

labyrinth

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michael ferrell zbyszyński

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I started writing Labirynt while I was on a Fulbright grant in Poland. The spelling is polish, although the word is ancient. In retrospect though, it seems to be a very American piece. I also started with the idea of not writing a concerto, but rather a piece for soloist and orchestra that was more cooperative. But, oftentimes compositions go their own ways.

whether Polish or American, concerto or not, from the outset I was consider contrast. Orchestra is the ultimate "old world" ensemble. Many twentieth century intellectuals -- at a certain stage of modernism -- are interested in giving up the forms and styles of the past, and making a art the is of and pertains to today, or the future. I've held that attitude. Interestingly, Polish cultural thought is on a very different trajectory. Perhaps it's obvious that Marxism isn't as chic there as it is at American Universities? Generally, Poland in the late 1990's (when I was there) was very much interested in rejoining the culture of Europe after more than half a century of separation. So, although Polish composers (Lutoslawski, Penderecki) were leaders in the avant-garde of the late 20th century, there is no overt rejection of the past. None of my colleagues thought it was at all problematic to work with a "baroque" form, such as a concerto while using contemporary musical language.

Another contrast: this is a piece for Jazz saxophonist and orchestra. (As an aside, the saxophone is the perfect concerto instrument for many reasons. Although it has been known play in the orchestra, it is exotic enough to stand out. It's a social climber. And, there are no particular balance problems. I've used both tenor and soprano saxophone in this piece, which expands the possibilities even further.) The sound of classical saxophone has never appealed to me. Younger, I wanted to sound like Coleman Hawkins. Then Joe Henderson, or John Coltrane. Steve Lacy or Johnny Hodges. Through its association with Jazz, the saxophone has a certain bawdy quality that really isn't "classical." I'm thinking here of "walking the bar" style tenor saxophone, especially. As opposed to Glazunov.

As a composer, I felt that the contrast between orchestra and saxophone was a great source of energy. And this unfolds in the piece, but of course with a twist. In the parts we will hear tonight, the tenor is given a fairly constrained role. The first section is fairly tight, contrapuntal, and the tenor relates to the orchestra in a well mannered way. The switch to soprano, and the second section, introduces more of the jazz sound world. Microtones, harmonics, multiphonics, articulations -- all are coming from a much broader coloristic palette. These sounds move into the orchestral world, especially in the brass chords that punctuate this section. And we leave it there, tonight.

Finally, why the title? I prefer titles that point in many different directions, as many as possible. The labyrinth is part of the inner ear, collectively describing the cochlea, vestibule, and semicircular canals. On of the older myths about labyrinths involves using them to rid oneself of evil. The plan is to walk slowly to the center of the labirynt; your evil spirits will follow you. When you reach the center, then all of your spirits and you are there together. Now for the trick: run out of the labyrinth as fast as you can. Your evil spirits (presumably slow-moving) will not be able to follow you, and will be trapped in the labyrinth. I did write this piece as my doctoral dissertation, which should indicate the particular resonance of this myth for me. Also, there's a nice story with Adriadne, Theseus, the Minotaur, and the Golden Thread.

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*Michael Zbyszyński, Oakland 2005*

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# Instrumentation

Piccolo  
2 Flutes  
2 Oboes  
2 Clarinets in Bb (2<sup>nd</sup> changes to Eb)  
2 Bassoons

4 Horns in F  
3 Trumpets in C  
3 Trombones  
Tuba

Percussion (3)\*  
Timpani

Harp

Saxophone in Bb (tenor and soprano)

Strings

\*I: Marimba, vibraphone, xylophone, crotales, glockenspiel

II: four tomtoms, claves, snare drum, three suspended cymbals, triangle, tambourine, glass chimes, maracas, cymbals

III: two wood blocks, cowbell, vibraslap, bass drum, cymbals, tamtam, maracas, tambourine

# labirynt

transposed score  
ca. 18' 30"

michael f. zbyszyński  
(1998-2000)

**Presto e tempestoso** ♩=144

contrafagotto *pesante*  
*mf* > *p*    *mp* < *mf* > *p*    *f*    *mp* < *f* > *mp*

4 □  
timpani *mp* < *f* > *p*    *mp*    *mp*

arpa DCB|EFGA♭ *mf*    *f*    *mf*    DCB|EFGA♭

**Presto e tempestoso** ♩=144

violini I *mf* > *p*    *mf*

violini II *mf* > *p*    *mf*

viole *mf* > *p*    *mf*

violoncelli *pesante*  
*mf* > *p*    *mp* < *mf* > *p*    *f*    *p* < *f* > *p*

contrabassi *pesante*  
*mf* > *p*    *mp* < *mf* > *p*    *f*    *p* < *f* > *p*



