

Jan Sandström

QJ
265

Don Quixote



Trombone Concerto No 2

1994

Ayuntamiento de Madrid

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- 95 -

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R/83141

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Don Quixote

Trombone Concerto No 2

1994



commissioned for
Christian Lindberg
&
Norrbotten Chamber Orchestra

by
Norrbottensmusiken

World première in Luleå October 30 1994
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Ayuntamiento de Madrid

Jan Sandström Don Quixote de la Mancha
Programme notes by Christian Lindberg

"Halt! No more any note, until you're admitting Dulcinea, most beautiful on earth".

This, roughly, is what Don Quixote says in Chapter Four when he meets a band of strangers. And this is the opening for the trombone concerto *Don Quixote*, a tribute to the ridiculous, intuitive and emotional human being who is engaged in his impossible fight against rationalism and the intellect. For Sandström himself, the composition work on *Don Quixote* has in a sense been a final therapeutic settlement of the issue of restrictive rules, impediments and decrees in contemporary art music. The titles of the movements --

*"to walk where the bold man makes a halt",
"to row against a rushing stream",
"to believe in an insane dream", and
"and yet when you succumb, try to reach this star in the sky"*

-- speak for themselves. It is not a question of succeeding, but rather of daring to lose one's foothold for a while, of being carried away by one's feelings even if punishment follows. And punished Don Quixote was, time and again, but he nonetheless believed in his insane dream and held his lance high!



Everything that happens in the trombone concerto has a symbolic value beyond the music itself -- very much in a realm of pure ideas, but also in the form of manifestly physical transfers from the stories in the book.

1. Introduction -- A windmill ride

2. To walk where the bold man makes a halt

The composer's playful fight against his own windmills, and the presentation of Don Quixote as "the victor of all battles".

3. To row against a rushing stream

The story of Zoraida, the daughter of a rich Muslim king in Algeria. The beautiful Zoraida secretly pushes into a prison yard, to some imprisoned slaves, a pipe containing a message. Only at the fourth attempt does the message reach the right man, the slave she has fallen in love with. The message reads:



"When I was a girl my father had a woman slave, who taught me the Christian prayers in my own tongue and spoke to me often about Lela Marien (Virgin Mary). She told me to go to Christian lands and see Lela Marien, who loved me very much. I am young and beautiful, and have much money to take with me. See if you cannot find a way for us to go; and you shall be my husband, if you will. I wrote this; be careful to whom you give it to read. If my father finds out he will immediately throw me down a well and cover me with stones. May Lela Marien and Allah protect you."

4. To believe in an insane dream

In Sierra Morena, Don Quixote meets a man called Cardenio who, driven out of his mind by an unhappy love affair, is running around naked among the bushes. Don Quixote transfers the whole story to himself and asks Sancho Panza to inform Dulcinea of Toboso that his master is running around with a bare rump because of his boundless desire for her. While awaiting Sancho's return he passes the time by composing and inscribing, on the bark of trees and on the fine sand, numerous verses that are all in tune with his mournfulness. Of these verses, only the following two were fully legible when he was found:

Ye plants, ye herbs and ye trees, That flourish in this pleasant site, In lofty and verdant degrees, If my harms do you not delight, Hear my holy plaints, which are these, And let not my grief you molest, Though it ever so feelingly went, Since here for to pay your rest, Don Quixote his tears hath addressed Dulcinea's lack to lament del Toboso. In this very place doth abide, The loyallest lover and true, Who himself from his lady did hide, But yet felt his sorrows anew, Not knowing whence they might proceed, Love doth him cruelly wrest, With a passion of evil descent, Which robbed Don Quixote of his rest, Till a keg with his tears was full pressed, Dulcinea's lack to lament del Toboso.



