

Re-question, Reset

Portfolio of compositions accompanied by a written commentary

by

Maja Bosnić

Portfolio of Compositions

Submitted to the Department of Music in fulfilment of the requirements for the
degree of Doctor of Philosophy in Music Composition

at the

Goldsmiths, University of London

July 2014

List of Submitted Works

Ponovo pff... for Contrabass (2009) (approximate duration: 28')

Ti Mathena To Su Pericha To Ocos for Piano and Orchestra (2009)
(approximate duration: 7')

Bondres for Choir and Orchestra (2009) (approximate duration: 15')

Zabuna on Stage.01/Bring Your Noise! for Soundtrack, Ensemble,
Video, Noise-makers and Audience (2010) (approximate duration: 22')

Zabuna on Stage.02/Whatever You Say! for Murmur of the Audience,
Flute, Clarinet in B-flat and a Guide (2012) (approximate duration: 20'-30')

Total duration of submitted works: 87'-97'

Audio CDs' Content

CD 1

1. ***Ponovo pff...*** for Contrabass (2009) - Edited recording (28:22)
2. ***Ti Mathena To Su Pericha To Ocos*** for Piano and Orchestra (2009) - MIDI realization (06:24)
3. ***Bondres*** for Choir and Orchestra (2009) - MIDI realization (14:30)

CD 2

1. ***Zabuna on Stage.01/Bring Your Noise!*** for Soundtrack, Ensemble, Video, Noise-makers and Audience (2010) - Live recording (22:12)
2. ***Zabuna on Stage.02/Whatever You Say!*** for Murmur of the Audience, Flute, Clarinet in B-flat and a Guide (2012) - Live recording (31:57)

DVD Content

Zabuna on Stage.01/Bring Your Noise! for Soundtrack, Ensemble, Video, Noise-makers and Audience (2010) – Student Cultural Centre in Belgrade, 28.11.2010, 20h.

Ensemble:

Flute - Jelena Vujnović

Clarinet in B-flat - Mihailo Samoran

Electric Guitar - Marko Mitrović

Piano - Iva Despotović

Electric Viola - Rastko Popović

Contrabass - Miloš Bosnić

Maja Bosnić

Ponovo Pff...

for contrabass

2009

Performing Notes

ADDITIONAL MATERIAL

- inexpensive bow – due to extended use of alternative techniques, that are capable of damaging the bow, I would recommend a use of inexpensive bow, even if it harms the quality of tone.
- glass slide – usually used to play bottleneck guitar, should be worn on the right hand little finger (pinky) during the whole piece.

GENERAL RULES

Techniques are shown above the note where they begin, and from which point on they should be in constant use. 'Pizzicato' (pizz.) is valid until 'arco' is shown and vice versa. All other techniques immediately discard the previous ones, so there are no 'ON' and 'OFF' indications. (for example 'arco hclt spiccato' – 'x ponti' – 'AF' means bowing half col legno tratto, then regular bowing but extreme ponticello, and then bowing above fingers; also 'hclt spiccato – hclt' means that after half col legno spiccato goes half col legno without spiccato).

Expressions are placed below the notes from which they should start being expressed.

Tempo marks are changing in the middle of bars, and should be valid from the note above which they stand.

PLAYING TECHNIQUES

With the bow

- arco* – traditional, horizontal bowing with the hair of the bow; back to bowing after pizzicato; also 'reset' to ordinary bowing after one of alternative techniques
- reverse* – bow underneath the strings
- UD* – up and down; vertical bowing
- HW / WH* – hair to wood/wood to hair
- HD / DH* – horizontal to diagonal/diagonal to horizontal
- circular* – circular bowing
- at side* – bow at the right side of the bridge
- cl* – col legno; use the wooden part of the bow
- hcl* – half col legno; turn the bow on its side, so the tone is produced with both wooden and hair parts at the same time
- b* – batutto; striking/beating the string by hitting with the bow
- t* – tratto; traditional, horizontal bowing with different side of the bow, than usual
- rub* – rubbing (very small circular movements with the bow)

Without the bow

- pizz.* – pluck the string with the right hand finger tip
- thumb* – thumb pizzicato / 'a la chitarra'; pluck the string with the right hand thumb finger
- finger nail* – pluck the string with the nail side of the finger
- buzz* – after playing pizzicato, place the fingernail underneath the string to let it buzz
- flick* – flick the fingernail against the string
- slide* – press the string with the slide
- LH P* – left hand pizzicato; mostly marked with '+' symbol, but sometimes the letters are added for more understandable explanation

Playing positions

Note: playing positions do not change with every technique, only when a different position is asked for.

<i>AF</i> –	above fingers
<i>BF</i> –	just below fingers
<i>AF + BF</i> –	playing both below and above fingers with right hand fingertips (as double pizzicato on one string)
<i>x sul tasto</i> –	extreme sul tasto
<i>sul tasto</i> –	regular sul tasto
<i>some sul tasto</i> –	very little sul tasto
<i>n</i> –	traditional ('normal') place of playing, between sul tasto and sul ponticello
<i>some pont.</i> –	very little sul ponticello
<i>pont.</i> –	regular sul ponticello
<i>x pont.</i> –	extreme sul ponticello
–	across the bridge
–	sub ponticello (behind the bridge); in the area between the bridge and the tailpiece; the note indicates the empty string on which the sub ponticello should be played

Playing pressures

Note: playing pressure is normal unless stated otherwise, discarded by the first following technique sign.















<i>light</i> –	light bowing pressure
<i>very light</i> –	very light bowing pressure – more humming noise than actual tone
<i>heavy</i> –	heavy bowing pressure
<i>very heavy</i> –	very heavy bowing pressure – more squeaking sound than actual tone

Traditional techniques

jeté/spiccato/saltando – since similarly notated, technique indications should help specifying which one is used
molto vib. – play only when it is asked for, discard as soon as another technique appears

Alternative noteheads and symbols

Note: regular notes that appear after alternative note heads and symbols should be played with the last technique written above the staff, before alternative note heads and symbols appeared.

	drumming –	hit the string with the right hand palm
	tremolo –	repeat the note as fast as possible or switch fast between two notes; same as bisbigliando for pizz., slap, b, etc.; roll for hammering; tremolando for most bowing
	snap pizzicato –	(bartok pizzicato) pluck the string vertically to let it snap and rebound off the fingerboard
	LH pizzicato –	pluck the string with the left hand fingertip
	note in the bracket –	not played, but sounds (end of glissando)
	triangular notehead –	overpressuring; bow with extremely heavy pressure to make a squeaky noise without defined pitch
	muffling –	muffle (or damp) the string with the right hand palm
	hammering –	press the note with left hand finger; right hand is not involved
	RH scratch –	scratch the string with the right hand fingernail
	LH scratch –	scratch the string with the left hand fingernail
	fermata –	defined fermata; 7-quaver rest between bars
	glissando –	approximate pitches
	natural harmonics –	written at sounding pitch
	artificial harmonics –	written at sounding pitch

Maja Bosnić
Ponovo Pff...
 for contrabass
 (2009)

Duration: 23'

♩=36.5
 arco
 very light
 n

♩=94
 UD
 some sul tasto

Contrabass

PPP mf mp

♩=62
 pizz.
 thumb
 X sul tasto

HW

2

f mp pp

♩=94
 fingernail
 n

♩=125
 arco
 LH pulsating
 on a1, for
 e3 harm.

6

ff mp f pp

8

♩=94
 pizz.
 slide

BF BF BF BF BF BF
 AF AF AF AF AF AF

♩=36.5
 hclt
 spiccato
 n

arco
 sul tasto

11

mf p

12

arco x pont.
sffz
f
AF

13

jeté
pizz. slide n
p
pp
mf

14

arco hclt spiccato
p
ff
ppp
AF
LH P
arco very light n
UD some sul tasto

15

HD spiccato
pizz. thumb X sul tasto
mf
ff spp

16

buzz. n
f
flick pont.

17

arco light n
flick pont.
arco light
LH pulsating on a:1, for e:3 harm. n
p

18

pizz.
hclb
pizz.
hclb
pizz.
hclb
pizz.
hclb
pizz.
hclb
ff
mp

some sul tasto

Musical score for a piece, featuring various technical and performance instructions. The score is divided into systems, with measures 34 through 39 and measure 40.

Measure 34: $\text{♩} = 36.5$, *hclt n*, *mp*, *arco jeté*, *ppp*. Includes triplets and a fermata.

Measure 35: *HW*, *WH*, *pizz.*, *arco heavy*, *ff* \rightarrow *f*. Includes triplets and a fermata.

Measure 36: $\text{♩} = 5$ LHP + *pizz.* + *AF*, $\text{♩} = 36.5$ *arco very light*, $\text{♩} = 94$ *clb sul tasto*, *mf*, *clt x pont*, *mf*. Includes triplets and a quintuplet.

Measure 37: $\text{♩} = 62$ *pizz. thumb X sul tasto*, $\text{♩} = 94$ *slide some pont.*, $\text{♩} = 125$ *hclt spiccato n*, *pont.*, *mp* \rightarrow *pp*. Includes triplets and a sixteenth-note run.

Measure 38: $\text{♩} = 94$ *pont.*, *X pont.*, *mp* \rightarrow *pp* \rightarrow *mf* \rightarrow *mp* \rightarrow *f* \rightarrow *mp* \rightarrow *fff*, *hclt*. Includes triplets and a sixteenth-note run.

Measure 39: *mp*, *arco sul tasto*, $\text{♩} = 47$ *WH n*, *HD jeté*, *mf*. Includes triplets and a sixteenth-note run.

Measure 40: *DH jeté*, *HD jeté*, *HD saltando*, *3*.

40 arco heavy $\text{♩}=5$ LHP + pizz. AF + + $\text{♩}=36.5$ arco very light n $\text{♩}=94$ cl rub

ffff *ff* *ppp* *f*

41 $\text{♩}=62$ pizz. thumb X sul tasto *mp*

42 $\text{♩}=94$ slide pont. X pont. *f*

44 X sul tasto $\text{♩}=125$ pizz. n AF AF + BF *mp*

48 $\text{♩}=94$ *f* *pizz. n*

49 $\text{♩}=36.5$ arco sul tasto $\text{♩}=47$ HD saltando (HD) molto vib. *p* *mp*

50 $\text{♩}=5$ LHP + pizz. AF + + $\text{♩}=36.5$ arco very light n $\text{♩}=94$ circular molto vib. HW pont. *ff* *ppp* $\text{♩}=62$ pizz. thumb X sul tasto *mf*

51 cl rub n hcl rub hcl some sul tasto *p*

52 $\text{♩} = 94$ *ff* *arco spiccato n* $\text{♩} = 125$ *pizz. AF* *mp* *f*

53 $\text{♩} = 94$ *mp* *arco HW UD*

56 $\text{♩} = 36.5$ *pp* *arco sul tasto HW* $\text{♩} = 47$ *mf* *HW pont.*

57 $\text{♩} = 5$ *ff* *LHP + pizz. AF + +* $\text{♩} = 36.5$ *ppp* *arco very light n* $\text{♩} = 94$ *mp* *hclb very light some pont*

59 $\text{♩} = 62$ *mf* *hclb pont. +* $\text{♩} = 94$ *p* *pizz. thumb X sul tasto*

61 $\text{♩} = 125$ *f* *UD* *pizz. thumb*

64 $\text{♩} = 94$ *mp* *arco HW* $\text{♩} = 36.5$ *ppp* *HD light* *arco sul tasto*

66 $\text{♩} = 47$
clt pont.
mf

67
cl rub
n
3
pizz. HD
3

68 $\text{♩} = 5$ LHP
+ $\text{♩} = 36.5$ arco
pizz. AF very light
+ + n
circular
3
ff ppp *mf*
 $\text{♩} = 94$ hclb pont.
3
x pont.
3

70 $\text{♩} = 62$ ppp *mp*
pizz. thumb
X sul tasto
 $\text{♩} = 94$ UD
3
HD
3

73 arco
n
3
 $\text{♩} = 125$ ppp
pizz. thumb
6
3
ff

74
9
3

75 $\text{♩} = 94$ HD light
light
3
arco light
 $\text{♩} = 36.5$ arco
mp *mf*

77 $\text{♩} = 47$ ppp
pizz.
3
circular

♪=5
 LHP
 +
 pizz.
 AF
 +

♪=36.5
 arco
 very light
 n

♪=94
 hclt
 pont.

♪=62
 pizz.
 thumb
 X sul tasto

♪=94
 LHP
 +
 RH scratch
 sul tasto
 +

♪=125
 pizz.
 sul tasto

♪=94
 clb
 X pont.

cl rub
 heavy

♪=5
 LHP
 +
 pizz.
 AF
 +

♪=36.5
 arco
 very light
 n

♪=94
 pizz.
 pont.

fingernail

The musical score is written for guitar and consists of several systems of music. It includes various techniques such as left-hand pizzicato (LHP), arco (bowed), hclt (harmonic), thumb X sul tasto, RH scratch sul tasto, clb (cleft bow), and fingernail. Dynamics range from fortissimo (ff) to pianissimo (ppp). The score features complex rhythmic patterns, including triplets, sextuplets, and a 12-measure rest. The tempo markings are ♪=5, ♪=36.5, ♪=62, ♪=94, and ♪=125. The piece concludes with a final system of music.

92 $\text{♩} = 62$
X sul tasto
thumb
X sul tasto
fff
p
 $\text{♩} = 94$
clb
light
n
mf

95 *clb*
pont.
 $\text{♩} = 125$
pizz.
sul tasto
7 x 7
ff

98 *n*
mf

99 $\text{♩} = 94$
cl rub
heavy
n
hclb
 $\text{♩} = 36.5$
arco
some pont.
mf
p

100 $\text{♩} = 47$
pizz.
finger nail
n
ff
buzz
clb
x pont.
n
3
LHP
 $\text{♩} = 5$
 $\text{♩} = 36.5$
arco
very light
n
 $\text{♩} = 94$
hclt
some pont.

102 *ppp*
mp

103 *pont.*
 $\text{♩} = 62$
pizz.
thumb
X sul tasto
pp
 $\text{♩} = 94$
clb
pont.
clt
spiccato
n
mp

105 *clt molto vib.* *pizz.* $\text{♩} = 125$
mf *mp*

107 (pizz.) slide $\text{♩} = 94$
hclt *f*

113 $\text{♩} = 36.5$ arco some pont. *mp* *ff*
sul tasto $\text{♩} = 47$ pizz. buzz n

114 $\text{♩} = 36.5$ arco very light *ppp* $\text{♩} = 94$ pizz. X sul tasto *ff*
clb *clt* $\text{♩} = 5$

115 thumb AF BF AF BF AF

116 $\text{♩} = 94$ *clt molto vib.* *n* *mf*
 AF BF AF BF BF BF

117

118

$\text{♩} = 125$
pizz.
slide

$\text{♩} = 94$
hclt

p

$\text{♩} = 36.5$
arco
sul tasto

121

f

$\text{♩} = 47$
clt
n

mp

$\text{♩} = 5$
hclt
spiccato

123

ppp

pizz.

pp

124

mp

mf

LH P
tremolo
+
thumb
buzz

7:4

ff

fff

LH P
pizz.
AF

7:4

7:4

7:4

125

mp \triangleleft *mf* \triangleleft *f* \triangleleft *ff* \triangleleft *fff* \triangleleft *ffff*

reverse
on G

126

reverse
on E

mp

12:8

Maja Bosnić

Ti Mathena To Su Pericha To Ocos

for piano and orchestra

2009

ORCHESTRA

WOODWINDS	1 Piccolo Flute
	1 Flute
	1 Alto Flute
	1 Oboe
	1 Cor Anglais
	1 Clarinet in E-flat
	1 Clarinet in B-flat
	1 Bass Clarinet in B-flat
	2 Bassoons
	1 Contrabassoon
BRASS	4 Horns in F
	3 Trumpets in C
	3 Trombones
	1 Tuba
PERCUSSION	2 Timpani (30" + 23")
	1 Untuned Membranophone
	1 Metal Idiophone
	1 Wood Idiophone
KEYBOARD	1 Celesta
	1 Piano/ Soloist
HARPS	1 Harp
STRINGS	14 1 st Violins
	12 2 nd Violins
	10 Violas
	8 Violoncellos
	6 Contrabasses

Ti Mathena To Su Pericha To Ocos

for piano and orchestra

This piece is written on a time frame taken from OSTINATO SUPER THEMA OCTOICHA for Harp, piano and String Orchestra, written by Ljubica Maric in 1963. Number of bars, tempi and meter, as well as structure of piano solo were borrowed from the Maric's piece, while the actual pitches and the rest of the structure are serving to present an unusual approach of treating the orchestra as a percussive group of different sound mediums. The name of this piece is a permutation of Maric's title.

Duration: approx. 7'

Performing Notes

Groups

The orchestra is divided in ten groups of eight different instruments (ten octets). No two instruments have the same pitch and no instrument plays outside of its group. Therefore, each group is perceived as a special medium with unique sound and timbre. Every instrument plays only two notes or chords because the challenge is to achieve precise timing and cohesive dynamics of each group.

Graphic Score

In the graphic score orchestra is translated into a single five line staff. Each group has its own position, starting from the first/lowest line (for group A) and ends with the first space above the staff (for group J).

Study Score

In the study score instruments are listed in newly-formed groups and written notes are at the sounding pitch.

Piano

From bar 32 to 81, piano is excluded from its group to play solo.

Percussion

Percussion 1/ No. 24 – Use two timpani: 30 inch (78 cm) and 23 inch (57cm).

Percussion 2/ No. 25 – Use any untuned membranophone that can produce long and sustained roll from *ppp* to *fff*.

Percussion 3/ No. 26 – Use any metal, idiophone of indefinite pitch, played by shaking, stroking or scraping, that can produce long and sustained sound from *ppp* to *fff*.

Percussion 4/ No. 27 – Use any wood, idiophone of indefinite pitch, played by shaking, stroking or scraping, that can produce long and sustained sound from *ppp* to *fff*.

Legend



– The pitches sound one octave higher than the treble clef

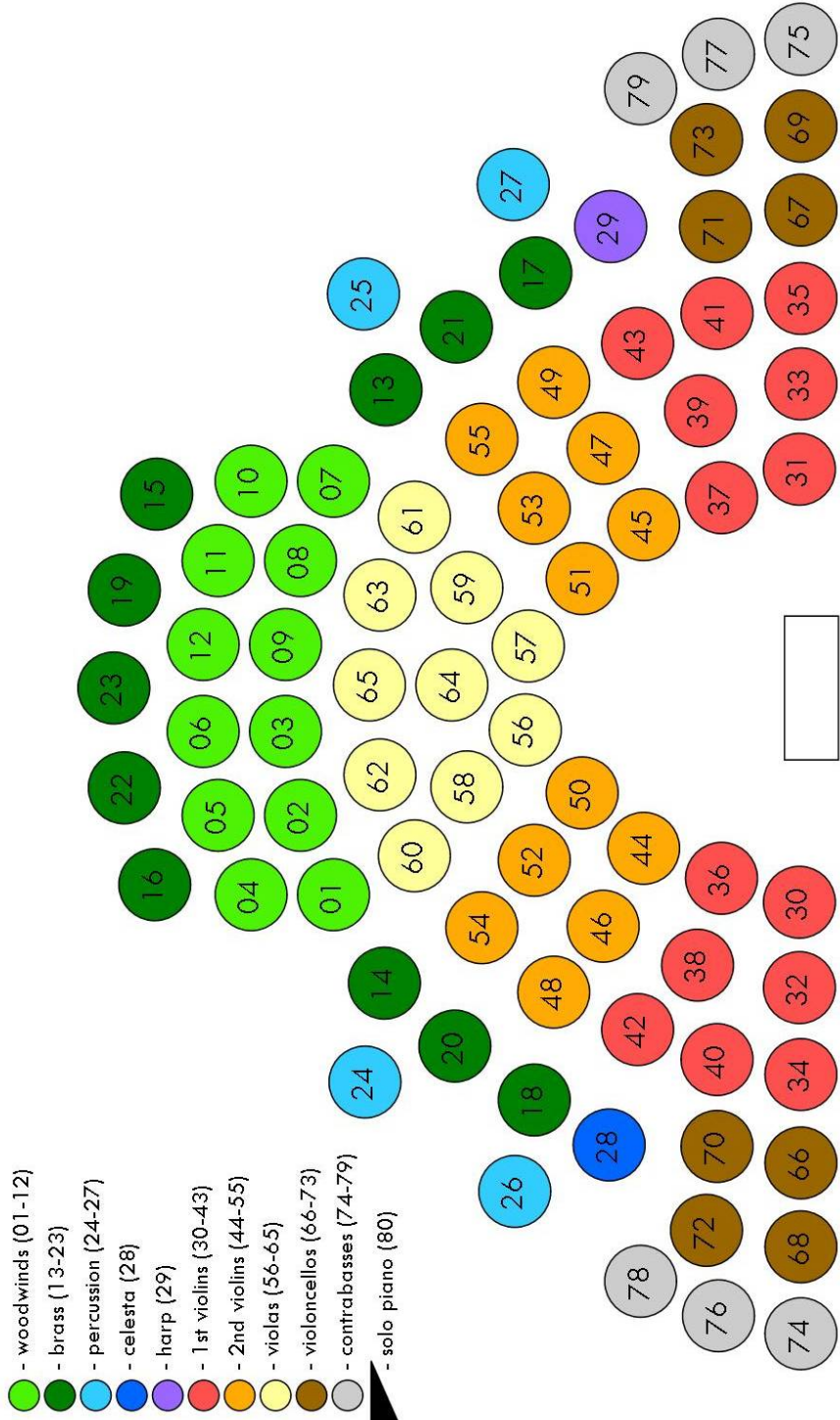


– The pitches sound one octave lower than the bass clef



– Flutter tongue for woodwinds and brass; roll for percussion; tremolo for strings

Seating chart



Seating chart

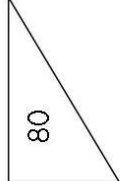
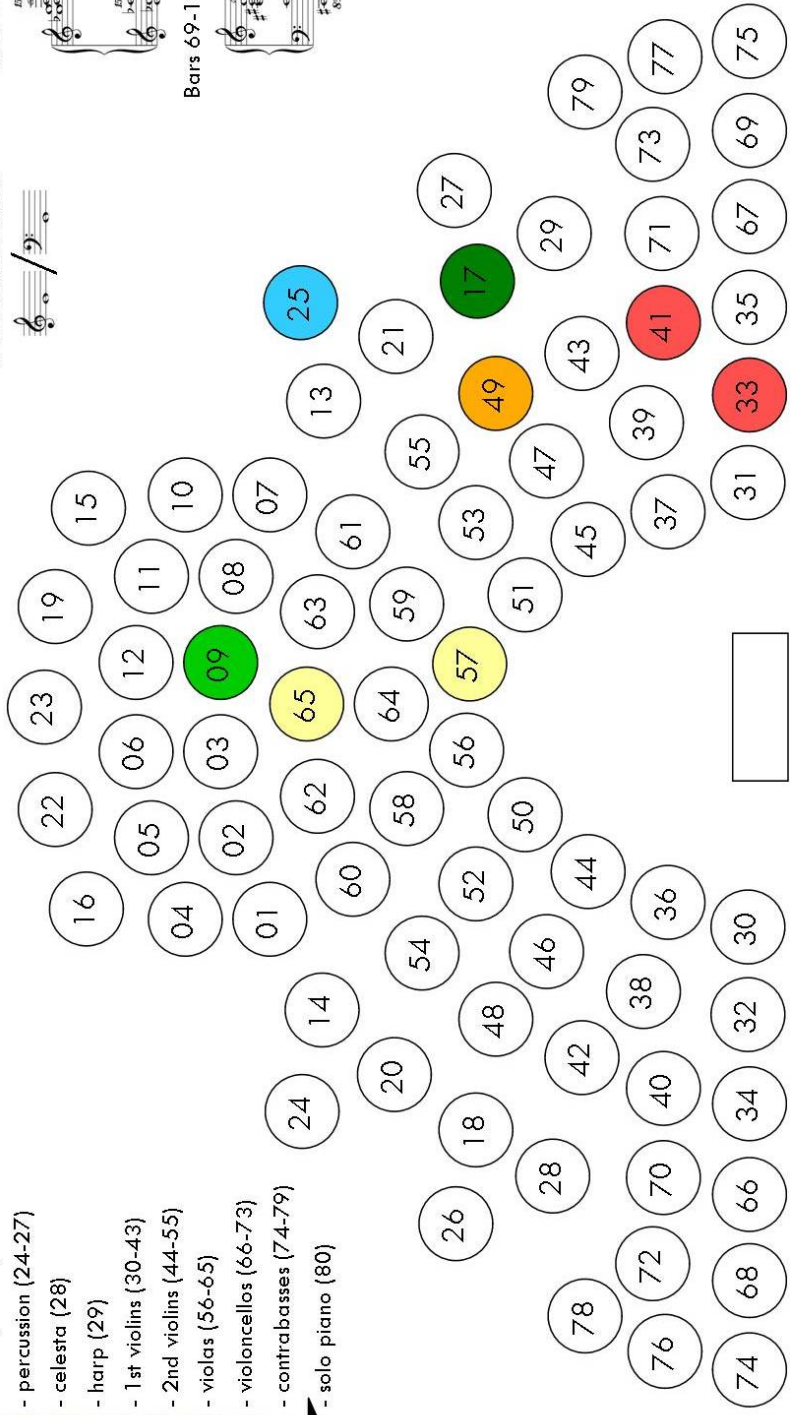
Group: **A**

- - woodwinds (01-12)
- - brass (13-23)
- - percussion (24-27)
- - celesta (28)
- - harp (29)
- - 1st violins (30-43)
- - 2nd violins (44-55)
- - violas (56-65)
- - violoncellos (66-73)
- - contrabasses (74-79)
- ▲ - solo piano (80)

In conductor's score:


Bars 1-68:

Bars 69-123:



Seating chart

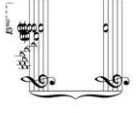
Group: **B**

- - woodwinds (01-12)
- - brass (13-23)
- - percussion (24-27)
- - celesta (28)
- - harp (29)
- - 1st violins (30-43)
- - 2nd violins (44-55)
- - violas (56-65)
- - violoncellos (66-73)
- - contrabasses (74-79)
-  - solo piano (80)

