

Jelena Dabić

In circle

**Fire
Frost
Flood**

for orchestra

COMMISSIONED BY YOUNG EURO CLASSIC

ORCHESTRA

2 Flutes

2 Oboes

2 Bassoons

2 Horn in F

2 Trompet in B

Timpani

Strings

(10, 8, 6, 4, 2)


The score is notated in C.
Duration: approx. 10 minutes

SYMBOLS:

General:


↓ wait for a conductor sign to start

 decrescendo al niente

 the highest note

Strings:

ric.- ricochet (bounced bow)

 ... throw the bow on the string and allow it to bounce naturally

 between bridge and tailpiece

 molto vibrato


Wind instruments:

+ stopped

flatt. - flutter-tongue (Flutterzunge)

○ + open and close with a mute (plunger)

Timpani:

 damp, muffle

introductory remarks

This piece is the opposite of Haydn's Farewell Symphony, in terms of orchestra positioning. This means that at the beginning of the piece the orchestra is not on stage, but gradually comes in. Musicians enter the stage with their instruments while playing (except for timpani, violoncello and double basses). For this reason it is written "*memorize! play without music*", since the musicians only see the score once they reach their seats.

At the beginning only 2 first violins and the timpanist are on the stage (the timpanist should enter at the end of the previous piece) and they begin to play. After that, the first violins enter (separately), followed by the bassoons, the flutes, the oboes, the 1st trumpet, the violas, the basses, the two horns and the 2nd trumpet, in that order. When all have entered, they play a short section together and reach the end of the first part of the piece. It is also important, that this first part is actually one version of the composition, which will be performed separately at one concert (Melsungen).

Violins! Please don't be shocked with your part. There are many *divisi*, because at the beginning everybody comes in separately. I had to do your part like this, because it is still undefined who plays which voice, but I will prepare one for each stand later.

If you have any questions or requests, or if something is too complicated to play, please contact me!

Email: jelenadabic@yahoo.com

I look forward to hear you play my composition!

about the composition

The Riddle of the Origin of the world is a central theme of many myths. The beginning of things is often described as perfect emptiness or nothingness, or as a boundless ocean, and as an unformed desert enveloped in darkness - an idea which can be found in the mythical stories of many different people.

In some mythologies, the dispute between creative order and destructive chaos symbolizes a permanent cycle of creation and destruction.

In the myths of the North American Hopi Indians, for example, the World goes through several processes of creation and destruction. The first world is destroyed by **fire**, the second by **frost**, and the third by a **flood**. The current fourth world, our world, will also come to an end, eventually. In a similar way, my work "In circle" is built on different processes of construction and deconstruction, and I used this myth as a starting point for my composition. The composition is therefore divided into three sections and each of these three corresponds to the creation and destruction processes, by fire, frost and flood. It is a permanent circle of ending and renewed beginning.

at the beginning only 2 frst violins
and the timpanist are on the stage

In circle

(Fire, Frost, Flood)
for orchestra

5/4

4/4

Jelena Dabić

A

FIRE

Moderato ♩ = 60

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

delicato near the rim

ppp

p

ord.

free gliss.

ric.

3

5

ord.

p

molto espressivo

molto vib.

ric.

f

p

with more and more bow pressure

sul pont.

ord.

ff

sub.p

pizz.

3

5

arco

ric.

sul A

ff

B
4/4

5/4 4/4 6/4 4/4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. II
Vla.
Vc.
Cb.

ric. sul pont. ord. molto vibrato

pp mp pp

mf sul pont. pp

memorize!!! play without music!
come in on the stage

mf

12

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5-6
Vln. 7
Vln. 8
Vln. 9
Vln. 10
Vln. II
Vla.
Vc.
Cb.

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

pizz. *f* arco

come in on the stage | memorize!!! play without music!
free harmonic gliss. sul E

memorize!!! play without music!

p

memorize!!! play without music!

p

memorize!!! play without music!

p

memorize!!! play without music!

p

memorize!!! play without music!

p

C

start when all musicians are seated in their places

D

come in on the stage

memorize!!! play without music!

dolce

flatt.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
[Vln. 1-2] *pp* *molto espressivo* *ff sub.p* *sub.p*
[Vln. 3-4] *pp* *molto espressivo* *ff sub.p* *sub.p*
[Vln. 5-6] *pp* *molto espressivo* *ff sub.p* *sub.p*
[Vln. 7-8] *pp* *molto espressivo* *ff sub.p* *sub.p*
[Vln. 9-10] *pp* *molto espressivo* *ff sub.p* *sub.p*
Vln. II
Vla.
Vc.
Cb.

