

TELOS

for symphony orchestra & electric ensemble



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INSTRUMENTATION

2 Flutes

1 Oboe

1 English horn

1 Clarinet in Bb

1 Bass Clarinet in Bb

1 Bassoon

1 Contrabassoon

4 Horns in F

2 Trumpets in C

3 Trombones in C

1 Tuba

4 Percussionists:

| |
|------------------------|
| 1. Timpani (2x30'') |
| Bass Drum |
| Tubular Bells |

| |
|----------------|
| 2. Tom-toms |
|----------------|

| |
|-----------------------------|
| 3. Woodblocks Tam-tam |
|-----------------------------|

| |
|------------------|
| 4. Vibraphone |
|------------------|

Drum Set

Electric Guitar

Electric Bass

Piano

Harp

Violins I

Violins II

Violas

Violoncellos

Contrabasses

[Violins I & II divided as follows]:

Violins Ia – 1, 2, 3

Violins Ib – 4, 5

Violins Ic – 6, 7, 8

Violins IIa – 1, 2

Violins IIb – 3, 4

Violins IIc – 5, 6, 7

PERFORMANCE NOTES

General/Microtones

Γενικά/Μικροτόνοι



Quarter tone up. / Τέταρτο του τόνου πάνω.



Three quarter tones up. / Τρία τέταρτα του τόνου πάνω.



Quarter tone down. / Τέταρτο του τόνου κάτω.



Three quarter tone down. / Τρία τέταρτα του τόνου κάτω.

(ord.)

ordinario. Return to normal playing. / Επιστροφή στον κανονικό τρόπο εκτέλεσης.



All trills to be performed between given pitch and a semitone up.
Όλες οι τρίλιες εκτελούνται μεταξύ του δοσμένου φθόγγου και ένα ημιτόνιο πάνω.

Flutes/Oboe/Clarinet

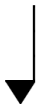
Φλάουτα/Ομποε/Κλαρινέτο

During the m. 208-218 and m. 242-406 the performers can and should stop when necessary to breathe normally. The continuous texture is not literal, it's indicative of the general resulting sound and not, necessarily, of the performance manner.

Κατά τη διάρκεια των μέτρων 208-218 και των μέτρων 242-406, οι εκτελεστές μπορούν να σταματούν όταν χρειάζεται και να αναπνέουν φυσιολογικά. Η συνεχής υφή δεν είναι κυριολεκτική, ανταποκρίνεται περισσότερο στο γενικό ηχητικό αποτέλεσμα του μέρους και όχι στον τρόπο εκτέλεσης.

Bassoon/Contra Bassoon

Φαγκότο/Κόντρα Φαγκότο



wind tones. Play indicated pitch with **a lot** of additional air sound.
Παραγωγή της νότας με **πολύ** επιπρόσθετο αέρα.



slide down. When no pitch is indicated at the end of the *glissando*, it doesn't need to reach a particular pitch. Just perform the sliding effect.
slide προς τα κάτω. Όταν δεν σημειώνεται φθόγγος στο τέλος του *glissando*, δεν χρειάζεται να καταλήγει κάπου συγκεκριμένα. Απλή εκτέλεση του εφέ.

Use the pitches provided by the indicated chord to improvise. Do not change octaves or use extra notes. Improvise dynamics.

Improvise using **ONLY** the pitches from the given chord, sporadically, up to the end of the piece (m. 406).
Improvise dynamics.

Χρησιμοποιείτε τους φθόγγους από τη δοσμένη συγχορδία και αυτοσχεδιάστε. Μην αλλάξετε οκτάβα και μην χρησιμοποιείτε άλλες νότες. Αυτοσχεδιάστε τις δυναμικές.

Tuba

Τούμπα

Improvise using ONLY the pitches from the given chord, sporadically, up to the end of the piece (m. 406).
Improvise dynamics.

Use the pitches provided by the indicated chord to improvise. Do not change octaves or use extra notes. Improvise dynamics.

Χρησιμοποιείτε τους φθόγγους από τη δοσμένη συγχορδία και αυτοσχεδιάστε. Μην αλλάξετε οκτάβα και μην χρησιμοποιείτε άλλες νότες. Αυτοσχεδιάστε τις δυναμικές.

