

Perusal Score - Ansichtspartitur
not for performances - nicht für Aufführungen

Say

Istanbul Symphony

(Symphony No. 1)

for an extra large orchestra
and Turkish Instruments

(2008-2009)

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FAZIL SAY

"İSTANBUL SENFONİSİ"

Istanbul Symphony
(Symphony No. I)

for large orchestra
and Ney, Kanun, Kudüm, Bendir, Darbooka

Opus 28

(2008-2009)

Partitur

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Commissioned by KONZERTHAUS DORTMUND and WDR Köln

First performance:
13 March 2010 in Dortmund
WDR Sinfonieorchester Köln
Howard Griffith, conductor

KONZERTHAUS DORTMUND siparişı üzerine
İil seşlendirilişı: 13 Mart 2010, Dortmund
WDR KÖLN ORKESTRASI
Howard Griffiths (şef)
Burcu Karadağ (ney)
Aykut Köşelerli (vurma sazlar)
Hakan Güngör (kanun)

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Orchestra

3 flutes (3rd doubling piccolo)
2 oboes
1 English horn
3 clarinets in b flat
2 bassoons
1 double bassoon
4 horns in f
3 trumpets in b flat (3rd doubling piccolo trumpet)
1 tenor trombone
1 bass trombone
1 tuba
timpani
percussion (4 players)
1 harp
16 violins I
14 violins II
12 violas
12 violoncellos
8 double basses

PERCUSSIONS :

timpani (5 x with pedal)
snare drum, tenor drum, gran cassa (together)
pair tom-toms, tam-tam, suspended cymbal, cymbal, marimba, xylophone, triangle, barchimes,
tambourine, ocean waves, 3 woodblocks

İSTANBUL SYMPHONY needs 3 turkish ethnical players, which are:

Ney, Kanun and 1 player 3 percussion instruments (Bendir, Kudüm, Darbooka)
(They should sit close together.)

NEY: if you dont have, played by sharing alto flute and English horn

KANUN: if you dont have, can be played by cimbalom or shared by harp and piano.

KUDÜM: if you dont have, can be played by tablas, or bongos, or tomtoms

BENDİR: if you dont have, can be played by tablas or congas

DARBOOKA: if you dont have, can be played by tablas or bongos

Duration: 45'

Fazıl Say *İstanbul Senfonisi* 'ni anlatıyor

1- "Nostalji"

İstanbul Senfonisi,gecenin buğusunda Marmara denizi dalgalarının kıyıda sakince hışırdaması ile başlar. Nitekim, bu deniz seslerini, eserin en sonunda da tekrar duyacağız. Şöyle belirtmek isterim; "7 bölümlü Senfoni, denizden çıkıp İstanbul'u anlatacak ve biterken denize tekrar geri dönecek."

"Nostalji" bölümünde günümüzde değiliz. Denizin hışırtıları eşliğinde hayallere dalmışız. 1940'lardayız belki? Orhan Veli İstanbul'u dinliyor... Ya da , 1920'lerde? Dalmış gitmişiz. Hayallerdeyiz... Gecenin bir vakti , loş deniz hışırdıyor, ve Senfoni'nin "Hicaz makamı"ndaki ağır "ana teması" başlıyor. Ney ve kanun da uzaklardan dokunuyor Orkestra'nın şarkısına. Müzik ve görüntüler kararmaya başlıyor Bizlerse, hayal içinde hayallere dalıyoruz bu sefer.

Karanlığın içinde gömüldüğümüzde, zamanda yolculuk gibi, 1453 yılına gidiyoruz. "Fetih" günü! Davullar,trompetler, gümbürtüler, patlamalar, etraf savaş alanı, mehter takımı duyulmaya başlıyor; Ceddin Dede! Kudümler vuruyor. Osmanlı, Bizans savaşıyor! İstanbul'un yaşadığı en hareketli gün! Sonra tekrar uyanıyoruz ve, gecenin karanlığına hicaz şarkımıza dönmüşüz... Deniz hışırdıyor. Biz hayallerdeyiz. Hayaller içinde hayallerdeyiz...

2- "Tarikat"

Tarikatların karanlık yüzü. Fanatizm. İşte, 30 yıldır Din'in siyasi emellere alet edilmesine duyduğum öfke ve din sömürücüsü Tarikatların büyük otoritesi, bu hızlı bölümü oluşturan karanlık ve gergin notaları oluşturdu. Onların öfkeleridir. Benim onlara kızgınlığımdır "Din ve para" konusu... Ve bir ritm'den yola çıkar öfkemin müzikteki kurgusu; "La ilahe illallah" diye "zikir" edenleri düşünün. Yüz kere, bin kere tekrar eden "La ilahe İllallah"! İlginç bir müziktir bu. Ritm müziğidir. Ritm melodisidir. Yüzyıllardan beri gelen ileri Mevlevi ve Bektaşî müzik kültürlerinin çok gerisinde, "arkaik" diyebileceğim bir müziktir günümüz zikirlerindeki ritm melodileri. "La ilahe illallah" cümlesinin salt ritmini düşünelim. İşte bu bölümün ana fikri o ritmdir.

3- "Sultan Ahmet Camii"

Din'in Siyasi emellere alet edilmesini, "Tarikat" bölümündeki karanlık notalarla duyduktan sonra, bu sefer "apaydınlık" bir İslam şaheserini anlatıyoruz. Bir Cami'yi. Camilerin en güzelini, en huzurlusunu, en muhteşemini; Sultan Ahmet Camii'ni. Ben severim orda olmayı. Meditasyon gibidir. Büyüleyicidir. Çünkü; Metafiziksel boyut salt benlik uzlaşısıdır. Ney ve kudüm başlar "Segah makamı"ndan. Orkestra ardından genişleyerek büyür.Caminin hüznü bir teması vardır. Evrene yükselmek ister. Uhrevidir.

4- "Hoş giyimli genç kızlar Adalar Vapurunda"

Kanun, Adalar Vapuru güvertesindeki yakışıklı delikanlıdır. Flüt,Obua, Klarinet ve Fagot, hoş giyimli genç kızlardır, yakışıklı delikanlının ilgisini çekmeye çalışan. Tuba , vapur düdüğüdür. Mutlu ve güneşli bir yaz sabahıdır. Kızlar, kavgaya bile tutuşur en sonunda delikanlı uğruna!

5- “Haydarpaşa Garı’ndan Anadolu’ya gidenler üzerine”

Bir nevi,Nazım Hikmet’in “Memleketimden insan manzaraları” eserine arka plan müziği gibi.
Gece treni yola koyulur. Tren yolculuğu yapanlar hayaller kurar.
Yolculuk hayallerdir.
Lokanta vagonunda, yeni evli bir çift. Hayallere dalmışlar...
Ötede, aşık bir adam vardır sanki. Dalmış gitmiş. Aşk’tır sezi.
Onları seyrederek.
Sağımızda deniz, bir gece vakti bir trende...
Vurmasazlardan rayların seslerini duyarız..
Trompetler tren düdüğü seslerini verir...
Bir başka masada dertli bir adam vardır.
Ooo derdi büyük; Kanser? Cenaze?
Tronbon karanlıktan verir onun temasını.
Sonra tekrar diğer masalar. Yeni evli çift,arkalarında aşık adam...
Ray sesleri.
Ray ritimleri...
Hepsi bir arada, dertli adam, aşık adam, yeni evli çift...

6- “Alem Gecesi”

Gecenin ışıklarında bir İstanbul sokağında...
Kanun taksimi uzunca sürmeli. Yoğun bir Senfoni rahatlamalı...
Kanun bitince danslar başlar.
Bir yerde “dok zülfünü meydana gel” şarkısının bir benzerini işitir gibi oluruz.
Sonra tüm süratiyle bir “köçekçe”!
Köçekçe büyük bir gürültüyle kesilir. Sulukule’nin ışıklı sokaklarında körkütük sarhoşuzdur.
Kanun,“döl zülfünü meydana gel” i çalamayacak kadar sarhoştur.
Gecenin ışıklarında bir İstanbul sokağında...

7- “Final”

Ve günümüzdeyiz.
Bugün!
Dertli insanlar. 15 milyon nüfuslu mega-metropol İstanbul.
Romantizmin kalmadığı, yaşamın kalmadığı...
Stres. Sıkıntı.Bunalım.
Hayalsizlik...
3 kere kulak sağır edici mertebede patlar Orkestra.
Kasvettir sıkıntılı melodiler.
Müzik kaçmaya çalışır.
Patalojik enstantaneler gibi , Senfoni’nin tüm bölümlerinden temalar geçer gözümüzün önünden, bir fotoflaş hızında;“1453” kudümleri, “la ilahe illallah” ritimleri, “Cami’nin hüznü teması”, “hoş giyimli bir genç kız”, trendeki dertli adam”...
Ve başladığımız noktaya, gecenin karanlığına hayallerimize döneriz birden, hicazdır, şarkımızdır.
Nostaljidir.
Yine dalgalar hıştırdamaya başlar.
Denizden gelen İstanbul Senfonisi bitmiştir ve denize döner kaybolur.

1. „Nostalgie“

Die Istanbul-Sinfonie beginnt im Dunst der Nacht mit dem leisen Rauschen der Wellen des Marmarameeres.

Das Meeresrauschen werden wir auch am Ende des Stücks noch einmal hören. Ich möchte es so beschreiben:

„Die Sinfonie, bestehend aus 7 Sätzen, entspringt dem Meer, erzählt von Istanbul und kehrt am Ende ins Meer zurück.“

Im Satz „Nostalgie“ befinden wir uns nicht in der Gegenwart, sondern wir tauchen in Begleitung des Meeresrauschens in eine Traumwelt ein.

Vielleicht befinden wir uns im Jahr 1940? In dem Orhan Veli Istanbul zuhört ...

Oder in den 1920er Jahren?

Wir sind in Träumen versunken ...

Irgendwann in der Nacht fängt das dunkle Meer an zu rauschen und das schwermütige „Hauptthema“ der Sinfonie im „Hicaz-Makam“ beginnt.

Ney-Flöte und Kanun (Zither) begleiten das Orchester aus der Ferne.

Die Musik und die Bilder beginnen, dunkler zu werden.

Und wir tauchen immer tiefer in unsere Träume ein.

Umhüllt von der Dunkelheit begeben wir uns auf eine Zeitreise in das Jahr 1453.

Den Tag der Eroberung!

Ceddin Dede, Mehter-Trommeln, Trompeten, Getöse, Explosionen, Kriegsgewirr und die Janitscharenkapelle sind zu hören. Kudüm-Trommeln ertönen. Das Osmanische Reich und Byzantium kämpfen! Der turbulenteste Tag in der Geschichte von Istanbul!

Danach wachen wir wieder auf. Wir befinden uns in der Dunkelheit der Nacht und sind zu unserem Hicaz-Lied zurückgekehrt ...

Das Meer rauscht.

Wir träumen. Wir träumen in Träumen ...

2. „Der Orden“

Das dunkle Antlitz der Orden.

Fanatismus.

Die Wut, die ich seit 30 Jahren dafür empfinde, dass die Religion für politische Ambitionen missbraucht wird, und der große Einfluss der Orden, die die Religion ausbeuten, hat die dunklen und zum Zerreißen gespannten Noten erschaffen, aus denen dieser schnelle Satz besteht. Sie symbolisieren die Wut, die ich den Orden, der „Religion und dem Geld“ gegenüber empfinde.

Und meine Wut in der Musik lässt sich von einem Rhythmus leiten.

Denken Sie nur an die Menschen, die die Phrase „La ilahe illallah“ (Arb. „Es gibt keinen anderen Gott ausser Allah“) rezitieren und Hundert Mal, Tausend Mal wiederholen!

Es ist eine interessante Musik. Eine rhythmische Musik.

Eine rhythmische Melodie.

Die rhythmischen Melodien der heutigen Rezitationen sind eine Musik, die man als „archaisch“ bezeichnen kann und die weit hinter der fortschrittlichen mevlevischen und bektaschischen Musikkultur, die seit Jahrhunderten von Jahren besteht, zurückbleiben.

Lassen Sie uns nur an den Rhythmus des Ausspruchs „la ilahe illallah“ denken. Der Hauptgedanke dieses Satzes ist eben dieser Rhythmus.

