

HENRIK COLDING-JØRGENSEN

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1991

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BABYLON

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per pianoforte e orchestra

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# HENRIK COLDING-JØRGENSEN

1991

## BABYLON

per pianoforte e orchestra

dur.: circa 13'50"

FLAUTO GRANDE

FLAUTO ALTO IN G

OBOE

CORNO INGLESE

CLARINETTO IN A

CLARINETTO PICCOLO IN D

CLARINETTO ALTO IN E $\flat$

CLARINETTO BASSO IN B $\flat$

FAGOTTO


CONTRAFAGOTTO

CORNO IN F

TROMBA IN C

TROMBONE

TUBA

TIMPANI 

PERCUSSIONE (3) :

Litofono

Gran cassa

Silofono (Xyl.)

Hyoshigi

Campanelli (Glsp)

Flessatono (Flex.)

Marimba

Tam tam grandissimo

PIANOFORTE SOLO

VIOLINI 1

VIOLINI 2

VIOLE

VIOLONCELLI

CONTRABASSI

HENRIK COLDING-JØRGENSEN

1991

BABYLON

per pianoforte e orchestra

ALLEGRO CON FORZA

$\text{♩} = 144$

Timp. *col legno*  
 $\text{♩} = 144$   
7/8 *mp*  $\frac{7}{8}$   $\frac{6}{8}$

Piano Solo  
ALLEGRO CON FORZA  
 $\text{♩} = 144$   
7/8 *ff* *15 ma* *8va*  $\frac{6}{8}$

① ②

Cb  $\text{♩} = 144$   
7/8 *fp*  $\frac{6}{8}$

2

Timp.  $6/8$   $7/8$

Solo  $15ma$   $6/8$   $7/8$   $8va$   $a\ loco$

Cb  $6/8$   $7/8$   $fp$

Timp. *sempre legno*  $\frac{6}{8}$   $\frac{5}{8}$

Lit.  $\frac{6}{8}$   $\frac{5}{8}$

Xyl.  $\frac{6}{8}$   $\frac{5}{8}$

Solo *Sua*  $\frac{6}{8}$   $\frac{5}{8}$

*15 ma*  $\frac{6}{8}$   $\frac{5}{8}$

VL1  $\frac{6}{8}$   $\frac{5}{8}$

VL2  $\frac{6}{8}$   $\frac{5}{8}$

Vcl  $\frac{6}{8}$   $\frac{5}{8}$

Cb  $\frac{6}{8}$   $\frac{5}{8}$

*polo*

Timp.  $\frac{5}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   
 Lit.  $\frac{5}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   
 Xyl.  $\frac{5}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{8}$

*f* *mf* *mp*

Solo *8va* *a loco*

7 8 9  
 Vl.1 *a loco*  $\frac{5}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   
 Vl.2  $\frac{5}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{8}$

*mp* *mf*

Vcl.  $\frac{5}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{8}$   
 Cb.  $\frac{5}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{3}{8}$

*fp*



6

Fl. gr. *8va* *p.* *f*

Clar. picc. *f* *ff*

Fg. *f*

C.Fg. *f*

Coro *ff*

Tpt. C *fp*

T. bone *fp*

Tuba *fp*

Timp *mf* *f* *mf* *ff*

Lit. *mf* *f* *8va* *p.* *f*

Xyl. *f*

Solo *ff* *ff* *ff*

VL.1 *8va* *ff*

VL.2 *ff*

Vle *ff*

Vcl *f*

CB *f*



Fl. gr.  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

*ff* *ff*

C. Tr.  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

*f* *f*

Cor.  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

Tpt.  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

Tbn.  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

Tuba  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

*ff* *ff* *ff* *ff*

*piu ff* *piu f* *piu f* *piu f*

Timp.  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

Lit.  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

Xyl.  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

*mf* *f* *piu f* *f*

Solo  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

*f* *piu f*

(16) (17) (18)

Vl. 1  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

Vl. 2  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

Vle  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

Vcl  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

Cb  $\frac{6}{8}$   $\frac{3}{8}$   $\frac{9}{8}$   $\frac{5}{8}$

*ff* *ff* *f* *f*

Fl. gr.  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Fl. alto  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 G  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Ob.  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 C.I.  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Clar. A  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Clar. alto E  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Clar. basso B  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Fg.  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$

Cor. F.  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Tpt. C  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Tbn.  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Tuba  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$

Timp.  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Lit.  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Xyl.  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$

Solo  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$

(19) (20) (21)

VI.1  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 VI.2  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Vle  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Vcl  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$   
 Cb  $\frac{5}{8}$   $\frac{8}{8}$   $\frac{6}{8}$   $\frac{7}{8}$

Fig.  $f$   $ff$   $mf$

Ob.  $f$

Clar. A  $f$  ten. poco

Clar. picc. D  $f$  ten. poco

Clar. alto E $\flat$   $f$  ten. poco

Clar. basso B  $f$  ten. poco

Fg.  $f$

C.Fg.  $f$

Cor. F  $ff$

Tpt. C  $ff$

Tbn  $ff$

Tuba  $ff$

Timp.  $mf$   $ff$  *sempre legne*  $mf$

Lit.  $mf$

Xyl.  $mf$

Solo  $ff$  *8va*

22

23

VL.1  $ff$  *div. 8va*

VL.2  $ff$  *div.*

Vle  $ff$  *div.*

Vcl  $ff$

Cb  $ff$

Fl. gr. *mf* *flz* 5/8 3/8

Ob. *hp* 2 5/8 *f* 3/8

Clar. A *hp* *piu forte* 5/8 3/8

Clar. pic. D *hp* *piu forte* 5/8 3/8

Clar. alto Eb *hp* *piu forte* 5/8 3/8

Clar. basso Bb *hp* *piu forte* 5/8 3/8

Fg. *f* 3 5/8 2 3/8

C. Fg. *f* 3 5/8 3 3/8

Tbn *f* 3 5/8 3/8

Tuba *f* 3 5/8 3/8

Timp. *mf* *flz* 5/8 *poca f* 3/8

Lit. 15 *mf* 5/8 *hp* 3/8

Xyl. 8 *mf* 5/8 *mf* 3/8

Solo *ff* 3 5/8 *ff* 3 3/8

(24) *ff* 3 5/8 *ff* 3/8

Vi. 1 div. *ff* 3 5/8 *ff* 3/8

Vi. 2 div. *ff* 3 5/8 *ff* 3/8

Vie div. *ff* 3 5/8 *ff* 3/8

Vcl *ff* 3 5/8 2 3/8

Cb *ff* 3 5/8 3 3/8

Fl. gr.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Fl. auto G  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Ob.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Cl. I.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Cl. A  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Cl. Pic. D  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Cl. auto E $\flat$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Cl. Basso B $\flat$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Fg.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

C.Fg.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Cor. F  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Tuba  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Timp  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Lit.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Xyl.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Solo  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

(26) (27) (28)

Vi. I div.  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Vi. 2  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Vle  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Vcl  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Cb  $\frac{3}{8}$   $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$

Ob.  $\frac{7}{8}$   $f$   $\frac{6}{8}$   $\frac{2}{8}$

Clar. picc. D  $\frac{7}{8}$   $mf$   $\frac{6}{8}$   $\frac{2}{8}$

Fg.  $\frac{7}{8}$   $f$   $\frac{6}{8}$   $\frac{2}{8}$

Cor. F  $\frac{7}{8}$   $fp$   $\frac{6}{8}$   $\frac{2}{8}$

Tpt. C  $\frac{7}{8}$   $fp$   $\frac{6}{8}$   $\frac{2}{8}$

Tbn.  $\frac{7}{8}$   $fp$   $\frac{6}{8}$   $\frac{2}{8}$

Tuba  $\frac{7}{8}$   $fp$   $\frac{6}{8}$   $\frac{2}{8}$

Timp.  $\frac{7}{8}$   $mf$   $\frac{6}{8}$   $\frac{2}{8}$

Lit.  $\frac{7}{8}$   $mf$   $\frac{6}{8}$   $\frac{2}{8}$

Gran. Cassa  $\frac{7}{8}$   $mf$   $\frac{6}{8}$   $\frac{2}{8}$

Solo  $\frac{7}{8}$   $ff$   $\frac{6}{8}$   $\frac{2}{8}$

vi. 1  $\frac{7}{8}$   $ff$   $\frac{6}{8}$   $\frac{2}{8}$

vi. 2  $\frac{7}{8}$   $ff$   $\frac{6}{8}$   $\frac{2}{8}$

Vie.  $\frac{7}{8}$   $ff$   $\frac{6}{8}$   $\frac{2}{8}$

Vcl.  $\frac{7}{8}$   $ff$   $\frac{6}{8}$   $\frac{2}{8}$

Cb.  $\frac{7}{8}$   $ff$   $\frac{6}{8}$   $\frac{2}{8}$

col legno

8va

29 30

MOLTO RITARDA NDO

144 ----- A ----- 40 13

Flgr.  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Fl. auto G  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Ob.  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

C.I.  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Clar. A  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Clar. auto Eb  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Clar. Basso Bb  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Fg.  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

*mf* *f* *mp* *pp*

*subito*

MOLTO RITARDA NDO

144 ----- A ----- 40

Cor F  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Tpt. C  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Tbn  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Tuba  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Timp  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Lit.  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Gr.C.  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

*ff* *p* *ppp*

MOLTO RITARDA NDO

144 ----- A ----- 40

Solo  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

VL.1  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

VL.2  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Vie  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Vcl  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

Cb  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{4}{4}$

*ff* *div.* *gliss.* *ppp*

*gua* *a loco*

31 32 33







Fl. gr.  $\text{ff}$  ten.

