

Julia Purgina (\*1980)

# Vortex Peccatorum

The Seven Deadly Sins  
in the Times of Alternative Facts

commissioned by the Helsingborg Symphony Orchestra (2017/18)

- I. Ira - Hustle
- II. Acedia - Apathy
- III. Superbia - Narcissism
- IV. Gula - Affluenza
- V. Invidia - Manipulation
- VI. Avaritia - Exploitation
- VII. Luxuria - Disintegrity

All pieces can be played seperately as miniatures or in a row. Please note, that the pieces should be played attacca then.

Some markings are indicating small changes between the two options for performance.

Percussion includes:

Becken

Tamtam

Crotales (played with a bow)

Kleine Trommel

Flexaton

Bongas

Tom-toms

Congas

Große Trommel

Duration: approx. 18 Minutes

# VORTEX PECCATORUM

## I. Ira - Hustle

dedicated to political extremists and religious fundamentalists

Julia Purgina (\*1980)

♩ = 160

Piccolo

1. Flöte

1. Oboe

2. Oboe

1. Klarinette in B

Bassklarinetten in B

1. Fagott

Kontrafagott

1. Horn in F

2. Horn in F

3. Horn in F

4. Horn in F

1. Trompete in C

2. Trompete in C

1. Posaune

2. Posaune

3. Posaune

Tuba

Pauken

Percussion (Becken)

Violine 1

Violine 2

Viola

Violoncello

Kontrabass

[\*always trill with half tones]







Picc.  
 1. Fl.  
 1. Ob.  
 2. Ob.  
 1. Kl.  
 B. Kl.  
 1. Fg.  
 Kfg.  
 1. Hn.  
 2. Hn.  
 3. Hn.  
 4. Hn.  
 1. Trp. (C)  
 2. Trp. (C)  
 1. Pos.  
 2. Pos.  
 3. Pos.  
 Tuba  
 Pk.  
 VI. 1  
 VI. 2  
 Vla.  
 Vc.  
 Kb.

17

Picc. *fff* 3 3

1. Fl. *fff* 3 3

1. Ob. *fff* 3 3

2. Ob. *fff* 3 3

1. Kl. *fff* 3 3

B. Kl. *fff* 3 3

1. Fg. *fff*

Kfg. *fff*

1. Trp. (C) *ff* 3 3

2. Trp. (C) *ff* 3 3

1. Pos. *ff* 3 3

2. Pos. *ff* 3 3

3. Pos. *ff* 3 3

Tuba *ff* 3 3

Pk. *ff*

Perc. *ff*

VI. 1 *sfffz* 3 3 3

VI. 2 *sfffz* 3 3 3

Vla. *sfffz* 3 3 3

Vc. *sfffz* div. pizz.

Kb. *sfffz* div. pizz.

20

Picc. *p* *3* *mp*

1. Fl. *ff* *3* *f*

1. Ob. *f* *3* *mf*

2. Ob.

1. Kl. *mf* *3* *mp* *p* *mp*

B. Kl. *3* *3* *3* *3*

1. Fg. *pp*

Kfg. *pp*

1. Hn. *mf* *ff*

2. Hn. *f* *ff*

3. Hn. *f* *ff*

4. Hn. *f* *ff*

1. Trp. (C)

2. Trp. (C)

1. Pos. *pp*

2. Pos. *pp*

3. Pos.

Tuba *pp*

Perc.

VI. 1 *non div.* *fff*

VI. 2 *non div.* *fff* *pizz.* *pp*

Vla. *non div.* *fff* *pizz.* *pp* *div.*

Vc. *arco* *s.p.extr.* *fff* *pp* *pizz.* *div.*

Kb. *arco* *s.p.extr.* *fff* *pp* *pizz.* *div.* *unis.* *pp*

24

Picc. *pp* *mp* *mf* *f* *fff*  
 1. Fl. *pp* *mp* *p* *ff* *fff*  
 1. Ob. *mp* *pp* *mp* *mf* *fff*  
 2. Ob. *pp* *p* *fff*  
 1. Kl. *pp* *mp* *mf* *p* *fff*  
 B. Kl. *mp* *pp* *f* *fff*  
 1. Fg. *fff*  
 Kfg. *fff*  
 1. Hn. *fff*  
 2. Hn. *fff*  
 3. Hn. *fff*  
 4. Hn. *fff*  
 1. Trp. (C) *fff*  
 2. Trp. (C) *fff*  
 1. Pos. *p*  
 2. Pos. *p* *mf* *ff*  
 3. Pos. *pp* *p* *mf* *ff*  
 Tuba *p*  
 Pk. *ff*  
 Perc. *ff*  
 Vl. 1 *pizz.* *pp* *mf* *f* *fff* arco  
 Vl. 2 *div.* *pp* *mf* *f* *fff* arco  
 Vla. *unis.* *div.* *pp* *mf* *f* *fff* arco  
 Vc. *unis.* *div.* *p* *mf* *f* *fff* arco  
 Kb. *div.* *pp* *mf* *f* *fff* arco

[\*always trill with half tones]

Picc. *tr*

1. Fl. *tr*

1. Ob. *tr*

2. Ob. *tr*

1. Kl. *tr*

B. Kl. *fff* 3

1. Fg. *fff* 3

1. Hn. Flz. cuivre

2. Hn. Flz. cuivre

3. Hn. Flz. cuivre

4. Hn. Flz. cuivre

1. Trp. (C) 3

2. Trp. (C) 3

Pk.

Perc.

VI. 1 *tr* 3 3 3 3 *div. s.p.extr.*

VI. 2 *tr* 3 3 3 3 *div. s.p.extr.*

Vla. *unis.* 3 3 3 3 *div. s.p.extr.*

Vc. *unis.* 3 3 3 3 *div. s.p.extr.*

Kb. *fff* 3







42

Picc. *fff* *3*

1. Fl. *3*

1. Ob. *fff* *3*

2. Ob. *3*

1. Kl. *3*

B. Kl.

1. Fg.

Kfg.

