

# TURBINES

for symphony orchestra

Anna Appleby

2018

10 minutes

2 Flutes  
2 Oboes  
2 Clarinets in B flat  
2 Bassoons

4 Horns in F  
2 Trumpets in B flat  
2 Trombones  
Tuba / Whirly Tube

Timpani / Whirly Tube

Percussion 1 (Tam-tam, Snare Drum, Whirly Tube)  
Percussion 2 (Cymbal, Whirly Tube)

Harp

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

**PERFORMANCE NOTE:**

Whirly tubes are to be distributed amongst the rest of the orchestra so that each section has access to at least one. The end section requires constant 'whirly tube sound' but can be performed with 15-20 whirly tubes in total if they are passed around within orchestra sections. The overall effect of the section from Y onwards should be wind-like and ethereal. If fewer whirly tubes are available then improvised extended techniques could form part of the soundscape instead.

Duration c. 10 minutes

*Turbines* was written for the 10th Anniversary of Glasgow's Merchant Sinfonia conducted by Louise Martin, as part of the 'Adopt A Composer' scheme run by Making Music in partnership with Sound and Music and with sponsorship from the PRS Foundation. David Horne provided mentorship for the creation of this piece.

It was premiered at Glasgow City Halls on the 17th June 2018 and was recorded by BBC Radio 3.

**PROGRAMME NOTE:**

*Turbines* was inspired by wind turbines seen from a train window on the journey between Glasgow and Manchester. It explores the meeting of nature and technology, as well as the spirit and identity of Merchant Sinfonia as a unique orchestra. The piece was written in collaboration with Merchant Sinfonia and is dedicated to them on the occasion of their 10th Anniversary.

Anna Appleby 2018

# Turbines

Written for Merchant Sinfonia, April 2018  
Created for the Adopt A Composer scheme run by Making Music in partnership with Sound and Music and with sponsorship from the PRS Foundation

Anna Appleby

The score is for a full orchestra and woodwinds. It begins with a tempo marking of quarter note = 72. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in B♭ 1 and 2, Bassoon 1 and 2, Horn in F 1-4, Trumpet in B♭ 1 and 2, Trombone 1 and 2, and Tuba. The percussion section includes Timpani, Tam-tam, and Cymbal. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *mp*, *p*, *pp*, *ff*, and *ppp*, along with performance instructions like *flz.*, *ord.*, *straight mute*, *div.*, and *unis.*. There are also markings for triplets and accents.

8

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1, 2

Cl. 1 *pp* *ppp*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 2

Hn. 1 *ppp*

Hn. 2 *pp*

Hn. 3 *ppp*

Hn. 4 *pp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. Whirly Tube *p* Timpani *ppp*

T-t. *ppp*

Cym. Whirly Tube *p*

Hp. *pp*

Vln. I *ppp* sul pont *pp* pizz

Vln. II *pp* pizz arco sul pont *ppp* *pp* arco sul pont

Vla. sul pont *ppp*

Vc. *ppp* unis.

Cb.

14 **A**

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1

Ob. 2 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

Tpt. 1 *f* 6 6 *ppp*  
blow air through instrument  
no pitch, click valves noisily

Tpt. 2 *f* 6 6 6 6 *ppp*  
blow air through instrument  
no pitch, click valves noisily

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tba. Whirly Tube *p*

Timp.

T.-t.

Perc.

Hp. *p* *pp*

Vln. I *arco sul pont* **A**

Vln. II *arco sul pont*

Vla. *sul pont*

Vc. *ppp*

Cb. *ppp* *sul pont*

**B**

19

Fl. 1 *pp* *tr#* *mp*

Fl. 2 *pp* *tr#*

Ob. 1 *pp* *mp*

Ob. 2

Cl. 1 *pp* *p*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Hn. 3 *p* *pp*

Hn. 4 *p* *pp*

Tpt. 1 *6*

Tpt. 2 *6*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tuba *pp*

Timp.

T.-t.

