND NOTE

DIV. P

GLISS AROUND NOTE

PP

PPP

UNIS.

PP

PPP

* NOT TOGETHER WITHIN THE SECTION!

GLISSANDO FOR EACH VIOLIN IS INDIVIDUAL.

I **50** *scorrevole* *cresc.*

FL. 1 *p* *mp* *cresc. 6*
 2 *p* *mp* *cresc. 6*

OBOE *mp* *6* *tr* *3* *cresc.*

CL. 1 *mp* *tr* *p* *tr* *mp* *6* *cresc.*
 2 *p* *tr* *p* *tr* *mp* *6* *cresc.*

BSN. 1 *mp*
 2 *mp*

PF. *sf* *L.V.*

HARP *sf* *L.V.*

PERC. *sf* *WINDCHIMES L.V.*
SLAP RODS TOGETHER SHARPLY

I **50**

VLN. 1 *p* *tr* *gliss.* *cresc.*
 2 *p* *tr* *gliss.* *cresc.*

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. The score is arranged for a full orchestra and piano/harp. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The score is divided into systems, with each system containing staves for different instruments. The instruments included are Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Trumpet (TPT.), Piano (PNO.), and Harp (HARP). The score features various musical notations, including notes, rests, dynamics (mf, f, mp), articulation (accents, slurs), and fingerings. The piano part is written for both hands, with the right hand in treble clef and the left hand in bass clef. The harp part is written in a single system, with the right hand in treble clef and the left hand in bass clef. The score is a page from a larger manuscript, as indicated by the page number '1' in the top right corner.

52

VLN. 1 *GLISS.* *mf*

VLN. 2 *GLISS.* *mf*

VLA. *mf*

VC. *mf*

CB. *PIZZ.* *mf* *ARCO*

55 J

FL. 1 *mp*

FL. 2 *mp*

OB. 1

OB. 2

CL. 1 *mp*

CL. 2 *mp*

BSN. 1 *mp*

BSN. 2 *mp*

HN. 1 *mp* *+* *+*

HN. 2 *mp*

TPT. 1 *p* SENZA SORD.

TPT. 2

55 J

VLN. 1 *p*

VLN. 2 *p*

VLA. 1 *p*

VLA. 2 *p*

VC. *p*

CB. *p*

Handwritten musical score for a symphony orchestra, page 14. The score is divided into two systems, each marked with a circled 'K' and a boxed '60'.

System 1 (Top):

- CL. (Clarinets):** Two staves. Staff 1 has a triplet of eighth notes in the first measure. Staff 2 has a triplet of eighth notes in the first measure.
- BSN. (Bassoons):** Two staves. Both staves have a triplet of eighth notes in the first measure, marked with a 'p' (piano).
- HARP:** Two staves. The right staff has a triplet of eighth notes in the first measure. The left staff has a triplet of eighth notes in the first measure, marked with a 'p' (piano).
- TIMP (Timpani):** One staff. It has a triplet of eighth notes in the first measure, marked with a 'p' (piano).

System 2 (Bottom):

- VLN. (Violins):** Two staves. Both staves have a triplet of eighth notes in the first measure.
- VLA. (Violas):** Four staves. Staves 1 and 2 have a triplet of eighth notes in the first measure. Staves 3 and 4 have a triplet of eighth notes in the first measure, marked with a 'p' (piano).
- VC. (Violoncello):** One staff. It has a triplet of eighth notes in the first measure, marked with a 'p' (piano).
- CB. (Cello):** One staff. It has a triplet of eighth notes in the first measure, marked with a 'p' (piano).

Handwritten annotations include:

- CL.:** '3' above the first measure of both staves.
- BSN.:** 'p' below the first measure of both staves.
- HARP:** 'p' below the first measure of the left staff.
- TIMP:** 'p' below the first measure.
- VLN.:** '3' above the first measure of both staves.
- VLA.:** 'p' below the first measure of staves 3 and 4.
- VC.:** 'p' below the first measure.
- CB.:** 'p' below the first measure.

Other markings include 'DIV.' (divisi) and 'UNIS.' (unison) for the strings, and 'PIZZ.' (pizzicato) for the cello.