Trombones

Τρομπόνια

During the whole of the Trombone parts the performers can and should stop when necessary to breathe normally. The continuous texture is not literal, it's indicative of the general resulting sound and not, necessarily, of the performance manner.

Κατά τη διάρκεια του μέρους και των τριών Τρομπονιών, οι εκτελεστές μπορούν να σταματούν όταν χρειάζεται και να αναπνέουν φυσιολογικά. Η συνεχής υφή δεν είναι κυριολεκτική, ανταποκρίνεται περισσότερο στο γενικό ηχητικό αποτέλεσμα του μέρους και όχι στον τρόπο εκτέλεσης.

Violins

Βιολιά



Vln. Ic and Vln. IIc should play *glissando* non-stop during all of the first 240 measures of the piece. DO NOT fully stop on the indicated chords; just slow the *glissando* down for the given duration.

Τα Βιολιά Ic και IIc παίζουν *glissando* συνεχώς κατά τα μέτρα 1-240. ΜΗΝ σταματήσετε πλήρως στις συγχορδίες, παρά μόνο ελαττώστε την ταχύτητα του *glissando* για την διάρκεια που υποδεικνύεται.

Drum Set

Ντραμς

The Drum Set is notated using the following chart.

Η σημειογραφία του Drum Set ακολουθεί το παρακάτω σχήμα.

The chart shows two staves of drum notation. The first staff, labeled 'Drum Set', contains nine notes with various symbols above them: a solid dot, a solid dot with an asterisk, a solid dot, a solid dot with an asterisk, a solid dot, a solid dot with an asterisk, a solid dot with a circle, a solid dot, and a solid dot with an asterisk. The second staff, labeled 'Dr.', contains ten notes with various symbols above them: a solid dot with an asterisk, a solid dot with an asterisk, a solid dot, a solid dot with an asterisk, a solid dot with a vertical line, a solid dot with a vertical line, a solid dot with a vertical line, a solid dot with a vertical line, a solid dot with a vertical line, a solid dot with a vertical line, and a solid dot with a vertical line.

Drum Set

Crash
Crash (hit side)
Ride
Ride (hit side)
Ride (bell)
Closed Hi-Hat
Open Hi-Hat
Tom 1
Tom 1 (rim click)

Dr.

Tom 2 (rim click)
Tom 2 (rim click)
Snare
Snare (rim click)
Snare (roll)
Tom 3 (rim click)
Tom 3 (rim click)
Tom 3 (roll)
Kick
Hi-Hat Pedal (close)

When instructed, improvise using **ONLY** rolls on the cymbals (ride, crash or hi-hat). Use the medium hard mallets. **Either improvise or follow given dynamics, as instructed.**

Όταν δοθεί οδηγία, αυτοσχεδιάστε χρησιμοποιώντας σαν υλικό **MONO** rolls στα πιάτα (ride, crash και hi-hat). Χρησιμοποιήστε mallets (κοπάνους) μετρίας σκληρότητας. Ανάλογα την οδηγία, αυτοσχεδιάστε ή ακολουθείστε τις δοσμένες δυναμικές.

Improvise using **ONLY** rolls on the cymbals (ride, crash & hi-hat) up to the end of the piece (m. 406).
Use medium hard mallets.
Improvise dynamics.

Improvise using **ONLY** rolls on the cymbals (ride, crash & hi-hat) up to m. 197.
Use medium hard mallets.
Follow given dynamics.

Electric Guitar

Ηλεκτρική Κιθάρα

Turn the guitar against the amplifier to create feedback.
Use the motion of the guitar, while in front of the amp, to improvise with the feedback, up to m. 141.
Follow given dynamics.

Turn the guitar against the amplifier to create feedback.
Use the motion of the guitar, while in front of the amp, to improvise with the feedback, up to the end of the piece (m. 406).
Improvise dynamics.

When instructed, turn the electric guitar against the amplifier, in a way that the magnets are opposite the loudspeaker. The goal is to create feedback. Use it to improvise for the instructed period of time. Either improvise or follow given dynamics, as instructed.