3. „Sultanahmet Moschee“ (Blaue Moschee)

Nachdem wir dem Missbrauch der Religion für politische Zwecke und den dunklen Noten im Satz „Der Orden“ zugehört haben, erzählen wir nun von einem strahlenden Meisterwerk des Islams.

Einer Moschee.

Der Schönsten, Friedlichsten und Prachtvollsten aller Moscheen.

Die Sultanahmet Moschee.

Ich mag es, mich dort aufzuhalten. Es ist wie Meditation.

Es ist bezaubernd.

Denn die metaphysische Dimension ist nur eine Persönlichkeitskomponente.

Die Ney-Flöte und die Kudüm-Trommel setzen nach dem „Segah-Makam“ ein.

Das Orchester dehnt sich aus und wächst an. Das Thema der Moschee ist melancholisch.

Es möchte ins Universum aufsteigen.

Es ist ätherisch.

4. „Hübsch gekleidete junge Mädchen auf dem Schiff zu den Princess Inseln“

Die Zither (Kanun) ist ein gut aussehender junger Mann auf dem Deck des Dampfschiffs.

Flöte, Oboe, Klarinette und Fagott sind hübsch gekleidete Mädchen, die das Interesse des gut aussehenden jungen Mannes auf sich ziehen möchten.

Die Tuba ist das Horn des Dampfschiffes.

Es ist ein glücklicher, sonniger Sommermorgen.

Die Mädchen streiten sich sogar zum Schluss wegen des jungen Mannes!

5. „Über die reisenden auf dem Weg vom Bahnhof Haydarpaşa nach Anatolien“

Der Satz ähnelt einer Hintergrundmusik für das Werk „MENSCHENLANDSCHAFTEN“ von Nazım Hikmet.

Der Nachtzug macht sich auf den Weg. Die Menschen, die mit dem Zug verreisen, verfallen in Träume.

Die Reise ist ein Traum.

Im Speisewagen sitzt ein frisch verheiratetes Paar. Sie sind in Träume versunken ...

Dahinter scheint ein verliebter Mann zu sitzen. Auch er ist versunken und träumt von der Liebe.

Diese Menschen beobachten wir.

Nachts in einem Zug, rechts von uns das Meer ...

Die Schlaginstrumente erinnern uns an das Geräusch der Schienen.

Die Trompeten lassen die Zugpfeife ertönen ...

An einem anderen Tisch sitzt ein bekümmertes Mann.

Er hat sehr große Sorgen. Krebs? Oder eine Beerdigung?

Die Posaune kündigt aus der Dunkelheit sein Thema an.

Dann sehen wir wieder die anderen Tische vor uns. Das frisch verheiratete Paar und dahinter den verliebten Mann ...

Schienengeräusche.

Schienenrhythmus ...

Alles zusammen - der bekümmerte Mann, der verliebte Mann und das frisch verheiratete Paar ...

6. „Orientalische Nacht“

Eine Straße in Istanbul im Licht der Nacht ...

Die Improvisation (Taşım) der Zither dauert lange an. Die intensive Sinfonie muss zur Ruhe kommen ...

Sobald die Zither ihr Spiel beendet hat, beginnen die Tänze.

Uns scheint es, als ob wir von irgendwo her ein Lied hören, das dem bekannten Lied „Dök zülfünü meydane gel“ ähnelt.

Darauf folgt ein schnelles fröhliches „Tanzmoment“!

Das Tanzlied bricht mit großem Lärm ab. In den beleuchteten Straßen von Sulukule sind wir sturzbetrunken.

Die Zither ist so betrunken, dass sie nicht einmal das Lied „Dök zülfünü meydane gel“ (Öffne dein Haar und komm zum Platz) spielen kann.

Eine Straße in Istanbul im Licht der Nacht ...

7. „Finale“

Schließlich befinden wir uns in der Gegenwart.

Im Hier und Jetzt!

Sorgenvolle Menschen. Die Megametropole Istanbul mit 15 Millionen Einwohnern.

Die Romantik ist verflogen, das Leben ist verflogen ...

Stress. Sorgen. Traurigkeit.

Traumlosigkeit ...

Das Orchester explodiert 3 Mal in einem ohrenbetäubenden Getöse.

Schwermütige, traurige Melodien.

Die Musik versucht, zu fliehen.

Themen aus allen Sätzen der Sinfonie ziehen vor unseren Augen wie pathologische Momentaufnahmen in Blitzgeschwindigkeit vorbei - die Kudüm-Trommeln aus dem Jahr „1453“, der Rhythmus „Es gibt keinen anderen Gott außer Allah“, das „traurige Thema der Moschee“, die „hübsch gekleideten Mädchen“ und der „sorgenvolle Mann im Zug“ ...

Auf einmal kehren wir zum Anfangspunkt, zur Dunkelheit der Nacht und unseren Träumen zurück. Das Hicaz ist unser Lied.

Es ist Nostalgie.

Die Wellen beginnen wieder zu rauschen.

Die dem Meer entsprungene Istanbul-Sinfonie ist zu Ende, kehrt ins Meer zurück und verschwindet.

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Istanbul Symphony

1-"Nostalgia"

Fazıl SAY
(1970)

3/4 Adagio

Piccolo

Flöte

Oboe

English Horn

Klarinette in B

Fagott

Kontrafagott

Horn in F 1-2

Horn in F 3-4

Trompete in B 1

Trompete in B 2-3

Posaune 1-2

Tuba

Timpani

Percussion 1

Violine I

Viola

Violoncello

Kontrabass

Tempo ad lib.
Oceanwaves

P nicht laut, sanft und von weitem

möglichs im tempo

3/4 Adagio

pp

pp

pp

p dolce cantabile

div. *pp*

pp

7

Perc. 1

Va.

Vc.

Kb.

9/8 $\text{♩} = \text{♩}$ 3/4 $\text{♩} = \text{♩}$ 9/8 $\text{♩} = \text{♩}$ 3/4 $\text{♩} = \text{♩}$

pp *cresc.* *pp*

14

Ney

VI. I

VI. II

Va.

Vc.

Kb.

9/8 $\text{♩} = \text{♩}$ 3/4 $\text{♩} = \text{♩}$

pp *mf* *pp* *mf* *pp* *p* *p* *p* *pizz.*

cresc. poco a poco *div.* *cantabile* *div.*

21

Fl. $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
p dolce mp f

Ob. $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
p dolce mp f

E.H. $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
p dolce mp f

Kl. (B) $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
p^{1.} dolce mp f

Fg. $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
a2 p dolce mp f

Ney $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
p

VI. I $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
p unis. mf mf

VI. II $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
p p p p mf mf

Va. $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
p p cresc. mf cresc. f molto espressivo molto cresc.

Vc. $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
p unis. mp cresc. mf cresc. f molto espressivo molto cresc.

Kb. $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{9}{8}$
p arco cresc. f

29

Fl. *f rfz espr.* *dim.* *p*

Ob. *a2* *f rfz espr.* *dim.* *p*

E.H. *f rfz espr.* *dim.* *p*

Kl. (B) *f rfz espr.* *dim.* *p*

Fg. *f rfz espr.* *dim.* *p*

Hr. (F) 1-2 *f rfz espr.* *mf* *p*

Hr. (F) 3-4 *f rfz espr.* *mf* *p*

Timp. *sfz* *f*

Ney *f espr.*

VI. I *svu* *ff* *rfz molto espressivo* *dim.*

VI. II *unis.* *ff* *rfz molto espressivo* *dim.*

Va. *unis.* *ff* *rfz molto espressivo* *dim.*

Vc. *ff* *rfz molto espressivo* *dim.*

Kb. *ff* *dim.*

rit. **Meno mosso**

35

Fl. *pp*

Ob. *pp*

E.H. *pp*

Kl. (B) *pp*

Fg. *pp*

Hr. (F) 1-2

Hr. (F) 3-4

Perc. 1 Oceanwaves

Ney

Kanun

VI. I ^(8va) div. *p* *pp*

VI. II *p* *pp*

Va. *p*

Vc. *p* *pp*

Kb. *p* *pp*

rit. **Meno mosso**

41 *poco meno mosso* *rit.* **2** *a tempo*

Ney *mf*

VI. I *poco meno mosso* *rit.* *a tempo* *pp*

VI. II *div.* *mp* *div. a2* *pp*

Va. *mp*

Vc. *mp* *div. a2* *mp*

Kb. *mp*

48

Ney

VI. I *cresc.* *cresc. poco a poco*

VI. II *cresc.* *cresc. poco a poco*

Va. *mf* *cresc.*

Vc. *mf* *molto espressivo (arco)* *cresc.*

Kb. *mf* *pizz.* *cresc.*

55

VI. I

VI. II

Va.

Vc.

Kb.

f *mf* *p*

div. *unis.*

arco

62

Va.

Vc.

Kb.

p *dim.* *pp*

rit. *attaca*

69 Allegro ♩ = 138

Kfg.

Tb.

Perc. 1

Kudüm

Va.

Vc.

Kb.

pp *ppp* *p* *pizz.*

13
8 (3/4+2/4+3/8) 3

Fl.

Kl. (B)

Fg. *1. solo*
mf

Tr. 1-2

Pos. 1-2
p

Perc. 1
Bass Drum
p

Perc. 2

Perc. 3
Tambourine
mf

Kudüm
mf cresc. f mf

13
8 (3/4+2/4+3/8) *pizz.*

VI. I
mf

VI. II
mf unis. pizz.

Va.
cresc. f più f mf (div.) (div.) (div.) (div.)

Vc.
cresc. f più f mf (div.) (div.) (div.) (div.)

Kb.
div. cresc. f più f mf

83

Fl. *mf*

Kl. (B) *f* *poco a poco cresc.*

Fg. 2 3 4 5 6

Tr. 1-2 *p* *mf*

Pos. 1-2 3 4 5 6 7

Perc. 1 3 4 5 6 7 *sim.*

Perc. 2 *Xylophone* *p*

Perc. 3 2 3 4 5 6

Kudüm 5 6 7 8 9

VI. I *arco* *col legno* *ord.* *col legno* *ord.* *poco a poco cresc.*

VI. II *div.*

Va. *(div.)*

Vc. *(div.)*

Kb. *(div.)*

88 **4/2** **3/4** **13** **4**

Picc. *ff* *sfz* *sfz*

Fl. *più f* *ff* *sfz* *ff*

Ob. *f* *ff*

E.H. *f* *ff*

Kl. (B) *f* *ff*

Fg. *f* *ff*

Kfg. *f* *ff*

Hr. (F) 1-2 *f* *ff*

Hr. (F) 3-4 *f* *ff*

Tr. 1-2 *f* *ff*

Tr. 3 *f* *ff*

Pos. 1-2 *f* *ff*

Tb. *f* *ff*

Timp. *f*

Perc. 1 *mp* *mf* *f* *più f* *sfz*

Perc. 2 *f* *ffz*

Perc. 3 *mf* *ffz*

Kudüm

VI. I *col legno* *f* *ff*

VI. II *unis. arco* *f* *ff*

Va. *f* *ff*

Vc. *(div.)* *f* *ff*

Kb. *arco* *f* *ff*

not for performances - nicht für Aufführungen

93 $\frac{3}{4}$ 1. & 2. f

Fl. f

Ob. a^2 f

E.H. f

Kl. (B) ff *poco a poco cresc.*

Fg. f

Kfg. f

Hr. (F) 1-2 a^2 f ff ff

Hr. (F) 3-4 a^2 f ff ff

Tr. 1-2 f f

Tr. 3 f f

Timp.