Handwritten musical score for "SOMBER, ♩=80" by L. The score is for a full orchestra and includes parts for HN. (Horn), TPT. (Trumpet), TBN. (Trombone), TVBA. (Tuba), HARP, and TIMP. (Timpani). The score is divided into two systems, 65 and 70. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked "SOMBER, ♩=80". The score features various dynamics including sf, p, mf, f, and crescendos. The instrumentation includes Horn, Trumpet, Trombone, Tuba, Harp, and Timpani.

Handwritten musical score for "L. SOMMER, 1=80". The score is written on ten staves, grouped into four systems. The first system contains staves 1-4, the second system contains staves 5-8, and the third system contains staves 9-10. The staves are labeled as follows: VLN 1. (Violin 1), VLN 2. (Violin 2), VLA. (Viola), VC. (Violoncello), and CB. (Contrabasso). The score is written in treble clef for the first four staves and bass clef for the last two. The key signature is one sharp (F#). The tempo is marked "L. SOMMER, 1=80". The score includes various musical notations, including notes, rests, and dynamic markings such as *mp*, *mf*, *ff*, *div.*, and *unis.*. There are also handwritten annotations in the margins, including "65" and "70" in boxes, and "ARC 0" in the bottom right corner.

(M) $\text{♩} = 96$ STRETTO MOVIMENTO MA MAESTOSO

75

FL. 1 2

OB. 1 2

CL. 1 2

BS. CL. 1 2

BSN. 1 2

HN. 1 2

TPT. 1 2

TBN. 1 2 3

TVBA

HARP

TIMP.

UNIS. DIV. LOCO

(M) $\text{♩} = 96$ STRETTO MOVIMENTO MA MAESTOSO

75

VLN. 1 2

VLA. 1 2

VC. 1 2

CB. 1 2

UNIS. DIV.

Musical score for the first system of "The Rite of Spring" by Igor Stravinsky. The score is for a full orchestra and includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Horn (HN.), Trumpet (TRT.), and Percussion (PERC.). The tempo is marked "PIU MOSSO" with a quarter note equal to 105. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is marked "agitato" and includes dynamics such as *mf*, *f*, *ff*, and *pp*. The percussion part includes a section marked "HARMON MUTE..." and "HIGH T.T.".

[illegible]

85

♩ = 94
meno mosso
ad libitum

90

FL.

1

2

OB.

1

2

CL.

1

2

HN.

1

2

3

4

TPT.

1

2

3

PERC.

HARMON MUTE

HARMON MUTE

HARMON MUTE

xyl.

S.D.

B.D.

mp

(P) ♩ = 100 *calmo*
espressivo

(Q) 95

scorrivole

FL. 1
CL. 1
BSN. 1
HARP

cresc.
cresc.
cresc.
cresc.
L.V.
f
cresc.

Q 95

scorrivole

Handwritten musical score for Violins 1 & 2, Viola, and Cello/Bass. The score is for measures 94 and 95. The tempo is marked $\text{♩} = 100$ *calmo espressivo*. The key signature is one sharp (F#). The time signature is 4/4. The score includes dynamics such as *mp* and *p*, and articulation marks like *espressivo*. The Cello/Bass part has a note marked with an asterisk (*).

Q 95

* CHANGE BOWS AS SEAMLESSLY AS POSSIBLE

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with notes, rests, and various musical markings.

The instruments listed on the left side of the page are:

- FL (Flute)
- OB. (Oboe)
- CL. (Clarinet)
- BS. CL. (Bass Clarinet)
- BSN. (Bassoon)
- HN. (Horn)
- TPT. (Trumpet)
- TBN. (Trombone)
- TUBA
- PERC. (Percussion)
- HARP
- VLN. (Violin)
- VLA. (Viola)
- VC. (Violoncello)
- CB. (Contrabass)

The score includes various musical markings such as dynamics (mp, mf, f, ff, cresc., div.), articulation marks, and a section labeled "scorriole" at the bottom. The notation is in standard musical notation, with notes, rests, and various musical markings.