Όταν δοθεί οδηγία, στρέψτε την κιθάρα προς τον ενισχυτή, με τέτοιο τρόπο ώστε οι μαγνήτες να είναι απέναντι από το/τα ηχείο/α. Ο στόχος είναι η δημιουργία feedback. Χρησιμοποιείτε το για να αυτοσχεδιάσετε για όσο χρόνο αναφέρεται. Ανάλογα την οδηγία, αυτοσχεδιάστε ή ακολουθείστε τις δοσμένες δυναμικές.

The guitar used as a reference during the writing of the piece was a **Gretsch G2420T Streamliner Hollow Body (Gold Dust)** and the amplifier was a **Bugera V55**. The performer is free to use the equipment they feel comfortable with and, if they want, any kind of fuzz, distortion or overdrive pedals (ONLY) to produce the feedback effect.

Η κιθάρα, η οποία χρησιμοποιήθηκε ως σημείο αναφοράς κατά τη σύνθεση, ήταν μια **Gretsch G2420T Streamliner Hollow Body (Gold Dust)** και ο ενισχυτής ένας **Bugera V55**. Ο/Η εκτελεστής, ωστόσο, είναι ελεύθερος/η να χρησιμοποιήσει τον εξοπλισμό με τον οποίο αυτός/η νιώθει άνετα και, εφόσον επιθυμεί, οποιοδήποτε fuzz, distortion ή overdrive πετάλι (MONO) για την παραγωγή του ζητούμενου εφέ feedback.

Electric Bass

Ηλεκτρικό Μπάσο

Improvise using ONLY given chord up to the end of the piece (m. 406).
Improvise dynamics.

When instructed, improvise using the given chord. DO NOT use the individual pitches, only the full chord. You can, however, use various arpeggios.

Improvise dynamics.

Όταν δοθεί οδηγία, αυτοσχεδιάστε χρησιμοποιώντας την δοσμένη συγχορδία. ΜΗΝ χρησιμοποιείται τις νότες της συγχορδίας ξεχωριστά, μόνον τη συγχορδία ολόκληρη. Μπορείτε, ωστόσο, να χρησιμοποιήσετε διάφορα αρπάζ. Αυτοσχεδιάστε τις δυναμικές.

Other Notes

Άλλες Σημειώσεις

The Score is **in C** apart from: Contrabassoon (8ve lower), Contrabass (8ve lower)

Η γενική παρτιτούρα είναι **σε ΝΤΟ** εκτός από: Κόντρα Φαγκότο (μία οκτάβα χαμηλότερα), Κοντραμπάσο (μία οκτάβα χαμηλότερα).

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Γιαννόπουλος Γιάννης

$\text{♩} = 100$

Flute I
Flute II
Oboe
Cor Anglais
Clarinet in Bb
Bass Clarinet in Bb
Bassoon
Contrabassoon
Horn I & II in F
Horn III & IV in F
Trumpet I in Bb
Trumpet II in Bb
Trombone I
Trombone II
Trombone III
Tuba
Timpani
Bass Drum
Tam-tam
Tom-toms
Wood Blocks
Tubular Bells
Glockenspiel
Vibraphone
Drum Set
Electric Guitar
4-string Bass Guitar
Piano
Harp
Violin Ia
Violin Ib
Violin Ic
Violin IIa
Violin IIb
Violin IIc
Viola
Violoncello
Contrabass

mf
cresc. sempre

mf sempre
div. a3

mf sempre
div. a3

p
cresc. sempre

16

Cbsn. *p* *cresc. sempre*

Dr.

Vln. Ie

Vln. Iic

Cb.

Musical score for measures 16-28. The Cbsn. part starts with a piano (*p*) dynamic and a *cresc. sempre* marking. The Dr. part features a complex rhythmic pattern with triplets and sixteenth notes. The Vln. Ie and Iic parts are mostly sustained notes with some grace notes. The Cb. part has a steady eighth-note accompaniment.

29

Cbsn. *p* *cresc. sempre*

Tbn. I

Dr.

Vln. Ie

Vln. Iic

Cb.