Perc. 1 (B.D.) mf

Perc. 2 f Change to Cymbal

Kudüm 1 2 3 4 5 6

$\frac{3}{4}$ unis. $sim.$ $cresc.$

VI. I unis. $sim.$ $cresc.$

VI. II unis. $sim.$ $cresc.$

Va. $cresc.$

Vc. div. $cresc.$

Kb. $cresc.$

This page contains a musical score for measures 99 through 104. The instruments and parts are as follows:

- Picc.**: Piccolo, starting at measure 99.
- Fl.**: Flute, starting at measure 99.
- Ob.**: Oboe, starting at measure 99.
- E.H.**: English Horn, starting at measure 99.
- Kl. (B)**: Clarinet in B-flat, starting at measure 99.
- Fg.**: Bassoon, starting at measure 99.
- Kfg.**: Contrabassoon, starting at measure 99.
- Hr. (F) 1-2**: Horns in F, parts 1 and 2, starting at measure 100.
- Hr. (F) 3-4**: Horns in F, parts 3 and 4, starting at measure 100.
- Tr. 1-2**: Trumpets, parts 1 and 2, starting at measure 99.
- Tr. 3**: Trumpet, part 3, starting at measure 99.
- Pos. 1-2**: Trombones, parts 1 and 2, starting at measure 100.
- Tb.**: Trombone, part 3, starting at measure 100.
- Timp.**: Timpani, starting at measure 99.
- Perc. 1**: Percussion 1, starting at measure 99.
- Perc. 2**: Percussion 2, starting at measure 99.
- Perc. 3**: Percussion 3, starting at measure 99.
- Kudüm**: Kettledrums, starting at measure 99.
- VI. I**: Violin I, starting at measure 99.
- VI. II**: Violin II, starting at measure 99.
- Va.**: Viola, starting at measure 99.
- Vc.**: Violoncello, starting at measure 99.
- Kb.**: Kontrabaß, starting at measure 99.

Dynamic markings include *ff*, *fff*, *più f*, and *poco più f*. Performance instructions include *Change to Tom-toms* and *Tenor Drum (B.D.)*. The score is marked with a large watermark: "Percussion Scores - Ansichtspartitur - net for performances - nicht für Aufführungen".

105 (a3 unis.)
Fl. *ff*
E.H. *ff*
Kl. (B) (a3 unis.) *ff*
Fg. *ff* a2
Hr. (F) 1-2 *ff*
Hr. (F) 3-4 *ff*
Tr. 1-2 *ff*
Tr. 3 *ff*
Perc. 1 (T.D.) (B.D.) (T.D.) (B.D.) (T.D.) (B.D.)
Perc. 3 Change to Tam-tam
Kudüm 13 14 15 16 17 18
VI. I trem. *f* poco a poco cresc. *svu*
VI. II trem. *f* poco a poco cresc. *svu*
Va.
Vc.
Kb.

This page of a musical score, page 14, features rehearsal mark 5. It contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet in B-flat (Kl. (B)), Bassoon (Fg.), and Contrabassoon (Kfg.).
- Brass:** Horns in F (Hr. (F) 1-2 and 3-4), Trumpets in C (Tr. 1-2 and Tr. 3), and Trombones (Tb.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). Perc. 1 includes (B.D.) and Cymbal. Perc. 3 includes Tam-tam.
- Other:** Kudüm.
- Strings:** Violins I and II (VI. I, VI. II), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.).

Dynamic markings include *fff* (fortississimo) and *svu* (sustained). Performance directions include *cresc.* (crescendo), *sf* (sforzando), and *più f* (more forte). The score includes various musical notations such as slurs, accents, and articulation marks.

117

1. & 2.

Fl.

Ob.

Kl. (B)
(a3 unis.)
ff

Fg.
a2
mf

Hr. (F)
1-2
ff

Hr. (F)
3-4
ff

Tr. 1-2
a3

Pos.
1-2

Timp.

Perc. 1
(B.D.)

Perc. 2
Tambourine

Perc. 3
Tom-toms
f

Kudüm

VI. I
f
sim.

VI. II
div.
f
sim.
unis.
f

Va.
unis.
f
sim.

Vc.
div.
f
sim.
unis.

Kb.
sim.

Musical score for orchestra and percussion, measures 123-128. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. (B)), Bassoon (Fg.), Horns (Hr. (F) 1-2 and 3-4), Trumpets (Tr. 1-2), Timpani (Timp.), Percussion 1-3 (Perc. 1, 2, 3), Kudüm, Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.).

Measures 123-128:

- Fl.: Measures 123-124 have eighth-note chords. Measures 125-128 are rests.
- Ob.: Measures 123-124 are rests. Measure 125 has a half note *ff* with *a2* marking. Measures 126-128 have eighth-note chords.
- Kl. (B): Measures 123-124 have chords with *b(b)* marking. Measure 125 has a half note *ff* with *(a3 unis.)* marking. Measures 126-128 have eighth-note chords.
- Fg.: Measures 123-124 have eighth-note chords. Measure 125 has a half note *ff*. Measures 126-128 have eighth-note chords.
- Hr. (F) 1-2 and 3-4: Measures 123-124 are rests. Measures 125-128 have eighth-note chords with *f* marking.
- Tr. 1-2: Measures 123-124 are rests. Measures 125-128 have eighth-note chords with *sf* marking.
- Timp.: Measures 123-124 have eighth-note chords. Measures 125-128 are rests.
- Perc. 1: Measures 123-124 have eighth-note chords. Measures 125-128 have eighth-note chords.
- Perc. 2: Measures 123-124 have eighth-note chords. Measures 125-128 are rests.
- Perc. 3: Measures 123-124 have eighth-note chords. Measures 125-128 are rests.
- Kudüm: Measures 123-124 have eighth-note chords. Measures 125-128 are rests.
- VI. I: Measures 123-124 have eighth-note chords. Measures 125-128 have eighth-note chords with *sim.* marking.
- VI. II: Measures 123-124 have eighth-note chords. Measures 125-128 have eighth-note chords with *div.* and *sim.* markings.
- Va.: Measures 123-124 have eighth-note chords. Measures 125-128 have eighth-note chords with *div.* and *sim.* markings.
- Vc.: Measures 123-124 have eighth-note chords. Measures 125-128 have eighth-note chords with *sim.* marking.
- Kb.: Measures 123-124 have eighth-note chords. Measures 125-128 have eighth-note chords with *sim.* marking.

129

Picc. *mf*

Fl. *mf*

Ob. *mf*

E.H. *mf*

Kl. (B) *mf* 1. & 2.

Fg. *mf* unis.

Timp. *f*

Perc. 1

Perc. 2

Perc. 3 *f*

Kudüm *f*

VI. I *f ff*

VI. II *f ff* unis.

Va. *f ff* unis.

Vc.

Kb.

133

Picc.

Fl.

Ob.

E.H.

Kl. (B)
(a3 unis.)
ff

Fg.
unis.
f

Hr. (F) 1-2
sf *ff*

Hr. (F) 3-4
sf *ff*

Tr. 1-2
ff

Perc. 1

Perc. 2

Perc. 3

Kudüm

VI. I
f *sim.*

VI. II
diy. *f* *sim.* *pizz.* unis.

Va.
f *sim.*

Vc.
f *pizz.*

Kb.
f *pizz.*

8

8

138

Picc.

Fl.

Ob.

E.H.

Kl. (B)

Fg.

Kfg.

Tb.

Timp.

Perc. 2

Kudüm

VI. I

VI. II

Va.

Vc. arco

Kb. arco

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6

142

Picc. *sf*

Fl. (a2) *sf*

Ob. (a2) *sf*

E.H. *sf*

Kl. (B) *sf*

Fg. *sf*

Kfg. *f*

Tb. *f*

Timp. *f*

Perc. 2 (Tamb.)

Perc. 3 Tom-toms *f*

Kudüm

VI. I *sf*

VI. II *sf*

Va. *sf*

Vc. *sf*

Kb. *sf*

Perusal Score - Ansichtspartitur
not for performances - nicht für Aufführungen

146

Picc. *f*

Fl. *f*

Ob. *f*

E.H. *f*

Kl. (B) *f*

Fg. *f*

Kfg.

Hr. (F) 1-2

Hr. (F) 3-4

Tr. 1-2 *f*

Tr. 3 *f*

Pos. 1-2 *f*

Tb.

Timp.

Perc. 2

Perc. 3

Kudüm

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

Kb. *f*

Perusal Score - not for performances

150

Picc. *sf*

Fl. *sf*

Ob. *ff*

E.H. *sf*

Kl. (B) *sf*

Fg. *sf*

Kfg. *sf*

Hr. (F) 1-2 *ff*

Hr. (F) 3-4 *ff*

Tr. 1-2 *ff*

Tr. 3 *ff*

Pos. 1-2 *ff*

Tb. *ff*

Timp. *più f*

Perc. 2 *più f*

Perc. 3 *più f*

Kudüm

VI. I *sf*

VI. II *sf*

Va. *sf*

Vc. *sf*

Kb. *sf*

più f

ff

sempre ff

ff

sempre ff

ff

sempre ff

pizz.

Perusal Score - Not for performances - nicht für Aufführungen

154

Fl.

Ob.

E.H.

Kl. (B)

Fg.

Hr. (F) 1-2

Hr. (F) 3-4

Tr. 1-2

Tr. 3

Pos. 1-2

Timp.

Perc. 2

Perc. 3

Kudüm

VI. I

VI. II

Va.

Vc.

Kb.

f

piu f

f

cresc.

arco

cresc.

7

Musical score for orchestra and strings, measures 158-163. The score includes parts for Piccolo, Flute, Oboe, Euphonium, Clarinet (B), Bassoon, Trombone, Trumpet (1-2, 3-4), Percussion (Bass Drum, Cymbal, and three other percussion instruments), Kudüm, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *ff* (fortissimo) and *sf* (sforzando), and performance instructions like *div.* (divisi) and *trem.* (tremolo). A box with the number '7' is located at the top left of the page.

164 ^{a3}

Fl.

Ob.

Kl. (B)

Fg. unis.

Tr. 1-2

Timp.

Perc. 1 (T.D.) (B.D.)

Perc. 2

Perc. 3

Kudüm

VI. I unis.

VI. II unis.

Va. unis.

Vc. *f*

Kb. *f*

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170

Picc. *ff*

Fl. *ff*

Ob. *ff*

E.H.

Kl. (B) *ff* (a3 unis.)

Fg. *ff*

Hr. (F) 1-2 *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f*

Hr. (F) 3-4 *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f*

Tr. 1-2 *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f*

Tr. 3 *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f*

Timp. *f* *più f*

Perc. 1

Perc. 3

Kudüm *f* *più f*

VI. I *div.*

VI. II

Va. *div.*

Vc. *div.*

Kb. *f* *div.*

8

176 a2 unis.

Kl. (B) *mf*

Fg. *mf*

Tr. 1-2 *f*

Tr. 3 *f*

Timp. *p* *gliss.* *f* *p* *f*

Kudüm *f*

Vi. I *unis.* *ff sempre*

Vi. II *ff sempre*

Va. *f*

Vc. *f*

Kb. *f*

||

||

180

Kl. (B)

Fg.

Tr. 1-2 *f*

Tr. 3 *f*

Timp. *p* *gliss.* *f* *p* *f*

Kudüm

Vi. I

Vi. II

Va. *f*

Vc. *f*

Kb. *f*

184 13

Picc. *ff* (a3 unis.)

Fl. *ff*

Ob. a2 *ff*

E.H. *ff*

Kl. (B) 2. *ff*

Fg. *ff*

Kfg. *ff*

Hr. (F) 1-2 *ff*

Hr. (F) 3-4 *ff*

Tr. 1 *ff*

Tr. 2-3 *ff*

Pos. 1-2 *ff*

Tb. *ff*

Timp. *ff*

Perc. 1 Bass Drum *ff* *sfz*

Perc. 2 *f*

Kudüm

VI. I *ff*

VI. II *ff*

Va. unis. *ff*

Vc. unis. *ff*

Kb. unis. *ff*

13

190 **13** 9

Picc. *f* *mf* *p*

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

Kl. (B) *f* *mf* *sf* *p*

Kfg. *sf* *sf* *mf* *p*

Hr. (F) 1-2 *sf*

Hr. (F) 3-4 *sf*

Tr. 1-2 *sf*

Tr. 3 *sf*

Pos. 1-2 *sf*

Timp. *sfz*

Perc. 1

Perc. 2 *f* *mf* *p* *sim*

Kudüm *f* *mf* *p*

13 8

VI. I *div. f* *sf* *pizz. mf* *sf* *arco unis. p*

VI. II *div. f* *sf* *pizz. mf* *sf* *arco unis. p*

Va. *div. f* *sf* *pizz. mf* *sf* *arco p*

Vc. *div. f* *sf* *pizz. mf* *sf* *arco unis. p*

Kb. *div. f* *sf* *pizz. mf* *sf* *arco unis. p*

10

196

Picc. *p sempre* *pp*

Fl. *p sempre* *sim.* *pp*

Kl. (B) *p sempre* *sim.* *pp*

Kfg. *p sempre* *pp*

Perc. 2 6 7 8 9 10 11 12

Kudüm (*p*) *sim.*

VI. I *mf espr.* *p-f* *f* *div.* *doloroso*

VI. II *p* *f* *div.* *doloroso*

Va. *unis.* *mf espr.* *p* *fff* (*f*) *div.*

Vc. *p* *f*

Kb. *p* *f*

Perusal Score - not for performances - nicht für Aufführungen

203

Picc. *pp sim.* *dim.*

Fl.

