

Julia PURGINA

Akatalepsia
for orchestra

(2018)

Score

commissioned by Wien Modern

premiered by Sylvain Cambreling and the Vienna Symphony Orchestra

dedicated to Roland

instrumentation

4 flutes (doubling piccolo)
2 oboes
1 english horn
4 clarinets in Bb (3. and 4. doubling bass clarinet in Bb)
3 bassoons
1 contrabassoon

6 horns in F
4 trumpets in C
3 trombones
1 bass trombone
1 tuba

timpani

1. percussion: woodblocks, snare drum, gongs, 2 tom-toms, 2 congas, 1 roto-tom
2. percussion: tam-tam, guiro, triangle, sizzle-cymbal, gongs
3. percussion: bass drum, vibraphone, marimbaphone, glockenspiel, flexatone

harp

4 violins
12 violas
10 violoncelli
8 doublebasses (all of them require 5 strings!)

The 4 violins must be placed at a good distance from the orchestra, preferably on the organ loft or a balcony.
The four players should have a good view of the conductor.

The violas should be placed on the usual position of the first violins, to the left of the conductor. Violoncellos on the opposite side, to the right of the conductor. Double basses may be placed in the usual position, depending on the respective orchestra.

transposed score

duration: 20 min.

HIRE MATERIAL

Akatalepsia

for orchestra
(2018)

Julia Purgina (1980)

dedicated to Roland

$\text{♩} = 96$ $\text{♩} = 72$

1. Flute (also 1. Piccolo) *pppp*

2. Flute (also 2. Piccolo) *pppp*

3. Piccolo (also 3. Flute) *pppp*

4. Piccolo (also 4. Flute) *pppp*

Oboe 1.-2. *mf* Take reed out Blow air into the instrument Keyclicks and air-sounds only *ff* Insert reed again

English Horn in F *mf* Take reed out Blow air into the instrument Keyclicks and air-sounds only *ff* Insert reed again

1. Clarinet in Bb *pppp*

2. Clarinet in Bb *pppp*

1. Bass-Clarinet in Bb (also 3. Clarinet in Bb) *pppp*

2. Bass-Clarinet in Bb (also 4. Clarinet in Bb) *pppp*

Bassoon 1.-3. *mf* Take reed out Blow air into the instrument Keyclicks and air-sounds only *ff* Insert reed again

Contrabassoon *pppp*

1. Horn in F *pppp* con sord.

2. Horn in F *pppp* con sord.

3. Horn in F *pppp* con sord.

4. Horn in F *pppp* con sord.

5. Horn in F *pppp* con sord.

6. Horn in F *pppp* con sord.

Trumpets in C 1.-4.

Trombone 1.-3.

Bass Trombone

Tuba *pppp* with mute

Timpani *pppp*

1. Percussion Woodblocks

2. Percussion Tam-tam scratch with a metall stick hit with a Bass-Drum mallet L.v. To Guiro

3. Percussion Bass Drum *pppp*

Harp *pppp* Trémolo éolien

Violin 1.-4. *pppp* con sord. metallico take mutes off

Viola 1.-6. *pppp* con sord. metallico take mutes off

Viola 7.-12. *pppp* con sord. metallico take mutes off

Violoncello 1.-5. *pppp* con sord. metallico take mutes off

Violoncello 6.-10. *pppp* con sord. metallico take mutes off

Doublebass 1.-4. *pppp* m.s.p. Finger Tapping (tutti) *pp*

Doublebass 5.-8. *pppp* m.s.p. Finger Tapping (tutti) *pp*

5

Cbs.

Tuba

Timp.

1. Perc. (Woodblocks)

2. Perc. (Guiro)

3. Perc. (B.D.)

Db.

(uniti)

pppp

pppp

10

Cbs.

1. Tbn.

2. Tbn.

3. Tbn.

Bass Tbn.

Tuba

Timp.

1. Perc. (Woodblocks)

2. Perc. (Guiro)

3. Perc. (B.D.)

with wah-wah mute

ppp

with wah-wah mute

ppp

with wah-wah mute

ppp

with wah-wah mute

pppp

sim.

10

Vla.

Vc.

Db.

senza sord.
col legno battuto
div. à 3

pppp

senza sord.
col legno battuto
div. à 3

pppp

sim.

sim.

16

Cbs.