24

Fl. 1 *p* *ff* *sub.p* *pizz.* *ord.* *tr* *pizz.* *ord.* *p* *ff* *mf*

Fl. 2 memorize!!! play without music!

Ob. 1 come in on the stage memorize!!! play without music! *mf*

Ob. 2 memorize!!! play without music! come in on the stage *mf* *sfz* *tr*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I (s) *tr*

Vln. 1-2

Vln. 3-4 *ric.* *mf* 5

Vln. 5-6 *ric.* *mf* 5

Vln. 7-8

Vln. 9-10 *ric.* *mf* 5

Vln. II

Vla.

Vc. Vics. 1-2 come in on the stage *pizz.* *mf*

Vic. 1-2

Vic. 3-4 Vics. 3-4 come in on the stage

Vic. 3-4

Cb.

F

31

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. 1-2

Vln. 3-4

Vln. 5-6

Vln. 7-8

Vln. 9-10

Vln. II

Vla.

Vla. 1-2

Vla. 3-6

Vc.

Vic. 1-2

Vic. 3-4

Cb.

pizz.

freely

flatt.

pizz.

mf

sfz

p

mf

p

ff

ppp

mf

p

sul tasto

sul pont.

p

mf

p

mf

p

p

mf

p

mf

p

p

mf

p

mf

p

arco

p

f

sub.p

pizz.

ff

arco

p

f

sub.p

come in, in a line one behind the other

1. 2.

3. 4. 5. 6.

sub.p

moltovib.

sub.p

41

Fl. 1 *flatt.* *p* *sfz*

Fl. 2 *p* *sfz*

Ob. 1 *p* *sfz*

Ob. 2 *sfz*

Bsn. 1 *p* *mf* *mf*

Bsn. 2 *p* *mf* *mf*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I *Tutti* *f*

Vln. 1-2

Vln. 3-4

Vln. 5-6

Vln. 7-8

Vln. 9-10

Vln. II *come in: 4 from one side, 4 from another side of stage* *memorize!!! play without music!*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vla. *ord.* *f* *p* *pizz.* *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 41 to 50. It features a full orchestra and string ensemble. The woodwinds (Flutes, Oboes, Bassoons, Horns, Trumpets, and Timpani) have various dynamics and articulations, including *flatt.*, *p*, *sfz*, and *mf*. The strings (Violins I and II, Violas, Cellos, and Double Basses) play a complex rhythmic pattern with sixteenth notes and triplets. The Violin II section has specific stage directions: "come in: 4 from one side, 4 from another side of stage" and "memorize!!! play without music!". The Viola part includes the instruction "ord." and "pizz.". The score is written in a key with one flat and a 4/4 time signature.

44

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flatt.

mf

mf

memorize!!! play without music!
come in on the stage

p *f*

memorize!!! play without music!
come in on the stage

p *f*

memorize!!! play without music!
come in on the stage

p *f*

p *f*

p *mf* *f*

p *f*

p *f*

47

Fl. 1
f 3

Fl. 2
f 3

Ob. 1
mf

Ob. 2
mf

Bsn. 1

Bsn. 2

Hn. 1
mf *f* *pp*

Hn. 2
mf *f* *pp*

Tpt. 1
senza sordino
mf 5 5 *f* 5 6

Tpt. 2
mf 5 5 *f* 5 6

Timp.
p *f*

Vln. I

Vln. II
f 6 6 6

Vla.
f

Vc.
f arco

Cb.
f

H

Allegro, con forza ♩ = 120

49

Fl. 1 *mp*

Fl. 2 *mp* *f*

Ob. 1 *p* *mf*

Ob. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *p* *fp*

Hn. 2 *p* *fp* *sfz*

Tpt. 1 *p* *fp* *p*
con sordino

Tpt. 2 *p* *fp* *p*
con sordino

Timp. *mp*

Allegro, con forza ♩ = 120

espressivo

Vln. I *mf*

Vln. II *sub.p* *mf* *p* *mf* *p*
sul pont.

Vla. *p* *mf* *p* *mf*
sul pont.