Kl. (B) *pp sim.*

Kfg. *pp sim.* *dim.*

Pos. 1-2 *p* *pp*

Perc. 2 13 14 15 16 17 18 19

Kudüm

VI. I *doloroso* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

VI. II *doloroso* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Va. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

Kb. *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

not for performances - nicht für Aufführungen

11

210

Picc.

Kfg.

Perc. 1 Oceanwaves *ad libitum*

Perc. 2 20 21 22 23 24 *morendo*

Kudüm

Ney *p* *ad libitum* **molto meno mosso**

VI. I (unis.) *pp* *ppp*

VI. II (unis.) *pp* *ppp*

Va. *pp* *ppp*

Vc. *pp* *ppp*

Kb. *pp* *ppp*

2-"Religious Order"

4/4 Allegro Assai

The score is for a 4/4 piece in a minor key, marked **Allegro Assai**. It features a complex texture with multiple woodwinds, strings, and percussion. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon, Trumpets 1-2, and Xylophone) play staccato, aggressive chords and patterns, often marked *ff* *secco e aggressivo*. The strings (Violins I & II, Violas, Violas, Violas, Cellos, and Double Basses) play a rhythmic accompaniment of eighth notes, marked *ff* *sim.* (sustained). The percussion includes a Bass Drum (colla archi) and a Xylophone, both playing rhythmic patterns.

Woodwinds: Fl. (Flute), Ob. (Oboe), Kl. (B) (Clarinet in Bb), Fg. (Bassoon), Tr. 1-2 (Trumpets 1-2), Xylophone.

Strings: VI. I (Violins I), VI. II (Violins II), Va. (Violas), Vc. (Violas), Kb. (Violas), Va. (Violas), Vc. (Violas), Kb. (Violas).

Percussion: Perc. 1 (Bass Drum (colla archi)), Perc. 2 (Xylophone).

Dynamic markings: *ff*, *secco e aggressivo*, *sim.*, *f*, *div.*

This page of a musical score features the following instruments and parts:

- Fl.:** Flute part, starting with a rest and then playing a series of chords marked *ff sempre*.
- Ob.:** Oboe part, starting with a rest and then playing a series of chords marked *ff sempre*.
- Kl. (B):** Clarinet in B-flat part, starting with a rest and then playing a series of chords marked *ff sempre*.
- Fg.:** Bassoon part, playing a rhythmic pattern of eighth notes.
- Tr. 1-2:** Trumpet and Trombone parts, starting with a rest and then playing a series of chords marked *ff sempre*.
- Timp.:** Timpani part, playing a rhythmic pattern of eighth notes.
- Perc. 1:** Percussion 1 part, playing a rhythmic pattern of eighth notes.
- Perc. 2:** Percussion 2 part, starting with a rest and then playing a series of chords marked *ff sempre*.
- VI. I:** Violin I part, starting with a rest and then playing a series of chords marked *ff sempre*.
- VI. II:** Violin II part, starting with a rest and then playing a series of chords marked *ff sempre*.
- Va.:** Viola part, playing a rhythmic pattern of eighth notes.
- Vc.:** Violoncello part, playing a rhythmic pattern of eighth notes.
- Kb.:** Double Bass part, playing a rhythmic pattern of eighth notes.

The score includes various musical notations such as rests, dynamics (*ff sempre*), and articulation marks (accents and slurs). A large watermark is present across the page, reading "Perusal Score - not for Performances - nicht für Aufführungen".

13

Fl. *più f*

Ob. *più f*

Kl. (B) *più f*

Fg. *più f*

Tr. 1-2 *più f*

Timp.

Perc. 1

Perc. 2 *più f*

VI. I *più f* *gva*

VI. II *più f*

Va. *più f*

Vc. *più f*

Kb. *più f*

1

18

Picc. *ff*

Fl. *ff* unis.

Ob. *ff*

Kl. I *ff*

Kl. 2-3 *ff* unis.

Fg. *ff*

Tr. 1-2 *ff*

Pos. 1-2 *fp* — *fff*

Tb. *fp* — *fff*

Timp. *ff*

Perc. 1

Perc. 2 *fff*

VI. I

VI. II

Va.

Vc.

Kb.

Picc. Fl. Ob. Kl. 1 Kl. 2-3 Fg. Hr. (F) 1-2 Hr. (F) 3-4 Tr. 1-2 Tr. 3 Pos. 1-2 Tb. Timp. Perc. 1 Perc. 2 VI. I VI. II Va. Vc. Kb.

22

sp ————— *fff* *sp* ————— *fff* *sp* ————— *ff* *sp* ————— *ff*

sp ————— *fff* *sp* ————— *fff* *sp* ————— *ff* *sp* ————— *ff*

sp ————— *fff* *sp* ————— *fff* *sp* ————— *ff* *sp* ————— *ff*

sp ————— *fff* *sp* ————— *fff* *sp* ————— *ff* *sp* ————— *ff*

sp ————— *fff* *sp* ————— *fff* *sp* ————— *ff* *sp* ————— *ff*

28

Picc.

Fl.

Ob.

Kl. 1

Kl. 2-3

Fg.

Hr. (F) 1-2

Hr. (F) 3-4

Tr. 1-2

Tr. 3

Pos. 1-2

Tb.

Timp.

Perc. 1

Perc. 2

VI. I

VI. II

Va.

Vc.

Kb.

Detailed description of the musical score: The score is for a full orchestra, starting at measure 28. It features multiple staves for woodwinds (Piccolo, Flute, Oboe, Clarinets 1, 2 & 3, Bassoon), brass (Horns F1-2 and F3-4, Trumpets 1-2 and 3, Trombones 1-2, Tuba), percussion (Timpani, Percussion 1 and 2), and strings (Violins I and II, Viola, Violoncello, and Double Bass). The woodwinds play various melodic and harmonic lines, often with accents and slurs. The brass section provides harmonic support and rhythmic patterns, with dynamic markings such as *sfz* and *ff*. The strings play a consistent rhythmic pattern, likely a sixteenth-note accompaniment. The score includes performance instructions like accents (^), slurs, and dynamic changes.

33

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob.

Kl. 1

Kl. 2-3

Fg.

Hr. (F) 1-2

Hr. (F) 3-4

Tr. 1-2

Tr. 3

Pos. 1-2

Tb.

Timp.

Perc. 1

Perc. 2

VI. I

VI. II

Va.

Vc.

Kb.

sfz *ff* *sfz* *ff* *sfz* *ff* *sfz* *ff*

Rehearsal Score - Ansicht für Aufführungen

37 2

Fg.
Kfg.
Hr. (F) 1-2
Hr. (F) 3-4
Tr. 1-2
Tr. 3
Pos. 1-2
Tbn.
Timp.
Perc. 1
Perc. 3
VI. I
VI. II
Va.
Vc.
Kb.

ff aggressivo
sf
mf
f
sim.
gliss.
ff secco
ff secco
sf
sf
sf
sf
div.
ff aggressivo
ff aggressivo
div.
ff aggressivo

1. solo

Tambourine

46

3 1. & 2.

Fl.

Ob.

E.H.

Kl. 1

Fg.

Kfg.

Hr. (F) 1-2

Hr. (F) 3-4

Tr. 1

Tr. 2

Tr. 3

Pos. 1-2

Tb.

Timp. *gliss.*

Perc. 1

Perc. 3

Va.

Vc.

Kb. *unis.*

ff

unis.

ff

ff

ff

ff

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

55

Picc.

Fl.

Ob.

E.H.

Kl. 1

Kl. 2

Kl. 3

Fg.

Kfg.

Hr. (F) 1-2

Hr. (F) 3-4

Tr. 1-2

Tr. 3

Pos. 1-2

Tb.

Timp. *gliss*

Perc. 1

Perc. 2 *Tam-tam*

Perc. 3

VI. I *div. fff*

VI. II *div. fff*

Va.

Vc.

Kb.

4

61 $\frac{3}{8}$ (3/8+2/8+2/8)

Picc. Fl. Ob. Kl. (B) Fg. Hr. (F) 1-2 Hr. (F) 3-4 Tr. 1-2 Tr. 3 Pos. 1-2 Tb. Timp. Perc. 1 Perc. 2 Kudüm VI. I VI. II Va. Vc. Kb.

mf *poco a poco cresc.* *mf* *poco a poco cresc.* *mf* *poco a poco cresc.* *mf* *poco a poco cresc.* *mf* *sub.* *mf* *p < f > p* *p < f > p* *p < f > p* *mf* *poco a poco cresc.* *mf* *poco a poco cresc.* *div.* *f*

not for performances - nicht für Aufführungen

73

Picc. *ff* *ff* *sfz* *sfz*

Fl. *ff* *ff* *sfz* *sfz*

Ob. *mf* *poco a poco cresc.* *ff* *ff* *sfz* *sfz*

Kl. (B) *poco a poco cresc.* *sf* *ff* *sfz* *sfz*

Fg. *poco a poco cresc.* *ff*

Hr. (F) 1-2 *poco a poco cresc.* *ff*

Hr. (F) 3-4 *poco a poco cresc.* *ff*

Tr. 1-2 *mf* *poco a poco cresc.* *piu f* *ff sfz* *sfz*

Tr. 3 *mf* *poco a poco cresc.* *piu f* *ff sfz* *sfz*

Pos. 1-2 *ff*

Tb. *ff*

Timp.

Perc. 1

Perc. 2 *p < f > p* *p < f > p* *Tambourine* *p < f > p*

Perc. 3 *sf*

Kudüm

VI. I *sul pont.* *f* *mf* *poco a poco cresc.* *ff sf* *sfz* *sfz* *sfz*

VI. II *mf* *poco a poco cresc.* *ff sf* *sfz* *sfz* *sfz*

Va. *mf* *poco a poco cresc.* *ff sf* *sfz* *sfz* *sfz*

Vc. *poco a poco cresc.* *ff sf* *sfz* *sfz* *sfz*

Kb. *poco a poco cresc.* *ff sf* *sfz* *sfz* *sfz*

4/4

85 5

VI. I *unis.*
p sub. *mf sub.* *f sub.* *ff sub.*

VI. II *unis.*
p sub. *mf sub.* *f sub.* *ff sub.*

Va. *unis.*
p sub. *mf sub.* *f sub.* *ff sub.*

Vc. *unis.*
p sub. *mf sub.* *f sub.* *ff sub.*

Kb. *unis.*
p sub. *mf sub.* *f sub.* *ff sub.*

89 **Suspended Cymbal**

Perc. 3 *p cresc.* *fff*

Perc. 4 **Tam-tam**
p cresc. *fff*

VI. I *ff sempre* *sim.*

VI. II *ff sempre* *sim.*

Va. *ff sempre* *sim.*

Vc. *ff sempre* *sim.*

Kb. *ff sempre* *sim.*

93

Kl. I *f*

Kl. 2-3 *unis.* *f*

Fg.

Tr. 1 *fff* *sempre ff*

Tr. 2-3 *sempre ff*

T. Pos. *fff* *ff*

B. Pos. *ff*

Tb. *ff*

Timp. *ff*

Perc. 1 *ff*
Tenor Drum Snare Drum
Bass Drum

Perc. 2 *ff*
Marimba

Perc. 4 *ff*

VI. I

VI. II

Va.

Vc.

Kb.

Perusal Score - not for performances

99

Picc. *ff*

Fl. *ff*

Kl. 1 *ff*

Kl. 2-3 *ff* *unis.*

Fg. *ff*

Tr. 1 *ff*

Tr. 2-3 *ff*

T. Pos.

B. Pos.

Tb.

Timp.