1. Hn. (con sord.) ppp

2. Hn. (con sord.) ppp

3. Hn. (con sord.) ppp

4. Hn. (con sord.) ppp

5. Hn. (con sord.) ppp

6. Hn. (con sord.) ppp

1. Trp. (C) with wah-wah mute pp

2. Trp. (C) with wah-wah mute pp

1. Tbn. pp

2. Tbn. pp

3. Tbn. pp

Bass Tbn. ppp

Tuba ppp

Timp. ppp

1. Perc. (Woodblocks) ppp

2. Perc. (Guero) ppp

3. Perc. (B.D.) ppp

Harp pp

16

Vla. pp

Vc. pp

Db. arco ord. pp

26

Cbs. *p* *mp*

1. Hn. *p* senza sord.

2. Hn. *p* senza sord.

3. Hn. *p* senza sord.

4. Hn. *p* senza sord.

5. Hn. *p* senza sord.

6. Hn. *p* senza sord.

1. Trp. (C)

2. Trp. (C)

1. Tbn. *p* take mute off

2. Tbn. *p* take mute off

3. Tbn. *p* take mute off

Bass Tbn. *p* take mute off

Tuba *p* mute off

Timp. *p* *mp*

1. Perc. (Woodblocks) *p* *mp*

2. Perc. (Guero) *p* *mp* To Trg.

3. Perc. (B.D.) *p* *mp*

Harp *mp*

26

Vla. *p* *mp*

Vc. *p* *mp*

Db. Finger Tapping *mp* arco *p* *mp*

35

1. B. Cl. (also 3. Clar. in Bb)

2. B. Cl. (also 4. Clar. in Bb)

1. Bs.

2. Bs.

3. Bs.

Cbs.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

5. Hn.

6. Hn.

1. Trp. (C)

2. Trp. (C)

3. Trp. (C)

4. Trp. (C)

1. Tbn.

2. Tbn.

3. Tbn.

Bass Tbn.

Tuba

Timp.

1. Perc. (Woodblocks)

3. Perc. (B.D.)

Harp

35

Vla.

Vc.

Db.

mf *cresc.* *ff*

mf *cresc.* *ff*

mf *cresc.* *ff*

mf *cresc.* *ff*

ff

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

take mute off

take mute off

take mute off

take mute off

mf *f* *gliss.*

mf *f*

mf *f*

mf *f*

mf *f*

f

f

f

Vib. To Vibr.