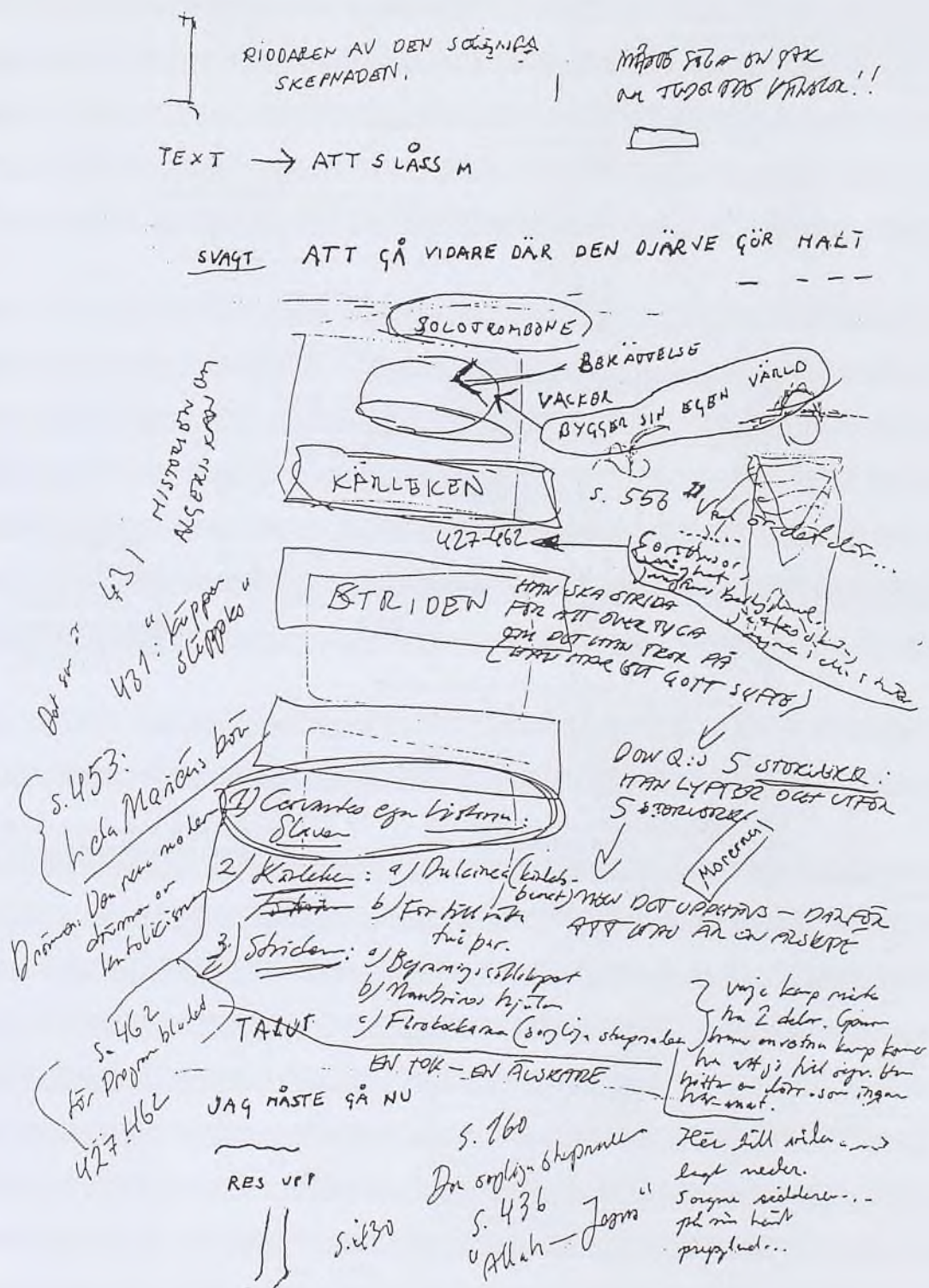
5. To smile despite unbearable pain

Don Quixote meets a goatherd who insults him by calling him "a gentleman who must have some of the rooms in his brain vacant".
"--You are a very great rascal," replies Don Quixote, "and I am a good deal fuller than ever that whore's daughter, the whore that bore you, was."
What ensues is, for Don Quixote, a singularly humiliating battle that ends with him lying, bloody and beaten, on the ground. All the spectators laugh until they choke, except for Sancho Panza who is in utter despair.

6. And yet when you succumb, try to reach this star in the sky.

A sorrowful tribute to Don Quixote, "the victor...and the loser...of all battles".

Christian Lindberg's and Jan Sandström's first sketches for
Don Quixote de la Mancha
At Night 16/17 June 1994





Introduction

Jan Sandström
Don Quixote de la Mancha

1 ♩ = 90

fl 1 *piccola* *flz.* *pp* *ff* *mf*

fl 2 *flz.* *pp* *ff* *mf*

ob 1 *ff* *gliss. by relaxing lip-pressure, and increasing air-stream*

ob 2 *ff* *gliss. by relaxing lip-pressure, and increasing air-stream*

cl 1 *ff* *mf*

cl 2 *ff* *mf*

fg 1 *f* *ff* *mf*

fg 2 *f* *ff* *mf*

cr 1 *straight mute* *f* *p*

cr 2 *straight mute* *f* *p*

tr 1 *straight mute* *f* *mp*

tr 2 *straight mute* *f* *mp*

ti *mp*

pc 1 *LOG DRUM+ GONG (low F)* *XYLO* *pp* *ff* *pp* *f* *l.s.*

pc 2 *WOOD BLOCK piccolo (claves sound)* *GRAN CASSA* *f* *CHIMES* *f* *l.s.*

pf *PF: cathedraic pedalizing sempre*

tn s *Before: Soloist enters, drops slide while handshaking with concert master.* *pull out tbn and play without slide (while keeping slide between feet)*

vn 1 *mf*

vn 2 *mf* *cresc. sempre*

va *mf* *cresc. sempre*

vc *mf* *cresc. sempre*

cb *mf* *cresc. sempre*

6

The musical score is divided into five systems. The first system consists of six staves, with the top two staves containing a melodic line and the bottom four staves providing harmonic support. The second system has four staves, continuing the melodic and harmonic development. The third system consists of two staves, featuring a prominent melodic line in the upper staff. The fourth system also has two staves, with a melodic line in the upper staff and a more active lower staff. The fifth system is the largest, consisting of eight staves, and includes the instruction 'cresc. sempre' (crescendo sempre) in the first two staves, indicating a continuous increase in volume.

9

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

ff

f

mp

p

cresc.

l.s. sim. sempre

This page contains a musical score for a piece titled "Don Quixote de la Mancha" by Jan Sandström. The score is written for a large ensemble, including strings, woodwinds, brass, and a large choir. The music is in a key with one flat (B-flat major or D minor) and is in 4/4 time. The score is divided into several systems, each containing multiple staves. The first system includes a vocal line with lyrics in Spanish, a piano line, and a large choir line. The second system continues the vocal and piano parts. The third system features a woodwind and brass section. The fourth system includes a large choir and a piano line. The fifth system continues the choir and piano parts. The sixth system features a woodwind and brass section. The seventh system includes a large choir and a piano line. The eighth system continues the choir and piano parts. The score is written in a clear, professional style with standard musical notation, including notes, rests, and dynamic markings.

17

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

more and more upset

A

$\text{♩} = 66$

24

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

no mute

no mute

no mute

no mute

take sword (slide)!

Halt! Ej mer nå-gon ton...

Halt! No more a - ny note...

like a mechanic toy piano,
Pedal down and attack in every note

(or even more
must be heard)

Rise, put back lance
(tbn) into slide. Then
go on, down on knee

för-rän ni er - kän - ner Dul - ci - ne - a skö-nast på vår jord Dul - ci -
un-til you're ad - mit - ting Dul - ci - ne - a most beau - ti - ful on earth Dul - ci -

34

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

vn s

ne - a Dul-ci - ne - a Dul - ci - ne - a Dul - ci - ne - a den skö-nas-te på jord
 ne - a Dul-ci - ne - a Dul - ci - ne - a Dul - ci - ne - a most beau-ti - ful on earth

hand on your heart

vn 1

vn 2

va

vc

cb

Intro 2: A Windmill Ride

1 $\text{♩} = 90$

ALL INSTRUMENTS: like short whip-lashes or short cuts of swords

The musical score is written for a large ensemble, including piccolo, woodwinds, brass, strings, and piano. The tempo is marked as quarter note = 90. The score begins with a series of rests for the woodwinds and brass, while the strings and piano play a rhythmic pattern. The woodwinds and brass enter with a "duckish" sound, which is described as being like short whip-lashes or short cuts of swords. The score is divided into several systems, with the first system containing the piccolo and woodwinds, the second system containing the brass and strings, and the third system containing the piano and strings. The score concludes with a final cadence.

(piccola)

"duckish"

"duckish"

"duckish"

"duckish"

make indian hunting-watch, then stand up

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

11

12

The musical score for page 13, section A, is a complex orchestral arrangement. It begins with a series of staves for strings and woodwinds, featuring intricate rhythmic patterns and dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo). The score is divided into several systems, with a section labeled "XYLOPHONE" appearing in the middle. The xylophone part is written in a single staff, showing a series of rhythmic figures. The score concludes with a final system of staves, including a grand staff for piano and a single staff for a low woodwind instrument. The overall tempo and mood are indicated by the notation and dynamics.