Musical score for measures 29-41. The Cbsn. part continues with the *p* dynamic and *cresc. sempre* marking. The Tbn. I part has a steady eighth-note line. The Dr. part continues its rhythmic pattern. The Vln. Ie and Iic parts have some grace notes. The Cb. part continues its accompaniment.

42

Bsn. *p* *cresc. sempre*

Cbsn.

Tbn. I

Tbn. II

Dr.

Vln. Ie

Vln. Iic

Cb.

Musical score for measures 42-53. The Bsn. part starts with a piano (*p*) dynamic and a *cresc. sempre* marking. The Cbsn. part has a steady eighth-note line. The Tbn. I and II parts have steady eighth-note lines. The Dr. part continues its rhythmic pattern. The Vln. Ie and Iic parts have some grace notes. The Cb. part continues its accompaniment.

54

Cl. *mp* *cresc. sempre*

B. Cl. *mp* *cresc. sempre*

Bsn. *tr*

Cbsn.

Tbn. I

Tbn. II

Tbn. III *mp* *cresc. sempre*

Dr.

Vln. Ie

Vln. Iic

Cb.

Musical score for measures 54-65. The Cl. part starts with a mezzo-piano (*mp*) dynamic and a *cresc. sempre* marking. The B. Cl. part has a complex rhythmic pattern with triplets and sixteenth notes. The Bsn. part has a steady eighth-note line with a *tr* marking. The Cbsn. part has a steady eighth-note line. The Tbn. I and II parts have steady eighth-note lines. The Tbn. III part starts with a mezzo-piano (*mp*) dynamic and a *cresc. sempre* marking. The Dr. part continues its rhythmic pattern. The Vln. Ie and Iic parts have some grace notes. The Cb. part continues its accompaniment.

64

Cl. B. Cl. Bsn. Cbsn. Hn. I & III Tbn. I Tbn. II Tbn. III Dr. Vln. Ic Vln. IIc Cb.

div. *mp* *cresc. sempre*

Detailed description: This page of a musical score covers measures 64 to 72. It features ten staves: Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns I & III (Hn. I & III), Trombones I, II, and III (Tbn. I, II, III), Drums (Dr.), Violins I and II (Vln. Ic, Vln. IIc), and Cello (Cb.). The woodwinds and strings play complex rhythmic patterns, often with triplets and sixteenth notes. The brass section provides a steady harmonic accompaniment. Performance markings include 'div.' (divisi) for the horns and 'mp' (mezzo-piano) for the trombones, with a 'cresc. sempre' (crescendo sempre) instruction for the trombones starting in measure 70.

73

Cl. B. Cl. Bsn. Cbsn. Hn. I & III Tbn. I Tbn. II Tbn. III Dr. Vln. Ic Vln. IIc Cb.

Detailed description: This page of a musical score covers measures 73 to 81. It features the same ten staves as the previous page. The musical notation continues with similar rhythmic complexity and harmonic structure. The woodwinds and strings maintain their intricate patterns, while the brass section continues its accompaniment. The score concludes with a double bar line at the end of measure 81.

87

Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Dr.
Vln. Ic
Vln. IIc
Cb.

div.
mp
cresc. sempre

Detailed description: This page of a musical score covers measures 87 to 96. It features a full orchestral ensemble including Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns (I & III, II & IV), Trombones (I, II, III), Drums, Violins (Ic, IIc), and Cello. The score is written in 4/4 time. The woodwinds and strings play sustained notes, while the brass instruments have more active parts. Performance markings include 'div.' for the Horns II & IV, and dynamic markings of 'mp' and 'cresc. sempre'.



89

Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Tub. B.
Vib.
Dr.
Vln. Ic
Vln. IIc
Cb.

mp
cresc. sempre

Detailed description: This page of a musical score covers measures 89 to 98. The instrumentation includes Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns (I & III, II & IV), Trombones (I, II, III), Baritone, Vibraphone, Drums, Violins (Ic, IIc), and Cello. The score is in 4/4 time. The woodwinds and strings continue with sustained parts, while the brass and percussion have more active parts. Performance markings include 'mp' and 'cresc. sempre'.