ff

ff

ff

39 $\text{♩} = 96$

1. Fl. *f* *fff* *pp* *cresc.* *mf dim.*

2. Fl. *f* *fff* *pp* *cresc.* *mf dim.*

3. Picc. *f* *fff* *pp* *cresc.* *mf dim.*

4. Picc. *f* *fff* *pp* *cresc.* *mf dim.*

1. Ob. *f* *fff* *pp* *cresc.* *mf dim.*

2. Ob. *f* *fff* *pp* *cresc.* *mf dim.*

E. H. *f* *fff* *pp* *cresc.* *mf dim.*

1. Cl. in Bb *f* *fff* *pp* *cresc.* *mf dim.*

2. Cl. in Bb *f* *fff* *pp* *cresc.* *mf dim.*

1. B. Cl. (also 3. Clar. in Bb) *f* *fff* *pp* *cresc.* *mf dim.*

2. B. Cl. (also 4. Clar. in Bb) *f* *fff* *pp* *cresc.* *mf dim.*

1. Bs. *f* *fff* *pp* *cresc.* *mf dim.*

2. Bs. *f* *fff* *pp* *cresc.* *mf dim.*

3. Bs. *f* *fff* *pp* *cresc.* *mf dim.*

Cbs. *fff* *dim. sempre* *pp*

1. 3. 5. Hn. *ff* *dim. sempre* *pp*

2. 4. 6. Hn. *ff* *dim. sempre* *pp*

1. 2. Trp. (C) *ff* *dim. sempre* *pp*

3. 4. Trp. (C) *mute off ff* *dim. sempre* *pp*

1. Tbn. *ff* *dim. sempre* *pp*

2. 3. Tbn. *ff* *dim. sempre* *pp*

Bass Tbn. *ff* *dim. sempre* *pp*

Tuba *ff* *dim. sempre* *pp*

Timp. *ff* *dim. sempre* *pp*

1. Perc. (Woodblocks) *ff* *dim. sempre* *pp dim.* *To Snare Drum*

3. Perc. (Vibr.) *f* *fff* *pp* *cresc.* *mf dim.*

Harp *f* *fff* *pp* *cresc.* *mf dim.*

39 $\text{arco} \text{♩} = 96$

Vla. *fff* *dim. sempre* *pp*

Vc. *fff* *dim. sempre* *pp*

Db. *fff* *dim. sempre* *pp*

44 ♩ = 60

1. Fl. To Picc. *pp*

2. Fl. To Picc. *pp*

3. Picc. *pp*

4. Picc. *pp*

1. Ob. *pp*

2. Ob. *pp*

E. H. take reed out *pp*

1. Cl. in Bb *pp*

2. Cl. in Bb *pp*

1. B. Cl. (also 3. Clar. in Bb) *pp*

2. B. Cl. (also 4. Clar. in Bb) *pp*

1. Bs. *pp*

2. Bs. *pp*

3. Bs. *pp*

Cbs. *ppp*

1. 3. 5. Hn. *ppp*

2. 4. 6. Hn. *ppp*

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

3. 4. Trp. (C) *ppp*

1. Tbn. *ppp*

2. 3. Tbn. *ppp*

Bass Tbn. *ppp*

Tuba *ppp*

1. Perc. (Snare Drum) *ppp*

2. Perc. (Triangle) *ppp*

3. Perc. (Vibr.) *ppp*

Harp *ppp*

44 ♩ = 60

Vla. 1.-6. *ppp*

Vla. 7.-12. *ppp*

Vc. 1.-5. *ppp*

Vc. 6.-10. *ppp*

Db. *ppp*

48

1. Picc.
2. Picc.
3. Picc.
4. Picc.
1. Ob.
2. Ob.
1. Perc. (Snare Drum)
2. Perc. (Triangle)
3. Perc. (Vibr.)
Harp

51

Vla. 1.-6.
Vla. 7.-12.
Vc. 1.-5.
Vc. 6.-10.

Detailed description: This block contains the musical score for measures 48 through 53. The top section (measures 48-50) features four Piccolo parts (1-4) and two Oboe parts (1-2). The Piccolo parts play sixteenth-note patterns with dynamic markings of *pp* and *ppp*. The Oboe parts have rests in measure 48 and enter in measure 49. The percussion section includes Snare Drum, Triangle, and Vibraphone. The Harp part features a complex arpeggiated pattern. The bottom section (measures 51-53) features Violins (1-6 and 7-12) and Cellos (1-5 and 6-10). The strings play a dense, rhythmic accompaniment with triplets and sixteenth-note patterns.



51

1. Picc.
2. Picc.
3. Picc.
4. Picc.
1. Ob.
2. Ob.
1. Perc. (Snare Drum)
2. Perc. (Triangle)
3. Perc. (Vibr.)
Harp

51

Vla. 1.-6.
Vla. 7.-12.
Vc. 1.-5.
Vc. 6.-10.

Detailed description: This block contains the musical score for measures 51 through 53. The top section (measures 51-53) features four Piccolo parts (1-4) and two Oboe parts (1-2). The Piccolo parts play sixteenth-note patterns with dynamic markings of *ppp*, *pp*, and *ppp*. The Oboe parts have rests in measure 51 and enter in measure 52. The percussion section includes Snare Drum, Triangle, and Vibraphone. The Harp part features a complex arpeggiated pattern. The bottom section (measures 51-53) features Violins (1-6 and 7-12) and Cellos (1-5 and 6-10). The strings play a dense, rhythmic accompaniment with triplets and sixteenth-note patterns.

54

1. Picc. *p* *ppp* *pp* *ppp* *pp* *ppp* *pp*³

2. Picc. *p* *ppp* *pp* *ppp* *pp* *ppp* *pp*³

3. Picc. *p* *ppp* *pp* *ppp* *pp* *ppp* *pp*³

4. Picc. *p* *ppp* *pp* *ppp* *pp* *ppp* *pp*³

1. Ob. *ppp* *pp* *ppp* *pp* *ppp* *pp*³ take reed out (if enough time)

2. Ob. *ppp* *pp* *ppp* *pp* *ppp* *pp*³ take reed out (if enough time)

1. Cl. in Bb *ppp*

2. Cl. in Bb *ppp*

1. B. Cl. (also 3. Clar. in Bb) *ppp*

2. B. Cl. (also 4. Clar. in Bb) *ppp*

1. Perc. (Snare Drum)

2. Perc. (Triangle)

3. Perc. (Vibr.) *ppp* To Bass Drum

Harp

54

Vla. 1.-6. *ppp*

Vla. 7.-12. *ppp*

Vc. 1.-5.

Vc. 6.-10.

Detailed description: This page of a musical score covers measures 54 to 56. It features a complex orchestral arrangement. The Piccolo section (1-4) plays a rhythmic pattern of eighth notes with sixteenth-note accents, marked with dynamics *p*, *ppp*, *pp*, and *ppp*. The Oboe section (1-2) plays a melodic line with triplets and slurs, marked *ppp* and *pp*, with a instruction to 'take reed out (if enough time)'. The Clarinet section (1-4) plays a melodic line with triplets and slurs, marked *ppp*. The Percussion section includes Snare Drum, Triangle, and Vibraphone (marked *ppp* and 'To Bass Drum'). The Harp plays a complex arpeggiated texture. The Violin and Viola sections (1-12) play a dense, rhythmic accompaniment with triplets and slurs, marked *ppp*. The Violoncello section (1-10) provides a harmonic and rhythmic foundation.