Vc. *mf*
espressivo molto vibrato

Cb. *mf*

53

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

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

Ob. 1 *mf* *mf*

Ob. 2 *mf* *mf*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 *mf* *mf* *p* *f*

Hn. 2 *mf* *fp* *mf* *p* *f*

Tpt. 1 *mf* *fp* *mf* *p*

Tpt. 2 *mf* *mf* *p*

Timp.

Vln. I *ff* molto vib.

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

Vla. *f* *p* *mf*

Vc. *f* *ff*

Cb. *f* *ff*

ord. sul pont.

I

Fl. 1
mf *f*

Fl. 2
mf *f*

Ob. 1
mf *f*

Ob. 2
mf *f*

Bsn. 1
mf

Bsn. 2
mf

Hn. 1
mf *f* *f* *flatt.*

Hn. 2
mf *f* *f* *flatt.*

Tpt. 1
f *f*

Tpt. 2
f

Timp.

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

Vln. II
f *p* *ord.* *f* *f*

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

Vc.
p *f* *f*

Cb.
p *f*

Detailed description: This page of a musical score, labeled 'In circle' and page number '13', features a section marked with a Roman numeral 'I' and the number '57'. The score is arranged in a standard orchestral format with 13 staves. The instruments and their parts are: Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Timpani, Violin I and II, Viola, Violoncello, and Contrabass. The Flute and Oboe parts feature melodic lines with triplets and dynamic markings of *mf* and *f*. The Bassoon parts provide a rhythmic accompaniment with triplets and *mf* dynamics. The Horns play sustained chords with dynamic markings of *mf*, *f*, and *flatt.*. The Trumpets play rhythmic patterns with *f* dynamics. The Timpani part consists of a steady rhythmic pattern. The string section (Violins, Viola, Violoncello, and Contrabass) plays a complex rhythmic pattern, often marked 'sul pont.' (sul ponticello) and 'ord.' (ordine), with dynamic markings of *f* and *p*.

J

62

Fl. 1
f *mf* *ff* *p*

Fl. 2
f *mf* *ff* *p*

Ob. 1
f *mf* *ff* *p*

Ob. 2
f *mf* *ff* *p*

Bsn. 1
f *f* *ff* *p*

Bsn. 2
f *f* *ff* *p*

Hn. 1
f *ff* *p*

Hn. 2
f *ff* *p*

Tpt. 1
f *f* *ff*

Tpt. 2
f *f* *ff*

Timp.
ff *p*

Vln. I
ff *ff* *sul pont molto* *pp*

Vln. II
ff *ff* *sul pont molto* *pp*

Vla.
ff *ff* *sul pont molto* *pp*

Vc.
ff *ff* *sul pont molto* *pp*

Cb.
ff *ff* *sul pont molto* *pp*

poco rit.

FROST

Meno mosso ♩ = 72

68

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp. *pp* *mf* *ppp*

Detailed description: This section of the score covers measures 68 to 73. It features woodwind and timpani parts. Flutes 1 and 2 play rapid sixteenth-note passages starting at measure 68, marked *p*. Bassoons 1 and 2 play a simple rhythmic pattern in the bass clef, marked *pp*. The timpani part consists of a series of notes with dynamic markings *pp*, *mf*, and *ppp* across the measures. Other instruments (Oboes, Horns, Trumpets) are silent.

Meno mosso ♩ = 72

Vln. I *p*

Vln. II *p*

Vln. 5-8 *p*

Vla. ric. *mf*

Vc. ric. *mf*

Cb. ric. *mf*

DIVISI

mf

Detailed description: This section covers measures 74 to 79. It features string parts. Violins I and II play long, sustained notes, marked *p*. Violins 5-8 also play sustained notes, marked *p*. The Viola, Violoncello, and Contrabass parts feature rhythmic patterns of sixteenth notes, marked *mf*, with the instruction *ric.* (ritardando). A *DIVISI* instruction is present for the violin parts. The score includes various musical notations such as slurs, accents, and dynamic markings.

