

### III. Allegro, moto perpetuo

♩ = 96    ♩ = 48

s. sax. *mute with cloth*  
*ppp*

tr. *practice mute*  
*ppp*

perc.

pn.

vln. 1 *legatissimo*  
*molto sul pont.* *poco a poco sul tasto* *molto sul tasto*  
*pp*

vln. 2 *legatissimo*  
*molto sul pont.* *poco a poco sul tasto* *molto sul tasto*  
*pp*

vc. *legatissimo e molto cantabile*  
*pp*

cb. *legatissimo*  
*pp*

1 2 3 4 5 6 7 8 9

The image shows a page of a musical score with seven staves. The staves are labeled as follows from top to bottom: s.sax., tr., perc., pn. (piano), vln. 1, vln. 2, vc. (viola), and cb. (cello). The score spans measures 10 to 16. The s.sax., tr., and perc. staves contain whole notes with stems pointing down, all tied across the measures. The pn. staff is empty. The vln. 1 and vln. 2 staves contain sixteenth-note patterns, with stems pointing up and down respectively. The vc. and cb. staves contain quarter notes and chords, with stems pointing down. The cb. staff has a Roman numeral 'IV' above the first measure. The key signature has one sharp (F#) and the time signature is 4/4.

10

11

12

13

14

15

16

The image displays a musical score for seven instruments across seven staves, covering measures 17 through 23. The instruments are: s.sax. (soprano saxophone), tr. (trumpet), perc. (percussion), pn. (piano), vln. 1 (violin 1), vln. 2 (violin 2), vc. (viola), and cb. (cello). The score is written in a key signature of one sharp (F#) and a common time signature (C). The s.sax. and tr. parts feature melodic lines with slurs and ties. The perc. staff contains rests. The pn. staff is also empty. The vln. 1 and vln. 2 parts play a complex, rhythmic pattern of eighth and sixteenth notes. The vc. and cb. parts provide a harmonic foundation with sustained notes and some melodic movement.

17

18

19

20

21

22

23

s.sax. 
  
 tr. 
  
 perc. 
  
 pn. 
  
 vln. 1 
  
 vln. 2 
  
 vc. 
  
 cb.

*poco a poco cresc.* (under vln. 1 and vln. 2)
   
*pp poco cresc.* (under vc.)
   
*poco cresc.* (under cb.)
   
*meno p* (under cb.)

24

25

26

27

28

29

30

s.sax. *pp* *ppp* *mf*  
 tr. *pp* *ppp* *mf*  
 perc. *p*  
 pn. *leggiero* *p*  
 vln. 1 *poco a poco norm.* *p* *simile* *f* *leggiero norm.* *sub. p*  
 vln. 2 *poco a poco norm.* *p* *simile* *f* *leggiero norm.* *sub. p*  
 vc. *meno p* *f* *espressivo*  
 cb. *poco dim.* *pp* *p* *mf*

31

32

33

34

35

36

37

s.sax. *pp*  
 tr. *pp*  
 perc. *mp* *p* *mp* *p*  
 pn. *mp* *sempre mp* *p* *mp* *p* *mp* *p*  
 vln. 1 *mf* *p* *mf* *p* *mf* *p*  
 vln. 2 *mf* *p* *mf* *p* *mf* *p*  
 vc. *mp* *n.*  
 cb. *mp* *pi f* *p* *n.*

38

39

40

41

42

43

44

s.sax.   
 tr.   
 perc.   
 pn.   
 vln. 1   
 vln. 2   
 vc.   
 cb.

Musical score for a symphony orchestra, pages 45-50. The score includes parts for s.sax., tr., perc., pn., vln. 1, vln. 2, vc., and cb. The percussion part features a complex rhythmic pattern with dynamic markings like *mp*, *p*, and *mf*. The piano part has a melodic line with dynamics from *mp* to *pi. f* and the instruction *sempre*. The violin parts have melodic lines with dynamics from *p* to *f*. The woodwinds and strings are mostly silent.

