

TOLGA YAYALAR

DI LUCE E OMBRA
for ensemble
(2005)

Score/Partition

INSTRUMENTATION

Flute

Bass Clarinet in B \flat

Harp

2 Violins

Viola



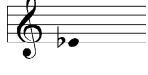
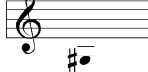
Violoncello





The score is notated at sounding pitch, except Harp.
A separate tableture part for all the string instruments is also supplied.


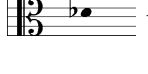
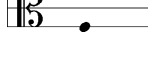

Duration: ca 9 mins


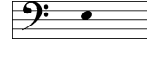

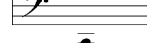
Tuning Chart



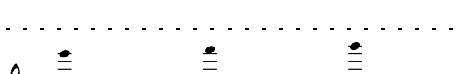
The string instruments and the harp are to be tuned as shown in the tuning chart below. This tuning must be done as precisely as possible, since the harmonic sense of the piece depends on the accuracy of the tuning.

violin 1	cent diff.	freq.	harm. no.
I 	+29¢	670.41hz	20.5°
II 	+45¢	506.90hz	15.5°
III 	-3¢	310.68hz	9.5°
IV 	+41¢	212.57hz	6.5°

violin 2	cent diff.	freq.	harm. no.
I 	+51¢	605.01hz	18.5°
II 	+30¢	474.20hz	14.5°
III 	0¢	261.63hz	8°
IV 	+2¢	196.22hz	6°

viola	cent diff.	freq.	harm. no.
I 	+28¢	376.09hz	11.5°
II 	+5¢	277.98hz	8.5°
III 	+51¢	179.87hz	5.5°
IV 	+4¢	147.16hz	4.5°

violoncello	cent diff.	freq.	harm. no.
I 	-31¢	228.92hz	7°
II 	-14¢	163.52hz	5°
III 	+2¢	98.11hz	3°
IV 	0¢	65.41hz	2°

harp							
							
diff. in cents:	0¢	+4¢	-14¢	-30¢	+2¢	+40¢	-32¢
frequency:	523.25hz	588.65hz	654.06hz	686.76hz	784.88hz	900.56hz	969.67hz
harm. no:	16°	18°	20°	21°	24°	N/A	N/A
							
diff. in cents:	+53¢	-45¢	+29¢	+12¢	-35¢	+6¢	+41¢
frequency:	1079.21hz	1144.61hz	1340.83hz	1406.24hz	1537.05hz	1765.97hz	1929.49hz
harm. no:	33°	35°	41°	43°	47°	54°	59°
							
diff. in cents:	+50¢	-10¢	+40¢				
frequency:	2714.37hz	2779.77hz	3041.40hz				
harm. no:	83°	85°	93°				

violin 1		1	2	3	4	5	6	7	8
I	E +29 F	20.5	41	61.5	82	102.5			164
II	B +40 F	15.5	31	46.5	62	77.5			124
III	D# -3 F	9.5	19	28.5	38	47.5			76
IV	G# +40 F	6.5	13	19.5	26	32.5			52

violin 2		1	2	3	4	5	6	7	8
I	D +51 F	18.5	37	55.5	74	92.5			148
II	B ^b +29 F	14.5	29	43.5	58	72.5			116
III	C 0 F	8	16	24	32	40			65
IV	G +2 F	6	12	18	24	30			48

viola		1	2	3	4	5	6	7	8
I	G ^b +28 F	11.5	23	34.5	46	57.5	69	80.5	92
II	D ^b +5 F	8.5	17	25.5	34	42.5	51	59.5	68
III	F +51 F	5.5	11	16.5	22	27.5	33	38.5	44
IV	D +4 F	4.5	9	13.5	18	22.5	27	31.5	36

violoncello		1	2	3	4	5	6	7	8
I	B ^b -31 F	7	14	21	28	35	42	49	16
II	E -14 F	5	10	15	20	25	30	35	24
III	G +2 F	3	6	9	12	15	18	21	40
IV	C 0 F	2	4	6	8	10	12	14	36

harp

	1	2	3	4	5	6	7
	+4	-14	-30	+2	-40	-31	
b N/A	17	N/A	N/A	N/A	26	28	
b 16	18	20	21	24	N/A	N/A	
# N/A	N/A	N/A	N/A	N/A	N/A	N/A	
	+53	-45	-29	+11	-35	+6	+41
b 31	33	N/A	N/A	N/A	51	N/A	
b 33	35	41	43	47	54	59	
# 35	37	N/A	N/A	N/A	N/A	N/A	

tolga yayalar
di Luce e Ombra (2005)

A 4 $\text{♩} = 69$

3

4

①

Flute *air sound*
sf pp

Bass Clarinet *longue ram*
sfz

Harp **Tt** Tam-tam Sound: Strike the strings with a stick. always let vibrate
sfz

Violin I *ppp* *p*

Tab. *ppp* *p*

Violin II

Tab.