74

3/4 **4/4** **5/4** **4/4**

Fl. 1 *mf* *p* *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2 *calmato* *p* *mf* *p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 *p* *mf* *con sordino* *p* *f* *fp* *mf*

Tpt. 2 *con sordino* *p* *f*

Timp. *on the rim, with wood* *p* *f*

3/4 **4/4** **5/4** **4/4**

Vln. I *pizz.*

Vln. II *f*

Vln. 1-4

Vln. 5-8 *free harmonic gliss. sul E*

Vla. *p* *pizz.*

Vc. *f* *mf*

Cb. *f* *pizz.*

5
4

4
4

79

Fl. 1
mf

Fl. 2
mf

Ob. 1
p
mf

Ob. 2

Bsn. 1
mf
p

Bsn. 2
mf
p

Hn. 1

Hn. 2
fp *mf*

Tpt. 1

Tpt. 2

Timp.
pp

Vln. I
f
mf

Vln. II
[Vln. 1-4]
free harmonic gliss. sul E

Vla.
f
pizz.

Vc.
f
pizz.

Cb.
f
pizz.

K

84

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2 *p* *mf* *p* 3

Tpt. 1

Tpt. 2

Timp. 5 3 3 5 tr

Vln. I *ff* *f* *appassionato* *arco*

Vln. II *mf* *f* *appassionato* Tutti *appassionato* 5

[Vln. 1-4]

[Vln. 5-8]

Vla. *ff* *mf* *f* *appassionato* 3 5

Vc. *ff* *mf* *f* *appassionato* *arco* 3

Cb. *ff* *mf* *f* *appassionato* *arco* *pizz. arco* 3 3 3 3



a tempo

94

Fl. 1 *sfz* *p* *f* *p*

Fl. 2 *f* *p* *f* *p*

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

Ob. 2 *f* *p* *f*

Bsn. 1 *f* *p* *f*

Bsn. 2 *f* *p* *f*

Hn. 1 *p* *ff* *rit. e decresc.*

Hn. 2 *p* *ff* *rit. e decresc.*

Tpt. 1 *con sordino* *p* *ff* *senza sordino* *ff* *rit. e decresc.* *plunger mute (wah-wah)* *mf*

Tpt. 2 *con sordino* *p* *ff* *senza sordino* *ff* *rit. e decresc.*

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

a tempo

Vln. I *arco* *ff*

Vln. II *arco* *ff*

Vla. *arco* *ff*

Vc. *arco* *ff* *poco a poco sul pont.* *mf*

Cb. *arco* *ff* *mf* *poco a poco sul pont.*

99

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

measures 99-104

p

ff *sub. p* *f* *mf*

p *p* *p* *p*

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

on the brige

poco a poco ord.

ord.

poco a poco sul tasto

sul tasto

poco a poco ord.

ord.

on the brige

poco a poco ord.

ord.

poco a poco sul tasto

sul tasto

poco a poco ord.

ord.

gliss.

M

116

Fl. 1

Fl. 2
f *p* *f*

Ob. 1
p

Ob. 2

Bsn. 1
p

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I
DIVISI
p
sul pont.
p
sul pont.
p
sul pont.
p
sul pont.
p

Vln. II
p
ric.
col legno battuto
ff

Vla.
p
ric.
col legno battuto
ff

Vc.
p
ric.
col legno battuto
ff

Cb.
p
ric.
ff



Agitato, nervoso ♩ = 90

122

Fl. 1
pp p pp p

Fl. 2
pp p pp p pp p

Ob. 1
mf p mf

Ob. 2
mf p mf

Bsn. 1
pp p pp p pp

Bsn. 2
p mf p mf p

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.
tr pp p p mp

Agitato, nervoso ♩ = 90

Vln. I
mf p mf p

Vln. II
ric. ord. p pizz.

Vla.
p 3 3 3 3

Vc.
ric. ord. 5 3 5 3 5 3 5 3

Cb.
p 3 3 pizz. arco ric.

Musical score for orchestra, measures 125-127. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 125-127 are marked with a rehearsal mark **125**. The score features various dynamics and articulations:

- Fl. 1:** Starts with a *p* dynamic, followed by *mf* and *p*. Includes triplets and a trill.
- Fl. 2:** Features quintuplets and a *mf* dynamic.
- Bsn. 1:** Includes a *pp* dynamic, a triplet, and a *fp* dynamic.
- Bsn. 2:** Includes a *p* dynamic and triplets.
- Hn. 1 & 2:** Includes *p* and *mf* dynamics, and a *flatt.* instruction.
- Timp.:** Includes *mp* and *mf* dynamics, and a *f* dynamic.
- Vln. I:** Includes *mf*, *pp*, *mf*, and *f* dynamics.
- Vln. II:** Includes *arco ric. 3* and quintuplets.
- Vla.:** Includes *pizz.* and *arco* markings, and quintuplets.
- Vc.:** Includes *pizz.* and *arco ric.* markings, and quintuplets.
- Cb.:** Includes *pizz.* and *arco ric.* markings, and quintuplets.