3. Hn.

4. Hn.

1. Pos. *gliss.*

2. Pos. *gliss.*

3. Pos. *gliss.*

Tuba

Pk.

VI. 1 *3*

VI. 2 *3*

Vla. *gliss.*

Vc. *gliss.*

Kb. *gliss.*



play attacca, if the whole suite is played; stop, if only single movements are played

Picc. *ppp*

I. Kl. *ppp*

Perc. *ppp* -> To Crot.

VI. 1 *ppp*

VI. 2 *ppp*

Vla. *ppp*



## II.

### Acedia - Apathy

dedicated to the apathetic men and women out there,  
who should not look away any longer

♩ = 44

Picc. *ppp*

I. Fl. *ppp*

Perc. Crotales *pp* arco (play with a bow, sustained sound for the whole duration) *sim.*

VI. 1 *ppp* > *pp*

VI. 2 *ppp* > *pp*

Vla. *ppp* > *pp*

\*only play the first note, when the 1st and 2nd piece are connected;  
do not play the first note, if the 2nd movement is played alone

63

Picc. *ppp* *p* *ppp* *p* *ppp*

1. Fl. with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

1. Trp. (C) with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

2. Trp. (C) with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

1. Pos. with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

2. Pos. with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

3. Pos. with wah-wah mute, open very slowly and regularly (like in slow-motion) *ppp* *p* *ppp* *p* *ppp*

Perc. *pp*

Vi. I

Vla. *pp*

Vc. arco *pp* pizz. *p* arco *pp*

Kb. *p* *pp*



72

Picc. *ppp* *p* *ppp* *p* *ppp*

1. Fl.

Perc.

Vi. I *pp*

Vi. 2 *pp*

Vla.

Vc. *pp*

Kb.

82

Picc.

1. Fl.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

*pizz.*

*p*

Detailed description: This is a page of a musical score for a symphony orchestra, page 19, starting at measure 82. The score is written for seven instruments: Piccolo (Picc.), Flute 1 (1. Fl.), Percussion (Perc.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The Piccolo part features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals (flats and naturals) and fingerings (5). The Flute 1 part has a few notes with a slur. The Percussion part has a few notes with a slur. The Violin 1 part has a few notes with a slur. The Violin 2 part has a few notes with a slur. The Viola part has a few notes with a slur. The Violoncello part has a few notes with a slur. The Kontrabaß part has a few notes with a slur and a dynamic marking of *p* (piano). The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

88 To Fl.

Picc.

1. Fl.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

(place a large cymbal upside down in the middle of the membrane of the kettle; play trem. on the cymbal)

Pk.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

To Kl. Tr.

**III.**  
**Superbia - Narcissism**  
 dedicated to me, myself and all the other unique people

$\text{♩} = 240 / \text{♩} = 60$

with wah-wah mute, open very slowly and regularly (like in slow-motion)

95

1. Trp. (C)

2. Trp. (C)

(place a large cymbal upside down in the middle of the membrane of the kettle; play trem. on the cymbal)

Pk.

Kleine Trommel

105 stem out, continue with harmon mute only 21

1. Trp. (C) *ppp* *p* *ppp* *p* *f*

2. Trp. (C) *ppp* *p* *ppp* *p* *ppp* *p*

Pk. *ppp* *p* *ppp* *p* *ppp* *p*

Perc. *ppp*

Vc. *f* *div. pizz. gliss. gliss.*

Kb. *f* *pizz. gliss.*



115

1. Trp. (C) *mp*

2. Trp. (C) *p* *mp* *stem out, continue with harmon mute only*

Pk. *p* *mp* *p* *mp*

Perc. *p*

Vl. 1 *collegno battuto* *p*

Vl. 2 *collegno battuto* *p*

Vla. *collegno battuto* *p*

Vc. *collegno battuto* *p*



133 accelerando poco a poco

1. Fl. *mp*

2. Fl. *mp*

2. Ob. *mp*

1. Kl. *mp*

B. Kl.

1. Fg. *f*

Kfg. *f*

1. Trp. (C)

2. Trp. (C)

accelerando poco a poco

Perc. *mp*

Vi. 1 *pizz.* *mp*

Vi. 2 *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *unis. (pizz.)* *mp* *f* *div.*

Kb. *arco* *mp* *gliss.* *mf* *gliss.* *f* *pizz.* *gliss.*

1. Fl. *mf*

2. Fl. *mf*

1. Ob. *f* 3 3 3 3

2. Ob. *mf*

1. Kl. *mf*

1. Trp. (C) *f*

2. Trp. (C) *f* 3 3 3 3

Perc. *mf*

VI. 1 *arco* *mf*

VI. 2 *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Kb. *arco* *mf* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

1. Fl.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

2. Fl.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

1. Ob.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

2. Ob.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

1. Kl.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

B. Kl.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

1. Fg.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

Kfg.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

1. Trp. (C)  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

2. Trp. (C)  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

1. Pos.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

2. Pos.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

3. Pos.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

Perc.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

VI. 1  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

VI. 2  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

Vla.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

Vc.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

Kb.  $\frac{6}{8}$   $\frac{9}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   $\frac{9}{16}$   $\frac{8}{16}$



accelerando molto

1. Fl. *f*

2. Fl. *f*

1. Ob. *f*

2. Ob. *f*

1. Kl. *f*

B. Kl. *f*

1. Fg. *f*

Kfg. *f*

1. Trp. (C) *f*

2. Trp. (C) *f*

1. Pos. *f* *gliss.*

2. Pos. *f* *gliss.*

3. Pos. *f* *gliss.*

Tuba *f*

Pk. *f* ord.

