

Splintered Instruments

DAVID HORNE
(1970-)

for Harp and Ensemble

Excited, twitchy (♩ = c. 126)

Musical score for the first system, measures 1-5. The score is in 4/4 time and features a complex rhythmic structure with frequent changes in meter (4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4). The instruments and their parts are:

- Flute:** Starts with a rest, then plays a melodic line with a triplet and a dynamic marking of *mf* playful.
- Clarinet in Bb:** Plays a melodic line with dynamics ranging from *pp* to *mf* playful.
- Harp:** Features a complex rhythmic pattern with dynamics from *p* to *ff*.
- Violin I:** Plays a melodic line with dynamics from *p* to *f*, including a *pizz.* marking.
- Violin II:** Plays a melodic line with dynamics from *p* to *f*, including a *pizz.* marking.
- Viola:** Plays a melodic line with dynamics from *p* to *f*, including a *pizz.* marking.
- Cello:** Provides a bass line with dynamics from *p* to *f*.

Musical score for the second system, measures 6-10. The score continues with the same instruments and complex rhythmic structure:

- Flute:** Features a melodic line with a triplet and a dynamic marking of *mf*, ending with a *p* dynamic.
- Clarinet:** Plays a melodic line with dynamics from *mp* to *f*, including a *ppp* marking.
- Harp:** Features a complex rhythmic pattern with dynamics from *ff* to *p*.
- Violin I:** Plays a melodic line with dynamics from *ff* to *ff*, including a *pizz.* marking.
- Violin II:** Plays a melodic line with dynamics from *ff* to *ff*, including a *pizz.* marking.
- Viola:** Plays a melodic line with dynamics from *ff* to *f*, including a *pizz.* marking and a *nat. gliss.* marking.
- Cello:** Provides a bass line with dynamics from *p* to *ff*, including a *pizz.* marking and a *nat. gliss.* marking.

11

(flz.)-----

Fl. *f* *pp* *mf* (timbral)

Cl. *p* *p*

Hp. *ff* *p* *mp* *ffz*

Vln. I arco play behind bridge *p* *f* ord. *mf* *ffz* *ffz*

Vln. II arco play behind bridge *p* *f* ord. *mf* *f* *f* *ffz*

Vla. *mp* *fz* *fz* arco *mf*

Vc. *f* *fz* *fz* *mf* *f* roughly

15

(flz.)-----

Fl. *mp* *p non cresc* *p* *2+2+3* *p* *5* *5* flz.-----

Cl. *mp* *p non cresc* *p* *3* *3* *3* *3*

Hp. *f* *ff* *f* *ffz* *ff*

Vln. I *mf* *p* *fz* pizz. *fz*

Vln. II *mf* *p* *fz* pizz. *fz*

Vla. *f* *p* *mf* *ffz > p* pizz. *fz* *fz*

Vc. *p* *mf* *ffz > p* pizz. *fz* *fz*

20

(flz.) - - - - -

Fl.

Cl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

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

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

f *p* *ffz* *ff* *ff* *fz* *f*

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

arco *mp* *f* *mf* *f*

arco *mp* *f* *mf* *f* *pizz.* *arco II*

mf *ff* *fz* *p*

o IV sim.

24

Fl.

Cl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

mfz *pp* delicate *pp* (like an echo)

mfz *pp* delicate *pp* (like an echo)

ff

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

p *f* *p* *f* *pizz.* *f* *fz*

p *f* *pizz.* *f* *fz*

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

(harmonic)

