

Full Score

Set No. 1

Saad Haddad

AYSE
SHEEN

for orchestra

(2023)

FOR PERUSAL

NEW YORK

www.saadhaddad.com

FOR PERUSAL USE ONLY

*Commissioned by the Los Angeles Philharmonic Association
Gustavo Dudamel, Music and Artistic Director*

INSTRUMENTATION

3 Flutes
 3 Oboes
 3 Clarinets in B-flat (3rd doubles Bass Clarinet)
 2 Bassoons
 1 Contrabassoon

4 Horns in F
 3 Trumpets in C
 2 Tenor Trombones
 1 Bass Trombone
 1 Tuba

Timpani

Percussion (3 players)

Player 1: Small tam-tam (with steel wool sponge), wood block (“pitch” to be determined), 2 single-headed tom-toms (low and high)

Player 2: Large tam-tam (with steel wool sponge), 2 single-headed tom-toms (low and high).

Player 3: Bass drum (made to sound like a “heartbeat,” i.e. in Adès’ “Dante”)

Piano (with e-bow)

Strings (16.14.12.10.8.)

Score in C

Duration: *ca.* 10 minutes

PERFORMANCE NOTES

Accidentals: Accidentals, including microtones, carry through each measure. Accidentals do not carry through different octaves in any given bar unless otherwise notated.

Boxed Cells: A box around a set of notes indicates to perform the respective cell *ad libitum* within each section. Thick horizontal lines that follow boxed cells indicate to repeat the cell until the next notated event. If the cell lasts for more than 1 measure, a cue will be given from the conductor to indicate the next notated event.

Cues: A cue is shown via a circled rehearsal letter and number. This signifies an entrance, change of musical material, or exit. The conductor is advised to conduct with one hand while holding the numbered cues in the other hand during applicable passages (mm. 11–32 and 135–154).

Glissandi: All *glissandi* throughout the work should be treated as *portamenti*. (The “slide” between pitches occurs during the last moment of its duration.)

Grace notes: Grace notes should be played before the beat.

Heartbeat: Any instance of a repeated set of rhythms that follow the “long, short, long short...etc.” formula should be treated as a “heartbeat” pattern. The “tenuto-staccato” articulated pitches are the “long” parts of this rhythmic cycle.

Microtones: The standard quarter tones in this work are as follows:



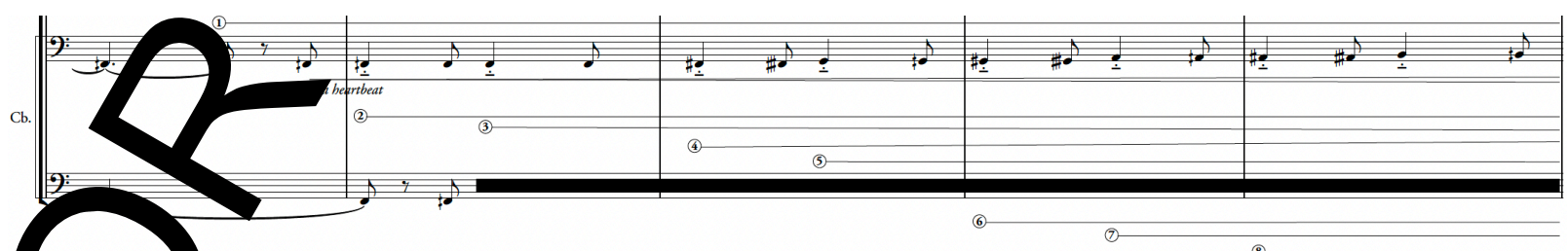
Microtones with arrows (up or down) indicate 1/6 tone deviations from the indicated accidental.

Non-stringed instruments should use alternate fingerings wherever possible to achieve these pitches. Unless otherwise noted, a “bend” up to the microtone to “find” the pitch is not desired.

Strings: All strings are divided by desk and individual players as follows:

- Violins, Desk 1, both players = Dk. 1
- Violins, Desk 1, outside player = 1.
- Violin I, Desk 1, inside player = 2.