**i.9**

cfg. *mp*    *f*    *mf*    *p*    *f*

4 □  
tmp. *mf*    *f*    *mf*    *mp*    *p*    *mf* > *p*    *mf*

ar. *mf*    D♭CB♭|EFGA♯

**i.9**

vni. I *mp*    *f*    *p*    *mf*

vni. II *mp*    *f*    *p*    *mf*

vle. *mp*    *p*    *mf*

vc. *mp*    *f*    *port.* *mf*    *p*    *f*

cb. *mp*    *f*    *port.* *mf*    *p*    *f*

**i.17**

cf. *p* *mf* *mp* *p* *mf*

4 □ *p* *p*

tmp. *p* *f* *mp*

ar. *f* *mf*

5/4 4/4

**i.17**

vni. I *p* *mf* *mp* *p* *mp*

vni. II *p* *mf* *mp* *p* *mp*

vle. *p* *mf* *mp* *p* *mp*

vc. *port.* *p* *mf* *mp* *p* *mf*

cb. *port.* *p* *mf* *mp* *p* *mf*

5/4 4/4

**i.24**

cl. *fp* *fp* *fp* *fp* *fp* *fp*

cf. *mfz*

M. *f* *subito facile*

4 □ *mp*

tmp. *pp* *port.* *port.*

ar. *mfz*

5/4 4/4

tenor *subito facile*

t. sax. *mp* *f* *mp* *mf* *mp* *mf*

**i.24**

vni. I *mfz*

vni. II *mfz*

vle. *mfz*

vc. *div.* *mfz*

cb. *pizz.* *mfz*

5/4 4/4

**i.31**

ob. *f* *mf* *mp* *f*

cl. *mf*

fg. *mf* *f* *mp* *f* *mp*

cfg. *mf* *f* *mp* *f* *mp*

M. *p* *mf* *p*

4. *p* *mf* *p*

2. *mf*

tmp. *mp* *p* *mf* *p*

t. sax. *p*

**i.31**

vni. I *pp* *poco* *pp* *mf* *pp*

vni. II *pp* *poco* *pp* *mf* *pp*

vle. *mf* *f* *mp* *f* *mp*

vc. *pizz.* *mf*

cb. *arco* *p* *mf* *p* *mf* *p*

**i.38**

ob. *mp* *mp* *mf*

fg. *f* *mp* *p* *mp* *f*

cfg. *f* *mp* *p* *mp* *f*

4. *mp* *p* *pp* *mp* *f*

tmp. *mf* *p* *mp*

**i.38**

vni. I *mf* *p* *pp* *f* *pp*

vni. II *mf* *p* *pp* *f* *pp*

vle. *f* *mp* *p* *mp* *f*

vc. *mf* *p* *mf* *p* *mf* *p*

cb. *mf* *p* *mf* *p* *mf* *p*

**i.46**

5/4 4/4

ob. *mf*

fg. *mp* *f* *mp*

cfg. *mp* *f* *mp*

tbe. 1,2 1. bell tones *fp* *fp* *fp* *fp* *fp*

cor. 1. bell tones *fp* *fp* *fp* *fp* *fp*

M *f*

tmp. *p* *port.*

t. sax. *mp* *f* *mp* *mp* *f*

**i.46**

5/4 4/4

vni. I *p* *f*

vni. II *p* *f*

vle. *mp* *f* *mp*

vc. *p* *f*

cb. *pizz.* *f*

**i.53**

5/4 4/4

tbe. 1,2 *fp* *fp* *fp* *mf* *f* *mp* *f*

tba. 3 *f* *mp* *f*

1&3 cor. *fp* *fp* *fp* *f* *fp* *f* *fp*

2&4 *f* *fp* *f* *fp*

tbn. 1,2 *marcato* *f* *fp* *f*

tbn. 3 tuba *marcato* *f* *fp* *f*

M *f*

4 □ *f*

tmp. *port.*

t. sax. *mp* *f* *mp*

**i.53**

5/4 4/4

cb. *pizz.* *mf*

**i.59**

3 7 4

tbe. 1,2  
tba. 3  
1&3 cor.  
2&4 cor.  
tbn. 1,2  
tbn. 3 tuba  
4 □  
tmp.  
cb.

**i.67**

subito fluido i legato

uni.

ob.  
cl.  
fg.  
V  
2 □  
tmp.  
ar.  
t. sax.