This page of a musical score contains measures 87 through 94. The score is for a full orchestra and includes the following parts:

- Cl.** (Clarinet): Melodic line in the upper register.
- B. Cl.** (Bass Clarinet): Rapid sixteenth-note accompaniment in the lower register.
- Bsn.** (Bassoon): Sustained notes with some melodic movement.
- Cbsn.** (Contrabassoon): Sustained notes in the lowest register.
- Hn. I & III** (Horn I and III): Sustained notes.
- Hn. II & IV** (Horn II and IV): Sustained notes.
- Tbn. I** (Trumpet I): Sustained notes.
- Tbn. II** (Trumpet II): Sustained notes.
- Tbn. III** (Trumpet III): Sustained notes.
- Timp.** (Timpani): Sustained notes with a dynamic marking of *mf*.
- Tub. B.** (Tuba): Sustained notes.
- Vib.** (Vibraphone): Sustained notes.
- Dr.** (Drum): Complex rhythmic pattern with triplets.
- Vin. Ic.** (Violin I): Sustained notes.
- Vin. IIc.** (Violin II): Sustained notes.
- Cb.** (Cello): Sustained notes.

The score is written in 4/4 time and features a variety of rhythmic patterns, including sixteenth-note runs, sustained notes, and complex drum patterns. The dynamic marking *mf* is present in the Timpani part.

117

E. Gr. *ff*

Vln. Ia

Vln. Ia

Vln. Ib

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIa

Vln. IIb

Vln. IIb

Vln. IIc



129

E. Gr. *dim.* *mf*

Vln. Ia

Vln. Ia

Vln. Ib

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIa

Vln. IIb

Vln. IIb

Vln. IIc

142

C.A. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. I & III *f*

Hn. II & IV *f*

Tbn. I *f*

Tbn. II *f*

Tbn. III *f*

Tba. *f*

Timp. *f*

B. D. *f*

T.-t. *f*

Tom-t. *f*

Tub. B. *f*

Vib. *f*

Dr. *f*

Pn. *f*

Hp. *f*

Vln. Ic

Vln. IIc

Vc. *f*

Cb. *f*

149

C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
T-t.
Tom-t.
Tub. B.
Vib.
Dr.
Pn.
Hp.
Vln. Ic
Vln. Iic
Vc.
Cb.

156

C. A.
Cl.
B. Cl.
Bsn.
Cbssn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
T-t.
Tom-t.
Tub. B.
Vib.
Dr.
Pn.
Hp.
Vln. Ic
Vln. Iic
Vc.
Cb.

This page of a musical score, numbered 156, contains 24 staves of music. The instruments are arranged as follows: C. A. (Cassidy), Cl. (Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Cbssn. (Cassidy Bassoon), Hn. I & III (Horn), Hn. II & IV (Horn), Tbn. I (Trumpet), Tbn. II (Trumpet), Tbn. III (Trumpet), Tba. (Tuba), Timp. (Timpani), B. D. (Bass Drum), T-t. (Tom-tom), Tom-t. (Tom-tom), Tub. B. (Tub. B.), Vib. (Vibraphone), Dr. (Drum), Pn. (Piano), Hp. (Hammered Drum), Vln. Ic (Violin), Vln. Iic (Violin), Vc. (Violoncello), and Cb. (Cello). The score includes various musical notations such as notes, rests, and dynamic markings.

163

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I & III

Hn. II & IV

Tbn. I

Tbn. II

Tbn. III

Tba.

Timp.

B. D.

Tom-t.

Tub. B.

Vib.

Dr.

Pn.

Hp.

Vln. Ic

Vln. IIc

Vc.

Cb.

Improvise using ONLY rolls on the cymbals (ride, crash & hi-hat) up to m. 197.
Use medium hard mallets.
Follow given dynamics.

p *cresc.*

186

Fl. I

Fl. II

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. I & III

Hn. II & IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tbn. III

Tba.

Timp.

B. D.

T.-c.

Tom-t.

W.B.

Tub. B.

Vib.

Dr.

Pn.

Hp.

Vln. Ia

Vln. Ic

Vln. IIa

Vln. IIc

Vla.

Vc.

Cb.