There are many instances where players “stagger” their entrances by desk or player. Each circled number indicates a player’s entrance using material from the top staff. In an effort to reduce number of staves in score, the following notation is used:



A similar notation is used when entrances are “staggered” by desk instead of player:

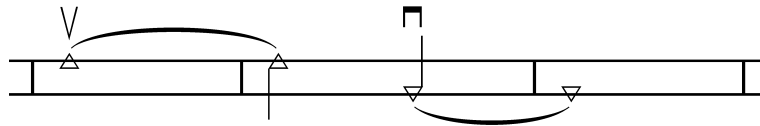


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From **mm. 109 to 124**, dynamics are simplified in the score only for ease of reading. These dynamics are from Violin I, Desk 1's part. The rest of the strings' hairpins are staggered in a similar fashion to the material mentioned above. The intended effect is to produce a "wave" of dynamic swells that sweep through the string section. The conductor **must not cue the dynamic swells** as seen in the score as this might influence strings players to ignore their specific, staggered hairpins in their parts.

The following notation approximates breathing "in and out." Bow indications should be followed strictly:

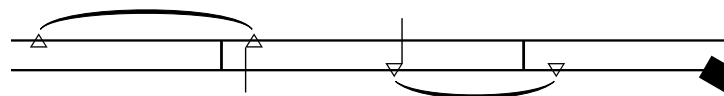
- The notehead on the **top line** indicates to move bow slowly on the **bridge** of the instrument to achieve a pitch-less, "air" sound.
- The notehead on the **bottom line** indicates to move bow slowly on the **body** of the instrument to achieve a pitch-less, "air" sound.



Winds:

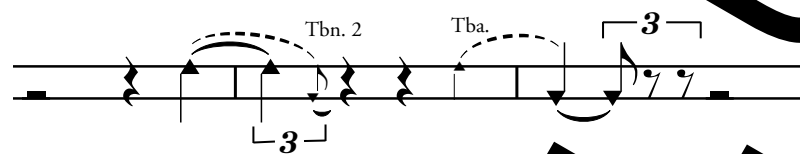
The music performed via the following notation is analogous to the strings' approximation of breathing "in and out" (shown above):

- The notehead on the **top line** indicates to breath **in** through the instrument to achieve a pitch-less, "air" sound that is relatively high in frequency.
- The notehead on the **bottom line** indicates to breath **out** through the instrument to achieve a pitch-less, "air" sound that is relatively low in frequency.



Winds/Percussion:

In applicable sections, small cues are given to show which "breaths" the part is linearly connected to. These connecting parts are indicated with small noteheads, and the connection itself is notated with a dashed slur:



PROGRAM NOTE

We've learned in the very recent past that life itself is more fleeting and precious than most of us realize. This has drastically changed our everyday behavior: from where we choose to live, to where we choose to work, to how we prioritize what's important in our lives. Throughout all this change our bodies have not stopped for a moment to keep us alive. We've continued to breathe and our hearts have continued to beat. **Aysheeh** (عائيشين), or "living" in Arabic, is a celebration of that resilience, an homage to our current time. The work begins with the percussion introducing its two central motifs: the tom-tams "breathing in and out" and the bass drum thumping a "heartbeat." The rest of the orchestra trades these breaths and heartbeats throughout the remainder of the work, forming a collective, functioning body. In terms of the musical vocabulary, I use the framework of the Arab *maqamat* to create new aural arguments. For example, I have "retuned" the major chord that, as Western listeners, have heard countless times in the symphonic repertoire, opting to replace its "third," which is emblematic of that triad, with a pitch that exists about halfway between the black and white keys of the piano. For me, this sound represents a shift in our current reality, the new "normal" of what *living* is like today.

This work was commissioned by the Los Angeles Philharmonic Association with generous support from the Esa-Pekka Salonen Commissions Fund. The World Premiere was given by the Los Angeles Philharmonic conducted by Alpesh Chauhan at Walt Disney Concert Hall in Los Angeles, California on October 20, 21 and 22, 2023.