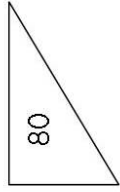
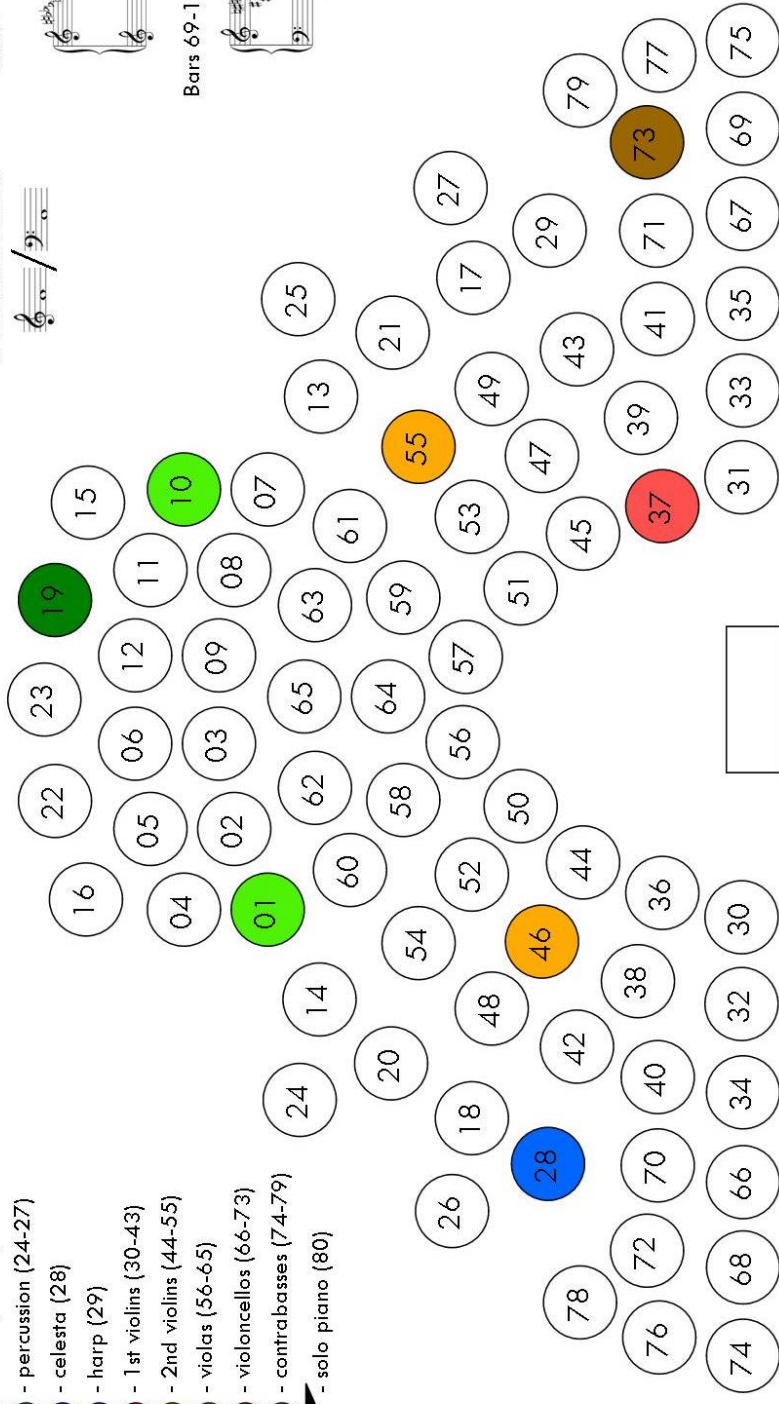
In conductor's score:



Bars 1-68:



Bars 69-123:

Seating chart

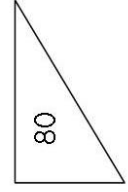
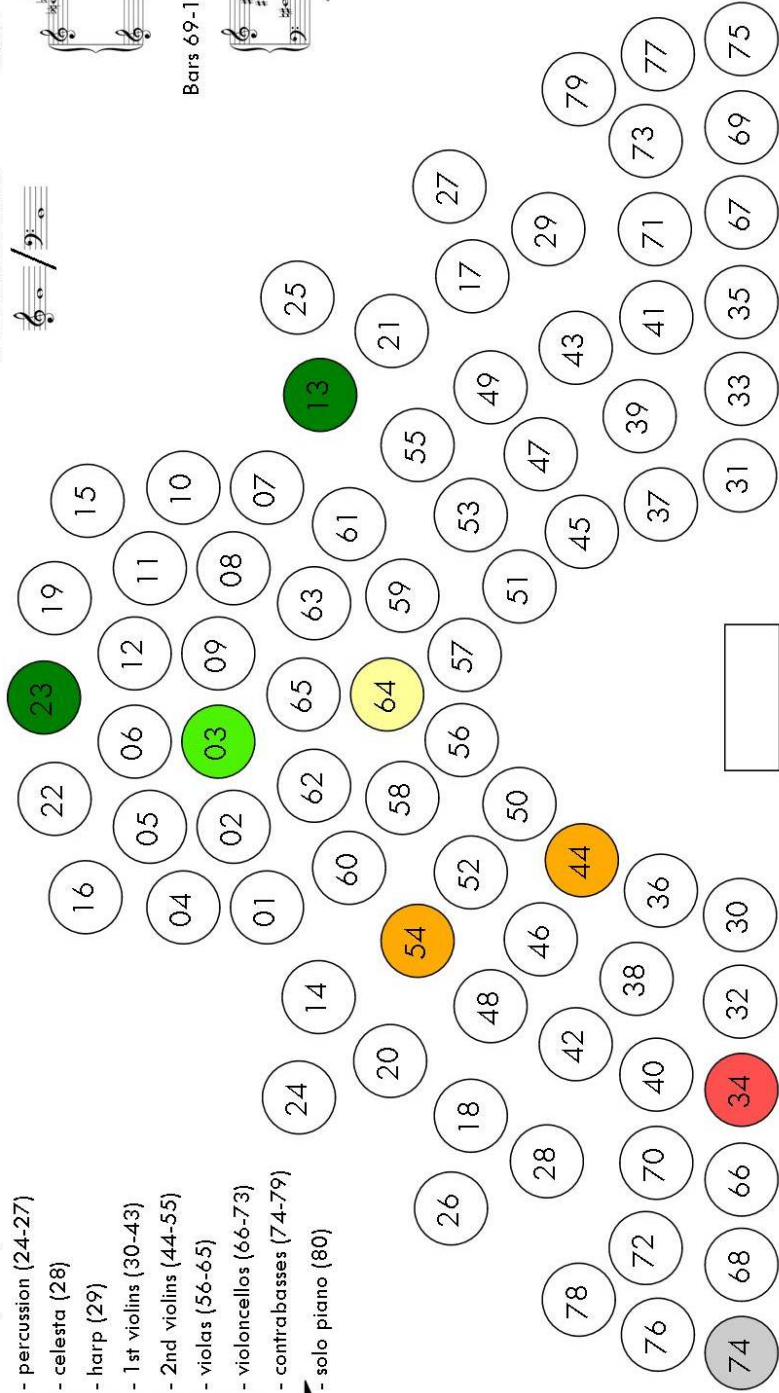
Group: **C**

- - woodwinds (01-12)
- - brass (13-23)
- - percussion (24-27)
- - celesta (28)
- - harp (29)
- - 1st violins (30-43)
- - 2nd violins (44-55)
- - violas (56-65)
- - violoncellos (66-73)
- - contrabasses (74-79)
- ▲ - solo piano (80)

In conductor's score:

Bars 1-68:

Bars 69-123:



Seating chart

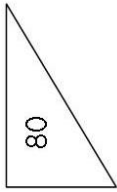
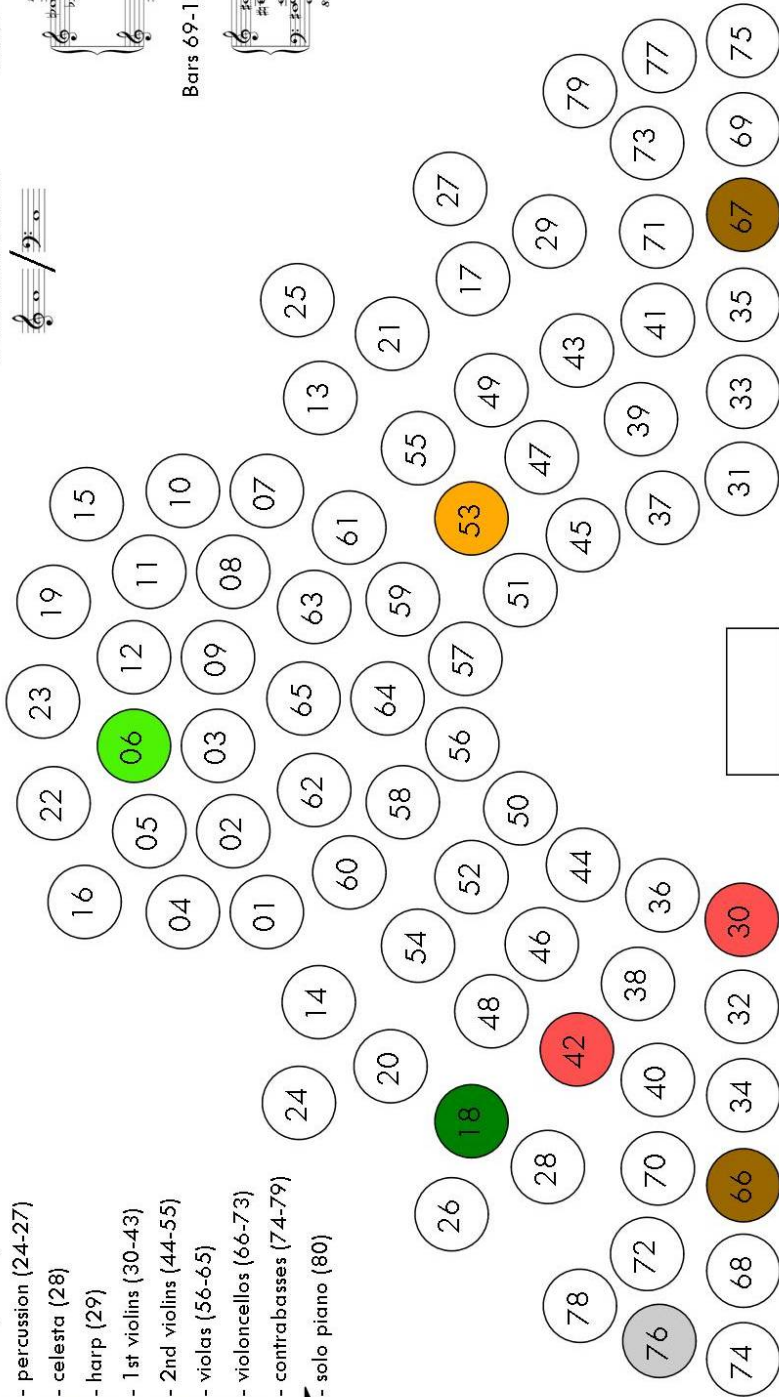
Group: **D**

- - woodwinds (01-12)
- - brass (13-23)
- - percussion (24-27)
- - celesta (28)
- - harp (29)
- - 1st violins (30-43)
- - 2nd violins (44-55)
- - violas (56-65)
- - violoncellos (66-73)
- - contrabasses (74-79)
- ▲ - solo piano (80)

In conductor's score:

Bars 1-68:

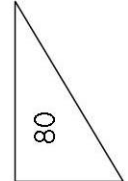
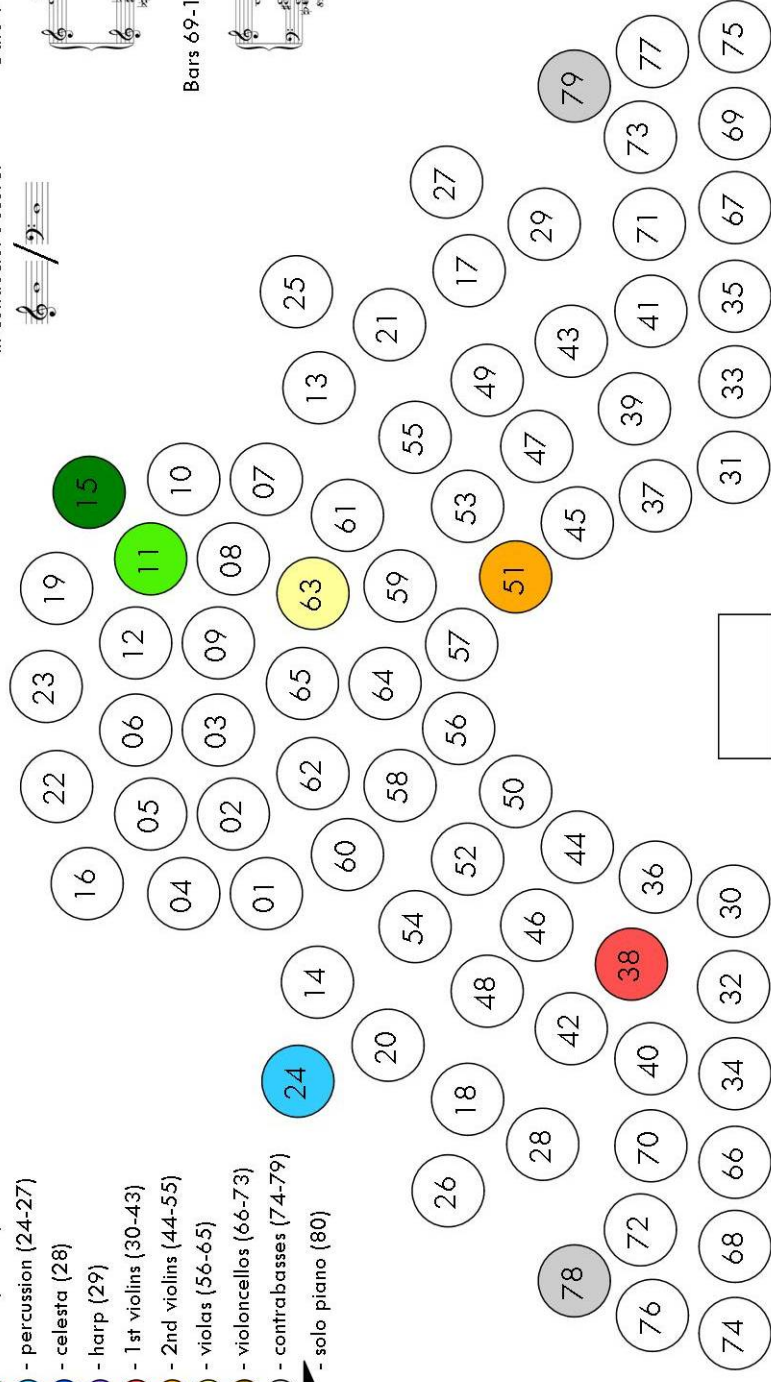
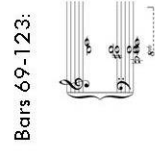
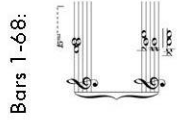
Bars 69-123:



Seating chart

Group: **E**

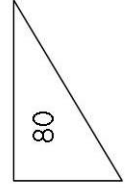
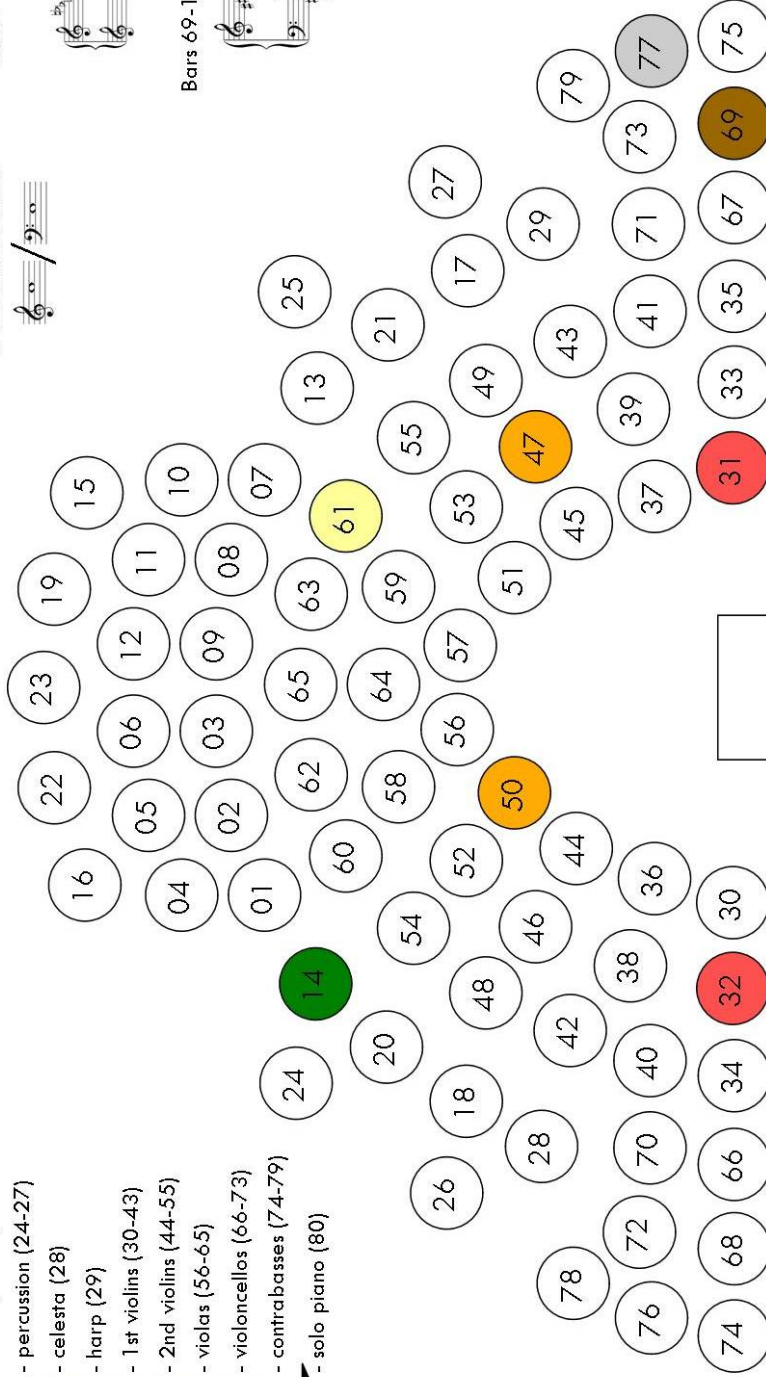
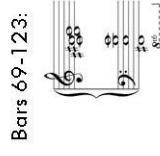
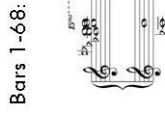
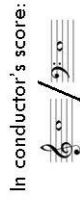
- - woodwinds (01-12)
- - brass (13-23)
- - percussion (24-27)
- - celesta (28)
- - harp (29)
- - 1st violins (30-43)
- - 2nd violins (44-55)
- - violas (56-65)
- - violoncellos (66-73)
- - contrabasses (74-79)
- ▲ - solo piano (80)



Seating chart

Group: **F**

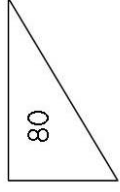
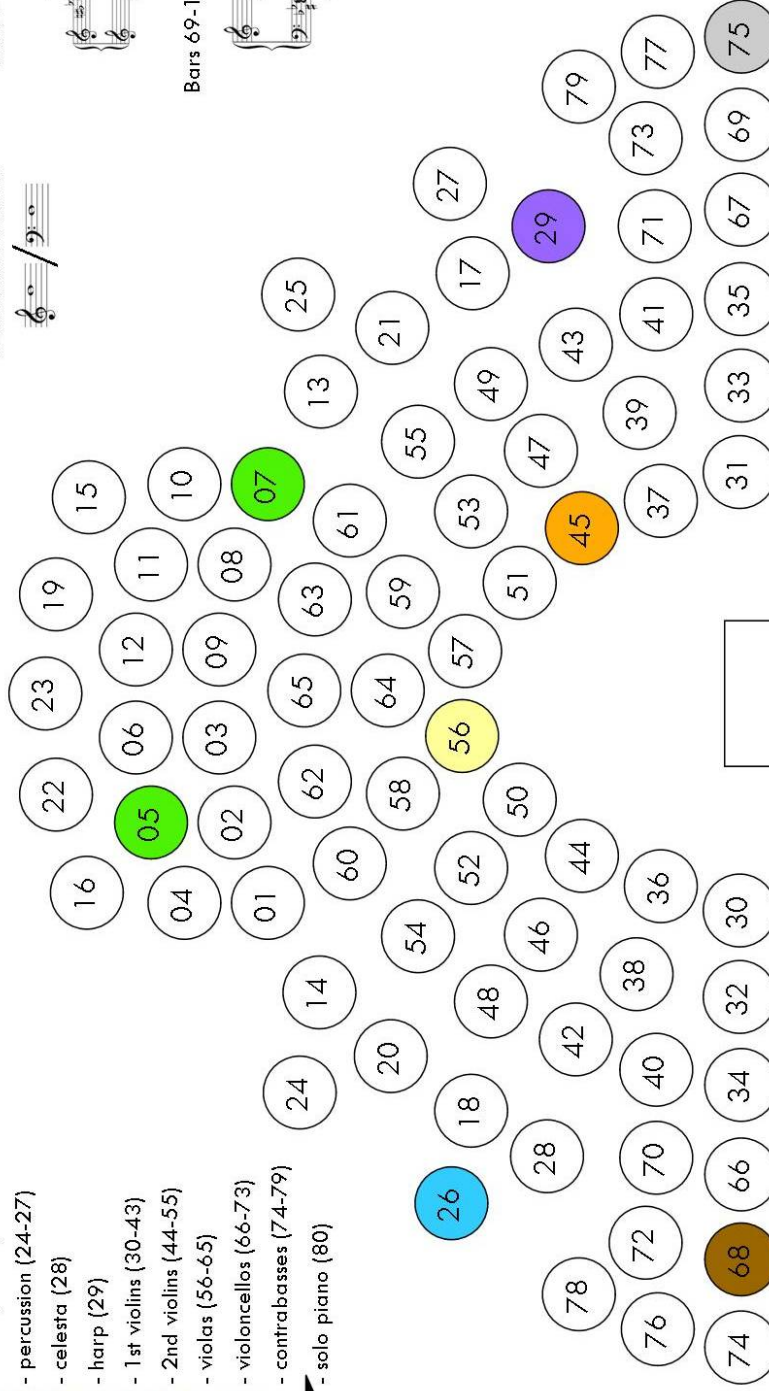
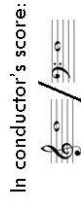
- - woodwinds (01-12)
- - brass (13-23)
- - percussion (24-27)
- - celesta (28)
- - harp (29)
- - 1st violins (30-43)
- - 2nd violins (44-55)
- - violas (56-65)
- - violoncellos (66-73)
- - contrabasses (74-79)
- ▲ - solo piano (80)



Seating chart

Group: **G**

- - woodwinds (01-12)
- - brass (13-23)
- - percussion (24-27)
- - celesta (28)
- - harp (29)
- - 1st violins (30-43)
- - 2nd violins (44-55)
- - violas (56-65)
- - violoncellos (66-73)
- - contrabasses (74-79)
- ▲ - solo piano (80)




Seating chart

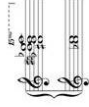
Group: **H**

- - woodwinds (01-12)
- - brass (13-23)
- - percussion (24-27)
- - celesta (28)
- - harp (29)
- - 1st violins (30-43)
- - 2nd violins (44-55)
- - violas (56-65)
- - violoncellos (66-73)
- - contrabasses (74-79)
- ▲ - solo piano (80)

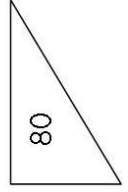
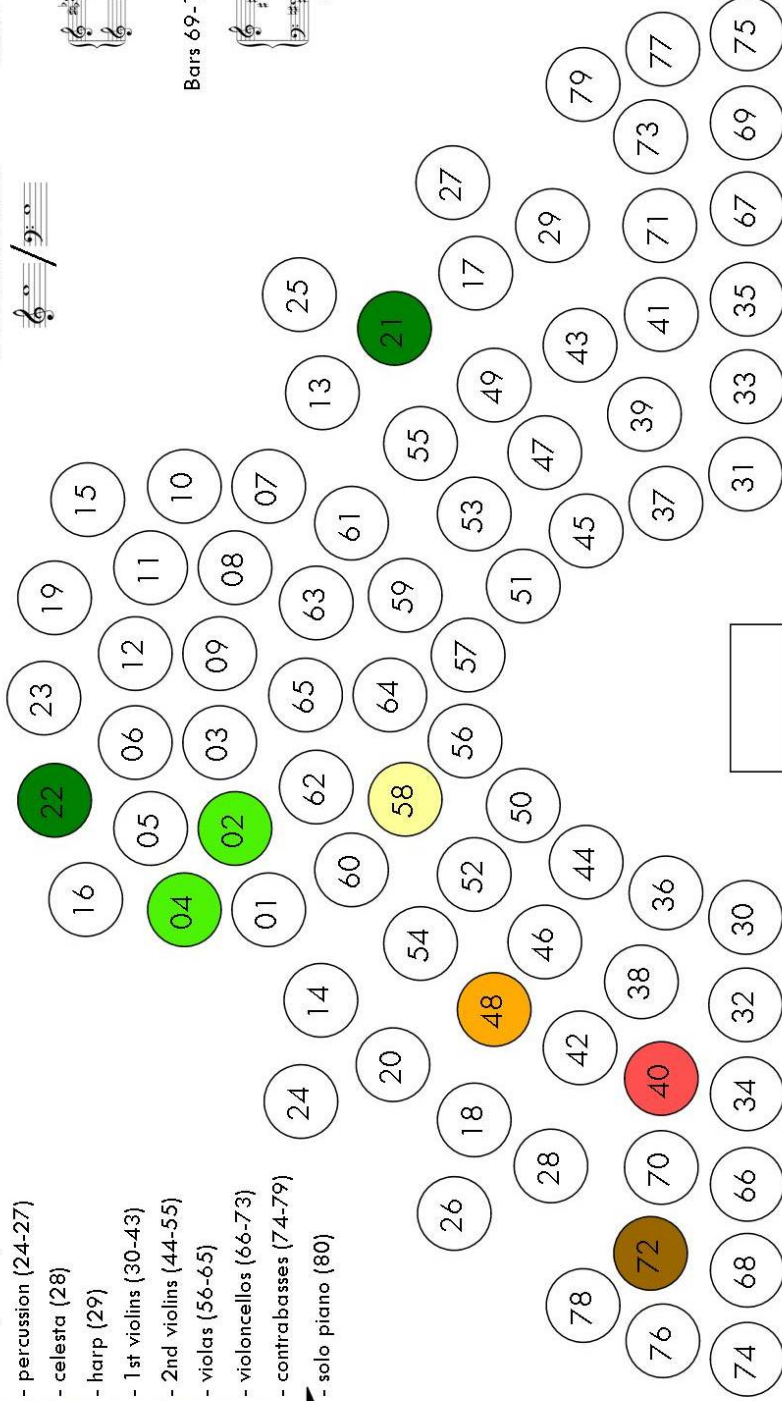
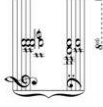
In conductor's score:



Bars 1-68:



Bars 69-123:



Seating chart

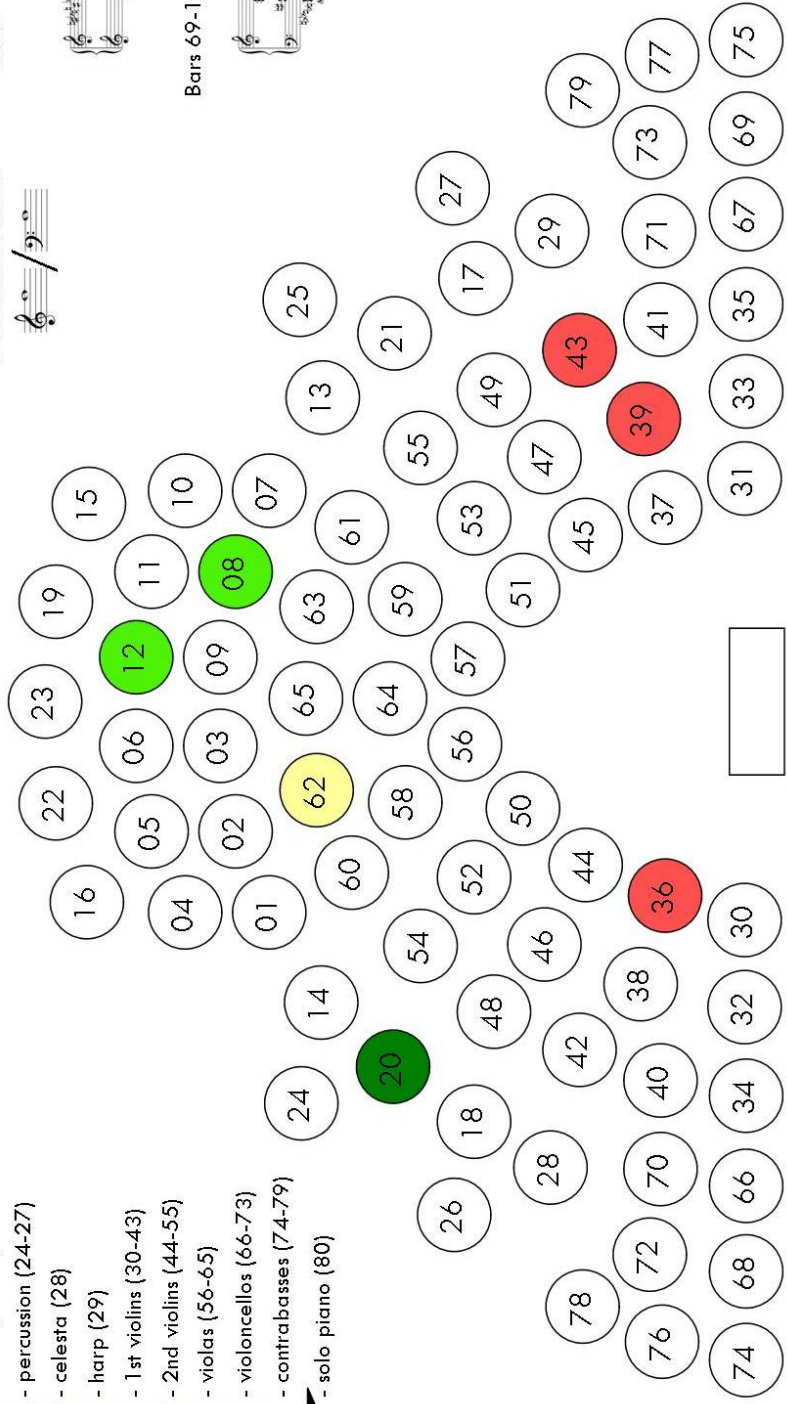
Group: I

- - woodwinds (01-12)
- - brass (13-23)
- - percussion (24-27)
- - celesta (28)
- - harp (29)
- - 1st violins (30-43)
- - 2nd violins (44-55)
- - violas (56-65)
- - violoncellos (66-73)
- - contrabasses (74-79)
- ▲ - solo piano (80)

In conductor's score:

Bars 1-68:

Bars 69-123:



Seating chart

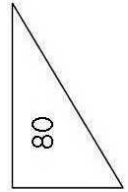
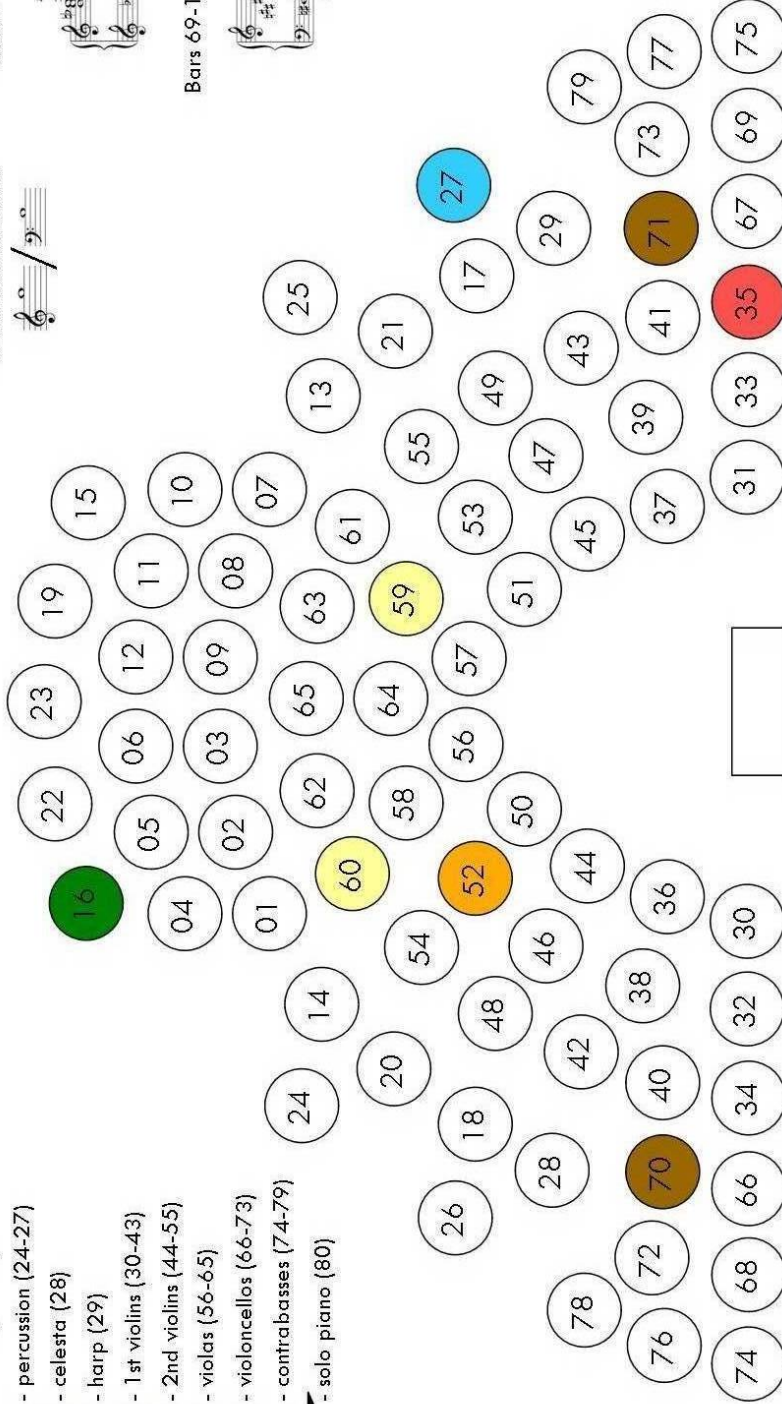
Group: **J**

- - woodwinds (01-12)
- - brass (13-23)
- - percussion (24-27)
- - celesta (28)
- - harp (29)
- - 1st violins (30-43)
- - 2nd violins (44-55)
- - violas (56-65)
- - violoncellos (66-73)
- - contrabasses (74-79)
- ▲ - solo piano (80)

In conductor's score:

Bars 1-68:

Bars 69-123:



Maja Bosnić
Ti Mathena To Su Pericha To Ocos
for piano and orchestra
(2009)

Graphic score

Duration: 7'

♩ = 63

Orchestra

ppp

4

Orch.

7

♩ = 96

Orch.

10

Orch.

13

Orch.

ff *p*

16

Orch.

ffp *ffp* *ffp* *ffp* *f*

20

Orch.

fff *p* *ffp* *f* *p* *ffp*

23

Orch.

ffp *ffp* *f* *ffp* *f p f*

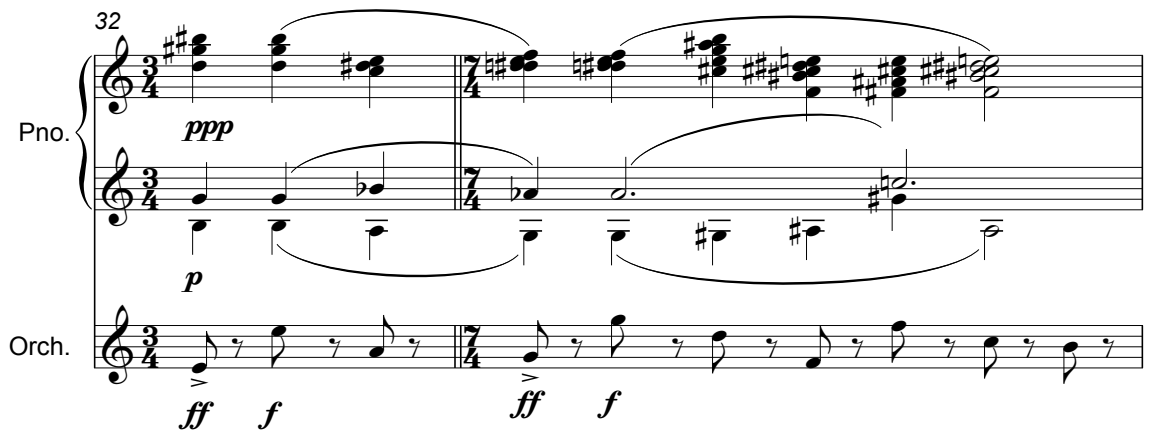

26



Orch.

ffp *f p* *ffp* *f p*

28
Orch. 

30
Orch. 

32
Pno. 
Orch. 

34
Pno. 
Orch. 

36
Pno. 
Orch. 

38

Pno.

Orch.

ff

41

Pno.

Orch.

pp

fff

43

Pno.

Orch.

p

mp

fff

45

Pno.

Orch.

mf

f

mf

mp

48

Pno.

Orch.

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

51

Pno.

Orch.

pppp *mp*

54

Pno.

Orch.

p *pp*

57

ma poco ad libitum

Pno.

p

61

Pno.

mp *mf* *ppp*

65

Pno.

Orch.

69

Pno.

Orch.

ppp

72

Pno.

Orch.

mp

f

pp

76

Pno.

Orch.

ff

fff

p

79

Pno.

Orch.

mp *mf* *fff*

85

Orch.

ppp

89

Orch.

93

Orch.

ff p f ff

96

Orch.

p f pp f pp f ff f ff p f ff p f ff pp

99

Orch.

ff p f pp f ff pp f ff f ff f ff f ff f

102

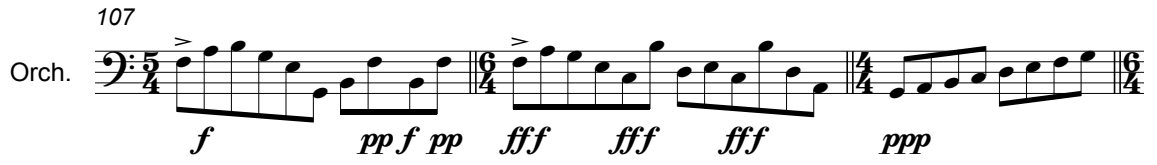
Orch.

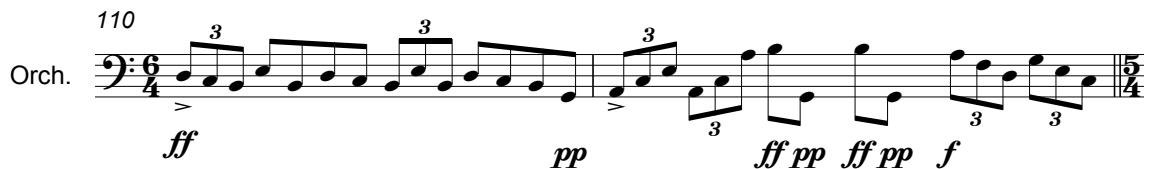
ff f pp f ff f ff f pp f pp

105

Orch.

ff f ff f ff f ff f ff f ff

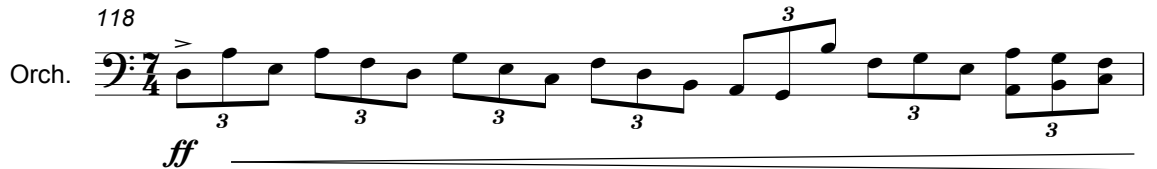
107
Orch. 

110
Orch. 

112
Orch. 

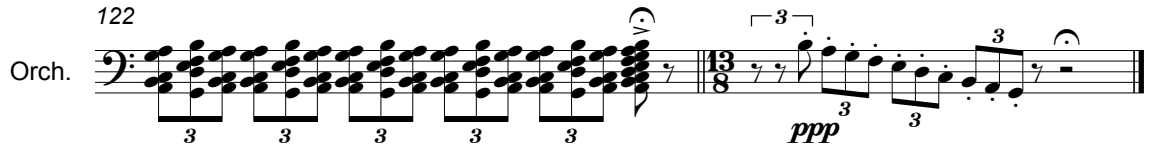
114
Orch. 

116
Orch. 

118
Orch. 

119
Orch. 

121
Orch. 

122
Orch. 

Maja Bosnić
Ti Mathena To Su Pericha To Ocos
 for piano and orchestra
 (2009)

Duration: 7'

♩ = 63

A: Violin 1 - 33
 Viola - 57
 Violin 2 - 49
 Violin 1 - 41
 Viola - 65
 Trumpet in C - 17
 Bass Clarinet in B \flat - 09
 Untuned Membranophone - 25

B: Piccolo - 01
 Celesta - 28
 Violin 2 - 46
 Violin 1 - 37
 Violin 2 - 55
 Violoncello - 73
 Trumpet in C - 19
 Bassoon - 10

C: Violin 2 - 44
 Violin 1 - 34
 Violin 2 - 54
 Viola - 64
 Alto Flute - 03
 Horn in F - 13
 Tuba - 23
 Contrabass - 74

D: Violin 1 - 30
 Violoncello - 66
 Violin 2 - 53 + Violoncello - 67
 Violin 1 - 42
 Cor Anglais - 06 & Trumpet in C - 18
 Contrabass - 76

E: Violin 2 - 51
 Violin 1 - 38
 Viola - 63
 Horn in F - 15
 Bassoon - 11
 Timpani - 24
 Contrabass - 78
 Contrabass - 79

F: Violin 1 - 31
 Violin 1 - 32
 Violin 2 - 47
 Violin 2 - 50
 Viola - 61
 Violoncello - 69
 Horn in F - 14
 Contrabass - 77

G: Violin 2 - 45
 Viola - 56
 Harp - 29
 Oboe - 05
 Violoncello - 68
 Clarinet in E \flat - 07
 Contrabass - 75
 Metal Idiophone - 26

H: Violin 2 - 48
 Viola - 58
 Flute - 02
 Violin 1 - 40
 Violoncello - 72
 Oboe - 04
 Trombone - 21
 Trombone - 22

I: Piano - 80
 Violin 1 - 36
 Violin 1 - 39 & Viola - 62
 Violin 1 - 43
 Clarinet in B \flat - 08
 Trombone - 20
 Contrabassoon - 12

J: Violin 1 - 35
 Viola - 59
 Viola - 60
 Violin 2 - 52
 Violoncello - 70
 Violoncello - 71
 Horn in F - 16
 Wooden Idiophone - 27

A: Vln. 1 - 33
Vla. - 57
Vln. 2 - 49
Vln. 1 - 41
Vla. - 65
C Tpt. - 17
B. Cl. - 09
Unt. Membr. - 25

B: Picc. - 01
Cel. - 28
Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
Vc. - 73
C Tpt. - 19
Bsn. - 10

C: Vln. 2 - 44
Vln. 1 - 34
Vln. 2 - 54
Vla. - 64
A. Fl. - 03
Hn. - 13
Tb. - 23
Cb. - 74

D: Vln. 1 - 30
Vc. - 66
Vln. 2 - 53 + Vc. - 67
Vln. 1 - 42
C. A. - 06 & C Tpt. - 18
Cb. - 76

E: Vln. 2 - 51
Vln. 1 - 38
Vla. - 63
Hn. - 15
Bsn. - 11
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50
Vla. - 61
Vc. - 69
Hn. - 14
Cb. - 77

G: Vln. 2 - 45
Vla. - 56
Hp. - 29
Ob. - 05
Vc. - 68
E♭ Cl. - 07
Cb. - 75
Metal Id. - 26

H: Vln. 2 - 48
Vla. - 58
Fl. - 02
Vln. 1 - 40
Vc. - 72
Ob. - 04
Trmb. - 21
Trmb. - 22

I: Pno. - 80
Vln. 1 - 36
Vln. 1 - 39 & Vla. - 62
Vln. 1 - 43
B. Cl. - 08
Trmb. - 20
Cb. - 12

J: Vln. 1 - 35
Vla. - 59
Vln. 2 - 52
Vc. - 70
Vc. - 71
Hn. - 16
Wooden Id. - 27

♩=96

A: Vln. 1 - 33
Vln. 2 - 49
Vln. 1 - 41
Vln. 2 - 65
C Tpt. - 17
B. Cl. - 09

Unt. Membr. - 25

B: Picc. - 01
Cel. - 28

Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
Vc. - 73
C Tpt. - 19
Bsn. - 10

C: Vln. 2 - 44
Vln. 1 - 34
Vln. 2 - 54
Vla. - 64
A. Fl. - 03

Hn. - 13
Tb. - 23
Cb. - 74

D: Vln. 1 - 30
Vc. - 66
Vln. 2 - 53 + Vc. - 67
Vln. 1 - 42
C. A. - 06 & C Tpt. - 18

Cb. - 76

E: Vln. 2 - 51
Vln. 1 - 38
Vla. - 63

Hn. - 15
Bsn. - 11
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50
Vla. - 61
Vc. - 69
Hn. - 14

Cb. - 77

G: Vln. 2 - 45
Vla. - 56
Hp. - 29
Ob. - 05
Vc. - 68
Ev. Cl. - 07

Cb. - 75

Metal Id. - 26

H: Vln. 2 - 48
Vla. - 58
Fl. - 02
Vln. 1 - 40
Vc. - 72
Ob. - 04
Trmb. - 21
Trmb. - 22

I: Pno. - 80

Vln. 1 - 36
Vln. 1 - 39 & Vla. - 62
Vln. 1 - 43
B. Cl. - 08
Trmb. - 20

Cb. - 12

J: Vln. 1 - 35
Vla. - 59
Vln. 2 - 52
Vc. - 70
Vc. - 71
Hn. - 16

Wooden Id. - 27

A: Vln. 1 - 33
 Vla. - 57
 Vln. 2 - 49
 Vln. 1 - 41
 Vla. - 65
 C Tpt. - 17
 B. Cl. - 09
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 Vc. - 73
 C Tpt. - 19
 Bsn. - 10

C: Vln. 2 - 44
 Vln. 1 - 34
 Vln. 2 - 54
 Vla. - 64
 A. Fl. - 03
 Hn. - 13
 Tb. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vc. - 66
 Vln. 2 - 53 + Vc. - 67
 Vln. 1 - 42
 C. A. - 06 & C Tpt. - 18
 Cb. - 76

E: Vln. 2 - 51
 Vln. 1 - 38
 Vla. - 63
 Hn. - 15
 Bsn. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Vc. - 69
 Hn. - 14
 Cb. - 77

G: Vln. 2 - 45
 Vla. - 56
 Hp. - 29
 Ob. - 05
 Vc. - 68
 E. Cl. - 07
 Cb. - 75
 Metal Id. - 26

H: Vln. 2 - 48
 Vla. - 58
 Fl. - 02
 Vln. 1 - 40
 Vc. - 72
 Ob. - 04
 Trmb. - 21
 Trmb. - 22

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39 & Vla. - 62
 Vln. 1 - 43
 B. Cl. - 08
 Trmb. - 20
 Cb. - 12

J: Vln. 1 - 35
 Vla. - 59
 Vln. 2 - 52
 Vc. - 70
 Vc. - 71
 Hn. - 16
 Wooden Id. - 27

A: Vln. 1 - 33
Vla. - 57
Vln. 2 - 49
Vln. 1 - 41
Vla. - 65
C Tpt. - 17
B. Cl. - 09

Unt. Membr. - 25

B: Picc. - 01
Cel. - 28

Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
Vc. - 73
C Tpt. - 19
Bsn. - 10

C: Vln. 2 - 44
Vln. 1 - 34
Vln. 2 - 54
Vla. - 64
A. Fl. - 03

Hn. - 13
Tb. - 23
Cb. - 74

D: Vln. 1 - 30
Vc. - 66
Vln. 2 - 53 + Vc. - 67
Vln. 1 - 42
C. A. - 06 & C Tpt. - 18

Cb. - 76

E: Vln. 2 - 51
Vln. 1 - 38
Vla. - 63

Hn. - 15
Bsn. - 11
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50
Vla. - 61
Vc. - 69
Hn. - 14

Cb. - 77

G: Vln. 2 - 45
Vla. - 56
Hp. - 29
Ob. - 05
Vc. - 68
Ev. Cl. - 07

Cb. - 75

Metal Id. - 26

H: Vln. 2 - 48
Vla. - 58
Fl. - 02
Vln. 1 - 40
Vc. - 72
Ob. - 04
Trmb. - 21
Trmb. - 22

I: Pno. - 80

Vln. 1 - 36
Vln. 1 - 39 & Vla. - 62
Vln. 1 - 43
B. Cl. - 08
Trmb. - 20

Cb. - 12

J: Vln. 1 - 35
Vla. - 59
Vln. 2 - 52
Vc. - 70
Vc. - 71
Hn. - 16

Wooden Id. - 27

A: Vln. 1 - 33
Vla. - 57
Vln. 2 - 49
Vln. 1 - 41
Vla. - 65
C Tpt. - 17
B. Cl. - 09

Unt. Membr. - 25

B: Picc. - 01
Cel. - 28

Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
Vc. - 73
C Tpt. - 19
Bsn. - 10

C: Vln. 2 - 44
Vln. 1 - 34
Vln. 2 - 54
Vla. - 64
A. Fl. - 03

Hn. - 13
Tb. - 23
Cb. - 74

D: Vln. 1 - 30
Vc. - 66
Vln. 2 - 53 + Vc. - 67
Vln. 1 - 42
C. A. - 06 & C Tpt. - 18

Cb. - 76

E: Vln. 2 - 51
Vln. 1 - 38
Vla. - 63

Hn. - 15
Bsn. - 11
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50
Vla. - 61
Vc. - 69
Hn. - 14

Cb. - 77

G: Vln. 2 - 45
Vla. - 56
Hp. - 29
Ob. - 05
Vc. - 68
Ev. Cl. - 07

Cb. - 75

Metal Id. - 26

H: Vln. 2 - 48
Vla. - 58
Fl. - 02
Vln. 1 - 40
Vc. - 72
Ob. - 04
Trmb. - 21
Trmb. - 22

I: Pno. - 80

Vln. 1 - 36
Vln. 1 - 39 & Vla. - 62
Vln. 1 - 43
B. Cl. - 08
Trmb. - 20

Cb. - 12

J: Vln. 1 - 35
Vla. - 59
Vln. 2 - 52
Vc. - 70
Vc. - 71
Hn. - 16

Wooden Id. - 27

A: Vln. 1 - 33
Vla. - 57
Vln. 2 - 49
Vln. 1 - 41
Vln. 2 - 65
C Tpt. - 17
B. Cl. - 09

Unt. Membr. - 25

B: Picc. - 01
Cel. - 28

Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
Vc. - 73
C Tpt. - 19
Bsn. - 10

C: Vln. 2 - 44
Vln. 1 - 34
Vln. 2 - 54
Vla. - 64
A. Fl. - 03

Hn. - 13
Tb. - 23
Cb. - 74

D: Vln. 1 - 30
Vc. - 66
Vln. 2 - 53 & Vc. - 67
Vln. 1 - 42
C. A. - 06 & C Tpt. - 18

Cb. - 76

E: Vln. 2 - 51
Vln. 1 - 38
Vla. - 63

Hn. - 15
Bsn. - 11
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50
Vla. - 61
Vc. - 69
Hn. - 14

Cb. - 77

G: Vln. 2 - 45
Vla. - 56
Hp. - 29
Ob. - 05
Vc. - 68
E♭ Cl. - 07

Cb. - 75

Metal Id. - 26

H: Vln. 2 - 48
Vla. - 58
Fl. - 02
Vln. 1 - 40
Vc. - 72
Ob. - 04
Trmb. - 21
Trmb. - 22

I: Pno. - 80

Vln. 1 - 36
Vln. 1 - 39 & Vla. - 62
Vln. 1 - 43
B♭ Cl. - 08
Trmb. - 20

Cb. - 12

J: Vln. 1 - 35
Vla. - 59
Vla. - 60
Vln. 2 - 52
Vc. - 70
Vc. - 71
Hn. - 16

Wooden Id. - 27

A: Vln. 1 - 33
Vla. - 57
Vln. 2 - 49
Vln. 1 - 41
Vln. 2 - 65
C Tpt. - 17
B. Cl. - 09

Unt. Membr. - 25

B: Picc. - 01
Cel. - 28

Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
Vc. - 73
C Tpt. - 19
Bsn. - 10

C: Vln. 2 - 44
Vln. 1 - 34
Vln. 2 - 54
Vla. - 84
A. Fl. - 03

Hn. - 13
Tb. - 23
Cb. - 74

D: Vln. 1 - 30
Vc. - 66
Vln. 2 - 53 + Vc. - 67
Vln. 1 - 42
C. A. - 06 & C Tpt. - 18

Cb. - 76

E: Vln. 2 - 51
Vln. 1 - 38
Vla. - 63

Hn. - 15
Bsn. - 11
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50
Vla. - 61
Vc. - 69
Hn. - 14

Cb. - 77

G: Vln. 2 - 45
Vla. - 56
Hp. - 29
Ob. - 05
Vc. - 68
Ev. Cl. - 07

Cb. - 75

Metal Id. - 26

H: Vln. 2 - 48
Vla. - 58
Fl. - 02
Vln. 1 - 40
Vc. - 72
Ob. - 04
Trmb. - 21
Trmb. - 22

I: Pno. - 80

Vln. 1 - 36
Vln. 1 - 39 & Vla. - 62
Vln. 2 - 43
B. Cl. - 08
Trmb. - 20

Cb. - 12

J: Vln. 1 - 35
Vla. - 59
Vla. - 60
Vln. 2 - 52
Vc. - 70
Vc. - 71
Hn. - 16

Wooden Id. - 27

A: Vln. 1 - 33
Vla. - 57
Vln. 2 - 49
Vln. 1 - 41
Vla. - 65
C Tpt. - 17
B. Cl. - 09
Unt. Membr. - 25

B: Picc. - 01
Cel. - 28
Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
Vc. - 73
C Tpt. - 19
Bsn. - 10

C: Vln. 2 - 44
Vln. 1 - 34
Vln. 2 - 54
Vla. - 64
A. Fl. - 03
Hn. - 13
Tb. - 23
Cb. - 74

D: Vln. 1 - 30
Vc. - 66
Vln. 2 - 53 + Vc. - 67
Vln. 1 - 42
C. A. - 06 & C Tpt. - 18
Cb. - 76

E: Vln. 2 - 51
Vln. 1 - 38
Vla. - 63
Hn. - 15
Bsn. - 11
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50
Vla. - 61
Vc. - 69
Hn. - 14
Cb. - 77

G: Vln. 2 - 45
Vla. - 56
Hp. - 29
Ob. - 05
Vc. - 68
Ev. Cl. - 07
Cb. - 75
Metal Id. - 26

H: Vln. 2 - 48
Vla. - 58
Fl. - 02
Vln. 1 - 40
Vc. - 72
Ob. - 04
Trmb. - 21
Trmb. - 22