Perc. *f* -> To Flex. Flexatone *accelerando molto*

VI. 1 *f*

VI. 2 *f*

Vla. *f*

Vc. *f*

Kb. *f*





# IV. Gula - Affluenza

dedicated to all the needless bargains

$\text{♩} = 100$

172

B. Kl. *fff*

1. Fg. *fff*

Kfg. *fff*

1. Hn. *ff*

2. Hn. *ff*

3. Hn. *ff*

4. Hn. *ff*

1. Pos. *fff*

2. Pos. *fff*

3. Pos. *fff*

Tuba *fff*

Pk. *fff*

$\text{♩} = 100$

Vc. *fff*

Kb. *fff*

180

**Picc.** *ff* 5 6 5 6 5 6

**1. Fl.** *ff* 5 6 5 6 5 6

**1. Ob.** *ff* 5 6 5 6 5 6

**2. Ob.** *ff* 5 6 5 6 5 6

**1. Kl.** *ff* 5 6 5 6 5 6

**B. Kl.**

**1. Fg.**

**Kfg.**

**1. Hn.**

**2. Hn.**

**3. Hn.**

**4. Hn.**

**1. Pos.**

**2. Pos.**

**3. Pos.**

**Tuba**

**Pk.**

**Vc.**

**Kb.**

Detailed description: This page of a musical score, numbered 180 and 31, features a complex orchestral arrangement. The top section includes woodwinds: Piccolo (Picc.), Flute 1 (1. Fl.), Oboe 1 (1. Ob.), Oboe 2 (2. Ob.), Clarinet 1 (1. Kl.), Bass Clarinet (B. Kl.), Bassoon 1 (1. Fg.), and Bassoon 2 (Kfg.). The bottom section includes brass and strings: Horn 1 (1. Hn.), Horn 2 (2. Hn.), Horn 3 (3. Hn.), Horn 4 (4. Hn.), Trombone 1 (1. Pos.), Trombone 2 (2. Pos.), Trombone 3 (3. Pos.), Tuba, Percussion (Pk.), Violin (Vc.), and Keyboard (Kb.). The woodwinds play a melodic line with dynamic markings of *ff* and fingerings of 5 and 6. The brass and strings provide a rhythmic accompaniment with various articulations and dynamics.

This page of a musical score, numbered 188, contains measures 188 through 192. The instrumentation includes:

- Picc.** (Piccolo)
- 1. Fl.** (First Flute)
- 1. Ob.** (First Oboe)
- 2. Ob.** (Second Oboe)
- 1. Kl.** (First Clarinet)
- B. Kl.** (Bass Clarinet)
- 1. Fg.** (First Bassoon)
- Kfg.** (Bassoon II)
- 1. Hn.** (First Horn)
- 2. Hn.** (Second Horn)
- 3. Hn.** (Third Horn)
- 4. Hn.** (Fourth Horn)
- 1. Pos.** (First Trumpet)
- 2. Pos.** (Second Trumpet)
- 3. Pos.** (Third Trumpet)
- Tuba**
- Pk.** (Percussion)
- Perc.** (Percussion), including Bongas, Tom-Toms, and Congas
- Vc.** (Violoncello)
- Kb.** (Double Bass)

The score features complex rhythmic patterns, including quintuplets and sextuplets in the woodwind and brass sections. The percussion part includes specific rhythmic figures for Bongas, Tom-Toms, and Congas. The bottom section of the score (Vc. and Kb.) shows a steady bass line.



201

Picc. *p subito*

1. Fl. *p subito*

1. Ob. *p subito*

2. Ob.

1. Kl. *p subito*

B. Kl. *mp* *ff*

1. Fg. *mp* *ff*

Kfg. *mp* *ff*

1. Hn. *f*

2. Hn. *f*

3. Hn. *f*

4. Hn. *f*

Pk. *p* *f* *f*

Perc. *3* *5* *7* *6* *5*

VI. 1 *sul ponticello extrem* *sempre glissando* *sempre pp non cresc.*

VI. 2 *sul ponticello extrem* *sempre glissando* *sempre pp non cresc.*

Vla. *div. sul ponticello extrem* *sempre glissando* *sempre pp non cresc.*

Vc. *mp* *ff*

Kb. *mp* *ff*

207

B. Kl. *p*

1. Fg. *p*

Kfg. *p*

1. Hn. *p*

2. Hn. *p*

3. Hn. *p*

4. Hn. *p*

1. Pos. *ff*

2. Pos. *ff*

3. Pos. *ff*

Tuba *ff*

Pk. *p* *f*

Perc. *3* *5* *6* *7* *5*

VI. 1

VI. 2

Vla.

Vc. *p* *quasi glissando* *3* *cresc. molto* *5*

Kb. *p* *quasi glissando* *3* *cresc. molto* *5*



B. Kl. *ff*

1. Fg. *ff*

Kfg. *ff*

1. Hn. *ff* *cuivre*

2. Hn. *ff* *cuivre*

3. Hn. *ff* *cuivre*

4. Hn. *ff* *cuivre*

1. Pos. *ff*

2. Pos. *ff*

3. Pos. *ff*

Tuba *ff*

Pk. *ff*

Perc. *ff*

VI. 1

VI. 2

Vla. *sempre glissando*

Vc. *ff*

Kb. *ff*

226

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

Pk.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.



This page of a musical score, numbered 40 and 238, contains the following parts and details:

- Woodwinds:** B. Kl. (Bass Clarinet), 1. Fg. (First Flute), and Kfg. (Keyed Bassoon) all play a rhythmic eighth-note pattern starting in measure 238, marked *ff*.
- Brass:** 1. Hn., 2. Hn., 3. Hn., and 4. Hn. (Horn parts) are silent until measure 243, where they play a triplet of notes marked *ff* and labeled "cuivre".
- Low Brass:** 1. Pos., 2. Pos., and 3. Pos. (Trumpets) play a triplet of notes in measure 238, marked *ff*. The Tuba part is silent.
- Other Brass:** Pk. (Percussion) plays a rhythmic pattern in measure 238, marked *ff*.
- Percussion:** Perc. (Percussion) has a part in measure 238 with a triplet of notes marked with a "5" and a "3", and another triplet in measure 243 marked with a "5".
- Strings:** VI. 1 and VI. 2 (Violins) play sustained notes with long slurs. Vla. (Viola) plays sustained notes with long slurs. Vc. (Violoncello) and Kb. (Kontrabaß) play a rhythmic eighth-note pattern starting in measure 238, marked *ff*.