FOR PERUSAL USE ONLY

AYSHEEN

Saad Haddad

A

♩ = 63

Flute 1-3

Oboe 1-3

Bb Clarinet 1-3

Bassoon 1.2

Contrabassoon

F Horn 1.2

F Horn 3.4

C Trumpet 1-3

Tenor Trombone 1.2

Bass Trombone

Tuba

Timpani

Percussion 1
Small Tam - tam
steel wool sponge
ppp replicates "breathing in"

Percussion 2
Large Tam - tam
steel wool sponge
ppp replicates "breathing out"

Percussion 3
Bass Drum
ppp imperceptible and like a heart beat

Piano
e - bow
dampen pedal very slowly to begin to hear the pitch

Violin I
1.3.5.7.9.11.13.15
Freeze bow in playing position

Violin II
2.4.6.8.10.12.14.16
Freeze bow in playing position

Viola
1.3.5.7.9.11.13
Freeze bow in playing position

Violoncello Desks 1-4
2.4.6.8.10.12
Freeze bow in playing position

Violoncello Desks 4-5
1.3.5.7
Freeze bow in playing position

Contrabass Desks 1-3
2.4.6.8
Freeze bow in playing position

Contrabass Desks 3-4
9.
Freeze bow in playing position

10.
Freeze bow in playing position

1.3.5
Freeze bow in playing position

6.
Freeze bow in playing position

7.8
Freeze bow in playing position

III, ord.
ppp

A1

A2

A3

Fl. 1-3

Ob. 1-3

Bb Cl. 1-3

Bsn. 1,2

Cbsn.

F Hn. 1,2

F Hn. 3,4

C Tpt. 1-3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc. Dks. 1-3

Vc. Dks. 2-5

Cb. Dks. 1,2

Cb. Dks. 3,4

10

(1.3.5.7.9.11.13.15)

(2.4.6.8.10.12.14.16)

(1.3.5.7.9.11.13)

(2.4.6.8.10.12.14)

(1.3.5.7)

(2.4.6.8)

(9.11)

(10.12)

1.3.5

1.3

(2.4.6)

2.4

2.

7.9

(8.10)

6.8.10

5.7.9

4.6.8.10

(1.3)

(2.4)

2.

3.4

IV, ord.

pp

5.

III, ord.

pp

6.

IV, ord.

pp

(7.8)

USE ONLY

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15 **A4** **A5** **B1** **B2**

Fl. 1-3
Ob. 1-3
Bb Cl. 1-3
Bsn. 1, 2
Cbsn.

F Hn. 1, 2
F Hn. 3, 4
C Tpt. 1-3
Tbn. 1, 2
B. Tbn.
Tba.
Timp.

Perc. 1
Perc. 2
Perc. 3

Pno.

Vln. I
Vln. II
Vla.

Vc. Dks. 1-3
Vc. Dks. 2-5
Cb. Dks. 1, 2
Cb. Dks. 3, 4

(ppp) *cresc. poco a poco* *(STa)* *(ppp)*

p *2.4.6.8* *1.3.5* *7.* *ord.* *pp*

III, ord. *(IV)* *play as synchronously as possible* *mf*

mf

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C2

C3

Fl. 1-3

Ob. 1-3

Bb Cl. 1-3

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1-3

Tbn. 1

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Dk. 1

Dk. 2

Vc. Dks. 1-3

Dk. 3

Dk. 4

Vc. Dks. 4, 5

Dk. 5

Cb. Dks. 1, 2

FOR PERSAL USE ONLY

C4

FL. 2
FL. 3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Vln. I
Dks. 1-5
Vln. I
Dks. 6-8
Vln. II
Vla.
Dk. 1
Vc.
Dks. 1-3
Dk. 3
Dk. 4
Vc.
Dks. 4-5

27

1.3, 2.4, 5.7.9, 6.8.10, 11.13.15, 12.14.16, 1.3.5.7, 2.4.6.8, 9.11.13, 10.12.14, 6.8, 1.3, 5-8, 9-12, 1-4, Dk. 5-7 (9-14)

sim. sempre

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

play as synchronously as possible

poco accel.