(R)
 100

FL. 1 *mp*
 FL. 2 *mp*
 OB. 1 *mp*
 OB. 2 *mp*
 CL. 1 *mp* *parodia*
 CL. 2 *mp*
 HN. 1 *mp*
 TBN. 1 *mp*
 TBN. 2 *mp*
 TBN. 3 *mp*
 TIMP. *mp*

(R)
 100

VLN. SOLO *PORT.*
 VLN. 1 *DIV.* *mf* *UNIS.*
 VLN. 2 *DIV.* *pp* *UNIS.*
 VLA. *pp*
 VC. *pp*
 CB. *pp*

coogli altri
f *pizz.* *sf*

105

FL.

OB.

CL.

HN.

TBN.

TIMP.

mp *mf* *sf* *GLISS.*

105

VLN.

VLA.

VC.

CB.

ARCO, DIV.

mf

PIZZ.

mf

110

FL. 1 *sf p*

FL. 2 *sf p*

OB. 1 *sf p*

OB. 2

CL. 1 *sf p*

CL. 2 *sf p*

BSN. 1 *sf p*

BSN. 2 *sf p*

HN. 1

HN. 2

HN. 3

HN. 4

molto espressivo e legato

110

VLN. 1 *mf* *DIV. 2*

VLN. 2 *mf* *DIV. 3*

VLA 1 *mf*

VLA 2 *mf* *DIV. 3*

VC. *mf* *DIV. 3*

CB. *ARCO*

24

FL. 1 *mf* S 115

FL. 2 *mf*

OB. 1 *f* *mf*

OB. 2

CL. 1 *UNIS.* *mf*

CL. 2 *mf*

BSN. 1 *mf*

BSN. 2

HN. 1 *f* *sfp*

HN. 2 *sfp*

HN. 3 *sfp*

HN. 4 *sfp*

VLN. *UNIS.* *f* S 115

VLA. *UNIS.* *f*

CL. *UNIS.* *f*

CB. *f*

Handwritten musical score for a symphony orchestra, measures 120-125. The score includes parts for Flute (Fl.), Oboe (OB.), Clarinet (CL.), Bass Clarinet (BS. CL.), Horn (HN.), Trumpet (TPT), Harp (HARP), Violin (VLN.), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score is marked with 'T' and '120' in boxes. It features various musical notations including dynamics (mf, f, mp), articulation (espressivo, Loco Pizz., ARCO), and performance instructions (MUTE, SENZA SORD.). The score is written in 4/4 time and includes a key signature of one flat (B-flat).

FL.

OB.

CL.

BSW.

HN.

TPT.

HARP.

VLN.

VLA.

VC.

CB.

125

INTENSE

UNIS.

ROUGH!

mf

f

mp

p

tr

GLISS.

DIV.

OB. 1
 CL. 1
 CL. 2
 HN. 1
 HN. 2
 HN. 3
 HN. 4
 VLN. 1
 VLN. 2
 VLA.
 VC.
 CB. SOLO
 CB.

1,2
 3,4
 mp
 f
 UNIS.
 PIZZ.
 ARCO
 mp
 mf
 mp
 mf
 cogli altri

The musical score is written for a full orchestra. The woodwind section includes Oboe 1, Clarinet 1 and 2, and Horns 1 through 4. The string section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). Specific performance instructions like *UNIS.* (unison), *PIZZ.* (pizzicato), and *ARCO* (arco) are present. The solo cello part includes a *cogli altri* (follow the others) instruction. The score is organized into systems, with each instrument or section having its own staff.

130

V

130

FL.

1

2

PICC.

OB.

1

CL.

1

2

B3. CL.

BSN.

1

2

HN.

1

2

3

4

TPT.

1

2

3

VLN.

1

2

VLA.

VC.

CB.