B ♩ = 60 a tempo

16

musical score for measures 16-20, featuring Piccolo (picc.), Clarinet in C (Cl), and Clarinet in B-flat (Cl Bb). Dynamics include *f* and *ff*. Performance instructions include "muta in fl. gr." and "muta in Cl Bb".

musical score for measures 21-25, featuring Piccolo (picc.), Clarinet in C (Cl), and Clarinet in B-flat (Cl Bb). Dynamics include *p* and *f*.

musical score for measures 26-30, featuring Piccolo (picc.), Clarinet in C (Cl), and Clarinet in B-flat (Cl Bb). Dynamics include *p* and *f*.

musical score for measures 31-35, featuring Piccolo (picc.), Clarinet in C (Cl), and Clarinet in B-flat (Cl Bb). Dynamics include *p* and *f*.

On fermato: Declaim: "A ho pa ge ihsegrian me!
Me ihseg a ra roa de mo! Ge tro the be ho tha
ma ge!!" Att gå där den djärve gör halt (To walk
where the bold man makes a halt) (Cadenza #1)

musical score for measures 36-45, featuring Piccolo (picc.), Clarinet in C (Cl), and Clarinet in B-flat (Cl Bb). Dynamics include *p*, *f*, and *ff*. Performance instructions include "move tbn upwards" and "make windmill moves with tbn".

14

CADENZA#1

Jan Sandström
Don Quixote de la Mancha

TENNIS

KNOCK-KNOCK-KNOCK

THE CLAY PIGEON

STARTS WITH:

THE FLEA

JUMP

AIM-POINT ON FLEA

THE SUN

OOOOOOOH!

THE CLAY PIGEON

STARTS WITH:

TENNIS

KNOCK-KNOCK-KNOCK

"VALISKY"

DU FÄR VÄRPA TILL GUD, LANTIS DE'E JU VALISKY RAKT TAL!

THE FLEA

JUMP

AIM-POINT ON FLEA

TENNIS

KNOCK-KNOCK-KNOCK

2. To walk where the bold man makes a halt (Tongue in Cheek)

1 ♩ = 112-120

(piccola)

CHIMES (with Ped. on throughout)

LOG DRUM soft mall. & GR.C.

On fermato: (jump left) "Vad är det där för en karl som ser så besynnerlig ut och talar på ett sådant sätt. (jump right twice) Vem kan det vara annat än den ryktbare Don Q av la M., han som gör om intet alla orättvisor och styr tillrätta all vrånghet, alla jungfrurs beskyddare, alla jättars skräck och segraren i alla (jump back) strider."

(jump left) "Who is that man who looks so strange and talks so oddly? (jump right twice) Why, who should it be, but the famous Don Quixote de la Mancha, the redresser of injuries, the righter of wrongs, the protector of damsels, the terror of giants, and the victor of all (jump back) battles."

6

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s (tennis)
vn 1
vn 2
va
vc
cb

18

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

19

Musical score for measures 1-4 of page 19. The score is written for a large ensemble, including woodwinds, brass, and strings. The key signature is one flat (B-flat major or D minor). The tempo is marked 'mod' (moderato). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mp* (mezzo-piano) and *f* (forte).

Musical score for measures 5-8 of page 19. This section continues the complex rhythmic patterns from the previous measures, with dynamic markings of *mp* and *f*.

Musical score for measures 9-12 of page 19. This section includes a woodwind solo for the Piccolo (W.B.L. picc) and a woodwind solo for the Flute (W.B.L. med). The score also includes a section for LOG DRUM and G.R.C. (Glockenspiel and Rhythmic Chimes). The dynamic markings are *mp* and *f*.

Musical score for measures 13-16 of page 19. This section continues the complex rhythmic patterns, with dynamic markings of *mp* and *f*.

Musical score for measures 17-20 of page 19. This section features a woodwind solo for the Piccolo (W.B.L. picc) and a woodwind solo for the Flute (W.B.L. med). The score also includes a section for LOG DRUM and G.R.C. (Glockenspiel and Rhythmic Chimes). The dynamic markings are *mp* and *f*.

Musical score for measures 21-24 of page 19. This section continues the complex rhythmic patterns, with dynamic markings of *mp* and *f*.

Musical score for measures 25-28 of page 19. This section continues the complex rhythmic patterns, with dynamic markings of *mp* and *f*.

Musical score for measures 29-32 of page 19. This section continues the complex rhythmic patterns, with dynamic markings of *mp* and *f*.

Musical score for measures 33-36 of page 19. This section continues the complex rhythmic patterns, with dynamic markings of *mp* and *f*.

Musical score for measures 37-40 of page 19. This section continues the complex rhythmic patterns, with dynamic markings of *mp* and *f*.

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *f*

mp *f*

senza sord.

senza sord.

mf p mf pp

con sord. mf p mf pp

con sord. mf p mf pp

MAR.

f mp f mf

f p f pp

f p f pp

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2

cr 1
cr 2
tr 1
tr 2

ti
pc 1
pc 2
pf

tn s

vn 1

vn 2

va

vc

cb

W.B.L. picc.
W.B.L. med.
LOG DRUM
GR.C.

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *f*

mp *f*

senza sord.

senza sord.

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2

cr 1
cr 2
tr 1
tr 2

senza sord. con sord.

senza sord. con sord.

senza sord. con sord.

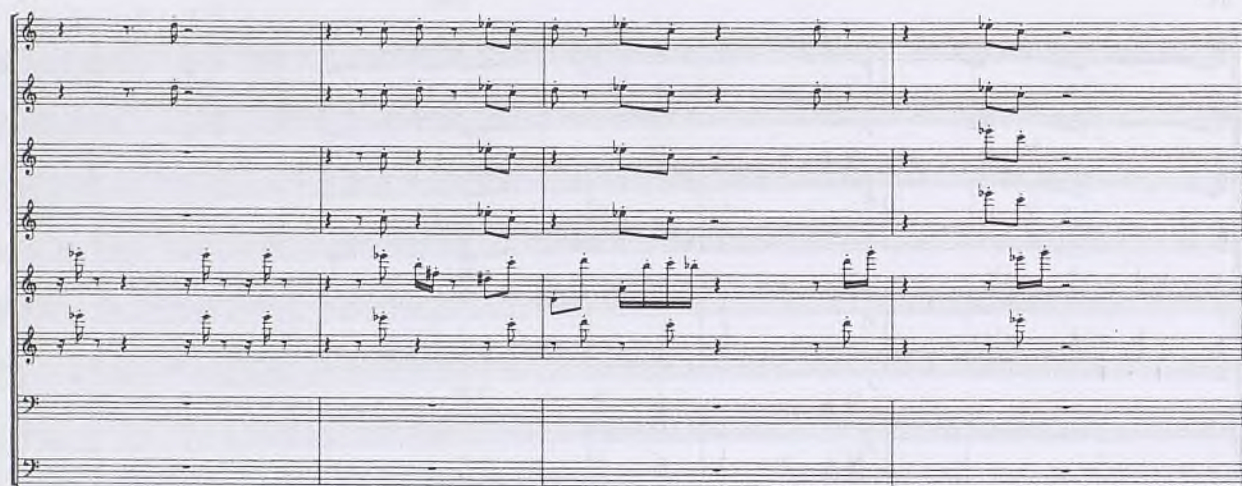
senza sord. con sord.