128

Fl. 1 *mf* *f*

Fl. 2 *p* *mf* *sfz* *flatt.*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Bsn. 1 *f* *ff* *pp*

Bsn. 2 *pp* *f* *ff* *pp*

Hn. 1 *p* *f* *f* *ff* *pp*

Hn. 2 *p* *f* *pp* *f* *ff* *pp*

Tpt. 1 *f* senza sordino

Tpt. 2 *f* senza sordino

Timp. *p* *pp* *f* *fff*

Vln. I *p* *f* *pp* *f* *fff* *pp* sul pont. [Vin. 1-5] DIVISI

Vln. II *pizz.* *arco ric. 3* *f* *f* *fff*

Vla. *pizz.* *arco* *f* *f* *fff*

Vc. *f* *p* *fff*

Cb. *f* *p* *fff*

O

131

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I
[Vin.1-5]

Vln. II
[Vin.6-10]

Vla.

Vc.

Cb.

sfz

sfz

sfz

sfz

con sordino

mf

p

f

p

con sordino

mf

p

f

p

mp

p

mf

pp

sul pont.

pp

mp

p

mf

sul pont.

pp

mp

p

mf

sul pont.

pp

mp

p

mf

sul pont.

p

mf

pp

mp

sul pont.

p

mf

pp

mp

pizz.

p

134

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tutti

f, *sfz*, *fp*, *pp*, *f*, *p*, *mf*, *ppp*, *tr*

3, 5

Detailed description: This page of a musical score covers measures 134, 135, and 136. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Timpani) features complex rhythmic patterns, often in eighth or sixteenth notes, with dynamic markings such as *f*, *sfz*, *fp*, and *pp*. The string section (Violins I & II, Viola, Violoncello, and Contrabasso) plays a prominent role, with Violins I and II featuring intricate triplet and quintuplet passages. The Viola part includes trills. The score is marked *Tutti* and includes various dynamic markings throughout.

P

Fl. 1
137
p *6* *6* *6* *ff* *p* *p* *3* *3* *3* *3*

Fl. 2
p *3* *5*

Ob. 1
p *5* *5* *ff* *p* *p* *3* *3* *3*

Ob. 2
p *3* *3*

Bsn. 1
p *5* *5* *ff* *p*

Bsn. 2

Hn. 1
flatt.
pp *f* *fff* *pp*

Hn. 2
flatt.
pp *f* *fff* *pp*

Tpt. 1
senza sordino
f *5* *p*

Tpt. 2
senza sordino
f *5* *p*

Timp.
pp *f* *f* *pp*

Vln. I
p *3* *3* *3* *3* *ord.* *6* *6* *fff* *pp* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *sul pont.*

Vln. II
mf *5* *p* *ff* *pp* *5* *5* *sul pont.*

Vla.
p *6* *6* *ff* *pp* *3* *3* *3* *3* *3* *3* *3* *3* *sul pont.*

Vc.
p *3* *5* *ord.* *5* *ff* *sul G*

Cb.
p *5* *ff* *5*

Annotations:
[Vln.1-5] *sul pont.*
[Vln.6-10] *DIVISI* *sul pont.*

140

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp*

Ob. 2 *mp* *mf*

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

Bsn. 2 *p* *mf*

Hn. 1 *p* *f* *p* *f* *p* *f*

Hn. 2 *p* *f* *p* *f* *p* *f*

Tpt. 1 *p* *f* *p* *f* *p* *f*

Tpt. 2 *p* *f* *p* *f* *mf* *p* *f*

Timp. *p* *mf* *p* *mf* *p* *f*

Vln. I [Vln.1-5] *p* *mf* *mf*

[Vln.6-10]