FL. 1 *breve* *f* *W* *135*

FL. 2

PICC. *f*

DB. 1

DB. 2

CL. 1

CL. 2

HN. 1 *1,3* *f* *W* *135*

HN. 2 *2,4* *f*

HN. 3 *f*

HN. 4

TPT. 1 *f*

TPT. 2 *f*

TPT. 3 *f*

HARP *f*

VLN. *breve* *f* *W* *135*

VLA. *f*

VC. *f*

CB. *f*

(X) 140

FL. 1 2

PICC. 1 2

OB. 1 2

CL. 1 2

HN. 1 2 3 4

TPT. 1 2 3

HARP

f *o*

(X) 140

molto espressivo

VLN. 1 2

VLA. 1 2

VC. 1 2

CB. 1 2

mf *mp* *p* *div.*

2
150

FL. 1 2

OB. 1 2

CL.

B♭. CL.

HN. 1 2 3 4

TPT. 1 2 3

TBN. 1 2 3

TUBA

PERC.

HARP

2
150

VLN. 1 2

VLA.

VC.

CB.

155

1. ff

(BB)

1. ff

FL.

PICC.

OB.

CL.

BS. CL.

BSN.

HN.

TPT.

TBN.

TUBA

155

(BB)

DIV.

DIV.

UNIS.

VLN.

VLA.

VC.

CB.

160

(b) $\text{UNIS. } b$ CC

FL. 1 2 mf f

PICC. b f

OB. 1 2 $UNIS.$ mf f $(UNIS.)$ f 1.

CL. 1 2 $UNIS.$ mf f mf

BS. CL. mf f

BSN. 1 2 mf f

HN. 1 2 3 4 $sfzp$ $sfzp$ f mf f 3.

TPT. 1 2 mf f 3.

TBN. 1 2 3 f

TUBA

HARP $L.V.$ $L.V.$ 6

160

DIV. A 4 UNIS. DIV. DIV. UNIS. espressivo

VLN. 1 2 $DIV.$ f mf mf

VLA. f $DIV.$ $UNIS.$ mf

VC. f mf f $DIV. A 3$ $UNIS.$ mf

CB. mf f mf mf

165

FL. 1. *mf* *f* 2. *f* 3. *f* *ff*

PICC.

OB. 1. *f* 2. *f* 3. *f* *ff*

CL. 1. *f* 2. *f* 3. *f* *ff*

BS. CL.

BSN. *UNIS.* *mf* *f* *ff*

HN. 1. *f* 2. *f* 3. *f* 4. *f* *ff*

TPT. 1. *f* 2. *f* *ff*

TBN. 1. *mf* 2. *mf* 3. *mf* *f* *ff*

TVBA

HARP

165

VLN. 1. *f* 2. *f* 3. *f* *ff*

VLA. *DIV.* *UNIS.* *f* *ff*

VC. *DIV.* *UNIS.* *f* *ff*

CB. *PIZZ.* 3. *ARCO* *mf* *f* *ff*

(DD) Passente (molto energico)

170

FL. 1 2

OB. 1 2

CL. 1 2

BS. CL.

BSN. 1 2

HN. 1 2 3 4

TPT. 1 2 3

TBN. 1 2 3

TUBA

TIMP

PERC.

B.D.

f p

(DD) Passente (molto energico)

170

VLN. 1 2

VLA.

VC.

CB.

36

lento, ♩ = 70

più lento

1. dolce

tempo primo, ♩ = 100

FL.

OB.

CL.

BS. CL.

BSN.

HN.

TIMP.

PERC.

HARP.

VIBE, w/ BOW

mf

mp

mf dolce

1. dolce

mf

f vigoroso

sfz

sfz p

mf

lento, ♩ = 70

più lento

175

FF

tempo primo, ♩ = 100

PIZZ.

sfz

DIV.

mf

mf

mf

mf

PIZZ.

mf

mf

mf

Lento, $\text{♩} = 70$ (EE) più lento (175) (FF) tempo primo, $\text{♩} = 100$

1. *VLN.*
 2. *VLN.*
 1. *VLA.*
 2. *VC.*
 3. *VC.*
CB.