**i.67**

subito fluido i legato

con sord.  
div.

vni. I  
vni. II  
vie.  
vc.  
cb.



**i.74**

ob. *p* *mf*

cl. *p* *mf* *p*

fg. *p* *mf* *p* *mf* *mp* *p*

V *p* *mf* *p* *mf* *mp* *p*

1 *p* *mf* *p* *mf* *mp* *p*

2 *p* *mf* *p* *mf* *mp* *p*

ar. *p* *mf* *p* *mf* *mp* *p*

t. sax. *p* *mf*

D#CB|EF#GA#

**i.74**

vni. I *p* *mf* *p* *mf* *mp* *p*

vni. II *p* *mf* *p* *mf* *mp* *p*

vie. *p* *mf* *p* *mf* *mp* *p*

vc. *p* *mf* *p* *mf* *mp* *p*

**i.80**

ob. *mp* *p* *p* *mf* *p*

fg. *p* *mf* *p*

tbe. 1,2 *p* *mf* *p*

tba. 3 *p* *mf* *p*

1&3 cor. *p* *mf* *p*

2&4 *p* *mf* *p*

V *p* *mf* *p* *mf* *mp* *p*

1 *p* *mf* *p* *mf* *mp* *p*

2 *p* *mf* *p* *mf* *mp* *p*

ar. *p* *mf* *p* *mf* *mp* *p*

t. sax. *mp* *p* *p* *mf* *p*

**i.80**

vni. I *p* *mf* *p*

vni. II *p* *mf* *p*

vie. *p* *mf* *p*

**i.86** 5/4 4/4

ob. *sfz*

cl. *sfz*

fg. *sfz*

cfg. *sfz*

tbe. 1,2 *mf p f*

tba. 3 *p mf p f*

1&3 cor. *mf p f*

2&4 cor. *p mf p f*

tbn. 1,2 *f pesante*

tbn. 3 tuba *f pesante*

v. *f*

— *p*

⊖ *pp*

tmp. *f*

ar. *f*

D#CB|EF#G#A#

**i.86** 5/4 4/4

vni. I *sfz senza sord.*

vni. II *sfz senza sord.*

vle. *pizz. f pizz.*

vc. *f pizz.*

cb. *f*

**i.91**  $\frac{2}{4}$   $\frac{7}{8}$   $\frac{4}{4}$  *veemente i preciso*

ob. *ff*

fg. *sfz* *f*

cfg. *sfz* *f*

tbn. 1,2 *sfz*

tbn. 3 tuba *sfz*

M *ff*

4 *f*

2 *f*

tmp. *f*

t. sax. *f*

vle. *f*

vc. *pizz.* *f* *arco* *f*

cb. *pizz.* *f* *arco* *f*

**i.98**

ob. *ff*

fg. *non legato* *f*

cfg. *non legato* *f*

tbe. 1,2 *f*

tba. 3 *f*

1&3 cor. *mp*

2&4 *mp*

tbn. 1,2 *mf*

tbn. 3 tuba *mf*

M *mf*

t. sax. *non legato*

**i.98**

vni. I *uni.* *ff*

vni. II *uni.* *ff*

vle. *non legato*

vc. *non legato*

cb. *non legato*

i.105

*martellato*

7

4

picc. *ff*

fl. *ff*

ob. *ff*

cl. *ff* *fp* *ff*

fg. *ff*

ctg. *ff*

tbe. 1,2 *ff*

tba. 3 *ff*

1&3 cor. *ff* *fp* *ff*

2&4 *ff* *fp* *ff*

tbn. 1,2 *ff*

tbn. 3 tuba *ff*

M *f* *ff*

4 *f*

2 *f*

△ *mp* *f*

tmp. *p* *ff*

ar. *DCB|EF#GA* *ff*

t. sax. *ff*

i.105

*martellato*

7

4

vni. I *ff* *div.* *fp* *ff*

vni. II *ff* *div.* *fp* *ff*

vle. *non div.* *ff*

vc. *non div.* *ff*

cb. *ff*

i.112

*stringendo*

7

picc.

fl.

ob.

cl.

fg.

cfg.

tbe. 1,2

tba. 3

1&3

cor.

2&4

tbn. 1,2

tbn. 3 tuba

X

4 □

||

tmp.

ar.

t. sax.

*ff*

*f*

*mp*

*f*

*ff*

DCB|EF#GA *ff*

i.112

*stringendo*

7

vni. I

vni. II

vle.

vc.

cb.