Fl. 1 *pp*
Fl. 2 *mf* *sim. sempre*
Fl. 3 *mf* *sim. sempre*
Bb Cl. 1 *mf* *sim. sempre*
Bb Cl. 2 *f* *sim. sempre*
Bb Cl. 3 *mf* *sim. sempre*
F Hn. 1 *mf* *sim. sempre*
F Hn. 2 *mf* *sim. sempre*
F Hn. 3 *mf* *sim. sempre*
F Hn. 4 *mp* *sim. sempre*
Tbn. 1 *mp* *sim. sempre*
Tbn. 2 *mp* *sim. sempre*
B. Tbn. *mp* *sim. sempre*
Tba. *mp* *sim. sempre*
Perc. 1 *f*
Perc. 2
Perc. 3
Vln. I Dk. 1-2 *pp*
Vln. I Dk. 3-5
Vln. I Dk. 6-8
Vln. II Dk. 1 *pp*
Vln. II Dk. 2-4
Vln. II Dk. 5-7
Vla. 1-4
Vla. 5-8
Vla. 9-12
Vc. Dks. 1-3 *mf*
Vc. Dk. 4
Cb. *pp* *tutti all Desks*

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The image shows a page of a musical score for a symphony orchestra, page 8. The score is arranged in systems, with each system containing staves for different instruments. The instruments listed on the left include:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Fl. 3 (Flute 3)
- Cbsn. (Clarinet Bass)
- F Hn. 1-4 (French Horns 1-4)
- Tbn. 1-2 (Trumpets 1-2)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Perc. 3 (Percussion 3)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vln. II Dk. 6, 7 (Violin II Double 6, 7)
- Vla. (Viola)
- Vc. Dks. 1, 2 (Violoncello Double 1, 2)
- Vc. Dks. 3-5 (Violoncello Double 3-5)
- Cb. (Double Bass)

The score includes various musical notations such as notes, rests, dynamic markings (*f*, *pp*, *ord.*), and articulation marks. There are rehearsal marks with numbers 1 through 8. Performance instructions are present, including *pp* like a heartbeat and *pp* a little bit more perceptible than before, still like a heartbeat.

FOR PERSAL USE ONLY

D

40

Fl. 1

Fl. 2

Fl. 3

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

C.

mf

f

pp

5

6

7

8

9

1-12

13.14

13.

15.

1-11

12.

13.

Dk. 3

Dk. 1-3

Dk. 4.5

①

②

③

④

⑤

⑥

⑦

⑧

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45

Fl. 1

Fl. 2

Fl. 3

Cbsn.

C Tpt. 1, 2

Tbn. 1

Tbn. 2

B. Tbn.

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

10 11 12 13 14

1-12

13

1-11

1-10

12

11

Dk. 1, 2

Dk. 3, 4

Dk. 3

Dk. 5, 6

Dk. 4 - 6

Dk. 1 - 3

Dk. 4, 5

1

2

3

4

5

6

7

8

FOR PERSAL USE ONLY

This page contains a musical score for measures 50 through 60. The instruments and parts are as follows:

- Fl. 1:** Flute 1, starting at measure 50 with a *f* dynamic.
- Fl. 2:** Flute 2, starting at measure 50 with a *f* dynamic.
- Fl. 3:** Flute 3, starting at measure 50 with a *f* dynamic.
- Cbsn.:** Bassoon, starting at measure 50.
- C Tpt. 1.2:** Cornet 1 & 2, starting at measure 50.
- Tbn. 1:** Tenor Trombone 1, starting at measure 50.
- Tbn. 2:** Tenor Trombone 2, starting at measure 50.
- B. Tbn.:** Baritone Trombone, starting at measure 50.
- Tba.:** Tuba, starting at measure 50.
- Perc. 3:** Percussion 3, with measures 15-20 marked with a slash and a diagonal line.
- Vln. I:** Violin I, starting at measure 50.
- Vln. II:** Violin II, starting at measure 50.
- Vla.:** Viola, starting at measure 50.
- Vc.:** Violoncello, starting at measure 50.
- C:** Contrabass, starting at measure 50.

The score includes various musical notations such as dynamics (*f*, *pp*, *mp*), articulation marks, and fingerings. A large watermark is present across the page.

USE ONLY

FOR PERUSAL

E

FL. 1

FL. 2

FL. 3

Cbsn.