28

Fl. *ppp poss.*

Cl. *ppp poss.*

Hp. *ff*
furious

Vln. I *ppp*

Vln. II *ppp*
arco II III II *sim.*

Vla. *mf* pizz. II *mp*

Vc. *mp*

31

Fl. *ppp*

Cl. *ppp*

Hp. *ff*

Vln. I *mf* pizz. 3 *f* arco *pp* pizz. *p*

Vln. II *mf* pizz. 3 *f* *ff* *ff*

Vla. *fz* arco *pp* *p* arco

Vc. *fz* *p*

34

Fl. *flz.*
pp delicate *f* *ff* *p non cresc*

Cl.
mf *f* *pp non cresc*

Hp.
ff *ffz* *ffz secco*

Vln. I
arco *II III* *p* *ffz*

Vln. II
p *fz l.v.* *mf* *fz*

Vla.
s.t. *p*

Vc.
3

37

Fl.
pp *mf* *pp* *mf* *fz*

Cl.
pp *mf* *p* *mf* *fz*

Hp.
f *fz* *ff* *ff l.v.* *f*

Vln. I
arco s.p. *pp non cresc* *ff* *ff* *ffz*

Vln. II
s.t. *pp non cresc* *ff* *ff* *p* *mf*

Vla.
(s.t.) *p* *f* *p* *f* *ffz*

Vc.
IV III *III* *pp* *mp* *p* *mf* *p* *f* *p* *s.t.* *p* *mf* *p*

41

Fl. *p* *mp* *pp* *pp* *p*

Cl. *p* *mp* *pp* *pp* *p* *mf > p*

Hp. *ffz* *ff* *ffz* *ffz* *ff*

Vln. I *pp* *pp* *mp* *pp*

Vln. II *pp* *p* *fz*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *fz* *f*

arco s.t. s.p. pizz.