Fl. alto G  $\text{mp}$  ten.  $\text{ff}$  ten.

Ob.  $\text{mp}$  ten.  $\text{ff}$  ten.

C.I.  $\text{pp}$   $\text{mp}$   $\text{pp}$   $\text{ff}$  ten.

Clar. A  $\text{mp}$  ten.  $\text{ff}$  ten.

Clar. pric. D  $\text{pp}$   $\text{mp}$   $\text{pp}$   $\text{ff}$  ten.

Clar. alto Eb  $\text{mp}$  ten.  $\text{ff}$  ten.

Clar. basso Bb  $\text{mp}$   $\text{pp}$   $\text{mp}$   $\text{pp}$   $\text{ff}$  ten.

Fg.  $\text{mp}$  ten.  $\text{mp}$   $\text{pp}$   $\text{ff}$  ten.

Cor F  $\text{p}$  ten.  $\text{f}$  ten.

Tuba  $\text{p}$  ten.  $\text{f}$  ten.

Timp  $\text{pp}$

Solo  $\text{mf}$   $\text{mf}$   $\text{mf}$

(41)

(42)

(43)

VL1 *unis.*  $\text{p}$   $\text{mp}$   $\text{p}$

VL2  $\text{ff}$   $\text{mf}$   $\text{mp}$   $\text{pp}$   $\text{ppp}$

Vle  $\text{mf}$   $\text{mp}$   $\text{pp}$   $\text{ppp}$

Vcl  $\text{ff}$   $\text{mf}$   $\text{mp}$   $\text{pp}$

Cb  $\text{pp}$   $\text{p}$   $\text{pp}$   $\text{pizz}$

tallone ..... ord. .... punta  $\text{V div. a 2}$   $\text{div. a 4}$

niente

# COMMODO

$\text{♩} = 56$

C.Fg.  $\frac{3}{4}$  *mp*

Tpt.  $\frac{3}{4}$  *f* *poco* *più*

Tbn  $\frac{3}{4}$  *mp*

# COMMODO

$\text{♩} = 56$

Lit.  $\frac{3}{4}$  *mf*

Glsp.  $\frac{3}{4}$  *mp*

# COMMODO

$\text{♩} = 56$

Solo  $\frac{3}{4}$  *f* *mp* *ff* *mp* *p*

(44) (45) (46) (47)

VL.1  $\frac{3}{4}$

VL.2  $\frac{3}{4}$  *unis.*

Vle  $\frac{3}{4}$  *unis.*

Vcl  $\frac{3}{4}$  *arco* *p#*

Cb  $\frac{3}{4}$  *p#*

C.Fg. *mf* *p*

Tpt. *mf* *mp* *f* *poco*

Tbn. *mp* *p*

Gl-p. *mp*

Solo *8va* *Loco* *poco f* *mp*

VL1 *8va* *mf* *p*

VL2 *mf* *p*

Vcl. *mf* *p*

Cb. *mf* *p*

(48) (49) (50) (51)

Fl. gr. *ten.*

Fl. auto G *ff ten.* *f* *mf* *mp* *p*

Ob. *ten.* *f*

Cl. I. *ten.* *ff* *mf* *mp* *p*

Clar. A *ten.* *f*

Clar. picc. D *ten.*

Clar. alto E♭ *ff ten.* *mf* *mp* *p*

Clar. basso B♭ *ff ten.* *mf* *mp* *p*

Fg. *ten.* *mp*

C. Fg. *ff* *mf subito* *mp* *p* *pp*

Cor. F. *f* *mf* *mp* *p*

Tpt. C *ff* *f* *mf*

Tbn. *f* *mf subito* *mp* *p* *pp*

Timp. *mp* *mf* *mp* *p*

Lit. *mf*

Glsp. *mf*

Solo *poco ff* *mf* *Leggiero*

52 53 54 55

Vl. 1 *ten.*

Vl. 2 *ten.*

Vle. *unis. ten.* *ff* *poco f* *mf* *mp*

Vcl. *ff*

Cb. *ten.* *ff subito*

Fl. gr. *pp*

Fl. auto G *mp*

Ob. *pp*

Clar. A *pp*

Clar. alto Eb *mp*

Cer. *pp*

Tpt. C *p*

Timp. *p*

Solo *mp*

56 57 58

8va *a loco*

VL.1 *p*

VL.2 *p*

Vle *p* *mp* *mf*

Vcl *p*

Cb *p*

Detailed description of the musical score: The score is for page 20 and includes parts for Flute (grace and auto), Oboe, Clarinet (A and alto Eb), Cor Anglais, Trumpet (C), Timpani, Solo, Violin (1 and 2), Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained chords and melodic lines, while the Solo part features a complex rhythmic pattern. Dynamic markings range from *pp* to *mf*. Performance instructions include *a loco* and *8va*. Measure numbers 56, 57, and 58 are circled at the bottom of the Solo part.



RITARD.

Clav. basso B $\flat$

ppp pppp

RITARD.

Cor. F

senza sord.  
ppp

RITARD.

Solo

f  
piu  
poco  
mf  
f  
62 63 64 65

RITARD.

Vle

ppp

Cb

ppp



ALLEGRO MODERATO

♩ = 112

Fl. gr.  $\frac{4}{4}$

Fl. alto  $\frac{4}{4}$

G  $\frac{4}{4}$

Ob.  $\frac{4}{4}$

C.I.  $\frac{4}{4}$

Clar. A  $\frac{4}{4}$

Clar. alto Eb  $\frac{4}{4}$

Clar. basso B  $\frac{4}{4}$

Fg.  $\frac{4}{4}$

C.Fg.  $\frac{4}{4}$

Cor.  $\frac{4}{4}$

Tuba  $\frac{4}{4}$

Glsp.  $\frac{4}{4}$

Solo  $\frac{4}{4}$

8va

a loco

ALLEGRO MODERATO

♩ = 112

VL.1  $\frac{4}{4}$

VL.2  $\frac{4}{4}$

Vle  $\frac{4}{4}$

Vcl  $\frac{4}{4}$

Cb  $\frac{4}{4}$

Div.

UNIS.

8va

ALLEGRO MODERATO

♩ = 112

Fl. gr. *vibrato lento sempre*

Fl. alto G *vibrato lento sempre*

Ob. *vibrato lento sempre*

C.I. *vibrato lento sempre*

Clar. A *vibrato lento sempre*

Clar. picc. D *vibrato lento sempre*

Clar. bassob. *vibrato lento sempre*

Fg. *vibrato lento sempre*

C.Fg. *vibrato lento sempre*

Cor. F. *vibrato lento*

Tbn *vibrato lento*

Tuba *vibrato lento*

Gran Cassa *mf*

SOLO

(69)

(70)

(71)

VL.1 *UNIS. gliss. (#)*

VL.2 *UNIS. vibrato lento sempre*

VLE *UNIS. gliss. (#)*

Vcl *UNIS. ff*

Cb *UNIS. ff*

*Sua*

Fl. gr. *mf*

Fl. alto G *mf*

Ob *mf*

C.I. *mf*

Clar. A *mf*

Clar. picc. D *mf*

Clar. alto Eb *f* *vibrato lento sempre*

Clar. basso Bb *mf*

Fg. *mf*

C.Fg. *mf*

Cor. F *mf* *vibrato lento* *modo ord.*

Tpt. C *mf* *vibrato lento* *modo ord.*

Tbn *modo ord.* *poco f*

Tuba *modo ord.* *poco f*

G.C.