*ff*

*ff*

*ff*

*ff*

*ff*

i.119

Largo, quasi sereno ♩=48

picc. *fff* *mp subito* *p* *non vibrato*

fl. *fff* *mp subito* *p* *non vibrato*

ob. *fff*

cl. *fff*

fg. *fff*

cfg. *fff*

tbe. 1,2 *fff*

tba. 3 *fff*

1&3 cor. *fff*

2&4 cor. *fff*

tbn. 1,2 *fff*

tbn. 3 tuba *fff*

x *ff*

4 *ff* *p* *mp* *mf*

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

tmp. *fff*

ar. *fff* *D#CB|EF#GA* *mp*

t. sax. *fff* *soprano cantabile* *n*

i.119

Largo, quasi sereno ♩=48

vni. I *uni.* *pp subito*

vni. II *uni.* *pp subito*

vle. *pp subito sul tasto* *3* *n* *pp*

vc. *pp subito sul tasto* *3* *5* *n* *pp*

cb. *ppz.* *5* *ppp*

**ii. 6**

picc. *p*

fl.

cl. *non vibrato* 1. *pp*

3  $\perp$  *arco* *mp*

$\perp$  *sfz* *p* *sfz* *p*

ar. *sempre l.v.* *D#CB|EF#G#A*

s. sax. *mf* *f* *port.* *mp* *n* *mf*

**ii. 6**

vni. I

vni. II

vle. *sul G* *pp*

vc. *sul A*

**ii. 13**

picc.

fl.

cl. *p*

3  $\perp$  *sempre l.v.*

$\perp$  *sfz* *n* *f*

ar. *f* *mp* *ppp* *p* *ff subito* *mf*

s. sax. *f* *mp* *ppp* *p* *ff subito* *mf* *subtone* *mp*

**ii. 13**

vni. I *sul pont.* *sul G*

vni. II *sul pont.* *sul D*

vle. *sul D*

vc. *sul A*

cb. *sul G* *pp*

ii. 18

picc. fl. ob. cl. fg. cfg. tbe. 1,2 tba. 3 1&3 cor. 2&4 tbn. 1,2 tbn. 3 tuba M 3 2 tmp. ar. s. sax.

Musical score for woodwinds, brass, and percussion. The woodwind section includes piccolo, flute, oboe, clarinet, fagotto, and contrafagotto. The brass section includes trumpets (1, 2 and 3), trombones (1, 2 and 3), and tuba. The percussion section includes three snare drums, two tom-toms, and a timpani. The score features various dynamics such as *fp*, *mp*, *pp*, *p*, *f*, and *ppp*, along with articulation marks like *non vibrato*, *n*, and *mf*. The woodwinds and brass play sustained notes with some melodic movement, while the percussion provides a rhythmic accompaniment.

ii. 18

vni. I vni. II vie. vc. cb.

Musical score for strings, including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score features various dynamics such as *p*, *mf*, *f*, and *pp*, along with articulation marks like *div.*, *uni.*, and *pizz.*. The strings play a complex rhythmic pattern with some melodic lines, particularly in the violins and viola.



ii. 24

ob. 1  
ob. 2  
cl.  
fg.  
3.  
arco  
ar.  
s. sax.

ii. 24

1  
vni. I  
2  
vni. II  
1  
2  
vle.  
vc.  
cb.

**ii. 28**

picc. *p* *f*

fl. *p*

ob. *f* *p*

ob. 2

cl. *p* *mf*

tbe. 1,2 *p* *mf* *p* cup mute *mp*

G *mf*

3 *mf* *mp* *mf*

ar. *mf* *ff* *p*

s. sax. *ff* *f* *p*

**ii. 28**

vni. I 1 *mp*

vni. I 2 *mp*

vni. II 1 *mp*

vni. II 2 *mp*

vle. *mp*

vc. *mp* *mf*

cb. *mp* *mf*



**ii. 36**

fl. *mf* *p*

ob. *p*

v. *pp* *p*

triangle beater *pp*

rubber beater -- stroked *p*

s. sax. *mp* *mf*

*multiphonic*

**ii. 36**

vni. I

vni. II

**ii. 40**

picc.