♩ = 96

Blow air into the instrument
Keyclicks and air-sounds only

57

1. Picc. *ppp* 6

2. Picc. *ppp* 6

3. Picc. *ppp* 6

4. Picc. *ppp* 6

1. Ob. *ppp* 6

2. Ob. *ppp*

E. H. *ppp* 5

1. Cl. in Bb *ppp*

2. Cl. in Bb *ppp*

1. B. Cl. (also 3. Clar. in Bb) *ppp*

2. B. Cl. (also 4. Clar. in Bb) *ppp*

1. Perc. (Snare Drum) To Gong

2. Perc. (Triangle) To Gong

Harp

Blow air into the instrument
Keyclicks and air-sounds only

Take reed out (if enough time)
Blow air into the instrument
Keyclicks and air-sounds only

Take reed out
Blow air into the instrument
Keyclicks and air-sounds only

♩ = 96

57

1. VI. *pp*

2. VI. *pp*

3. VI. *pp*

4. VI. *pp*

Vla. 1.-6. *pp* pizz. gliss. 3

Vla. 7.-12. *ppp* gliss.

Vc. 1.-5. *pp* pizz. gliss. 3

Vc. 6.-10. *ppp* gliss.

Db. *ppp*

♩ = 72

61 To Fl. in C

rit.

1. Picc. To Fl. in C

2. Picc. To Fl. in C

3. Picc. To Fl. in C

4. Picc. To Fl. in C

1. Ob. Insert reed again

2. Ob. Insert reed again

E. H. Insert reed again

1. Cl. in Bb Slap tongue *p*

2. Cl. in Bb Slap tongue *p*

1. B. Cl. (also 3. Clar. in Bb) Slap tongue *p*

2. B. Cl. (also 4. Clar. in Bb) Slap tongue *p*

Cbs.

"blopp": hit mouthpiece with palm of your hand

ppp

1. Hn. *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

2. Hn. *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

3. Hn. *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

4. Hn. *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

5. Hn. *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

6. Hn. *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

1. Trp. (C) *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

2. Trp. (C) *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

3. Trp. (C) *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

4. Trp. (C) *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

1. Tbn. *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

2. Tbn. *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

3. Tbn. *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

Bass Tbn. *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

Tuba *mp* "blopp": hit mouthpiece with palm of your hand *dim.* *p*

61 ♩ = 72

rit.

1. Vl. *dim.*

2. Vl. *dim.*

3. Vl. *dim.*

4. Vl. *dim.*

Vla. 1.-6. arco m.s.p. *ppp* *dim.*

Vla. 7.-12. m.s.p. *dim.*

Vc. 1.-5. arco m.s.p. *ppp* *dim.*

Vc. 6.-10. m.s.p. *dim.*

Db. *dim.*

89

1. Ob. *ord.*
mp

2. Ob. *ord.*
mp

E. H.

Cbs.

1. Hn. *p*

2. Hn. *p*

3. Hn. *p*

4. Hn. *p*

5. Hn. *p*

6. Hn. *p*

1. 2. Tbn. *p*

3. Tbn. *p*

Bass Tbn. *p*

3. Perc. (B.D.) *p*

89

Solo

Vla. *div.*

gli altri *arco*
mf

Solo *arco*
mp

Vc. *div.*

gli altri

Solo *arco*
mp

Db. *mp*

gli altri

Detailed description: This page of a musical score covers measures 89 to 92. The top system includes parts for 1st and 2nd Oboes (marked 'ord.' and 'mp'), English Horn, and Contrabass. The middle system includes parts for 1st through 6th Horns, 1st and 2nd Trombones, 3rd Trombone, Bass Trombone, and 3rd Percussion (B.D.), all marked 'p'. The bottom system includes parts for Solo Viola, other Violas (marked 'div.' and 'arco', 'mf'), Solo Violoncello (marked 'solo arco', 'mp'), other Violoncellos (marked 'div.'), Solo Double Bass (marked 'solo arco', 'mp'), and other Double Basses. The score features complex rhythmic patterns with many triplets and slurs, and dynamic markings such as 'mp' and 'p'.