ti
pc 1
pc 2
pf

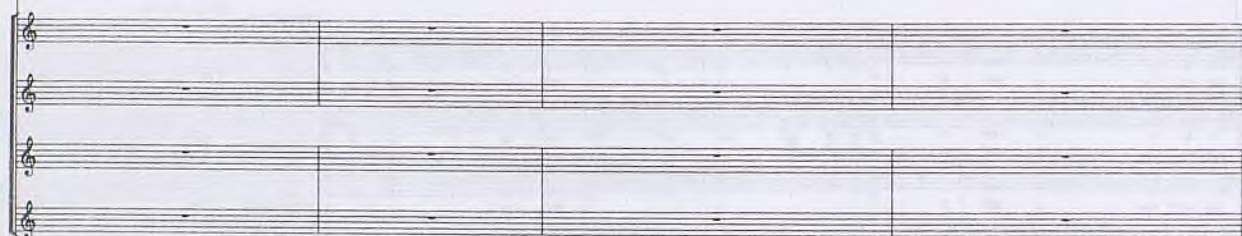
tn s

(the flea) jump-jump-jump clay-pigeon hitting doves all the time

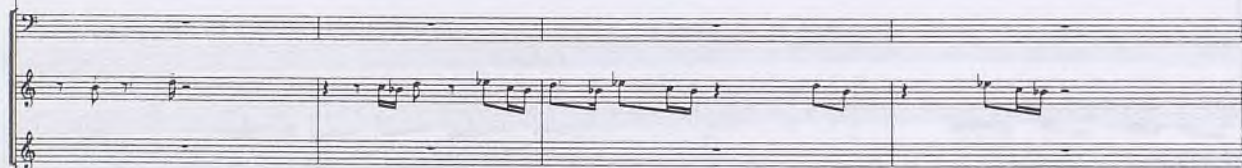
vn 1
vn 2
va
vc
cb



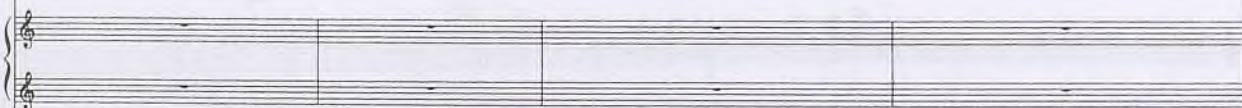
First system of musical notation, featuring six staves. The top four staves are treble clefs, and the bottom two are bass clefs. The notation includes various musical symbols such as notes, rests, and accidentals.



Second system of musical notation, featuring four staves, all of which are empty.



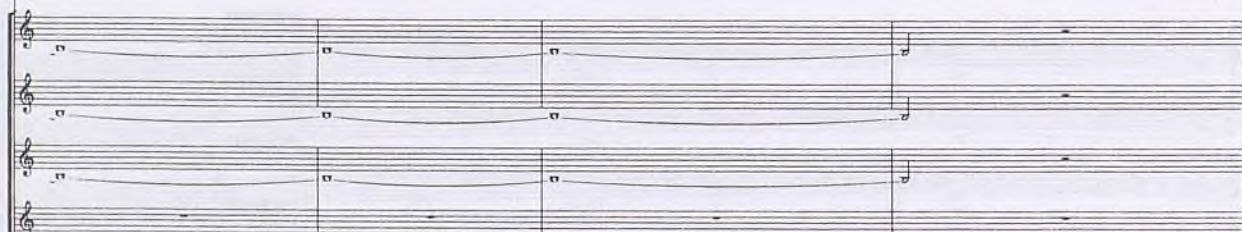
Third system of musical notation, featuring three staves. The top staff is a treble clef, and the bottom two are bass clefs. The notation includes various musical symbols such as notes, rests, and accidentals.



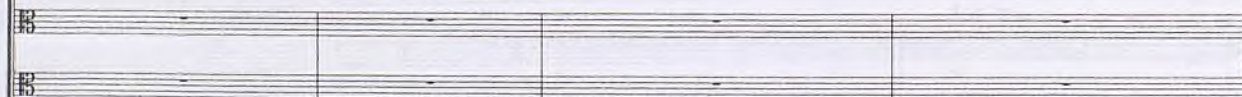
Fourth system of musical notation, featuring two staves, both of which are empty.



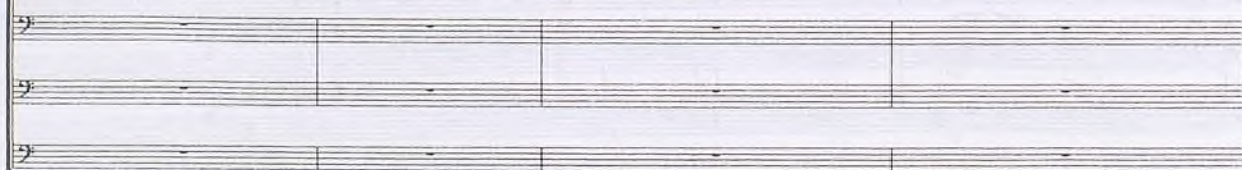
Fifth system of musical notation, featuring a single staff with a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals.



Sixth system of musical notation, featuring four staves, all of which are empty.



Seventh system of musical notation, featuring two staves, both of which are empty.



Eighth system of musical notation, featuring four staves, all of which are empty.

Musical score for page 54, measures 29-32. The score is arranged in a system with 20 staves. The instruments and their parts are as follows:

- fl 1**: Flute 1, measures 29-30.
- fl 2**: Flute 2, measures 29-30.
- ob 1**: Oboe 1, measures 29-30.
- ob 2**: Oboe 2, measures 29-30.
- cl 1**: Clarinet 1, measures 29-30.
- cl 2**: Clarinet 2, measures 29-30.
- fg 1**: Bassoon 1, measures 29-30.
- fg 2**: Bassoon 2, measures 29-30.
- cr 1**: Cor Anglais 1, measures 29-30.
- cr 2**: Cor Anglais 2, measures 29-30.
- tr 1**: Trumpet 1, measures 29-30.
- tr 2**: Trumpet 2, measures 29-30.
- ti**: Trombone, measures 29-30.
- pc 1**: Percussion 1, measures 29-30.
- pc 2**: Percussion 2, measures 29-30.
- pf**: Piano, measures 29-30.
- Ins**: Snare Drum, measures 29-32.
- vn 1**: Violin 1, measures 29-32.
- vn 2**: Violin 2, measures 29-32.
- va**: Viola, measures 29-32.
- vc**: Violoncello, measures 29-32.
- cb**: Contrabasso, measures 29-32.