fl. *p* *mp* *p*

ob. *mp* *mf*

ob. 2 *mp* *mf*

cl. *p*

v. *p*

m.o. *p*

s. sax. *p*

**ii. 40**

vni. I

vni. II

**ii. 44**

picc. *mp* *f* *p* *mf*

fl. *p* *mf* *mp*

ob. *f*

ob. 2 *f*

cfg. *mp* *f*

tbe. 1,2 *p* *mp* *f*

tba. 3 *mp* *f*

1&3 cor. *p* *mp* *f*

2&4 cor. *mp* *f*

tbn. 1,2 *mp* *f*

tbn. 3 tuba: *pp* *mp* *f*

V *mp*

mf *ff* *mp*

tmp. *mf* *f* *f* *p*

ar. *D#C#Bb|EFGbA*

s. sax. *f* *ff*

**ii. 44**

vni. I *p*

vni. II *sul D* *p*

vle. *mp* *f* *p*

vc. *mp* *f* *p*

cb. *mp* *f* *p* *sul E*

**ii. 49** 5  
4

fl.

pp mp pp mp

cfg.

fp

tbe. 1,2

cup mute

straight mute

p fp

tba. 3

straight mute

mp fp

1&3

open

p fp

cor.

2&4

brass mute

p fp

tbn. 1,2

cup mute

fp

tbn. 3 tuba

open

fp

△

3

tmp.

f p f p f p

ff

fp

ar.

D#C#Bb|EFG#A

s. sax.

**ii. 49** 5  
4

vni. I

vni. II

vle.

vc.

cb.

fp

ii. 54

fl.

ob.

ob. 2

cl.

cfg.

tbe. 1,2

tba. 3

1&3 cor.

2&4

tbn. 1,2

tbn. 3 tuba

V

4

2

tmp.

ar.

s. sax.

vni. I

vni. II

vle.

vc.

cb.

*f*

*mf*

*p*

*mp*

*ff*

*pizz.*

*DC#Bb|EbF#GA*

free, intense, soloistic

dome

dome

dome

5

4

5

4

ii. 57

ob. *mf* *pp*

ob. 2 *p* *mf* *pp*

cl. 1.

fg. *p*

M.

3  $\Delta$  edge dome

2  $\square$

ar. A4 -- Ab

s. sax. *f* *sfz* *ff* *subito mp*

ii. 57

vni. I

vni. II

vle.

vc.

cb. *p*



ii. 60

picc. *p* *f* *p*

fl. *p* *ff* *p*

ob.

cl. *p* *f* *p*

fg.

cfg.

tbe. 1,2 *cup mute* *p* *f* *p*

tba. 3 *straight mute* *p* *f* *p*

1&3 *brass mute* *p* *f* *p*

cor. *brass mute* *p* *f* *p*

2&4 *brass mute* *p* *f* *p*

tbn. 1,2 *cup mute* *p* *f* *p*

tbn. 3 *open* *p* *f* *p*

tuba

V *pp* *mp*

3 *p* *mf* *p*

2

tmp. *p* *f* *p*

ar. *f* *mp*

s. sax. *pp* *f* *ff* *f*

ii. 60

1 *div.* *punta d'arco sul pont.* *mp*

vni. I *mp*

2 *mp*

1 *div.* *punta d'arco sul pont.* *mp*

vni. II *mp*

2 *mp*

vle. *mp*

vc. *div.* *mp*

cb. *mp*

*bow tailpiece -- no fingered pitch*

ii. 64

fl. *mf* *p*

ob. *f* *mp* *mf* *n*

ob. 2 *mp* *f* *mp* *mf* *n*

cl. *p*

cfg.

tbe. 1,2 *open* *mf*

tba. 3 *open* *mf*

1&3 cor. *brass mute* *mf*

2&4 cor. *brass mute* *mf*

tbn. 1,2 *open* *mf*

tbn. 3 tuba *open* *mf*

V *mf*

2 *ff*

tmp. *mf*

ar.

s. sax. *flz.* *multiphonic*

ii. 64

vni. I 1 2

vni. II 1 2

vle. *bow tailpiece -- no fingered pitch*

vc. *mp* *uni.* *sul C*

cb. *sul pont.* *mf*

ii. 67

Musical score for woodwinds and percussion. The score includes parts for Flute (fl.), Oboe 1 (ob.), Oboe 2 (ob. 2), Clarinet (cl.), Percussion (drum set), and Arco (ar.). The flute part features dynamics of *mp*, *mf*, and *mf*. The oboe parts feature dynamics of *mf*, *p*, and *mf*. The clarinet part features a dynamic of *mf*. The percussion part includes a snare drum pattern with accents and a tom-tom part with a dynamic of *mp*. The arco part features a dynamic of *mp* and a key signature change to D#CB|EFG#A. The saxophone part features dynamics of *mp*, *sfz*, and *ff*, with fingerings 6 and 12 indicated.

ii. 67

Musical score for strings. The score includes parts for Violin I (vni. I), Violin II (vni. II), and Viola (vle.). The violin parts feature dynamics of *mp*, *sfz*, and *ff*, with fingerings 3 and 6 indicated. The viola part features a dynamic of *mp* and a key signature change to D#CB|EFG#A.