95

1. Ob. *mf* *f* *mf* *mp* *p* *pp*

2. Ob. *mf* *f* *mf* *mp* *p* *pp*

E. H. *mf* *f* *mf* *mp* *p* *pp*

1. Hn. *mp* *mf* *mp* *p* *pp* *ppp*

2. Hn. *mp* *mf* *mp* *p* *pp* *ppp*

3. Hn. *mp* *mf* *mp* *p* *pp* *ppp*

4. Hn. *mp* *mf* *mp* *p* *pp* *ppp*

5. Hn. *mp* *mf* *mp* *p* *pp* *ppp*

6. Hn. *mp* *mf* *mp* *p* *pp* *ppp*

1. 2. Tbn. *mp* *mf* *mp* *pp*

3. Tbn. *mp* *mf* *mp* *pp*

Bass Tbn. *mp* *mf* *mp* *pp*

3. Perc. (B.D.) *mp* *mf* *mp* *p* To Mar. Mar

95

Vla. *tutte unite* *f* *mf* *mp* *p* *pp*

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

Vc. *arco* *mf* *f* *mf* *mp* *p* *pp*

gli altri *mf* *f* *mf* *mp* *p* *pp*

Db. *tutti arco* *mf* *f* *mf* *mp* *p*

101 $\text{♩} = 60$

1. Fl. *p* 3

2. Fl. *p* 3

3. Fl. *p*

4. Fl. *p* 3

1. Ob.

2. Ob.

E. H.

1. Cl. in Bb

2. Cl. in Bb

3. Cl. in Bb
Klarinette in B

4. Cl. in Bb
Klarinette in B

1. Hn.

2. Hn.

3. Hn.

4. Hn.

5. Hn.

6. Hn.

1. Perc. (Gongs)
Gongs *p* l.v. sim.

2. Perc. (Gongs)
Gongs *p* l.v. sim.

3. Perc. (Marimba)
Marimba *ppp* 6 *pp* 6 *ppp* 6 *p* 6

Harp *ppp* 5

101 $\text{♩} = 60$

Vla.

Vc. *tutti*

Db. 1.-4.

Db. 5.-8.

"Seagull" *p* gliss.

"Seagull" *p* gliss.

p

"Seagull": play an artificial harmonic and slide down and up the fingerboard without changing the distance between the two fingers (one pressing the string normally and the other only touching it for the harmonic); the sounding result should be a breaking glissando - sounds like the scream of seagulls;

104

1. Fl.

2. Fl.

3. Fl.

4. Fl.

1. Cl. in Bb

2. Cl. in Bb
gliss.
ord.
pp

3. Cl. in Bb
ord. gliss.
pp

4. Cl. in Bb
gliss.
ord.
pp

1. Perc.
(Gongs)

2. Perc.
(Gongs)

3. Perc.
(Marimba)
mp *pp* *ppp* *p* *ppp* *p*

Harp

104 "Seagull"

Vla. 1.-6.
p

Vla. 7.-12.
p

Vc. 1.-5.
p

Vc. 6.-10.
p

Db. 1.-4.
sim. *gliss.*

Db. 5.-8.
sim. *gliss.*

"Seagull": play an artificial harmonic and slide down and up the fingerboard without changing the distance between the two fingers (one pressing the string normally and the other only touching it for the harmonic); the sounding result should be a breaking glissando - sounds like the scream of seagulls;

107

1. Fl.
2. Fl.
3. Fl.
4. Fl.
1. Cl. in Bb
2. Cl. in Bb
3. Cl. in Bb
4. Cl. in Bb
1. Perc. (Gongs)
2. Perc. (Gongs)
3. Perc. (Marimba)
Harp
107
Vla. 1.-6.
Vla. 7.-12.
Vc. 1.-5.
Vc. 6.-10.
Db. 1.-4.
Db. 5.-8.

The score for measures 107-110 is divided into two systems. The first system includes woodwinds (Flutes 1-4, Clarinets in Bb 1-4), Percussion (Gongs 1-2, Marimba 3), and Harp. The second system includes Violins (1-6, 7-12), Violas (1-5, 6-10), and Double Basses (1-4, 5-8). The woodwinds and strings play melodic lines with triplets and glissandos. The Marimba part features a complex rhythmic pattern with sixteenth notes and dynamic markings like *ppp*, *pp*, *ppp*, *pp*, *p*, and *ppp*. The Harp part consists of arpeggiated chords with five-finger patterns. The string parts (Vla., Vc., Db.) feature glissandos and triplets, with some parts marked *sim.* (sustained).

110

1. Fl.
2. Fl.
3. Fl.
4. Fl.
1. Cl. in Bb
2. Cl. in Bb
3. Cl. in Bb
4. Cl. in Bb
1. Perc. (Gongs)
2. Perc. (Gongs)
3. Perc. (Marimba)
Harp

Detailed description: This block contains the musical score for measures 110-112 for woodwinds, percussion, and harp. The woodwind section includes four flutes (1-4) and four clarinets in Bb (1-4). The percussion section includes two gongs and a marimba. The harp part is written in two staves. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *ppp*, *p*, and *mp*. The marimba part has a *p* marking at the start of measure 111. The harp part has a *p* marking at the start of measure 111. The woodwind parts have various articulations and slurs.

110

Vla. 1.-6.
Vla. 7.-12.
Vc. 1.-5.
Vc. 6.-10.
Db. 1.-4.
Db. 5.-8.

Detailed description: This block contains the musical score for measures 110-112 for the string section. It includes two violas (1-6 and 7-12), two violas (1-5 and 6-10), and two double basses (1-4 and 5-8). The score features glissando markings and slurs. The double bass parts have a *p* marking at the start of measure 111. The string parts have various articulations and slurs.