s.sax. *senza sord.* *ppp*

tr. *harmon mute* *ppp* *f ppp* *f ppp*

perc. *mf* *mp* *mf* *mp* *mf* *f mp* *mf*

pn. *sempre staccato* *f* *sempre f* *mp* *mf* *mp* *mf* *mp* *mf*

vn. 1 *sempre staccato poco al tallone* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *pi<sup>o</sup>* *f* *mf* *pi<sup>o</sup>* *f* *mf* *pi<sup>o</sup>* *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

vn. 2 *sempre staccato poco al tallone* *f* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *pi<sup>o</sup>* *f* *mf* *pi<sup>o</sup>* *f* *mf* *pi<sup>o</sup>* *f* *mf* *ff* *mf*

vc. *sempre staccato poco al tallone* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *pi<sup>o</sup>* *f* *mf* *pi<sup>o</sup>* *f* *mf* *pi<sup>o</sup>* *f* *mf*

cb.

s.sax. *f ppp* *f ppp* *f ppp* *f ppp* *f ppp* *f ppp*  
 tr. *f ppp* *f ppp* *f ppp* *f ppp* *f ppp* *f ppp*  
 perc. *f* (accent upper note only) *f* simile *f* *f* (accent both notes)  
*mp* *mf* *mp* *mf* *mp* *f mp*  
 pn. *f* *f*  
*mp* *mf* *mp* *mf* *mp*  
 vln. 1 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *f ff f* *ff f ff f*  
 vln. 2 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*  
 vc. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*  
 cb.

*s.sax.* *f ppp* *f*  
*tr.* *f*  
*perc.* *f* *mp* *f* *mp* *pi f*  
*pn.* *f* *mp* *pi f* *mp* *ff*  
*vin. 1* *mf* *ff mf ff mf ff mf* *ff mf* *ff* *f* *ff mf* *ff f* *ff f*  
*vin. 2* *ff f ff f* *ff f ff f* *mf* *ff mf ff mf* *ff mf* *ff mf* *ff mf*  
*vc.* *ff mf* *ff mf* *ff f* *ff mf ff mf* *ff mf* *ff mf*  
*cb.* *f* *f* *ff* *non legato poco al tallone*

Musical score for measures 64-70. The score includes parts for s.sax., tr., perc., pn., vin. 1, vin. 2, vc., and cb. Dynamics range from *ppp* to *ff*. Performance instructions include *non legato poco al tallone* for the cello in measure 70.

64

65

66

67

68

69

70

*poco a poco cresc.* -----

*staccatissimo*

s.sax. *pp* *mp* *p*

tr. *straight mute*  
*staccatissimo* 7 *mp* *p* <

perc. *mp* *ff* *sub. p* (*mp*)

pn. *ff* *mf* *ff* *mp* *ff* *sub. p* *mp* (*mp*)

vln. 1 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *sub. p* *mp* *p*

vln. 2 *f* *ff* *f* *ff* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mp* *p*

vc. *ff* *sub. p* *mf* *p*

cb. *nat.* *sub. p*

*sempre staccato*

*sempre staccato molto al tallone*

*sempre staccato molto al tallone*

*8va*

*(poco a poco cresc.)*

77

78

79

80

81

82

s.sax. *mf p mf mp f mp f mf*

tr. *mf p mf mp f mp*

perc. *(mf) (f) ff*

pn. *(mf) (f) f pi f*

vln. 1 *mf mp f mp f mf ff mf ff mf ff f*

vln. 2 *mf mp f mp f mf ff mf ff mf ff f fff*

vc. *mf mp f mp f mf ff f fff nat. fff possibile*

cb. *poco al tallone f simile (ff) fff possibile*



s.sax.   
 tr.   
 perc.   
 (8<sup>va</sup>)   
 pn.   
 vln. 1   
 vln. 2   
 vc.   
 cb.

*ff* simile possibile   
*ff* simile possibile   
*ff* simile possibile   
*ff* simile possibile   
*ff* simile possibile

*f* sub. *pp*   
*ff* sub. *p*   
 Red. 6 6   
 \* \*

89 90 91 92 93 94 95

s.sax. *senza vib.*  
*n.* *mp* *n.* *mp*

tr. *practice mute*  
*senza vib.*  
*n.* *mp* *n.* *mp*

perc. *f*  
*p*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

bend tone  
*3* *3* *3* *3* *3* *3*

pn. *ff*  
*pp*  
*8<sup>va</sup>*  
*Red.* \*

vln. 1 *very steady, continuous glissando*  
*pizz.*  
*p*

vln. 2 *very steady, continuous glissando*  
*pizz.*  
*p*

vc. *very steady, continuous glissando*  
*pizz.*  
*p*

cb. *very steady, continuous glissando*  
*pizz.*  
*p*