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# Gedankenfabrik

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12 instruments (flute, clarinet, oboe, bassoon, two trombones, percussion, piano, violin I, violin II, viola, violoncello) and electroacoustic sounds. [ca. 9'00] Premiered by GeMUnB – Brasília New Music Ensemble (Jorge Antunes, conductor), Brasília, November 2003. Audio file is tape part only\*  
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# Gedankenfabrik

Bruno Ruviano  
2003

("Zwar ist's mit der Gedankenfabrik")

$\text{♩} = 60$

Flute *f*

Oboe *f* *gliss.*

Clarinet in Bb [concert pitch] *f*

Bassoon *f* *p*

Trombone 1 *f* *gliss.*

Trombone 2 *f*

Percussion *f* susp. cymbal

Piano *f* *8va*

Violin I *f* *gliss.*

Violin II *f* *gliss.* *pizz.*

Viola *f* *8va* *pizz.*

Violoncello *f* *gliss.*

2

Fl.

Ob.

Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

8va

8vb

pizz.

arco

gliss.

accel.

("Wie mit einem Weber-Meisterstück")

♩ = 75

Fl. *flatt.* *f* *mp* *gliss.* *nat.*

Ob. *p*

Cl. *mp*

Bsn. *mf* *gliss.* *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

Perc.

Pno. *f* *poco Rit.*

Vln. I *arco* *f* *gliss.*

Vln. II *arco* *f*

Vla.

Vc.

("Wo ein tritt tausend Fäden regt / Die Schiffelein herüber hinüber schiessen")

*f* = 70

Musical score for orchestra and piano, measures 6 to 13. The score is written for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinete)
- Bsn. (Bassoon)
- Tbn. 1 (Tenorhorn 1)
- Tbn. 2 (Tenorhorn 2)
- Perc. (Percussion)
- Pno. (Piano)
- Vln. I (Violine I)
- Vln. II (Violine II)
- Vla. (Viola)
- Vc. (Violoncello)

The score is in 3/4 time with a tempo of quarter note = 70. The music begins at measure 6. The woodwinds (Fl., Ob., Cl., Bsn.) and brass (Tbn. 1, Tbn. 2) play a rhythmic pattern of eighth notes with a dynamic of *f* (forte). The strings (Vln. I, Vln. II, Vla., Vc.) play a similar rhythmic pattern, also marked *f*. The piano (Pno.) plays a triplet pattern of eighth notes in both hands, marked *f*. The strings play a glissando (gliss.) in measures 10-11. The woodwinds and brass play a glissando (gliss.) in measures 12-13. The score ends at measure 13.

8 (tr) flatt. nat.

Fl.

Ob.

Cl.

Bsn.

Tbn. 1 flatt. (nat.)

Tbn. 2 flatt. (nat.)

Perc. snare drum [snare on] f

Pno. f mf p 8va 3 Red.

Vln. I pizz. (fast & irregular) (pizz.) meno f

Vln. II pizz. (fast & irregular) (pizz.) meno f

Vla. pizz. (fast & irregular) (pizz.) meno f

Vc. pizz. (fast & irregular) arco f mf

Detailed description: This page of a musical score contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet 1 (Tbn. 1), Trumpet 2 (Tbn. 2), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute part begins with a trill (tr) and a flat (flatt.) dynamic. The Oboe and Clarinet parts feature complex rhythmic patterns with slurs and a quintuplet (5) in the Clarinet. The Bassoon part has a similar rhythmic pattern. The Trumpet parts play a flat (flatt.) dynamic. The Percussion part features a snare drum roll with a dynamic of f. The Piano part has a dynamic of f, followed by mf and p, with an 8va marking and a triplet (3). The Violin and Viola parts play a pizzicato (pizz.) rhythm, fast and irregular, with a dynamic of meno f. The Violoncello part plays a pizzicato (pizz.) rhythm, fast and irregular, with a dynamic of meno f, and then switches to arco with a dynamic of f.