The score is written in 2/4 time. The key signature is one flat (B-flat). The measures are numbered 29, 30, 31, and 32. The instruments are labeled on the left side of the staves. The notation includes various musical symbols such as notes, rests, and accidentals.

W.B.L. picc.
 W.B.L. med.
 LOG DRUM
 GR.C.

59

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

mp mf
senza sord.
senza sord.

no dim.

21

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2

cr 1
cr 2
tr 1
tr 2

ti
pc 1
pc 2
pf

tn s

vn 1
vn 2
va
ve
cb

senza sord. con sord.
senza sord. con sord.
senza sord. con sord.
senza sord. con sord.

(jump-jump-jump) (clay-pigeon) (hitting doves)

33

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten systems of five-line staves. The first system contains the vocal melody in treble clef, with lyrics 'The Rose Tree' written below. The second system continues the melody with lyrics 'The Rose Tree'. The third system continues the melody with lyrics 'The Rose Tree'. The fourth system continues the melody with lyrics 'The Rose Tree'. The fifth system continues the melody with lyrics 'The Rose Tree'. The sixth system continues the melody with lyrics 'The Rose Tree'. The seventh system continues the melody with lyrics 'The Rose Tree'. The eighth system continues the melody with lyrics 'The Rose Tree'. The ninth system continues the melody with lyrics 'The Rose Tree'. The tenth system continues the melody with lyrics 'The Rose Tree'. The score is written in a clear, legible hand, and the lyrics are written in a simple, sans-serif font.

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

W.B.L. picc.
W.B.L. med.
LOG DRUM
G.R.C.

83

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

attacca

non sord.
non sord.
non sord.
non sord.

(slide up,
freeze, then
laugh)

mp mf
mp mf
mp mf
mp mf

vz no dim.
vz no dim.
vz no dim.
vz no dim.
vz no dim.
vz no dim.
vz no dim.
vz no dim.

f
f
f
f
f
f
f
f

3. "To row against a rushing stream"

The slave from Alger & Zoraida's dream about Lela Marién

1 $\text{♩} = 120$

(piccola)

ff

ff

2 LOG DRUMS soft mallets

GR. C. *f*

ff

sing minaret-like:

A ho pa ge thse-gri -an me

p *f*

p *f*

p *f*

p *ff*

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

G.R.C.
pp
f
f

Me thsega ra ro - a de mo Ge trethse be

ho thsa ma ge A ba la mo he ne ge

A

♩ = 30 not conducted (only GR.C.)

22

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

tre he ne ge tre

vn 1

vn 2

va

vc

cb

Turn off orchestra,
talk. "To row against a
rushing stream" ("Att
ra mot en störtande
ström")

turn off orchestra

move slide on 4 beats
from I to VII position

take back
slide

repeat I-VII
procedure

sim.

p

f

mp

p

pp

mp

37

B

conducted

not conducted

C

$J = 60$ conducted

conducted not conducted

7-88 conducted

let each note ring c.a half note value, "harpish like"

pp pp PPP PPP

bind down slide on 1-2 beat

sim.

repeat 1.VII procedure

sim.

bind down slide on 1-2 beat

sim.

lift slide to horizontal position VII

lift slide straight up

div.

fl 1 *mp* *cresc.*

fl 2

ob 1 *mf* *cresc.*

ob 2 *mf* *cresc.*

cl 1 *mf* *cresc.*

cl 2 *mf* *cresc.*

fg 1

fg 2

cr 1 *mp*

cr 2 *mp*

tr 1 *mp* *cresc.*

tr 2

ti

pc 1

pc 2

pf

tn s *V* *VI* *V* *V* *play normal*

vn 1 *p.a.p. cresc.*

vn 2 *p.a.p. cresc.*

va *p.a.p. cresc.*

vc *p.a.p. cresc.*

cb *p.a.p. cresc.*

Musical score for page 68, featuring multiple staves with various musical notations including dynamics (*f*, *ff*, *mp*, *p*), articulation (accents), and performance instructions (*div.*, *unis.*). The score includes a piano introduction, a main section with a double bar line, and a concluding section with a repeat sign.

fl 1

fl 2

ob 1 *quasi solo*

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf *(loco)*

ln s

vn 1

vn 2 *div.*

va

vc

cb

attacca

After G.R.C.: Fermata 1: repeat I-VII proceduti lui this time blow as a sign for Fermata 2: then, talk: "A ho pa ge thuegtian me!! Me thueg a ra roa de mol! Ge tre thue be ho thia ma ge!! Ai tro pl en vanunig drom. To believe in an instanc drom", while getting undressed, and: play the first note in next movement.

div.

on blow cue

4. "To believe in an outrageous dream"

(The mental disease of Don Quixote, and the letter to Dulcinea)

1 $\text{♩} = 30$ $\text{♩} = 126$

fl 1 (picc.) *p* *ff*

fl 2 *ff*

ob 1 *ff*

ob 2 *ff*

cl 1 *p* *ff*

cl 2 *ff*

fg 1 *p* *ff*

fg 2 *ff*

cr 1 *p* *ff*

cr 2 *ff*

tr 1 *p* *ff*

tr 2 *ff*

ti *ppp* *f*

pc 1

pc 2

pf *pp* *f*

tn s *pp* *f*

vn 1 *p* *ff*

vn 2 *p* *ff*

va *p* *ff*

vc *p* *ff*

cb *p* *ff*

10

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

13

This page contains a musical score for a piece by Jan Sandström. The score is written for a large ensemble, including strings, woodwinds, brass, and piano. The notation is in standard musical notation with various staves and clefs. The score is divided into several systems, with the first system starting at measure 13. The music features complex rhythmic patterns and dynamic markings such as *ff* (fortissimo) and *pizz.* (pizzicato). The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The page number 13 is located at the top left of the score.

19

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

pizz.

arco

vn 1

vn 2

va

vc

cb

A

24

The musical score is written for a large ensemble. It consists of 11 systems of staves. The first system (measures 24-26) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (measures 27-29) continues this pattern. The third system (measures 30-32) shows a change in the woodwind and brass parts. The fourth system (measures 33-35) features a more melodic line in the woodwinds. The fifth system (measures 36-38) shows a return to a more rhythmic pattern. The sixth system (measures 39-41) features a complex rhythmic pattern. The seventh system (measures 42-44) shows a change in the woodwind and brass parts. The eighth system (measures 45-47) continues this pattern. The ninth system (measures 48-50) features a more melodic line in the woodwinds. The tenth system (measures 51-53) shows a return to a more rhythmic pattern. The eleventh system (measures 54-56) features a complex rhythmic pattern. The score includes various dynamic markings such as *ff*, *f*, *mf*, and *pp*. There are also many articulation marks, including accents and slurs.