**ii. 70**

fl. 1, 2  
ob. 1, 2  
cl.  
cbg.  
tbn. 1, 2  
tbn. 3  
tba. 3  
1&3 cor.  
2&4 cor.  
X  
tmp.  
ar.  
s. sax.

*p*, *mp*, *f*, *n*, *f*, *fff*, *pp subito*, *f*

open

12, 12, 3

D:CB|EFGA

**ii. 70**

vni. I  
vni. II  
vle.  
cb.

*pp*, *f*

m.o. b











iii.19

picc.

fl.

fl. 2

cl. mib

ar.

t. sax.

près de la table

DCB|E♭FGA♯

8va

tenor

*p*

*f*

iii.19

1

vle. 2

div. a3

3

1

vc. 2

div. a3

3

iii.24

x

t. sax.

*p*

*f*

iii.24

1

vni. I

2

vni. II

1

2

1

vle. 2

div. a3

3

1

vc. 2

div. a3

3

**iii.30**

3 4 3 4

picc.

fi.

fi. 2

cl. mib

ar.

t. sax.

*p* *f* *fp* *ff*

près de la table

DCB|E♭FG#A

1

vle.

2

div. a3

3

1

vc.

2

div. a3

3

**iii.36**

3 4

picc.

fi.

fi. 2

cl. mib

X

ar.

*p* *pp*

**iii.36**

3 4

1

vni. I

2

1

vni. II

2

1

vle.

2

div. a3

3

1

vc.

2

div. a3

3

**iii.40**

X

t. sax.

quickly and freely

*mp* *f*

vni. I

vni. II

vle.

div. a3

vc.

div. a3

**iii.44**

fg.

tbn. 1,2

tbn. 3 tuba

4 □

tmp.

t. sax.

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

**iii.44**

vle.

div. a3

vc.

div. a3

cb.

iii.50

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

pp

p

*près de la table*

mp

D $\flat$ CB|E $\flat$ FGA $\flat$

mp

iii.50

mp

mp

mp

mp

1

2

1

2

1

2

3

1

2

3

1

2

3

p

mf

p

iii.54

3 4 3 4

ob.

ob. 2

cl.

fg.

cfg.

ff

mp

mp

mp

mp

ff

ff

ff

ff

ff

ff

ff

4 □

tmp.

f

f

t. sax.

ff

loose, breathy

p

iii.54

3 4 3 4

1

vle.

2

div. a3

3

1

vc.

2

div. a3

3

cb.

pesante

ff

iii.60

3 4 3 4

ob.

ob. 2

cl.

fg.

X

t. sax.

iii.60

3 4 3 4

vni. I

2

vni. II

1

2

vle.

div. a3

3

vc.

div. a3

1

2

3



iii.69

ob.

ob. 2

cl.

fg.

tbe. 1,2

1

2

cor. 3

4

X

tmp.

t. sax.

iii.69

vni. I 1

2

vni. II 1

2

vle. 1

2

div. a3 3

vc. 1

2

div. a3 3

cb.

*p*

*poco*

*p*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*pp*



iii.75

3 4 3

ob.

ob. 2

cl.

fg.

fg. 2

tbe. 1,2

1

2

cor.

3

4

x

tmp.

t. sax.

iii.75

3 4 3

vni. I

1

2

vni. II

1

2

vle.

1

div. a3

2

3

1

vc.

div. a3

2

3

cb.

*mf*

*pp*

iii.79

picc.

fl.

fl. 2

ob.

ob. 2

cl. mib

cl.

fg.

fg. 2

tbe. 1,2

1

2

cor.

3

4

tmp.

ar.

D $\flat$ CB $\flat$ |EFG $\flat$ A $\sharp$

t. sax.

iii.79

vle.

div. a3

3

1

vc.

2

div. a3

3

iii.83

The score is divided into three measures. Measure 83 starts with a 4/4 time signature, which changes to 3/4 for measure 84 and returns to 4/4 for measure 85. The woodwind section (ob., cl., fg., ckg.) features complex rhythmic patterns with triplets and slurs. The brass section (tbn. 1.2, tbn. 3, cor. 1-4) has more melodic lines. The percussion (4□, Imp.) plays a steady triplet pattern. The string section (vle., vc., cb.) provides harmonic support with long notes and triplets. Dynamics range from *ff* to *mp*. A *div.* (divisi) marking is present for the tuba in measure 85.

ob.

ob. 2

cl.

fg.

ckg.

tbn. 1.2

tbn. 3

1

2

3

4

cor.

tbn. 1.2

tbn. 3 tuba

4□

Imp.

t. sax.

vle.