Perc. Cymbal *ppp*

Harp *p*

**B**

Vln. I *mp* *pizz* *p* *arco* *pp* *arco*

Vln. II *mp* *pizz* *p* *arco* *pp* *arco*

Vla. *mp* *pizz* *p* *arco* *pp*

Vc. *mp* *pizz* *p* *arco* *pp* *arco*

Cb. *mp* *p* *pp* *arco*

This musical score page contains the following parts and dynamics:

- Fl. 1:** *p* (measures 24-25), *ppp* (measures 26-27)
- Fl. 2:** *p* (measures 24-25), *ppp* (measures 26-27)
- Ob. 1, 2:** *p* (measure 25)
- Cl. 1:** *pp* (measures 24-25), *p* (measure 26), *mp* (measure 27)
- Cl. 2:** *pp* (measures 24-25), *ppp* (measures 26-27)
- Bsn. 1:** *pp* (measures 24-25), *pp* <sup>3</sup> (measure 27)
- Bsn. 2:** *pp* (measures 24-25), *ppp* (measures 26-27)
- Hn. 1:** *ppp* (measures 24-25), *p* (measures 26-27)
- Hn. 2:** *ppp* (measures 24-25)
- Hn. 3:** *ppp* (measures 24-25), *p* (measures 26-27)
- Hn. 4:** *ppp* (measures 24-25)
- Tpt. 1:** *pp* (measures 24-25), *pp* (measures 26-27)
- Tpt. 2:** *pp* (measures 24-25), *pp* (measures 26-27)
- Tbn. 1:** *pp* (measures 24-25)
- Tbn. 2:** *pp* (measures 24-25)
- Tba:** *pp* (measures 24-25)
- Timp:** *mp* (measure 26), *pp* (measure 26), *p* (measure 27)
- T-t:** *pp* (measures 24-25)
- Cym:** *pp* (measures 24-25)
- Hp:** *pp* (measures 24-25), *f* (measures 26-27)
- Vln. I:** *p* (measures 24-25), *ppp* (measures 26-27)
- Vln. II:** *p* (measures 24-25), *ppp* (measures 26-27)
- Vla:** *p* <sup>3</sup> (measures 26-27), *mp* (measures 26-27)
- Vc:** *pp* (measures 24-25), *mp* (measures 26-27)
- Cb:** *pp* (measures 24-25), *ppp* (measures 26-27)

C

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Dynamic markings: *p*, *mf*, *ppp*, *pp*

Articulation: *ppp*, *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Text: blow air through instrument  
no pitch, click valves noisily

Dynamic markings: *f*

Articulation: *f*

Timp.

T.-t.

Cym.

Hp.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *p*, *mf*, *ppp*, *pp*

Articulation: *ppp*, *pp*, *gliss.*

Performance instruction: *ord.*, *sul A*



Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

T.-t. Snare Drum

Cym.

Hp.

Vln. I

Vln. II

Vla. col legno ord.

Vc.

Cb. ord.

39

Fl. 1 *mp*

Fl. 2 *p* *pp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mf* *pp* *p* *pp*

Cl. 2 *mp* *pp* *p* *pp*

Bsn. 1 *p* *mp* *pp*

Bsn. 2 *p* *mp* *pp*

Hn. 1 *ppp*

Hn. 2 *p* *ppp*

Hn. 3 *p* *ppp*

Hn. 4 *p* *ppp*

Tpt. 1 (straight mute) *pp* *p*

Tpt. 2 (straight mute) *pp* *p*

Tbn. 1 *pp* *mp* *pp*

Tbn. 2 *pp* *mp* *pp*

Tba. *mp* *pp*

Timp. *p* *pp* *mf*

S. D. *p*

Cym. *p*

Hp. *p*

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

Vln. II *p* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *pp* *mp* *pp*

**E**

Musical score for woodwinds and percussion, measures 43-9. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Snare Drum, Cymbals, and Harp. Dynamics range from *pp* to *mf*. The woodwinds play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and rhythmic patterns. The percussion includes a harp-like texture and snare/cymbal patterns.

**E**

Musical score for strings, measures 43-9. The score includes parts for Violin I & II, Viola, Violoncello, and Contrabasso. Dynamics range from *pp* to *mf*. The strings play a complex rhythmic pattern with sixteenth notes and triplets, providing a steady accompaniment for the rest of the ensemble.