244

Picc. *ff* 6

1. Fl. *ff* 6

1. Ob. *ff* 6

2. Ob. *ff* 6

1. Kl. *ff* 6

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Pos. 3

2. Pos. 3

3. Pos. 3

Tuba

Pk.

Perc. 7 5 6 5

VI. 1

VI. 2

Vla.

Vc. *p subito* (quasi glissando) 3 *mp* 5 *mf* 6

Kb. *p subito* (quasi glissando) 3 *mp* 5 *mf* 5

250

Picc. *ff* 6 6 6 6

1. Fl. *ff* 6 6 6 6

1. Ob. *ff* 6 6 6 6

2. Ob. *ff* 6 6 6 6

1. Kl. *ff* 6 6 6 6

Perc. 5 5 5 5 *fff*

Vi. 1

Vi. 2

Vla.

Vc. *f* 6 6 *ff* 6 6

Kb. *f* 5 5 *ff* 5 5

very high bow pressure, very scratchy sound

very high bow pressure, very scratchy sound

256

Picc. *ff*

1. Fl. *ff*

1. Ob. *ff*

2. Ob. *ff*

1. Kl. *ff*

1. Pos. *ff*

2. Pos. *ff*

3. Pos. *ff*

Tuba *ff*

Pk. *ff*

Perc.

VI. 1

VI. 2

Vla.

Vc. *ff*

very high bow pressure,  
very scratchy sound



V.  
Invidia - Manipulation  
dedicated to Social Media

274 *♩* = 48

VI. 1 *ppp* sul ponticello extrem *poco a poco ord.*

VI. 2 *ppp* sul ponticello extrem *poco a poco ord.*

Vla. *ppp* sul ponticello extrem *poco a poco ord.*

Vla. *ppp* sul ponticello extrem *poco a poco ord.*

Vc. *ppp* \*) very high bow pressure, very scratchy sound

Kb. (solo) *p*

Kb. *ppp* *p*

\*) very high bow pressure, very scratchy sound

279

Kfg. *ppp*

Tuba with Harmon-mute *ppp*

VI. 1 *p* *ppp* *ppp* *ppp*

VI. 2 *p* *ppp* *ppp* *ppp*

Vla. *p* *ppp* *p* *ppp*

Vla. *ord.* *ppp* *ppp* *ppp*

Vc. *mp* *mp*

Kb. (solo) *p* *ppp* *p* *ppp* *s.p.* *ppp*

Kb. *ppp* *p*

283

Score for measures 283-286. The score includes parts for Kfg., Tuba, VI. 1, VI. 2, Vla. (two staves), Kb. (solo), and Kb. The Kfg. part features a triplet of notes with dynamics *p* and *ppp*. The Tuba part has a triplet of notes with dynamic *p*. The string parts (VI. 1, VI. 2, Vla., Kb.) consist of dense sixteenth-note passages with various dynamics including *ppp*, *p*, and *ppp*, and articulation marks like *ord.* and *sim.*. The solo Kb. part has dynamics *p* and *ppp* with *s.p.* markings. The Kb. part has a *ppp* dynamic.

Score for measures 287-290. The score includes parts for Kfg., Tuba, VI. 1, VI. 2, Vla. (two staves), Vc., Kb. (solo), and Kb. The Kfg. part has a triplet of notes with dynamic *ppp*. The Tuba part has a triplet of notes with dynamic *ppp*. The string parts (VI. 1, VI. 2, Vla., Kb.) continue with dense sixteenth-note passages, featuring dynamics like *ppp*, *p*, and *ppp*, and articulation marks like *ord.* and *sim.*. The Vc. part has dynamics *mp* and *p*. The solo Kb. part has dynamics *p*, *pp*, *ppp*, and *mp*, with *s.p.* and *s.p. extr.* markings. The Kb. part has dynamics *p* and *mp*.

290

Score for measures 290-291. The score includes parts for Kfg., Tuba, VI. 1, VI. 2, Vla. (two staves), Vc., and Kb. (solo). The Kfg. part features a long note with a *p* dynamic. The Tuba part has a melodic line starting at measure 291. The string parts (VI. 1, VI. 2, Vla., Vc.) consist of complex rhythmic patterns with triplets and quintuplets, marked with dynamics like *ppp*, *p*, and *ord.*. The Kb. (solo) part has a melodic line with a *ppp* dynamic.



292

Score for measures 292-293. The score includes parts for Kfg., Tuba, VI. 1, VI. 2, Vla. (two staves), Vc., Kb. (solo), and Kb. The Kfg. part has a melodic line with dynamics *ppp* and *mp*. The Tuba part has a melodic line with *ppp* and *mp* dynamics. The string parts continue with complex rhythmic patterns, including triplets and quintuplets, with dynamics like *p*, *ppp*, *ord.*, and *sim.*. The Kb. (solo) part has a melodic line with *mp* and *ppp* dynamics. The Kb. part has a single note with a *mp* dynamic.

294

Kfg. *p*

Tuba

VI. 1 *sim.* *ord.* *p* *ppp*

VI. 2 *ord.* *p* *ppp*

Vla. *sim.* *ord.* *p* *ppp*

Vla. *sim.* *ord.* *p* *ppp*

Vc. *p* *ppp*

Kb. (solo)

Kb. *p*



297

Kfg. *p*

Tuba *p*

Perc. *ppp* damp the crash cymbal (18")

VI. 1 *sim.* *ord.* *p* *ppp*

VI. 2 *ppp* *sim.* *ord.*

Vla. *sim.* *ord.* *p* *ppp*

Vc. *p* *ppp*

Kb. (solo) *pizz.* *p* *mp*

Kb. *pp* *mp*

300

Kfg. Tuba Perc. VI. 1 VI. 2 Vla. Vla. Vc. Kb. (solo) Kb.