45

Fl. *mp < fz* *p < fz* *mp* *f* *p < f* *f* *mf < fz* *fz*

Cl. *mp* *f* *p < f* *f* *mf < fz*

Hp. *f* *ff* *ff*

Vln. I *mf < fz* *p < fz* *mf* *ff* *p < ff* *f* *ffz* *f < f*

Vln. II *mf < fz* *p < fz* *mf* *ff* *p < ff* *f* *ffz*

Vla. *mf < fz* *p < fz* *mf* *ff* *p < ff* *f* *ffz* *f < f*

Vc. *mf* *ff* *p < ff* *f* *ffz* *f < f*

arco pizz. 3

50

2+2+3

Fl. *pp* *p < mf* *p < mf*

Cl. *pp* *p < mf* *p < mf*

Hp. *f* *ff*

Vln. I *f <* *f <* *f <* *ff* *ff^z*

Vln. II *f <* *f <* *f <* *ff* *ff^z*

Vla. *f <* *f <* *f* *mf <* *ff* *ff^z*

Vc. *f <* *f <* *f* *mf <* *ff* *ff^z*

53

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

Cl. *p < fz* *mp* *fz* *mp* *p* *pp* *mp < mf > p*

Hp. *mf* *ff^z secco* *f*

Vln. I *arco* *mp < mf* *p < fz* *pp non cresc*

Vln. II *arco* *mp < mf* *p < fz* *pp non cresc*

Vla. *arco* *mf < ff* *p < fz* *p* *fz* *p* *mf*

Vc. *arco* *mf < ff* *p < fz* *p*

58

Fl. *f* > *mp* > *mf* *mf* *p* < *f*

Cl. *f* > *mp* > *mf* *mf* *p* < *f*

Hp. *f*

Vln. I (s.t.) *p* *mf* < *f*

Vln. II (s.t.) *p* *mf* < *f*

Vla. (s.t.) *p* *mf* < *f*

Vc. *fz* *f* < *ffz* *mf* < *f* *pizz.* *arco*

62

Fl. *fz* *p* < *f* *f*

Cl. *fz* *p* < *f* *f*

Hp. *f*

Vln. I *p* < *fz*

Vln. II *p* < *fz*

Vla. *p* < *fz*

Vc. *p* < *fz*

65

Fl. *ff* *mf* *mp*

Cl. *ff* *mf* *ppp poss.*

Hp. *mp* *ff* *f*

Vln. I *ff* *mf* *f* *pizz.*

Vln. II *ff* *mf* *f* *pizz.*

Vla. *mf* *ff*

Vc. *mf* *ff*

68

Fl. *mp* *f* *ffz* *p* *mf* *mf*

Cl. *ffz* *mp* *f* *ffz* *p* *mf* *mf*

Hp. *ff secco* *ff* *ffz* *ffz*

Vln. I *p* *fz* *p* *ff* *p* *fz* *mf* *p*

Vln. II *p* *fz* *p* *ff* *f*

Vla. *mp* *mf* *p* *ff* *p* *fz* *p* *fz*

Vc. *mp* *mf* *p* *fz*

72

Fl. *mf* \langle *f* *mp* \langle *f* *f* *ffz* *ffz* *f* \langle *ff*

Cl. *mf* \langle *f* *mp* \langle *f* *f*

Hp. *mf* *f* *f* *ff* *f* *ffz* *ffz* *f* *ff*

Vln. I *f* *f* *p*

Vln. II *mf* *mf* *p*

Vla. *mf* *mf* *p* *mf* *f*

Vc. *mf* *mf*

76

Fl. *mf* *pp non cresc* (timbral) *ppp* *fp*

Cl. *mf* *mp* \langle *mfz* *ppp* *fp*

Hp. *f* *ff*

Vln. I *fz* *f* *mf* \langle *fz* *p*

Vln. II *fz* *f* *mf* \langle *fz* *p*

Vla. *f* *mf* \langle *fz* *p*

Vc. *p non cresc* *p*

81

Fl. *f* *ff* *mf* *ffz* *f*

Cl. *mp* *f* *mf* *ffz*

Hp. *ff*

Vln. I *fz* *ff* furious

Vln. II *fz* *ff* furious

Vla. *fz* *ff* furious

Vc. *fz* *ff* furious

84

Fl. *ffz* *mp* *fz* *pp* *fz*

Cl. *mp* *fz* *pp* *fz*

Hp. *ff* *ff* *ff*

Vln. I *ff* *p* *mf* *f* pizz. *f*

Vln. II *ff* *p* *mf* *f* pizz. *f*

Vla. *ff* *pp* *p*

Vc. *ff* *pp* *p*

III

II III

88

Fl. *pp non cresc* *mf* *fz* *ppp < p >* (timbral)

Cl. *pp non cresc* *mp* *mfz*

Hp. *fff sempre* *ff* *f* *ff*

Vln. I *ff* *ppp non cresc* *ff sub.* *pp sub.*

Vln. II *ff* *ppp non cresc* *ff sub.* *pp sub.*

Vla. *ppp non cresc* *ff sub.* *pp sub.*

Vc. *ppp non cresc* *ff sub.* *pp sub.*

94

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

Cl. *p* *p < mf* *p < mf*

Hp. *ff* *ff*

Vln. I *ff sub.* *pp*

Vln. II *ff sub.* *pp*

Vla. *ff sub.* *pp*

Vc. *ff sub.* *III IV* *p* *fz*

près de la table ord. ord.

s.t. arco s.p. s.t. s.p. s.t. s.p. s.t. s.p. s.t. s.p. s.t. s.p. s.t.

98

Fl. *ppp* *non cresc* *p* *mf*

Cl. *ppp* *non cresc* *p* *mf*

Hp. *f* *ffz*

Vln. I (s.t.)-₇ *ff* *pp*

Vln. II (s.t.)-₁ *f* *ffz* *ff*

Vla. *f* *ffz* *pp* *mp* *mf*

Vc. *f* *ffz* *f* *ffz*

102

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

Cl. *pp* *mp* *pp* *p* *mf*

Hp. *ffz* *f* *ff* *ff* *p*

Vln. I (s.p.)-₁ *mp* *pp* *pp* *mf* *pp*

Vln. II (s.t.)-₁ *pp* *mp* *pp* *pp* *mf* *pp*

Vla. *mp* *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

106

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

Cl. *pp* *p* *pp* *pp* *mp* *p*

Hp. *ffz*

Vln. I *p* *fz* *mp* *pp* *p*

Vln. II *pp* *mf* *p* *mf* *p*

Vla. *p* *mf*

Vc. *pp* *mf* *p* *mf*

109

Fl. *p* *pp* *pp* *mp*

Cl. *ppp* *mp* *pp* *pp* *mp*

Hp. *p* *fz*

Vln. I *mp* *p* *mf* *p* *fz* *pp*

Vln. II (s.t.) *pp* *p* *mf* *p* *fz* *pp*

Vla. *p* *mp* *p* *mf* *p* *fz* *pp*

Vc. *pp* *mf* *p* *pp* *p* *molto*

113

Fl. *mf* \curvearrowright *f* *p* \curvearrowright *pp* *p* \curvearrowright *ffz* *p*

Cl. *mf* \curvearrowright *f* *p* \curvearrowright *pp* *p* \curvearrowright *ffz* *pp*

Hp. *ff* *ffz*

Vln. I *f* \curvearrowright *ffz* *f* \curvearrowright *ff* *ff*

Vln. II *f* \curvearrowright *ffz* *f* \curvearrowright *ff* *ff*

Vla. *p* \curvearrowright *fz* *f* \curvearrowright *ff* *ff*

Vc. *ffz* *p*

117 (flz.)