Perc. 1

Perc. 2 *f*

Perc. 4 *f*

VI. I *ff* *gva*

VI. II *ff* *gva*

Va. *ff*

Vc. *ff*

Kb. *ff*

6

54

Picc. *sfz* *sfz* *sfz* *sfz* *sfz*

Fl. *sfz* *sfz* *sfz* *sfz* *sfz*

Kl. 1 *sfz* *sfz* *sfz* *sfz* *sfz*

Kl. 2-3 *sfz* *sfz* *sfz* *sfz* *sfz*

Fg. *ff* *ff* *ff* *ff* *ff*

Kfg. *ff* *ff* *ff* *ff* *ff*

Hr. (F) 1-2 *f* *ff* *f* *ff* *f*

Hr. (F) 3-4 *f* *ff* *f* *ff* *f*

Tr. 1 *f* *ff* *f* *ff* *f*

Tr. 2-3 *f* *ff* *f* *ff* *f*

Pos. 1-2 *ff* *ff* *ff* *ff* *ff*

Tb. *ff* *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff* *ff*

Perc. 2 *sfz* *sfz* *sfz* *sfz* *sfz*

Perc. 3 Cymbal *sfz* *sfz* *sfz* *sfz* *sfz*

Perc. 4 *sfz* *sfz* *sfz* *sfz* *sfz*

VI. I *sfz* *sfz* *sfz* *sfz* *sfz*

VI. II *sfz* *sfz* *sfz* *sfz* *sfz*

Va. *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. div. a3

Kb. div. a3

54

113 $\frac{5}{4}$ $\frac{6}{4}$

Perc. 1
 Snare Drum
 Tenor Drum
 f
 Bass Drum
 (Tom-toms)
 f

Perc. 4

5/4 6/4

Vl. I
 Vl. II
 Va.
 Vc.
 Kb.

ff

117 6 7

Picc. *ff sempre*

Fl. *ff sempre*

Kl. (B) (a3 unis.) *fff*

Fg.

Kfg.

Hr. (F) 1-2

Hr. (F) 3-4 *a2*

Tr. 1

Tr. 2-3

Pos. 1-2

Tb.

VI. I *ff sempre*

VI. II *ff sempre*

Va. *ff sempre*

Vc. *ff*

Kb. *ff*

122

Picc. *molto crescendo* *ffff*
 Fl. *molto crescendo* *ffff*
 Kl. (B) *molto crescendo* *ffff*
 Fg. *molto crescendo* *ffff*
 Kfg. *molto crescendo* *ffff*
 Hr. (F) 1-2 *molto crescendo* *fff*
 Hr. (F) 3-4 *molto crescendo* *ffff*
 Tr. 1 *molto crescendo* *fff*
 Tr. 2-3 *molto crescendo* *fff*
 Pos. 1-2 *molto crescendo* *ffff*
 Tb. *molto crescendo* *ffff*
 Timp. *fff* (B.D.) *ffff*
 Perc. 1 *fff*
 Perc. 3 *Suspended Cymbal* *mf cresc.* *ffff*
 Perc. 4 *Tam-tam* *mf cresc.* *ffff*
 Vl. I *molto crescendo* *ffff*
 Vl. II *molto crescendo* *ffff*
 Va. *molto crescendo* *ffff*
 Vc. *molto crescendo* *ffff*
 Vc. *molto crescendo* *ffff*
 Vc. *molto crescendo* *ffff*
 Kb. *molto crescendo* *ffff*
 Kb. *molto crescendo* *ffff*

3-"Blue Mosque"

13 Adagio mistico
4 (3/4+2/4+3/4+2/4+3/4)

Perc. 3 **Tambourine**
p

Kudüm
mp
 (Kudüm should be tuned according to Segah Makam with B and D)

Ney
 ("Ney" muss sehr gut verstaerkt sein mit monitor, damit gegen die orchester gehört wird)

13 Adagio mistico
4 pizz.
p

Vc.
pizz.

Kb.
p

3

Perc. 3

Kudüm

Ney

Vc.

Kb.

5

Perc. 3

Harp
pp

Kudüm

Ney

VI. I
con sord.
pp

Vc.

Kb.

not for performances - nicht für Aufführungen

7 rit.

Perc. 3

Harp *pp sempre*

Kudüm

Ney *f*

Vi. I *rit.*

Va. *con sord. f espr.*

Vc. *più f*

Kb. *più f*

2

9 **più mosso**

E.H.

Fg. 1 *p*

Fg. 2 *p sempre*

Pos. 1-2 *p (P)*

Tb. *p*

Perc. 1 Bass Drum *p*

Harp *pp (P)*

Kudüm

Ney *p*

Vi. I **più mosso**

Va.

Vc. *mf sempre marcato sim.*

Kb. *mf sempre marcato sim.*

11

E.H. *p* < >

Fg. 1 *p* > *mp* < > *p* > *mp* < >

Fg. 2 *p* *più f*

Pos. 1-2 *a2* *(p)* *sempre*

Tb. *p* *più f* *(p)* *sempre*

Harp *(p)*

Kudüm

VI. II *mf espr.*

Va. *senza sord.* *mf espressivo malinconico*

Vc. *senza sord.* *mf espressivo malinconico*

Vc. *mf sempre marcato*

Kb. *mf sempre marcato*

13 ^{a2}

Fg. *più f*

Pos. 1-2 *più f*

Tb. *più f*

Harp *più f*

Kudüm *più f*

Ney *più f*

VI. I *senza sord. f cant. più f espr.*

VI. II *senza sord. f cant. più f espr.*

Va. *più f più f*

Vc. *arco più f div. più f*

Kb. *arco più f div. più f*

(quasi allargando) (quasi a tempo)

(quasi allargando)

15

E.H.

Kl. (B)

Fg.

Hr. (F) 1-2

Hr. (F) 3-4

Tr. 1-2

Tr. 3

Pos. 1-2

Tb.

Perc. 1

Perc. 2

Kudüm

Ney

mf

mp

mp

mp

mp

mp

più f

Tenor Drum

Bass Drum

Suspended Cymbal

f

f

f

fz

ffz

f

(quasi allargando) (quasi a tempo)

(quasi allargando)

VI. I

VI. II

Va.

Vc.

Kb.

più f

più f

più f

più f

più f

più f

più f

più f

sva

più f appassionata

più f appassionata

più f

f

fz

ffz

f

fz

ffz

f

fz

ffz

f

fz

ffz

f

fz

ffz

f

fz

ffz

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fz

ffz

f

fz

ffz

f

fz

ffz

f

fz

ffz

f

fz

ffz

f

fz

ffz

3 (quasi a tempo) (quasi allargando) (quasi a tempo) (quasi allargando)

17 Picc. *ff* *poco più f*

Fl. *ff* *poco più f*

Ob. *ff* *poco più f*

E.H. *ff* *poco più f*

Kl. 1 *ff* *poco più f*

Kl. 2-3 *ff* *poco più f*

Fg. *ff* *poco più f*

Kfg. *ff* *poco più f*

Hr. (F) 1-2 *ff* *poco più f*

Hr. (F) 3-4 *ff* *poco più f*

Tr. 1-2 *ff* *poco più f*

Tr. 3 *ff* *poco più f*

Pos. 1-2 *ff* *poco più f*

Tb. *ff* *poco più f*

Timp. *ff* *fff* *fff* *fff*

Perc. 2 *fff* *f* *Suspended Cymbal*

Kudüm *fff*

VI. I *ff sempre* *trem.* *quasi a tempo* *quasi allargando* *quasi a tempo* *quasi allargando*

VI. II *ff sempre* *trem.*

Va. div. 4 *ff sempre* *trem.*

Vc. *ff sempre*

Kb. *ff sempre*

(quasi a tempo) (quasi rit.) 4

Picc. *fff*

Fl. *fff*

Ob. *fff*

E.H. *fff*

Kl. 1 *fff*

Kl. 2-3 *fff*

Fg. *fff* a2

Kfg. *fff*

Hr. (F) 1-2 *fff*

Hr. (F) 3-4 *fff* a2

Tr. 1-2 *fff sfz molto espressivo sfz*

Tr. 3 *fff*

Pos. 1-2 *fff*

Tb. *fff*

Timp. *ff*

Perc. 1 *sfz*

Perc. 2 *sfz* Cymbal

Perc. 3 *sfz*

Kudüm

Ney

(quasi a tempo) (quasi rit.) *f*

VI. I *fff* unis. *meno f*

VI. II *fff* unis. *meno f*

Vä. (div. a4) *fff sfz sfz sfz* *div. a2 meno f*

Vc. *fff* unis. *meno f*

Kb. *fff* unis. *meno f*

21

E.H.

Fg. I

Kudüm

Ney

VI. I

VI. II

Va.

Vc.

Kb.

23 5

Timp.

Harp

Kudüm

Ney

VI. I

VI. II

Va.

Vc.

25

Timp. *poco a poco cresc.*

Harp *mp*

Kudüm *poco a poco cresc.*

Ney *f* *più f*

VI. I *mp* *cresc.* *sva-*

VI. II *cresc.*

Va. *cresc.*

Vc. *cresc.*

Kb. *mp* *cresc.*

6

27

Picc. *mf dolce* *più f*

E.H. *f*

Fg. I *mf* *più f*

Hr. I *mf espr.* *più f*

Timp. *più f* *più p*

Harp. *mf espr.* *più p*

Kudüm

Ney

VI. I *f* *dimin.*

VI. II *f* *dimin.*

Va. *f* *dimin.*

Vc. *f* *dimin.*

Kb. *f* *dimin.*

29
Picc.
E.H.
Fg. 1
Hr. 1
Timp.
Harp
Kudüm
Ney
VI. I
VI. II
Va.
Vc.
Kb.

f
poco a poco diminuendo
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.

31 *pp sim.* *ppp* *dimin.* *dimin.* *svv* *molto ritardando* $\frac{3}{4}$

Harp

Kudüm

Ney

VI. I

Va.

Vc.

Kb.

4-"Merrily Clad Ladies Aboard the Ferry to the Princess Islands"

Prestissimo

12 (3+2+2+2+3)

Fl. I *mf* *schierzando* *piu f* *gva-*

VI. I *mf* 1., 2. Pult *pizz.*

VI. II *mf* 1., 2. Pult *pizz.*

Va. *mf*

Vc. *mf* 1., 2. Pult *pizz.*



Fl. I *f* *gva-* **5** (2/4+3/4) **4**

Kl. I *mf*

Kl. II *mf*

Fig. I *mf* *cresc.* *solo*

VI. I **5** (2/4+3/4) **4** *tutti unis.* *arco* *p* *espr.* *cresc.*

VI. II *p* *cresc.* *tutti div. a2*

Va. *p* *cresc.* *arco* *p* *espr.* *cresc.* *tutti div. a2*

Vc. *p* *cresc.* *tutti unis.* *arco trem.*

Kb. *trem.* *p* *cresc.*

11

Ob. 1 *mf cresc.* *f dim.* *mp* *p*

Kl. 1 *cresc.* *f dim.* *mp* *p*

Kl. 2 *cresc.* *f dim.* *mp* *p*

Fg. 1 *cresc.* *f dim.* *mp*

VI. I *div. >* *f* *uniti* **12**
8

VI. II *f*

Va. *f*

Vc. *f*

Kb. *f*

17

Fl. I **12** (3+2+2+2+3) *mf*

Kl. 1 *p*

Tb. *mf* (Vapur Kornası gibi - like a boat horn)

VI. I **12** (3+2+2+2+3) *1., 2. Pult*

VI. II *1., 2. Pult*

Va. *1., 2. Pult*

21

Picc. *f*

Fl. I *f*

Ob. 1

Ob. 2

Tb. *f*

VI. I

VI. II

Va. 1., 2. Pult

Vc.

5/4

25

Ob. 1 *mf* *cresc.*

Kl. 1 *p* *cresc. poco a poco*

Kl. 2 *p* *cresc. poco a poco*

Fig. 1 *p* *cresc.* *f*

Hr. (F) 1-2 *p* *cresc. poco a poco*

VI. I *p* *cresc. poco a poco*

VI. II *p* *cresc. poco a poco*

Va. *p* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

Kb. *p* *cresc. poco a poco*

5/4 (2/4+3/4)

tutti

tutti div.