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

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

Vc. *p* *mf* *f*

Cb. *pizz.* *p* *mf*

143

Fl. 1
f

Fl. 2
f

Ob. 1
f

Ob. 2
f

Bsn. 1
mf *f* *fp*

Bsn. 2
f

Hn. 1
p *f* *p* *f*

Hn. 2
mf *f* *p* *f*

Tpt. 1
p *f* *p* *f*

Tpt. 2
p *f* *p* *f*

Timp.
mf *f* *mf* *f*

Vln. I
[Vln. 1-5]
f *f* *ff*

Vln. II
[Vln. 6-10]
mf *f* *ff*

Vla.
fp *f* *p* *mf* *f* *ff*

Vc.
p *mf* *f* *ff*

Cb.
mf *f* *ff*

146

Q

Fl. 1
ff

Fl. 2
ff

Ob. 1
ff

Ob. 2
ff

Bsn. 1
ff

Bsn. 2
ff

Hn. 1
flatt.
ff *f* *ff*

Hn. 2
flatt.
ff *f* *ff*

Tpt. 1
flatt.
ff *f*

Tpt. 2
flatt.
ff *f*

Timp.
f

TUTTI

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

Cb.
ff

149

Fl. 1
5 5 5 5 *ff* 5 5 5 5

Fl. 2
5 5 5 5 *ff* 5 5 5 5

Ob. 1
ff

Ob. 2
ff

Bsn. 1
ff

Bsn. 2
6 *ff* 6

Hn. 1
f *ff*

Hn. 2
f *ff*

Tpt. 1
3 5

Tpt. 2
3 5

Timp.
p

Vln. I
6 *ff* 6 6 6 6

Vln. II
pp 5 *ff* 5 5 5 5

Vla.
6 *ff* 6 6 6 6

Solo
Solo (stand up, freely)
molto vibrato
sul pont.
3

Vc.
6 *ff* 6 6

Solo
Solo

Cb.
6 *ff* 6 6

153

Fl. 1
ff 5 5 5 5 5

Fl. 2
ff 5 5 5 5 5

Ob. 1
ff

Ob. 2
ff *f*

Bsn. 1
ff

Bsn. 2
ff 6 6 6

Hn. 1
f *f* *ff*

Hn. 2
f *f* *ff*

Tpt. 1
f 5 3 5 5

Tpt. 2
f 5 3 5 5

Timp.
f 3 5 tr

Vln. I
ff 6 6 6 6 6

Vln. II
ff 5 5 5 5 5

Vla.
ff 6 6 6 6 6

Vc.
ff 6 6 6

Cb.
ff 6 6 6

Solo *f* 3 *f* 3

Solo

espressivo molto

This page of a musical score, titled "In circle", contains measures 159 through 161. The score is arranged in a standard orchestral format with the following parts and staves:

- Fl. 1**: Flute 1, Treble clef, *ff*, playing sixteenth-note patterns with slurs and fingerings (5).
- Fl. 2**: Flute 2, Treble clef, *ff*, playing sixteenth-note patterns with slurs and fingerings (5).
- Ob. 1**: Oboe 1, Treble clef, *ff* then *p* then *f*, playing sixteenth-note patterns with slurs.
- Ob. 2**: Oboe 2, Treble clef, *ff*, playing sixteenth-note patterns with slurs.
- Bsn. 1**: Bassoon 1, Bass clef, *ff*, playing sixteenth-note patterns with slurs.
- Bsn. 2**: Bassoon 2, Bass clef, *ff*, playing sixteenth-note patterns with slurs and fingerings (6).
- Hn. 1**: Horn 1, Treble clef, *f* then *ff*, playing eighth-note patterns with slurs and fingerings (5, 3).
- Hn. 2**: Horn 2, Treble clef, *f* then *ff*, playing eighth-note patterns with slurs and fingerings (5, 3).
- Tpt. 1**: Trumpet 1, Treble clef, *f*, playing eighth-note patterns with slurs and fingerings (5, 3).
- Tpt. 2**: Trumpet 2, Treble clef, *f*, playing eighth-note patterns with slurs and fingerings (5, 3).
- Timp.**: Timpani, Bass clef, *f*, playing eighth-note patterns with slurs and fingerings (3, 5).
- Vln. I**: Violin I, Treble clef, *ff*, playing sixteenth-note patterns with slurs and fingerings (6).
- Vln. II**: Violin II, Treble clef, *ff*, playing sixteenth-note patterns with slurs and fingerings (5).
- Vla.**: Viola, Bass clef, *ff*, playing sixteenth-note patterns with slurs and fingerings (6). Includes "Tutti" and "Solo" markings.
- Vc.**: Violoncello, Bass clef, *ff*, playing sixteenth-note patterns with slurs and fingerings (6). Includes "Tutti" and "Solo" markings.
- Cb.**: Contrabass, Bass clef, *ff*, playing sixteenth-note patterns with slurs and fingerings (6).