1

2

div. a3

3

1

vc.

2

3

div. a3

cb.

iii.87

ob. *p subito*

ob. 2 *p*

cl. *p* *mf*

fg. *p*

cf. *f* *pp*

tbe. 1,2 *p* *p*

tba. 3

1 *p subito*

2 *p subito*

cor. 3 *p subito*

4 *p subito*

tbn. 3 tuba *f* *pp*

M *mf*

tmp. *p*

t. sax.

iii.87

vni. I *p* *f*

2 *p* *f*

vni. II *p*

2 *p*

1

vle. 2

div. a3 3

3

1

vc. 2

div. a3 3

3

cb.

*f* *pp*

iii.91

ob. *mf*

ob. 2 *mf*

cl. *mf*

fg. *mf*

cf. *mf*

tbe. 1,2 *f*

1 *ff*

2 *ff*

3 *ff*

4 *ff*

tbn. 1,2 *p*

tbn. 3 tuba *mf*

M *p*

tmp. *f* *mf*

iii.91

vni. I *mf*

2 *mf*

vni. II *mf*

1 *mf*

2 *mf*

vle. *mf*

div. a3 *mf*

3 *mf*

1 *mf*

vc. *mf*

2 *mf*

div. a3 *mf*

3 *mf*

iii.95

picc. *f*

fl. *f*

fl. 2 *f*

ob. *f*

ob. 2 *f*

cl. mib *f*

cl. *f*

fg. *f*

cfg. *f*

tbe. 1,2 *mf*

tba. 3 *mf*

1&3 cor. *mf*

2&4 *mf*

tbn. 1,2 *mf*

tbn. 3 tuba *mf*

M *p*

tmp. *p*

ar. *mf*

t. sax. *mf*

iii.95

vni. I

vni. II

1

vle. 2 *f*

div. a3 *f*

3

1 *f*

vc. 2 *f*

div. a3 *f*

3 *f*

cb. *mf*

iii.98

picc. *ff* *p subito*

fl. *ff* *p subito*

fl. 2 *ff* *p subito*

ob. *ffz*

cl. mib. *ff* *p subito*

cl. *ffz*

fg. *ffz*

cfg. *ffz*

tbe. 1,2 *ffz* *f*

tba. 3 *ffz* *f*

1&3 cor. *ffz*

2&4 cor. *ffz*

tbn. 1,2 *ffz*

tbn. 3 tuba *ffz*

M *ffz*

ar. *ffz*

t. sax. *pp* *mf* *ff*

Tenor Saxophone: Alternate fingering ad libitum, as rapidly as possible, but with a loose embouchure; occasionally let an altissimo pitch escape.

iii.98

vni. I *fp* *sul pont.*

vni. II *fp* *sul pont.*

vcl. 1 *fp* *sul pont.*

vcl. 2 *fp* *sul pont.*

div. a3 *fp* *sul pont.*

vcl. 3 *fp* *sul pont.*

vc. 1 *fp* *sul pont.*

vc. 2 *fp* *sul pont.*

div. a3 *fp* *sul pont.*

vc. 3 *fp* *sul pont.*

cb. *fp* *div. sul pont.*

**iii.102**

picc. *sfz* *f*

fl. *sfz* *f*

ob. *sfz* *f*

cl. mib. *sfz* *f*

cl. *sfz* *f*

fg. *uni. pesante* *sfz* *f*

cfg. *pesante* *sfz* *f*

tbe. 1,2 *sfz* *f*

tba. 3 *sfz* *f*

1&3 cor. *sfz* *f*

2&4 cor. *sfz* *f*

tbn. 1,2 *sfz* *f*

tbn. 3 tuba *sfz* *f*

M. *sfz* *f*

+

○ *sfz* *f*

t. sax. *sfz* *f*

**iii.102**

vni. I *m.o.* *sfz* *f*

vni. II *uni. m.o.* *sfz* *f*

1. *div. a2 m.o.* *sfz* *f*

vle. 2 *m.o.* *sfz* *f*

div. a3 3 *sfz* *f*

1. *uni. pesante m.o.* *sfz* *f*

vc. 2 *sfz* *f*

div. a3 3 *sfz* *f*

cb. *uni. m.o.* *sfz* *f*



iii.107

3 4 3 4

tb. 1, 2

tb. 3  
tuba

choke  
*ff*  
*p* *f*

t. sax.

iii.107

vle.

cb.

iii.111

3 4 4

picc.

fl.

ob.

cl. mib.

cl.

fg.