I: Pno. - 80
Vln. 1 - 36
& Vla. - 62
Vln. 1 - 43
B. Cl. - 08
Trmb. - 20
Cb. - 12

J: Vln. 1 - 35
Vla. - 59
Vln. 1 - 41
Vln. 2 - 52
Vc. - 70
Vc. - 71
Hn. - 16
Wooden Id. - 27

A: Vln. 1 - 33
 Vla. - 57
 Vln. 2 - 49
 Vln. 1 - 41
 Vla. - 65
 C Tpt. - 17
 B. Cl. - 09
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 Vc. - 73
 C Tpt. - 19
 Bsn. - 10

C: Vln. 2 - 44
 Vln. 1 - 34
 Vln. 2 - 54
 Vla. - 64
 A. Fl. - 03
 Hn. - 13
 Tb. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vc. - 66
 Vln. 2 - 53 + Vc. - 67
 Vln. 1 - 42
 C. A. - 06 & C Tpt. - 18
 Cb. - 76

E: Vln. 2 - 51
 Vln. 1 - 38
 Vla. - 63
 Hn. - 15
 Bsn. - 11
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Vc. - 69
 Hn. - 14
 Cb. - 77

G: Vln. 2 - 45
 Vla. - 56
 Hp. - 29
 Ob. - 05
 Vc. - 68
 Es. Cl. - 07
 Cb. - 75
 Metal Id. - 26

H: Vln. 2 - 48
 Vla. - 58
 Fl. - 02
 Vln. 1 - 40
 Vc. - 72
 Ob. - 04
 Trmb. - 21
 Trmb. - 22

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39 & Vla. - 62
 Vln. 1 - 43
 B. Cl. - 08
 Trmb. - 20
 Cb. - 12

J: Vln. 1 - 35
 Vla. - 59
 Vla. - 60
 Vln. 2 - 52
 Vc. - 70
 Vc. - 71
 Hn. - 16
 Wooden Id. - 27

A: Vln. 1 - 33
 Vla. - 57
 Vln. 2 - 49
 Vln. 1 - 41
 Vla. - 65
 C Tpt. - 17
 B. Cl. - 09
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 Vc. - 73
 C Tpt. - 19
 Bsn. - 10

C: Vln. 2 - 44
 Vln. 1 - 34
 Vln. 2 - 54
 Vla. - 64
 A. Fl. - 03
 Hn. - 13
 Tb. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vc. - 66
 Vln. 2 - 53 & Vc. - 67
 Vln. 1 - 42
 C. A. - 06 & C Tpt. - 18
 Cb. - 76

E: Vln. 2 - 51
 Vln. 1 - 38
 Vla. - 63
 Hn. - 15
 Bsn. - 11
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Vc. - 69
 Hn. - 14
 Cb. - 77

G: Vln. 2 - 45
 Vla. - 56
 Hp. - 29
 Ob. - 05
 Vc. - 68
 Es. Cl. - 07
 Cb. - 75
 Metal Id. - 26

H: Vln. 2 - 48
 Vla. - 58
 Fl. - 02
 Vln. 1 - 40
 Vc. - 72
 Ob. - 04
 Trmb. - 21
 Trmb. - 22

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39 & Vla. - 62
 Vln. 1 - 43
 B. Cl. - 08
 Trmb. - 20
 Cb. - 12

J: Vln. 1 - 35
 Vla. - 59
 Vla. - 60
 Vln. 2 - 52
 Vc. - 70
 Vc. - 71
 Hn. - 16
 Wooden Id. - 27

A: Vln. 1 - 33
 Vla. - 57
 Vln. 2 - 49
 Vln. 1 - 41
 Vla. - 65
 C Tpt. - 17
 B. Cl. - 09
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 Vc. - 73
 C Tpt. - 19
 Bsn. - 10

C: Vln. 2 - 44
 Vln. 1 - 34
 Vln. 2 - 54
 Vla. - 64
 A. Fl. - 03
 Hn. - 13
 Tb. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vc. - 66
 Vln. 2 - 53 + Vc. - 67
 Vln. 1 - 42
 C. A. - 06 & C Tpt. - 18
 Cb. - 76

E: Vln. 2 - 51
 Vln. 1 - 38
 Vla. - 63
 Hn. - 15
 Bsn. - 11
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Vc. - 69
 Hn. - 14
 Cb. - 77

G: Vln. 2 - 45
 Vla. - 56
 Hp. - 29
 Ob. - 05
 Vc. - 68
 Ev. Cl. - 07
 Cb. - 75
 Metal Id. - 26

H: Vln. 2 - 48
 Vla. - 58
 Fl. - 02
 Vln. 1 - 40
 Vc. - 72
 Ob. - 04
 Trmb. - 21
 Trmb. - 22

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39 & Vla. - 62
 Vln. 1 - 43
 B. Cl. - 08
 Trmb. - 20
 Cb. - 12

J: Vln. 1 - 35
 Vla. - 59
 Vla. - 60
 Vln. 2 - 52
 Vc. - 70
 Vc. - 71
 Hn. - 16
 Wooden Id. - 27

A: Vln. 1 - 33
 Vla. - 57
 Vln. 2 - 49
 Vln. 1 - 41
 Vla. - 65
 C Tpt. - 17
 B. Cl. - 09
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 Vc. - 73
 C Tpt. - 19
 Bsn. - 10

C: Vln. 2 - 44
 Vln. 1 - 34
 Vln. 2 - 54
 Vla. - 64
 A. Fl. - 03
 Hn. - 13
 Tb. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vc. - 66
 Vln. 2 - 53 + Vc. - 67
 Vln. 1 - 42
 C. A. - 06 & C Tpt. - 18
 Cb. - 76

E: Vln. 2 - 51
 Vln. 1 - 38
 Vla. - 63
 Hn. - 15
 Bsn. - 11
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Vc. - 69
 Hn. - 14
 Cb. - 77

G: Vln. 2 - 45
 Vla. - 56
 Hp. - 29
 Ob. - 05
 Vc. - 68
 Es. Cl. - 07
 Cb. - 75
 Metal Id. - 26

H: Vln. 2 - 48
 Vla. - 58
 Fl. - 02
 Vln. 1 - 40
 Vc. - 72
 Ob. - 04
 Trmb. - 21
 Trmb. - 22

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39 & Vla. - 62
 Vln. 1 - 43
 B. Cl. - 08
 Trmb. - 20
 Cb. - 12

J: Vln. 1 - 35
 Vla. - 59
 Vla. - 60
 Vln. 2 - 52
 Vc. - 70
 Vc. - 71
 Hn. - 16
 Wooden Id. - 27

The musical score is organized into ten systems, labeled A through J. Each system contains multiple staves for different instruments. System A includes Violin 1, Viola, Violin 2, Violin 1, Viola, C Trumpet, Bass Clarinet, and Unterschlüssel. System B includes Piccolo, Celesta, Violin 2, Violin 1, Violin 2, Viola, C Trumpet, and Bassoon. System C includes Violin 2, Violin 1, Violin 2, Viola, Alto Flute, Horn, Trombone, and Contrabass. System D includes Violin 1, Viola, Violin 2, Violin 1, C. A., and Contrabass. System E includes Violin 2, Violin 1, Viola, Horn, Bassoon, Timpani, Contrabass, and another Contrabass. System F includes Violin 1, Violin 1, Violin 2, Violin 2, Viola, Viola, Horn, and Contrabass. System G includes Violin 2, Viola, Harp, Oboe, Viola, Es. Cl., and Contrabass. System H includes Violin 2, Viola, Flute, Violin 1, Viola, Oboe, Trombone, and another Trombone. System I includes Piano, Violin 1, Violin 1, Violin 1, Bass Clarinet, Trombone, and Contrabass. System J includes Violin 1, Viola, Viola, Violin 2, Viola, Viola, Horn, and Wooden Id.

A: Vln. 1 - 33
 Vla. - 57
 Vln. 2 - 49
 Vln. 1 - 41
 Vla. - 65
 C Tpt. - 17
 B. Cl. - 09
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 Vc. - 73
 C Tpt. - 19
 Bsn. - 10

C: Vln. 2 - 44
 Vln. 1 - 34
 Vln. 2 - 54
 Vla. - 64
 A. Fl. - 03
 Hn. - 13
 Tb. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vc. - 66
 Vln. 2 - 53 + Vc. - 67
 Vln. 1 - 42
 C. A. - 06 & C Tpt. - 18
 Cb. - 76

E: Vln. 2 - 51
 Vln. 1 - 38
 Vla. - 63
 Hn. - 15
 Bsn. - 11
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Vc. - 69
 Hn. - 14
 Cb. - 77

G: Vln. 2 - 45
 Vla. - 56
 Hp. - 29
 Ob. - 05
 Vc. - 68
 E♭ Cl. - 07
 Cb. - 75
 Metal Id. - 26

H: Vln. 2 - 48
 Vla. - 58
 Fl. - 02
 Vln. 1 - 40
 Vc. - 72
 Ob. - 04
 Trmb. - 21
 Trmb. - 22

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39 & Vla. - 62
 Vln. 1 - 43
 B. Cl. - 08
 Trmb. - 20
 Cb. - 12

J: Vln. 1 - 35
 Vla. - 59
 Vla. - 60
 Vln. 2 - 52
 Vc. - 70
 Vc. - 71
 Hn. - 16
 Wooden Id. - 27

A: Vln. 1 - 33
 Vla. - 57
 Vln. 2 - 49
 Vln. 1 - 41
 Vla. - 65
 C Tpt. - 17
 B. Cl. - 09
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 Vc. - 73
 C Tpt. - 19
 Bsn. - 10

C: Vln. 2 - 44
 Vln. 1 - 34
 Vln. 2 - 54
 Vla. - 64
 A. Fl. - 03
 Hn. - 13
 Tb. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vc. - 66
 Vln. 2 - 53 + Vc. - 67
 Vln. 1 - 42
 C. A. - 06 & C Tpt. - 18
 Cb. - 76

E: Vln. 2 - 51
 Vln. 1 - 38
 Vla. - 63
 Hn. - 15
 Bsn. - 11
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Vc. - 69
 Hn. - 14
 Cb. - 77

G: Vln. 2 - 45
 Vla. - 56
 Hp. - 29
 Ob. - 05
 Vc. - 68
 E♭ Cl. - 07
 Cb. - 75
 Metal Id. - 26

H: Vln. 2 - 48
 Vla. - 58
 Fl. - 02
 Vln. 1 - 40
 Vc. - 72
 Ob. - 04
 Trmb. - 21
 Trmb. - 22

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39 & Vla. - 62
 Vln. 1 - 43
 B. Cl. - 08
 Trmb. - 20
 Cb. - 12

J: Vln. 1 - 35
 Vla. - 59
 Vla. - 60
 Vln. 2 - 52
 Vc. - 70
 Vc. - 71
 Hn. - 16
 Wooden Id. - 27

D: Vln. 1 - 30
 Vc. - 66
 Vln. 2 - 53 + Vc. - 67
 Vln. 1 - 42
 C. A. - 06 & C Tpt. - 18

50. *ppp*

Cb. - 76 *ppp*

E: Vln. 2 - 51
 Vln. 1 - 38
 Vla. - 63

ppp

Hn. - 15
 Bsn. - 11
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Vc. - 69
 Hn. - 14

ppp

Cb. - 77 *ppp*

G: Vln. 2 - 45
 Vla. - 56
 Hp. - 29
 Ob. - 05
 Vc. - 68
 Eb Cl. - 07

ppp

Cb. - 75 *ppp*

Metal Id. - 26 *ppp*

H: Vln. 2 - 48
 Vla. - 58
 Fl. - 02
 Vln. 1 - 40
 Vc. - 72
 Ob. - 04
 Trmb. - 21
 Trmb. - 22

pppp

I: Pno. - 80

mp

54

I: Pno. - 80

p *pp*

Vln. 1 - 36
 Vln. 1 - 39 & Vla. - 62
 Vln. 1 - 43
 B. Cl. - 08
 Trmb. - 20

Cb. - 12 *ppp*

57 *ma poco ad libitum*

I: Pno. - 80

p

63

I: Pno. - 80

ppp

mp *mf*

The new order of instruments:

A: Vln. 1 - 33
 Vln. 2 - 49
 Vln. 1 - 41
 C Tpt. - 17 & Vla. - 57
 B. Cl. - 09
 Vla. - 65
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 C Tpt. - 19
 Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
 Vln. 1 - 34
 Al. Fl. - 03 & Vln. 2 - 54
 Vla. - 64
 Hn. - 13
 Tba. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vln. 2 - 53
 Vln. 1 - 42
 Vln. 1 - 18
 C Tpt. - 18
 C. A. - 08
 Vc. - 66
 Vc. - 67
 Cb. - 76

E: Vln. 1 - 38
 Vln. 2 - 51
 Vla. - 63
 Bsn. - 11
 Hn. - 15
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Hn. - 14
 Vc. - 69
 Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
 Vla. - 56
 Eb Cl. - 07
 Hp. - 29
 Vc. - 68
 Cb. - 75
 Metal Id. - 26

H: Fl. - 02
 Ob. - 04
 Vln. 2 - 48
 Vln. 1 - 40
 Vla. - 58
 Tbn. - 21
 Tbn. - 22
 Vc. - 72

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39
 Vln. 1 - 43
 Vla. - 62
 B. Cl. - 08
 Tbn. - 20
 Cbsn. - 12

J: Vln. 1 - 35
 Vln. 2 - 52
 Vla. - 59
 Vla. - 60
 Hn. - 16
 Vc. - 70
 Vc. - 71
 Wooden Id. - 27

The musical score for page 17 is divided into ten systems, labeled A through J. Each system contains multiple staves for different instruments. The notation includes treble and bass clefs, time signatures (7/4, 3/4, 6/4, 9/4), and dynamic markings such as *ppp*, *pp*, *mp*, and *f*. The instruments listed for each system are: A (Violins 1 & 2, Clarinet, Viola, Unterschlüssel), B (Piccolo, Celesta, Violins 2 & 1, Clarinet, Bassoon & Violoncello), C (Violins 2 & 1, Alto Flute & Violins 2 & 1, Viola, Horn, Trombone, Contrabass), D (Violins 1 & 2, Violins 1 & 2, Clarinet, Clarinet in A, Violoncello, Violoncello, Contrabass), E (Violins 1 & 2, Viola, Bassoon, Horn, Timpani, Contrabass), F (Violins 1 & 2, Viola, Horn, Violoncello, Contrabass), G (Oboe & Violins 2 & 1, Viola, E-flat Clarinet, Horn, Violoncello, Contrabass, Metal Id.), H (Flute, Oboe, Violins 2 & 1, Violins 1 & 2, Viola, Trombone, Trombone, Violoncello), I (Piano, Violins 1 & 2, Violins 1 & 2, Viola, Bass Clarinet, Trombone, Cbsn.), and J (Violins 1 & 2, Viola, Viola, Horn, Violoncello, Violoncello, Wooden Id.).

A: Vln. 1 - 33
 Vln. 2 - 49
 Vln. 1 - 41
 C Tpt. - 17 & Vla. - 57
 B. Cl. - 09
 Vla. - 65
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 C Tpt. - 19
 Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
 Vln. 1 - 34
 Al. Fl. - 03 & Vln. 2 - 54
 Vla. - 64
 Hn. - 13
 Tba. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vln. 2 - 53
 Vln. 1 - 42
 C Tpt. - 18
 C. A. - 06
 Vc. - 66
 Vc. - 67
 Cb. - 76

E: Vln. 1 - 38
 Vln. 2 - 51
 Vla. - 63
 Bsn. - 11
 Hn. - 15
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Hn. - 14
 Vc. - 69
 Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
 Vla. - 56
 Eb. Cl. - 07
 Hp. - 29
 Vc. - 68
 Cb. - 75
 Metal Id. - 26

H: Fl. - 02
 Ob. - 04
 Vln. 2 - 48
 Vln. 1 - 40
 Vla. - 58
 Tbn. - 21
 Tbn. - 22
 Vc. - 72

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39
 Vln. 1 - 43
 Vla. - 62
 B. Cl. - 08
 Tbn. - 20
 Cbsn. - 12

J: Vln. 1 - 35
 Vln. 2 - 52
 Vla. - 59
 Vla. - 60
 Hn. - 16
 Vc. - 70
 Vc. - 71
 Wooden Id. - 27

A: Vln. 1 - 33
 Vln. 2 - 49
 Vln. 1 - 41
 C Tpt. - 17 & Vla. - 57
 B. Cl. - 09
 Vla. - 65
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 C Tpt. - 19
 Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
 Vln. 1 - 34
 Al. Fl. - 03 & Vln. 2 - 54
 Vla. - 64
 Hn. - 13
 Tba. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vln. 2 - 53
 Vln. 1 - 42
 C Tpt. - 18
 C. A. - 06
 Vc. - 66
 Vc. - 67
 Cb. - 76

E: Vln. 1 - 38
 Vln. 2 - 51
 Vla. - 63
 Bsn. - 11
 Hn. - 15
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Hn. - 14
 Vc. - 69
 Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
 Vla. - 56
 Eb Cl. - 07
 Hp. - 29
 Vc. - 68
 Cb. - 75
 Metal Id. - 26

H: Fl. - 02
 Ob. - 04
 Vln. 2 - 48
 Vln. 1 - 40
 Vla. - 58
 Tbn. - 21
 Tbn. - 22
 Vc. - 72

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39
 Vln. 1 - 43
 Vla. - 62
 B. Cl. - 08
 Tbn. - 20
 Cbsn. - 12

J: Vln. 1 - 35
 Vln. 2 - 52
 Vla. - 59
 Vla. - 60
 Hn. - 16
 Vc. - 70
 Vc. - 71
 Wooden Id. - 27

A: Vln. 1 - 33
 Vln. 2 - 49
 Vln. 1 - 41
 C Tpt. - 17 & Via. - 57
 B. Cl. - 09
 Via. - 65

82

Unt. Memb. - 25

B: Picc. - 01
 Cel. - 28

Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 Vln. 2 - 57
 C Tpt. - 19
 Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
 Vln. 1 - 34
 Al. Fl. - 03 & Vln. 2 - 54
 Via. - 64
 Hn. - 13
 Tba. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vln. 2 - 53
 Vln. 1 - 42
 Vln. 1 - 42
 C Tpt. - 18
 C. A. - 06
 Vc. - 66
 Vc. - 67
 Cb. - 76

E: Vln. 1 - 38
 Vln. 2 - 51
 Vln. 2 - 63

Bsn. - 11
 Hn. - 15
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50

Via. - 61
 Hn. - 14
 Vc. - 69
 Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
 Via. - 56
 Eb. Cl. - 07

Hp. - 29
 Vc. - 68
 Cb. - 75

Metal Id. - 26

H: Fl. - 02
 Ob. - 04
 Vln. 2 - 48
 Vln. 1 - 40
 Via. - 58
 Tbn. - 21
 Tbn. - 22
 Vc. - 72

I: Pno. - 80

Vln. 1 - 36
 Vln. 1 - 39
 Vln. 1 - 43
 Via. - 62
 B. Cl. - 08
 Tbn. - 20

Cbsn. - 12

J: Vln. 1 - 35
 Vln. 2 - 52
 Via. - 59
 Vln. - 60
 Hn. - 16
 Vc. - 70
 Vc. - 71

Wooden Id. - 27

A: Vln. 1 - 33
 Vln. 2 - 49
 Vln. 1 - 41
 C Tpt. - 17 & Via. - 57
 B. Cl. - 09
 Vla. - 65

Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28

Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 C Tpt. - 19
 Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
 Vln. 1 - 34
 Al. Fl. - 03 & Vln. 2 - 54
 Vla. - 64
 Hn. - 13
 Tba. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vln. 2 - 53
 Vln. 1 - 42
 C Tpt. - 18
 C. A. - 06
 Vc. - 66
 Vc. - 67
 Cb. - 76

E: Vln. 1 - 38
 Vln. 2 - 51
 Vla. - 63

Bsn. - 11
 Hn. - 15
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50

Via. - 61
 Hn. - 14
 Vc. - 69
 Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
 Vla. - 56
 Eb Cl. - 07

Hp. - 29
 Vc. - 68
 Cb. - 75

Metal Id. - 26

H: Fl. - 02
 Ob. - 04
 Vln. 2 - 48
 Vln. 1 - 40
 Vla. - 58
 Tbn. - 21
 Tbn. - 22
 Vc. - 72

I: Pno. - 80

Vln. 1 - 36
 Vln. 1 - 39
 Vln. 1 - 43
 Vla. - 62
 B. Cl. - 08
 Tbn. - 20

Cbsn. - 12

J: Vln. 1 - 35
 Vln. 2 - 52
 Vla. - 59
 Vla. - 60
 Hn. - 16
 Vc. - 70
 Vc. - 71

Wooden Id. - 27

A: Vln. 1 - 33
Vln. 2 - 49
Vln. 1 - 41
C Tpt. - 17 & Vla. - 57
B. Cl. - 09
Vla. - 65

Unt. Membr. - 25

B: Picc. - 01
Cel. - 28

Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
C Tpt. - 19
Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
Vln. 1 - 34
Al. Fl. - 03 & Vln. 2 - 54
Vla. - 64
Hn. - 13
Tba. - 23
Cb. - 76

D: Vln. 1 - 30
Vln. 2 - 53
Vln. 1 - 42
C Tpt. - 18
C. A. - 06
Vc. - 66
Vc. - 67
Cb. - 76

E: Vln. 1 - 38
Vln. 2 - 51
Vla. - 63

Bsn. - 11
Hn. - 15
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50

Vla. - 61
Hn. - 14
Vc. - 69
Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
Vla. - 56
E♭ Cl. - 07

Hp. - 29
Vc. - 68
Cb. - 75

Metal Id. - 26

H: Fl. - 02
Ob. - 04
Vln. 2 - 48
Vln. 1 - 40
Vla. - 58
Tbn. - 21
Tbn. - 22
Vc. - 72

I: Pno. - 80

Vln. 1 - 36
Vln. 1 - 39
Vln. 1 - 43
Vla. - 62
B. Cl. - 08
Tbn. - 20

Cbsn. - 12

J: Vln. 1 - 35
Vln. 2 - 52
Vla. - 59
Vla. - 60
Hn. - 16
Vc. - 70
Vc. - 71

Wooden Id. - 27

A: Vln. 1 - 33
 Vln. 2 - 49
 Vln. 1 - 41
 C Tpt. - 17 & Vla. - 57
 B. Cl. - 09
 Vla. - 65
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 C Tpt. - 19
 Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
 Vln. 1 - 34
 Al. Fl. - 03 & Vln. 2 - 54
 Vla. - 64
 Hn. - 13
 Tba. - 23
 Cb. - 74

D: Vln. 1 - 30
 Vln. 2 - 53
 Vln. 1 - 42
 C Tpt. - 18
 C. A. - 06
 Vc. - 66
 Vc. - 67
 Cb. - 76

E: Vln. 1 - 38
 Vln. 2 - 51
 Vla. - 63
 Bsn. - 11
 Hn. - 15
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Hn. - 14
 Vc. - 69
 Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
 Vla. - 56
 Eb. Cl. - 07
 Hp. - 29
 Vc. - 68
 Cb. - 75
 Metal Id. - 26

H: Fl. - 02
 Ob. - 04
 Vln. 2 - 48
 Vln. 1 - 40
 Vla. - 58
 Tbn. - 21
 Tbn. - 22
 Vc. - 72

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39
 Vln. 1 - 43
 Vla. - 62
 B. Cl. - 08
 Tbn. - 20
 Cbsn. - 12

J: Vln. 1 - 35
 Vln. 2 - 52
 Vla. - 59
 Vla. - 60
 Hn. - 16
 Vc. - 70
 Vc. - 71
 Wooden Id. - 27

A: Vln. 1 - 33
Vln. 2 - 49
Vln. 1 - 41
C Tpt. - 17 & Vla. - 57
B. Cl. - 09
Vla. - 65

100

Unt. Membr. - 25

B: Picc. - 01
Cel. - 28

Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
C Tpt. - 19
Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
Vln. 1 - 34
Al. Fl. - 03 & Vln. 2 - 54
Vla. - 64
Hn. - 13
Tba. - 23
Cb. - 76

D: Vln. 1 - 30
Vln. 2 - 53
Vln. 1 - 42
C Tpt. - 18
C. A. - 06
Vc. - 66
Vc. - 67
Cb. - 76

E: Vln. 1 - 38
Vln. 2 - 51
Vla. - 63

Bsn. - 11
Hn. - 15
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50

Vla. - 61
Hn. - 14
Vc. - 69
Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
Vla. - 56
E♭ Cl. - 07

Hp. - 29
Vc. - 68
Cb. - 75

Metal Id. - 26

H: Fl. - 02
Ob. - 04
Vln. 2 - 48
Vln. 1 - 40
Vla. - 58
Tbn. - 21
Tbn. - 22
Vc. - 72

I: Pno. - 80

Vln. 1 - 36
Vln. 1 - 39
Vln. 1 - 43
Vla. - 62
B. Cl. - 08
Tbn. - 20

Cbsn. - 12

J: Vln. 1 - 35
Vln. 2 - 52
Vla. - 59
Vla. - 60
Hn. - 16
Vc. - 70
Vc. - 71

Wooden Id. - 27

A: Vln. 1 - 33
Vln. 2 - 49
Vln. 1 - 41
C Tpt. - 17 & Vla. - 57
B. Cl. - 09
Vla. - 65

104

Unt. Membr. - 25

B: Picc. - 01
Cel. - 28

f

Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
C Tpt. - 19
Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
Vln. 1 - 34
Al. Fl. - 03 & Vln. 2 - 54
Vla. - 64
Hn. - 13
Tba. - 23

D: Vln. 1 - 30
Vln. 2 - 53
Vln. 1 - 42
C Tpt. - 18
C. A. - 06
Vc. - 66
Vc. - 67
Cb. - 76

E: Vln. 1 - 38
Vln. 2 - 51
Vla. - 63

Bsn. - 11
Hn. - 15
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50

Vla. - 61
Hn. - 14
Vc. - 69
Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
Vla. - 56
E♭ Cl. - 07

Hp. - 29
Vc. - 68
Cb. - 75

Metal Id. - 26

ff *pp*
ff *pp*
ff *pp*

H: Fl. - 02
Ob. - 04
Vln. 2 - 48
Vln. 1 - 40
Vla. - 58
Tbn. - 21
Tbn. - 22
Vc. - 72

ff

I: Pno. - 80

Vln. 1 - 36
Vln. 1 - 39
Vln. 1 - 43
Vla. - 62
B. Cl. - 08
Tbn. - 20

Cbsn. - 12

J: Vln. 1 - 35
Vln. 2 - 52
Vla. - 59
Vla. - 60
Hn. - 16
Vc. - 70
Vc. - 71

Wooden Id. - 27

ff *f*

A: Vln. 1 - 33
Vln. 2 - 49
Vln. 1 - 41
C Tpt. - 17 & Vla. - 57
B. Cl. - 09
Vla. - 65

108

Unt. Membr. - 25

B: Picc. - 01
Cel. - 28

Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
C Tpt. - 19
Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
Vln. 1 - 34
Al. Fl. - 03 & Vln. 2 - 54
Vla. - 64
Hn. - 13
Tba. - 23

D: Vln. 1 - 30
Vln. 2 - 53
C Tpt. - 18
C. A. - 06
Vc. - 66
Vc. - 67
Cb. - 76

E: Vln. 1 - 38
Vln. 2 - 51
Vla. - 63

Bsn. - 11
Hn. - 15
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50

Vla. - 61
Hn. - 14
Vc. - 69
Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
Vla. - 56
E♭ Cl. - 07