Solo

72

73

74

75

Vi. I *gliss. (#2)* *gliss. (#2)* *gliss. (#2)* *gliss. (#2)*

Vi. II *gliss. (#2)* *gliss. (#2)* *gliss. (#2)* *gliss. (#2)*

Vcl. *gliss. (#2)* *gliss. (#2)* *gliss. (#2)* *gliss. (#2)*

Cb. *gliss. (#2)* *gliss. (#2)* *gliss. (#2)* *gliss. (#2)*

Fl. gr. *mp* *p* *f* *8va* *modo ord.*

Fl. auto G *mf* *p* *f* *modo ord.*

Ob. *mp* *p* *f* *modo ord.*

Cl. I. *mf* *mp* *f* *modo ord.*

Clar. A *mf* *mp* *f* *modo ord.*

Clar. picc. D *mf* *mp* *f* *modo ord.*

Clar. alto Eb *mp* *f* *modo ord.*

Clar. basso Bb *mp* *f* *modo ord.*

Fg. *mp* *p* *f* *modo ord.*

Tpt. *f* *mf subito* *p*

Tbn *f* *mf subito* *p*

Tuba *mf*

Solo *f* *ff* *f*

76

77

78

79

Vi. I *f* *modo ord.* *ff*

Vi. II *f* *modo ord.* *ff*

Vie *f* *ff*

Vcl *f* *ff*

Cb *f*



Fl. gr. *mf* *mp* *mf* *poco*

Ob. *mf* *mp* *mf* *poco*

Clar. A *mf* *mp* *mf* *poco*

Clar. alto E♭ *mf* *mp* *mf* *poco*

Fg. *mf* *mp* *mf* *poco*

Cor. F *mp* *p* *mp* *poco*

Timp. *f*

Lit. *f*

Solo *ff* *a loco?* *f* *ff* *ff*

83 84 85

Vi. 1 *f* *p* *p*

Vi. 2 *f*

Vle. Div. A 4 *mp*

Vcl. *f* *poco f*

Cb. *p*

Fl. gr. *mf* *mp* *p*

Ob. *mf* *mp* *p*

Clar. A *mf* *mp* *p*

Clar. alto Eb *mf* *mp* *p*

Fg. *mf* *mp* *p*

Cor. F *mp* *p* *piu p*

Solo *f* *mf*

86

87

88

Vi. 1 *pp*

Vi. 2 *mf* *mp* *p*

Vcl. *mf* *mp*

Cb. *pp* *mp* *p*

30

POCO MENO MOSSO

♩ = 104

Clar. picc. D  
Clar. alto E♭

C. Fg.  
modo ord.

POCO MENO MOSSO

♩ = 104

Tpt. C  
Tbn  
Tuba

Legno  
Timp.  
Lit.  
Xyl.  
Flex.

POCO MENO MOSSO

♩ = 104

Solo

89

90

91


POCO MENO MOSSO

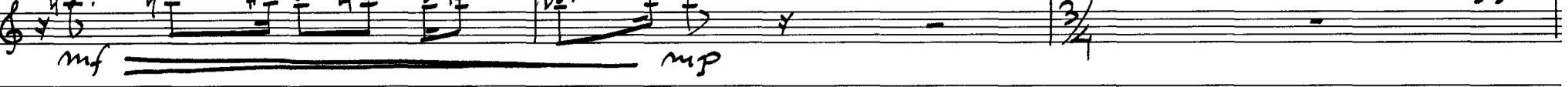
♩ = 104




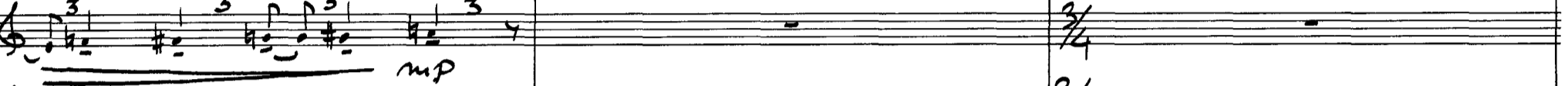
RITARDANDO A LARGO


$\text{♩} = 54$

Fl. gr.   $\text{3/4}$   $\text{pp}$

Fl. auto G   $\text{mf}$   $\text{mp}$   $\text{3/4}$

Clar. prcc. D   $\text{3/4}$

Clar. alto Eb   $\text{mp}$   $\text{3/4}$

Clar. basso Bb   $\text{3/4}$   $\text{pp}$

C. Fg.   $\text{p}$   $\text{pp}$   $\text{3/4}$

RITARDANDO A LARGO  $\text{♩} = 54$

Cov. F   $\text{3/4}$   $\text{pp}$

Tpt. C   $\text{p}$   $\text{3/4}$

Tbn   $\text{p}$   $\text{3/4}$

Tuba   $\text{3/4}$

RITARDANDO A LARGO  $\text{♩} = 54$

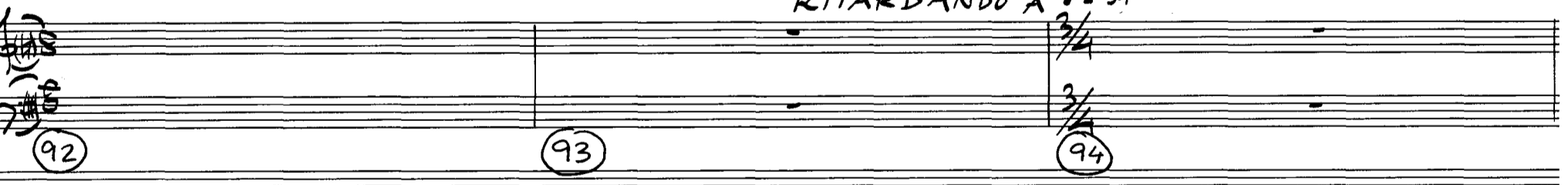
Timp  *feltro* *sempre guss.*  $\text{mp}$   $\text{p}$   $\text{pp}$   $\text{3/4}$

Gls   $\text{3/4}$   $\text{mp}$

Xyl.   $\text{mp}$   $\text{3/4}$

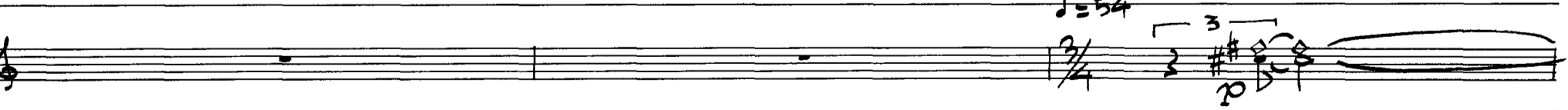
Flex   $\text{p}$   $\text{pp}$   $\text{3/4}$

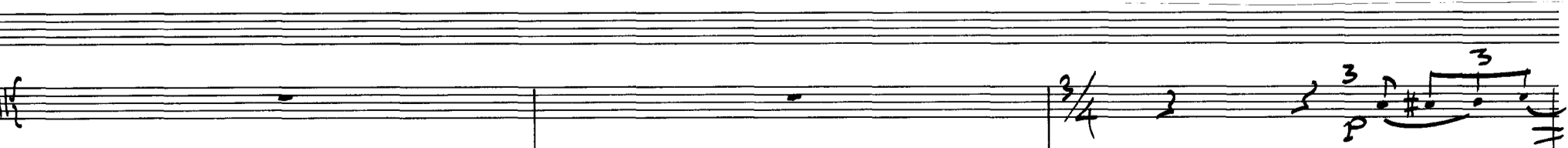
RITARDANDO A LARGO  $\text{♩} = 54$

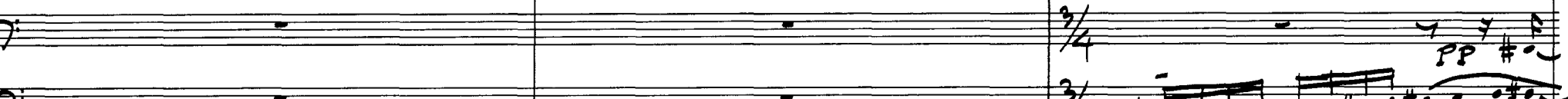
Solo   $\text{3/4}$   $\text{3/4}$   $\text{3/4}$

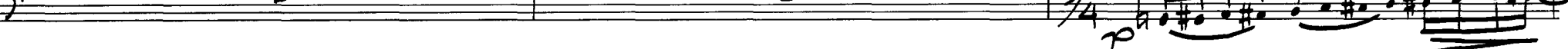
(92) (93) (94)

RITARDANDO A LARGO  $\text{♩} = 54$

Vl. I   $\text{3/4}$   $\text{pp}$

Vle   $\text{3/4}$   $\text{p}$

Vcl   $\text{3/4}$   $\text{pp}$

Cb   $\text{3/4}$   $\text{pp}$

Fl. gr.