113

1. Fl.

2. Fl.

3. Fl.

4. Fl.

1. Cl. in Bb

2. Cl. in Bb

3. Cl. in Bb

4. Cl. in Bb

1. Perc. (Gongs)

2. Perc. (Gongs)

3. Perc. (Marimba)

Harp

113

Vla. 1.-6.

Vla. 7.-12.

Vc. 1.-5.

Vc. 6.-10.

Db. 1.-4.

Db. 5.-8.

♩ = 96
116

1. Fl.
2. Fl.
3. Fl.
4. Fl.

1. Cl. in Bb
2. Cl. in Bb
3. Cl. in Bb
4. Cl. in Bb

1. Perc. (Gongs)
2. Perc. (Gongs)

Harp

♩ = 96
116

Vla. 1.-6.
Vla. 7.-12.

Vc. 1.-5.
Vc. 6.-10.

Db. 1.-4.
Db. 5.-8.

119

1. Fl.

2. Fl.

3. Fl.

4. Fl.

1. Cl. in Bb

2. Cl. in Bb

3. Cl. in Bb

4. Cl. in Bb

1. Perc. (Gongs)

2. Perc. (Gongs)

Harp

Detailed description: This block contains the musical score for measures 119-121 for woodwinds, percussion, and harp. The woodwind parts (Flutes 1-4 and Clarinets in Bb 1-4) feature complex melodic lines with frequent sixteenth-note runs and slurs. Dynamics range from *mf* to *f*, with *cresc.* markings. The percussion parts (Gongs) consist of rhythmic patterns with triplets and slurs, also showing a dynamic increase from *mf* to *f*. The harp part features a steady accompaniment of triplets in the right hand and chords in the left hand, with dynamics from *mf* to *f*.

119

Vla. 1.-6.

Vla. 7.-12.

Vc. 1.-5.

Vc. 6.-10.

Detailed description: This block contains the musical score for measures 119-121 for violas and violas. The parts are for Viola 1-6, Viola 7-12, Violin 1-5, and Violin 6-10. The strings play a rhythmic accompaniment of sixteenth-note runs with slurs and trills. Dynamics range from *mf* to *f*, with *cresc.* markings. The violin parts also include some melodic lines with slurs and trills.

122

1. Fl. *ff* cresc. 5

2. Fl. *ff* cresc. 5 6

3. Fl. *ff* cresc. 6 5

4. Fl. *ff* cresc. 5 6

1. Cl. in Bb *ff* cresc. 5 6

2. Cl. in Bb *ff* cresc. 6 5

3. Cl. in Bb *ff* cresc. 5 6

4. Cl. in Bb *ff* cresc. 5 6

1. Trp. (C) ord. senza sord. *mf* cresc. *f* cresc. *ff* cresc.

2. Trp. (C) ord. senza sord. *mf* cresc. *f* cresc. *ff* cresc.

3. Trp. (C) ord. senza sord. *mf* cresc. *f* cresc. *ff* cresc.

4. Trp. (C) ord. senza sord. *mf* cresc. *f* cresc. *ff* cresc.

1. Perc. (Gongs) *ff* cresc.

2. Perc. (Gongs) *ff* cresc. *fff*

Harp *ff* cresc.

122

Vla. 1.-6. *ff* cresc. 6

Vla. 7.-12. *ff* cresc. 6

Vc. 1.-5. *ff* cresc. 5

Vc. 6.-10. *ff* cresc. 5

125 ♩ = 72

1. Fl. *fff*

2. Fl. *fff*

3. Fl. *fff*

4. Fl. *fff*

1. Cl. in Bb *fff*

2. Cl. in Bb *fff*

3. Cl. in Bb *fff* To B.Cl.

4. Cl. in Bb *fff* To B.Cl.

1.-3. Bs. *fff subito f* *fff* *fff subito f* *fff*

Cbs. *fff subito f* *fff* *fff subito f* *fff*

1. Hn. *schmetternd (senza sord.)* *ff* *fff* *sim.* *ff* *fff*

2. Hn. *schmetternd (senza sord.)* *ff* *fff* *sim.* *ff* *fff*

3. Hn. *schmetternd (senza sord.)* *ff* *fff* *sim.* *ff* *fff*

4. Hn. *schmetternd (senza sord.)* *ff* *fff* *sim.* *ff* *fff*

5. Hn. *schmetternd (senza sord.)* *ff* *fff* *sim.* *ff* *fff*

6. Hn. *schmetternd (senza sord.)* *ff* *fff* *sim.* *ff* *fff*

1.-4. Trp. (C) *fff*

1. Tbn. *ord. senza sord.* *fff subito f* *fff* *gliss.* *fff subito f* *fff subito f*

2. Tbn. *ord. senza sord.* *fff subito f* *fff* *gliss.* *fff subito f* *fff subito f*

3. Tbn. *ord. senza sord.* *fff subito f* *fff* *gliss.* *fff subito f* *fff subito f*

Bass Tbn. *ord. senza sord.* *fff subito f* *fff* *gliss.* *fff subito f* *fff subito f*