Hp. - 29
Vc. - 68
Cb. - 75

Metal Id. - 26

H: Fl. - 02
Ob. - 04
Vln. 2 - 48
Vln. 1 - 40
Vla. - 58
Tbn. - 21
Tbn. - 22
Vc. - 72

I: Pno. - 80

Vln. 1 - 36
Vln. 1 - 39
Vln. 1 - 43
Vla. - 62
B♭ Cl. - 08
Tbn. - 20

Cbsn. - 12

J: Vln. 1 - 35
Vln. 2 - 52
Vla. - 59
Vln. 1 - 60
Hn. - 16
Vc. - 70
Vc. - 71

Wooden Id. - 27

A: Vln. 1 - 33
 Vln. 2 - 49
 Vln. 1 - 41
 C Tpt. - 17 & Vla. - 57
 B. Cl. - 09
 Vla. - 65
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 C Tpt. - 19
 Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
 Vln. 1 - 34
 Al. Fl. - 03 & Vln. 2 - 54
 Vla. - 64
 Hn. - 13
 Tba. - 23
 Cb. - 30

D: Vln. 1 - 30
 Vln. 2 - 53
 Vln. 1 - 42
 C Tpt. - 18
 C. A. - 06
 Vc. - 66
 Vc. - 67
 Cb. - 76

E: Vln. 1 - 38
 Vln. 2 - 51
 Vla. - 63
 Bsn. - 11
 Hn. - 15
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Hn. - 14
 Vc. - 69
 Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
 Vla. - 56
 Eb. Cl. - 07
 Hp. - 29
 Vc. - 68
 Cb. - 75
 Metal Id. - 26

H: Fl. - 02
 Ob. - 04
 Vln. 2 - 48
 Vln. 1 - 40
 Vla. - 58
 Tbn. - 21
 Tbn. - 22
 Vc. - 72

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39
 Vln. 1 - 43
 Vla. - 62
 B. Cl. - 08
 Tbn. - 20
 Cbsn. - 12

J: Vln. 1 - 35
 Vln. 2 - 52
 Vla. - 59
 Vla. - 60
 Hn. - 16
 Vc. - 70
 Vc. - 71
 Wooden Id. - 27

111

A: Vln. 1 - 33
 Vln. 2 - 49
 Vln. 1 - 41
 C Tpt. - 17 & Via. - 57
 B. Cl. - 09
 Vla. - 65
 Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28
 Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 C Tpt. - 19
 Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
 Vln. 1 - 34
 Al. Fl. - 03 & Vln. 2 - 54
 Vla. - 64
 Hn. - 13
 Tba. - 23
 Cl. - 74

D: Vln. 1 - 30
 Vln. 2 - 53
 Vln. 1 - 42
 C Tpt. - 18
 C. A. - 06
 Vc. - 66
 Vc. - 67
 Cb. - 76

E: Vln. 1 - 38
 Vln. 2 - 51
 Vla. - 63
 Bsn. - 11
 Hn. - 15
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50
 Vla. - 61
 Hn. - 14
 Vc. - 69
 Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
 Vla. - 56
 E♭ Cl. - 07
 Hp. - 29
 Vc. - 68
 Cb. - 75
 Metal Id. - 26

H: Fl. - 02
 Ob. - 04
 Vln. 2 - 48
 Vln. 1 - 40
 Vla. - 58
 Tbn. - 21
 Tbn. - 22
 Vc. - 72

I: Pno. - 80
 Vln. 1 - 36
 Vln. 1 - 39
 Vln. 1 - 43
 Vla. - 62
 B. Cl. - 08
 Tbn. - 20
 Cbsn. - 12

J: Vln. 1 - 35
 Vln. 2 - 52
 Vla. - 59
 Vla. - 60
 Hn. - 16
 Vc. - 70
 Vc. - 71
 Wooden Id. - 27

114

A: Vln. 1 - 33
Vln. 2 - 49
Vln. 1 - 41
C Tpt. - 17 & Vla. - 57
B. Cl. - 09
Vla. - 65
Unt. Membr. - 25

B: Picc. - 01
Cel. - 28
Vln. 2 - 46
Vln. 1 - 37
Vln. 2 - 55
C Tpt. - 19
Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
Vln. 1 - 34
Al. Fl. - 03 & Vln. 2 - 54
Vla. - 64
Hn. - 13
Tba. - 23
Cb. - 74

D: Vln. 2 - 53
Vln. 1 - 42
C Tpt. - 18
C. A. - 06
Vc. - 66
Vc. - 67
Cb. - 76

E: Vln. 1 - 38
Vln. 2 - 51
Vla. - 63
Bsn. - 11
Hn. - 15
Timp. - 24
Cb. - 78
Cb. - 79

F: Vln. 1 - 31
Vln. 1 - 32
Vln. 2 - 47
Vln. 2 - 50
Vla. - 61
Hn. - 14
Vc. - 69
Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
Vla. - 56
E♭ Cl. - 07
Hp. - 29
Vc. - 68
Cb. - 75
Metal Id. - 26

H: Fl. - 02
Ob. - 04
Vln. 2 - 48
Vln. 1 - 40
Vla. - 58
Tbn. - 21
Tbn. - 22
Vc. - 72

I: Pno. - 80
Vln. 1 - 36
Vln. 1 - 39
Vln. 1 - 43
Vla. - 62
B. Cl. - 08
Tbn. - 20
Cbsn. - 12

J: Vln. 1 - 35
Vln. 2 - 52
Vla. - 59
Vla. - 60
Hn. - 16
Vc. - 70
Vc. - 71
Wooden Id. - 27

117

A: Vln. 1 - 33
 Vln. 2 - 49
 Vln. 1 - 41
 C Tpt. - 17 & Vla. - 57
 B. Cl. - 09
 Vla. - 65

121

Unt. Membr. - 25

B: Picc. - 01
 Cel. - 28

Vln. 2 - 46
 Vln. 1 - 37
 Vln. 2 - 55
 C Tpt. - 19
 Bsn. - 10 & Vc. - 73

C: Vln. 2 - 44
 Vln. 1 - 34
 Al. Fl. - 03 & Vln. 2 - 54
 Vla. - 64
 Hn. - 13
 Tba. - 23

D: Vln. 1 - 30
 Vln. 2 - 53
 Vln. 1 - 42
 C Tpt. - 18
 C. A. - 06
 Vc. - 66
 Vc. - 67
 Cb. - 76

E: Vln. 1 - 38
 Vln. 2 - 51
 Vla. - 63

Bsn. - 11
 Hn. - 15
 Timp. - 24
 Cb. - 78
 Cb. - 79

F: Vln. 1 - 31
 Vln. 1 - 32
 Vln. 2 - 47
 Vln. 2 - 50

Vla. - 61
 Hn. - 14
 Vc. - 69
 Cb. - 77

G: Ob. - 05 & Vln. 2 - 45
 Vla. - 56
 Eb. Cl. - 07

Hp. - 29
 Vc. - 68
 Cb. - 75

Metal Id. - 26

H: Fl. - 02
 Ob. - 04
 Vln. 2 - 48
 Vln. 1 - 40
 Vla. - 58
 Tbn. - 21
 Tbn. - 22
 Vc. - 72

I: Pno. - 80

Vln. 1 - 36
 Vln. 1 - 39
 Vln. 1 - 43
 Vla. - 62
 B. Cl. - 08
 Tbn. - 20

Cbsn. - 12

J: Vln. 1 - 35
 Vln. 2 - 52
 Vla. - 59
 Vla. - 60
 Hn. - 16
 Vc. - 70
 Vc. - 71

Wooden Id. - 27

Maja Bosnić

Bondres

for choir and orchestra

2009

ORCHESTRA

WOODWINDS	1 Piccolo Flute
	3 Flutes
	4 Oboes
	1 Clarinet in E-flat
	3 Clarinets in B-flat
	3 Bassoons
	1 Contrabassoon
BRASS	6 Horns in F
	4 Trumpets in C
	3 Trombones
	1 Tuba
PERCUSSION	1 Bass Drum
	1 Bongo
	1 Tom-Tom
	1 Tumba
	1 Wood Block
KEYBOARD	1 Accordion
	1 Celesta
	1 Piano
HARPS	2 Harps
CHOIR	2 Sopranos
	2 Altos
	2 Tenors
	2 Basses
STRINGS	16 1 st Violins
	14 2 nd Violins
	12 Violas
	10 Violoncellos
	8 Contrabasses

Bondres

for choir and orchestra

This piece is written on a time frame taken from REBONDS for solo percussion, written by Iannis Xenakis between 1987 and 1989. Number of bars, tempo and meter, as well as rhythmical patterns resemble Xenakis' piece, while the actual pitches and the rest of the structure are serving to present an unusual approach of treating the orchestra as a percussive group of different sound mediums. The name of this piece is a permutation of Xenakis's title.

Duration: approx. 15'

Performing Notes

Groups

The orchestra is divided in nine groups of twelve different instruments. No two instruments have the same pitch and no instrument plays outside of its group. Therefore, each group is perceived as a special medium with unique sound and timbre. Every instrument plays only one note or a chord because the challenge is to achieve precise timing and cohesive dynamics of each group.

Graphic Score

In the graphic score orchestra is translated into two five line staves. The upper staff presents first five groups (A – E) in which instruments play in their higher register. The lower staff presents last four groups (F – I) in which instruments play in their lower register.

Study Score

In the study score instruments are listed in newly-formed groups and written notes are at the sounding pitch.

Percussion

There should be five percussionists and each one of them plays only one of the instruments.

Choir

Choir is singing vocal 'Ah' throughout the whole piece.

Legend



– The pitches sound one octave higher than the treble clef

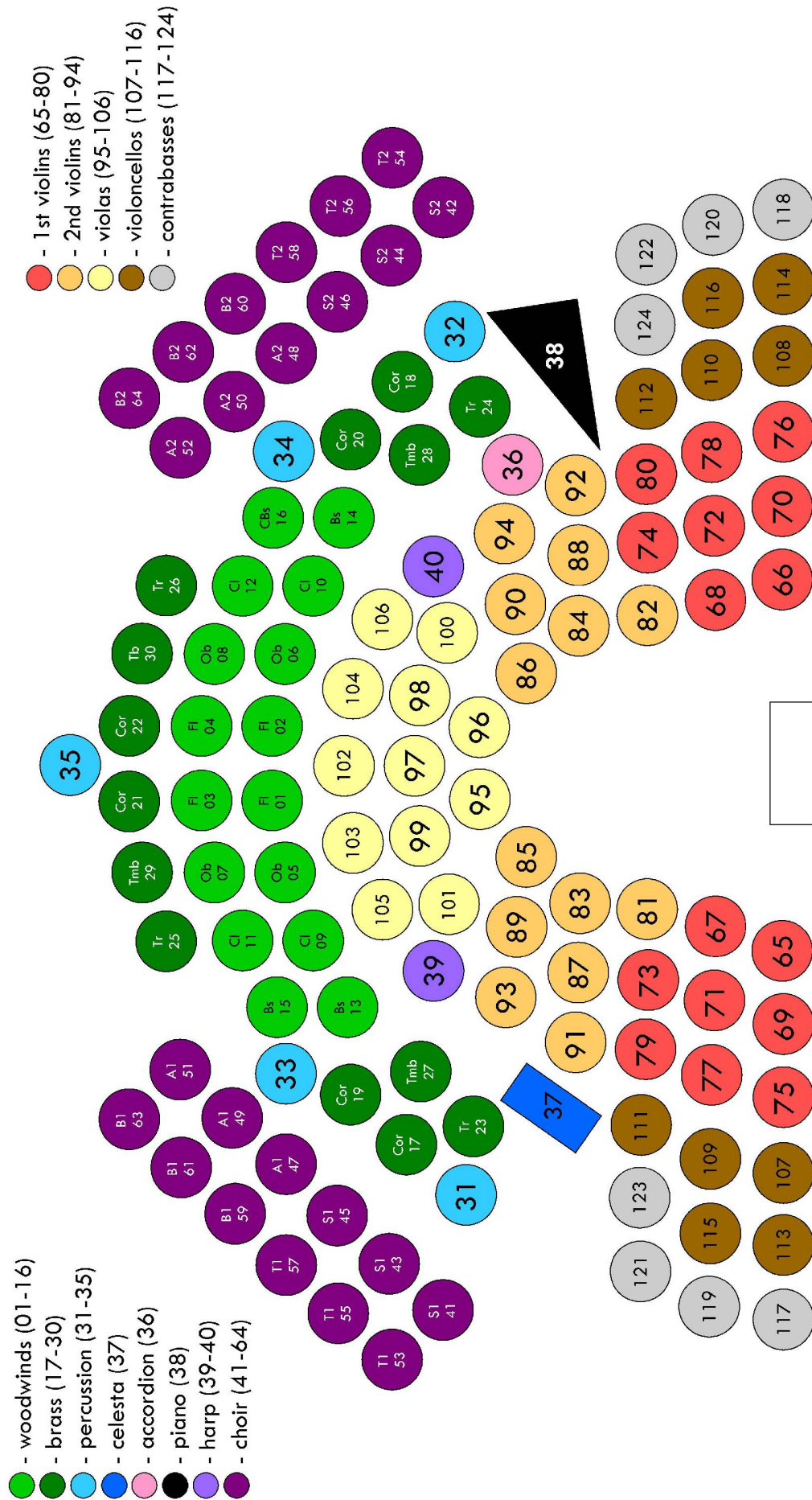


– The pitches sound one octave lower than the bass clef



– Flutter tongue for woodwinds and brass; roll for percussion; tremolo for strings

Seating chart



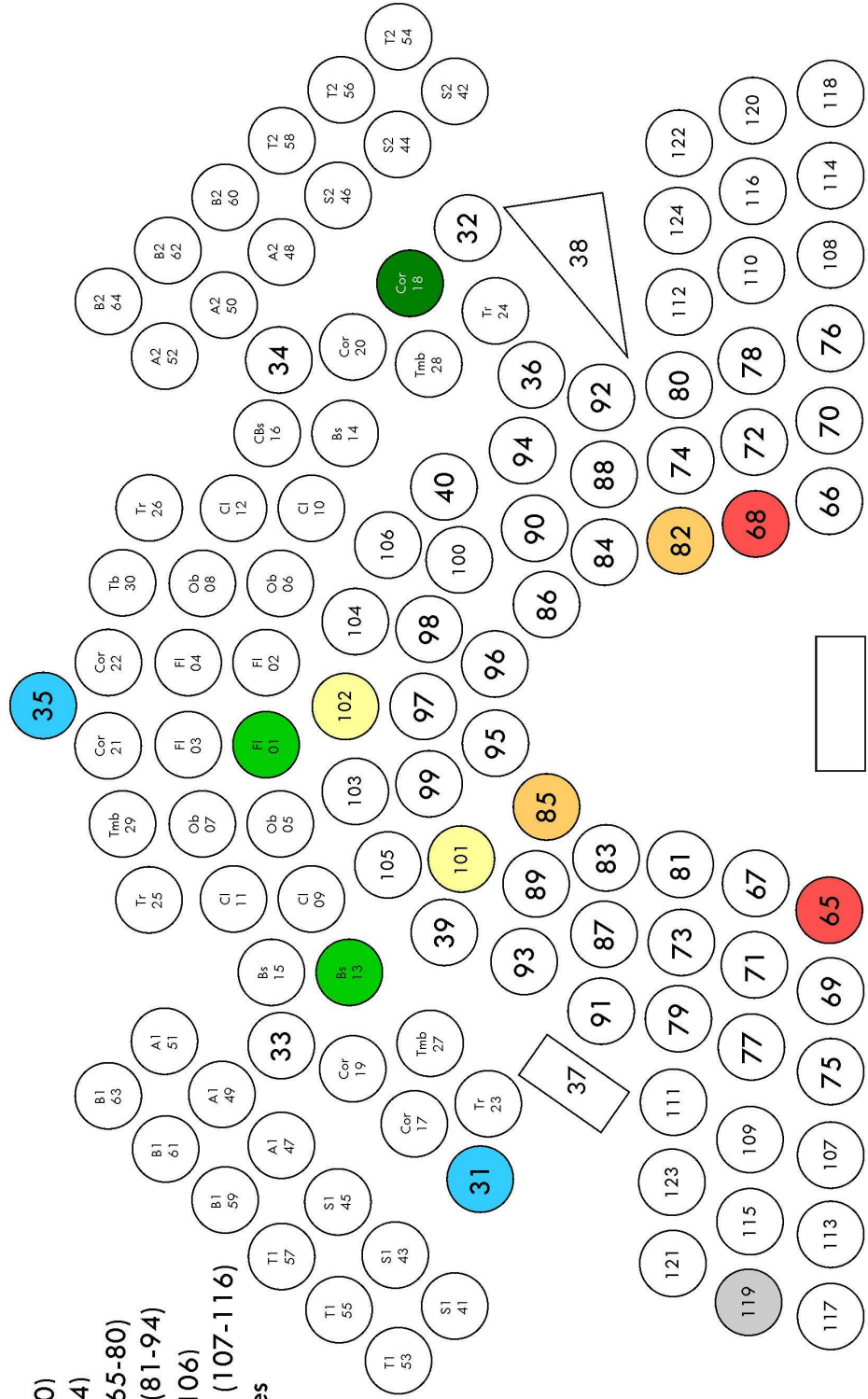
- - woodwinds (01-16)
- - brass (17-30)
- - percussion (31-35)
- - celesta (37)
- - accordion (36)
- - piano (38)
- - harp (39-40)
- - choir (41-64)
- - 1st violins (65-80)
- - 2nd violins (81-94)
- - violas (95-106)
- - violoncellos (107-116)
- - contrabasses (117-124)

Group A

Seating chart



In the graphic score:

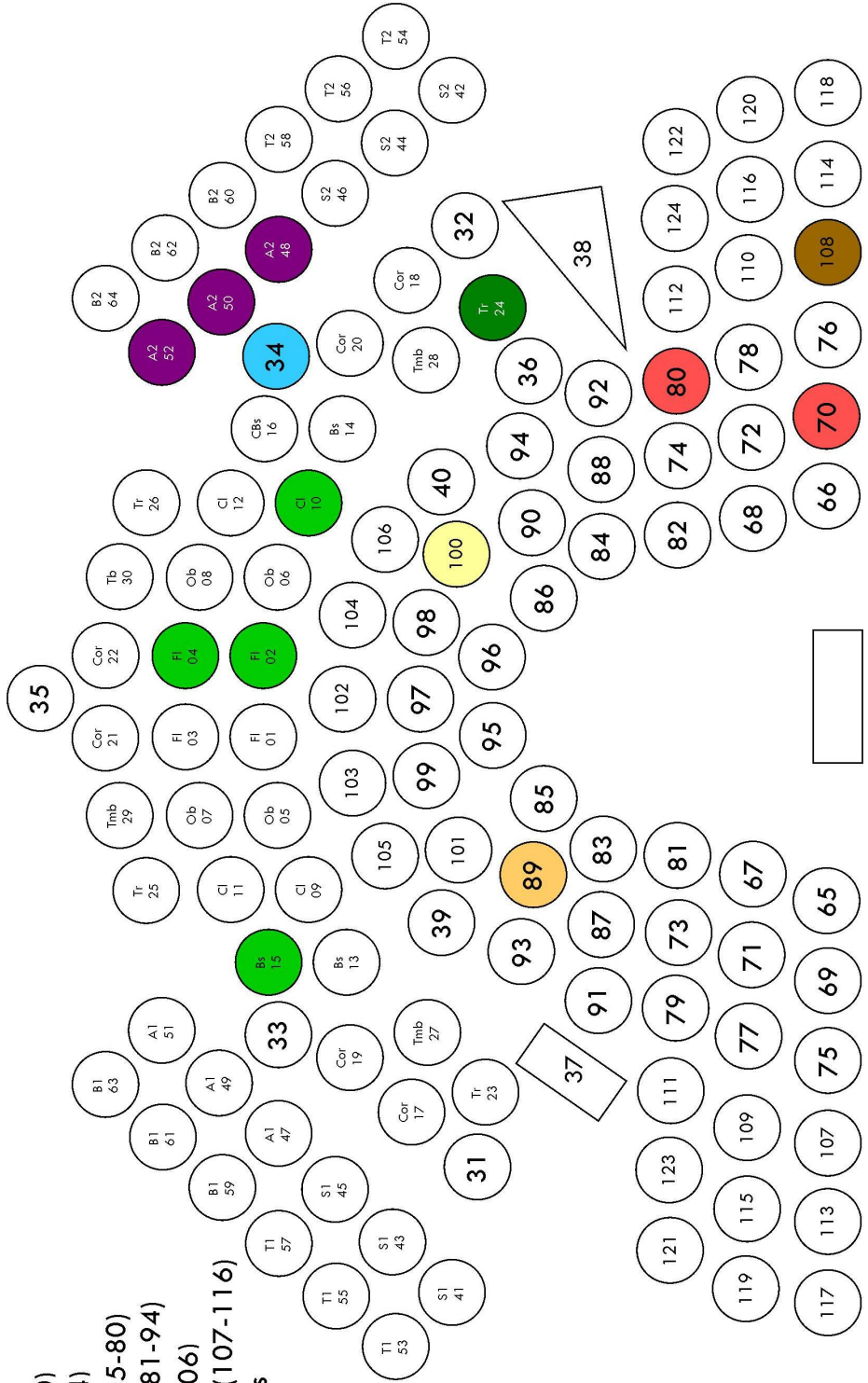


- - woodwinds (01-16)
- - brass (17-30)
- - percussion (31-35)
- - celesta (37)
- - accordion (36)
- - piano (38)
- - harp (39-40)
- - choir (41-64)
- - 1st violins (65-80)
- - 2nd violins (81-94)
- - violas (95-106)
- - violoncellos (107-116)
- - contrabasses (117-124)

Group B

Seating chart

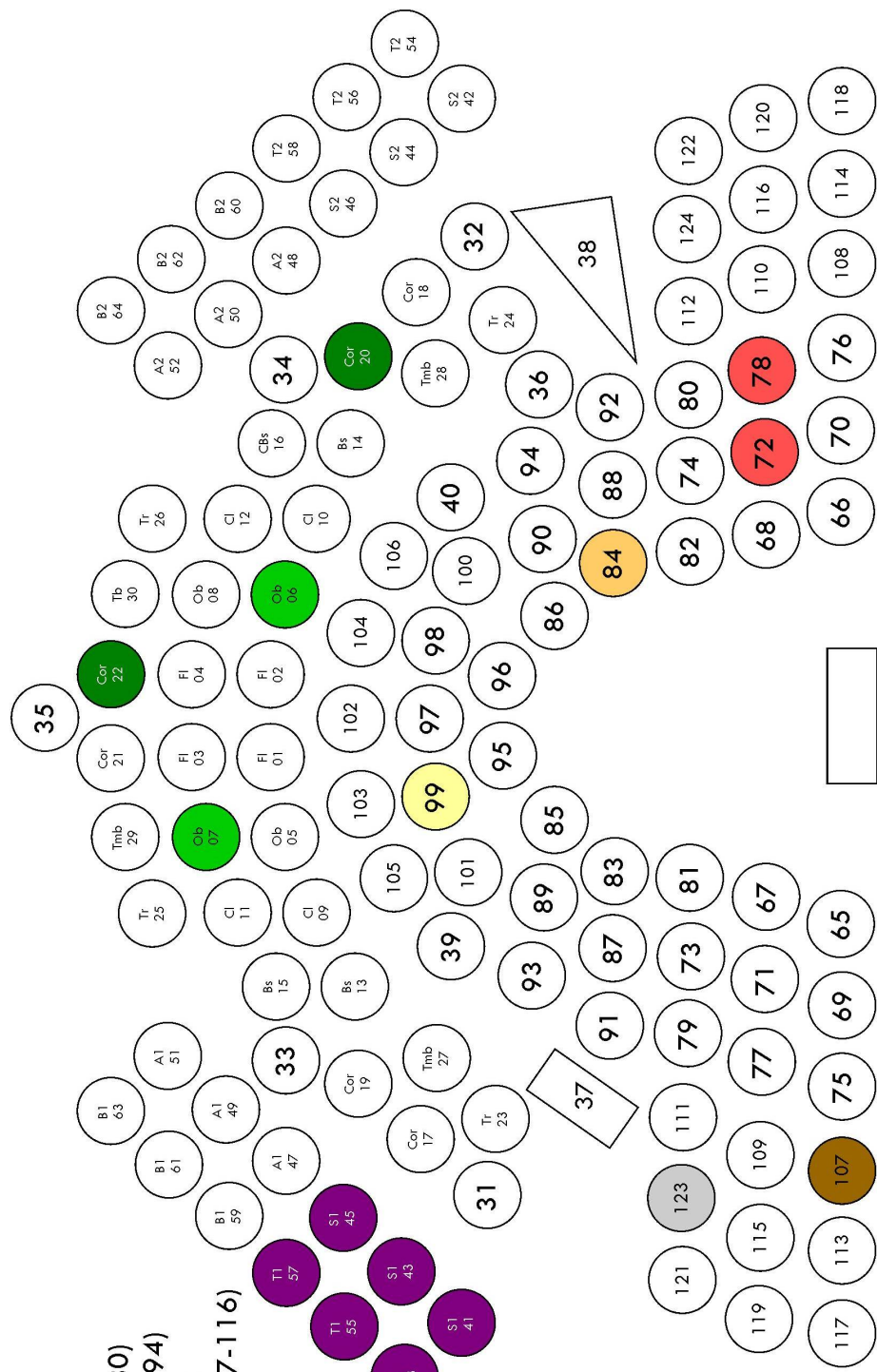
In the graphic score:



- - woodwinds (01-16)
- - brass (17-30)
- - percussion (31-35)
- - celesta (37)
- - accordion (36)
- - piano (38)
- - harp (39-40)
- - choir (41-64)
- - 1st violins (65-80)
- - 2nd violins (81-94)
- - violas (95-106)
- - violoncellos (107-116)
- - contrabasses (117-124)