("Die Fäden ungesehen fließen / Ein Schlag tausend Verbindungen schlägt")

11

CD

Fl. *f* *8va*

Ob. *f* *flatt.* *nat.* *3*

Cl. *f*

Bsn. *f*

Tbn. 1 *f* *flatt.* *nat.*

Tbn. 2 *f*

Perc. *susp. cymbal*

Pno. *f* *15ma* *8va*

Vln. I *arco* *f* *pizz.*

Vln. II *arco* *molto vibrato* *f* *pizz.*

Vla. *arco* *molto vibrato* *f* *pizz.*

Vc. *f* *pizz.*

Detailed description: This page of a musical score, numbered 11, features a full orchestral and piano arrangement. The score is written in 4/4 time and includes parts for CD, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet 1 (Tbn. 1), Trumpet 2 (Tbn. 2), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is characterized by a dynamic range from *f* (forte) to *mp* (mezzo-piano). The woodwinds and strings play complex, often melodic lines with various articulations such as slurs, accents, and triplets. The piano part features a prominent melodic line with a *15ma* (15th harmonic) and *8va* (8th octave) marking. The percussion part includes a *susp. cymbal* (suspended cymbal) effect. The strings are marked with *arco* (arco) and *molto vibrato* (molto vibrato) instructions, and some parts end with *pizz.* (pizzicato) markings. The score concludes with a double bar line and repeat signs.

14 **0'00"** **0'04"** **0'07"** **0'10"** **0'13"**

CD  $\frac{4}{4}$   $\frac{3}{4}$

Fl.  $\text{♩} = 60$   
*f*  $\text{p}$  3

Ob. *f*  $\text{p}$

Cl. *f*  $\text{p}$  3 *pp* 3

Bsn. *f*  $\text{p}$  3

Tbn. 1 *f senza dim.* *mf*

Tbn. 2 *f senza dim.* *mf*

Perc. susp. cymbal [metal beater] *f*

Pno. *f* *mf*

Vln. I arco  $\text{♩} = 60$  *fp* *gliss.* *mf* *gliss.* *p* *gliss.* *pp*

Vln. II arco *fp* *gliss.* *mf* *gliss.* *p* *pp*

Vla. arco *f senza dim.* *mp*

Vc. arco *f senza dim.* *mp* *ppp*



19 0'16" 0'19" 0'25" 0'31" 0'37"

CD

Fl.

Ob.

Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

singing inside: the player can either play the notes while singing them at the same time OR simply sing inside the trombone

*pp*

*p*

*mf*

*mp*

*pp*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

27 0'40" 0'46" 0'52" 0'58"

CD

Fl.

Ob.

Cl.   
 bass clarinet   
 mp   
 3   
 gliss.

Bsn.

Tbn. 1

Tbn. 2

Perc.   
 The percussionist should partially dampen the strings inside the piano using a soft cloth. Press the cloth gently with one or both arms over approx. two octaves, including the notes that the pianist is going to play.

Pno.

Vln. I   
 (sul A)   
 p

Vln. II   
 p

Vla.   
 (sul D)   
 p

Vc.   
 gliss.   
 mp   
 p

34 1'01" 1'07" 1'13"

CD

Fl.

Ob.

B.Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Do not dampen C#2 and A#2

Do not dampen G0 and Ab#1

Very dampened — arm pressure high

releasing [*poco a poco*]

*mf*

*p*

*p*

*quasi f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*gliss.*

*niente*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*Ped. sempre*

*Ped. sempre*

40 1'19"

1'25"

CD

Fl.

Ob.

B.Ci.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Arms off the strings —  
open strings (with cloths)

Pno.

Vln. I

Vln. II

Vla.

Vc.

The musical score for CD, measures 40-42, is presented in a standard orchestral layout. The parts include:

- Flute (Fl.):** Rests throughout the measures.
- Oboe (Ob.):** Features a triplet of eighth notes in measure 40, followed by a melodic line with a slur and a triplet in measure 42. Dynamic marking: *p*.
- Bassoon (B.Ci.):** Features a triplet of eighth notes in measure 40, followed by a melodic line with a slur and a triplet in measure 42. Dynamic marking: *p*.
- Bassoon (Bsn.):** Rests throughout the measures.
- Trombone 1 (Tbn. 1):** Features a complex rhythmic pattern with triplets and sixteenth notes, including a triplet in measure 40 and sixteenth-note runs in measures 41 and 42.
- Trombone 2 (Tbn. 2):** Features a complex rhythmic pattern with triplets and sixteenth notes, including a triplet in measure 40 and sixteenth-note runs in measures 41 and 42.
- Percussion (Perc.):** Indicated by a drum set icon and the instruction "Arms off the strings — open strings (with cloths)".
- Piano (Pno.):** Features a triplet of eighth notes in measure 40, followed by a melodic line with a slur and a triplet in measure 42. Dynamic marking: *mf*.
- Violin I (Vln. I):** Rests throughout the measures.
- Violin II (Vln. II):** Rests throughout the measures.
- Viola (Vla.):** Rests throughout the measures.
- Violoncello (Vc.):** Rests throughout the measures.