300-302: This section of the score features complex rhythmic patterns. The Kfg. and Tuba parts play triplets of eighth notes. Percussion plays a steady eighth-note pattern. Violins and Violas play sixteenth-note passages with various articulations like *sim.* and *ord.*. The Cello and Double Bass parts feature triplet eighth notes and sixteenth-note patterns. Dynamics range from *ppp* to *p*.

303

Kfg. Tuba Perc. VI. 1 VI. 2 Vla. Vla. Vc. Kb. (solo) Kb.

303-305: This section continues the rhythmic complexity. The Kfg. and Tuba parts maintain their triplet eighth-note patterns. Percussion continues with eighth notes. Violins and Violas play sixteenth-note passages with *sim.* and *ord.* markings. The Cello and Double Bass parts feature triplet eighth notes and sixteenth-note patterns. Dynamics include *p* and *ppp*.

306

Kfg.

Tuba

Perc.

VI. 1

VI. 2

Vla.

Vla.

Vc.

Kb. (solo)

Kb.

VI.  
Avaritia - Exploitation  
dedicated to globalisation

♩ = 48, ma accelerando sempre al fine

309

Kfg.

Tuba

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

*p* *cresc. sempre*

*p* *cresc. sempre*

♩ = 48, ma accelerando sempre al fine  
rub with tip of a drum stick  
damp the crash cymbal (18')

*p*

*p* *pizz.* *cresc. sempre*

\*) very high bow pressure,  
very scratchy sound

313

Kfg. *pp* *cresc. sempre*

Tuba *pp* *cresc. sempre*

Pk. *pp* *cresc. sempre*

Perc. *cresc. sempre*

VI. 1 *cresc. sempre*

VI. 2 *cresc. sempre*

Vla. *cresc. sempre*

Vc. *cresc. sempre*

Kb. *cresc. sempre*



$\text{♩} = 56, \text{ ma acc. sempre}$

317

Picc. *mp, cresc. sempre*

1. Fl. *mp, cresc. sempre*

Kfg. *mp, cresc. sempre*

Tuba *mp, cresc. sempre*

Pk. *p, cresc. sempre*

Perc.  $\text{♩} = 56, \text{ ma acc. sempre}$  *mp, cresc. sempre*

VI. 1 *mp, cresc. sempre*

VI. 2 *mp, cresc. sempre*

Vla. *mp, cresc. sempre*

Vc. *mp, cresc. sempre*

Kb. *mp, cresc. sempre*

(♩ = 72, ma acc. sempre)

321

Picc. *mf, cresc. sempre*

1. Fl. *mf, cresc. sempre*

1. Ob. *mf, cresc. sempre*

2. Ob. *mf, cresc. sempre*

1. Kl. *mf, cresc. sempre*

Kfg. *mf, cresc. sempre*

1. Trp. (C) *mf, cresc. sempre*

2. Trp. (C) *mf, cresc. sempre*

Tuba *mf, cresc. sempre*

Pk. *mf, cresc. sempre*

Perc. (♩ = 72, ma acc. sempre) *mf, cresc. sempre*

VI. 1 *mf, cresc. sempre*

VI. 2 *mf, cresc. sempre*

Vla. *mf, cresc. sempre*

Vc. *mf, cresc. sempre*

Kb. *mf, cresc. sempre*

324

Picc. *tr*

1. Fl. *tr*

1. Ob. *tr*

2. Ob.

1. Kl.

Kfg. *tr*

1. Trp. (C) *tr*

2. Trp. (C) *tr*

Tuba

Pk. *tr*

Perc. *tr* -> To Gr. Tr.

VI. 1 *tr*

VI. 2 *tr*

Vla. *tr*

Vc. *tr*

Kb. *tr*

(♩ = 88, ma acc. sempre)

327

Picc. *f, cresc. sempre* *tr*<sup>b</sup>

1. Fl. *f, cresc. sempre* *tr*<sup>b</sup>

1. Ob. *f, cresc. sempre* *tr*<sup>b</sup>

2. Ob. *f, cresc. sempre* *tr*<sup>b</sup>

1. Kl. *f, cresc. sempre* *tr*<sup>b</sup>

B. Kl. *f, cresc. sempre*

1. Fg. *f, cresc. sempre*

Kfg. *f, cresc. sempre*

1. Trp. (C) *f, cresc. sempre* *tr*<sup>b</sup>

2. Trp. (C) *f, cresc. sempre* *tr*<sup>b</sup>

1. Pos. *f, cresc. sempre*

2. Pos. *f, cresc. sempre*

3. Pos. *f, cresc. sempre*

Tuba *f, cresc. sempre*

Pk. *f, cresc. sempre*

(♩ = 88, ma acc. sempre)

Perc. *f, cresc. sempre* Große Trommel

VI. 1 *f, cresc. sempre*

VI. 2 *f, cresc. sempre*

Vla. *f, cresc. sempre*

Vc. *f, cresc. sempre*

Kb. *f, cresc. sempre*

(♩ = 102, ma acc. sempre)

330

Picc. *tr* *tr<sup>b</sup>* *ff, cresc. sempre* *tr<sup>b</sup>*

1. Fl. *tr* *ff, cresc. sempre* *tr*

1. Ob. *tr* *ff, cresc. sempre* *tr<sup>b</sup>*

2. Ob. *tr* *ff, cresc. sempre* *tr*

1. Kl. *tr* *ff, cresc. sempre* *tr*

B. Kl. *ff, cresc. sempre*

1. Fg. *ff, cresc. sempre*

Kfg. *ff, cresc. sempre*

1. Hn. *ff, cresc. sempre*

2. Hn. *ff, cresc. sempre*

3. Hn. *ff, cresc. sempre*

4. Hn. *ff, cresc. sempre*

1. Trp. (C) *tr* *tr<sup>b</sup>* *ff, cresc. sempre* *tr* *tr<sup>b</sup>*

2. Trp. (C) *tr<sup>b</sup>* *tr* *ff, cresc. sempre* *tr<sup>b</sup>* *tr<sup>b</sup>*

1. Pos. *ff, cresc. sempre*

2. Pos. *ff, cresc. sempre*

3. Pos. *ff, cresc. sempre*

Tuba *ff, cresc. sempre*

Pk. *ff, cresc. sempre*

(♩ = 102, ma acc. sempre)

Perc. *ff, cresc. sempre*

Vi. 1 *ff, cresc. sempre*

Vi. 2 *ff, cresc. sempre*

Vla. *ff, cresc. sempre*

Vc. *ff, cresc. sempre*

Kb. *ff, cresc. sempre*



336

Picc.