Group C

Seating chart



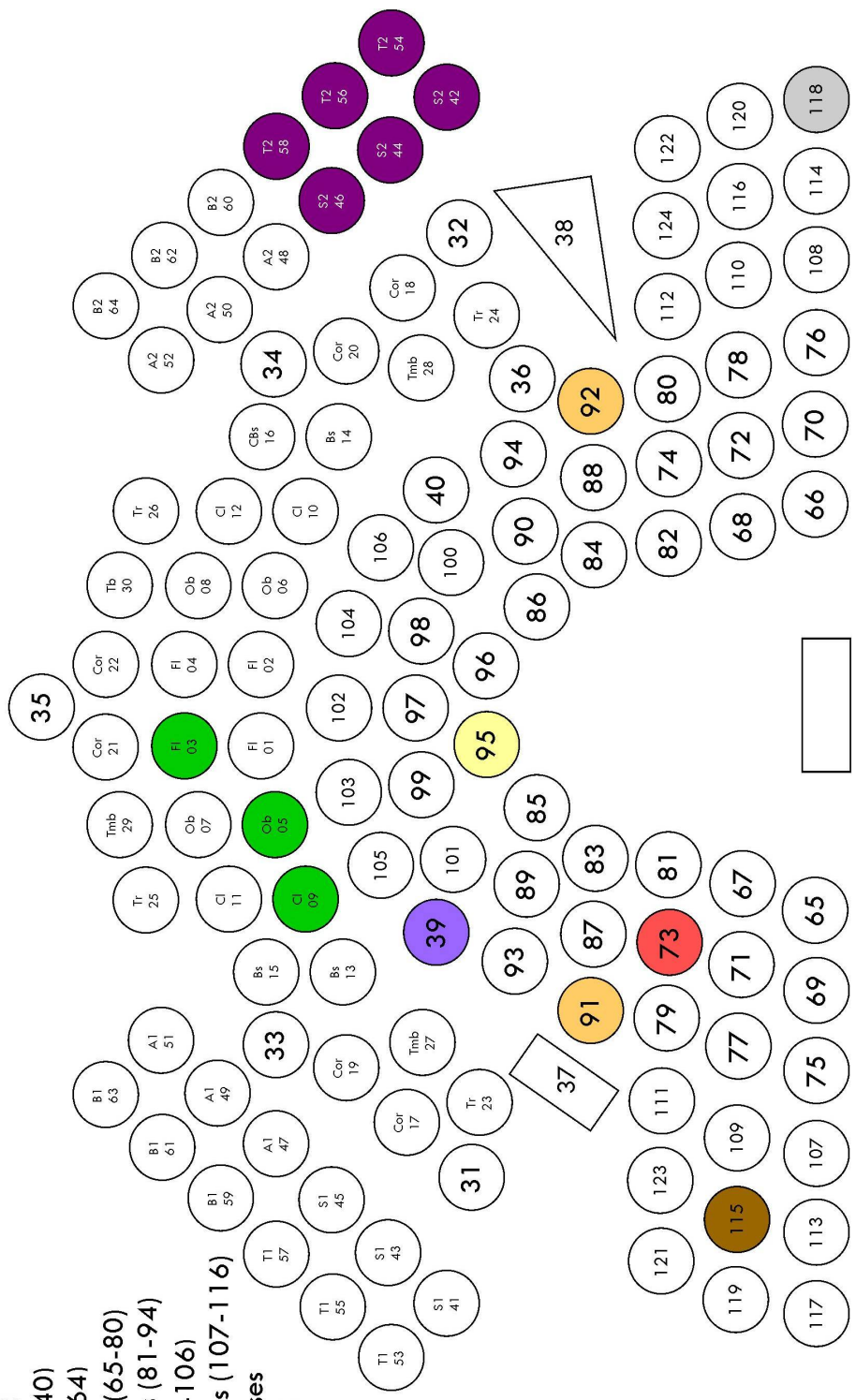
In the graphic score:



- - woodwinds (01-16)
- - brass (17-30)
- - percussion (31-35)
- - celesta (37)
- - accordion (36)
- - piano (38)
- - harp (39-40)
- - choir (41-64)
- - 1st violins (65-80)
- - 2nd violins (81-94)
- - violas (95-106)
- - violoncellos (107-116)
- - contrabasses (117-124)

Group D
Seating chart

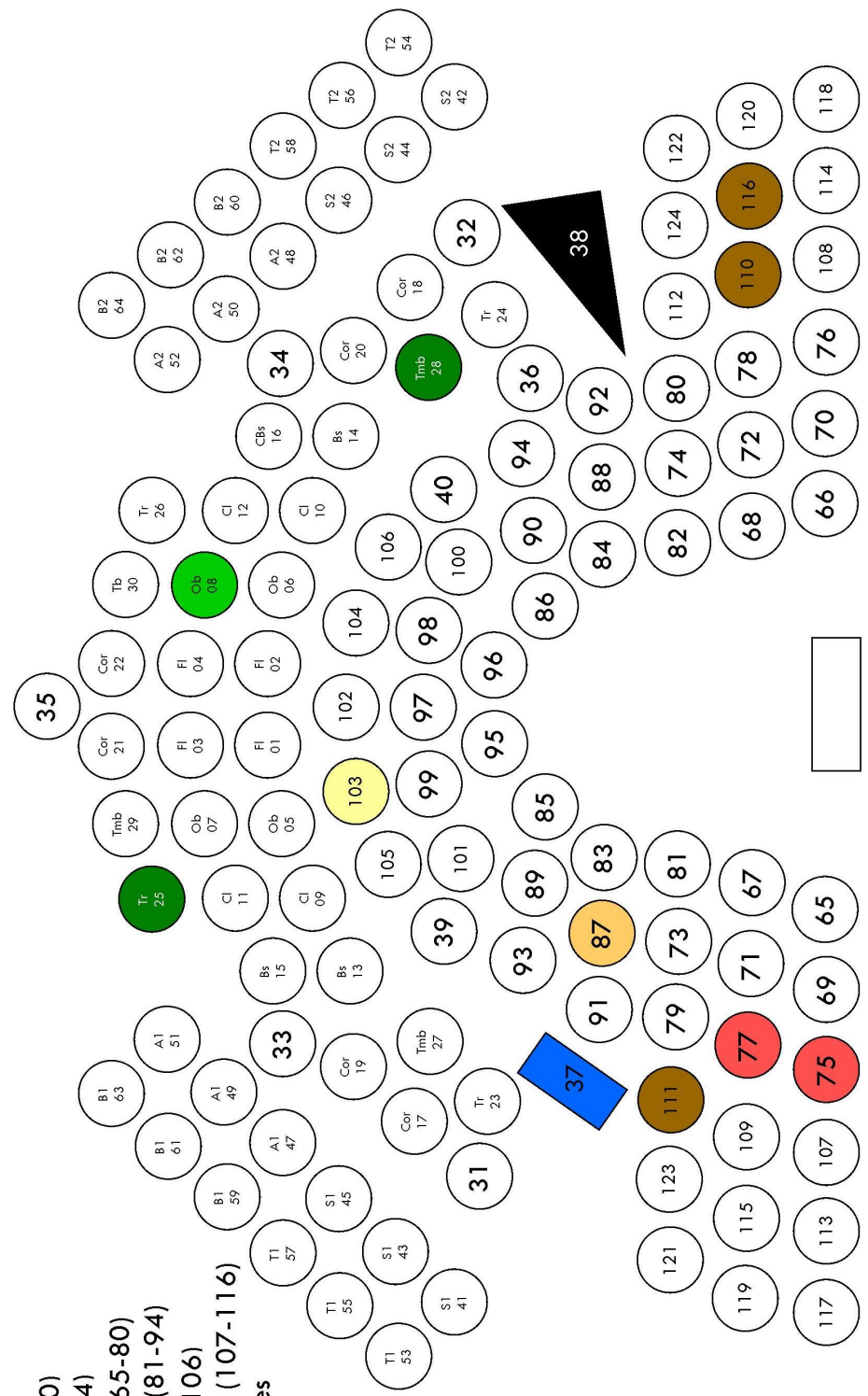
In the graphic score:

- - woodwinds (01-16)
- - brass (17-30)
- - percussion (31-35)
- - celesta (37)
- - accordion (36)
- - piano (38)
- - harp (39-40)
- - choir (41-64)
- - 1st violins (65-80)
- - 2nd violins (81-94)
- - violas (95-106)
- - violoncellos (107-116)
- - contrabasses (117-124)

Group E
Seating chart

In the graphic score: 

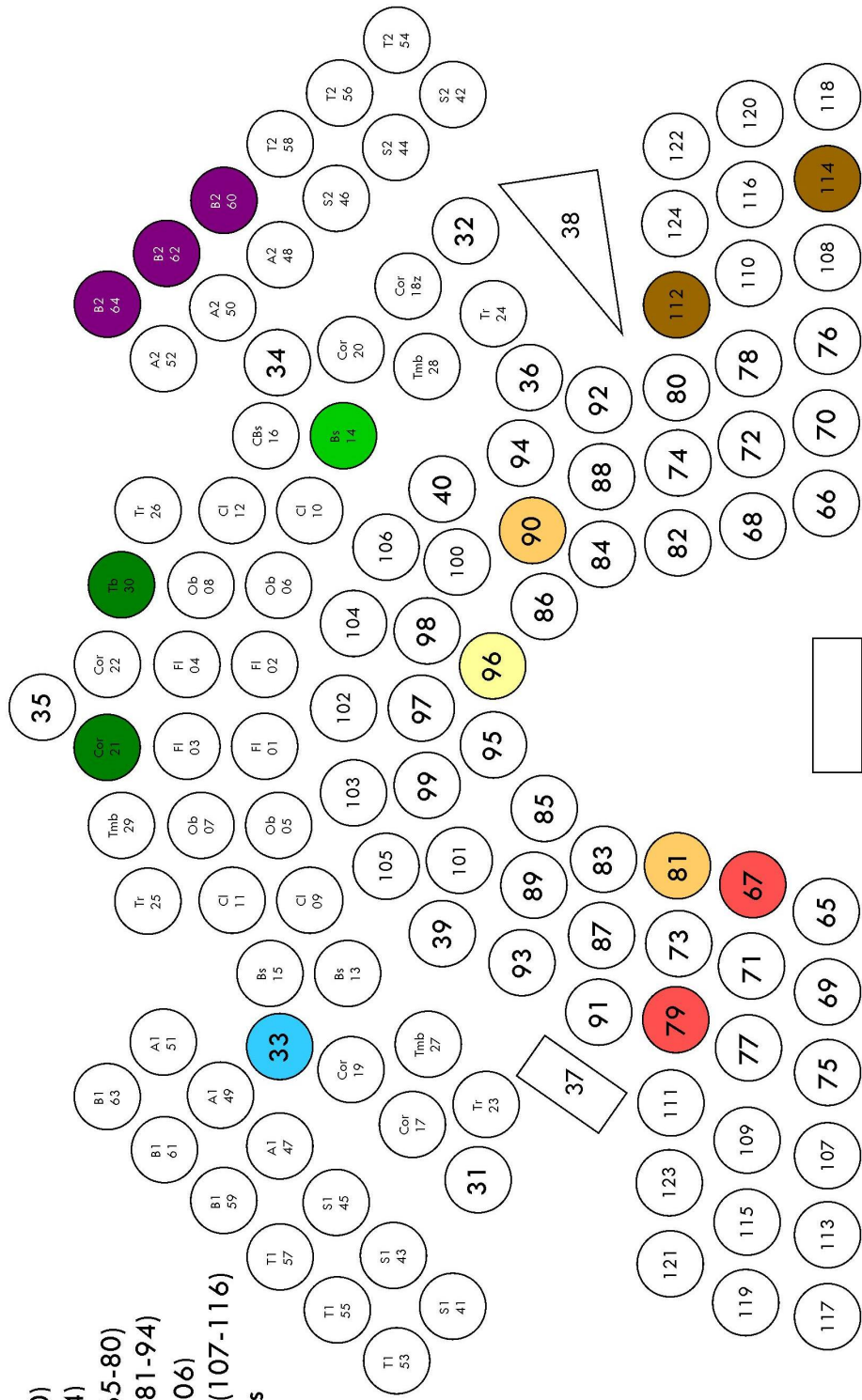


- - woodwinds (01-16)
- - brass (17-30)
- - percussion (31-35)
- - celesta (37)
- - accordion (36)
- - piano (38)
- - harp (39-40)
- - choir (41-64)
- - 1st violins (65-80)
- - 2nd violins (81-94)
- - violas (95-106)
- - violoncellos (107-116)
- - contrabasses (117-124)

Group F

Seating chart

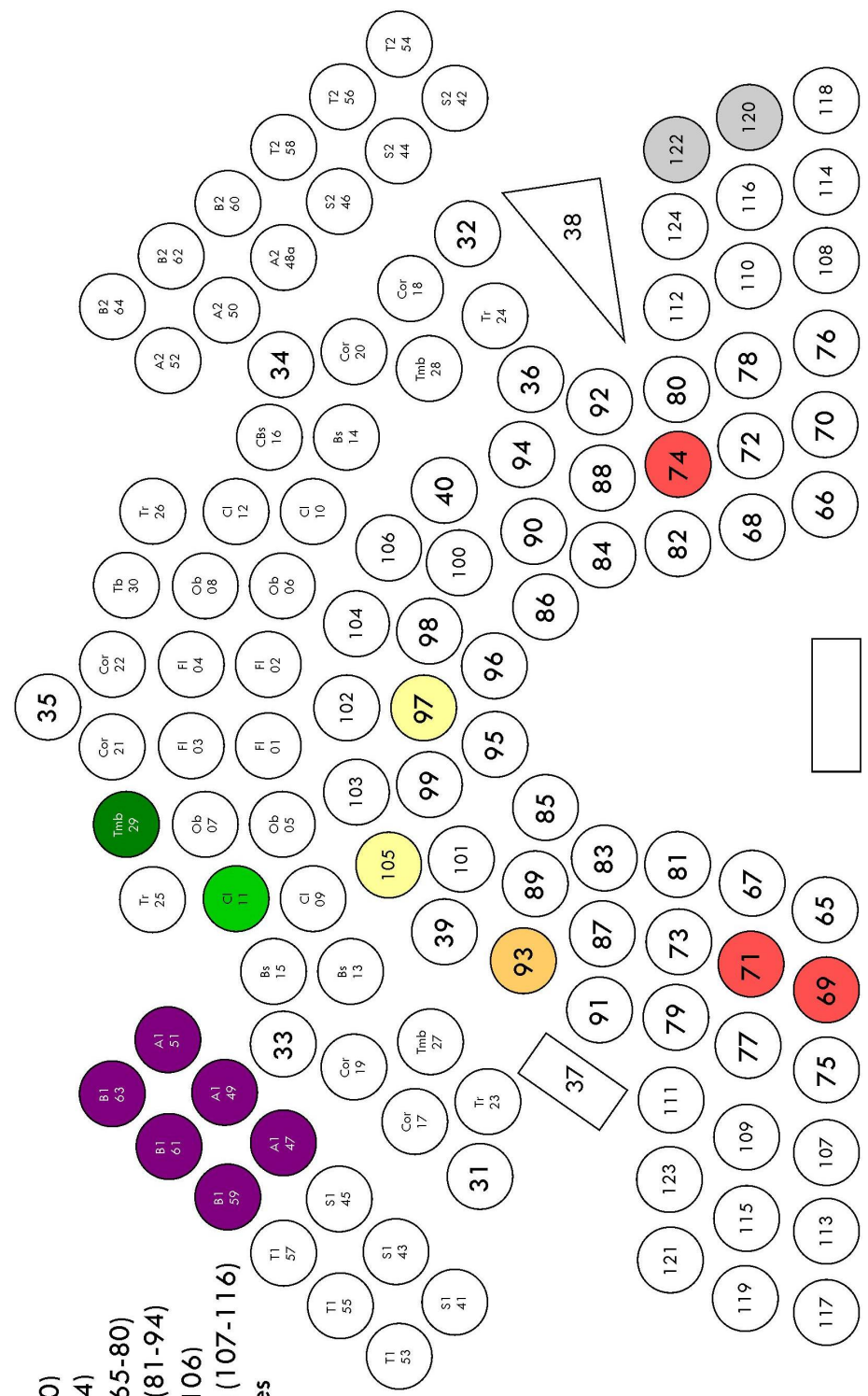
In the graphic score: 



- - woodwinds (01-16)
- - brass (17-30)
- - percussion (31-35)
- - celesta (37)
- - accordion (36)
- - piano (38)
- - harp (39-40)
- - choir (41-64)
- - 1st violins (65-80)
- - 2nd violins (81-94)
- - violas (95-106)
- - violoncellos (107-116)
- - contrabasses (117-124)

Group G
Seating chart

In the graphic score:

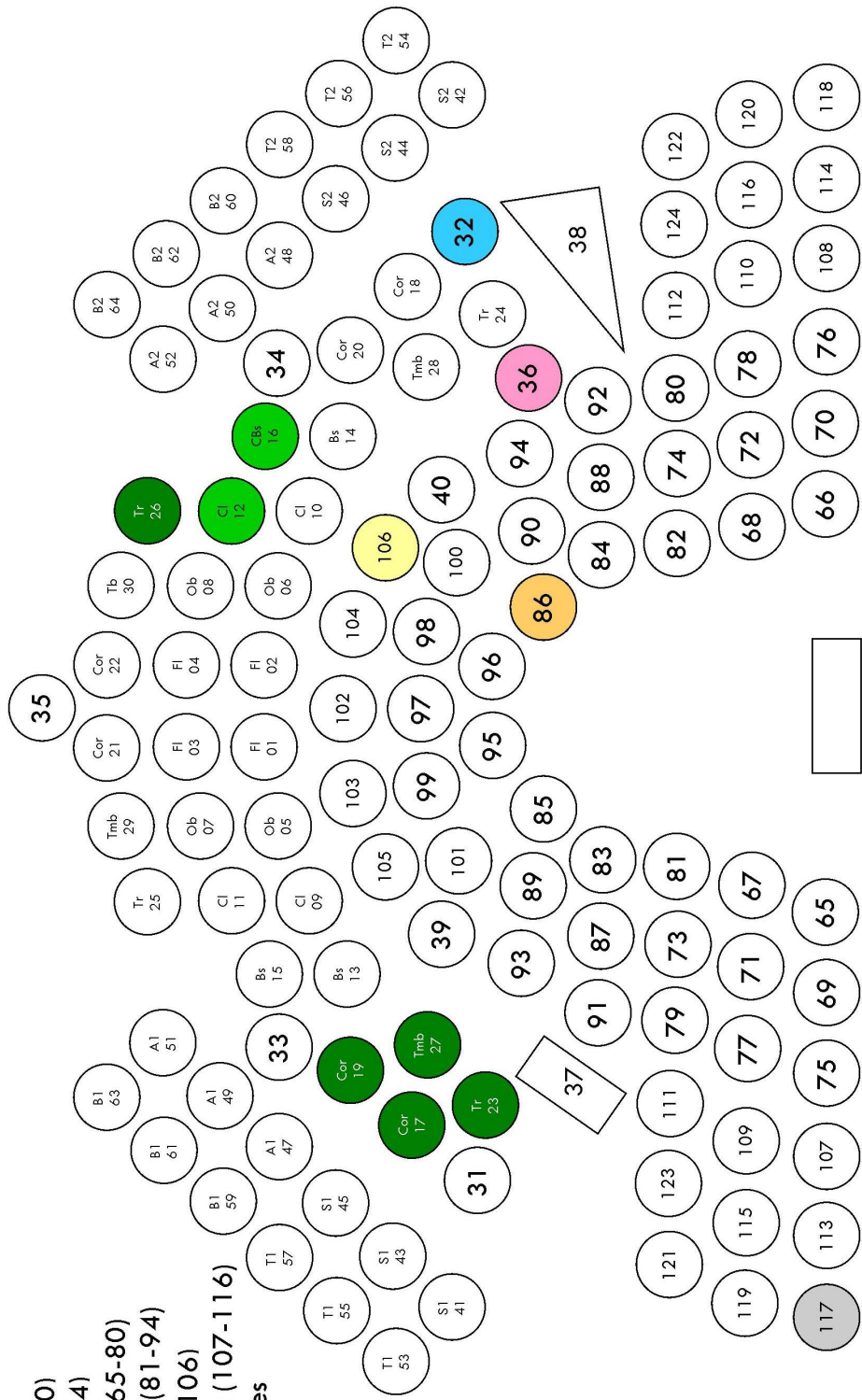



- - woodwinds (01-16)
- - brass (17-30)
- - percussion (31-35)
- - celesta (37)
- - accordion (36)
- - piano (38)
- - harp (39-40)
- - choir (41-64)
- - 1st violins (65-80)
- - 2nd violins (81-94)
- - violas (95-106)
- - violoncellos (107-116)
- - contrabasses (117-124)

Group H

Seating chart

In the graphic score: 



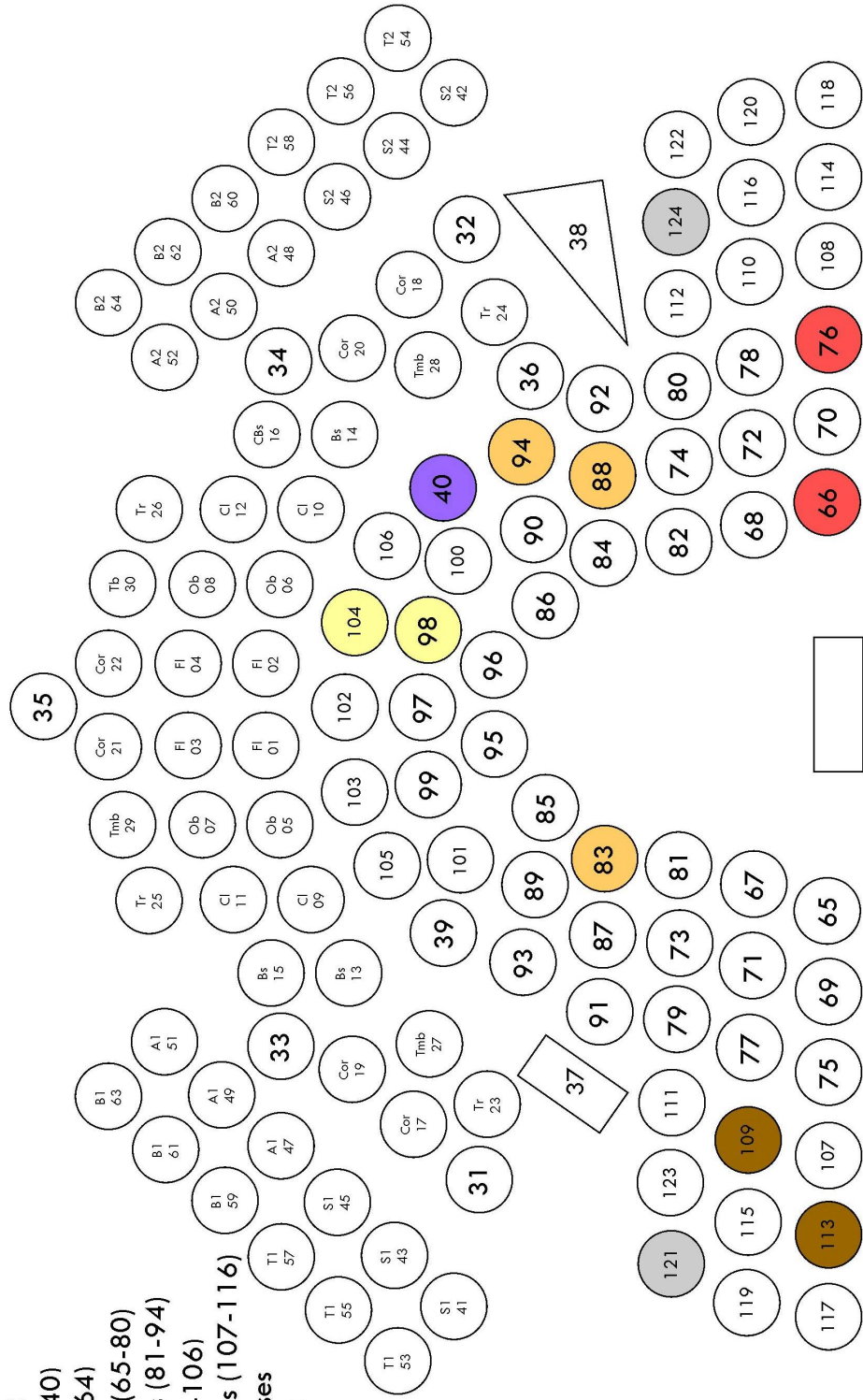
- - woodwinds (01-16)
- - brass (17-30)
- - percussion (31-35)
- - celesta (37)
- - accordion (36)
- - piano (38)
- - harp (39-40)
- - choir (41-64)
- - 1st violins (65-80)
- - 2nd violins (81-94)
- - violas (95-106)
- - violoncellos (107-116)
- - contrabasses (117-124)

Group I

Seating chart



In the graphic score:



Maja Bosnić
Bondres
for choir and orchestra
(2009)

Graphic score


Duration: 15'

♩=40

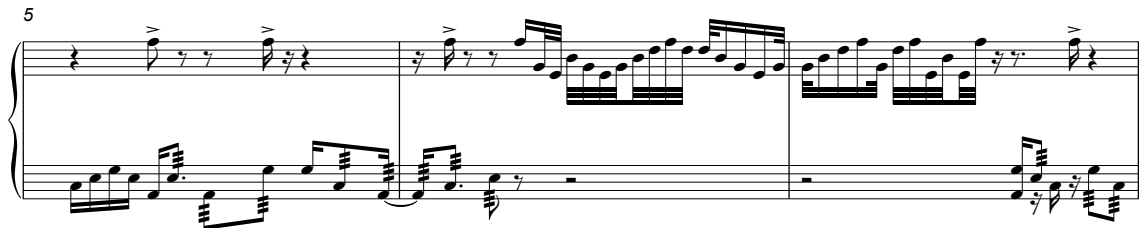
Orchestra




3



5



8



11



13



pp < *ff* > *pp* < *ff* > *pp*

17

p

20

pp

mp

24

28

31

34

mf

f

38

42

Musical score for measures 42-43. The right hand has a whole rest. The left hand plays a continuous eighth-note pattern in a descending sequence.

44

Musical score for measures 44-46. Measure 44: Right hand has a whole rest, left hand plays eighth notes. Measure 45: Right hand has a half rest, left hand plays eighth notes. Measure 46: Right hand has a half rest, left hand plays eighth notes. Dynamics: *pp* (pianissimo) in measure 45, *mp* (mezzo-piano) in measure 46.

47

Musical score for measures 47-50. Measures 47-49: Right hand has a continuous sixteenth-note chordal pattern, left hand has eighth notes. Measure 50: Right hand has a whole rest, left hand has eighth notes.

51

Musical score for measures 51-54. Measures 51-53: Right hand has a continuous sixteenth-note chordal pattern, left hand has eighth notes. Measure 54: Right hand has a whole rest, left hand has eighth notes. Dynamics: *p* (piano) in measure 54.

55

Musical score for measures 55-56. Both hands play a continuous eighth-note pattern in a descending sequence.

57

Musical score for measures 57-59. Measures 57-58: Both hands play a continuous eighth-note pattern in a descending sequence. Measure 59: Both hands play eighth notes. Dynamics: *mp* (mezzo-piano) in measure 59.

60

Musical score for measures 60-62. Both hands play a continuous eighth-note pattern in a descending sequence.

63

63-65

mp

This system contains measures 63, 64, and 65. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment. A mezzo-piano (*mp*) dynamic marking is present in measure 65.

66

66-68

mf

This system contains measures 66, 67, and 68. The right hand continues with eighth-note patterns, and the left hand maintains a quarter-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in measure 66.

69

69-72

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

This system contains measures 69, 70, 71, and 72. The right hand has eighth-note patterns, with a rest in measure 71. The left hand has a quarter-note accompaniment, with a rest in measure 71. Dynamic markings include mezzo-piano (*mp*) in measures 69 and 72, piano (*p*) in measure 70, and pianissimo (*pp*) in measures 71 and 72.

73

73-76

This system contains measures 73, 74, 75, and 76. The right hand features a sixteenth-note pattern, and the left hand has a sixteenth-note accompaniment.

77

77-80

f, *ff*

This system contains measures 77, 78, 79, and 80. The right hand has a sixteenth-note pattern, and the left hand has a sixteenth-note accompaniment. Dynamic markings include forte (*f*) in measure 80 and fortissimo (*ff*) in measure 80.

81

81-84

This system contains measures 81, 82, 83, and 84. The right hand features a dense sixteenth-note chordal texture, and the left hand has a sixteenth-note accompaniment.

85

85-88

fff, *fff*, *f*

This system contains measures 85, 86, 87, and 88. The right hand has a dense sixteenth-note chordal texture, and the left hand has a sixteenth-note accompaniment. Dynamic markings include fortississimo (*fff*) in measures 85 and 86, and forte (*f*) in measure 88.

89

f

93

96

99

102

104

106

108

Musical notation for measures 108-109. The right hand features a complex rhythmic pattern with triplets of eighth notes and sixteenth notes. The left hand has a simpler accompaniment with some triplet eighth notes.