Fl. *pp* *gossamer* *pp* \curvearrowright *mp* \curvearrowright *pp*

Cl. *pp* *mp* *pp*

Hp. *f*

Vln. I *p* \curvearrowright *f* *pp* *gossamer* *fz*

Vln. II *ffz* *ffz* *pp* *non cresc*

Vla. *p* \curvearrowright *f* *pp* *gossamer*

Vc. *ffz* *pp* *gossamer* *pp* \curvearrowright *mp* \curvearrowright *p*

120

Fl. *flz.* *pp* *mf* *overblown* *p < ffz >* *ppp* *p* *pp*

Cl. (timbral) *pp* *mp* *pp* (timbral) *pp* *mp* *p*

Hp. *ff* *fz*

Vln. I *pizz.* *ffz* *arco* *p* *fz* *p* *fz*

Vln. II *s.t.* *pp* *IV III sim.* *p*

Vla. *s.t.* *pp < mf > pp* *s.t.* *pp* *II III* *p* *fz* *III* *p* *fz*

Vc. *s.t.* *pp* *mp* *pp* *pizz.* *fz* *III* *ffz* *arco* *p* *fz*

125

Fl. *pp* *pp < mp > pp* *flz.*

Cl. *pp* *pp* *mp*

Hp. *f*

Vln. I *III* *p* *fz* *p* *fz* *fp* *fp*

Vln. II *p*

Vla. *III* *p* *fz* *p* *fz* *fp* *fp*

Vc. *III* *p* *fz* *p* *fz* *fp* *fp*

129

Fl. *p* *mp* *mf* *ff* *ffz* *mf* flz.

Cl. *p* *mp* *mf* *ff* *ffz* *p* flz.

Harp. *ff* *ff*

Vln. I *ffz* *ff*

Vln. II *ffz* *ff*

Vla. *ffz* *ff*

Vc. *ffz* *ff*

133

Fl. *f* *pp* flz.

Cl. *mf* *mf < fz* flz.

Harp. *ff*

Vln. I *p* s.p.

Vln. II *p* s.p.

Vla. *p* s.p.

Vc. *mf < fz*

136 (flz.)

Fl. *pp non cresc*

Cl. *mf < f* *f* *f* *fz* *mf*

Hp.

(s.p.)

Vln. I *f* *fz* *mf*

Vln. II *pp non cresc*

Vla. *pp non cresc*

Vc. *mf < f* *f* *f* *fz* *mf*

139

Fl. *pp non cresc*

Cl. *f* *f* 3

Hp. *ff*

(s.t.)

Vln. I *f* *f* *pp non cresc*

Vln. II *pp non cresc*

Vla. *pp non cresc*

Vc. *f* *f* 3

142

Fl. *fz* *f* *fz*

Cl. *f* *fz* *f* *fz*

Hp. *ff*

Vln. I (s.t.) *ffz* *ff* *ffz*

Vln. II (s.t.) *f* *f*

Vla. *f* *ffz* *ff* *ffz*

Vc. *f*

Detailed description: This system covers measures 142, 143, and 144. The Flute part features a melodic line with accents and dynamic markings of *fz*, *f*, and *fz*. The Clarinet part has a similar melodic line with dynamics *f*, *fz*, *f*, and *fz*. The Harp part plays a rhythmic accompaniment of eighth notes with dynamics *ff*. Violin I and II parts have triplet patterns with dynamics *ffz* and *ff*. The Viola and Violoncello parts have melodic lines with dynamics *f*, *ffz*, and *ff*. A *pizz.* marking is present in the Violin II part in measure 144.

145

Fl. *f* *ff*

Cl. *f* *ff*

Hp. *ff*

Vln. I *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *f* *ff*

Vc. *mf* *f* *ff*

Detailed description: This system covers measures 145, 146, and 147. The Flute and Clarinet parts have melodic lines with dynamics *f* and *ff*. The Harp part continues with eighth-note accompaniment and dynamics *ff*. Violin I and II parts have melodic lines with dynamics *f* and *ff*. The Viola and Violoncello parts have melodic lines with dynamics *f*, *ff*, and *mf*. Measure 147 features a time signature change to 3/4.

148

Fl.

Ci.

Hp.

Vln. I

Vln. II

Vla.

Vc.

151

Fl.

Ci.

Hp.

Vln. I

Vln. II

Vla.

Vc.

155

Musical score for measures 155-160, measures 1-4 of the system. The score includes parts for Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *ff*. The Harp part includes a section marked *f* and *ff*. The Violin I part is marked *arco* and *f*. The Violin II part is marked *arco* and *mp*. The Viola and Violoncello parts are marked *mp* and *mf*. The Flute and Clarinet parts are marked *mf* and *mp*. The score includes various articulations such as slurs and accents, and dynamic markings like *mf*, *mp*, *f*, and *ff*. There are also some performance instructions like *arco* and *sub.* (subito).