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Tuba

Pk.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

(♩ = 140, acc. sempre)

340

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Tuba

Pk.

(♩ = 140, acc. sempre)

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

343

This page contains a full orchestral score for measures 343-345. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a rhythmic eighth-note pattern.
- 1. Fl.**: First flute, playing a melodic line with grace notes.
- 1. Ob.**: First oboe, playing a melodic line with grace notes.
- 2. Ob.**: Second oboe, playing a melodic line with grace notes.
- 1. Kl.**: First clarinet, playing a melodic line with grace notes.
- B. Kl.**: Bass clarinet, playing a simple bass line.
- 1. Fg.**: First bassoon, playing a simple bass line.
- Kfg.**: Contrabassoon, playing a simple bass line.
- 1. Hn.**: First horn, playing a melodic line with triplets.
- 2. Hn.**: Second horn, playing a melodic line with triplets.
- 3. Hn.**: Third horn, playing a melodic line with triplets.
- 4. Hn.**: Fourth horn, playing a melodic line with triplets.
- 1. Trp. (C)**: First trumpet (C), playing a melodic line with triplets.
- 2. Trp. (C)**: Second trumpet (C), playing a melodic line with triplets.
- 1. Pos.**: First trombone, playing a simple bass line.
- 2. Pos.**: Second trombone, playing a simple bass line.
- 3. Pos.**: Third trombone, playing a simple bass line.
- Tuba**: Playing a simple bass line.
- Pk.**: Percussion, playing a simple bass line.
- Perc.**: Percussion, playing a rhythmic pattern.
- VI. 1**: Violin I, playing a complex melodic line with grace notes.
- VI. 2**: Violin II, playing a complex melodic line with grace notes.
- Vla.**: Viola, playing a complex melodic line with grace notes.
- Vc.**: Violoncello, playing a complex melodic line with grace notes.
- Kb.**: Kontrabaß, playing a simple bass line.

Play this bar only, if No. 6 is played alone and it should be ended here. If the whole piece is played, continue directly with beginning of No. 7!

346

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

Play this bar only, if No. 6 is played alone and it should be ended here. If the whole piece is played, continue directly with beginning of No. 7!

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Tuba

Play this bar only, if No. 6 is played alone and it should be ended here. If the whole piece is played, continue directly with beginning of No. 7!

Pk.

Perc.

Play this bar only, if No. 6 is played alone and it should be ended here. If the whole piece is played, continue directly with beginning of No. 7!

VI. 1

VI. 2

Vla.

Vc.

Kb.

VII.

Luxuria - Disintegrity

dedicated to corrupt politicians and managers

♩ = ca. 120

Do not play, if No. VII is started from here.

350

Picc. *ff*

1. Fl. *ff*

1. Ob. *ff*

2. Ob. *ff*

1. Kl. *ff*

B. Kl. *ff*

1. Fg. *ff*

Kfg. *ff*

Do not play, if No. VII is started from here.

1. Hn. *ff*

2. Hn. *ff*

3. Hn. *ff*

4. Hn. *ff*

1. Trp. (C) *ff*

2. Trp. (C) *ff*

1. Pos. *ff*

2. Pos. *ff*

3. Pos. *ff*

Tuba *ff*

Do not play, if No. VII is started from here.

♩ = ca. 120

Do not play, if No. VII is started from here.

To Congas, Tom-toms, Bongos

Perc. *ff*

VI. 1 *ff*

VI. 2 *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

Do not play, if No. VII is started from here.

353

Tuba

VI. 1

VI. 2

Vla.

Vc.

*dim. molto*

*dim. molto*

*dim. molto*

*pizz.*

*pizz.*

*dim. molto*

*dim. molto*



356

Picc.

Tuba

VI. 1

VI. 2

Vla.

Vc.

*(dim. molto)*

*ppp*

*(dim. molto)*

*ppp*

*(dim. molto)*

*ppp*

*(dim. molto)*

*ppp*



359

Picc.

VI. 1

VI. 2

Vla.

Vc.

*pizz.*

*pizz.*



364

Picc.

VI. 1

VI. 2

Vla.

Vc.

*arco*

*arco*

*pizz.*

368

Picc.

Kfg.

VI. 1

VI. 2

Vla.

Vc.

Kb. (solo)

arco

*p*

Kb.

gli altri arco

*p*



372

Picc.

Kfg.

VI. 1

VI. 2

Vla.

Vc.

Kb. (solo)

Kb.

Musical score for measures 375-387. The score includes parts for Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Clarinets (1st and 2nd), Bass Clarinet, Bassoon, Violins (1st and 2nd), Viola, Violoncello, Double Bass (solo), and Double Bass. The woodwinds and strings play complex rhythmic patterns with frequent accidentals. The strings feature triplets and dynamic markings such as *pp* and *p*. Specific performance instructions for the violins include: *\*) arco with very high bow pressure sim.* and *\*) arco with very high bow pressure sim. p*.

Musical score for measures 378-390. This section continues the orchestral texture with various instruments. The woodwinds and strings maintain their complex rhythmic patterns. The strings continue with triplets and dynamic markings. The score concludes with a double bar line and repeat sign at the end of the page.