1. solo

6/4

29

Picc. *f*

Fl. 1 *f*

Ob. 1 *f* *dimin.*

Kl. 1 *f* *dimin.*

Kl. 2 *f* *dimin.*

Fg. 1 *ff*

Hr. (F) 1-2 *f* *meno f*

Hr. (F) 3-4 *f* *meno f*

VI. I *ff* *meno f* *unis.*

VI. II *ff* *meno f* *unis.*

Va. *ff* *meno f*

Vc. *ff* *meno f*

Kb. *ff* *meno f*

6/4

33

Perc. 2 *Oceanwaves*

VI. I *f dolce espressivo* *piu f* *molto cantabile*

VI. II *mf* *mf* *piu f*

Va. *div.* *mf* *p* *pp*

Vc. *mf* *mf*

Kb. *pizz.* *mf*

6/4 2/4 5/4 6/4 5/4 7/4 6/4

40 $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$

Tb. f

Perc. 2

VI. I *div. più f doloroso*

VI. II *più f*

Va. *più f*

Vc. *più f*

Kb.

$\frac{12}{8}$

45 $\frac{12}{8}$ 3 Woodblocks

Perc. 1 *mf. sim. subito p*

Perc. 3 Marimba *mf. subito p*

Darbooka *mf. subito p*

Kanun *mf. energico*

VI. I *(arco) pizz. subito p*

VI. II *pizz. subito p*

Va. *subito p pizz.*

Vc. *subito p pizz.*

52 5/4 4

Perc. 1

Perc. 3 *sva*

Darbooka

Kanun *cresc.*

VI. I *p* arco trem.

VI. II *p* arco trem.

Va. *div. p* arco trem.

Vc. *p* arco trem.

Kb. trem. *p* *cresc.*

57 6/4 5

Darbooka

Kanun *f*

VI. I *f* *mf* dolce cantabile

VI. II *f* *mf* unis. dolce cantabile

Va. *f* *p*

Vc. *p*

Kb. *pizz.* *mf*

62 $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Harp

VI. I

VI. II

Va.

Vc.

Kb.

mf

div.

(p)

68 $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$

E.H.

Hr. (F) 1-2

Perc. 2

Harp

VI. I

VI. II

Va.

Vc.

Kb.

f

1. solo

Triangle

più f

div.

più f

più f

unis.

più f

più f

più f

più f

più f

73 6 $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

Fl. I

Ob. I

E.H.

Kl. I

Fg. I

Harp

VI. I

VI. II

Vc.

Kb.

pizz. unti

pizz. pp

ppp

ppp

pizz. ppp

f

mf

f

78 $\frac{6}{4}$ $\frac{12}{8}$ 7

Fl. I

Ob. I

E.H.

Kl. I

Fg. I

Harp

Darbooka

VI. I

VI. II

Va.

Vc.

Kb.

p

p

p

f

ppp

ppp

pizz. p

div. p

pizz. p

p

83

Fig. 1

Darbooka

Kanun

VI. I

VI. II

Va.

Vc.

p

f (con 8va ad libitum)

pp

mf

unis.

mf

mf

mf

mf

mf

sempre pp

88

Darbooka

Kanun

VI. I

VI. II

Va.

Vc.

8

Musical score for measures 92-96. The score includes parts for Fl. 1, Ob. 1, Kl. 1, Fg. 1, Darbooka, and Kanun. Measure 92 starts with a box containing the number 8. Dynamics include *pp*, *f*, and *stacc.*. The Darbooka part features a rhythmic pattern of eighth notes. The Kanun part has a similar rhythmic pattern.

Musical score for measures 97-101. The score includes parts for Fl. 1, Ob. 1, Kl. 1, and Fg. 1. Dynamics include *f*, *sf*, *mf*, and *pp*. The Fl. 1 part has a melodic line with accents. The Ob. 1 part has a melodic line with accents. The Kl. 1 part has a melodic line with accents. The Fg. 1 part has a melodic line with accents.

Musical score for measures 102-106. The score includes parts for Fl. 1, Ob. 1, Kl. 1, Fg. 1, and Tb. Dynamics include *pp* and *mf*. The Fl. 1 part has a melodic line with accents. The Ob. 1 part has a melodic line with accents. The Kl. 1 part has a melodic line with accents. The Fg. 1 part has a melodic line with accents. The Tb. part has a melodic line with accents.

5-"About the Travellers to Anatolia
Departing from the Haydar Pasha Train Station"

7 Andante Moderato
(2+2+3)

Harp

Bendir

VI. I

VI. II

Va.

Vc.

Kb.

1

9

E.H.

Kl. I

Harp

Bendir

VI. I

VI. II

Va.

Vc.

Kb.

10 11 12 13 14 15 16

The musical score is written for multiple instruments and includes dynamic markings such as *p*, *mf*, *espr.*, *pizz.*, and *poco a poco cresc.* A large watermark is overlaid diagonally across the page.

rit. a tempo

Fl. I *mp dolce*

E.H. *più f*

Kl. I *mp dolce*

Hr. (F) 1-2 *mf* *cresc.*

Hr. (F) 3-4 *mf* *cresc.*

Harp *meno f*

Bendir 17 18 19 20 21 22 23 24

rit. a tempo

VI. I *più f* *più f* *mf* *meno f dolce espr.*

VI. II *più f* *più f* *mf* *meno f dolce espr.*

Va. *più f* *più f* *mf* *p*

Vc. *più f* *più f* *mf* *p*

Kb. *f* *mf* *p*

2

Fl. 1

Ob.

E.H.

Kl. 1

Fg. 1

Fg. 2

Hr. (F) 1-2

Hr. (F) 3-4

Perc. 2

Perc. 3

Harp

Bendir

VI. I

VI. II

Va.

Vc.

Kb.

hervorragend

mf

pp

hervorragend

pp *leggerissimo* *p*

ppp *ppp*

Barchimes

Triangle

(C#-F#-G#)

p

poco a poco cresc.

trem.

p

trem.

p

trem.

p

trem.

p

(arco) trem.

div. *p* pizz.

div. *p* pizz.

31

Fl. 1 *più f* *f* *dimin.*

Ob.

Kl. 1 *più f* *f* *f*

Fig. 1 *pp* (*leg.*) *p* *sim.* *sim.*

Fig. 2 *pp* (*leg.*) *p* *sim.* *sim.*

Hr. (F) 1-2

Hr. (F) 3-4

Perc. 2 (Barchimes)

Bendir 31 32 33 34 35 36 *ff* *dimin.*

VI. I *più f* *f* *dimin.*

VI. II *unis.* *più f* *f* *dimin.*

Va. (*p*) *poco a poco cresc.* *più f* *f* *dimin.*

Vc. (*p*) *poco a poco cresc.* *più f* *f* *dimin.*

Vc. (*p*) *poco a poco cresc.* *più f* *f* *dimin.*

Kb. (*p*) *poco a poco cresc.* *più f* *f* *dimin.*

37 3

Picc. *mf* poco a poco cresc.

Fl. I

Ob. *pp* <>

E.H.

Fig. 1

Fig. 2 *leggierissimo*

Hr. (F) 1-2 *pp* <>

Hr. (F) 3-4 *pp* <>

Perc. 3 (Triangle)

Harp *p* *mf*

Bendir 37 38 39 40

Vi. I *ord.* *mf* molto espressivo poco a poco cresc.

Vi. II *ord.* *f* *espr.* *trem.* *ord.* *più f* *espr.* *mf* poco a poco cresc.

Va. *div. a4* *sempre f* *sempre f* poco a poco cresc.

Vc. *mf* poco a poco cresc.

Kb. *mf* poco a poco cresc.

43 *mf poco a poco cresc.* *rit.*

Picc. *mf poco a poco cresc.*

Ob. *<>*

Kl. 1 *mf f*

Kl. 2 *mp cresc.*

Fg. 1 *cresc. f*

Fg. 2 *cresc. f*

Hr. (F) 1-2 *mp cresc. mf*

Hr. (F) 3-4 *mp cresc. mf*

Tr. 1 *mf*

Tr. 2-3 *mf*

Timp. *f*

Perc. 2 *Suspended Cymbal p*

Harp *cresc. f ff*

Bendir 43 44 45 46 47 48

VI. I *gva- gva- gva- rit.*

VI. II

Va.

Vc.

Kb.

4 a tempo

49 50 51 52 53 54

Picc. *ff* *meno f*

Fl. *ff* *meno f*

Kl. 1 *f* *meno f*

Kl. 2 *ff* *meno f*

Fg. 1

Fg. 2

Hr. (F) 1-2 *sf* *meno f*

Hr. (F) 3-4 *sf* *meno f*

Tr. 1 *sf* *meno f*

Tr. 2-3 *sf* *meno f*

Timp. *sfz*

Bendir

VI. I *ff* *molto espressivo* *gva* *meno f* *ff* *dramatico*

VI. II *ff* *molto espressivo* *gva* *meno f* *div.*

Va. *ff* *meno f* *div. a2*

Vc. *ff* *meno f*

Kb. *ff* *meno f*

5

The musical score for this page includes the following parts and details:

- Fl. 1 & 2:** Flute parts starting at measure 55 with a *ppp* dynamic.
- Ob. 1 & 2:** Oboe parts starting at measure 55 with a *ppp* dynamic.
- E.H.:** English Horn part starting at measure 55 with a *ppp* dynamic.
- Kl. 1, 2, & 3:** Clarinet parts starting at measure 55 with a *ppp* dynamic.
- Hr. 1:** Horn part with a *ff* dynamic and the instruction "wie Zug" (like a pull).
- Bendir:** Percussion part with measures 55 through 60.
- VI. I & II:** Violin parts, with *div.* (divisi) markings.
- Va.:** Viola part.
- Vc.:** Violoncello part with the instruction "unis. arco trem." (unison, arco tremolo).
- Kb.:** Kontrabass part with the instruction "unis. pizz." (unison, pizzicato).

61

Fl. 1 *ppp* *sempre legato* (wei ein hauch)

Fl. 2 *ppp* *sempre legato* (wei ein hauch)

Ob. 1 *ppp* *sempre legato* (wei ein hauch)

Ob. 2 *ppp* *sempre legato* (wei ein hauch)

E.H. *sempre ppp*

Kl. 1 *ppp* *sempre legato* (wei ein hauch)

Kl. 2 *ppp* *sempre legato* (wei ein hauch)

Kl. 3 *ppp* *sempre legato* (wei ein hauch)

Fg. 1 *ppp*

Fg. 2 *ppp*

Kfg. *f*

Hr. 1 *f*

Hr. 2 *f*

Tr. 1 *f*

B. Pos. *mf*

Perc. 1 *f* (eisenbahn effektrhythmen) *Barchimes*

Perc. 2

Perc. 3 *pp* *Suspended Cymbal*

Perc. 4 *f* (eisenbahn effektrhythmen) *pp*

Harp *ppp*

Bendir 61 62 63 64 65 *pp*

VI. I *sempre pp*

VI. II *sempre pp*

Va. *sempre pp*

Vc. *sempre pp*

66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.H.

Kl. 1

Kl. 2

Kl. 3

Fg. 1

Fg. 2

Tr. 2

Perc. 2

Perc. 3

Harp

Bendir

VI. I

VI. II

Va.

Vc.

con sord.

mp

rit.

gliss.

66 67 68 69 70

71

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.H.

Kl. 1

Kl. 2

Kl. 3

Fg. 1

Fg. 2

Kfg.

Hr. 1

Hr. 2

B. Pos.

Perc. 1

Perc. 4

Bendir

71 72 73 74 75

Vi. I

Vi. II

Va.

Vc.

mf

f

p

pp

unis.

gliss.

Preview Score not for performances

7

76

Fl. 1 *mf* *più f*

Fl. 2 *mf* *più f*

Ob. 1

Ob. 2

E.H.

Kl. 1

Kl. 2

Kl. 3

Fg. 1

Fg. 2

Hr. 1

T. Pos. *f* *espressivo drammatico*

Perc. 1 (B.D.) 1 2 *p* Tambourine 1 2

Perc. 3 *p*

Perc. 4 (Tom-toms) *p*

Bendir 76 77 78 79 80

VI. II *gliss.*

Va. *gliss.*

Kb. *arco* *div.* *f* *espressivo drammatico*

81

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.H.