Viola *pp* *p* *pp*

Tab. *pp* *p* *pp*

Violoncello *pp* *gliss.*

Tab. *pp*

4 $\text{♩} = 52$ accel. ----- 9 $\text{♩} = 72$ 4 7 4

7

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

mp *mf* *mp*

mp *f* *p*

mp *f* *p*

ppp *pp* *gliss.*

ppp *pp* *gliss.*

mp *gliss.*

mp *gliss.*

p *gliss.* *mp* *p*

p *gliss.* *mp* *p*

IV IV

3 IV

3 IV

II I I

4

5

13

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

mf

p

f

col legno

mf

pizz.

arco

pp

mp

gliss.

pp

mf p

pp

mf p

IV

II

III

II

5
17

4

Fl. *mp*

Bcl.

Hp.

VI. I

Tab.

VI. II *mp* 3 5 5 5 6 *pp* IV

Tab *mp* 3^I III II III II III II *simile* 5 6 *pp*

Vla.

Tab III

Vcl. *flaut.* *ord.* *gliss.* *p*

Tab *flaut.* *ord.* *p*

21

Fl.

Bcl.

fz mp \rightarrow *p*

mf \rightarrow *p*

Hp.

Tr
w/ stick
sfz

VI. I

pp \rightarrow *mf*

Tab.

pp \rightarrow *mf*

tr
sfz p

tr
sfz p

VI. II

gliss.
f

Tab.

gliss.
f

tr
mf \rightarrow *pp*

tr
mf \rightarrow *pp*

Vla.

p \rightarrow *mf*

Tab.

p \rightarrow *mf*

col legno

col legno
sfz
mf

col legno
sfz
mf

Vcl.

gliss.
mf

Tab.

mf

col legno

col legno
sfz
mf

col legno
sfz
mf

A^b

27

Fl. *mp* *mf* *gliss.* *mp* *mf* *p* *mp* *p* *mp* *pp* *p* *pp*

Bcl. *p*

Hp. *mf*

VI. I *flaut.* *mp* *p* *mp* *pp* *mp* *pp* *p* *pp* *p* *pp*

Tab. *flaut.* *mp* *p* *mp* *pp* *mp* *pp* *p* *pp* *p* *pp*

VI. II *pp*

Tab. *III* *IV* *pp*

Vla. *mp*

Tab. *III* *II* *mp*

Vcl. *mp*

Tab. *I* *II* *mp*

32

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.



36

This musical score page, numbered 36, features seven systems of staves. The instruments are arranged as follows:

- Fl. (Flute):** Treble clef, starting with a rest and a triplet of eighth notes in the second measure, marked *p*.
- Bcl. (Bass Clarinet):** Bass clef, playing a triplet of eighth notes in the second measure, marked *p*.
- Hp. (Harp):** Grand staff (treble and bass clefs), with no notation.
- VI. I (Violin I):** Treble clef, playing a rhythmic pattern of eighth notes with dynamic markings *pp*, *sf mp*, and *pp*.
- Tab. (Violin I Tablature):** Treble clef, corresponding to the Violin I part.
- VI. II (Violin II):** Treble clef, playing a rhythmic pattern of eighth notes with dynamic markings *sf mp* and *pp*.
- Tab. (Violin II Tablature):** Treble clef, corresponding to the Violin II part.
- Vla. (Viola):** Bass clef, starting with glissando markings and a triplet of eighth notes in the second measure, marked *mf*.
- Tab. (Viola Tablature):** Bass clef, corresponding to the Viola part, including fingering numbers (II, III) and a *mf* dynamic.
- Vcl. (Violoncello):** Bass clef, starting with glissando markings and a triplet of eighth notes in the second measure, marked *mf*.
- Tab. (Violoncello Tablature):** Bass clef, corresponding to the Violoncello part, including fingering numbers (3, 1) and a *mf* dynamic.