Fl. alto 6

Ob.

C.I.

Clar. A

Clar. Picc. D

Clar. altob.

Clar. basso Bb

Fg.

C.Fg.

Cor. F

Tbn

Tuba

Imp.

Gl.sp.

Xyl

Solo

95

96

97

Vi. 1

Vi. 2

Vle

Vcl

Cb

Fl. gr. *pp* *p* *pp* *pp*

Fl. alto G *pp* *pp* *pp*

Ob *pp* *pp* *p*

C.I. *pp*

Clar. A *pp* *p* *p*

Clar. Bb *pp* *p* *pp*

Fg. *p* *pp* *ppp*

C.Fg. *p* *pp* *ppp*

Cor *pp* *p* *pp*

Tpt. C *pp* *pp* *pp*

Tbn. *pp* *pp* *pp*

Tuba *ppp*

Timp.

Lit. *ppp* *ppp* *ppp*

Gl.sp. *pp* *mp* *p* *pp*

Xyl. *p* *pp* *ppp*

Solo

(98)

(99)

(100)

(101)

VL.1 *pp* *pp* *pp*

VL.2 *mp* *pp* *p*

Vle. *pp*

Vcl. *pp*

Cb. *pp* *pp*

Fl. gr.  
Fl. alto  
G  
Ob.  
C.I.  
Clar. A  
Clar. Pic. B  
Clar. bass B  
Fg.  
Cor. F  
Tpt. C  
Tbn  
Tuba

Handwritten musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl. gr.), Flute Alto (Fl. alto G), Oboe (Ob.), Cor Anglais (C.I.), Clarinet in A (Clar. A), Clarinet in Bb (Clar. Pic. B), Clarinet in Bb (Clar. bass B), Bassoon (Fg.), Horn in F (Cor. F), Trumpet in C (Tpt. C), Trombone (Tbn), and Tuba. The music features various dynamics such as *ppp*, *pp*, and *pppp*, along with triplets and slurs. The key signature is one sharp (F#).

Lit.  
Gl. sp.  
Xyl.  
Solo

Handwritten musical score for Lyre (Lit.), Glockenspiel (Gl. sp.), Xylophone (Xyl.), and Solo. The Lyre part includes fingerings (15, 15) and dynamics like *pp* and *pppp*. The Solo part is marked *mf*. The key signature is one sharp (F#).

(102) (103) (104) (105)

VI.1  
VI.2  
Cb

Handwritten musical score for Violin I (VI.1), Violin II (VI.2), and Cello (Cb). The Violin I part includes a triplet and dynamics like *ppp* and *p*. The Cello part is marked *ppp*. The key signature is one sharp (F#).



Handwritten musical score for measures 108 and 109. The score includes parts for Timp, Solo, VL1, VL2, Vle, Vcl, and Cb.

**Timp**: *mp*

**Solo**: *mp* (measures 108-109), *mf* (measures 108-109)

**VL1**: *p* (measure 108), *mp* (measure 109)

**VL2**: *p* (measure 108), *mp* (measure 109)

**Vle**: *p* (measure 108), *mp* (measure 109)

**Vcl**: *p* (measure 108), *mp* (measure 109)

**Cb**: *p* (measure 108), *mp* (measure 109)

Measures 108 and 109 are circled at the bottom of the page.

POCO A POCO ACCELERANDO --A--

POCO A POCO ACCELERANDO --A--

Solo

Handwritten musical score for Solo section, measures 110-111. The notation includes a complex melodic line with sixteenth notes and slurs. Dynamics include *mp*, *mf*, *f*, and *ff*. A *Sua* marking is present above the staff.

vl.1

Handwritten musical score for Violin 1, measure 110. It shows a simple melodic line with a *Sua* marking above and a dynamic of *p*.

vl.2

Handwritten musical score for Violin 2, measure 110. It shows a simple melodic line with a dynamic of *p*.

vle

Handwritten musical score for Viola, measure 110. It shows a simple melodic line with a dynamic of *p*.

vcl

Handwritten musical score for Violoncello, measure 110. It shows a simple melodic line with a dynamic of *p*.

cb

Handwritten musical score for Contrabasso, measure 110. It shows a simple melodic line with a dynamic of *p*.

POCO A POCO ACCELERANDO --A--

ADAGIO

$\text{♩} = 60$

Fl. gr.  $f$

Fl. alto G  $f$

Ob.  $f$

C.I.  $f$

Clar. A  $f$

Clar. picc. D

Clar. alto Eb  $f$

Clar. basso Bb *poco f*

Fg.  $f$

ADAGIO

$\text{♩} = 60$

Cor F *mf*

Tpt C *mf*

Tbn *mf*

Tuba *mf*

ADAGIO

$\text{♩} = 60$

Solo *8va*

(112) ADAGIO  $\text{♩} = 60$

(113)

(114)

(115)

VL.1  $f$

VL.2 *unis.*

Vle *unis.*  $f$

Vcl  $f$

Cb *mf*



Fl. gr.  
Flauto  
Ob.  
Cl. I.  
Clav. A  
Clav. p. u. D.  
Clav. alto E<sup>b</sup>  
Clav. basso B<sup>b</sup>  
Fg.

Cor. F  
Tpt. C  
Ton.  
Tuba

Xyl.  
Mar.  
Solo

(116) (117) (118)

Div. p<sup>5</sup> f  
Div. p<sup>8</sup> f  
Div. p<sup>10</sup> f  
Div. p<sup>12</sup> f  
Div. p<sup>15</sup> f  
Div. p<sup>18</sup> f  
Div. p<sup>20</sup> f  
Div. p<sup>25</sup> f  
Div. p<sup>30</sup> f  
Div. p<sup>35</sup> f  
Div. p<sup>40</sup> f  
Div. p<sup>45</sup> f  
Div. p<sup>50</sup> f  
Div. p<sup>55</sup> f  
Div. p<sup>60</sup> f  
Div. p<sup>65</sup> f  
Div. p<sup>70</sup> f  
Div. p<sup>75</sup> f  
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Div. p<sup>425</sup> f  
Div. p<sup>430</sup> f  
Div. p<sup>435</sup> f  
Div. p<sup>440</sup> f  
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Div. p<sup>680</sup> f  
Div. p<sup>685</sup> f  
Div. p<sup>690</sup> f  
Div. p<sup>695</sup> f  
Div. p<sup>700</sup> f  
Div. p<sup>705</sup> f  
Div. p<sup>710</sup> f  
Div. p<sup>715</sup> f  
Div. p<sup>720</sup> f  
Div. p<sup>725</sup> f  
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Div. p<sup>775</sup> f  
Div. p<sup>780</sup> f  
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Div. p<sup>790</sup> f  
Div. p<sup>795</sup> f  
Div. p<sup>800</sup> f  
Div. p<sup>805</sup> f  
Div. p<sup>810</sup> f  
Div. p<sup>815</sup> f  
Div. p<sup>820</sup> f  
Div. p<sup>825</sup> f  
Div. p<sup>830</sup> f  
Div. p<sup>835</sup> f  
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Div. p<sup>970</sup> f  
Div. p<sup>975</sup> f  
Div. p<sup>980</sup> f  
Div. p<sup>985</sup> f  
Div. p<sup>990</sup> f  
Div. p<sup>995</sup> f

VL1  
VL2  
Vie  
Cb.

Fl. gr.  
Flauto G  
Ob.  
Cl. I  
Cl. A  
Cl. picc. D

*8va* ----- *a loco*

Xyl  
Mar.

*8va*

Solo

*8va*

(119) (120) (121)

VL.1  
VL.2  
Vle.

*8va* ----- *a loco*





Fl. gr.  
Flauto G  
Ob.  
Cl.  
Clar. A  
Clar. Basso Bb  
Fg.  
Cor. F.

This section of the score includes staves for Fl. gr., Flauto G, Ob., Cl., Clar. A, Clar. Basso Bb, Fg., and Cor. F. The notation consists of whole notes and half notes, with some notes beamed together. The Fl. gr. and Flauto G parts have a key signature of one sharp (F#). The Clar. Basso Bb part has a key signature of two flats (Bb, Eb). The Cor. F. part has a key signature of one sharp (F#).

Solo

The Solo section features a complex melodic line with many accidentals and slurs. It includes dynamic markings such as *poco più f* and *più f*. The notation is dense with many notes and rests.