160

Musical score for measures 160-165, measures 5-8 of the system. The score includes parts for Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music continues with complex rhythmic patterns. Dynamics range from *p* to *ff*. The Harp part includes a section marked *ff*. The Violin I part is marked *mp* and *f*. The Violin II part is marked *mp* and *fz*. The Viola and Violoncello parts are marked *mf* and *fp*. The Flute and Clarinet parts are marked *p*, *mf*, *mp*, *f*, and *ff*. The score includes various articulations such as slurs and accents, and dynamic markings like *p*, *mf*, *mp*, *f*, and *ff*. There are also some performance instructions like *arco* and *sub.* (subito).

164

Fl. *f* *ff* *p < mf*

Cl. *f* *ff* *p* *mf*

Hp. *f* *ff* *f l.v.* *f l.v.*

Vln. I *f* *ff* *mp < f*

Vln. II *f* *ff* *mp < f*

Vla. *mp* *f*

Vc. *mp* *f* *pp non cresc* *fz secco*

169

Fl. *p* *fz*

Cl. *ppp* *sub.* *fz*

Hp. *ff* *secco* *ff* *ff*

Vln. I *p* *fz*

Vln. II *f* *ff* *p* *fz*

Vla. *f* *secco* *ff* *pp* *fp*

Vc. *f* *secco* *ff* *pp* *fp*

176

Musical score for measures 176-180. The score includes parts for Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- Fl.:** *mf* \curvearrowright *ff* (measures 176-177), *mp* \curvearrowright *ff* *furious* (measures 178-180). Includes *flz.* marking.
- Cl.:** *mf* \curvearrowright *f* (measures 176-177), *mf* \curvearrowright *f* \curvearrowright *ff* *furious* (measures 178-180).
- Hp.:** *ff* *secco* (measures 176-177), *f* (measures 178-180).
- Vln. I:** *ffz* *pizz.* (measures 176-177), *ffz* *arco* (measures 178-180).
- Vln. II:** *f* \curvearrowright *ff* *pizz.* (measures 176-177), *p* *non cresc.* (measures 178-180).
- Vla.:** *p* *non cresc.* (measures 176-180).
- Vc.:** *ffz* (measures 176-180).

181

Musical score for measures 181-184. The score includes parts for Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- Fl.:** *ppp* \curvearrowright *mp* \curvearrowright *pp* (measures 181-183), *pp* \curvearrowright (measure 184).
- Cl.:** *pp* \curvearrowright (measure 184).
- Hp.:** *ffz* (measures 181-182), *ff* (measures 183-184).
- Vln. I:** *pp* *delicate* (measures 181-184). Includes *sim.* marking.
- Vln. II:** *pp* *delicate* (measures 181-184).
- Vla.:** *pp* *delicate* (measures 181-184).
- Vc.:** *pp* *delicate* (measures 181-184).

Horn- Splintered Instruments

185

3
3+3+2

3

Fl. *f* *ffz* *mf < fz*

Cl. *f* *ffz* *f < ff > mf*

Hp. *f* *ff* *f* *fz*

Vln. I *ff* *f* *ffz*

Vln. II *ff* *f* *ffz*

Vla. *ff* *f* *ffz*

Vc. *ff* *f* *ffz*

189

Fl. *f* *ff* *flz.* *f*

Cl. *pp* *ff* *p < ff*

Hp. *ff* *ffz* *f* *ff* cause string to buzz by changing pedal

Vln. I *mf* *f > p* *ffz* *pizz.*

Vln. II *mf* *f > p* *ffz* *pizz.*

Vla. *mf* *f* *fz* *ffz* *pizz.*

Vc. *pp* *f*

Broader (♩ = c. 116)

193

Fl. *p* *mf* *ppp* *pp*

Cl. *p* *mf* *ppp* *ppp*

Hp. *mf* *fz* *mf* *ff* *fz*

Vln. I *f* < *fz* *pp* < *mf* *fz* *arco* *pizz.* *s.t.*

Vln. II *f* < *fz* *pp* < *mf* *fz* *pizz.* *pp*

Vla. *f* < *fz* *pp* *fz*

Vc. *ff* *pp* *pp* *pp*

200

Fl. *pp* *mp*

Cl. *ppp*

Hp. *mf* < *ff* *f* *pp* *ffz*

Vln. I *pp* *mf* *pp* *mp*

Vln. II *pp* *mf* *pp* < *mp* *pp* *mf* *mp*

Vla. *pp* *mf* *fp*

Vc. *pp*

Fluid (♩ = c. 100)