F

Fl. 1 *pp* 6 6 6 6 *p* 6 6 *mp* 6 *p* *p* 6 6

Fl. 2 *pp* 6 6 6 6 *mp* 3 3 *pp* 3 3

Ob. 1 6 6 6 6 *p* 6 6 *mp* 6 *p*

Ob. 2 *pp* 6 6 *pp* 3 3 *mp* 3 3 *pp* 3 3

Cl. 1 *p* 6 6 *mp* 6 *p* *pp*

Cl. 2 *pp* 6 6 *p* *p* 6 6 *mp* 6 *p*

Bsn. 1 *pp* 6 6 *p* 6 *pp* *mf* 3

Bsn. 2 *mp* *mf*

Hn. 1 *pp* 3 3 *mp* 3 3

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *pp* 6 6 6 6

Tpt. 2 *pp* 6 6 6 6

Tbn. 1

Tbn. 2

Tbn. 3 *mp* *mf*

Timp. *pp* *mf*

S. D. *pp* 3 *p* *mf*

Cym. *pp* 3 *mf*

Hrp. *p* 6 *mp* 6 *p* 6

Vln. I *mf* 6 *p* 6 *mp* 6 *p*

Vln. II 3 3 3 3 *pp* *p* 6 6 *mp* 6 *p*

Vla. *mf* *mp* *f*

Vc. *mf* *mp* *f*

Cb. *mf* *mp* *f*

50 11 rit.

Fl. 1 *mp* *pp* *p* *pp* *mf*

Fl. 2 *pp* *p* *mf*

Ob. 1 *p* *mp* *pp* *mf* *p* *mf*

Ob. 2 *pp* *p* *pp* *mf*

Cl. 1 *mf* *mf*

Cl. 2 *mf* *mf*

Bsn. 1 *p* *mp* *pp* *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1

Hn. 2 *p*

Hn. 3

Hn. 4

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1

Tbn. 2

Tba. *pp*

Timp. *mp*

S. D. *mp* *pp*

Cym. *p*

Hp. *p*

Vln. I *mf* *pp* *p* *pp* *p* rit.

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

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

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

Cb. *pp* *mp* *mf* *p* *mp*

G

A Tempo

Fl. 1 *f* *f* *f*

Fl. 2 *mf* *mp* *p* *f*

Ob. 1 *f*

Ob. 2 *p* *f*

Cl. 1 *f*

Cl. 2 *p* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1, 2, 3, 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp. *mp* *p* *mp*

S. D. *mp* Tam-tam

Cym. *mp* *p*

Hp. *p* *mf* *p*

G

A Tempo

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

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *f*

Cb. *mf* *f*

accel. . . . . ♩=76

H

59

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1, 2, 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba. *pp*

Timp.

T.-t. *pp* — *mp*

Cym. *pp* — *mp*

Hp. *p*

H

accel. . . . . ♩=76

Vln. I *pp*

Vln. II *f*

Vla. *f*

Vc. *pp*

Cb. *pp*

*p* *6* *3* *mp* *pp* *mp*

*p* *6* *3* *mp* *6* *pp* *mp*

*f* *3* *3* *p*

*pp* *f* *pp*

*pp* *f* *pp*

66

Fl. 1 *pp* *mp* *pp* *mp* *pp* *mp* *mp*

Fl. 2 *pp* *mp* *pp* *mp* *mp*

Ob. 1 *p* *mp* *pp* *mp*

Ob. 2 *p* *mp* *pp*

Cl. 1 *p* *mp* *mp*

Cl. 2 *p* *mp* *mp*

Bsn. 1 *mf* *mp* *pp*

Bsn. 2 *pp* *pp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *p* *pp*

T-t. Snare Drum

Cym. *p* *mp*

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

Vln. I *mp*

Vln. II *pp* *mp* *pp* *mp* *mp*

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

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

Cb. *pp* *pp* *gliss.*

I



70

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

S. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

*p* *mp* *p* *mp*

*mf*

*pp* *mp* *pp* *mp*

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

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

73

Fl. 1 *pp* *mp* *p* *mf* *pp* *mf*

Fl. 2 *pp* *mp* *p* *mf*

Ob. 1 *pp* *mp* *f*

Ob. 2 *pp* *mp* *f*

Cl. 1 *pp* *mf* *f*

Cl. 2 *pp* *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1, 2, 3, 4 *f*

Tpt. 1 *f* *mf*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *p* *mf*

S. D. *mp* *f* *f*

Cym. *p* *mf*

Hp. *mf* *aliss.*

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

Vln. II *pp* *mf* *f*

Vla. *pp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

accel.