202

Fl. I
Fl. II
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
T-t.
Tom-t.
W.B.
Tub. B.
Vib.
Pn.
Hp.
Vln. Ia
Vln. Ic
Vln. IIa
Vln. IIc
Vla.
Vc.
Cb.

208

Fl. I
Fl. II
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tbn. III
B. D.
Tom-t.
W.B.
Tub. B.
Vib.
E. Gr.
Bass
Pn.
Hp.
Vln. Ia
Vln. Ic
Vln. IIa
Vln. IIc
Vla.
Vc.
Cb.

Turn the guitar against the amplifier to create feedback.
Use the motion of the guitar, while in front of the amp, to improvise with the feedback, up to m. 218.
Follow given dynamics.

f cresc.

ff

224

Fl. I
Fl. II
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tbn. III
Tbn.
Timp.
B. D.
T-t.
Tom-t.
W.B.
Tub. B.
Vib.
Bass
Pn.
Hp.
Vln. Ia
Vln. Ic
Vln. IIa
Vln. IIc
Vla.
Vc.
Cb.

233

Fl. I
Fl. II
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
Tom-t.
W.B.
Tub. B.
Vib.
Bass
Pn.
Hp.
Vln. Ia
Vln. Ib
Vln. Ic
Vln. IIa
Vln. IIb
Vln. IIc
Vla.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 233, contains 28 staves for various instruments. The woodwind section includes Flutes I and II, Oboe, Clarinet in A, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns I & III, Horns II & IV, Trumpets I and II, Trombones I, II, and III, and Tuba. Percussion includes Timpani, Bells, Tom-toms, Wood Blocks, Bass Drum, and Cymbals. The keyboard section includes Piano and Harpsichord. The string section includes Violins I, II, and III, Viola, Violoncello, and Double Bass. The score shows complex rhythmic patterns and melodic lines across these instruments, with some woodwinds and strings playing sustained notes. A rehearsal mark is present at the beginning of the page.

242
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tbn.
Dr.
E. Gr.
Bass

Improvise using ONLY the pitches from the given chord, sporadically, up to the end of the piece (m. 406).
Improvise dynamics.

Improvise using ONLY the pitches from the given chord, sporadically, up to the end of the piece (m. 406).
Improvise dynamics.

Improvise using ONLY rolls on the cymbals (ride, crash & hi-hat) up to the end of the piece (m. 406).
Use medium hard mallets.
Improvise dynamics.

Turn the guitar against the amplifier to create feedback.
Use the motion of the guitar, while in front of the amp, to improvise with the feedback, up to the end of the piece (m. 406).
Improvise dynamics.

Improvise using ONLY given chord up to the end of the piece (m. 406).
Improvise dynamics.

Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb
Vln. IIIa
Vln. IIIb

ff

ff

ff

ff

ff

ff

This page of a musical score contains measures 256 through 265. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. I**: Flute I, playing a melodic line with slurs and accents.
- Fl. II**: Flute II, playing a similar melodic line.
- Ob.**: Oboe, playing a melodic line.
- Cl.**: Clarinet, playing a melodic line.
- Cbsn.**: Bassoon, playing a melodic line.
- Tba.**: Trombone, playing a melodic line.
- Dr.**: Drums, with a simple rhythmic pattern.
- E. Gr.**: English Horn, playing a melodic line.
- Bass**: Bassoon (likely a typo for Bassoon), playing a melodic line.
- Vln. Ia**: Violin Ia, playing a melodic line.
- Vln. Ia**: Violin Ia, playing a melodic line.
- Vln. Ib**: Violin Ib, playing a melodic line.
- Vln. Ib**: Violin Ib, playing a melodic line.
- Vln. IIa**: Violin IIa, playing a melodic line.
- Vln. IIa**: Violin IIa, playing a melodic line.
- Vln. IIb**: Violin IIb, playing a melodic line.
- Vln. IIb**: Violin IIb, playing a melodic line.

The score is written in a common time signature (C) and features a variety of musical notations including slurs, accents, and dynamic markings. The measures are numbered 256 through 265 at the top of the page.