39

This musical score page contains measures 39, 40, and 41. The instruments and their parts are as follows:

- Flute (Fl.):** Treble clef, playing a melodic line with eighth and sixteenth notes, including triplet markings.
- Bassoon (Bcl.):** Bass clef, playing a supporting line with eighth notes and triplet markings.
- Violin I (VI. I):** Treble clef, playing a melodic line with dynamic markings: *sf mp*, *f*, *p*, *f*, *p*, *mf*, *pp*, *mf*.
- Violin II (VI. II):** Treble clef, playing a melodic line with dynamic markings: *sf mp*, *pp*, *f*, *p*, *f*, *p*, *f*, *p*, *mf*.
- Viola (Vla.):** Alto clef, playing a rhythmic accompaniment with eighth notes and triplet markings.
- Cello (Vcl.):** Bass clef, playing a rhythmic accompaniment with eighth notes and triplet markings.

Each instrument part includes a corresponding guitar tablature (Tab.) below it, mirroring the notes and triplet markings of the staff above. The score is divided into three measures by vertical bar lines.

42

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

B ♩ = 84

ppp < p

ppp < p

ppp < mf > p

ppp < mf > p

ppp < p

ppp < mp

ppp < mp

ppp < p

ppp < p

45

Fl.

Bcl. *gliss.*

Hp.

VI. I *mf*

Tab. *mf*

VI. II *pp < mf*

Tab. *pp < mf*

Vla. *> ppp*

Tab. *> ppp*

Vcl. *p*

Tab. *p*

♩ = 69

48

This page of a musical score includes parts for Flute (Fl.), Bassoon (Bcl.), Harp (Hp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vcl.) with guitar tablature (Tab.). The score is divided into three measures. The Flute part begins with a circled measure number '48'. The Bassoon part has dynamics *ppp* and *mp*. The Harp part features triplets and dynamics *pp*, *p*, and *ppp*. The Violin I and Violin II parts include 'non trem.' markings and dynamics *mf* and *mp*. The Viola part has dynamics *mf*, *pp*, *mp*, and *p*. The Violoncello part has dynamics *mp*, *ppp*, and *p*. The guitar tablature for Violin I, Violin II, and Violoncello includes fret numbers (I, II, III, IV) and dynamic markings.

9.

4.

52

Fl. *ppp* *f*
Bcl.

Hp.

VI. I *ppp* *f*
Tab. *ppp* *f*

VI. II *gliss.*
Tab. *gliss.*

Vla. *gliss.* *mf* *pp* *mf*
Tab. *gliss.* *mf* *pp* *mf*

Vcl. *gliss.* *mf* *pp* *mf*
Tab. *gliss.* *mf* *pp* *mf*



D[♯] C[♯]



4.

(55)