Musical score for orchestra and strings, measures 77-84. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Snare Drum, Cymbals, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings such as *pp*, *mf*, *mp*, and *f*. The tempo is marked *accel.* (accelerando). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems, with measures 77-84 shown. The first system ends at measure 80, and the second system begins at measure 81. The Contrabass part features a prominent sixteenth-note pattern in the right hand, while the Violoncello and Violin I parts have more melodic lines. The strings provide a rhythmic foundation with various articulations and dynamics.

80 **K** ♩=100

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.

**K** ♩=100

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

83 19

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

S. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Whirly Tube

*p* *mp* *mf*

6 3

This page of a musical score, numbered 20, contains the following parts and markings:

- Fl. 1:** Treble clef, starting with a triplet of eighth notes, followed by a *pp* dynamic marking and sixteenth-note runs with '6' (sextuplets) and '3' (triplets) markings.
- Fl. 2:** Treble clef, starting with a *pp* dynamic marking and sixteenth-note runs with '6' (sextuplets) and '3' (triplets) markings.
- Ob. 1:** Treble clef, mostly silent.
- Ob. 2:** Treble clef, starting with a triplet of eighth notes.
- Cl. 1:** Treble clef, starting with a *mp* dynamic marking and triplet of eighth notes.
- Cl. 2:** Treble clef, mostly silent.
- Bsn. 1 & 2:** Bass clef, mostly silent.
- Hn. 1, 2, 3, 4:** Treble clef, mostly silent.
- Tpt. 1 & 2:** Treble clef, mostly silent.
- Tbn. 1 & 2:** Bass clef, mostly silent.
- Tba.:** Bass clef, mostly silent.
- Perc.:** Bass clef, featuring a long horizontal line with a fermata.
- S. D.:** Drum set, indicated by a double bar line and a drum symbol.
- Cym.:** Cymbal, indicated by a double bar line and a cymbal symbol.
- Hp.:** Harp, starting with a *mf* dynamic marking and a glissando (*gliss.*) over a few notes.
- Vln. I & II:** Treble clef, featuring complex patterns with *p*, *mp*, and *pp* dynamics, and '6' (sextuplets) and '3' (triplets) markings.
- Vla.:** Alto clef, mostly silent.
- Vc. & Cb.:** Bass clef, mostly silent.

L

89

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc.

S. D.

Cym.

Hp.

L

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*p*

This page of a musical score, page 22, features rehearsal mark 93. It contains the following parts and their musical content:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2:** All woodwind parts are marked with a whole rest, indicating they are silent during this section.
- Hn. 1, 2, 3, 4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba.:** All brass parts are marked with a whole rest, indicating they are silent.
- Perc.:** The percussion part is marked with a whole rest.
- S. D. (Snare Drum):** The snare drum part has a rest in the first measure, followed by a rhythmic pattern of eighth notes in the second measure, and a whole rest in the third measure.
- Cym. (Cymbal):** The cymbal part is marked with a whole rest.
- Harp (Hp.):** The harp part begins with a triplet of eighth notes in the first measure, followed by a whole rest in the second and third measures.
- Vln. I (Violin I):** The first violin part starts with a triplet of eighth notes marked *p* (piano) in the first measure, followed by a series of triplet eighth notes in the second and third measures.
- Vln. II (Violin II):** The second violin part is silent in the first two measures and then plays a series of triplet eighth notes in the third measure.
- Vla. (Viola):** The viola part plays a series of triplet eighth notes throughout the first two measures.
- Vc. (Violoncello) and Cb. (Contrabass):** Both the cello and double bass parts are marked with a whole rest.



96 **M**  $\text{♩} = 60$  23

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1, 2

Cl. 1 *pp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc.

S. D.

Cym.

Harp. *pp*

Vln. I *pp*

Vln. II

Vla.

Vc.

Cb.