384

Picc. *mp*

1. Fl.

1. Kl.

Kfg. *mp*

1. Pos. *p* *cresc. sempre*

2. Pos. *p* *cresc. sempre*

3. Pos. *p* *cresc. sempre*

Perc.

VI. 1

VI. 2

Vla. *arco pp*

Vc. *arco pp*

Kb. (solo)

Kb. *tutti mp*

Detailed description: This page of a musical score covers measures 384, 385, and 386. The instruments and their parts are: Piccolo (Picc.), Flute 1 (1. Fl.), Clarinet 1 (1. Kl.), Bassoon (Kfg.), Oboe 1 (1. Pos.), Oboe 2 (2. Pos.), Bassoon 3 (3. Pos.), Percussion (Perc.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The Piccolo part features a melodic line with a five-fingered scale-like pattern. The Flute and Clarinet parts have a similar melodic motif. The Bassoon part has a rhythmic accompaniment. The Oboe parts play triplets. The Percussion part has a complex rhythmic pattern with various articulations. The Violin and Viola parts play triplets. The Viola and Violoncello parts play a continuous sixteenth-note pattern. The Double Bass part has a melodic line. The score includes dynamic markings such as *mp*, *p*, and *cresc. sempre*, as well as performance instructions like *arco* and *tutti*. Measure numbers 384, 385, and 386 are indicated at the top of the page.

387

Picc. Kfg. 1. Pos. 2. Pos. 3. Pos. Perc. VI. 1 VI. 2 Vla. Vc. Kb.

*mp* *mp* *p* *p* *arco* *arco*

This musical score block covers measures 387 to 390. It features a Piccolo (Picc.) part with a melodic line starting at measure 387. The Kfg. (Kobaltglocke) part has a sustained note in measure 387 and a rhythmic pattern in measure 388. The woodwinds (1. Pos., 2. Pos., 3. Pos.) play a rhythmic pattern of eighth notes with triplets. The Percussion (Perc.) part includes a complex rhythmic pattern with triplets and sixteenth notes. The strings (VI. 1, VI. 2, Vla., Vc., Kb.) play a rhythmic pattern of eighth notes with triplets. Dynamics include *mp* (mezzo-piano) and *p* (piano). Performance instructions include *arco* (arco) for the violins and violas.



390

Kfg. 1. Pos. 2. Pos. 3. Pos. Perc. VI. 1 VI. 2 Vla. Vc. Kb.

*mf* *mp* *mp*

This musical score block covers measures 390 to 393. The Kfg. part has a rhythmic pattern of eighth notes with triplets. The woodwinds (1. Pos., 2. Pos., 3. Pos.) continue with their rhythmic pattern. The Percussion part has a complex rhythmic pattern with triplets and sixteenth notes. The strings (VI. 1, VI. 2, Vla., Vc., Kb.) play a rhythmic pattern of eighth notes with triplets. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

393

Musical score for measures 393-395. The score includes parts for Kfg., 1. Pos., 2. Pos., 3. Pos., Perc., VI. 1, VI. 2, Vla., Vc., and Kb. The Kfg. part features a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds (Pos.) play a melodic line with triplets. The strings (Vla., Vc., Kb.) provide harmonic support with triplets and sixteenth notes. The Percussion part includes a complex rhythmic pattern with sixteenth notes and rests. The Violins (VI. 1, VI. 2) play a melodic line with sixteenth notes and triplets. The Viola (Vla.) and Violoncello (Vc.) parts feature triplets and sixteenth notes. The Double Bass (Kb.) part features a melodic line with triplets and sixteenth notes. The dynamic marking *mf* is present in the lower strings.



396

Musical score for measures 396-398. The score includes parts for 1. Pos., 2. Pos., 3. Pos., Perc., VI. 1, VI. 2, Vla., Vc., and Kb. The woodwinds (Pos.) continue their melodic line with triplets. The strings (Vla., Vc., Kb.) provide harmonic support with triplets and sixteenth notes. The Percussion part includes a complex rhythmic pattern with sixteenth notes and rests. The Violins (VI. 1, VI. 2) play a melodic line with sixteenth notes and triplets. The Viola (Vla.) and Violoncello (Vc.) parts feature triplets and sixteenth notes. The Double Bass (Kb.) part features a melodic line with triplets and sixteenth notes. The dynamic marking *mf* is present in the lower strings.

399

1. Pos.  
2. Pos.  
3. Pos.

Perc.

VI. 1  
VI. 2  
Vla.  
Vc.  
Kb.

402

B. Kl.  
1. Fg.  
Kfg.

1. Pos.  
2. Pos.  
3. Pos.

Pk.

Perc.

VI. 1  
VI. 2  
Vla.  
Vc.  
Kb.

This page of a musical score, numbered 70 and starting at measure 405, features a variety of instruments. The woodwinds include Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, and Contrabassoon. The brass section consists of Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, and Tuba. The percussion section includes three snare drums, a tom-tom, and a cymbal. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Kontrabaß. The score is marked with a dynamic of *mf* (mezzo-forte). The woodwinds and strings play rhythmic patterns, often in triplets. The percussion part features complex rhythmic figures with multi-measure rests and various articulations. The string parts are characterized by sustained triplet patterns across the three measures.