The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). It also features articulation like slurs and fingerings for complex passages.

This page of a musical score, numbered 36, is titled "In circle". It contains measures 162 through 166. The score is arranged in a standard orchestral layout with the following parts:

- Fl. 1 & Fl. 2:** Flutes, playing sixteenth-note patterns with *ff* dynamics and fingerings of 5.
- Ob. 1 & Ob. 2:** Oboes, playing sixteenth-note patterns with *ff* dynamics.
- Bsn. 1 & Bsn. 2:** Bassoons, playing sixteenth-note patterns with *ff* dynamics and fingerings of 6.
- Hn. 1 & Hn. 2:** Horns, playing sustained notes with dynamics ranging from *f* to *ff*.
- Tpt. 1 & Tpt. 2:** Trumpets, playing sixteenth-note patterns with *f* dynamics and fingerings of 5 and 3.
- Timp.:** Timpani, playing a rhythmic pattern with *ff* dynamics and fingerings of 5.
- Vln. I & Vln. II:** Violins, playing sixteenth-note patterns with *ff* dynamics and fingerings of 6 and 5.
- Vla.:** Viola, playing sixteenth-note patterns with *ff* dynamics and fingerings of 6.
- Solo (Viola):** A solo line for the Viola with dynamics *fff*, *mf*, and *fff sub.p*, featuring triplets and slurs.
- Vc.:** Violoncello, playing sixteenth-note patterns with *ff* dynamics and fingerings of 6.
- Solo (Violoncello):** A solo line for the Violoncello with long, sustained notes.
- Cb.:** Contrabass, playing sixteenth-note patterns with *ff* dynamics and fingerings of 6.

R

169

Fl. 1
ff 5

Fl. 2
ff 5

Ob. 1
ff

Ob. 2
ff

Bsn. 1
ff

Bsn. 2
ff 6

Hn. 1
ff

Hn. 2
ff 5

Tpt. 1
ff 3

Tpt. 2
ff

Timp.
ff 5

Vln. I
ff 6

Vln. II
ff 5

Vla.
ff 6
Tutti
Solo
more frequent bow change (overpressure)
Solo *f* pizz. *f* *ff* molto vibrato

Vc.
ff 6
Tutti
Solo
f *p* arco

Cb.
ff 6
p

S

175

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

con sordino
pp
con sordino
pp con sordino
pp
sit down
pp
Tutti con sordino *mf*
pp
con sordino
pp

181

Fl. 1
p *sfz*

Fl. 2
p *sfz*

Ob. 1
p *sfz*

Ob. 2
p *sfz*

Bsn. 1
pp *sfz*

Bsn. 2
pp *sfz*

Hn. 1
pp *p*

Hn. 2
pp *p*

Tpt. 1
p con sordino *sfz* senza sordino

Tpt. 2
p con sordino *sfz* senza sordino

Timp.
sfz

Vln. I
con sordino

Vln. II

Vla.
Tutti *pp*

Vc.

Cb.
con sordino

Detailed description: This page of a musical score covers measures 181 to 184. It features a full orchestral ensemble. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Trumpets 1 & 2) has melodic lines with dynamic markings ranging from *pp* to *sfz*. The brass section (Horns, Trumpets, and Timpani) provides harmonic support. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a sustained, rhythmic accompaniment. The score includes various performance instructions such as 'con sordino' and 'senza sordino' for the brass, and 'Tutti' for the strings. The page number '181' is located at the top left of the first staff.

T

Meno mosso ♩ = 72

188

Musical score for woodwinds and percussion. The instruments listed are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, and Timp. The score shows rests for all instruments in the first three measures.

Meno mosso ♩ = 72

Musical score for strings and Viola. The instruments listed are Vln. I (Vln. 1-5), Vln. II (Vln. 1-4), Vla., Vc. (Vc. 1-2), Vc. (Vc. 3-4), and Cb. The Vln. I and Vln. II parts are marked *mf* and *p* respectively. The Vla. part features sixths and sevenths. The Vc. and Cb. parts are marked *p*.

194

Fl. 1
pp

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.
pp
tr

Vln. I
[Vln. 1-5]
[Vln. 6-10]

Vln. II
[Vln. 1-4]
[Vln. 5-8]

Vla.

Vc.
[Vc. 1-2]
[Vc. 3-4]

Cb.