C Tpt. 1.2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 3

Vln. I

Vln. II

Vla. Dk. 1-3

Vla. Dk. 4-6

Vc. Dk. 1-3

Vc. Dk. 4,5

C

6

7

8

FOR PERUSAK

USE ONLY

61

Fl. 1 *mp* 5

Fl. 2 *mp*

Fl. 3 7 5

Cbsn. *pp*

C Tpt. 1.2 3

Tbn. 1 3

Tbn. 2 3

B. Tbn. 3

Tba. *pp*

Perc. 1 (Small Tam - tam) 3 roll with 2 mallets *pp cresc. poco a poco*

Perc. 2 (Large Tam - tam) 3 mallets *cresc. poco a poco*

Perc. 3 3

Vln. I *pp* *f* 5 *pp* *f* 5

Vln. II 1-5 7 *p* *f* 1-3 6. 7 4.5

Vla. *pp* *pp*

Vc. *pp* *pp*

C. ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

FOR PERUSAL

USE ONLY

F

66

Fl. 1 *p* *mp* 5

Fl. 2 *p*

Fl. 3 *p* 7

Cbsn. *mf*

F Hn. 1-4

C Tpt. 1, 2 a 2 breath in as loudly as possible! *ff*

C Tpt. 3 breath in as loudly as possible! *ff*

Tbn. 1 breath in as loudly as possible! *ff*

Tbn. 2 breath in as loudly as possible! *ff*

B. Tbn. breath in as loudly as possible! *ff*

Tba. *mf*

Perc. 1 *ff* fast go to Wood Block

Perc. 2 *mf* go to 2 Tom - toms

Perc. 3 *mf*

Vln. I *f*

Vln. II *pp* *f* 5 *pp* *f* 7

Vla. Dk. 1 - 3 *mf* Dk. 4 - 6

Vc. Dks. 1-3 *mf* Dk. 1 - 3

Vc. Dks. 4, 5 *mf* Dk. 4 - 5

Cu. ① rhythm tutti *mf* ② ③ ④ ⑤ ⑥ ⑦ ⑧

FOR PERUSAL USE ONLY

sub. ♩ = 129

Fl. 3

B. Cl.

Bsn. 2

Cbsn.

F Hn. 1-4

Tba.

Timp.

Perc. 1

Perc. 3

Pno.

Vln. II

Vla.

Vc. Dks. 1-3

Vc. Dks. 4,5

Cl.

ord.

ff

pp

ppp

Woodw. (triangle)

1. 6

7-12

1.

2-6

7.

8-10

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

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G

77

B♭ Cl. 2 *ff* *pp*

B. Cl. *pp* *ff*

Bsn. 1 *ff*

Bsn. 2 *pp* *ff*

Timp. *pp*

Perc. 1 (W. B.)

Perc. 3 (B. D.) *pp*

Pno.

Vln. II Dk. 1-4

Vln. II Dk. 5-7

Vla. 1. ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭

Vc. Dks. 1-3

Vc. Dks. 4,5

Cb. ⑥ ⑦ ⑧

FOR PERUSAL USE ONLY

H

Ob. 1 *ff*

Ob. 2 *pp*

Ob. 3 *ff*

Bb Cl. 1 *pp ff*

Bb Cl. 2 *pp ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* (2 Tom - toms)

Perc. 3 *ff*

Pno. *ff*

Vln. I Dk. 1-6 *pp ff*

Vln. I Dk. 7,8 *ff*

Vln. II Dk. 1-4 *pp ff*

Vln. II Dk. 5-7 *pp ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

ff *pp*

FOR PERSANUS

SON

K

This is a page of a musical score, likely for an orchestra and strings. The score is written in a standard musical notation with various dynamics and articulation marks. A large, diagonal watermark reading "KORREKTUR" is overlaid across the entire page. The instruments listed on the left side of the score include:

- Ob. 1
- Ob. 3
- B♭ Cl. 1
- B♭ Cl. 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- Cbsn.
- Tbn. 1, 2
- Timp.
- Perc. 2
- Perc. 3
- Pno.
- Vln. I (Violins I) with parts Dk. 1.2, 3.4, 5, 5.6, 6, 8, 7, 7.8, 8, 7, 7.8
- Vln. II (Violins II) with parts Dk. 1, 2
- Dk. 1-4 (Double Basses)
- Vla. (Violas) with parts Dk. 3, 4, 5, 6, 7, 6.7
- Vc. (Violoncellos)
- Cb. (Contrabass)

The score features various dynamic markings such as *pp*, *f*, *ff*, and *ppp*. It also includes articulation marks like accents and slurs. The notation is dense, with many notes and rests across the staves.