Kl. 1

Kl. 2

Kl. 3

Fg. 1

Fg. 2

Hr. 1

T. Pos.

Perc. 1

Perc. 3

Perc. 4

Bendir

Kb.

sim.

ten. più f

ten. più f

3 4 5 6 7 8

3 4 5 6 7 8

81 82 83 84 85 86

ten. più f

87

Fl. 1 *sempre p*

Fl. 2 *sempre p*

Ob. 1 *sempre p*

Ob. 2 *sempre p*

E.H. *sempre p*

Kl. 1 *sempre p*

Kl. 2 *sempre p*

Fg. 1 *mf*

Fg. 2 *mf*

Hr. 1 *sf* *più f molto espressivo* *sempre f*

T. Pos. *sf sf sf* *più f molto espressivo* *sempre f*

Perc. 1 9 10 11 12 13 14

Perc. 3 9 10 11 12 13 14

Bendir 87 88 89 90 91 92

Vl. I *mf*

Vl. II *mf*

Va. *mf* div.

Vc. *mf*

Kb. *unis.* *più f* *sempre f*

93

Fl. 1 *mp*

Fl. 2 *mp* *poco a poco cresc.*

Ob. 1 *mp* *poco a poco cresc.*

Ob. 2 *mp* *poco a poco cresc.*

E.H. *mp* *molto espressivo* *poco a poco cresc.*

Kl. 1 *mp* *poco a poco cresc.*

Kl. 2 *mp* *poco a poco cresc.*

Kl. 3 *mp* *poco a poco cresc.*

Fg. 1 *poco a poco cresc.*

Fg. 2 *mf* *poco a poco cresc.*

Hr. 1

T. Pos.

Perc. 1 15 16 17 18 19 20 *poco a poco cresc.*

Perc. 3 15 16 17 18 19 20 *poco a poco cresc.*

Bendir 93 94 95 96 97 98 *poco a poco cresc.*

VI. I *div.* *poco a poco cresc.*

VI. II *div.* *sf* *poco a poco cresc.*

Va. *sf* *sf poco a poco cresc.* *sf* *sf*

Vc. *sf* *sf poco a poco cresc.* *sf* *sf*

Kb.

99

Fl. 1 *f* *ff*

Fl. 2 *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

E.H. *pìù f* *poco pìù f* *ff* *molto espressivo*

Kl. 1 *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Kl. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Kl. 3 *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Fg. 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Fg. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hr. 1 *pìù f* *ff* *dramatico*

Hr. 2 *f* *ten.*

Hr. (F) 3-4 *f* *ten.*

Tr. 1 *ff* *dramatico*

Tr. 2-3 *f* *ten.*

T. Pos. *pìù f* *ff* *dramatico*

B. Pos. *ff*

Perc. 1 *ff*

Perc. 2 *mf* *ff*

Perc. 3 *fff*

Perc. 4 *ff*

Bendir *ff*

99 100 101 102 103

VI. I *pìù f* *poco pìù f* *fff* *molto espressivo*

VI. II *f* *f* *f* *f* *fff* *fff* *fff* *fff* *fff* *fff*

Va. *f* *f* *f* *f* *fff* *fff* *fff* *fff* *fff* *fff*

Vc. *f* *f* *f* *f* *fff* *fff* *fff* *fff* *fff* *fff*

Kb. *pìù f* *ff* *dramatico*

104

Fl. 1 *meno f* *mp* *p*

Fl. 2 *dim.* *meno f* *mp*

Ob. 1 *dimin.* *meno f* *mp* *p*

Ob. 2 *dimin.* *meno f* *mp* *p*

E.H. *meno f* *mp* *p*

Kl. (B) *a3* *f* *mp* *p*

Fg. 1 *dimin.* *meno f* *mp* *p*

Fg. 2 *meno f* *mp* *p*

Hr. 1 *f* *meno f* *p*

Hr. 2 *mf* *mp* *p*

Hr. (F) 3-4 *mf* *mp* *p*

Tr. 1 *f* *meno f* *p*

Tr. 2-3 *mf* *mp* *p*

T. Pos. *f* *meno f* *p*

B. Pos. *mf* *mp* *p*

Perc. 1 *dimin.* *meno f* *p* *p*

Perc. 3 26 *dimin.* 27 28 29 30 31

Perc. 4 *dimin.* 104 *meno f* 105 106 107 108 *p* 109

Bendir

VI. I *dimin.* *p*

VI. II *ffz* *dimin.* *p*

Va. *ffz* *dimin.* *p*

Vc. *ffz* *dimin.* *p*

Kb. *meno f* *p*

110 10

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

E.H. *pp*

Fg. 1 *pp*

Fg. 2 *pp*

Kfg. *p*

Hr. 1 *mf ten.* *mf* *mf*

Hr. 2

Hr. (F) 3-4

Tr. 1

Tr. 2-3

T. Pos. *mf ten.* *mf ten.*

B. Pos.

Perc. 1 *pp* *ppp*

Perc. 3 *pp*

Perc. 4 *pp* *sf p*

Bendir 110 111 112 113 114 115

VI. I *pp*

VI. II

Va.

Vc. *(p)*

Kb. *(p)*

not for performances - nicht für Aufführungen

116

Kfg.

Hr. 1

T. Pos.

Perc. 1

Perc. 4

Bendir

Vc.

Kb.

pp

p

pp

ppp

pp

ppp

116 117 118 119 120

poco rit.

p

sempre pp

sempre pp

Perusal Score - Ansichtspartitur
not for performances - nicht für Aufführungen

6-"Oriental Night"

Allegro Assai
(4/4+3/4)

Ob. 1 *ff energico*

Ob. 2 *ff energico*

Kl. 1 *ff energico*

Kl. 2 *ff energico*

Perc. 3 **Tambourine**
f *sim.*

Darbooka *f* *sim.*

Kanun *f* *sim.*

Allegro Assai
(4/4+3/4)

VI. I *f* Bartok pizz. *gliss.*

VI. II *f* Bartok pizz. *gliss.*

Va. div. *f*

Vc. div. *f*

Kb. *f* *col legno* *ord.*

The score is arranged in systems. The woodwind section (Ob. 1 & 2, Kl. 1 & 2) plays a melodic line with a dynamic of *ff energico*. The percussion section includes a Tambourine and Darbooka, both marked *f* and *sim.* (simulated). The string section (VI. I & II, Va., Vc., Kb.) features a driving triplet pattern in the lower strings, marked *f*. The violins play a pizzicato line with glissandos, also marked *f*. The cellos and double basses play a *col legno* pattern, with the double bass part also marked *f*. A large watermark 'Perusa Score - not for performances - nicht für Aufführungen' is overlaid diagonally across the page.

1

Flz. Flz.

Fl. 1 *f*

Ob. 1 *più f*

Ob. 2 *più f*

Kl. 1 *più f*

Kl. 2 *più f*

Tr. 1 *mf*

Tr. 2-3 *mf*

Perc. 3

Darbooka

Kanun

VI. I *gliss.*

VI. II *gliss.*

Va.

Vc.

Kb. ord. col legno

Detailed description of the musical score: This page of a musical score (page 94) features a variety of instruments. At the top, there are two Flute parts (Fl. 1 and Fl. 2) with a first ending bracket labeled '1'. The Flute 1 part starts with a forte (*f*) dynamic and includes two 'Flz.' (flageolet) markings. The Oboe parts (Ob. 1 and Ob. 2) and Clarinet parts (Kl. 1 and Kl. 2) all play with a *più f* dynamic. The Trumpet parts (Tr. 1 and Tr. 2-3) are marked *mf*. The Percussion section includes a Percussion 3 part and a Darbooka part. The Kanun part consists of a series of chords. The string section includes Violin I (VI. I) and Violin II (VI. II) with *gliss.* markings, Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.). The Double Bass part includes instructions for 'ord.' (normal) and 'col legno' (bowed with the back of the bow).

13/8

Fl.

Kl. 1

Kl. 2-3

Fg.

Hr. (F) 1-2

Hr. (F) 3-4

Perc. 3

Darbuka

Kanun

VI. I

VI. II

Va.

Vc.

Kb.

f

mf

gliss.

arco trem.

div.

meno f

Perusal Score - Ansichtspartitur

17 2

Ob. 1

Ob. 2

Kl. 1

Kl. 2-3

Tr. 1

Tr. 2-3

Perc. 3

Darbuka

Kanun

VI. I

VI. II

Va.

Vc.

Kb.

più f

più f

sim.

unis. Bartok pizz.

poco energico

poco energico

poco energico

poco energico

gliss.

gliss.

più f

Parusai Score - Ansichtspartitur
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Fl. 1

Ob. 1

Ob. 2

Kl. 1

Kl. 2-3

Tr. 1

Tr. 2-3

Perc. 3

Darbuka

VI. I

VI. II

Va.

Vc.

Kb.

Flzg.

f

not for performances

gliss.

3

23

Picc. *f*

Fl. *f*

E.H. *f*

Kl. 1 *f*

Fg. 1 *ff*

Hr. 1 *ff* *tr* (a)

Hr. 2 *ff* *tr* (b)

Hr. 3 *ff* *tr* (a)

Hr. 4 *ff* *tr* (b)

Tr. 1 *ff*

Tr. 2 *ff*

T. Pos. *ff*

Xylophone *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

VI. I *f* arco *gliss*

VI. II *f* arco *gliss*

Va. *f* unis. *gliss*

Vc. *f* unis. pizz. *gliss*

Kb. *f* arco *gliss*

99

31 **"meno mosso" Moderato**

4

Fg. *mf* a2
 Kfg. *mf*
 B. Pos. *mf* con sord.
 Timp. *mf*
 Perc. 3 *mp*
 Perc. 4 *mf* Woodblocks
 Bendir *mf*
 Kanun *mf* (Kanun muss "gut" verstaerkt sein)

"meno mosso" Moderato
 Va. *mf* pizz.
 Vc. *mf* arco
 Kb. *mf* pizz.



Fg. 37
 Kfg.
 B. Pos.
 Timp.
 Perc. 3
 Perc. 4
 Bendir 1 2 3 4
 Kanun *più f* scherzando
 Va.
 Vc.
 Kb.

43 5 **accel.**

Kl. 1 *f*

Fg.

Kfg.

B. Pos.

Timp.

Perc. 3

Perc. 4

Bendir 5 6 7 8 9 10

Kanun *più f* *col legno* **accel.**

VI. I *mp* *col legno*

Va.

Vc.

Kb.

"più mosso" Allegretto

49

Kl. 1

Fg.

Kfg.

B. Pos.

Timp.

Perc. 3

Perc. 4

Bendir 1 2 3 4 5

Kanun *sempre non legato*

"più mosso" Allegretto

VI. I *col legno*

Va.

Vc.

Kb.

6

Musical score for measures 55-60. The score includes parts for Kl. 1, Fg., Kfg., B. Pos., Timp., Perc. 3, Perc. 4, Bendir, Kanun, Vl. I, Va., Vc., and Kb. The Kanun part features a complex rhythmic pattern with fingerings 6, 7, 8, 9, 10, and 11. The Vl. I part is marked *col legno*. The Kanun part has a *mf* dynamic marking.



Musical score for measures 61-67. The score includes parts for Kl. 1, Fg., Kfg., B. Pos., Timp., Perc. 3, Perc. 4, Bendir, Kanun, Vl. I, Va., Vc., and Kb. The Kanun part features a complex rhythmic pattern with fingerings 12, 13, 14, 15, 16, and 17. The Kanun part has a *f* dynamic marking.

This musical score page covers measures 67 to 74. The instruments and parts are as follows:

- Kl. 1:** Clarinet 1, starting measure 67 with a glissando and forte (*f*) dynamic.
- Fg.:** Bassoon, playing a melodic line with *più f* dynamic.
- Hr. 1 & 2:** Horns 1 and 2, playing a rhythmic pattern with *f* dynamic.
- Hr. (F) 3-4:** Horns in F, playing a rhythmic pattern with *f* dynamic.
- B. Pos.:** Bassoon, playing a rhythmic pattern with *mf* dynamic.
- Timp.:** Timpani, playing a rhythmic pattern with *mp* dynamic.
- Perc. 1:** Percussion 1, including Tenor Drum and Bass Drum, playing a rhythmic pattern with *p* dynamic.
- Bendir:** Bendir, playing a rhythmic pattern with measures 18, 19, 20, 21, 23, and 24 marked.
- Kanun:** Kanun, playing a rhythmic pattern.
- VI. I & II:** Violins I and II, playing a melodic line with *f sf* dynamic and glissando.
- Va.:** Violas, playing a melodic line with *f sf* dynamic and glissando.
- Vc.:** Violoncello, playing a melodic line with *più f* dynamic and arco.
- Kb.:** Kontrabaß, playing a melodic line with *più f* dynamic and pizzicato.