408

This page contains a musical score for measures 408, 409, and 410. The instruments are arranged as follows from top to bottom:

- Picc. (Piccolo): Treble clef, playing eighth-note patterns.
- 1. Fl. (First Flute): Treble clef, playing eighth-note patterns.
- 1. Ob. (First Oboe): Treble clef, playing eighth-note patterns.
- 2. Ob. (Second Oboe): Treble clef, playing eighth-note patterns.
- 1. Kl. (First Clarinet): Treble clef, playing eighth-note patterns.
- B. Kl. (Bass Clarinet): Bass clef, playing eighth-note patterns.
- 1. Fg. (First Bassoon): Bass clef, playing eighth-note patterns.
- Kfg. (Korobokoro): Bass clef, playing eighth-note patterns.
- 1. Pos. (First Bassoon): Bass clef, playing triplet eighth notes.
- 2. Pos. (Second Bassoon): Bass clef, playing triplet eighth notes.
- 3. Pos. (Third Bassoon): Bass clef, playing triplet eighth notes.
- Pk. (Percussion): Bass clef, playing eighth-note patterns.
- Perc. (Percussion): Two staves, playing complex rhythmic patterns with various articulations.
- VI. 1 (Violin I): Treble clef, playing eighth-note patterns with triplets.
- VI. 2 (Violin II): Treble clef, playing eighth-note patterns with triplets.
- Vla. (Viola): Bass clef, playing eighth-note patterns with triplets.
- Vc. (Violoncello): Bass clef, playing eighth-note patterns with triplets.
- Kb. (Kontrabaß): Bass clef, playing eighth-note patterns with triplets.

411

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Pos.

2. Pos.

3. Pos.

Pk.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Detailed description: This page of a musical score covers measures 411, 412, and 413. The score is for a large orchestra and includes parts for Piccolo, Flutes (1st), Oboes (1st and 2nd), Clarinets (1st), Bass Clarinet, Bassoon, Bassoon in F, Percussion, Violins (1st and 2nd), Viola, Cello, and Double Bass. Measures 411 and 412 feature woodwinds and strings playing eighth-note patterns, with triplets indicated by a '3' over the notes. Measure 413 is a full orchestral tutti, with the woodwinds playing more complex rhythmic patterns, including triplets and sextuplets, and the strings playing a driving eighth-note accompaniment. The percussion part includes various rhythmic figures, some marked with numbers like 5, 6, 7, and 8. The string parts are primarily eighth-note patterns with triplets.

414

Picc. *f*

1. Fl. *f*

1. Ob. *f*

2. Ob. *f*

1. Kl. *f*

B. Kl.

1. Fg. *f*

Kfg. *f*

1. Hn. *f*

2. Hn. *f*

3. Hn. *f*

4. Hn. *f*

1. Pos. *f*

2. Pos. *f*

3. Pos. *f*

Tuba *f*

Pk. *f*

Perc. *f*

VI. 1 *f*

VI. 2 *f*

Vla. *f*

Vc. *f*

Kb. *f*

This page contains a musical score for measures 417, 418, and 419. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (Piccolo)
- 1. Fl. (First Flute)
- 1. Ob. (First Oboe)
- 2. Ob. (Second Oboe)
- 1. Kl. (First Clarinet)
- B. Kl. (Bass Clarinet)
- 1. Fg. (First Bassoon)
- Kfg. (Key Bassoon)
- 1. Hn. (First Horn)
- 2. Hn. (Second Horn)
- 3. Hn. (Third Horn)
- 4. Hn. (Fourth Horn)
- 1. Pos. (First Trombone)
- 2. Pos. (Second Trombone)
- 3. Pos. (Third Trombone)
- Tuba
- Pk. (Percussion)
- Perc. (Percussion - separate staff)
- VI. 1 (Violin I)
- VI. 2 (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Kb. (Kontrabaß)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The percussion part includes various rhythmic figures, some marked with '5' and '6'. The string parts are heavily textured with triplets and sustained notes.



This page contains the musical score for measures 424, 425, and 426. The instruments are arranged as follows:

- Picc.**: Piccolo, playing a melodic line with grace notes and slurs.
- 1. Fl.**: First Flute, playing a melodic line with grace notes and slurs.
- 1. Ob.**: First Oboe, playing a melodic line with grace notes and slurs.
- 2. Ob.**: Second Oboe, playing a melodic line with grace notes and slurs.
- 1. Kl.**: First Clarinet, playing a melodic line with grace notes and slurs.
- B. Kl.**: Bass Clarinet, playing a rhythmic accompaniment.
- 1. Fg.**: First Bassoon, playing a rhythmic accompaniment.
- Kfg.**: Key Bassoon, playing a rhythmic accompaniment.
- 1. Hn.**: First Horn, playing a rhythmic accompaniment.
- 2. Hn.**: Second Horn, playing a rhythmic accompaniment.
- 3. Hn.**: Third Horn, playing a rhythmic accompaniment.
- 4. Hn.**: Fourth Horn, playing a rhythmic accompaniment.
- 1. Trp. (C)**: First Trumpet (C), playing a melodic line with grace notes and slurs.
- 2. Trp. (C)**: Second Trumpet (C), playing a melodic line with grace notes and slurs.
- Tuba**: Tuba, playing a rhythmic accompaniment.
- Pk.**: Percussion, playing a rhythmic accompaniment.
- Perc.**: Percussion, playing a rhythmic accompaniment.
- VI. 1**: Violin I, playing a melodic line with grace notes and slurs.
- VI. 2**: Violin II, playing a melodic line with grace notes and slurs.
- Vla.**: Viola, playing a melodic line with grace notes and slurs.
- Vc.**: Violoncello, playing a melodic line with grace notes and slurs.
- Kb.**: Kontrabaß, playing a rhythmic accompaniment.

The score includes various musical notations such as slurs, grace notes, and dynamic markings like *ff* (fortissimo). The percussion part features complex rhythmic patterns with multi-measure rests and specific articulation marks.

427

This page contains a musical score for measures 427 through 450. The instruments listed on the left are Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon, Contrabassoon, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Tuba, Percussion, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) are present in several parts, particularly in the strings and brass. The percussion part includes complex rhythmic figures with numerical groupings (5, 6, 7) and rests. The woodwinds and strings play intricate melodic and harmonic lines.

430

Picc.

1. Fl.

1. Ob.

2. Ob.

1. Kl.

B. Kl.

1. Fg.

Kfg.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

1. Trp. (C)

2. Trp. (C)

1. Pos.

2. Pos.

3. Pos.

Tuba

Pk.

Perc.

VI. 1

VI. 2

Vla.

Vc.

Kb.