127

128

vl. 1  
v. 2  
vie  
lc.

This section of the score includes staves for vl. 1, v. 2, vie, and lc. The notation consists of eighth and sixteenth notes, with some notes beamed together. The vl. 1 part has a key signature of two flats (Bb, Eb). The v. 2 part has a key signature of one sharp (F#). The vie and lc. parts have a key signature of one sharp (F#).

44

Fl-gr.   
 Fl.alto   
 G   
 Ob.   
 C.I.   
 Clar.   
 A

Clar.   
 basso   
 Bb   
 Fg.

Cor.   
 F

Timp

Mar.

Solo   
 *ff furioso*

(129)

(130)

VL.1   
 VL.2   
 VIE   
 Vcl

Fl. gr.  
Fl. alto  
G

Handwritten musical notation for Flute parts. The Flute 1 part (Fl. gr.) has a dynamic marking of *mf* and a slur over two notes. The Flute 2 part (Fl. alto G) also has a dynamic marking of *mf* and a slur over two notes.

Fg.

Handwritten musical notation for Flute part (Fg.) with a dynamic marking of *mp* and a slur over a group of notes.

Cor.  
F

Handwritten musical notation for Cor Anglais part (Cor. F) with a dynamic marking of *mp* and a slur over a group of notes.

Timp

Handwritten musical notation for Timpani part (Timp) with a dynamic marking of *mp* and a slur over a group of notes.

Xyl.

Handwritten musical notation for Xylophone part (Xyl.) with a dynamic marking of *mp* and a slur over a group of notes.

Mar.

Handwritten musical notation for Maracas part (Mar.) with a dynamic marking of *mp* and a slur over a group of notes.

Solo

Handwritten musical notation for Solo part with a dynamic marking of *ff* and a slur over a long, complex melodic line.

(131)

(132)

VL.1

Handwritten musical notation for Violin 1 part (VL.1) with a dynamic marking of *p* and a slur over a group of notes.

VL.2

Handwritten musical notation for Violin 2 part (VL.2) with a dynamic marking of *p* and a slur over a group of notes.

ViE

Handwritten musical notation for Viola part (ViE) with a dynamic marking of *p* and a slur over a group of notes.

Vcl

Handwritten musical notation for Violoncello part (Vcl) with a dynamic marking of *p* and a slur over a group of notes.

Fl. auto  
G

mf mp

Clar.  
A

mf

Xyl.  
Mar.

mp

Solo

133

134

VI.1  
2 soli

VI.2  
2 soli

VIe  
2 soli

Vcl  
2 soli

1 SOLO mp



Fl. gr. *mf* *f* *8va*

Ob. *f* *mf*

Clar. alto Eb *f* *mf* *mp*

Fg. *f*

Xyl. *8va*

Solo

(135) (136)

Vl. 1 *TUTTI UNIS.* *8va* *ff*

Vl. 2 *TUTTI UNIS.* *ff*

Vcl. *TUTTI UNIS.* *ff* *mf*

Cb. *ff*

48

LENTO

$\text{♩} = 38$

*8va* ----- *a loco*

Flgr.

Ob.

Clar.  
alto E $\flat$

Fg.

LENTO

$\text{♩} = 38$

LENTO

$\text{♩} = 38$

*espressivo*

*mf*

*meno forte*

Solo

(137)

LENTO

(138)

(139)

$\text{♩} = 38$

*8va* ----- *a loco*

Vi.1

Vi.2

Vie

Vcl

Cb

TUTTI DIV.

TUTTI DIV.

Musical notation for strings (Violins, Violas, Cellos) showing a tutti divisi section with dynamic markings *p* and *pp*.

A TEMPO

$\text{♩} = 60$

Violin I

Violin II

Viola

Violoncello

A TEMPO

$\text{♩} = 60$

Flute

A TEMPO

$\text{♩} = 60$

Oboe

(140) A TEMPO

$\text{♩} = 60$

(141)

Violin I

Violin II

Viola

Violoncello

Contrabasso

LENTO

$\text{♩} = 36$

Fl. gr. *mp*

Clar. basso Bb  
Fg.  
C. Fg.

LENTO

$\text{♩} = 36$

Xyl. *al loco*

LENTO

$\text{♩} = 36$

Solo *espressivo* *f*

142

143

144

LENTO

$\text{♩} = 36$

VL. 1  
VL. 2

Vcl  
Cb

A TEMPO

$\text{♩} = 60$

Fl. gr.  $\text{mp}$

Fl. alt. G  $\text{mp}$

Ob.  $\text{mp}$

C.I.  $\text{mp}$

Clar. A  $\text{mp}$

Clar. picc. D  $\text{mp}$

Clar. basso B $\flat$   $\text{mp}$

Fg.  $\text{mp}$

A TEMPO

$\text{♩} = 60$

Cor F  $p$

Tpt C  $p$

Tbn  $p$

A TEMPO

$\text{♩} = 60$

Mar.  $\text{mp}$

Hyosh  $\text{mp}$

A TEMPO

$\text{♩} = 60$

Solo

(145)

(146)

(147)

A TEMPO

$\text{♩} = 60$

Vi. 2  $\text{mp}$

Vi. 1  $\text{mp}$

Vcl.  $\text{mp}$

Fl. gr.  
Fl. alt G  
Ob.  
Cl. I.  
Clar. A  
Clar. picc. D  
Clar. basso B  
Fg.  
Cor. F  
Tpt. C  
Tbn.  
Mar.  
Hyosh.  
Solo

148

149

150

Vi. 2  
Vie  
Vcl

Fl. gr. *mp*

Fl. alto G *mp* *f* *mp* *p* *mp*

Ob. *mp*

Cl. A *mp* *f* *mp* *p* *mp*

Cl. picc. D *mp*

Cl. basso B *mp*

Fg. *mp*

Cor. F *p* *mf* *p* *pp* *p*

Tpt. C *p*

Tbn. *p*

Mar. *mp* *f* *mp* *p* *mp*

Hyosh. *f* *mp*

Solo

151 152 153

Vl. 2 *mp*

Vle *mp* *f* *mp* *p* *mp*

Vcl. *mp*

Flgr. Musical staff for Flute (Flgr.) in treble clef. It contains a whole rest in the first measure, followed by a second measure with a whole rest. The third measure begins with a triplet of eighth notes (G4, A4, B4) marked *f*, followed by a sixteenth rest, a dotted quarter note (C5), and a half note (B4).

Ob. Musical staff for Oboe (Ob.) in treble clef. It contains a whole rest in the first measure, followed by a second measure with a whole rest. The third measure begins with a sixteenth rest, a dotted quarter note (G4), a half note (A4), and a half note (B4), all marked *f*.

Clar. A Musical staff for Clarinet A (Clar. A) in treble clef. It contains a whole rest in the first measure, followed by a second measure with a whole rest. The third measure begins with a sixteenth rest, a dotted quarter note (G4), and a half note (A4).

Xyl. Musical staff for Xylophone (Xyl.) in treble clef. It contains a whole rest in the first measure, followed by a second measure with a whole rest. The third measure begins with a sixteenth rest, a dotted quarter note (G4), and a half note (A4), marked *mf*. Above the first measure is a *SOLO* marking with a bracket over a triplet of eighth notes. The staff continues with a melodic line, including a *poco* marking and a *f* dynamic.

Mar. Musical staff for Maracas (Mar.) in treble clef. It contains a whole rest in the first measure, followed by a second measure with a whole rest. The third measure begins with a sixteenth rest, a dotted quarter note (G4), and a half note (A4), marked *f*.

Solo Musical staff for Solo instrument in treble clef. It contains a whole rest in the first measure, followed by a second measure with a whole rest. The third measure begins with a sixteenth rest, a dotted quarter note (G4), and a half note (A4).

154

155

VL.1 Musical staff for Violin 1 (VL.1) in treble clef. It contains a whole rest in the first measure, followed by a second measure with a whole rest. The third measure begins with a sixteenth rest, a dotted quarter note (G4), and a half note (A4), marked *f*.

Vle Musical staff for Viola (Vle) in treble clef. It contains a whole rest in the first measure, followed by a second measure with a whole rest. The third measure begins with a sixteenth rest, a dotted quarter note (G4), and a half note (A4).



Fl. gr.  
Fl. alto G  
Ob.  
Cl. A

Clar. Basso Bb  
Fg.

Cor F

Lit.  
Xyl.  
Mar.

Solo

156

157

Vi. 1  
Vi. 2  
Vla.  
Vcl.

Fl. gr.  
Fl. alto  
Ob.  
C.I.  
Clar. A  
Clar. picc. D  
Clar. alto Eb  
Clar. basso Bb  
Fg.