Timp. *ff* *fff* *fff* *fff* *mf* *fff* *fff*

1. Perc. (Gongs) *To Snare Drum* *fff*

2. Perc. (Gongs) *To Sizzle-Cymbal*

Harp *fff*

125 ♩ = 72

Vla. 1.-6. *fff*

Vla. 7.-12. *fff*

Vc. 1.-5. *fff*

Vc. 6.-10. *fff*

133

1. Bs. *sfz*

2. Bs. *sfz*

3. Bs. *sfz*

Cbs. *sfz*

1. Hn. *ff* *gliss.* *fff* *f* *dim. sempre* *bouché*

2. Hn. *ff* *gliss.* *fff* *f* *dim. sempre* *bouché*

3. Hn. *ff* *gliss.* *fff* *f* *dim. sempre* *bouché*

4. Hn. *ff* *gliss.* *fff* *f* *dim. sempre* *bouché*

5. Hn. *ff* *gliss.* *fff* *f* *dim. sempre* *bouché*

6. Hn. *ff* *gliss.* *fff* *f* *dim. sempre* *bouché*

1. Tbn. *gliss.* *fff*

2. Tbn. *gliss.* *fff*

3. Tbn. *gliss.* *fff*

Bass Tbn. *gliss.* *fff*

Timp. *fff* *ff* *dim. sempre* *f* *dim. sempre*

139

1. Bs. *p*

2. Bs. *p*

3. Bs. *p*

Cbs. *p*

1. Hn. *mf* *dim. sempre* *p* *dim. sempre* *pp*

2. Hn. *mf* *dim. sempre* *p* *dim. sempre* *pp*

3. Hn. *mf* *dim. sempre* *p* *dim. sempre* *pp*

4. Hn. *mf* *dim. sempre* *p* *dim. sempre* *pp*

5. Hn. *mf* *dim. sempre* *p* *dim. sempre* *pp*

6. Hn. *mf* *dim. sempre* *p* *dim. sempre* *pp*

1. Tbn. *mf* *gliss.* *dim. sempre* *gliss.* *pp*

2. Tbn. *mf* *gliss.* *dim. sempre* *gliss.* *pp*

3. Tbn. *mf* *gliss.* *dim. sempre* *gliss.* *pp*

Bass Tbn. *mf* *gliss.* *dim. sempre* *gliss.* *pp*

Tuba *mf* *dim. sempre* *with mute* *mp* *dim. sempre*

Timp. *mf* *dim. sempre* *p* *dim. sempre* *pp* *dim. sempre*

144

1. Hn.
2. Hn.
3. Hn.
4. Hn.
5. Hn.
6. Hn.
Tuba
Timp.

ppp



149

1. Hn.
2. Hn.
3. Hn.
4. Hn.
5. Hn.
6. Hn.
1. Trp. (C)
2. Trp. (C)
3. Trp. (C)
4. Trp. (C)
1. Tbn.
2. Tbn.
3. Tbn.
Bass Tbn.
Tuba
Timp.
1. Perc. (Snare Drum)
2. Perc. (Cymbals)
Db.

with wah-wah mute
pp

with wah-wah mute
pp

with wah-wah mute
pp

+ with wah-wah mute
pp

+ with wah-wah mute
pp

+ with wah-wah mute
pp

+ with wah-wah mute
pp

gliss. 3
pp

gliss.

Snare Drum (with snares)
pp

Sizzle-Cymbals
pp

sim.

149
pizz.
pp

170

1. Fl. *ppp*

2. Fl. *ppp*

3. Fl. *ppp*

4. Fl. *ppp*

2. B. Cl. in Bb

Cbs. *ppp*

1. Tbn. *ppp*

2. Tbn. *ppp*

Bass Tbn. *pppp*

Tuba *ppp*

1. Perc. (2 Tom-toms, 2 Congas, 1 Roto-tom) *ppp*

2. Perc. (Cymbals) *pppp*

Harp

170

Vc. 1.-5. *ppp* solo arco con sord.