106

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

C Tpt. 1

C Tpt. 2

C Tpt. 3

Perc. 1

Perc. 2

Pno.

Dk. 1,2

Dk. 3,4

Vln. I

Dk. 5,6

Dk. 7,8

Dk. 1,2

Dk. 5-7

Vln. II

Dk. 3,4

Dk. 1-3

Vla.

Dk. 4-6

Dk. 1-3 (1-6)

Vc.

Dk. 4,5 (7-10)

Cb.

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

ord.

Small Tam - tam ^{steel} sponge

fast go to Large Tam - tam

FOR PRACTICE ONLY

112

Fl. 1-3

Ob. 1-3

B♭ Cl. 1-3

Bsn. 1, 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Large Tam - tam
steel wool sponge

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

120

Fl. 1-3

Ob. 1-3

Bb Cl. 1-3

Bsn. 1.2

Cbsn.

F Hn. 1.2

F Hn. 3.4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

FOR PERUSAL USE ONLY

125 $\text{♩} = 40$

poco accel.

Ob. 1
Ob. 2
Bb Cl. 2
F Hn. 1-4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc. Dks. 1-3
Vc. Dks. 4,5
Cb. Dks. 1,2
Cb. Dks. 3,4

pp
mf
f
ppp
p

move bow gradually towards bridge

Dk. 1
Dk. 2
Dk. 3
Dk. 4-7
Dk. 4
Dk. 5
Dk. 6
Dk. 7

5.6 div.
7.8 div.
7.8 unis.

ppp
pp
f

ond. 1, 2
ppp

V Dk. 1, 4

M

Fl. 1

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

F Hn. 1-4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc. Dks. 1-3

Vc. Dks. 4-5

Cb. Dks. 1, 2

Cb. Dks. 3, 4

pp

mp

f

(1, 2)

3, 4

1, 2

Dk. 1.4

Dk. 2.5

Dk. 3

Dk. 3.6

Dk. 8

Dk. 6

Dk. 7

Dk. 1

Dk. 2

Dk. 3

Dk. 4

Dk. 5

12 + Dk. 7

Dk. 1

Dk. 2

Dk. 3

Dk. 4

Dk. 5.6

Dk. 1

Dk. 2

Dk. 3

Dk. 4

Dk. 1

Dk. 2

Dk. 1

Dk. 2

5

5, 6

7, 8

6-8

FOR PRACTICE USE ONLY

M1

M2

M3

M4

Musical score for various instruments including Flutes (Fl. 1-3), Oboes (Ob. 1-2), Clarinets (Bb Cl. 1-3), Horns (F Hn. 1-4), Trumpets (C Tpt. 1-3), Trombones (Tbn. 1-2, B. Tbn.), Violins (Vln. I, Vln. II), Violas (Vla.), Cellos (Vc. Dks. 1-3, Vc. Dks. 4-5, Cb. Dks. 1-2, Cb. Dks. 3-4). The score includes dynamic markings such as *mf*, *f*, *pp*, and *p*. It also features rehearsal marks M1, M2, M3, and M4, and various performance instructions like *ond.* and *3.4*.

FOR PERSAL

USE

ONLY

M5

N1

N2

N3

N4

139

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

F Hn. 1-4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Vln. I

Vln. II

Vla.