7

Musical score for various instruments including Kl. 1, Fg., Hr. 1, Hr. 2, Hr. (F) 3-4, B. Pos., Timp., Perc. 1, Bendir, Kanun, VI. I, VI. II, Va., Vc., and Kb. The score includes a large watermark: "Perusal Score - not for performances - nicht für Aufführungen".

81 **6** più mosso accel. poco più mosso **9**

Picc. Fl. Kl. 1 Fg. Hr. 1 Hr. 2 Tr. 1 Tr. 2-3 T. Pos. B. Pos. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Bendir Kanun VI. I VI. II Va. Vc. Kb.

(a2) *f* 1. & 2. *f* *tr.* *tr.* *senza sord.* *(T.D.)* *p* *Xylophone* *Tambourine* *Tom-toms* *Change to Darbuka* *arco* *unis. pizz.* *col legno* *div.* *arco* *f* *unis.* *gliss.* *gliss.* *unis.* *col legno* *col legno*

89 Presto

8

Picc.

Fl.

Kl. 1

Fg. ^{a2}
f

Hr. 1

Hr. 2

Tr. 1

Tr. 2-3

Timp.
f

Perc. 1

Perc. 2

Perc. 3
f

Perc. 4

Darbooka
f

Kanun
ff

9 Presto

VI. I
ff

VI. II
ff

Va.
f

Vc. *f*
unis. arco

Kb.
f

95

Fl.

Kl. 1

Fg.

Hr. (F) 1-2

Hr. (F) 3-4

Tr. 1-2

B. Pos.

Timp.

Perc. 3

Perc. 4 (Tom-toms)

Darbooka

Kanun

VI. I

VI. II

Va.

Vc.

Kb.

ff

mf

mf

mf

senza sord.

mf

7 8 9 10 11

più f

più f

a2

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100

Picc.

Fl.

Ob.

Fg.

Hr. (F) 1-2

Hr. (F) 3-4

Tr. 1-2

B. Pos.

Timp.

Perc. 3

Perc. 4

Darbuka

Kanun

VI. I

VI. II

Va.

Vc.

Kb.

ff

a2

v

12 13 14 15 16 17 18

Rehearsal Score - Ansichtsspartitur - nicht für Aufführungen

107

Picc. *fff*

Fl. *fff*

Ob. *ff*

E.H. *ff*

Kl. 1 *ff*

Kl. 2-3 *ff*

Fg. *ff*

Hr. (F) 1-2 *ff*

Hr. (F) 3-4 *ff*

Tr. 1 Flzg. *ff*

Tr. 2-3 Flzg. *ff*

T. Pos. *ff*

B. Pos. *ff*

Timp.

Perc. 2 *sfz*

Perc. 4

Darbooka

19 20 21 22 23 24

VI. I *pp*

VI. II *pp*

Va. *pp*

Vc.

Kb.

Natur Flagolet, glissandi, bogen arpeggio - so schnell wie möglich. Alle spieler andere tempo.

Natur Flagolet, glissandi, bogen arpeggio - so schnell wie möglich. Alle spieler andere tempo.

Natur Flagolet, glissandi, bogen arpeggio - so schnell wie möglich. Alle spieler andere tempo.

9

113

1. solo

Ob. *ppp*

E.H. *ppp*

Kl. 1 *ppp*

Kl. 2-3 *ppp*

Fg. *subito pp* *pp*

Timp. *subito pp* *pp*

Darbooka 25 26 27 28 *subito pp* *pp*

VI. I

VI. II

Va.

Vc. *subito pp* *pp*

Kb. *subito pp* *pp*

Perusal Score - Ansichtspartitur
not for performances - nicht für Aufführungen

119

Musical score for measures 119-125. Instruments include Fg., Timp., Darbooka, VI. I, VI. II, Va., Vc., and Kb. The Darbooka part features a rhythmic pattern of eighth notes. The string parts (VI. I, VI. II, Va., Vc., Kb.) are marked with a slash, indicating they are silent or have a specific performance instruction.

2/4

Musical score for measures 126-130. The Kanun part is in 2/4 time, marked **Lento** with a tempo of $\text{♩} = 56$. It features a melodic line with triplets. The string parts (VI. I, VI. II, Va.) are marked with a slash.

Musical score for measures 131-135. The Kanun part begins with a melodic phrase, followed by a rest. The string parts (VI. I, VI. II, Va.) are marked with a slash. Performance markings **rit.** and **morendo** are present above the Kanun and string staves.

7-"Finale"

3 Andante maestoso

4

This musical score page contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Kl. 1), Clarinet 2-3 (Kl. 2-3), Bassoon (Fg.), and Contrabassoon (Kfg.).
- Brass:** Horns (Hr. (F) 1-2 and 3-4), Trumpets (Tr. 1 and 2-3), Trombones (Tb.), and Timpani (Timp.).
- Percussion:** Bass Drum, Xylophone, Cymbal, and Tom-toms (Perc. 1-4).
- Other Instruments:** Kudüm, Ney, and Kanun.
- String Ensemble:** Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Kontrabaß (Kb.).

Key performance markings include *fff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *subito pp* (suddenly pianissimo), *trem.* (trémolo), and *div.* (divisi).

Picc.
Fl.
Ob.
E.H.
Kl. 1
Kl. 2-3
Fg.
Kfg.
Hr. (F) 1-2
Hr. (F) 3-4
Tr. 1
Tr. 2-3
Pos. 1-2
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Kudum
Ney
Kanun
svu
VI. I
VI. II
Va.
Vc.
Kb.

fff
mf
p
subito pp
trem.

17 1

Picc. *ff*

Fl. *ff*

Ob. *ff*

E.H. *ff*

Kl. 1 *ff*

Kl. 2-3 *ff*

Fg. *ff*

Kfg. *ff*

Hr. (F) 1-2 *ff*

Hr. (F) 3-4 *ff*

Tr. 1 *ff*

Tr. 2-3 *ff*

Pos. 1-2 *ff*

Tb. *ff*

Timp. *ff* *f* *dimin.*

Perc. 1 *fff* *meno f*

Perc. 2 *ff*

Perc. 3 *fff*

Perc. 4 *ff*

Kudüm *ff*

Ney *ff* *subito p*

Kanun *ff*

VI. I *fff*

VI. II *fff*

Va. *fff*

Vc. *fff*

Kb. *fff* *ff* *pp*

Perusal Score - Ansichtspartitur
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25

Fg. I *mp*

Timp. *mp*

Harp *mp*

Kudüm *mp*

Ney *p dolce*

VI. I *p dolce*

VI. II *p* senza vib.

Va. *p* senza vib.

Vc. *p* senza vib.

Kb. *p* subito *pp*

2

33

Fig. 1

Timp.

Harp

Kudüm

Ney

VI. I

VI. II

Va.

Vc.

Kb.

39

Fg. I

Timp.

Harp

Kudüm

Ney

VI. I

VI. II

Va.

Vc.

Kb.

più f

più f

più f

45

3

E.H.

Kl. 1

Fg. 1

Timp.

Harp

Kudüm

Ney

VI. I

VI. II

Va.

Vc.

Kb.

mf

tr

ppp

51

Ob. 1

E.H.

Kl. 1

Kl. 2

Fg. 1

Fg. 2

Timp.

Harp

Kudüm

Ney

VI. I

VI. II

Va.

Vc.

Kb.

mf

tr

ppp

tr

ppp

Perusal Score - Ansichtspartitur
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57 4

Picc. *mp*

E.H.

Kl. 1

Kl. 2 *tr.*

Fl. 1

Fl. 2 *tr.* *mf*

Pos. 1-2 *p*

Timp.

Perc. 1
Tenor Drum
Bass Drum *mf*

Harp

Kudüm *mp* *mp*

Ney

VI. I *tutti* *mp* *mp*

VI. II

Va. *unis.* *mf*

Vc. *unis. pizz.* *mf* *arco*

Kb. *pizz.* *mf* *arco*

62 *1. solo*

Fl. *mp*

Kl. I *mf*

Fig. I *mf*

Timp.

Harp

Kudüm

Ney

VI. I *mp* *sul pont.* *ord. trem.* *gliss.* *gliss.* *pp*

VI. II *mp* *sul pont.* *ord. trem.* *gliss.* *gliss.* *pp*

Va. *div. mp* *sul pont.* *ord. trem.* *gliss.* *gliss.* *pp*

Vc. *div. mp* *sul pont.* *trem.* *gliss.* *gliss.* *pp*

Kb. *mp*

5

68

Picc. *mf*

Fl. 1. & 2. *p*

Kl. 1 *p*

Kl. 2-3 *p*

Fg. 1

Kfg. *p*

T. Pos. *p*

Timp.

Harp

Kudüm

Ney *mp*

VI. I *mp*

VI. II *mp*

Va. *mp*

Vc. *mp*

Kb. *mp*

p

trem.

pp unis. col legno

unis. col legno

Perusal Score - not for performances - nicht für Aufführungen

6

1. solo

Musical score for measures 74-78. The score includes parts for Flute (Fg.), Harp, Kudüm, Ney, Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.).

- Fg.:** Measure 74 has a rest. Measure 75 begins with a first solo (1. solo) marked *mp*.
- Harp:** Provides harmonic support with sustained chords. A specific chord is marked E^{\sharp} in measure 78.
- Kudüm:** Features a rhythmic pattern of eighth notes.
- Ney:** Plays a melodic line with breath marks.
- VI. I & VI. II:** Violin parts with *mp* dynamics.
- Va.:** Viola part with *mp* dynamics.
- Vc. & Kb.:** Cello and Double Bass parts. Both are marked *f* and *molto espressivo*. The Cello part includes *unis.* (unison) markings. The Double Bass part includes an *ord.* (order) marking.

80

Fl.

mf

Ob.

mf

Kl. I

mf

Kl. 2-3

mf

Fg.

1. solo

Harp

Kudüm

Ney

VI. I

più f

dimin.

VI. II

più f

dimin.

meno f

Va.

unis.

ff espr.

Vc.

più f

Kb.

più f

not for performances - Ansichtspartitur

87

Fl.

Ob.

Kl. 1

Kl. 2-3

Fg. ^{a2}

Hr. (F) 1-2

Tr. 1

Tr. 2-3

B. Pos.

Timp.

Perc. 3 Tom-toms

Harp

Kudüm

Ney

VI. I

VI. II

Va.

Vc.

Kb.

f

f

f

f

f

p

p

p

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

mf

F \sharp

G \sharp

mp

f

ff molto espressivo

mp

f

ff molto espressivo

f

f

mp

mp

f

f

f

div.

f

f

f

Musical score for orchestra and percussion, measures 93-100. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Kl. 1), Clarinets 2-3 (Kl. 2-3), Bassoon (Fg.), Contrabassoon (Kfg.), Horns (Hr. (F) 1-2 and 3-4), Trumpet 1 (Tr. 1), Trumpets 2-3 (Tr. 2-3), Trombone (T. Pos.), Bass Trombone (B. Pos.), Timpani (Timp.), Percussion 2 (Perc. 2) with Oceanwaves, Percussion 3 (Perc. 3), Harp, Kudüm, Ney, Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (Vc.), and Double Bass (Kb.). Dynamic markings include *fff*, *f*, *meno f*, and *p*. A large watermark 'Perusal Score - Ansichtspartitur - nicht für Aufführungen' is overlaid on the score.

Musical score for measures 99-102. The score includes parts for Flute 1 (Fl. 1), Clarinet 1 (Kl. 1), Clarinet 2 (Kl. 2), Bassoon (Fg. 1), Snare Drum (Timp.), Percussion 2 (Perc. 2), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.).

Measures 99 and 101 feature woodwind entries with trills (tr) and a dynamic marking of *pp*. The strings play a sustained accompaniment with a dynamic marking of *ppp*. The percussion parts include a snare drum pattern in measure 99 and a cymbal pattern in measure 101.

Measures 100 and 102 feature woodwind entries with trills (tr) and a dynamic marking of *pp*. The strings continue their accompaniment with a dynamic marking of *ppp*.

Violins I and II, Viola, Cello, and Double Bass parts are marked *ppp* and *unis.* (unison).

105 8

Timp.

Perc. 2

VI. I

VI. II

Va.

Vc.

Kb.

III

Perc. 2

VI. I

VI. II

Va.

Vc.

Kb.

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