1&3  
cor.

2&4

iii.111

vni. I

vni. II

vle.

vc.

cb.

iii.115

picc.

fl.

ob.

cl. mib

cl.

fg.

1&3 cor.

2&4 cor.

tmp.

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

iii.115

vni. I

vni. II

vle.

vc.

cb.

**iii.119**

picc.

fl.

fl. 2

ob.

cl. mib.

cl.

fg.

tbn. 1,2

tba. 3

1&3 cor.

2&4

tbn. 1,2

tbn. 3 tuba

trp.

*f*

*uni.*

*f*

*uni.*

*f*

*f*

*f*

**iii.119**

vni. I

vni. II

vle.

vc.

cb.

iii.124

3/4 4/4 3/4

picc.

fl.

fl. 2

ob.

ob. 2

cl. mib

cl.

fg.

tbe. 1,2

tba. 3

1&3 cor.

2&4 cor.

tbn. 1,2

tbn. 3 tuba

tmp.

iii.124

3/4 4/4 3/4

vni. I

vni. II

vle.

vc.

cb.

*pizz.*

*f*

to sib clarinet

Detailed description of the musical score: This page contains two systems of musical notation for measures 124-127. The first system includes parts for Piccolo (picc.), Flute (fl.), Flute 2 (fl. 2), Oboe (ob.), Oboe 2 (ob. 2), Clarinet in B-flat (cl. mib), Clarinet (cl.), Bassoon (fg.), Trumpet 1 & 2 (tbe. 1,2), Trombone 3 (tba. 3), Cor Anglais 1 & 3 (1&3 cor.), Cor Anglais 2 & 4 (2&4 cor.), Trombone 1 & 2 (tbn. 1,2), Trombone 3/Tuba (tbn. 3 tuba), and Timpani (tmp.). The second system includes parts for Violin I (vni. I), Violin II (vni. II), Viola (vle.), Violoncello (vc.), and Contrabass (cb.). The score is marked with a forte (*f*) dynamic and includes performance instructions such as *pizz.* for the contrabass and *to sib clarinet* for the clarinet in B-flat. Time signatures of 3/4 and 4/4 are indicated above the staves.







**iii.143**

tmp.

This cadenza is provided only as a model. The soloist should improvise based on the harmony of the string part, and the motives presented throughout the piece.

t. sax.

**iii.143**

vni. I

vni. II

vle.

vc.

cb.

**iii.148**

picc.

fl.

ob.

cl.

fg.

cfg.

tbe. 1,2

tba. 3

1&3 cor.

2&4

tbn. 1,2

tbn. 3 tuba

M

tmp.

t. sax.

Glissando smoothly through the harmonics of Bb

100% breath noise

3/4

*mp*

**iii.148**

vni. I

vni. II

vle.

vc.

cb.

div.

*mp*



**iii.155**

picc.

fl.

fg.

1 - harmon mute, no stem

tb. 1,2

cor. 1

3

tmp.

t. sax.

*p*

*mf*

*mfz*

*pp*

*mfz*

*pp*

*pp*

*mf*

*n*

*n*

*n*

*sempre l.v.*

*choke*

**iii.155**

1

vni. I

2

vni. II

1

vle.

2

1

vc.

2

*sul pont.*

*p*

*ppp*

*p*

*ppp*

*ppp*

*pp*

*div. sul pont.*

*p*

*ppp*

*ppp*

**iii.160**

picc.

fl.

cl.

3

tmp.

t. sax.

3

*ppp*

*ppp*

*ppp*

*loose, breathy*

*p*

*mp*

*pp*

*mf*

*n*

*n*

*mf*

*n*

*n*

**iii.160**

1

vni. I

2

vni. II

1

vle.

2

1

vc.

2

*ppp*

*ppp*

*ppp*

*ppp*

iii.166

picc. *mp* *p*

cl. *n*

tbe. 1,2 *ppp*

tbn. 3 tuba

M *p*

3 *mf*

tmp. *mf* *n* *mf* *n*

t. sax. *pp* *subtone* *3*

iii.166

vni. II *ppp*

vc.

cb. *m.o.* *ppp*

iii.174

picc. *pp* *ppp*

t. sax. *ppp* *loose, breathy* *molto vib.* *100% breath noise*

iii.174

cb. *molto sul pont.*