Vc. Dks. 1-3

Vc. Dks. 4,5

Cb. Dks. 1,2

Cb. Dks. 3,4

Dk. 1.4,7

Dk. 2.5,8

Dk. 3,6

Dk. 1

Dk. 2

Dk. 3-5

Dk. 6,7

Dk. 1

Dk. 2

Dk. 3

Dk. 3,4

Dk. 5,6

Dk. 1

Dk. 2

Dk. 3

Dk. 4

Dk. 5

Dk. 1

Dk. 2

Dk. 3

Dk. 4

V.Dk. 2,5,8

Dk. 3,6

Dk. 4,5

f

mp

p

mf

FOR PERUSAL USE

N5

01

02

03

04

The musical score is organized into systems for different instrument groups. The woodwind section includes Flutes (Fl. 1-3), Oboes (Ob. 1-3), Bass Clarinets (Bb Cl. 1-2), and Bassoon (Cbsn.). The brass section includes French Horns (F Hn. 1-4), Trumpets (C Tpt. 1-3), Trombones (Tbn. 1-2, B. Tbn.), and Timpani (Timp.). Percussion (Perc. 1) includes Small Tam-tam and 2 mallet roll. The string section includes Violins (Vln. I Dks. 1-5, Vln. I Dks. 6-8, Vln. II), Viola (Vla.), Violoncello (Vc. Dks. 1-3, Vc. Dks. 4-5), and Double Bass (Cb. Dks. 1, 2, 3, 4). The score features various musical notations such as dynamics (f, mp, pp), articulation (accents, slurs), and performance instructions like '34' and '1.2'. A large diagonal watermark 'FOR PERSAL USE ONLY' is overlaid on the score.

O5

P1

P2

P3

P4

149

This page contains the musical score for measures 149-152. The instruments and their parts are as follows:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Bb Cl. 1, Bb Cl. 2, B. Cl.
- Bassoons:** Bsn. 1, 2
- Contrabassoon:** Cbsn.
- Horns:** F Hn. 1, 2; F Hn. 3, 4
- Trumpets:** C Tpt. 1, 2, 3
- Trombones:** Tbn. 1, 2, B. Tbn.
- Percussion:** Timp., Perc. 1
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Basses:** Dks. 1-3, Dks. 4-5, Cb. Dks. 1, 2, Cb. Dks. 3, 4

Dynamic markings include *mf*, *f*, *pp*, and *p*. Performance instructions such as *pp* and *pp* are present in the woodwind and percussion staves. A large diagonal watermark "FOR PERSAL USE ONLY" is overlaid on the score.

154

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1.2

Cbsn.

F Hn. 1.2

F Hn. 3.4

C Tpt. 1

C Tpt. 3

Tbn. 1

Tbn. 2

Timp.

Perc. 1

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp like a heartbeat

pp like a heartbeat

159

R

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Bb. Cl. 1

Bb. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cb. Sn.

F. Hn. 1.2

F. Hn. 3.4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

pp

p

acc.

ond. like a heartbeat

go to 2 Tom - toms

Dk. 1-3

Dk. 4.5

Dk. 6-8

Dk. 1

Dk. 2.3

Dk. 4.5

Dk. 6.7

Dk. 1

Dk. 2

Dk. 3.4

Dk. 3-5

Dk. 5.6

Dk. 6

Dk. 1.2

Dk. 1.2

Dk. 3-6

Dk. 3-6

1.

2-8

6

7

8

165

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

Fl. 2 *f*

Fl. 3 *f*

Ob. 1, 2 *ff* *p* *ff* *p*

Ob. 3 *p* *ff* *p*

B♭ Cl. 1 *f* *mf* *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

C Tpt. 1, 2 *ff* *p* *ff* *p*

C Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba.

Timp.

Perc. 3 7 8 9 10 11 12 13

Pno. *p*

Vln. I *f* *mp* *f* *mp*

Vln. II *mp* *f* *mp* *f*

Vla. *tutti*
Dk. 1, 2
Dk. 3-6

Vc. *tutti*
Dk. 1-3
Dk. 4, 5

Cb. ⑤ ⑥ ⑦ ⑧

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172

Fl. 1

Fl. 2

Fl. 3

Ob. 1-3 (a 3)

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2 (1.) (2.)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 3 14 16 17 18 19

Vln. I

Vln. II

Vla. Dk. 1-3 Dk. 4-6

Vc. Dk. 1-3 Dk. 4, 5

Cb.

6
7
8

FOR PERUSAL USE ONLY

178 **S**

FL. 1 *f* *s*

FL. 2 *mf* *f* *s*

FL. 3

Ob. 1-3 *p* *ff* *p*

B♭ Cl. 1 *f* *s*

B♭ Cl. 2 *mf* *f* *s*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

F Hn. 1, 2 *f*

F Hn. 3, 4 *f*

C Tpt. 1, 2 *p* *ff* *p* 1. 2. 1.