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

full bow
full bow
full bow
full bow
full bow
full bow
full bow
full bow
full bow
full bow

B: song 1

33

De träd och gräs och örter skö - na, så hö - ga blom-stran-de och grö -
Ye plants, ye herbs and ye trees, That flou-rish in this plea-sant site

full note values, full bow sim. sempre

full note values, full bow sim. sempre

full note values, full bow sim. sempre

full note values, full bow sim. sempre

full note values, full bow sim. sempre

full note values, full bow sim. sempre

full note values, full bow sim. sempre

full note values, full bow sim. sempre

full note values, full bow sim. sempre

full note values, full bow sim. sempre

39

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

na, som här i den-nan ej den stå, om fröjd de åt mitt kval ej rö - na, för dem jag kan ju kla - ga få? Min
In lof-ty, and ver - dant de - grees, If my harms do you not de - light, Hear my holy plaints, which are these, And

vn 1

vn 2

va

vc

cb

kvi - dan kom-mer ständigt å - ter, allt om minsmär - ta vitt - ne bär. Ja, ridd-arn Don Qui-jo-te grå -
 let not my grief you mo-lest, Thought it e - ver so feeling-ly went, Since here for to pay your

51

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

ter, han si-na lå - rar fly - ta lå - ter, ty fjärr-an är hans hjärt-ans-kär Dul-ci-ne-a av To - bo - so
rest, Don Qui-xo - te his tears hath ad - ressed Dul-ci-nea's lack to la - ment del To - bo - so

vn 1

vn 2

va

vc

cb



67

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

(V)

(V)

ff

ff

ff

ff

ff

ff

ff

ff

The musical score on page 72 is a complex orchestral and vocal arrangement. It begins with a series of staves for strings and woodwinds, followed by brass and voices. The notation is dense, with many notes and rests, and includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The page number '72' is located at the top left of the score.

77

D marcato cantabile

fl 1 *ff* marcato cantabile

fl 2 *f* marcato cantabile

ob 1 *ff* marcato cantabile

ob 2

cl 1 *ff* marcato cantabile

cl 2

fg 1

fg 2

cr 1 *mf* marcato cantabile

cr 2

tr 1 *mf* marcato cantabile

tr 2

ti

pc 1

pc 2

pf

tn s *ff* marcato cantabile

vn 1 *ff* come sopra *sim. sempre*

vn 2 *ff* come sopra *sim. sempre*

va *ff* come sopra *sim. sempre*

vc *ff* come sopra *sim. sempre*

cb *ff* come sopra *sim. sempre*

First system of musical notation for page 85, measures 1-8. It consists of seven staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat.

Second system of musical notation for page 85, measures 9-16. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat.

Third system of musical notation for page 85, measures 17-24. It consists of four staves. The top staff has a bass clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat.

Fourth system of musical notation for page 85, measures 25-32. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat.

Fifth system of musical notation for page 85, measures 33-40. It consists of one staff with a treble clef and a key signature of one flat.

Sixth system of musical notation for page 85, measures 41-48. It consists of eight staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a bass clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat.

93 **E song 2**

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

Här är det stäl-le, där han kla - gar, så-väl i nät-tersomida - gar, den trog - nas - te av äls-ka -
In this ve - ry place dotha - bide, The loy-all - est lo-ver and true, Who'm-self from, his la - dy did

vn 1

vn 2

va

vc

cb

re, som, dömd av A-mors här - da la - gar, har li - dit så - dant ack och ve! O, ald - rig hansin
hide, But yet felt his sor-rows, a-new, Not know-ing whence they might pro-ceed Love doth him cruel

105

$\text{♩} = 111$

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

sorg kan glöm-ma; de tå - rar som han giu-ter här, han i ett vin-fat kun-de töm - ma, så hejd-löst
ly wrest, With a pass - ion of evil des - cent Which robbed Don Qui - xo-te of his rest, Till a keg

vn 1

vn 2

va

vc

cb

lå-ter han demström ma, ty fjärr-an är hans hjärt-ans-kär Dul-ci-ne-a av To-bo-so
with his tears was full pressed, Dul-ci-ne-a's lack to la-ment del To-bo-so

118 **F** marcato cantabile

fl 1 *ff* marcato cantabile

fl 2 *ff* marcato cantabile

ob 1 *ff* marcato cantabile

ob 2

cl 1 *ff* marcato cantabile

cl 2

fg 1

fg 2

cr 1 *ff* marcato cantabile

cr 2

tr 1 *ff* marcato cantabile

tr 2

ti

pc 1

pc 2

pf

tn s

broadly and "scaring", still full note values (no diminuendos on notes)

vn 1

broadly and "scaring", still full note values (no diminuendos on notes)

vn 2

broadly and "scaring", still full note values (no diminuendos on notes)

va

broadly and "scaring", still full note values (no diminuendos on notes)

vc

broadly and "scaring", still full note values (no diminuendos on notes)

cb

126

Dul-ci-ne-a av To-bo-so
Dul-ci-ne-a del To-bo-so

5. "To smile despite unbearable pain"

133

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

(V)

(V)

(V)

"A hăru ge thuegnan
me. Ati le trou en
oultig, smerta. (To
smile despite
unbearable pain)"
(Cadenza #2)

CADENZA#2 (FRAGMENTARILY)

Jan Sandström
Don Quixote de la Mancha

KNOCK-KNOCK-KNOCK

25

1

DU FÅR VÄRPA
TILL GUD, LANTLUS
DE'E JU VALSKY
RAKT TAL!

GO DOWN ON KNEE IN PROFILE TO AUDIENCE
TAKE OFF CUMMERBAND &
PUT IT AROUND HEAD →
WHILE DOING THIS:
SPEAK: "TSSIK... TSSO..."
[IMPROVISE OVER THE
SYLLABLES AS IF TRYING
TO SAY SOMETHING,
BUT NOONE UNDERSTANDS.]

KNOCK-KNOCK-KNOCK

1=90
[COUNTDOWN FOR
CONDUCTOR TO NEXT
MOVEMENT]
4 4
4 4
FIRST BAR IN
NEXT MOVEMENT

5. "To smile despite unbearable pain"

(The captivity, the bewitchment and the fight against the goat shepherd)

1 $\text{♩} = 90$

fl 1 (picc.)