205 3+3+2

Fl. *mf* *ff* (timbral) *ppp* *pp delicate* *n*

Cl. *mf* *fz* *ppp* *pp delicate* *n*

Hp. *mf* *ff*

Vln. I *pp* *pp < mp >* *pp < mp*

Vln. II *pp* *pp < mp >* *pp < mp*

Vla. *ffz* *pp* *pp < mp >* *pp < mp*

Vc. *ffz* *pp* *pp*

211

Fl. *pp* *mp >* *pp* *pp*

Cl. *pp < mf >* *p* *pp* *ppp non cresc*

Hp. *fz* *mf* *f* *fz* *ff*

Vln. I *pp < mp >* *pp* *fz*

Vln. II *pp* *mf >* *p* *pp* *pp*

Vla. *pp* *pp*

Vc. *p < fz* *pp sempre*

216

Fl. *flz.* *p* *pp* *p*

Cl. *pp* *p* *pp*

Hp. *mf* *f* *ff* *mf*

Vln. I *p* *pp* *pp* *mp* *pp* *espr.*

Vln. II *(s.p.)* *mf* *p*

Vla. *(s.p.)* *mf* *p* *p* *pizz.*

Vc. *p* *mp*

arco *s.t.* *IV*

224

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

Cl. *pp* *mp* *pp* *pp* *mp* *pp*

Hp. *p* *non cresc* *mf* *ff* *mp* *mf*

Vln. I *pp* *mf* *pp* *mf* *pp*

Vln. II *III* *pp* *mf* *pp* *pp non cresc*

Vla. *mf* *pp non cresc*

Vc. *arco* *pp non cresc*

(d) *(d)* *s.t.*

230

Fl. *pp* *mp espr.*

Cl. *pp* *mp espr.*

Hp. *mf* *f*

Vln. I *mp < f* *pp* *arco s.t.*

Vln. II *mp* *mf* *p* *fz*

Vla. *mf*

Vc. *mf*

234

Fl. *pp* *mf*

Cl. *pp* *mf* *p* *f*

Hp. *mf* *ff*

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *f* *p*

Vc. *p* *mf*

237

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

Cl. *pp* *mf* *mp*

Hp. *f* *ff*

Vln. I *mf* *ff* *f* *ff* *f* *ff*

Vln. II *mf* *ff* *f* *ff* *fz*

Vla. *mf* *ff* *mf* *f* *f* *pizz.* *mp* *ff*

Vc. *mf* *f* *mf* *f* *fz* *ffz*

240

Fl. *ff*

Cl. *mf* *f* *ff*

Hp. *ff* *fff* *f* *ffz* *f*

Vln. I *p* *f* *ff* *ffz* *pp*

Vln. II *p* *f* *ff* *ffz* *ppp*

Vla. *fff* *furious* *pp*

Vc. *arco* *pp*

244

Fl. *p* < *mp* *fp* *mp* > *pp* *pp* < *fz* *pp* *mp* > flz.-----

Cl. *pp* < *p* *fp* *p* > *pp* *pp* < *fz* *p* *mf*

Hp. *fz* *f* *ff* *fz* *mf* *f*

Vln. I *pizz.* II *arco* *fp* < *fz* *fz* *pizz.*

Vln. II < *pp* *fp* *fz* *p* < *mf* *5*

Vla. *pp* < *p* *mp* *fp* < *fz* *fz* *p*

Vc. *pp* < *mp*

250

Fl. *pp* < *mf* *3* *3* *p* *p* *3* *3* < *mf* *p* < *mf* flz.-----

Cl. *p* < *mf* *pp* *5* < *mp* *pp* *pp* *pp* whispering

Hp. *p sub.* *f* *p*

Vln. I *fz* *arco* *pp* *mp* *pp* *pp* *sempre* con sord.

Vln. II *f* *3* *p* *f* *p* *pp* *sempre* IV III

Vla. *p* *f* *p* *p* *f* *p* *pp* *sempre*

Vc. *p* *f* *p* *con sord.* *pp* *sempre*

253

Fl. (flz.) *p* *pp* *pp* *p*
(timbral) (timbral)
Cl. *pp* *pp*
Hp. *f* *strident* *fz*
Vln. I *pp*
Vln. II *pp* *con sord.*
Vla. *pp*
Vc. *pp*

Detailed description: This block contains the musical score for measures 253 through 256. The Flute part features a melodic line with dynamics ranging from *p* to *pp* and includes a *flz.* (flautissimo) section. The Clarinet part provides a low, sustained accompaniment with *pp* dynamics and timbral effects. The Harp part is characterized by a *f* (fortissimo) *strident* (strident) texture with *fz* (forzando) accents and triplets. The Violin I and II parts play rhythmic patterns with *pp* dynamics, while the Viola and Violoncello parts provide a steady accompaniment with *pp* dynamics. The Violin II part includes a *con sord.* (con sordina) instruction.