N

Fl. 1 *mf* *flz.* *mf* *ord.*

Fl. 2 *mf* *ord.*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf* *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *p* *pp*

Hn. 2 *p*

Hn. 3 *p* *pp*

Hn. 4 *p*

Tpt. 1 *mp* *p*

Tpt. 2 *mp* *p*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

Tba. *p*

Timp. *mp* *pp* *mp* *pp*

S. D. *mp* *pp < mf*

Cym. *pp* *mp* *pp < mf*

Hp. *ff* *mf*

N

Vln. I *div.* *ff* *pp* *f* *pp*

Vln. II *ff* *ppp* *f* *pp*

Vla. *ff* *ppp* *fp* *f* *pp*

Vc. *div.* *ff* *pp* *f* *pp < p* *unis.* *div.* *unis.*

Cb. *ff* *ppp* *fp* *f* *pp*

111 **O** **P**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
S. D.  
Cym.  
Hp.

**O** **P**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

accel. . . . **Q** ♩=88

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Ob. 1 *mf* *f* *mp* *ff*

Ob. 2 *f* *3*

Cl. 1 *f* *3* *ff*

Cl. 2 *f* *3* *ff*

Bsn. 1 *3* *ff* *p* *ff*

Bsn. 2 *p* *ff*

Hn. 1, 2, 3, 4 *p* *ff*

Tpt. 1 *mp* *ff*

Tpt. 2 *mp* *ff*

Tbn. 1 *pp* *ff*

Tbn. 2 *pp* *ff*

Tba. *pp* *ff*

Timp.

S. D. *f*

Cym.

Hp.

accel. . . . **Q** ♩=88

Vln. I *p* *ff* sul A *gliss.* sul E *gliss.*

Vln. II *p* *ff* sul A *gliss.*

Vla. *p* *ff*

Vc. sul G *gliss.* *p*

Cb. sul A *gliss.* *p*

125

This page contains a musical score for measures 125 through 128. The instruments listed on the left are Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2, 3, 4; Tpt. 1, 2; Tbn. 1, 2; Tba.; Timp.; S. D.; Cym.; Hp.; Vln. I, II; Vla.; Vc.; and Cb. The woodwind and brass parts are mostly silent, indicated by a horizontal line. The Timpani part has a rhythmic pattern in measures 125 and 126, marked *mp* and *mf*. The strings (S. D., Cym., Hp., Vln. I, II, Vla., Vc., Cb.) play a complex rhythmic pattern, often with glissando effects. Dynamic markings include *mf*, *p*, *ff*, and *ff*. Performance instructions such as *sul A*, *sul E*, *sul D*, and *sul G* are present, along with *gliss.* markings.

**R**

130

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

S. D.

Cym.

Hp.

**R**

Vln. I

Vln. II

Vla.

Vc.

Cb.

134

S

Musical score for woodwinds, brass, and percussion. The staves are:

- Fl. 1
- Fl. 2
- Ob. 1, 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1, 2, 3, 4
- Tpt. 1
- Tpt. 2
- Tbn. 1
- Tbn. 2
- Tba.
- Timp.
- S. D.
- Cym.
- Hp.

The percussion parts (Timp., S. D., Cym.) have some notation with dynamics *mp* and *mf*.

S

Musical score for strings (Violins I and II, Viola, Violoncello, and Contrabasso). The staves are:

- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various performance instructions such as *gliss.*, *p*, *ff*, *mf*, *mp*, and *ff*. It also features technical markings like *sul G*, *sul A*, *sul D*, and *sul C*.

138 rit.

T  $\text{♩} = 66$

Fl. 1, 2  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Hn. 4  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 Tba.  
 Timp.  
 S. D.  
 Cym.  
 Hp.

rit.

T  $\text{♩} = 66$

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.



U

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

S. D.

Cym.

Hp.