Handwritten musical score for woodwinds and strings. The score includes parts for Fl. gr., Fl. alto, Ob., C.I., Clar. A, Clar. picc. D, Clar. alto Eb, Clar. basso Bb, and Fg. The music features various dynamics such as *p*, *f*, and *mf*, and includes triplets and sixteenth-note patterns.

Cor. F

Handwritten musical score for Cor. F, featuring a melodic line with triplets.

Lit.  
Xyl.  
Mar.  
Solo

Handwritten musical score for Lit., Xyl., Mar., and Solo. The score includes dynamics such as *al loco*, *poco*, *mf*, and *f*. It features complex rhythmic patterns, including sixteenth-note runs and triplets.

(158)

(159)

Vl. 1  
Vl. 2  
Vle  
Vcl

Handwritten musical score for strings (Vl. 1, Vl. 2, Vle, Vcl). The score includes dynamics such as *f* and *mf*, and features sixteenth-note patterns and triplets.

Handwritten musical score for various instruments. The score is organized into systems. The instruments listed on the left are: Fl. gr., Fl. auto G, Ob, Cl, Clar A, Clar piccolo D, Clar alto Eb, Clar basso Bb, Fg., Cor F., Xyl., Mar., Solo, Vl.1, Vl.2, Vle, and Vcl. The notation includes notes, rests, and dynamic markings such as *mf*, *f*, and *poco*. There are also circled numbers 160 and 161. The score is written in a mix of treble and bass clefs.

Fl. gr. *p* *pp* *mf* *f*

Fl. alto G *f* - 3

Ob *p* 3

Cl. *p* 3 6

Clar. A *p* 3 6

Clar. picc. D *p* 3 6

Clar. alto E $\flat$  *f* 6

Clar. basso B $\flat$  *p* 3

Fg. *p* *pp* *mf*

Cor. F *pp* *mf* 6

Lit. 15

Xyl. *mf* *poco* *f* 6

Mar. *mf* *poco* *f* 6

Solo *poco* *mf* *f* 6

(162)

(163)

Vl. 1 *f* 6

Vl. 2 *p* 3

Vle *f* 3

Vcl *f* 3

Cb *pp* 3

Fl. gr.  
 Fl. alto G  
 Ob.  
 Cl.  
 Clar. A  
 Clar. picc. D  
 Clar. alto Eb  
 Clar. basso Bb  
 Fg.

Cor F

Tbn

Timp

Lit.  
 Xyl.  
 Mar.

Solo

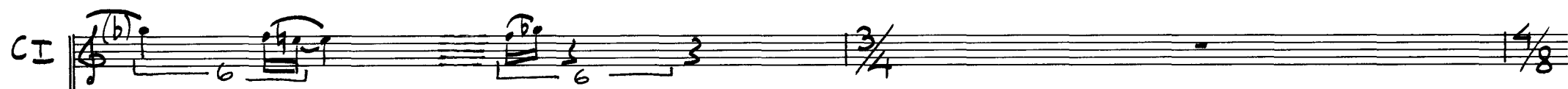
(164)

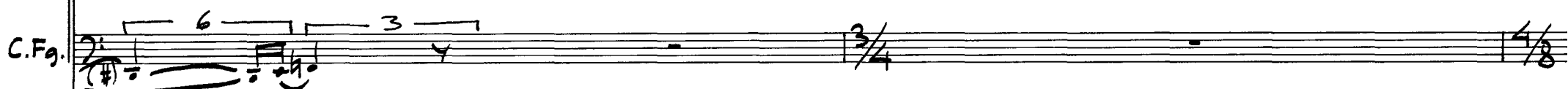
(165)

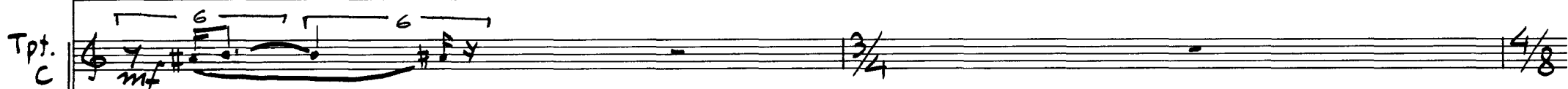
Div. f  
 VI.1  
 VI.2  
 Vle  
 Vcl  
 Cb

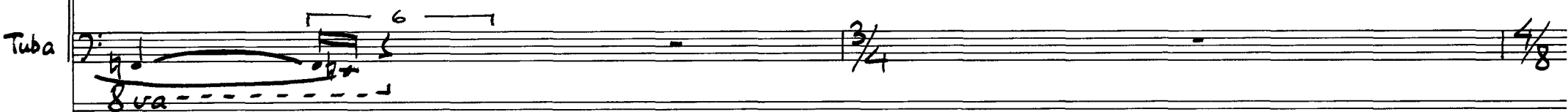
60

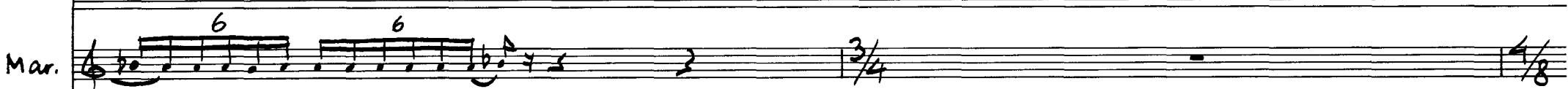
Fl. gr.  
Fl. alto G  
Cl. B♭  
Clav. A  
Clav. auto E♭  
Clav. basso B♭  
Fg.  
C.Fg.  
Tbn  
Tuba  
Timp.  
Xyl.  
Mar.  
Solo  
Vl. 2  
Vle  
Vcl  
Cb

CI 

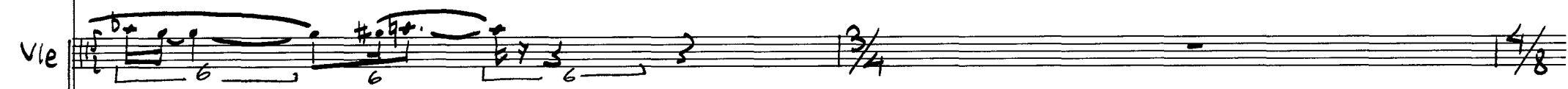
C.Fg. 

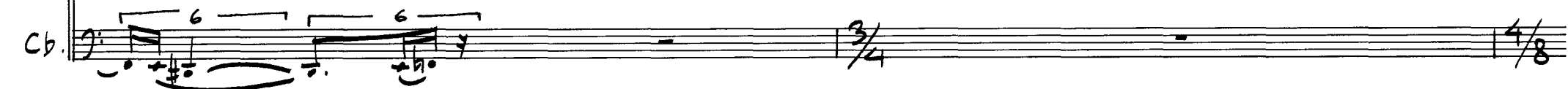
Tpt. C 

Tuba 

Mar. 

Solo 

Vle 

Cb. 

ALLEGRO CON FORZA

$\text{♩} = 144$

ALLEGRO CON FORZA

$\text{♩} = 144$

Handwritten musical score for percussion and strings. The score is divided into three systems, each starting with the tempo marking "ALLEGRO CON FORZA" and the tempo marking  $\text{♩} = 144$ .

**System 1:**

- Timp.** (Timpani): 7/8 time signature, *f* dynamic. Notes:  $\text{b}^{\flat}2$ ,  $\text{b}^{\flat}3$ ,  $\text{b}^{\flat}4$ .
- Xyl.** (Xylophone): 8/8 time signature, *f* dynamic. Notes:  $\text{b}^{\flat}2$ ,  $\text{b}^{\flat}3$ ,  $\text{b}^{\flat}4$ ,  $\text{b}^{\flat}5$ ,  $\text{b}^{\flat}6$ ,  $\text{b}^{\flat}7$ ,  $\text{b}^{\flat}8$ ,  $\text{b}^{\flat}9$ ,  $\text{b}^{\flat}10$ ,  $\text{b}^{\flat}11$ ,  $\text{b}^{\flat}12$ .