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Perc. 3 20 *p* 3 3 3 3 3 3 3 3

Pno.

Vln. I *pp* *f* *s* *pp* *f* *s*

Vln. II *pp* *f* *s* *pp*

Vla. *f*

Vc. *f*

Cb. ① *f* ② ③ ④ ⑤ ⑥ ⑦ ⑧

T

183

FL. 1

FL. 2

FL. 3

Ob. 1-3 (a 3)

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

F Hn. 1, 2

F Hn. 3, 4

C Tpt. 1, 2 (1.)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 3

Pno.

Vln. I

Vln. II

Vla. Dk. 1-3 Dk. 4-6

Vc. Dk. 1-3 Dk. 4, 5

Cb.

⑥

⑦

⑧

FOR PERSAL USE ONLY

U

188

FL. 1

FL. 2

FL. 3

Ob. 1-3

Bb Cl. 1

Bb Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

F Hn. 1.2

F Hn. 3.4

C Tpt. 1.2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

⑥

⑦

⑧

V

194

FL. 1 *f*

FL. 2 *f*

FL. 3 *p*

Ob. 1-3 *p*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *fff*

Bsn. 1, 2 *fff*

Cbsn. *fff*

F Hn. 1, 2 *p*

F Hn. 3, 4 *p*

C Tpt. 1-3 *p*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba. *p*

Timp. *fff*

Perc. 1 *fff* fast go to Small Tam - tam

Perc. 2 *pp* 2 mallet roll *fff*

Perc. 3 *fff*

Pno. *fff*

Vln. I *f*

Vln. II *pp* *f*

Vla. *p* *fff*

Vc. *fff*

Cb. *fff*

Dk. 1-3
Dk. 4

1-3
Dk. 4, 5

mf

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207 1.3 2. 3.

Fl. 1-3

B♭ Cl. 1.2 1. 2. 1.

B♭ Cl. 3.

F Hn. 1-4 1.3 2.4 1.3

C Tpt. 1-3 2. 1.3

Perc. 1

Perc. 2

Perc. 3 5 6 7 8 9 10 11 12

Pno.

Vln. I 1-3 4. 5. 6. 7. 8. 1-4 5. 6. 7. 8. 1-5 6. 7. 8.

16. 11. 9.10 13. 12. 15. 14.

Vln. II 1.2 3. 4. 5. 6. 7. 1-3 5. 4. 7. 6. 1-4 5. 6. 7. 1-5 7. 6.

14. 9. 8. 11. 10. 13. 12.

Vla. 11. 1.2 3.4 5-7 8-10 8-11 1.2 3.4 5-7 3-11 1.2 3.4 1.2

Vc. 12. 4-9 1-3 10. *p*

Cb. 1-7

215

Fl. 1-3

B♭ Cl. 1,2

B♭ Cl. 3

F Hn. 1-4

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. 2. 1. 2.4 13 14 15 16 18 19

1-6.15 1-6.14.15 13-15 1-7.12-15

7. 8.

11. 9.10 13. 12. 14. 11. 9.10 13. 11. 9.10

1-5.13 1-6.11-13 1-6.10-13

9. 8. 11. 10. 12. 9. 8. 11. 10. 9. 8. 10. 9. 8.

1-11 1-9 10.

p

p

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This page contains a musical score for various instruments. The staves are arranged vertically from top to bottom: Fl. 1-3, Perc. 1, Perc. 2, Perc. 3, Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The Fl. 1-3 staff begins with a measure number of 222 and a first ending bracket labeled 1,3. The Perc. 3 staff has measure numbers 20, 21, and 22 with slash marks. The Vln. I staff has measure numbers 8, 16, and 9,10, with a *p* dynamic marking. The Vln. II staff has measure numbers 1-6,9-13, 7, and 14, with a *p* dynamic marking. The Vla. staff has measure numbers 1-11 and 12. The Vc. staff has measure numbers 1-9 and 10. The Cb. staff has measure numbers 1-7 and a *(solo)* marking. A large, bold, black watermark reading "FOR PERUSAL USE ONLY" is oriented vertically across the center of the page.