269

Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb

This page of a musical score contains measures 269 through 280. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbsn.), Trombone (Tba.), Drums (Dr.), English Horn (E. Gr.), Bass, Violin I (Vln. Ia), Violin I (Vln. Ia), Violin II (Vln. Ib), Violin II (Vln. Ib), Violin IIa (Vln. IIa), Violin IIa (Vln. IIa), Violin IIb (Vln. IIb), and Violin IIb (Vln. IIb). The woodwind and string sections are active throughout the measures, with various melodic and harmonic lines. The percussion and English horn parts are mostly silent, indicated by rests. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

This page contains a musical score for measures 284 through 300. The score is organized into several systems of staves:

- Flutes (Fl. I, Fl. II):** Both parts play a melodic line with frequent slurs and ties.
- Oboe (Ob.):** Plays a melodic line similar to the flutes.
- Clarinet (Cl.):** Plays a melodic line with some chromaticism.
- Woodwinds (Cbsn, Tba, Dr.):** The Bassoon, Trombone, and Drums are marked with rests throughout this section.
- String Section:** Includes parts for E. Gr. (Violin), Bass, and Violins (Vln. Ia, Vln. Ib, Vln. IIa, Vln. IIb). The strings play a rhythmic accompaniment with slurs and ties.

The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. The page number '20' is located in the top left corner.

298

Fl. I

Fl. II

Ob.

Cl.

Cbsn.

Tba.

Dr.

E. Gr.

Bass

Vln. Ia

Vln. Ia

Vln. Ib

Vln. Ib

Vln. IIa

Vln. IIa

Vln. IIb

Vln. IIb

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboe, Clarinet, Bassoon) and strings (Violins, Violas) are active throughout the measures, with many notes beamed together and slurred. The brass section (Trombone, Euphonium, Bass) and percussion (Drums) are mostly silent in this section. The score is written in a key signature of one flat and a 4/4 time signature.

This page of a musical score, numbered 22, contains the following instruments and parts:

- Fl. I**: Flute I, starting at measure 313.
- Fl. II**: Flute II.
- Ob.**: Oboe.
- Cl.**: Clarinet.
- Cbsn.**: Bassoon.
- Tba.**: Trombone.
- Dr.**: Drums.
- E. Gr.**: Euphonium.
- Bass**: Bass.
- Vln. Ia**: Violin Ia.
- Vln. Ib**: Violin Ib.
- Vln. IIa**: Violin IIa, with a dynamic marking of *ff*.
- Vln. IIb**: Violin IIb, with a dynamic marking of *ff*.
- Vln. IIIa**: Violin IIIa, with a dynamic marking of *ff*.
- Vln. IIIb**: Violin IIIb, with a dynamic marking of *ff*.

The score is written in a standard musical notation with various dynamics and articulations. The Flute I part begins at measure 313. The Violin II parts feature a prominent *ff* dynamic marking. The score is organized into systems, with each instrument's part on its own staff.

327

Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb

Detailed description: This page of a musical score contains measures 327 through 336. The score is arranged in a standard orchestral layout. The woodwind section includes Flute I and II, Oboe, Clarinet, Bassoon, and Trombone. The percussion section includes Drums. The string section includes Violins I and II, and Violas. The woodwinds and strings are playing a complex, rhythmic pattern with many slurs and ties. The strings are playing a steady eighth-note accompaniment. The woodwinds have more melodic lines with frequent slurs. The percussion part is mostly rests. The string parts are divided into four staves: Violins I (Ia and IIa), Violins II (Ib and IIb), and Violas (IIa and IIb). The score is in a key with one sharp (F#) and a 2/4 time signature.