43 **1'28"**

CD

Fl. *p* *flatt.*

Ob.

B.Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc. Dampen low and high strings using both arms (all notes that the pianist will play in this passage must be included). Arm pressure may be varied between *forte* and *mezzo-forte*, that means, "completely dampened" and "partially dampened".

Pno. ∞ -----> (...)

(... *Ped. sempre* ...)

Vln. I

Vln. II

Vla.

Vc.

45 1'34"

1'40"

CD

Fl. *nat.* *flatt.* *mf* *nat.*

Ob. *3* *flatt.* *mf* *nat.*

B.Cl. *flatt.* *mf* *clarinet* *nat.*

Bsn. *3* *flatt.* *mf* *nat.*

Tbn. 1 *7* *flatt.* *mf*

Tbn. 2 *mf*

Perc. *Open strings — arms and cloths off* *susp. cymbal*

Pno. *mf* \* *Red.*

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

49 **1'46"** **1'52"** **1'58"**

CD

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Tbn. 1 *fp* *mf* con sord. (cup)

Tbn. 2 *fp* *mf* con sord. (cup)

Perc. *f*

Pno. *f* *mp*

Vln. I arco *f* *meno f* *gliss.* *molto vibrato* *gliss.* *gliss.* *gliss.*

Vln. II arco *f* *gliss.*

Vla. arco *f* *écrasé. (\*)* *nat.* poco a poco sul pont.

Vc. arco *f* *écrasé. (\*)* *nat.*

(\*) "écrasé": bow the string with exaggerated pressure (overpressure), producing a very noisy, strident sound.

54 2'01"

2'07"

2'13"

CD

Fl.

Ob.

Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.



59 **2'16"** **2'22"** **2'28"** **2'34"**

CD

Fl.

Ob.

Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*pp*

*mp*

*p*

*sfp*

*mf*

*f*

*pp*

*mp*

*gliss*

Cloths off the higher strings. Use fingertips to press and hold firmly the strings corresponding to the following notes. Play them by quickly releasing the fingers as strongly as possible.

Cloths on the strings. Use both arms to partially dampen a large number of notes, always including the ones to be played by the pianist.

less arm pressure (less dampening)

67 2'40"

2'46"

CD

Fl. *p* *gliss. gliss.*

Ob. *pp*

Cl.

Bsn. *mp* *p*

Tbn. 1

Tbn. 2

Perc. "pizzicato" on the strings

Pno. *p* *mf*  
\* *Ped. sostenuto*

Vln. I *pizz.* *mf* *p* *mf* *fingering only*

Vln. II *pizz. sul G* *mf* *gliss.* *fingering only* *mf* *pizz. (fast, irregular)*

Vla. *pizz. con vibrato* *mf* *stop this note after pizz. on C* *3* *fingering only*

Vc. *mf* *pizz.* *stop this note after pizz. on C* *mf* *fingering only*

"Fingering only": no bowing. Play left hand only — as "loud" as possible.

70 **2'49"** **2'52"**

CD

Fl. *gliss. gliss.*  
*cresc. poco a poco*

Ob. *3*  
*6* *5* *3*  
*cresc. poco a poco*

Cl. *5* *6*  
*cresc. poco a poco*

Bsn. *3*  
*cresc. poco a poco*

Tbn. 1

Tbn. 2

Perc. *3*

Pno. *3* *quasi f*

Vln. I *(tr)* *pizz.* *p* *f* *(ord. pizz.)* *mf* *pizz. behind stopped finger*

Vln. II *(pizz.)* *mf*

Vla. *cresc. poco a poco* *Free plucking: both hands on all four strings: quickly & randomly plucking* *back to 2 previous notes*

Vc. *(tr)* *arco* *less arco pressure [poco a poco]* *cresc. poco a poco*

Tempo is *ad libitum* for each player from this point until 3'11". Small notes are always as fast as possible; some of them may indicate specific rhythms to be played as fast as possible. Duration of rests with fermata are to be determined by the player — however they should never be too long.

72 2'55"

CD

Fl. *ad lib.* (\*) Flute player begins a "vocalization" of unintelligible speech, following approximately the directions of played notes (cresc.)

Ob. *ad lib.* (cresc.)

Cl. *ad lib.* (cresc.)

Bsn. *ad lib.* nat. ----- flatt. (cresc.)