Fl. *p*

Bcl. *p*

Hp. *f* *p* *pp* *p* *mp* *p* *mf*

VI. I *p* *mp* *p* *mf* *p* *f* *trem.* *gliss.*

Tab. *p* *mp* *p* *mf* *p* *f* *trem.* *gliss.*

VI. II *f mp* *pp* *gliss.*

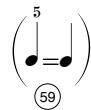
Tab. *f mp* *pp* *gliss.*

Vla. *p* *mp* *f* *tr. (♯)* *gliss.*

Tab. *p* *mp* *f* *tr. (♯)* *gliss.*

Vcl. *p* *f* *gliss.*

Tab. *p* *f* *gliss.*

(5)  ♩ = 86



Fl. *p* *p* *mf* *p*

Bcl. *ppp* *p* *gliss.*

Hp. *p* *B^b*

VI. I *p* *ppp* *p*

Tab. *p* *ppp* *p*

VI. II *p* *p* *p* *p* *p* *p* *p* *p* *p* *mf* *p* *non trem.*

Tab. *p* *p* *p* *p* *p* *p* *p* *p* *p* *mf* *p* *non trem.*

Vla. *p* *pp* *mp* *pp* *mp* *pp* *ppp* *p* *ppp* *p*

Tab. *p* *pp* *mp* *pp* *mp* *pp* *ppp* *p* *ppp* *p*

Vcl. *ppp* *p* *ppp* *ppp* *p* *ppp* *p* *ppp* *p*

Tab. *ppp* *p* *ppp* *ppp* *p* *ppp* *p* *ppp* *p*

63

This page contains a musical score for measures 63-65. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef. Measure 63 has a rest. Measure 64 starts with a *p* dynamic, followed by a crescendo to *mp* and then a decrescendo to *pp*. A *gliss.* marking is present at the end of the phrase.
- Bcl. (Clarinet):** Bass clef. Measure 63 has a *gliss.* marking. Measure 64 has a *pp* dynamic, followed by a decrescendo to *p*.
- Harp:** Treble and Bass clefs. Measure 63 has a *mf* dynamic, followed by a decrescendo to *p*. A *D#* chord is indicated. Measure 64 has a *mf* dynamic, followed by a decrescendo to *p*. Measure 65 has a *mf* dynamic, followed by a decrescendo to *mp*.
- VI. I (Violin I):** Treble clef. Measure 63 has a *pp* dynamic. Measure 64 has a *ppp* dynamic, followed by a decrescendo to *p*, then a crescendo to *mf < f* and a decrescendo to *mp*. A *non trem.* marking is present.
- Tab. (Guitar I):** Treble clef. Measure 63 has a *pp* dynamic. Measure 64 has a *ppp* dynamic, followed by a decrescendo to *p*, then a crescendo to *mf < f* and a decrescendo to *mp*. A *non trem.* marking is present. Fingering: 3, 1, 2.
- VI. II (Violin II):** Treble clef. Measure 63 has a *ppp* dynamic. Measure 64 has a *ppp* dynamic, followed by a decrescendo to *p*. Measure 65 has a *mf < f* dynamic, followed by a decrescendo to *mp*.
- Tab. (Guitar II):** Treble clef. Measure 63 has a *ppp* dynamic. Measure 64 has a *ppp* dynamic, followed by a decrescendo to *p*. Measure 65 has a *mf < f* dynamic, followed by a decrescendo to *mp*. Fingering: 3, III.
- Vla. (Viola):** Treble clef. Measure 63 has a *pp* dynamic, followed by a crescendo to *mf < f*. Measure 64 has a *mp* dynamic. Measure 65 has a *ppp* dynamic.
- Tab. (Guitar III):** Bass clef. Measure 63 has a *pp* dynamic, followed by a crescendo to *mf < f*. Measure 64 has a *mp* dynamic. Measure 65 has a *ppp* dynamic. Fingering: 3, 1.
- Vcl. (Violoncello):** Treble clef. Measure 63 has a *ppp* dynamic. Measure 64 has a *ppp* dynamic, followed by a decrescendo to *p*. Measure 65 has a *p* dynamic.
- Tab. (Guitar IV):** Bass clef. Measure 63 has a *ppp* dynamic. Measure 64 has a *ppp* dynamic, followed by a decrescendo to *p*. Measure 65 has a *p* dynamic. Fingering: 3, II.

4

66

Fl. *aliss.* *p* *ppp* *mp*

Bcl.

Hp. C# *mf* *p* *D^b* *C[#]* *mp* *pp*

VI. I *mf* *f* *mp* *mf* *f* *p* *ppp* *p* *ppp*

Tab. *mf* *f* *mp* *mf* *f* *p* *ppp* *p* *ppp*

VI. II *pp* *p* *mf* *f* *mp* *mp* *mf* *p* *pp*

Tab. *pp* *p* *mf* *f* *mp* *mp* *mf* *p* *pp*

Vla. *ppp* *p* *p* *mp* *pp* *pp*

Tab. *ppp* *p* *p* *mp* *pp* *pp*

Vcl. *pp* *ppp* *pp*

Tab. *pp* *p* *ppp* *pp*



B \sharp F \sharp A \sharp

B \sharp

B \sharp

C $\bullet = 52$
(70)

The score consists of seven systems of staves:

- Fl.:** Flute part, starting with a trill in measure 73. Dynamics: *mp*.
- Bcl.:** Bass Clarinet part. Dynamics: *mf* (measures 70-71), *mp* (measures 72-73).
- Harp:** Harp part with chords and triplets. Chords: $E^{\sharp} B^{\sharp}$, B^{\sharp} , E^{\sharp} , B^{\flat} , $C^{\flat} E^{\flat}$, $C^{\sharp} B^{\sharp} E^{\sharp} F^{\sharp}$, E^{\flat} , $C^{\sharp} F^{\sharp} G^{\sharp}$. Dynamics: *mp*, *mf*, *mp*, *p*, *mp*.
- VI. I:** Violin I part, *con sord.* Dynamics: *mp*.
- Tab.:** Guitar tab for Violin I, *con sord.* Dynamics: *mp*.
- VI. II:** Violin II part, *con sord.* Dynamics: *p*, *gliss.*. Includes fingerings IV and II.
- Tab.:** Guitar tab for Violin II, *con sord.* Dynamics: *p*, *gliss.*.
- Vla.:** Viola part, *con sord.* Dynamics: *mp*. Includes fingering III.
- Tab.:** Guitar tab for Viola, *con sord.* Dynamics: *mp*. Includes fingering III.
- Vcl.:** Violoncello part, *con sord.* Dynamics: *mp*.
- Tab.:** Guitar tab for Violoncello, *con sord.* Dynamics: *mp*.

5 4

75

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

pp *mp* *ppp* *mp* *p* *mf*

mp *mp* *pp* *mf*

C# E# F# F# B# A# D# F# C# F# G# E# D# C# G# D# C# E# G#

p *mf* *ppp*

pp *pp* *mp* *mp* *p* *mf*

pp *pp* *mp* *mp* *p* *mf*

gliss. *mp* *mf* *mp* *p* *mf*

gliss. *mp* *mf* *mp* *p* *mf*

gliss. *mp* *mp* *pp* *gliss.* *mf*

mp *mp* *pp* *gliss.* *mf*

mp *mp* *pp* *mf*

mp *mp* *pp* *mf*

♩ = 84
79

This page of a musical score contains parts for Flute (Fl.), Bassoon (Bcl.), Harp (Hp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vcl.) with guitar tablature (Tab.). The score is in 3/4 time with a tempo of 84 beats per minute. The key signature has one sharp (F#). The Flute and Bassoon parts are mostly rests, with a few notes in the final measure. The Harp part features a complex rhythmic pattern of eighth notes with triplets, starting at a piano (*p*) dynamic and moving to mezzo-piano (*mp*) and then pianissimo (*pp*). The Violin and Viola parts have melodic lines with dynamics ranging from piano (*p*) to fortissimo (*f*), including crescendos and decrescendos. The Violoncello part has a melodic line with dynamics from mezzo-forte (*mf*) to pianissimo (*pp*). The guitar tablature provides fret numbers and fingering for the strings, often mirroring the melodic lines of the Violin and Viola parts. Performance instructions include *senza sord.* (without mutes), *non trem.* (no tremolo), and various dynamic markings like *ppp* (pianississimo) and *f* (fortissimo). The score is divided into four measures.

D ♩ = 76

88

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef. Starts with a dynamic range from *p* to *mf* to *pp* over a triplet. Later, it features a melodic line with triplets and a dynamic of *mp*.
- Bcl.** (Bass Clarinet): Bass clef. Remains silent throughout this section.
- Hp.** (Harp): Treble clef. Features a chord of *F^b* and a triplet of eighth notes with a dynamic of *pp*. Later, it has a single note with a dynamic of *p*.
- VI. I** (Violin I): Treble clef. Features a triplet of eighth notes with a dynamic of *mf* to *p*. Later, it has a single note with a dynamic of *p*.
- Tab.** (Violin I Tablature): Treble clef. Mirrors the violin part with a triplet and later a single note with a dynamic of *p*.
- VI. II** (Violin II): Treble clef. Features a triplet of eighth notes with a dynamic of *pp* to *mf* to *pp*. Later, it has a single note with a dynamic of *pp* and a dynamic range from *pp* to *mp*.
- Tab.** (Violin II Tablature): Treble clef. Mirrors the violin part with a triplet and later a single note with a dynamic of *pp* and a dynamic range from *pp* to *mp*.
- Vla.** (Viola): Treble clef. Features a single note with a dynamic of *p* and a dynamic range from *p* to *mp*.
- Tab.** (Viola Tablature): Bass clef. Features a single note with a dynamic of *p* and a dynamic range from *p* to *mp*.
- Vcl.** (Violoncello): Treble clef. Remains silent throughout this section.
- Tab.** (Violoncello Tablature): Bass clef. Remains silent throughout this section.