110

Musical notation for measures 110-111. The right hand continues with intricate triplet patterns. The left hand accompaniment includes more triplet eighth notes.

112

Musical notation for measures 112-113. The right hand has a dense texture of triplets. The left hand accompaniment is highly rhythmic with many triplets.

114

Musical notation for measures 114-115. The right hand features a mix of eighth and sixteenth note triplets. The left hand accompaniment is also complex with many triplets.

116

Musical notation for measures 116-117. The right hand has a very dense texture of triplets. The left hand accompaniment includes some triplet eighth notes.

118

Musical notation for measures 118-119. The right hand continues with complex triplet patterns. The left hand accompaniment is highly rhythmic with many triplets.

120

Musical notation for measures 120-121. The right hand has a dense texture of triplets. The left hand accompaniment includes some triplet eighth notes.

122

Musical notation for measures 122-123. The system consists of two staves. The upper staff contains a complex melodic line with frequent triplets and sixteenth-note patterns. The lower staff provides a rhythmic accompaniment with similar triplet patterns. Measure numbers 122 and 123 are indicated at the beginning of the system.

124

Musical notation for measures 124-125. The system consists of two staves. The upper staff continues the melodic line with triplets and sixteenth notes. The lower staff continues the accompaniment. Measure numbers 124 and 125 are indicated at the beginning of the system.

126

Musical notation for measures 126-127. The system consists of two staves. The upper staff features a melodic line with triplets and sixteenth notes. The lower staff has a corresponding accompaniment. Measure numbers 126 and 127 are indicated at the beginning of the system.

128

Musical notation for measures 128-129. The system consists of two staves. The upper staff shows a melodic line with triplets and sixteenth notes. The lower staff provides accompaniment. Measure numbers 128 and 129 are indicated at the beginning of the system.

130

Musical notation for measures 130-131. The system consists of two staves. The upper staff contains a melodic line with triplets and sixteenth notes. The lower staff has an accompaniment. Measure numbers 130 and 131 are indicated at the beginning of the system.

132

Musical notation for measures 132-133. The system consists of two staves. The upper staff features a melodic line with triplets and sixteenth notes. The lower staff provides accompaniment. Measure numbers 132 and 133 are indicated at the beginning of the system.

134

Musical notation for measures 134-135. The system consists of two staves. The upper staff contains a melodic line with triplets and sixteenth notes. The lower staff has an accompaniment. Measure numbers 134 and 135 are indicated at the beginning of the system.

136

Musical score for measures 136-137. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a steady eighth-note accompaniment with triplets.

138

Musical score for measures 138-139. The right hand continues with rhythmic patterns, including a triplet. The left hand maintains the eighth-note accompaniment.

139

Musical score for measures 140-142. This section is highly rhythmic, featuring dense triplet patterns in both hands.

140

Musical score for measures 143-144. The right hand has a melodic line with accents and dynamic markings (*ff*, *fff*). The left hand has a rhythmic accompaniment.

143

Musical score for measures 145-149. The right hand has a sparse melodic line with dynamic markings (*p*, *pp*, *f*, *pp*, *ff*, *pp*). The left hand has a rhythmic accompaniment.

Maja Bosnić
Bondres
for piano and orchestra
(2009)

Duration: 15'

A: Piccolo 01 + Violin I 65
Violin I 68
Violin II 92
Violin II 85
Viola 101
Viola 102
Horn in F 18
Bassoon 13
Contrabass 119
Bass Drum 31 + Wood Blocks 35

B: Violin I 70
Violin I 80
Flute 02
Violin II 89
Clarinet in B \flat 10
Flute 04
Viola 100
Violoncello 108
Alto 48,50,52
Bassoon 15
Tumba 34

C: Violin I 72
Violin I 78
Violin II 84
Viola 99
Oboe 06
Oboe 07
Violoncello 107
Soprano 41,43,45
Horn in F 22
Horn in F 20
Tenor 53,55,57 + Contrabass 123

D: Violin I 73
Harp 39
Flute 03
Clarinet in E \flat 09 + Violin II 91
Violin II 92
Viola 95
Oboe 05
Violoncello 115
Soprano 42,44,46
Tenor 54,56,58
Contrabass 118

E: Celesta 37
Piano 38
Violin I 75
Violin I 77
Violin II 87
Viola 103 & Trumpet in C 25
Violoncello 110
Violoncello 111
Violoncello 116
Oboe 08

F: Violin I 67
Violin I 79
Violin II 81 & Horn in F 21
Violin II 90
Viola 96
Bass 50,52,54
Violoncello 112
Violoncello 114
Bassoon 14
Tuba 30
Tom-tom 33

G: Violin I 69
Violin I 71
Violin I 74
Alto 47,49,51 & Violin II 93
Viola 97
Viola 105
Clarinet in B \flat 11
Bass 59,61,63
Contrabass 120
Contrabass 122
Trombone 29

H: Violin II 86
Trumpet in C 23
Trumpet in C 26
Accordion 36
Viola 106
Clarinet in B \flat 12 & Horn in F 17
Horn in F 19
Trombone 27
Contrabass 117
Contrabassoon 16
Bongos 32

I: Violin I 66
Violin I 76
Violin II 83
Violin II 88
Violin II 94
Viola 98
Viola 104
Violoncello 109
Violoncello 113
Contrabass 121
Contrabass 124
Harp 40

ff

A: Picc. - 01 + Vin. I - 65
 Vin. I - 68
 Vin. II - 82
 Vin. II - 85
 Vla. - 101
 Vla. - 102
 Hn. - 18
 Bsn. - 13
 Cb. - 119

B.D. - 31 + W. Bl. - 35

B: Vin. I - 70
 Vin. I - 80
 Fl. - 02
 Vin. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 103
 Vc. - 108
 A. - 48,50,52
 Bsn. - 15
 Tmb. - 34

C: Vin. I - 72
 Vin. I - 78
 Vin. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vin. I - 73
 Hp. - 39
 Fl. - 03
 Ev. Cl. - 09 + Vin. II - 91
 Vin. II - 92
 Vla. - 95
 Ob. - 05
 Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37
 Pno. - 38

Vin. I - 75
 Vin. I - 77
 Vin. II - 87
 Vla. - 103 & C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vin. I - 67
 Vin. I - 79
 Vin. II - 81 & Hn. - 21
 Vin. II - 90
 Vla. - 96
 B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30
 Tom-T. - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. I - 74
 A. - 47,49,51 & Vin. II - 93
 Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36
 Vla. - 106
 B♭ Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 116
 Bongos - 32

I: Vin. I - 66
 Vin. I - 76
 Vin. II - 83
 Vin. II - 88
 Vin. II - 94
 Vla. - 98
 Vla. - 104
 Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124
 Hp. - 40

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 Cb. - 118

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Pho. - 38

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 Vc. - 114
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Tom-T. - 33

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 Vin. I - 71
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 B. - 59,61,63
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H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

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 Vin. I - 78
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 Vla. - 99
 Ob. - 06
 Ob. - 07
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 S. - 41,43,45
 Hn. - 22
 Hn. - 20
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D: Vin. I - 73
 Hp. - 39
 Fl. - 03
 E. Cl. - 09 + Vin. II - 91
 Vin. II - 92
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 Ob. - 05
 Vc. - 115
 S. - 42,44,46
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Pno. - 38

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Vla. - 97
 Vla. - 105
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 Cb. - 122
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 Vin. I - 78
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 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vin. I - 73
 Hp. - 39
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Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pno. - 38

Vin. I - 75
 Vin. I - 77
 Vin. II - 87
 Vla. - 103 & C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vin. I - 67
 Vin. I - 79
 Vin. II - 81 & Hn. - 21
 Vin. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-T. - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. I - 74
 A. - 47,49,51 & Vin. II - 93
 Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B♭ Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
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 Cb. - 116

Bongos - 32

I: Vin. I - 66
 Vin. I - 76
 Vin. II - 83
 Vin. II - 88
 Vin. II - 94
 Vla. - 98
 Vla. - 104

Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

A: Picc. - 01 + Vin. I - 65
 Vin. I - 68
 Vin. II - 82
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 Vla. - 102

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Bsn. - 15

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 Vin. II - 84
 Vla. - 99
 Ob. - 08
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 T. - 53,55,57 + Cb. - 123

D: Vin. I - 73
 Hp. - 39
 Fl. - 03
 Eb Cl. - 09 + Vin. II - 91
 Vin. II - 92
 Vla. - 95
 Ob. - 05

Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pno. - 38

Vin. I - 75
 Vin. I - 77
 Vin. II - 87
 C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

A: Picc. - 01 + Vin. I - 65
 Vin. I - 68
 Vin. II - 82
 Vin. II - 85
 Vla. - 101
 Vla. - 102

Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

B: Vin. I - 70
 Vin. I - 80
 Fl. - 02
 Vin. II - 89
 B. Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52

Bsn. - 15

Tmb. - 34

C: Vin. I - 72
 Vin. I - 78
 Vin. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vin. I - 73
 Hrp. - 39
 Fl. - 03
 Eb. Cl. - 09 + Vin. II - 91
 Vin. II - 92
 Vla. - 95
 Ob. - 05

Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pno. - 38

Vin. I - 75
 Vin. I - 77
 Vin. II - 87
 Vla. - 103 & C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

A: Picc. - 01 + Vin. I - 65 23
 Vin. I - 68
 Vin. II - 82
 Vin. II - 85
 Vla. - 101
 Vla. - 102

Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

B: Vin. I - 70
 Vin. I - 80
 Fl. - 02
 Vin. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52

Bsn. - 15
 Ob. - 05

Tmb. - 34

C: Vin. I - 72
 Vin. I - 78
 Vin. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 T. - 53,55,57 + Cb. - 123

D: Vin. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vin. II - 91
 Vin. II - 92
 Vla. - 95
 Ob. - 05
 Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pno. - 38

Vin. I - 75
 Vin. I - 77
 Vin. II - 87
 C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vin. I - 67
 Vin. I - 79
 Vin. II - 81 + Hn. - 21
 Vin. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-T. - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. I - 74
 A. - 47,49,51 + Vin. II - 93
 Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B♭ Cl. - 12 + Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 116

Bongos - 32

I: Vin. I - 66
 Vin. I - 76
 Vin. I - 83
 Vin. II - 88
 Vin. II - 94
 Vla. - 98
 Vla. - 104
 Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

A: Picc. - 01 + Vin. I - 65
 Vin. I - 68
 Vin. II - 82
 Vin. II - 85
 Vla. - 101
 Vla. - 102

Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

B: Vin. I - 70
 Vin. I - 80
 Fl. - 02
 Vin. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52

Bsn. - 15

Tmb. - 34

C: Vin. I - 72
 Vin. I - 78
 Vin. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vin. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vin. II - 91
 Vin. II - 92
 Vla. - 95
 Ob. - 05
 Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pno. - 38

Via. - 103 & C Tpt. - 25
 Vin. I - 75
 Vin. I - 77
 Vin. II - 87
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vin. I - 67
 Vin. I - 79
 Vin. II - 81 & Hn. - 21
 Vin. II - 90
 Vla. - 96
 B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-t. - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. I - 74
 A. - 47,49,51 + Vin. II - 93
 Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Via. - 106
 B♭ Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 116

Bongos - 32

I: Vin. I - 66
 Vin. I - 76
 Vin. II - 83
 Vin. II - 88
 Vin. II - 94
 Vla. - 98
 Vla. - 104
 Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

A: Picc. - 01 + Vln. I - 65 30.
 Vln. I - 68
 Vln. II - 82
 Vln. II - 85
 Vla. - 101
 Vla. - 102

Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

E: Cel. - 37

Pno. - 38

Vln. I - 75
 Vln. I - 77
 Vln. II - 87
 Vla. - 103 & C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vln. I - 67
 Vln. I - 79
 Vln. II - 81 & Hn. - 21
 Vln. II - 90
 Vla. - 96

B. - 60, 62, 64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-T. - 33

G: Vln. I - 69
 Vln. I - 71
 Vln. I - 73
 A. - 47, 49, 51 & Vln. II - 93

Vla. - 97
 Vla. - 105
 B. Cl. - 11
 B. - 59, 61, 63
 Cb. - 123
 Cb. - 122
 Tbn. - 29

H: Vln. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B. Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 16

Bongos - 32

I: Vln. I - 66
 Vln. I - 76
 Vln. II - 83
 Vln. II - 88
 Vln. II - 94
 Vla. - 98
 Vla. - 104

Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

F: Vin. I - 67³²
 Vin. I - 79
 Vin. II - 81 & Hn. - 21
 Vin. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-t. - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. II - 74
 A. - 47,49,51 & Vin. II - 93

Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B♭ Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 16

Bongos - 32

I: Vin. I - 66
 Vin. I - 76
 Vin. II - 83
 Vin. II - 88
 Vin. II - 94
 Vla. - 98
 Vla. - 104

Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

The image shows a page of a musical score for measures 32, 33, and 34. It is divided into three systems, labeled F, G, and H. Each system contains multiple staves for different instruments. System F includes Violin I, Violin II, Viola, Cello, Double Bass, Trombone, and Tom-tom. System G includes Violin I, Violin II, Viola, Clarinet, Bassoon, and Trombone. System H includes Violin II, Trumpet, Clarinet, Bassoon, and Bongos. System I includes Violin I, Violin II, Viola, Cello, and Harp. The score features complex rhythmic patterns and dynamic markings such as *f* and *ff*. The page number 14 is in the top right corner.

A: Picc. - 01 + Vin. I - 65
 Vin. I - 68
 Vin. II - 82
 Vin. II - 85
 Vla. - 101
 Vla. - 102

Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

B: Vin. I - 70
 Vin. I - 80
 Fl. - 02
 Vin. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52

Bsn. - 15

Trmb. - 34

C: Vin. I - 72
 Vin. I - 78
 Vin. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vin. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vin. II - 91
 Vin. II - 92
 Vla. - 95
 Ob. - 05
 Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pho. - 38

Vin. I - 75
 Vin. I - 77
 Vin. II - 97
 Vla. - 103 & C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vin. I - 67
 Vin. I - 79
 Vin. II - 81 & Hn. - 21
 Vin. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-T. - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. I - 74
 A. - 47,49,51 & Vin. II - 93
 Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B♭ Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 116

Bongos - 32

I: Vin. I - 66
 Vin. I - 76
 Vin. II - 83
 Vin. II - 88
 Vin. II - 94
 Vla. - 98
 Vla. - 104
 Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

A: Picc. - 01 + Vln. I - 65 36
 Vln. I - 68
 Vln. II - 82
 Vln. II - 85
 Vla. - 101
 Vla. - 102
 Hn. - 18
 Bsn. - 13
 Cb. - 119
 B. D. - 31 + W. Bl. - 35

B: Vln. I - 70
 Vln. I - 80
 Fl. - 02
 Vln. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52
 Bsn. - 15
 Tmb. - 34

C: Vln. I - 72
 Vln. I - 78
 Vln. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vln. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vln. II - 91
 Vln. II - 92
 Vla. - 95
 Ob. - 05
 Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37
 Pno. - 38
 Vln. I - 75
 Vln. I - 77
 Vln. II - 87
 C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vln. I - 67
 Vln. I - 79
 Vln. II - 81 + Hn. - 21
 Vln. II - 90
 Vla. - 96
 B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30
 Tom-T. - 33

G: Vln. I - 69
 Vln. I - 71
 Vln. I - 74
 A. - 47,49,51 + Vln. II - 93
 Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vln. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36
 Vla. - 106
 B♭ Cl. - 12 + Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 116
 Bongos - 32

I: Vln. I - 66
 Vln. I - 76
 Vln. I - 83
 Vln. II - 88
 Vln. II - 94
 Vla. - 98
 Vla. - 104
 Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124
 Hp. - 40

F: 41
Vin. I - 67
Vin. I - 79
Vin. II - 81 & Hn. - 21
Vin. II - 90
Via. - 96
B. - 60,62,64
Vc. - 112
Vc. - 114
Bsn. - 14
Tba. - 30
Tom-t. - 33

G:
Vin. I - 69
Vin. I - 71
Vin. I - 74
A. - 47,49,51 & Vin. II - 93
Via. - 97
Via. - 105
B♭ Cl. - 11
B. - 59,61,63
Cb. - 120
Tbn. - 29

H:
Vin. II - 86
C Tpt. - 23
C Tpt. - 26
Accord. - 36
Via. - 106
B♭ Cl. - 12 & Hn. - 17
Hn. - 19
Tbn. - 27
Cb. - 117
Cb. - 16
Bongos - 32

I:
Vin. I - 66
Vin. I - 76
Vin. II - 83
Vin. II - 88
Vin. II - 94
Via. - 98
Via. - 104
Vc. - 109
Vc. - 113
Cb. - 121
Cb. - 124
Hp. - 40

The image shows a page of a musical score for measures 41-44. It is divided into four sections: F, G, H, and I. Each section has its own set of instruments and parts. Section F includes Violins I and II, Viola, Bassoon, Trombones, and Tom-toms. Section G includes Violins I and II, Viola, B♭ Clarinet, Basses, and Trombones. Section H includes Violin II, Trumpets, Accordion, Viola, B♭ Clarinet and Horn, Horn, Trombone, and Contrabass. Section I includes Violins I and II, Viola, Violoncello, Contrabass, and Harp. The notation includes staves with notes, rests, and dynamic markings.

F: Vin. I - 67⁴³
 Vin. I - 79
 Vin. II - 81 & Hn. - 21
 Vin. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-t - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. I - 74
 A. - 47,49,51 & Vin. II - 93

Vla. - 97
 Vla. - 105
 B \flat Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B \flat Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 16

Bongos - 32

I: Vin. I - 66
 Vin. I - 76
 Vin. II - 83
 Vin. II - 88
 Vin. II - 94
 Vla. - 98
 Vla. - 104

Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

C: Vln. I - 72
 Vln. I - 73
 Vln. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vln. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vln. II - 91
 Vln. II - 92
 Vla. - 95
 Ob. - 05

Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pho. - 38

Vln. I - 75
 Vln. I - 77
 Vln. II - 97
 Vla. - 103 + C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vln. I - 67
 Vln. I - 79
 Vln. II - 81 & Hn. - 21
 Vln. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-I - 33

G: Vln. I - 69
 Vln. I - 71
 Vln. I - 74
 A. - 47,49,51 & Vln. II - 93

Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vln. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B♭ Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 116

Bongos - 32

I: Vln. I - 66
 Vln. I - 76
 Vln. II - 83
 Vln. II - 88
 Vln. II - 94
 Vla. - 98
 Vla. - 104

Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

C: Vln. I - 72
 Vln. I - 73
 Vln. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vln. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vln. II - 91
 Vln. II - 92
 Vla. - 95
 Ob. - 05

Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

F: Vln. I - 67
 Vln. I - 79
 Vln. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-t. - 33

G: Vln. I - 69
 Vln. I - 79
 Vln. I - 74
 A. - 47,49,51 & Vln. II - 93

Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vln. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B♭ Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
 Ob. - 117
 Cb. - 16

Bongos - 32

I: Vln. I - 66
 Vln. I - 76
 Vln. II - 83
 Vln. II - 88
 Vln. II - 94
 Vln. - 98
 Vla. - 104

Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

A: Picc. - 01 + Vln. I - 65 50
 Vln. I - 68
 Vln. II - 82
 Vln. II - 85
 Vla. - 101
 Vla. - 102

Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

B: Vln. I - 70
 Vln. I - 80
 Fl. - 02
 Vln. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52

Bsn. - 15

Tmb. - 34

C: Vln. I - 72
 Vln. I - 78
 Vln. I - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vln. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vln. II - 91
 Vln. II - 92
 Vla. - 95
 Ob. - 05

Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

F: Vln. I - 67
 Vln. I - 79
 Vln. II - 81 + Hn. - 21
 Vln. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-T. - 33

G: Vln. I - 69
 Vln. I - 71
 Vln. I - 74
 A. - 47,49,51 + Vln. II - 93

Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vln. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B♭ Cl. - 12 + Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 16

Bongos - 32

I: Vln. I - 66
 Vln. I - 76
 Vln. II - 83
 Vln. II - 88
 Vln. II - 94
 Vla. - 98
 Vla. - 104

Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

A: Picc. - 01 + Vin. I - 65
 Vin. I - 68
 Vin. II - 82
 Vin. II - 85
 Vla. - 101
 Vla. - 102

Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

B: Vin. I - 70
 Vin. I - 80
 Fl. - 02
 Vin. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52

Bsn. - 15

Tmb. - 34

C: Vin. I - 72
 Vin. I - 78
 Vin. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

E: Cel. - 37

Pno. - 38

Vin. I - 75
 Vin. I - 77
 Vin. II - 87
 Vla. - 103 & C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vin. I - 67
 Vin. I - 79
 Vin. II - 81 & Hn. - 21
 Vin. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-L - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. I - 74
 A. - 47,49,51 & Vin. II - 93

Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B♭ Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 116

Bongos - 32

I: Vin. I - 66
 Vin. I - 76
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 Cb. - 124

Hp. - 40

A: Picc. - 01 + Vln. I - 65 55
 Vln. I - 68
 Vln. II - 82
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 Vla. - 101
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Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

B: Vln. I - 70
 Vln. I - 80
 Fl. - 02
 Vln. II - 89
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 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52

Bsn. - 15
p

Tmb. - 34
p

C: Vln. I - 72
 Vln. I - 78
 Vln. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vln. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vln. II - 91
 Vln. II - 92
 Vla. - 95
 Ob. - 05

Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pno. - 38

Vln. I - 75
 Vln. I - 77
 Vln. II - 87
 C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

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 Vc. - 112
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 Bsn. - 14
 Tba. - 30

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G: Vin. I - 69
 Vin. I - 71
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 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
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H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

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F: Vin. I - 67
 Vin. I - 79
 Vin. II - 81 + Hn. - 21
 Vin. II - 90
 Vla. - 96
 B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30
 Tom-t. - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. I - 74
 A. - 47,49,51 + Vin. II - 93
 Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36
 Vla. - 106
 B♭ Cl. - 12 + Hn. - 17
 Hn. - 19
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 Cb. - 116
 Bongos - 32

I: Vin. I - 66
 Vin. I - 76
 Vin. II - 83
 Vin. II - 88
 Vin. II - 94
 Vla. - 98
 Vla. - 104
 Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124
 Hp. - 40

A: Picc. - 01 + Vln. I - 65
 Vln. I - 68
 Vln. II - 82
 Vln. II - 85
 Vla. - 101
 Vla. - 102

Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

B: Vln. I - 70
 Vln. I - 80
 Fl. - 02
 Vln. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52

Bsn. - 15

Tmb. - 34

C: Vln. I - 72
 Vln. I - 78
 Vln. I - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vln. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vln. II - 91
 Vln. II - 92
 Vla. - 95
 Ob. - 05
 Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pno. - 38

Vln. I - 75
 Vln. I - 77
 Vln. II - 87
 Vla. - 103 & C Tpt. - 25
 Vc. - 110
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 C Tpt. - 26
 Accord. - 36
 Vla. - 106
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 Cb. - 117
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 Bongos - 32

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 Vin. II - 81 + Hn. - 21
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B. - 60,62,64
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 Bsn. - 14
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Tom-L - 33

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 T. - 54,56,58
 Cb. - 118

E: Cel. - 37
 Pho. - 38
 Vin. I - 75
 Vin. I - 77
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F: Vin. I - 67
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B: Vin. I - 70
 Vin. I - 80
 Fl. - 02
 Vin. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52
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D: Vin. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vin. II - 91
 Vin. II - 92
 Vla. - 95
 Ob. - 05

Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pho. - 38

Vin. I - 75
 Vin. I - 77
 Vin. II - 97
 Vla. - 103 + C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vin. I - 67
 Vin. I - 79
 Vin. II - 81 + Hn. - 21
 Vin. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-I - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. I - 74
 A. - 47,49,51 + Vin. II - 93

Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
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 Tbn. - 29

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 Vin. I - 76
 Vin. II - 83
 Vin. II - 88
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 Vla. - 98
 Vla. - 104

Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

A: Picc. - 01 + Vln. I - 65 123
 Vln. I - 68
 Vln. II - 82
 Vln. II - 85
 Vla. - 101
 Vla. - 102

Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

B: Vln. I - 70
 Vln. I - 80
 Fl. - 02
 Vln. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52

Bsn. - 15

Tmb. - 34

C: Vln. I - 72
 Vln. I - 78
 Vln. II - 84
 Vla. - 99
 Cb. - 06
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 S. - 41,43,45
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 Vln. II - 87
 Vla. - 103 & C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

H: Vln. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B♭ Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
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Bongos - 32

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 Accord. - 36
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 Bongos - 32

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 Vc. - 109
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 Hp. - 40

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Bsn. - 15

Tmb. - 34

C: Vin. I - 72
 Vin. I - 78
 Vin. II - 84
 Vla. - 99
 Ob. - 06
 Ob. - 07
 Vc. - 107
 S. - 41,43,45
 Hn. - 22
 Hn. - 20
 T. - 53,55,57 + Cb. - 123

D: Vin. I - 73
 Hp. - 39
 Fl. - 03
 E♭ Cl. - 09 + Vin. II - 91
 Vin. II - 92
 Vla. - 95
 Ob. - 05

Vc. - 115
 S. - 42,44,46
 T. - 54,56,58
 Cb. - 118

E: Cel. - 37

Pno. - 38

Vin. I - 75
 Vin. I - 77
 Vin. II - 87
 Vla. - 103 & C Tpt. - 25
 Vc. - 110
 Vc. - 111
 Vc. - 116
 Ob. - 08

F: Vin. I - 67
 Vin. I - 79
 Vin. II - 81 + Hn. - 21
 Vin. II - 90
 Vla. - 96

B. - 60,62,64
 Vc. - 112
 Vc. - 114
 Bsn. - 14
 Tba. - 30

Tom-T. - 33

G: Vin. I - 69
 Vin. I - 71
 Vin. I - 74
 A. - 47,49,51 + Vin. II - 93

Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

I: Vin. I - 66
 Vin. I - 76
 Vin. II - 83
 Vin. II - 88
 Vin. II - 94
 Vla. - 98
 Vla. - 104

Vc. - 109
 Vc. - 113
 Cb. - 121
 Cb. - 124

Hp. - 40

A: Picc. - 01 + Vin. I - 65
 Vin. I - 68
 Vin. II - 82
 Vin. II - 85
 Vla. - 101
 Vla. - 102

Hn. - 18
 Bsn. - 13
 Cb. - 119

B. D. - 31 + W. Bl. - 35

B: Vin. I - 70
 Vin. I - 80
 Fl. - 02
 Vin. II - 89
 B♭ Cl. - 10
 Fl. - 04
 Vla. - 100
 Vc. - 108
 A. - 48,50,52

Bsn. - 15

Tmb. - 34

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 Vin. I - 78
 Vin. II - 84
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 Ob. - 06
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 Vla. - 97
 Vla. - 105
 B♭ Cl. - 11
 B. - 59,61,63
 Cb. - 120
 Cb. - 122
 Tbn. - 29

H: Vin. II - 86
 C Tpt. - 23
 C Tpt. - 26
 Accord. - 36

Vla. - 106
 B♭ Cl. - 12 & Hn. - 17
 Hn. - 19
 Tbn. - 27
 Cb. - 117
 Cb. - 116

Bongos - 32

I: Vin. I - 66
 Vin. I - 76
 Vin. II - 83
 Vin. II - 88
 Vin. II - 94
 Vla. - 98
 Vla. - 104
 Vc. - 109
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 Bsn. - 14
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 Vln. II - 85
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Vc. - 109
Vc. - 113
Cb. - 121
Cb. - 124

Hp. - 40

The musical score is divided into three main sections: A, E, and I. Section A includes Piccolo, Violins I and II, Violas, Horns, Bassoon, and Contrabass. Section E includes Cello, Piano, Violins I and II, Viola and C Trumpet, Violoncello, and Oboe. Section I includes Violins I and II, Viola, Violoncello, Contrabass, and Harp. Dynamics range from *pp* to *ff*. The score is written for a symphony orchestra.