Pizz. *sffz* *DIV.* *mf* *mf* *Pizz.* *mf*

8 **GG più vivace!** 180

FL. 1 2 *f* *8* *LOCO* *UNIS.*

PICC. *ff* *8* *LOCO*

OB. 1 2 *ff* *UNIS.*

CL. 1 2 *f* *ff*

BS.CL. *ff*

BSN. 1 2 *ff*

HN. 1 2 3 4

TPT. 1 2 3 *ff*

TBN. 1 2 3

TVBA

GG più vivace! 180

VLN. 1 2 *ARCO* *f* *DIV.* *DIV A3* *LOCO*

VLA. *DIV.* *f* *ff* *UNIS.* *ff*

VC. 1 2 3 *(DIV A3)* *ff*

CB. *ff*

185 (HH) ♩. = 80 *corsa frenetolosa*

FL. 1 2

PICC.

DB. 1 2

CL. 1 2

BS. CL.

BSN. 1 2

HN. 1 2 3 4

TPT. 1 2 3

TBN. 1 2 3

TUBA

TIMP.

mp

185 (HH) ♩. = 80 *corsa frenetolosa*

VLN. 1 2

VLA.

VC. 1 2 3 *con sordino*

CB. *ff > mp*

190

FL. 1, 2 *p* *FL. 1, 2* *p* *PICC.*

OB. 1, 2 *UNIS.* *p*

CL. 1, 2 *1, 2* *p*

BS. CL. *3* *p*

BSN. 1, 2 *1, 2* *3* *p*

HN 1, 2 *sfp*

190

VLN. 1, 2 *DIV.* *p*

VLA. 1, 2, 3, 4 *con sordino* *pp*

VC. 1, 2, 3 *DIV. 1, 2* *DIV. 3, 4* *DIV. 5, 6*

195 *slower, ♩ = 70* II Lento ♩ = 70
arabesque
ad libitum

OB. 1 2

CL. 1 2

BSN. 1 2

TIMP.

195 *slower ♩ = 70* II Lento ♩ = 70
arabesque
ad libitum

1 *senza sordino*

2 *senza sordino*

3 *senza sordino*

4 *senza sordino*

5 *senza sordino*

6 *senza sordino*

VC.

[illegible]

Handwritten musical score for a section titled "205" (boxed). The tempo is marked "♩ = 100 frenesia!". The score is for a string ensemble, with parts for Violins 1 & 2 (VLN. 1, VLN. 2), Viola (VLA.), Violoncello (VC.), and Contrabasso (CB.).

The score is divided into two measures. The first measure features a trill (tr) in the Violins 1 & 2 parts, marked "DIV. 1" and "15MA". The second measure features a trill in the Violins 1 & 2 parts, marked "UNIS.". The Viola part has a trill marked "DIV. 1" and "ONLY DIV. 1 TRILLS IN VIOLAS". The Violoncello and Contrabasso parts are marked "VC." and "CB." respectively, and are mostly silent.

The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp for Violins, one flat for Viola and Cello/Double Bass), and dynamic markings like "f" (forte) and "p" (piano). The score is written in a handwritten style with some corrections and annotations.

(KK) allargando
♩ = 96 Maestoso

210

FL. 1 2 *ff al fine*

OB. 1 2

CL. 1 2 *ff al fine*

BS.CL. *ff*

BSN. 1 2 *ff* UNIS.

HN. 3 4 (3,4) *ff*

TPT. 1 2 *ff al fine*

TBN. 1 2 *ff al fine*

TVBA 3 TBN. 3 TVBA *ff*

TIMP. *ff al fine*

PERC. 1 2 *f al fine*

HARP *ff al fine* simile

PF. *ff al fine* simile

(KK) allargando
♩ = 96 Maestoso

210

VLN. *ff al fine*

VLA. *ff al fine*

VC. *ff*

CB. *ff al fine*

8 *loco*

FL. 1 2

OB. 1 2

CL. 1 2

BS. CL.

BSN. 1 2

HN. 1 2 3 4

TPT. 1 2 3

TBN. 1 2 3

TUBA

TIMP.

PERC. 2 1

HARP

VLN. 1 2

VLA. 1 2

VC. CB.

215

fine

UNIS.

sfz

sf

HN. 3

TBN. 3

TUBA

VIBE.

T.D.

B.D.

VC. UNIS.

DIV.

July 14, 1993
Bastille Day