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

XYLOPHONE

(Det ska göra ont att möta Don Quixote)

(It must hurt meeting Don Quixote)

The musical score is written for a large orchestra and includes a vocal soloist. The instruments are arranged in a standard orchestral layout. The woodwinds (flutes, oboes, clarinets, and bassoons) play a melodic line with many accents. The strings (violins, violas, cellos, and double basses) provide a rhythmic accompaniment. The percussion section includes xylophones and a snare drum. The vocal soloist (tenor) has two lines of lyrics in Swedish and English. The tempo is marked as quarter note = 90. The score is in 4/4 time and starts with a key signature of one flat (B-flat major or D minor).

8

The musical score on page 8 is a complex orchestral and vocal arrangement. It begins with a series of rapid sixteenth-note passages in the upper strings and woodwinds, creating a sense of urgency. The score is divided into systems, with measures grouped by bar lines. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are used throughout. The notation includes various musical symbols like clefs, key signatures, and articulation marks. The page number '8' is located in the top left corner of the score area.

16

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

22

The musical score on page 22 is a complex orchestral and vocal arrangement. It begins with a series of rapid, repeated notes in the upper strings and woodwinds, creating a sense of urgency. The bass line is more melodic, with occasional rests. The score is divided into several systems, each containing multiple staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The overall style is characteristic of 19th-century Romantic music, with a focus on dramatic expression and technical virtuosity.

74

28

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

33

The musical score for page 33 is written for a large ensemble. It includes multiple staves for woodwinds, brass, strings, and a keyboard. The music is in 3/4 time and features complex rhythmic patterns and melodic lines. The page number 33 is in the top left corner.

76

38

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

This musical score is for a large ensemble, likely a choir or orchestra. It consists of multiple staves, each with its own set of notes and rests. The notation is complex, featuring many beamed notes and dynamic markings. The score is divided into several systems, with the first system containing 8 staves, the second 4 staves, the third 3 staves, and the fourth 5 staves. The notation is in a standard musical format, with a key signature of one sharp (F#) and a time signature of 4/4. The score is written in a clear, legible font, with notes and rests clearly defined. The overall layout is professional and well-organized, typical of a high-quality musical score.

46

B

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

The musical score on page 52 is a complex orchestral arrangement. It features a large ensemble of instruments, including multiple woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), strings (violins, violas, cellos, double basses), and a piano. The music is written in 3/4 time and consists of several systems of staves. The first system contains 12 staves, the second system contains 12 staves, the third system contains 12 staves, the fourth system contains 12 staves, and the fifth system contains 12 staves. The music is characterized by intricate rhythmic patterns, including many sixteenth and thirty-second notes, and a variety of melodic lines. The page number 52 is located at the top left, and the page number 80 is located at the bottom center.

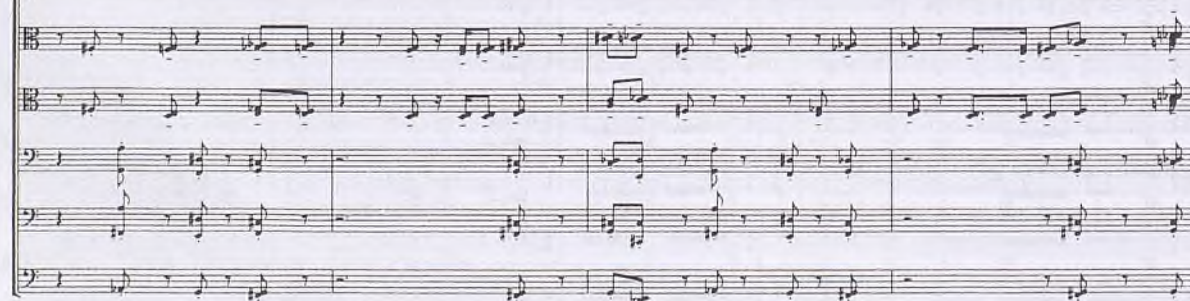
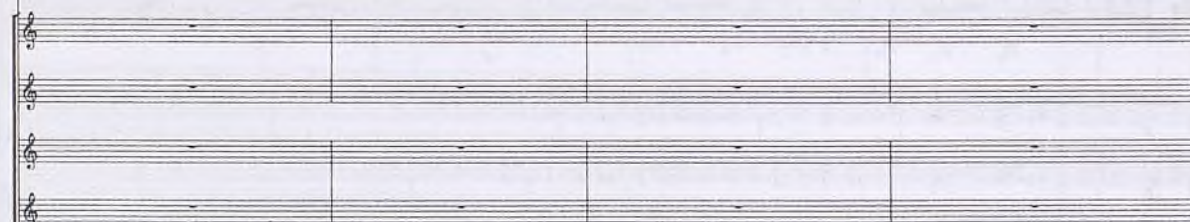
59

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

The musical score on page 64 consists of several systems of staves. The first system has six staves, the second has four, and the third has three. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *sf*. A vocal line is present in the lower half of the page, with the lyrics "ynkligt whining" and "end notes in each mourning shall be quiet". The score concludes with a double bar line.

74 **D**

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb



83

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

85

88 E Windmill ride

"duckish"

"duckish"

"duckish"

"duckish"

"duckish"

86

Fl 1
 Fl 2
 ob 1
 ob 2
 cl 1
 cl 2
 fg 1
 fg 2
 cr 1
 cr 2
 tr 1
 tr 2
 ti
 pc 1
 pc 2
 pf
 tn s
 vn 1
 vn 2
 va
 vc
 cb

F

94

94

97

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

The musical score for page 97 of "The Nutcracker Suite, Op. 71" by Pyotr Ilyich Tchaikovsky. The page contains measures 97 through 99. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Cor Anglais 1 & 2, Trumpet 1 & 2, Timpani, Percussion 1 & 2, Piano, Trombone Section, Violins 1 & 2, Viola, Violoncello, and Contrabass. The music is written in 2/4 time. Measures 97 and 98 are marked with a forte (*f*) dynamic, while measure 99 is marked with a fortissimo (*ff*) dynamic. The score features intricate melodic lines for the woodwinds and strings, with the piano part playing a prominent role in the texture.

G "Tai Chi" long notes, tenuto possibile

100 ♩ = 120

slide out (slide is sword tbn is shield) (prepare for cut) (bar 106: cut enemy)

H

$\text{♩} = 60$ (slow motion feeling)

107

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

GRAN CASSA

(bar 108: up with shield)

(bar 110-111: turn the lance & prepare for cut)

(bar 112: cut yourself in the chest)

(bar 113-123: in slow motion: fall down on one knee and close eyes)

div.

unis.

ord. e espress.

ord. e espress.

ff

ff

ff

Musical score for measures 114-117. The score is written for a large ensemble, including woodwinds, brass, and strings. The key signature is one flat (Bb). The tempo is marked 'Allegro'. The score includes a section labeled 'muta in CIBb'.

Empty musical staves for measures 118-121.