**System 2:**

- Solo** (Soloist): 7/8 time signature, *ff* dynamic. Notes:  $\text{b}^{\flat}2$ ,  $\text{b}^{\flat}3$ ,  $\text{b}^{\flat}4$ ,  $\text{b}^{\flat}5$ ,  $\text{b}^{\flat}6$ ,  $\text{b}^{\flat}7$ ,  $\text{b}^{\flat}8$ ,  $\text{b}^{\flat}9$ ,  $\text{b}^{\flat}10$ ,  $\text{b}^{\flat}11$ ,  $\text{b}^{\flat}12$ . Includes markings: *8va*, *a loco*, *8va*.
- Vcl.** (Violin): 7/8 time signature, *ff* dynamic. Notes:  $\text{b}^{\flat}2$ ,  $\text{b}^{\flat}3$ ,  $\text{b}^{\flat}4$ .
- Cb.** (Cello): 7/8 time signature, *ff* dynamic. Notes:  $\text{b}^{\flat}2$ ,  $\text{b}^{\flat}3$ ,  $\text{b}^{\flat}4$ .

**System 3:**

- VL.1** (Violin 1): 4/8 time signature, *ff* dynamic. Notes:  $\text{b}^{\flat}2$ ,  $\text{b}^{\flat}3$ ,  $\text{b}^{\flat}4$ ,  $\text{b}^{\flat}5$ ,  $\text{b}^{\flat}6$ ,  $\text{b}^{\flat}7$ ,  $\text{b}^{\flat}8$ ,  $\text{b}^{\flat}9$ ,  $\text{b}^{\flat}10$ ,  $\text{b}^{\flat}11$ ,  $\text{b}^{\flat}12$ . Includes markings: *UNIS. b*, *8va*, *a loco*, *8va*.
- VL.2** (Violin 2): 4/8 time signature, *ff* dynamic. Notes:  $\text{b}^{\flat}2$ ,  $\text{b}^{\flat}3$ ,  $\text{b}^{\flat}4$ ,  $\text{b}^{\flat}5$ ,  $\text{b}^{\flat}6$ ,  $\text{b}^{\flat}7$ ,  $\text{b}^{\flat}8$ ,  $\text{b}^{\flat}9$ ,  $\text{b}^{\flat}10$ ,  $\text{b}^{\flat}11$ ,  $\text{b}^{\flat}12$ .

Measure numbers 170, 171, 172, and 173 are circled at the bottom of the page.



Handwritten musical score for measures 174-177. The score includes parts for Timp, Xyl, Solo, Vl.1, Vl.2, Vcl, and Cb. The Solo part features a complex melodic line with triplets and a section marked *a loco*. The Xyl part has a rhythmic pattern with triplets. The Vcl and Cb parts have long, sustained notes. Measure numbers 174, 175, 176, and 177 are circled at the bottom of the Solo part.

**Timp**  
6/8

**Xyl.**  
8va

**Solo**  
8va  
*a loco*

**Vl.1**  
8va

**Vl.2**  
8va

**Vcl**  
6/8

**Cb**  
6/8

174 175 176 177

Fl. gr.  
Fl. alto G  
Ob.  
Cl. I  
Cl. A  
Cl. pr. D  
Cl. alto Eb  
Cl. basso Bb  
Fg.  
C. Fg.

ff

Temp.  
Xyl.  
Mar.

Solo

8va

VL. 1  
VL. 2

8va

Vel.  
Cb.

178

179

180

181

Fl. gr.  
Fl. alto G  
Ob.  
Cl.  
Clar. A  
Clar. pic. D  
Clar. alto Eb  
Clar. Bass Bb  
Fg.  
C. Fg.

Timp  
Xyl  
Mar

Solo

182 183 184 185  
Sua - - - - - aloco  
Vl. I  
Vl. II

Vcl  
Cb

66

Fl. gr.  
Flauto G  
Ob.  
Cl.  
Clar. A  
Clar. prec. D  
Clar. alto E<sup>b</sup>  
Clar. basso B<sup>b</sup>  
Fg.  
C.Fg.

Timp.  
Xyl.  
Mar.

Solo

186

187

188

189

Vi. 1  
Vi. 2  
Vle  
Vcl  
Cb

Fl. gr.  
Fl. alto G  
Ob.  
C.I.  
Clar. A  
Clar. prec. D  
Clar. alto E<sup>b</sup>  
Clar. basso B<sup>b</sup>  
Fg.  
C.Fg.

Mar.

Solo

190 191 192 193

Vl. 1  
Vl. 2  
Vle  
Vcl  
Cb

Fl. gr.  
Fl. alto G  
Ob.  
C.I.  
Clar. A  
Clar. picc. D  
Clar. alto Eb  
Clar. basso Bb  
Fg.  
C.Fg.

Timp.  
Mar.

Solo

(194) (195) (196) (197)

Vi. 1  
Vi. 2  
Vle  
Vcl  
Cb

Fl. gr.  
Fl. alto G  
Ob.  
C.I.  
Clar. A  
Clar. picc. D  
Clar. alto Eb  
Clar. basso Bb  
Fg.  
C.Fg.

Gisp.

Mar.

Solo

198

199

200

201

Vi. 1  
Vi. 2

Vcl.  
Cb.

Fl. gr.  
 Fl. alto G  
 Ob.  
 Cl.  
 Clar. A  
 Clar. pic D  
 Clar. alto E<sup>b</sup>  
 Clar. basso B<sup>b</sup>  
 Fg.  
 C. Fg.

Tpt.  
 Tbn  
 Tuba  
 Timp  
 Glsp.

Mar.  
 Solo

202 203 204 205  
 Vl. 1  
 Vl. 2  
 Vcl  
 Cb



Fl. gr.  
Fl. alto G  
Ob.  
Cl. I  
Clar. A  
Clar. pic. D  
Clar. alto E<sub>b</sub>  
Clar. basso B<sub>b</sub>  
Fg.  
C. Fg.

Tpt. C  
Tbn  
Tuba

Timp  
Glsp.

Mar

Solo  
8va  
a loco

(206) (207) (208) (209)

VL.1  
VL.2

Vcl  
Cb

Fl. gr.

Fl. alto G

Ob.

C.I.

Clar. A

Clar. alto Eb

Clar. basso Bb

Fg.

C.Fg.

Cor. F

Tpt. C

Tbn.

Tuba

Timp.

Glsp.

Mar.

Solo

210 211 212 213

VL.1

VL.2

Vcl.

Cb.

Detailed description of the musical score: The score is written for a large orchestra. The woodwind section includes Flute (Grand and Alto), Oboe, Cor Anglais, Clarinet (A, Alto Eb, Bass Bb), Bassoon, and Contrabassoon. The brass section includes Trumpet (C), Trombone, and Tuba. The percussion section includes Timpani, Gong, and Maracas. The string section includes Violin I and II, Viola, Violoncello, and Contrabasso. A Solo instrument part is also present. The score is divided into measures 210-213, with a solo section preceding measure 210. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks.

Fl. gr.

Fl. auto G

Ob.

Cl. I

Clar. A

Clar. picc. D

Clar. auto Eb

Clar. Basso Bb

Fg.

C. Fg.

Cor F

Tpt C

Tbn

Tuba

Timp.

Gisp.

Solo

214 215 216 217

8va

Vi. 1

Vi. 2

Vie

Vcl

Cb

Fl. gr.  
Fl. alto G  
Ob  
Cl  
Clar A  
Clar picc. D  
Clar. alto Eb  
Clar. basso Bb  
Fg.  
C. Fg.

Tpt C  
Tbn  
Tuba

Solo

(218) (219) (220) (221)

Vi. 1  
Vi. 2  
Vle  
Vcl

Fl. gr. *f*

Fl. alto G

Ob.

C.I.

Clar. A

Clar. picc. D

Clar. alto E<sup>b</sup> *3*

Clar. basso B<sup>b</sup>

Tpt C

Tbn

Tuba

Timp

Glsp.

Solo

*ff*

222 223 224 225

8va

Vl.1 *f*

Vl.2 *ff*

Vle *ff*

Vcl *ff*

Fl. alto G  
Ob.  
C.I.  
Clar. A  
Clar. picc. D  
Clar. alto Eb  
Clar. basso Bb  
Fg.  
C.Fg.

Tpt. C  
Tbn  
Tuba

Timp.  
Xyl.

Solo

226 227 228 229  
VL.1  
VL.2

UNIS.  
Vcl  
Cb

Fl. alto G  
Ob.  
Cl.  
Clar. A

Handwritten musical notation for Flute (alto G), Oboe, Clarinet, and Clarinet in A. The Flute part features a melodic line with triplets and accents. The Oboe and Clarinet parts have sustained notes with accents. The Clarinet in A part has a melodic line with accents. Dynamics include *mf*.

Clar. basso Bb  
Fg.  
C.Fg.

Handwritten musical notation for Clarinet in Bb, Flute, and Clarinet in F. The Clarinet in Bb part has a melodic line with accents and a dynamic marking of *ff*. The Flute and Clarinet in F parts have sustained notes.