U

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf*

Vc. *p*

Cb. *p*

150 *accel.* **V**  $\text{♩} = 76$

Fl. 1, 2 *f* *mp* *f*

Ob. 1 *p* *mp* *f*

Ob. 2

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *p*

Timp. *mp* *p*

S. D.

Cym. *p*

Hp. *mp* *gliss.*

Vln. I *mf*

Vln. II *pp* *6* *mp* *pp* *6*

Vla. *pp* *6* *mp* *pp* *6* *mp* *pp* *6* *mp*

Vc. *mf* *gliss.* *sul C*

Cb. *mf*

157

Fl. 1, 2 *mp*

Ob. 1 *pp* *mp* *pp* *mp*

Ob. 2

Cl. 1 *pp* *mp* *pp* *mp*

Cl. 2 *pp* *mp* *pp* *mp* *pp* *mp*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp* *pp* *mp*

Hn. 3 *pp* *mp*

Hn. 4 *pp* *mp* *pp* *mp*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *mp*

S. D. *f*

Cym. *p* *mf*

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

Vln. I

Vln. II *mp* *mf*

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

Vc. *pp* *mp*

Cb. *pp* *mp*

160

W

Fl. 1 *pp*  $\leftarrow$  *mp* *pp*  $\leftarrow$  *mp* *p*  $\xrightarrow{6}$   $\xrightarrow{6}$  *f*

Fl. 2 *pp*  $\leftarrow$  *mp* *p*  $\xrightarrow{6}$   $\xrightarrow{6}$  *f*

Ob. 1 *pp*  $\leftarrow$  *mp* *pp*  $\leftarrow$  *mp*

Ob. 2 *pp*  $\leftarrow$  *mp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p* *pp*  $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$  *mf*

Hn. 2

Hn. 3 *p*

Hn. 4

Tpt. 1 *pp*  $\leftarrow$  *mp* *pp*  $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$  *mf*

Tpt. 2 *pp*  $\leftarrow$  *mp* *pp*  $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$  *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tba.

Timp. *p*

S. D. *mp*  $\xrightarrow{6}$   $\xrightarrow{6}$  *f*

Cym. *p*  $\xrightarrow{6}$   $\xrightarrow{6}$  *mf*

Hp.

W

Vln. I *pp*  $\xrightarrow{6}$   $\xrightarrow{6}$  *mf* *pp*  $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$  *f*

Vln. II *pp*  $\xrightarrow{6}$   $\xrightarrow{6}$  *mf* *pp*  $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$

Vla. *p* *pp*  $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$   $\xrightarrow{6}$  *mf*

Vc. *pp*  $\xrightarrow{6}$   $\xrightarrow{6}$  *mp* *p* *gliss.* *mp* *mf*

Cb. *mp* *gliss.* *mf*

*mp* *mf*

164

accel.

X ♩=100

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

S. D.

Cym.

Hp.

accel.

X ♩=100

Vln. I

Vln. II

Vla.

Vc.

Cb.

167

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
S. D.  
Cym.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

mf, f, mp, p, Whirly Tube

170

Fl. 1 *mp* *ppp*

Fl. 2 *p* *mp* *pp*

Ob. 1

Ob. 2 *p*

Cl. 1 *mp* *p*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 Whirly Tube

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Perc.

S. D. *pp* Whirly Tube

Cym. *f* *pp*

Harp. *mp* gliss. Scrape string with fingernail

Vln. I *ppp* *p*

Vln. II *mp* *ppp*

Vla.

Vc. Whirly Tube / bow the body of the instrument

Cb. Whirly Tube / bow the body of the instrument

Y ♩=66  
sul A

174

Fl. 1

Whistle tone

Fl. 2

Ob. 1

Ob. 2

Whirly Tube

Cl. 1

Cl. 2

Whirly Tube

Bsn. 1

Whirly Tube

Bsn. 2

Hn. 1

Hn. 2

Whirly Tube

Hn. 3

Hn. 4

Tpt. 1

Whirly Tube

Tpt. 2

Whirly Tube

Tbn. 1

Tbn. 2

Tba.

Whirly Tube

Perc.

Perc.

Cym.

Whirly Tube

Hp.

Vln. I

sul E

sul G

sul G

sul D

sul A

sul D

sul D

Vln. II

sul A

sul E

sul G

sul G

sul D

sul A

sul A

Vla.

Vc.

Cb.



181 **Z**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3 Whirly Tube

Hn. 4 Whirly Tube

Tpt. 1

Tpt. 2

Tbn. 1 Whirly Tube

Tbn. 2 Whirly Tube

Tba.

Perc. Whirly Tube

Perc.

Perc.

Hp.

**Z** Whirly Tube / bow the body of the instrument

Vln. I Whirly Tube / bow the body of the instrument

Vln. II Whirly Tube / bow the body of the instrument

Vla.

Vc.

Cb.