Empty musical staves for measures 122-125.

Empty musical staves for measures 126-129.

Empty musical staves for measures 130-133.

Musical score for measures 134-137. The score is written for a large ensemble, including woodwinds, brass, and strings. The key signature is one flat (Bb). The tempo is marked 'Allegro'. The score includes a section labeled 'on one knee'.

attacca

119

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

take out sword from chest

sword in sheath= tbn in slide

vn 1

vn 2

va

vc

cb

6: "...and when you succumb, try to reach this star in the sky"

(Epitaph)

♩ = 84
meas. 1-2: Tempo libero (listen to song)

ms. 3: a tempo
ms. 4-5: Tempo libero
ms. 6: a tempo

1/4 low
1/4 low
1/4 low

(still on knee)

Jag mås - te gå nu, mitt hjär - ta är svagt,
I have to go now, my heart is weak,

Jag mås - te gå nu, mitt hjär - ta är svagt,
I have to go now, my heart is weak,

7 ms. 7-8: Tempo libero ms. 9: ms. 10-11: Tempo libero a tempo sempre

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

stand up

Jag mås-te gå nu, mitt hjär - ta ärsvagt, Jag mås-te gå nu, mitt hjär - ta ärsvagt, mitt hjär - ta ärsvagt, mitt
I have to go now, my heart is weak, I have to go now, my heart is weak, my heart is weak,

vn 1

vn 2

va

vc

cb

pp f mf

harmon mute, no stem. Like a cikada (ra-ra-ra-ra with english r's)

ppp

hjär - ta är svagt
my heart is weak

mp

sempre 1/4-tone low. Like a cikada

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

p

ff

ppp

sempre 1/4-tone low. Like a cikada

Like a cikada

The musical score on page 21 is for a large ensemble. It features multiple staves for different instruments. The top section includes woodwinds and strings. The middle section includes brass and percussion. The bottom section includes additional woodwinds and strings. The notation is in standard musical notation with various staves and clefs. The page number 21 is in the top left corner.

24

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
fg 1
fg 2
cr 1
cr 2
tr 1
tr 2
ti
pc 1
pc 2
pf
tn s
vn 1
vn 2
va
vc
cb

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

pp

ppp

sim.

32

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

ppp

ppp

f

harmon mute, no stem. Like a cikada (ra-ra-ra-ra with english r's)

ppp

mp

Musical score for page 38, measures 103-108. The score includes staves for the following instruments: Fl 1, Fl 2, Ob 1, Ob 2, Cl 1, Cl 2, Fg 1, Fg 2, Cr 1, Cr 2, Tr 1, Tr 2, Ti, Pc 1, Pc 2, Pf, Tn s, Vn 1, Vn 2, Va, Vc, and Cb. The score features various musical notations, including dynamics (ppp, f, ff, mp), articulation (accents), and phrasing (slurs). The woodwinds and strings play sustained notes, while the percussion (tr 1, tr 2) plays a rhythmic pattern. The brass instruments (cr 1, cr 2, ti, pc 1, pc 2, pf, tn s, vn 1, vn 2, va, vc, cb) play sustained notes with varying dynamics.

Musical score for the first system, measures 1-8. The system consists of five staves. The first four staves are treble clefs, and the fifth is a bass clef. The music features various dynamics including *mf*, *ff*, *f*, and *p*. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

Musical score for the second system, measures 9-16. The system consists of five staves. The first four staves are treble clefs, and the fifth is a bass clef. The music is mostly rests, with some notes appearing in the first staff.

Musical score for the third system, measures 17-24. The system consists of five staves. The first four staves are treble clefs, and the fifth is a bass clef. The music is mostly rests, with some notes appearing in the first staff.

Musical score for the fourth system, measures 25-32. The system consists of five staves. The first four staves are treble clefs, and the fifth is a bass clef. The music features a melodic line in the first staff with the annotation "very slightly rise" above it, followed by "very slightly fall" above the next measure.

Musical score for the fifth system, measures 33-40. The system consists of five staves. The first four staves are treble clefs, and the fifth is a bass clef. The music features various dynamics including *mf*, *ff*, *f*, and *p*. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

105

Musical score for measures 68-71. The system consists of eight staves. The top four staves (flutes, oboes, and two woodwinds) contain melodic lines with various articulations and dynamics. The bottom four staves (strings) provide harmonic support with sustained notes and some movement in the lower register.

Musical score for measures 72-75. The system consists of eight staves. Measures 72-74 feature a rapid, repetitive melodic line in the third staff, marked *ppp* and *harmon mute, no stem. Come sopra*. Measure 75 continues this pattern with a *f* dynamic. The other staves are mostly empty or contain sustained notes.

Musical score for measures 76-79. The system consists of eight staves. Measures 76-79 show sustained notes and rests across all staves, with some minor movement in the lower strings.

Musical score for measures 80-83. The system consists of eight staves. Measures 80-83 show sustained notes and rests across all staves, with some minor movement in the lower strings.

Musical score for measures 84-87. The system consists of eight staves. Measures 84-87 show sustained notes and rests across all staves, with some minor movement in the lower strings.

Musical score for measures 88-91. The system consists of eight staves. Measures 88-91 show sustained notes and rests across all staves, with some minor movement in the lower strings. The instruction *poco in rilievo* is written above the bottom staff in measure 88.

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

flauto grande sempre 1/4-tone low

flauto grande sempre 1/4-tone low

ppp

ppp

f

f

f

f

This image shows a page of handwritten musical notation, likely a score for a piano. The notation is written on multiple staves, with some staves containing complex rhythmic patterns and others containing more melodic lines. The handwriting is in black ink on aged, slightly yellowed paper. The score includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'ppp' (pianississimo). The layout is organized into systems of staves, with some staves grouped together by a brace. The overall impression is that of a personal or working manuscript.

79

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

ppp

ppp



111

flauto gr.

flauto gr.

Musical score for page 110, featuring multiple staves with musical notation. The score includes various dynamics such as *mp*, *p*, and *solo*. The notation is primarily in treble and bass clefs, with some staves showing complex rhythmic patterns and melodic lines. A *flauto gr.* (flute) part is indicated at the top. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

125

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

fg 1

fg 2

cr 1

cr 2

tr 1

tr 2

ti

pc 1

pc 2

pf

tn s

vn 1

vn 2

va

vc

cb

GRAN CASSA

come timpani

straight mute wood, preferable "Peter Gane Mute"

(unis)

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

113

The musical score on page 143 consists of multiple staves. The top section features a series of staves with musical notation, including a large section with complex rhythmic patterns and dynamic markings like *p* and *pp*. The notation includes various note values, rests, and articulation marks. The bottom section of the page shows a continuation of the musical score with similar notation and dynamics.