7 4 3

95

Fl. *mp*

Bcl. *pp*

Harp. *mp* *p* E \sharp

VI. I *mp* *pp* *mf*

Tab. *mp* *pp* *mf*

VI. II *mf* *p*

Tab. *mf* *p*

Vla. *mf* *p* *mf* *non trem.*

Tab. *mf* *p* *mf* *non trem.*

Vcl. *mp*

Tab. *mp*

3

4

99

Fl. *mp*

Bcl. *sfz* key click w/closed mouthpiece

Hp. *p* E#

VI. I *p* (Sw) *mf*

Tab. II

VI. II *mf* *trem.* *ff*

Tab. *mf* *ff*

Vla. *p* *mf* *simile*

Tab. II *p* *mf* *simile*

Vcl. *f*

Tab. II *f*

9 4

106

Fl. *aliss.* *mp* *p* *p* *mf* *pp*

Bcl. *mf*

Hp. *p* $D^{\flat} C^{\flat} B^{\sharp} E^{\flat} F^{\sharp}$ *pp*

VI. I *flaut.* *ppp* *flaut.* *ppp* *ord.* *ppp*

Tab. *ppp* *ppp*

VI. II *mp* *sul pont.*

Tab. *mp* *sul pont.*

Vla. *mp* *sul pont.*

Tab. *mp* *sul pont.*

Vcl. *p* *mp* *mf*

Tab. *p* *mp* *mf*

4/4 = 52

111

Fl. *mp*

Bcl. *mf* *p* *ppp* *p* *ppp* *mf*

Hp. *mp* *mf* *pp* *mf*

VI. I *p* *mf*

Tab. *p* *mf*

VI. II *pp* *p* *ppp* *mp*

Tab. *pp* *p* *ppp* *mp*

Vla. *pp* *p* *ppp* *mp*

Tab. *pp* *p* *ppp* *mp*

Vcl. *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Tab. *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Performance instructions: *flaut.*, *ord.*, *gliss.*, *sul pont.*

Chord symbols: C# Bb, Cb, Bb Gb, C#Ab, Bb, B#Cb, D#

5.

4.

115

Fl. *mf* *p*

Bcl. *p* *mf*

Hp. *mf* *p*

B \flat F \flat A \flat G \sharp E \flat F \sharp E \flat A \sharp F \flat B \sharp F \sharp G \flat D \flat

VI. I *p* *mf*

Tab. *p* *mf*

ord. *flaut.* *sul pont.*

VI. II *mp*

Tab. *mp*

ord. *sul pont.* *ord.*

Vla. *mp*

Tab. *mp*

ord. *sul pont.* *ord.*

Vcl. *mp* *gliss.* *f*

Tab. *mp* *gliss.* *f*



E $\frac{4}{4}$ ♩ = 84

119

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

f > *mp* *mf* > *p* *mf* > *pp* *f* *mp*

f > *mp* *mf* > *p* *mf* > *pp* *f* *mp*

p *C#* *mf* > *pp* *C#* *pp* *A^b D#* *mf* *mp*

mf *p* *mf* *p* *trem.*

mf *p* *mf* *p* *trem.*

mp *f* *mp* *pp* *mf*

mp *f* *mp* *pp* *mf*

f > *p* *mf* > *mf* *mp* *gliss.* *gliss.*

f > *p* *mf* > *mf* *mp* *gliss.* *gliss.*

f *mf* > *pp* *f* *mp*

f *mf* > *pp* *f* *mp*

123

Fl. *pp*

Bcl. *miss* *p* *mf* *pp*

Hp. *p* *pp* *pp*

G^b E^b B^b C[#] D^b

VI. I *mf* *mp* *p* *mf* *p* *non trem.*

Tab. *mf* *mp* *p* *mf* *p* *non trem.*

VI. II *mp* *p* *ord.*

Tab. *mp* *p* *sul pont.* *III* *II* *III* *II*

Vla. *p* *mp* *p*

Tab. *p* *mp* *p* *II* *II*

Vcl. *miss*

Tab. *miss*

3

4 $\text{♩} = 69$

127

Fl.

Bcl. *(bisbig.)*

Hp. *ppp*

VI. I

Tab. III

VI. II

Tab. III

Vla.

Tab. II

Vcl.

Tab.

130

(bisbig.)