Cor F  
Tpt C  
Tbn  
Tuba

Handwritten musical notation for Cor, Trumpet, Trombone, and Tuba. The Cor and Trumpet parts have melodic lines with triplets and accents. The Trombone and Tuba parts have sustained notes.

Timp

Handwritten musical notation for Timpani, showing a sustained note.

Xyl

Handwritten musical notation for Xylophone, featuring a complex rhythmic pattern with triplets.

Solo

Handwritten musical notation for Solo, featuring a complex rhythmic pattern with triplets and a dynamic marking of *a loco*.

(230) (231) (232) (233)

VL.1  
VL.2

Handwritten musical notation for Violin 1 and Violin 2, featuring complex rhythmic patterns with triplets.

Vcl  
Cb

Handwritten musical notation for Violoncello and Contrabass, featuring sustained notes.

This page of a handwritten musical score, numbered 78, contains the following parts and markings:

- Fl. gr.**: Flute part with dynamic markings *ff* and *p*.
- Fl. alto G**: Flute in G part with triplets and dynamic markings *ff*.
- Ob.**: Oboe part with dynamic markings *ff*.
- Cl.**: Clarinet part with dynamic markings *ff*.
- Clar. A**: Clarinet in A part with dynamic markings *ff*.
- Clar. picc. D**: Piccolo Clarinet in D part with dynamic markings *ff*.
- Clar. alto E♭**: Clarinet in E-flat part with dynamic markings *ff*.
- Clar. basso B♭**: Clarinet in B-flat part with dynamic markings *ff*.
- Fg.**: Bassoon part with dynamic markings *ff*.
- C. Fg.**: Contrabassoon part with dynamic markings *ff*.
- Cor. F**: Cor Anglais in F part with dynamic markings *ff*.
- Tpt. C**: Trumpet in C part with dynamic markings *ff*.
- Tbn.**: Trombone part with dynamic markings *ff*.
- Tuba**: Tuba part with dynamic markings *ff*.
- Timp.**: Timpani part with dynamic markings *f*.
- Xyl.**: Xylophone part with dynamic markings *f*.
- Mar.**: Maracas part with dynamic markings *f*.
- Solo**: Solo instrument part with dynamic markings *f* and *allegro*.
- VL.1**: Violin 1 part with dynamic markings *f* and *allegro*.
- VL.2**: Violin 2 part with dynamic markings *f* and *allegro*.
- Vle**: Viola part with dynamic markings *ff*.
- Vcl**: Violoncello part with dynamic markings *f*.
- Cb**: Double Bass part with dynamic markings *f*.

Measure numbers 234, 235, 236, and 237 are circled at the bottom of the page.



Fl. gr.

Ob.

Cl.

Clar. A

Clar. pic. D

Clar. auto E<sup>b</sup>

Clar. bass B<sup>b</sup>

Fg.

C. Fg.

Cor. F

Tpt. C

Tbn.

Tuba

Xyl.

Mar.

Solo

8va

a loco

(238) (239) (240) (241)

8va

a loco

Vl. 1

Vl. 2

Vle

Vcl

Cb

ADAGIO

$\text{♩} = 60$

ADAGIO

$\text{♩} = 60$

Timp *col legno*

Tam tam grandissimo

ADAGIO

$\text{♩} = 60$

Solo

242

243

244

245

246

LENTO E ESPRESSIVO

♩ = 46

Fl. gr. *mp*

Fl. alto G *mp*

Clar. A *p*

Clar. picc. D *p*

LENTO E ESPRESSIVO

♩ = 46

Tam tam *f* (sempre diminuendo)

LENTO E ESPRESSIVO

♩ = 46

Solo

LENTO E ESPRESSIVO

♩ = 46

247 248 249

Vl. 1 *ppp*

Cb *ppp*

Fl. gr. *mf*  
Fl. alto G *mf*

Clar. A *mp*  
Clar. picc. D *mp*

Tam tam

Solo

250

251

252

vl.1 *pp*  
vl.2  
vle  
vcl  
Cb *pp*

Ob.  
Cl.  
Clar. alto E<sup>b</sup>  
Clar. basso B<sup>b</sup>  
Fg.

quasi f

Cor.  
F.

quasi mf

Tam  
tam

Solo

mf

253 254 255 256

Vl.1  
Vl.2  
Vle  
Vcl  
Cb

8va  
PPP  
pp

Ob.  
 Cl. I

Musical notation for Oboe (Ob.) and Clarinet I (Cl. I) parts, measures 257-259. Both parts play a sequence of notes: G#4, A4, B4, C5, D5, E5, F#5, G5.

Clar. alto E<sup>b</sup>  
 Clar. basso B<sup>b</sup>  
 Fg.

Musical notation for Clarinet Alto (Clar. alto E<sup>b</sup>), Clarinet Bass (Clar. basso B<sup>b</sup>), and Bassoon (Fg.) parts, measures 257-259. The Clarinet Alto and Bassoon parts play a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5. The Clarinet Bass part plays a sequence of notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Cor F

Musical notation for Cor Anglais (Cor F) part, measures 257-259. The part plays a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5.

Tam tam

Musical notation for Tam Tam part, measures 257-259. The part consists of three long, horizontal lines representing sustained sounds.

Solo

Musical notation for Solo part, measures 257-259. The part consists of two staves with complex, multi-measure rests and some notes.

257

258

259

8va  
 vl. 1

Musical notation for Violin 1 (vl. 1) part, measures 257-259. The part consists of a long, horizontal line with a dashed line above it, indicating a sustained sound.

vl. 2  
 vie

Musical notation for Violin 2 (vl. 2) and Viola (vie) parts, measures 257-259. The parts consist of complex, multi-measure rests and some notes. Dynamics include *quasi mf*, *quasi mp*, and *ppp*. Tempo markings include *poco*.

cb  
 pp

Musical notation for Contrabass (cb) part, measures 257-259. The part consists of a long, horizontal line with a dashed line above it, indicating a sustained sound. Dynamics include *pp*.

Fl. gr. *mp* *poco*

Fl. alto G *mp* *poco*

Clar. A *p* *poco*

Clar. prec. D *p* *poco*

Tam tam

Solo *mp* *poco*

260 261

Vi. I *pppp* *niente*

Cb *ppp*

86

*poco ritenuto*

Fl. gr.  
Fl. Alto G

Clar. A  
Clar. in C

*poco ritenuto*

Tam tam  
Hyo-shigi

*poco ritenuto*

Solo

(262)

(263)

Cb

Skejtehuset 19.9.1991  
Flemik Colding-Jørgensen



18. LAMENTATIO DE BABYLONIS INTERITU

(10) - VAE, VAE, CIVITAS ILLA MAGNA  
BABYLON, CIVITAS ILLA FORTIS: QUONIAM  
UNA HORA VENIT IUDICIUM TUUM.

(14) ET POMA DESIDERII ANIMAE TUAE  
DISCESSERUNT A TE, ET OMNIA PINGUIA,  
ET PRAECLARA PERIERUNT A TE, ET AMPLUS  
ILLA IAM NON INVENIENT.

(16) - VAE, VAE, CIVITAS ILLA MAGNA,  
QUAE AMICTA ERAT BYSSO, ET PURPURA,  
ET COCCO, ET DEAURATA ERAT AURO,  
ET LAPIDE PRETIOSO, ET MARGARITIS:  
(17) QUONIAM UNA HORA DESTITUTAE SUNT  
TANTAE DIVITIAE -

(18) - QUAE SIMILIS CIVITATI  
HUIC MAGNAE?

(19) - VAE, VAE, CIVITAS ILLA MAGNA,  
IN QUA DIVITES FACTI SUNT OMNES, QUI  
HABEBANT NAVES IN MARI DE PRETIIS EIUS:  
QUONIAM UNA HORA DESOLATA EST.

18. Klagen over Babylons fald

(10) - Ve! ve! Babylon, du store by,  
du stærke by! thi på én time er dommen  
kommet over dig.

(14) Og de frugter, som var dit hjertes  
lyst, er gået tabt for dig, og alt det  
pragtfulde og prangende er forbi for dig,  
og man kan slet ikke opdrive det mere.

(16) - Ve! ve! du store by, som var klædt  
i fint linned og purpur og skarlaget  
og skinnede af guld og ædelstene og  
perler!  
(17) thi på én time er så stor en rigdom  
lagt øde. -

(18) - Hvor fandtes magen til den  
store by?

(19) - Ve! ve! du store by, af hvis  
kostbarheder alle, der havde skibe på  
søen, blev rige! thi på én time er den  
blevet lagt øde.