Maja Bosnić

Zabuna on stage.01

Bring Your Noise!

for soundtrack, ensemble, video, noise-makers and
audience

2010

Performing Notes

GENERAL

The score should be followed while listening to the soundtrack, looking at the same time at the stopwatch that is in sync with the soundtrack's running time. The motifs in the score are actually notated sounds from the soundtrack. The score sounds as if the musicians were spontaneously imitating certain noises they hear on the soundtrack, repeating them 1-2 seconds after the sounds were played. Every musician is encouraged to walk off the stage during a pause in the score and then return in time to continue to play.







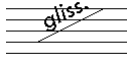
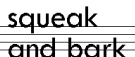
ADDITIONAL MATERIAL

A screen (or a laptop) with a digital stopwatch should be placed in front of the ensemble, in conductor's place. The stopwatch must start at the same time with the soundtrack.

STAGE PLAN

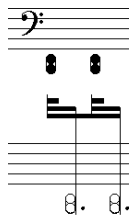


LEGEND

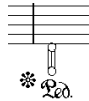
- - continue imitating the sounds with the same material until further notice
-  - a sound spoken into the microphone (without an instrument) saying: "tsssss", imitating the hissing sound from the bus engine.
-  - the sound reproduction lasts a quarter note (1 second)
-  - imitate a loud percussive sound by hitting the instrument
-  - imitate a high-pitched sound
-  - imitate rustling noise by gliding the palm and fingers over the strings and magnets, and scratching the strings with the fingernail (assigned to the electric guitar and the electric viola) until further notice
-  - imitate clicking sounds until further notice. Woodwinds should click with their instrument keys, while the electric guitar pulls up the pot
-  - imitate a squeaky noise from the soundtrack, sliding upwards
-  - imitate squeaky and barking sounds that come from a barking dog in the soundtrack



- play the chord deliberately spoiled with some wrong notes



- imitate the sounds of stamps in the post office by hitting the lowest black and white keys of the piano with fists of both hands



- indeterminate cluster on the white keys of the piano, played with the palm



- play sustained low pitch that slowly shifts between the lowest E and F (assigned to contrabass)

TECHNICAL REQUIREMENTS

Noise-makers and old instruments:

A lot of noisemaking toys, objects, old, broken and secondhand instruments.

Microphones:

7 for amplifying the instruments

2 for the audience on stage - preferable but not necessary

Video:

1 Video projector

1 Projecting screen

1 DVD player (or any computer)

Other equipment:

1 Mixing desk

3 Sound monitors on the stage

2 Sound boxes

1 Professional video camera / camcorder - preferable but not necessary

Cables (for everything listed)

Maja Bosnić
Zabuna on Stage.01
Bring Your Noise!

for soundtrack, ensemble, video, noise-makers and audience
(2010)

Duration: 22'

01 - Morning (01:04)

♩=60 (1second) 00:05 00:09 00:13 00:17 00:21 00:25

E. Gtr. *rustle*
p - mf

E. Vla. ♩=60 (1second) 00:05 00:09 00:13 00:17 00:21 00:25
fsp

Cb. *fsp*



00:29 00:33 00:37 00:41 00:45

8 *fit.*
Fl. *mf*

Ci. *p*



13 (8) 00:49 00:53 00:57 01:01 01:05

Fl. 00:49 00:53 00:57 01:01 01:05

Ci. 00:49 00:53 00:57 01:01 01:05

Pno. *mp* *p* *pp*

E. Vla. 00:49 00:53 00:57 01:01 01:05
fsp

Cb. *fsp*

02 - Car Ride (02:08)

18 01:07 01:12 01:16 01:20 01:24

Fl. *ff*

Cl. *ff*

E. Gtr. *ff* rustle *mf-f*

Pno. *ff*

E. Vla. 01:07 01:12 01:16 01:20 01:24 *ff* rustle *mf-f*

Cb. *ff*

23 01:28 01:32 01:36 01:40 01:44 01:48

Cl. *p*

E. Vla. 01:28 *f* *mf* sul pont. 01:32 01:36 01:40 01:44 01:48

Cb. *f*

29 01:52 01:56 02:00 02:04 02:08

Fl. *p* *8va* *fit.*

Cl.

E. Gtr. *gliss.*

E. Vla. 01:52 01:56 02:00 (sul pont -> sul tasto) *gliss.* 02:04 02:08

Cb.

34 02:12 02:16 02:20 02:24 02:28 02:32

Fl. *ff*

Cl. *ff* *p*

E. Gtr. *ff*

Pno. *ff*

E. Vla. 02:12 02:16 02:20 02:24 02:28 02:32 *ff*

Cb. *ff*



40 02:36 02:40 02:44 02:48 02:52 02:56

Fl. *ff*

Cl. *ff*

E. Gtr. *ff*

Pno. *ff*

E. Vla. 02:36 02:40 02:44 02:48 02:52 02:56 *f* *p* *ff*

Cb. *p* *pp* *f* *p* *ff*

46 03:00 03:04 03:08 03:12

E. Vla. *f* *mp* *pp*

Cb. *f* *mp*



03 - Office (02:08)

50 03:16 03:21 03:25 03:29 03:33

Cb. *mp*



55 03:37 03:41 03:45 03:49 03:53 03:57

Cl. *mp*

Pno. *ff*

E. Vla. *mp*



61 04:01 04:05 04:09 04:13 04:17 tr tr

Fl. *f*

Cl. *f*

Pno.

E. Vla. 04:01 04:05 04:09 04:13 04:17

66 04:21 04:25 04:29 04:33 04:37 04:41

Pno.

E. Vla.

Cb.

72 04:45 04:49 04:53 04:57 05:01

Cl.

Pno.

E. Vla.

77 05:05 05:09 05:13 05:17 05:21

Cl.

E. Vla.

04 - Walk No.1 (00:28)

82 05:25 05:30 05:34 05:38 05:42 05:46 05:50

Fl.

Cl.

E. Gtr.

E. Vla.

Cb.

05 - Supermarket (01:40)

The musical score is divided into three systems, each starting with a double bar line. The first system (measures 89-93) features Flute (Fl.), Electric Guitar (E. Gtr.), and Piano (Pno.). The Flute part has notes at 05:53, 05:57, 06:01, 06:05, and 06:09, with dynamics *f* and *ff*. The Electric Guitar has notes at 05:57 and 06:09, with dynamic *f*. The Piano part has notes at 05:53, 05:57, 06:01, 06:05, and 06:09, with dynamics *ff* and *f*. The Cello (Cb.) part has notes at 05:53, 05:57, 06:01, 06:05, and 06:09, with dynamics *mf* and *f*. The second system (measures 94-98) features Clarinet (Cl.) and Piano (Pno.). The Clarinet part has notes at 06:13, 06:17, 06:21, 06:25, and 06:29, with dynamic *pp*. The Piano part has notes at 06:13, 06:17, 06:21, 06:25, and 06:29. The third system (measures 99-103) features Clarinet (Cl.), Piano (Pno.), and Cello (Cb.). The Clarinet part has notes at 06:33, 06:37, 06:41, 06:45, and 06:49. The Piano part has notes at 06:33, 06:37, 06:41, 06:45, and 06:49, with dynamics *mp* and *mp*. The Cello part has notes at 06:33, 06:37, 06:41, 06:45, and 06:49, with dynamics *mp* and *f*. The fourth system (measures 104-108) features Clarinet (Cl.), Piano (Pno.), and Cello (Cb.). The Clarinet part has notes at 06:53, 06:57, 07:01, 07:05, and 07:09, with dynamic *f*. The Piano part has notes at 06:53, 06:57, 07:01, 07:05, and 07:09, with dynamics *mf*, *p*, and *mp*. The Cello part has notes at 06:53, 06:57, 07:01, 07:05, and 07:09, with dynamics *mp* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

109 07:13 07:17 07:21 07:25 07:29

Pno. *mf* *f* *ff* *fff*



06 - Walk No.2 (00:20)

114 07:33 07:38 07:42 07:46 07:50

Cl. *mf*

E. Gtr. rustle

E. Vla. 07:33 07:38 (pizz.) *mf* 07:42 07:46 07:50

Cb. rustle *mp* gliss. gliss.



07 - Store (01:28)

119 07:54 07:59 08:03

E. Gtr. *mf* ad libitum

Pno. *mf* sempre arpeggio



122 08:07 08:11

E. Gtr.

Pno. (15)

124 08:15 08:19 08:23

E. Gtr.

Pno.

(15)



127 08:27 08:31 08:35

E. Gtr.

Pno.

(sempre arpeggio)

(15)



130 08:39 08:43 08:47

E. Gtr.

Pno.

(15)



133 08:51 08:55

E. Gtr.

Pno.

(15)

135 08:59 09:03 09:07

E. Gtr.

Pno.

E. Vla.

Cb.

138 09:11 09:15 09:19

E. Gtr.

Pno.

E. Vla.

Cb.

08 - Walk No.3 (00:19)

09:21 - 09:39

09 - Dog (00:35)

146 09:40 09:45 09:49 09:53

E. Gtr.

Pno.

Cb.

150 09:57 10:01 10:05 10:09 10:13

Fl. *ff*

Cl. *ff*



10 - Living Room (04:24)

155 10:17 10:22 10:26

Fl. *ff* *mf* *g*

Cl. *ff*

E. Gtr. *ff* rustle

Pno. *ff*

E. Vla. *ff*

Cb. *ff*



158 10:30 10:34 10:38

Cl. *mf*

E. Vla. *mf* arco



161 10:42 10:46 10:50

Fl. *p*

Cl. *p*

E. Vla. *p*

164 10:54 10:58 11:02

Cl.

E. Vla.

Cb.

167 11:06 11:10 11:14

Fl.

Cl.

E. Gtr.

Pno.

E. Vla.

Cb.

170 11:18 11:22 11:26

Fl.

Cl.

E. Gtr.

Pno.

E. Vla.

Cb.

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

173 11:30 11:34 11:38

Fl. *f*

Cl. *f*

E. Gtr.

Pno. *f* *ff*

E. Vla. 11:30 11:34 11:38 *ff*

Cb. *ff*



176 11:42 11:46 11:50

Fl. *f*

Cl. *mf* *f*

E. Gtr.

Pno. *sp* *p* *sp*

E. Vla. 11:42 11:46 11:50

Cb. *f*

179 11:54 11:58 12:02

Fl. *p*

Pno. *p*

E. Vla. 11:54 11:58 12:02

Cb. *ff* pizz.

182 12:06 12:10 12:14

Fl. *mp*

Cl. *pp*

E. Vla. 12:06 12:10 12:14

Cb.

185 12:18 12:22 12:26 12:30 12:34 12:38

Cl. *mf*

Cb.

191 12:42 12:46 12:50 12:54

Cl. *mp*

Cb.

195 12:58 13:02

Cl. *mf*

197 13:06 13:10

Cl.

Cb. 13:06 13:10

199 13:14

Cl.

200 13:18

Cl. 

Cb. 13:18 

201 13:22

Cl. 

202 13:26

Cl. 

203 13:30 13:34

Cl. 

Cb. 13:30 13:34 

205 13:38 13:42

Cl. 

Cb. 13:38 13:42 

207 13:46 13:50

Cl. 

209 13:54 13:58

Cl. 

211 14:02 14:06

Cl. 

E. Vla. 14:02 14:06 arco *mf* 

213 14:10 14:14

Cl. 

Musical score for measures 15:06 to 15:26. The score is arranged in a system with six staves: Flute (Fl.), Clarinet (Cl.), Electric Guitar (E. Gtr.), Piano (Pno.), Electric Viola (E. Vla.), and Cello (Cb.). The Flute, Clarinet, and Electric Guitar parts feature melodic lines with slurs and accents, marked with a *mf* dynamic. The Piano part consists of dense chordal textures, with the left hand marked *pp* and the right hand *mf*. The Electric Viola and Cello parts provide harmonic support with sustained chords, also marked *mf*. Time signatures and measure numbers are indicated above the staves.



Musical score for measures 15:30 to 15:50. The score continues with the same six instruments. The Flute part begins with a *S!* (sforzando) marking and a trill (*tr*) in measure 15:38, followed by a dynamic crescendo from *p* to *sp*. The Clarinet part also starts with *S!* and has dynamics from *pp* to *sp*. The Electric Guitar part features a similar dynamic progression from *pp* to *sp*. The Piano part maintains its dense texture with dynamics from *pp* to *sp*. The Electric Viola and Cello parts continue with sustained chords, marked with dynamics from *pp* to *sp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

239 15:54

Fl. 15:58 16:02 *tr* 16:06 16:10 16:14

Cl. 15:58 16:02 16:06 16:10 16:14

E. Gtr. 15:58 16:02 16:06 16:10 16:14

Pno. 15:58 16:02 16:06 16:10 16:14

E. Vla. 15:54 15:58 16:02 16:06 16:10 16:14

Cb. 15:54 15:58 16:02 16:06 16:10 16:14

f *mp* *mf* *f* *pp* *p* *mp* *mf* *sp* *PP* *mp* *mf* *f* *ff* *sp* *8^{vb}* *15^{mb}*



245 16:18 16:22 16:26 16:30 16:34 16:38 16:42

Fl. *p* *p* *p* *p* *p* *p*

Cl. *p* *p* *p* *p* *p*



12 - Outing (02:34)

252 16:44 16:48 16:52 16:56

Fl. *mf*

Cl. *mf*

E. Gtr. *rustle* *p - mf*

Cb. *pp* *f* *sp*

256 17:00 17:04 17:08

Fl.

Cl.

Pno.

E. Vla.

Cb.

mf

pp



259 17:12 17:16 17:20

Cl.

Pno.

E. Vla.

Cb.

f *mf* *f*



262 17:24 17:28 17:32

Fl.

Cl.

Pno.

E. Vla.

Cb.

6

265 17:36 17:40

Cl.

E. Vla.

Cb.

267 17:44 17:48 17:52 17:56 18:00

Cb.

272 18:02 18:12

Cl.

Cb.

$\text{♩} \approx 73$

f

pizz.

mp

277 18:19 18:26

Fl.

Cl.

E. Vla.

Cb.

p

pp

281 18:32 18:39

Fl.

Cl.

E. Vla.

Cb.

285 18:45 18:52

Fl.

Cl.

Pno.

8^{va}

p

p

E. Vla.

18:45 18:52

Cb.



289 18:59 19:05

Fl.

Cl.

Pno.

E. Vla.

18:59 19:05

Cb.

292 19:12

Fl.

Cl.

Pno.

E. Vla.

Cb.

mf

p

19:12



13 - Night Time (00:41)

295 19:19 19:24 19:28 19:32 19:36

Fl.

E. Gtr.

p

p - mf

rustle



300 19:40 19:44 19:48 19:52

Fl.

E. Vla.

f



14 - Bed (01:34)

304 19:56 20:01 20:05 20:09 20:13

E. Gtr.

Pno.

mf

f

click

Wait until the end of the tape.

Maja Bosnić

Zabuna on stage.02

Whatever You Say!

for murmur of the audience, flute, clarinet in B-flat
and a guide

2012

Performing Notes

Musicians should shape their motifs as if they were speaking the text lines written above the notes.

The guide talks to instruments and gives instructions to the audience.

LEGEND



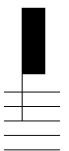
– Wait for the guide to finish his line.



– Make a breathy sound to imitate sighing or laughter.



– Whistle.



– Play indeterminate multiphonics to imitate screaming.



– The note should be played noticeably softer than other notes.

PLAN OF THE PIECE

INTRODUCTION: The guide explains the instructions to the audience and joins in conversation with instruments. (The section is fully notated and the script of the text is presented. Duration: 5')

MURMUR: Fragments of the murmur of the audience with short breaks of silence. The guide counts down for the beginning of the murmur with a raised hand showing numbers with fingers from 3 to 1. In the end the guide says : "We got cut off!" and the next section begins. (Duration: 2')

IMPROVISATION 1: Improvisation is based on the material from the score, while the dynamics and duration are controlled by the guide. (Duration: 5'-10')

SILENCE: Silence and shushing, led by the guide. (Duration: 1'-1'30")

CONNECTING A CALL: The flute is repeatedly 'dialing a number', while the clarinet is playing the sound of an open line but not the calling tone. Eventually, the clarinet decides to play the calling tone for a few seconds and ends this part. The guide is allowed to comment and get frustrated due to the 'bad connection'. (Duration: 2')

IMPROVISATION 2: Improvisation is based on the material from the score, dynamics and duration are controlled by the guide. It is important to end with a fade-out and eventually silence. (Duration: 5'-10')

Zabuna on Stage.02/Whatever You Say!

SCRIPT

(Translated in English)

1.	GUIDE	Good evening.
2.	FLUTE AND CLARINET (TOGETHER)	Good evening.
3.	GUIDE (SPEAKING TO THE AUDIENCE)	<p>Welcome to <i>ZABUNA ON STAGE.02</i>, tonight we shall perform a piece called <i>WHATEVER YOU SAY!</i> for flute, clarinet, a murmur of the audience and a guide. In a lot of parts in the piece we will need you to talk to each other, to us, to yourself, in any language, about anything, in any way. You can talk nonsense, share a story, recite a poem, basically you can speak about anything that goes through your mind. If you still have no idea what to say, you are free to use one of the following expressions and words: "Hey!", "And:", "What?", "Excuse me?", "Right.", "Mhm.", "Yeah, yeah, yeah."</p> <p>I will repeat that for you: "Hey!", "And:", "What?", "Excuse me?", "Right.", "Mhm.", "Yeah, yeah, yeah."</p> <p>Pay attention to me, because I will be showing you signs for the beginning of talking (shows 'talking hand' gesture) and the beginning of silence (places the index finger in front of the lips). At some point the instruments will start playing while you are talking. In these moments it is</p>

		<p>important that you try to speak in the exact same volume level you hear the instruments playing at. Therefore, if the instruments are playing softly - you can whisper, and if they are very loud - you can shout. Also, when you hear me say “shhhh”, you need to repeat the same. Now, please come closer to the stage so that we can all hear each other.</p> <p>It is time to start. (shows ‘silence’ gesture to the audience)</p>
4.	CLARINET	Argh, I can never get used to this weather....
5.	FLUTE	Yes, I hear you, it’s horrible. I would happily lock myself inside the house and wait for the spring.
6.	CLARINET	Yeah... me too, in fact I’d wait for the late spring!
7.	GUIDE	Oh, the worst part is going by bus!
8.	FLUTE	Ouch, yeah... oh... pf..
9.	CLARINET	Ooh, and the waiting, and crowdedness, and everyone’s pushing and arguing....
10.	GUIDE	Hah, please, don’t remind me!
11.	FLUTE	I’m still trying to avoid public transport, but you can’t walk when it’s minus 20.
12.	CLARINET	Well of course not! If I had to walk my fingers would freeze, and all I could do is whistle.

13.	GUIDE	Imagine that!
14.	FLUTE	(laughing)
15.	CLARINET	Though, that wouldn't be so bad.
16.	GUIDE	Well, I guess not. You could go to the rehearsal and say "Sorry, my fingers are frozen, but I hope you don't mind me whistling."
17.	CLARINET	Yeah, like this: (whistles Mozart's Concert for Clarinet in A major, 1 st theme)
18.	GUIDE	There you go! Excellent!
19.	FLUTE	Bravo! Em, but, really, the people you see these days...
20.	GUIDE	There were two girls complaining about their love life in a bus, yesterday.
21.	FLUTE	Really?
22.	GUIDE	Well, actually, only one was complaining, the other one just listened and nodded.
23.	CLARINET	There, you see. So what did you hear?
24.	GUIDE	Ah, all kinds of stuff. It started off with the first one saying how she's being stood up by her boyfriend too many times

		lately. And she had sent him a text message the day before complaining that they didn't see each other often enough. And he still didn't suggest anything, and it's been three days since they last saw each other, and he finally replied saying he would love to see her and that he misses her, and so she asked if they could see each other in the evening and he said he had his soccer practice, so maybe after that, and he said he would give her a call, but he never did, and so she waited until 8 in the evening, but he still didn't call, and so she started to call him every 5 minutes until he finally answered around 10pm?! And then he acted as if everything was fine, and didn't know what the fuss was about, and she was mad because he didn't call, and he was confused, and she reminded him that he was supposed to call her after the practice so that they could see each other, but he said he had a friend over after the practice and that the two of them were playing video games. So she asked when would his friend leave and he couldn't tell her because he didn't know...
25.	CLARINET	I see you followed that conversation most carefully?!
26.	GUIDE	Well I stood right next to her and it was so crowded I couldn't reach for my phone to listen to the radio.
27.	CLARINET	Right, ok.
28.	GUIDE	Any way, they agreed that he would call her after his friend was gone, and she phoned him at 11, but he didn't answer, so she started to call him every 5 minutes, again. And in the end she sent him a text around 2 in the morning...?!?!?! - Imagine that, she kept calling from 11 to

		2!?!?! And the text said something like “I don’t understand, what does this mean, who do you think you are?” and something like that. And he didn’t reply, again, so the next day she persistently called him, probably around a thousand times, and half an hour before this bus ride she sent him a text saying “Is everything ok? Sorry if I was harsh. You know you can tell me anything.”
29.	FLUTE	Oh god!!! What a pain!!!!
30.	GUIDE	And again he didn’t reply, and again she didn’t know what to do...
31.	FLUTE	(sighs)
32.	CLARINET	And then?
33.	GUIDE	And then her friend, instead of telling her to give up and get a life, said that he must be scared because he loved her too much and thought he didn’t deserve her.
34.	FLUTE AND CLARINET (TOGETHER)	(scream)
35.	GUIDE	And I just couldn’t believe what I was hearing!
36.	FLUTE AND CLARINET (TOGETHER)	=CUT OFF LINE= (playing)

Maja Bosnić
Zabuna on stage.02
Whatever You Say!

for a murmur of the audience, flute,
 clarinet in B flat and a guide
 (2012)

NOTE: Musicians should shape their motifs as if they were speaking the text lines written above the notes. The number in the brackets responds to the number in the Script translated in English.

INTRODUCTION:

Flute $\text{♩} = 54$ *sempre ad libitum*
 (2) Do - bro ve - če. *mf*

Clarinet in B \flat *sempre ad libitum*
 (2) Do - bro ve - če. *mf*

Guide $\text{♩} = 54$
 (1) Do - bro ve - če. *mf* (3) [Introductory speech]

Fl. (5) E da znaš, je - zi - vo je! naj - ra - di - je bih se za *ff p*

Cl. (4) Ja - oj što je groz no o - vo vre me... *mf*

Gd.

5 tvo - ri - la u ku - ću i ta - mo os - ta - la do pro - le - ća!

Fl.

Cl. (6)aha - a *mp* joj i ja

Gd.

6

Fl.

Cl. is-to i tobih sa - će ka-o o-no kas - no pro-le-će.

Gd. *(7)Jaoj meni najgore što moram da idem prevozom.*

7 (8)ja - oj da u

Fl.

Cl. (9)u! pa on - da će - ka - nje, pa on - da guž - va, pa krk - lja - nac, *ff*

Gd.

8

Fl.

Cl. pa se lju - di sva - đa - ju!

Gd. (10)čuuuti molim te!

9 (11)ja se još u - vek tru-dim da iz - be - ga - vampre voz a - li ne mo - gu kad je mi - nus

mf

Fl.

Cl.

Gd.

10 dva - de - set.

(12)pa hva - la bo - gu. gde da i - dempeš ke pa da mi se prs - ti za - le - de! i

Fl.

Cl.

Gd.

11

(14)

po - sle mo gu sa - mo da da zviž - dim. (15)ma - da ni - je ni ta - ko lo - še.

Fl.

Cl.

Gd.

(13)zamisli to?! (16)pa i nije...
dodeš na probu,
kažeš: izvinite...

12

Allegro

(17)pa da, e - vo na pri - mer:

Fl.

Cl.

Gd.

Allegro

14 (19)bra - vo! o - vaj, a - li stvar no kak - vi sve lju - di po -

Fl. $\text{♩} = 54$

Cl.

Gd. $\text{♩} = 54$ (18)eto! odlično! sjajno!

16 sto - je!

Fl.

Cl.

Gd. (20)ja sam baš juče slušala neke devojke kako pričaju o svojim ljubavnim problemima...

17 (21)jel?

Fl.

Cl. (23)e - to vi - diš i šta si ču - la?

Gd. (22)ustvari jednu devojku, a ova druga ju je samo slušala i bodrila...

19

Fl.

Cl.

Gd. (24)ma svašta... počelo je tako što se ova jedna žalila kako je dečko stalno ispaljuje u poslednje vreme, kako mu je prethod dana poslala poruku i žalila se što se nikada ne viđaju, i kako on nikako da predloži nešto, a nisu se videli već 3 dana, a on i dalje ništa ne...

20

Fl.

Cl. (25)ti si baš de - talj - no ob - ra - ti - la paž - nju na nje - nu pri - ču?

Gd.

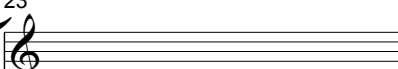
21


Fl. 

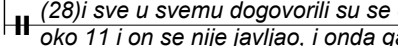
Cl.  (27) a o - kej.

Gd.  (26) pa kad sam stajala pored nje!! i od gužve nisam mogla da dodjem do telefona da pustim radio...

23

Fl. 

Cl. 

Gd.  (28) i sve u svemu dogovorili su se da će se on javiti kad mu ode drug... i onda ga je ona zvala oko 11 i on se nije javljao, i onda ga je opet zvala na svakih 5 minuta...

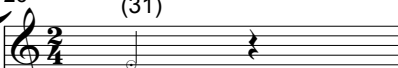
24 (29) o bo-že ko-ja sma ra-či-ca!

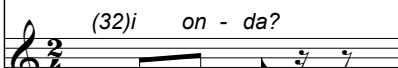
Fl. 


Cl. 

Gd.  (30) i on joj idalje ništa nije odgovarao i ona nije znala šta da radi...

26 (31)

Fl. 

Cl.  (32) i on - da?

Gd.  (33) I drugarica, umesto da joj predloži da nađe neki lep hobi u životu, i da odustane od tog dečka, ona zaključi da je on sigurno uplašen, i da [...] ne zaslužuje!?!?!?

(34)

28

Fl.

(34)

Cl.

(36)

pp *p*

(36)

pp *p*

Gd.

(35) *i ja slušam i ne mogu da verujem kakvi su to umovi!*

(36) *e prekinula se veza!!*

count down for the beginning of the murmur

MURMUR: Fragments of the murmur of the audience with short breaks of silence. (Duration: 2')

31

Fl.

pp *p* *mp*

Cl.

pp *p*

Gd.

count down for the beginning of the murmur

e nešto se prekinulo!

IMPROVISATION 1: Improvisation is based on the material from the score, while the dynamics and duration are controlled by the guide. (Duration: 5'-10')

SILENCE: Silence and shushing, led by the guide. (Duration: 1'-1'30")

CONNECTING A CALL: The flute is repeatedly 'dialing a number', while the clarinet is playing the sound of an open line but not the calling tone. Eventually, the clarinet decides to play the calling tone for a few seconds and ends this part. The guide is allowed to comment and get frustrated due to the 'bad connection'. (Duration: 2')

IMPROVISATION 2: Improvisation is based on the material from the score, dynamics and duration are controlled by the guide. It is important to end with a fade-out and eventually silence. (Duration: 5'-10')

THE END