This musical score page features six systems of staves. The first system includes Flute (Fl.) and Clarinet (Cl.) parts with complex rhythmic patterns and fingerings (6, 7, 3, 7, 3, 7, 3). The second system is for Harp (Hp.) and is empty. The third system includes Violin I (VI. I) and Violin II (VI. II) parts with dynamic markings (ppp, p, pp) and glissando (gliss.) instructions. The fourth system contains guitar tablature for both instruments, with fret numbers (I, II, III, IV) and dynamic markings (ppp, p, pp). The fifth system includes Viola (Vla.) and Violoncello (Vcl.) parts with dynamic markings (pp, p) and glissando instructions. The sixth system contains guitar tablature for the cello part with fret number I and dynamic markings (ppp, p). The score is written in a 2/4 time signature.

133

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part 1 with complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamics range from *p* to *pp*.
- Bcl. (Bass Flute):** Part 2 with similar rhythmic complexity to the Flute part.
- Hp. (Harp):** Part 3, currently empty.
- VI. I (Violin I) / Tab. (Violin I Tablature):** Part 4 with glissando markings and fingerings III and 3.
- VI. II (Violin II) / Tab. (Violin II Tablature):** Part 5 with glissando markings and fingering II.
- Vla. (Viola) / Tab. (Viola Tablature):** Part 6 with glissando markings and fingering I.
- Vcl. (Violoncello) / Tab. (Double Bass Tablature):** Part 7 with glissando markings and fingering I.

3

4

5

136

Fl.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

pp

p

mp

pp

mf

mp

p

gliss.

key click w/closed mouthpiece

Tympanic sound: the right hand strikes the most sonorous targa of the sounding-board with the tip of the 3rd finger. The left hand plays normally. These two sonorities must melt one into the other.

D# C# B# E# F# G#

I

II

III

I

139

4 **F** ♩ = 84

FL.

Bcl.

Hp.

VI. I

Tab.

VI. II

Tab.

Vla.

Tab.

Vcl.

Tab.

p *mf* *pp* *pp* *mp* *ppp*

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

mf *p* *mp* *mp* *mp* *pp*

mf *p* *mp* *mp* *mp* *pp*

mp *mp* *mp* *pp*

mf *p* *mp* *mf* *p* *ppp*

mf *p* *mp* *mf* *p* *ppp*

p *mp* *p* *pp*

p *mp* *p* *pp*

144

Fl. *p* *mp* *p* < *mp* *p* < *mp* > *pp*

Bcl. *p*

Hp. *mp* *pp* *p* *pp* *p* *pp*

VI. I *mf* *mf* *p* *mf* *p* < *mp* *pp* *mp*

Tab. *mf* *mf* *p* *mf* *p* < *mp* *pp* *mp*

VI. II *pp* *mf* *mp* *p* *mp* *pp*

Tab. *pp* *mf* *mp* *p* *mp* *pp*

Vla. *p* *mp* *pp*

Tab. *p* *mp* *pp*

Vcl. *mp* *ppp* *mp* *pp*

Tab. *mp* *ppp* *mp* *pp*

Annotations: (Sw), II, I, non trem., I

147

Fl. *p*

Bcl.

Harp. *pp* C#E# D#F# G# F# G#

VI. I *pp mp pp mp p mp p mp*

Tab. *pp mp pp mp p mp p mp*

VI. II *pp mp pp mp p mp p mp*

Tab. *pp mp pp mp p mp p mp*

Vla. *mp pp*

Tab. *mp pp*

Vcl. Tab.

to/air

o o o o o o

o o o o o o

Detailed description: This page of a musical score, numbered 147, features seven systems of staves. The first system includes Flute (Fl.) and Clarinet (Bcl.). The second system is for Harp (Harp.), showing a sequence of chords: C#E#, D#F#, G#, F#, and G#. The third system is for Violin I (VI. I) and its guitar tablature (Tab.), with dynamic markings *pp*, *mp*, *pp*, *mp*, *p*, *mp*, *p*, and *mp*. The fourth system is for Violin II (VI. II) and its guitar tablature (Tab.), with the same dynamic markings. The fifth system is for Viola (Vla.) and its guitar tablature (Tab.), with dynamic markings *mp* and *pp*. The sixth system is for Cello (Vcl.) and Double Bass (Tab.), which are currently blank. The Flute part includes trills, triplets, and a 'to/air' section. The Harp part includes a 'G#' section. The Violin and Viola parts include various articulations and dynamics. The guitar tablatures are aligned with the string parts. The page number '147' is in a circle at the top left. The word 'to/air' is written above the Flute staff. There are two sets of five circles at the top right.