This page of a musical score contains measures 341 through 350. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. I**: Flute I, treble clef, playing a melodic line with slurs.
- Fl. II**: Flute II, treble clef, playing a similar melodic line.
- Ob.**: Oboe, treble clef, playing a melodic line.
- Cl.**: Clarinet, treble clef, playing a melodic line.
- Cbsn.**: Bassoon, bass clef, playing a melodic line.
- Tba.**: Trombone, bass clef, playing a melodic line.
- Dr.**: Drums, percussion clef, with a series of rhythmic marks.
- E. Gr.**: English Horn, treble clef, playing a melodic line.
- Bass**: Bassoon, bass clef, playing a melodic line.
- Vln. Ia**: Violin Ia, treble clef, playing a melodic line.
- Vln. Ib**: Violin Ib, treble clef, playing a melodic line.
- Vln. IIa**: Violin IIa, treble clef, playing a melodic line.
- Vln. IIb**: Violin IIb, treble clef, playing a melodic line.
- Vln. IIIa**: Violin IIIa, treble clef, playing a melodic line.
- Vln. IIIb**: Violin IIIb, treble clef, playing a melodic line.
- Vln. IIIc**: Violin IIIc, treble clef, playing a melodic line.
- Vln. IIId**: Violin IIId, treble clef, playing a melodic line.

The score features a variety of musical notations including slurs, ties, and dynamic markings. The measures are numbered 341 through 350 at the top of the page.

355

Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gr.
Bass
Vln. Ia
Vln. Ib
Vln. IIa
Vln. IIb

This page of a musical score contains measures 355 through 364. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbsn.), Trombone (Tba.), Drums (Dr.), English Horn (E. Gr.), Bass, Violin I (Vln. Ia), Violin II (Vln. Ib), Violin IIa (Vln. IIa), Violin IIb (Vln. IIb), and Violin IIc (Vln. IIb). The woodwind and string sections are active throughout the measures, with various articulations and dynamics. The percussion and English horn parts are mostly silent. The page number '355' is located at the top left of the first staff.

369

Fl. I

Fl. II

Ob.

Cl.

Cbsn.

Tba.

Dr.

E. Gr.

Bass

Vln. Ia

Vln. Ia

Vln. Ib

Vln. Ib

Vln. IIa

Vln. IIa

Vln. IIb

Vln. IIb

This page of a musical score contains measures 384 through 393. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. I**: Flute I, starting with a first ending bracket at measure 384.
- Fl. II**: Flute II.
- Ob.**: Oboe.
- Cl.**: Clarinet.
- Cbsn.**: Bassoon.
- Tba.**: Trombone.
- Dr.**: Drums.
- E. Gr.**: Electric Guitar.
- Bass**: Double Bass.
- Vln. Ia**: Violin Ia.
- Vln. Ib**: Violin Ib.
- Vln. IIa**: Violin IIa, with a first ending bracket at measure 384.
- Vln. IIb**: Violin IIb.
- Vln. IIIa**: Violin IIIa, with a first ending bracket at measure 384.
- Vln. IIIb**: Violin IIIb.

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. The string parts include detailed bowing and fingering indications. The woodwind parts are primarily melodic and harmonic accompaniment. The percussion and guitar parts are mostly rests, indicating they are not active in this section.

This page of a musical score, numbered 28, contains measures 395 through 404. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. I**: Flute I, starting at measure 395 with a first ending bracket.
- Fl. II**: Flute II, playing a melodic line with slurs.
- Ob.**: Oboe, playing a melodic line with slurs.
- Cl.**: Clarinet, playing a melodic line with slurs.
- Cbsn.**: Bassoon, playing a melodic line with slurs.
- Tba.**: Trombone, with a whole rest throughout the measures.
- Dr.**: Drums, with a whole rest throughout the measures.
- E. Grz.**: English Horn, with a whole rest throughout the measures.
- Bass**: Double Bass, with a whole rest throughout the measures.
- Vln. Ia**: Violin Ia, playing a melodic line with slurs.
- Vln. Ib**: Violin Ib, playing a melodic line with slurs.
- Vln. IIa**: Violin IIa, playing a melodic line with slurs.
- Vln. IIb**: Violin IIb, playing a melodic line with slurs.
- Vln. IIIa**: Violin IIIa, playing a melodic line with slurs.
- Vln. IIIb**: Violin IIIb, playing a melodic line with slurs.
- Vln. IIIc**: Violin IIIc, playing a melodic line with slurs.
- Vln. IIId**: Violin IIId, playing a melodic line with slurs.

The score features a variety of musical notations including slurs, first ending brackets, and dynamic markings. The measures are organized into a grid with vertical bar lines and horizontal staff lines.