Tbn. 1 senza sord. mp cresc. poco a poco

Tbn. 2 mp cresc. poco a poco

Perc. Dampen piano strings with both arms on the cloths. Make alternated movements from completely dampened to almost open strings until the end of this section. Occasionally one hand may be used to hit one or more strings like a drum.

Pno. *mf* cresc.

*Ped. sempre*

Vln. I ord. pizz behind ord. pizz 3 behind *f* Free plucking & pizzicato like fragments of speech (*forte/piano*)

Vln. II Free plucking & pizzicato like fragments of speech (*forte/piano*)

Vla. Free plucking & pizzicato like fragments of speech (*forte/piano*)

Vc. less arco [*poco a poco*] fingering only *f* fingering only

Free plucking & pizz.: alternate freely between these two techniques. The left hand may be used either for stopping strings (as usual) or to join the right hand in plucking many strings at the same time.

The player may repeat or omit some of the figures written in small notes in order to keep playing just until the end of this section.  
General rule for the last 5 seconds: DECRESCENDO and MORENDO, to match the transition to the whispering sounds on the tape part.

75

... 3'11"

CD

Fl. *(dim. molto)*

Ob. *(dim. molto)*

Cl. *(dim. molto)*

Bsn. *(dim. molto)*

Tbn. 1 *(dim. molto)*

Tbn. 2 *(dim. molto)*

Perc. *ad lib.*

Pno. *f mf f mf mf f (dim. molto)*  
*(ped. sempre)*

Vln. I *sul D pizz. behind less notes, dim. molto*

Vln. II *less notes, dim. molto*

Vla. *less notes, dim. molto*

Vc. *back to two previous notes less notes, dim. molto*  
*both hands, all strings: quickly, randomly plucking*

77 **3'12"** . . . . . **3'58** **3'59"** **4'05"** **4'11"**

CD

Fl. TACET *mp*

Ob. TACET

Cl. TACET *ppp*

Bsn. TACET *fp*

Tbn. 1 TACET

Tbn. 2 TACET

Perc. TACET *susp. cymbal* [bowing] *mp*

Pno. TACET *mp*

Vln. I TACET *arco mp*

Vln. II TACET *arco mf mp*

Vla. TACET *arco 3 mf mp*

Vc. TACET *arco mf mp*

84 **4'17"** **4'23"** **4'29"**

CD

Fl.

Ob.

Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*f*

*f*

*f*

*pp*

*f*

*p*

*ppp*

*f*

*p*

*ppp*

*f*

*p*

*ppp*

*f*

*p*

*ppp*

*f*

*p*

*ppp*

89 **4'32"** **4'38"**

CD

Fl. *sempre legato*  
*ppp*

Ob. *sempre legato*  
*ppp*

Cl. *sempre legato*  
*ppp*

Bsn. *ppp*

Tbn. 1

Tbn. 2

Perc. **snare drum**   
*pp*

Pno. *pp*  
*ped.*

Vln. I

Vln. II

Vla. *sempre legato*  
*pp*

Vc. *sempre legato*  
*pp*





CD

Fl.

Ob.

Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*pp*

*p*

94 4'47"

CD

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Cl. *cresc. poco a poco*

Bsn.

Tbn. 1

Tbn. 2

Perc. *p*

Pno. *mp*

Vln. I

Vln. II

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

CD

Fl.

Ob.

Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

con sord. (straight)

*gliss.*

*mf*

3

3

3

3

3

3

*mf*

*mf*

*mf*

(h) *mf*

98 4'59"

CD

Fl. (... cresc. ...)

Ob. (... cresc. ...)

Cl. (... cresc. ...)

Bsn.

Tbn. 1

Tbn. 2

Perc. *mf*

Pno. *quasi f*

Vln. I

Vln. II

Vla. (... cresc. ...)

Vc. (... cresc. ...)

Detailed description: This page of a musical score, labeled 'CD' and '27', covers measures 98 to 100. The score is for a full orchestra and piano. The key signature has one sharp (F#) and the time signature is 4/4. The CD part is a single line. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with a 'crescendo' marking. The Clarinet (Cl.) part includes triplets and sextuplets. The Bassoon (Bsn.) part is mostly silent. The Trumpets (Tbn. 1 and 2) play sustained notes. The Percussion (Perc.) part has a single measure with a 'mf' dynamic. The Piano (Pno.) part features a 'quasi f' dynamic with sustained chords. The Violins (Vln. I and II) are silent. The Viola (Vla.) and Violoncello (Vc.) parts have melodic lines with a 'crescendo' marking.

100 5'05"

5'08"

CD

Fl. *f*

Ob. *f*

Cl. *f* 6

Bsn. *f* flatt. nat.