257

Fl. *pp*
Cl. *pp* *ppp*
Hp. *ff* *f* *ffz* *ff*
Vln. I *pp*
Vln. II *pp*
Vla. *pp*
Vc. *pp*

Detailed description: This block contains the musical score for measures 257 through 260. The Flute part continues with a melodic line in *pp* dynamics. The Clarinet part features a low, sustained accompaniment with *pp* and *ppp* dynamics. The Harp part is characterized by a *ff* (fortissimo) texture with *f* (forte) and *ffz* (forzando) accents and triplets. The Violin I and II parts play rhythmic patterns with *pp* dynamics. The Viola and Violoncello parts provide a steady accompaniment with *pp* dynamics.

262 **Grandiose** (♩ = c. 88)

Fl. *flz.* *pp* *ppp*

Cl. *ppp*

Hp. *ff* *fff* cause string to buzz by changing pedal

Vln. I *pp* *pp* *ppp* remove mute

Vln. II *pp* *pp* *ppp* remove mute

Vla. *pp* *pp* remove mute

Vc. *pp* *pp* *pp* *s.p.*

266

Fl. *ppp non cresc* *p < fz* *molto*

Cl. *ppp non cresc* *p < fz* *molto*

Hp. *ff*

Vln. I

Vln. II

Vla.

Vc. *s.p.* remove mute *n*

271

Fl. *flz.* *ppp* *p* *ppp* *p* *ffz*

Cl. *p* *ffz*

Hp. *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *mp* *ffz*

274

Fl. *p* *ffz* *ff* *mf*

Cl. *p* *ffz* *ff* *mf*

Hp. *ff* *ff*

Vln. I *f* *ff* *ffz*

Vln. II *f* *ff* *ffz*

Vla. *f* *ff* *ffz*

Vc. *mp* *ffz* *f* *ff* *ffz*

277

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

Cl. *mp* *fz* *mp* *pp* *mp* *mp*

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *p* *f*

arco

281

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

Cl. *fz* *mf* *f* *mp* *p*

Hp. *ff*

Vln. I *f* *ffz*

Vln. II *f* *ffz*

Vla. *f* *ffz*

Vc. *f* *ff*

arco

play behind bridge

ord. s.p. *mf* *p*

s.p. *mf* *p*

s.p. *mf* *p*

s.p. *mf* *p*

284

Fl. *p* *pp* *p* *pp* ⁻³ 3+3+2

Cl. *p* *pp* *p* *pp*

Hp. *ff* *fz*

Vln. I *pp* *p* *pp*

Vln. II *p* *pp* *p* *p* *f*

Vla. *pp* *p* *pp* *pizz.*

Vc. *mp* *mf* *fz*

288

Fl. *p* *pp* *p* *mf* *f* *pp non cresc* ⁻³ 3+2+2

Cl. *p* *pp* *p* *mp* *mf* *pp non cresc*

Hp. *ff* *ffz*

Vln. I *f* *fz* *p* *mf*

Vln. II *f* *fz* *p* *mf*

Vla. *f* *fz* *ffz*

Vc. *f* *fz* *ffz*

292

Fl. *pp sempre* *mp* *pp* flz. *mp* *pp*

Cl. *pp sempre* *pp* *fp*

Harp. *ff* *ff* *ff* *ffz*

Vln. I *pizz.* *ffz* *arco* *pp* *fp* *arco* *s.p.*

Vln. II *pizz.* *ffz* *arco* *pp* *fp* *arco* *s.p.*

Vla. *arco* *pp* *p* *fp*

Vc. *arco* *ffz* *p* *fp*

296

Fl. *f* *mf* flz.

Cl. *mf* *mp* flz.

Harp. *ff* *ff* *ff* *ff*

Vln. I *f*

Vln. II *ff* *pizz.*

Vla. *f*

Vc. *ff* *pizz.*

299

Musical score for measures 299-302. The score includes parts for Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measures 299-300: p 3, f 5. Measure 301: p 3, fz 5. Measure 302: fz .
- Cl.:** Measures 299-300: p 3, mf 5. Measure 301: p 5, f . Measure 302: mp .
- Hp.:** Measures 299-300: ff 3. Measure 301: f 3, fz . Measure 302: f 3.
- Vln. I:** Measure 299: *pizz.* 3. Measure 300: f 3, ff . Measure 301: ffz . Measure 302: ffz .
- Vln. II:** Measure 299: ff 3. Measure 300: f 3, ff . Measure 301: ffz . Measure 302: ffz arco.
- Vla.:** Measure 299: ff 3, *pizz.* 3. Measure 300: f 3, ff . Measure 301: f 3. Measure 302: f 3.
- Vc.:** Measure 299: ff 3. Measure 300: f 3, ff . Measure 301: f 3. Measure 302: p .

303

Musical score for measures 303-306. The score includes parts for Flute (Fl.), Clarinet (Cl.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 303: p 3, mf 3. Measure 304: mp 3, f 5. Measure 305: mp 5. Measure 306: mp 5.
- Cl.:** Measure 303: *(timbral)* $pp < mp$. Measure 304: p 5, mp 5. Measure 305: mp . Measure 306: mp 3.
- Hp.:** Measure 303: fz . Measure 304: f 3, ff 3. Measure 305: $f < ffz$ 3, fz . Measure 306: fz .
- Vln. I:** Measure 303: f 3, ff . Measure 304: f 3, ff . Measure 305: p arco, mf arco, p . Measure 306: p arco, mf arco, p .
- Vln. II:** Measure 303: f 3, ff . Measure 304: f 3, ff . Measure 305: p arco, mf arco, p . Measure 306: p arco, mf arco, p .
- Vla.:** Measure 303: ff 3. Measure 304: $f > p$. Measure 305: p arco, fz arco, p . Measure 306: p arco, mf arco.
- Vc.:** Measure 303: $f < fz$. Measure 304: p 3, ffz 5. Measure 305: ffz . Measure 306: ffz .

307

Fl. *ff* 5

Cl. *f* 3 3

Harp. *ff* 7 7 7

Vln. I *ff* pizz. 3 3

Vln. II *ff* pizz. 3 3 3

Vla. *ff* pizz. 3 3

Vc. *ff* 3 3 3

310

Fl. *ff* 3

Cl. *ff* 3

Harp. *ff* 3 3 7

Vln. I *ff* 3 3

Vln. II *ff* 3 3 3 3

Vla. *ff* 3 3

Vc. *ff* 3 3 3 3

313

Fl. *mf* *p* *p*

Cl. *mf* *p* *p*

Harp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

316

Fl. *mf* *ff* *mf* *pp* flz.

Cl. *mf* *ff* *mf* *pp* flz.

Harp. *f* *ff*

Vln. I *f* *p* *mf*

Vln. II *f* *ff*

Vla. *f* *p* *fz*

Vc. *f* *p* *f* *p* nat. gliss.

play behind bridge

319

Fl. (flz.) - - - 1

< mp > pp f 3 3 ff mf

Cl. (flz.) - - - 1

< mp > pp f 3 3 ff mf 3 3 ff mf

Hp.

f 3 3 ffz ff 3 3

Vln. I pizz. ff 3 3 ff arco s.p. - - - - - pp

Vln. II ff 3 3 ff arco s.p. - - - - - pp

Vla. pizz. ff arco mf ffz s.p. - - - - - pp

Vc. mf ffz s.p. - - - - - pp

322

Fl. pp 3 3 fz ff 3 3

Cl. pp 3 3 fz pp molto ffz

Hp. ff 3 3 p ff

Vln. I (s.p.) - - - - - 1 mf pp pizz. mf ff ffz

Vln. II (s.p.) - - - - - 1 mf pp pizz. f ffz

Vla. (s.p.) - - - - - 1 mf pp pizz. ffz

Vc. (s.p.) - - - - - 1 mf pp pp < p

326

Fl. *pp* *mp > pp* *ff* *pp*

Cl. *fz* *p* *f* *ppp poss.*

Hp. *ffz secco* *ffz secco* *ffz sim.* *ffz* *ffz*

Vln. I *arco* *pp* *con sord.* *pp* *p*

Vln. II *arco* *fz* *arco* *con sord.* *pp*

Vla. *fz* *con sord.* *pp*

Vc. *pp* *pp*

332

Fl. *ppp* *n*

Cl. *n* *ppp* *ppp* *n*

Hp. *fff sempre* *3* *3* *3* *7*

Vln. I

Vln. II

Vla. *(non trem.)* *ppp*

Vc.