Tbn. 1 *quasi f*

Tbn. 2 *quasi f*

Perc. *fp*  $\Rightarrow$  *pp*

Pno. *f*

Vln. I *fp* (*p*)

Vln. II *fp* (*p*)

Vla. *f*

Vc. *f*

102 5'11"

5'14"

CD

Fl.

Ob.

Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*fp* *pp*

*fp* *(p)* *gliss.* *fp*

104 5'17"

5'20"

CD

Fl.

Ob.

Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

bass drum

*f* *mf*

*gliss.*

*fp*

*(p)*

Detailed description of the musical score: The score is for a CD and covers measures 104 and 105. It is divided into two systems by a bar line at 5'20". The instruments and their parts are: Flute (Fl.) with a melodic line; Oboe (Ob.) with a melodic line; Clarinet (Cl.) with sixteenth-note passages and sixteenth-note groups marked with a '6'; Bassoon (Bsn.) with a melodic line and trills; Trumpet 1 (Tbn. 1) and Trumpet 2 (Tbn. 2) with glissando markings; Percussion (Perc.) with a bass drum part marked with *f* and *mf*; Piano (Pno.) with a sustained chord; Violin I (Vln. I) and Violin II (Vln. II) with a melodic line marked with *fp* and *(p)*; Viola (Vla.) with a sixteenth-note accompaniment; and Violoncello (Vc.) with a sixteenth-note accompaniment.

106 5'23"

CD

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Bsn. *dim.*

Tbn. 1 *dim.* *p*

Tbn. 2 *dim.* *p*

Perc. *dim.* *p*

Pno.

Vln. I *sul pont.*

Vln. II *sul pont.*

Vla. *dim.*

Vc. *dim.*



108 5'29"

5'35"

CD

Fl. *p*

Ob. *p* *pp*

Cl. *p*

Bsn. *p*

Tbn. 1 *pp*

Tbn. 2 *pp*

Perc. *pp*

Pno. *pp*

Vln. I

Vln. II

Vla. *p* *pizz.*

Vc. *p*



("A verdade é que a fábrica de pensamentos é tal qual o ofício do tecelão: em que um passo move milhares de fios, as navetas cruzam de um lado a outro, os fios deslizam sem serem vistos, e mil nós se formam de uma só vez")

♩ = 60-70

117

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Tbn. 1 *f* senza sord.

Tbn. 2 *f* senza sord.

Perc.

Pno. *f*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

3

119

Fl.

Ob.

Cl.

Bsn.

Tbn. 1

Tbn. 2

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*sul D*

*gliss.*

*arco*

*con legno*

*(pizz.)*

*sul G*

*gliss.*

*con legno*

Detailed description: This page of a musical score covers measures 119 and 120. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpets 1 & 2, Trombones 1 & 2) play complex rhythmic patterns with various articulations and slurs. The Percussion part has a single accent mark in measure 119. The Piano part features a dense texture with rapid sixteenth-note runs in both hands. The string section (Violins I & II, Viola, Violoncello) includes glissando effects, playing on specific strings (sul D and sul G), and using arco and con legno techniques. The score is written in a key with one sharp (F#) and a 7/8 time signature.

121

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Tbn. 1

Tbn. 2

Perc. snare drum *mf*

Pno. *mf subito*

Vln. I

Vln. II arco

Vla. arco *p*

Vc. arco *mf*

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The score consists of ten staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet 1, Trumpet 2) all play a rhythmic pattern of eighth notes with accents, marked *ff*. The percussion part features a suspended cymbal with a dynamic of *f* and a piano dynamic. The piano part has a complex texture with multiple voices, marked *ff*. The string section (Violin I, Violin II, Viola, Violoncello) also plays a rhythmic pattern, marked *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Perc. susp. cymbal *f* piano

Pno. *ff*

Vln. I arco (ord.) *ff*

Vln. II arco *ff*

Vla. *ff*

Vc. *ff*

126

Fl. *fff* *secco!*

Ob. *fff* *secco!*

Cl. *fff* *secco!*

Bsn. *fff* *secco!*

Tbn. 1 *ff* *mf*

Tbn. 2 *ff* *mf*

Perc. *ff* [normal playing — piano keys]

Pno. *ff* [2 octaves above!] *in loco* *fff* *secco!*  
 [1 octave above!] *Ped.*

Vln. I *fff* *secco!*

Vln. II *fff* *secco!*

Vla. *fff* *secco!*

Vc. *fff* *secco!*

FIM