Solo Db.

gli altri

175

1. Fl. *ppp*

2. Fl. *ppp*

3. Fl. *ppp*

4. Fl. *ppp*

1. Cl. in Bb

2. Cl. in Bb

1. B. Cl. in B

2. B. Cl. in Bb

1. Bs. *ppp*

2. Bs. *ppp*

3. Bs. *ppp*

Cbs. *ppp*

2. Tbn. *ppp*

3. Tbn. *ppp*

Bass Tbn. *ppp*

Tuba *ppp*

1. Perc. (2 Tom-toms, 2 Congas, 1 Roto-tom) *ppp*

2. Perc. (Guiro) *ppp*

Harp

175

Vc. *ppp*

Solo Db.

gli altri

184

1. Fl. *p*

2. Fl. *p*

3. Fl. *p*

4. Fl. *p*

1. Cl. in Bb *p*

2. Cl. in Bb *p*

1. B. Cl. in Bb *p*

2. B. Cl. in Bb *p*

1. Bs. *p*

2. Bs. *p*

3. Bs. *p*

Cbs. *p*

1. Tbn. *p*

2. Tbn. *p*

3. Tbn. *p*

Bass Tbn. *p*

1. Perc. (2 Tom-toms, 2 Congas, 1 Roto-tom) *pp*

2. Perc. (Guiro)

Harp *pp* *p*

184

Vla. *p* arco (senza sord.) (tutte)

Vc. (mute off) *p* arco (senza sord.) tutti

Db. *p* tutti (senza sord.)

188

1. Fl. To Picc.

2. Fl. To Picc.

3. Fl. To Picc.

4. Fl. To Picc.

1. Cl. in Bb

2. Cl. in Bb

1. B. Cl. in Bb

2. B. Cl. in Bb

1. Bs.

2. Bs.

3. Bs.

Cbs.

1. Tbn. take mute off

2. Tbn. take mute off

3. Tbn. take mute off

Bass Tbn. take mute off

Tuba take mute off

1. Perc. (2 Tom-toms, 2 Congas, 1 Roto-tom)

2. Perc. (Guero) To T-t.

Harp

188

Vla.

Vc.

Db.

192

1. Cl. in Bb

2. Cl. in Bb

1. B. Cl. in Bb

2. B. Cl. in Bb

1. Bs.

2. Bs.

3. Bs.

Cbs.

1. Hn.

2. Hn.

3. Hn.

4. Hn.

5. Hn.

6. Hn.

1. Tbn.

2. Tbn.

3. Tbn.

Bass Tbn.

1. Perc.
(2 Tom-toms,
2 Congas,
1 Roto-tom)

Harp

192

Vla.

Vc.

Db.

195

1. Cl. in Bb
2. Cl. in Bb
1. B. Cl. in Bb
2. B. Cl. in Bb
1. Bs.
2. Bs.
3. Bs.
Cbs.

1. Hn.
2. Hn.
3. Hn.
4. Hn.
5. Hn.
6. Hn.
1. Tbn.
2. Tbn.
3. Tbn.
Bass Tbn.
Tuba

1. Perc.
(2 Tom-toms,
2 Congas,
1 Roto-tom)

195

Vla.
Vc.
Db.

199

1. Picc. *ff* ord.

2. Picc. *ff* ord.

3. Picc. *ff* ord.

4. Picc. *ff* ord.

1. Ob. *ff*

2. Ob. *ff*

E. H. *ff*

1. Cl. in Bb *ff*

2. Cl. in Bb *ff*

1. B. Cl. in Bb *ff*

2. B. Cl. in Bb *ff*

1. Bs. *ff*

2. Bs. *ff*

3. Bs. *ff*

Cbs. *ff*

1. Hn. *ff*

2. Hn. *ff*

3. Hn. *ff*

4. Hn. *ff*

5. Hn. *ff*

6. Hn. *ff*

1. Tbn. *sfz subito f* *gliss.* *f* *ff*

2. Tbn. *sfz subito f* *gliss.* *f* *ff*

3. Tbn. *sfz subito f* *gliss.* *f* *ff*

Bass Tbn. *sfz subito f* *gliss.* *f* *ff*

Tuba *sfz subito f* *gliss.* *f* *ff*

1. Perc. (2 Tom-toms, 2 Congas, 1 Roto-tom) *ff* 5 5 5 5 5 5 To Flex.

199

Vla. *ff*

Vc. *ff*

Db. *ff* *gliss.* *gliss.*

202

1. Picc. *fff*

2. Picc. *fff*

3. Picc. *fff*

4. Picc. *fff*

1. Ob. *fff*

2. Ob. *fff*

E. H. *fff*

1. Cl. in Bb *fff*

2. Cl. in Bb *fff*

1. B. Cl. in Bb *fff*

2. B. Cl. in Bb *fff*

1. Bs. *fff*

2. Bs. *fff*

3. Bs. *fff*

Cbs. *fff*

1. 3. 5. Hn. *fff* a3 bells up

2. 4. 6. Hn. *fff* a3 bells up

1. Trp. (C) *fff* with straight mute

2. Trp. (C) *fff* with straight mute

3. Trp. (C) *fff* with straight mute

4. Trp. (C) *fff* with straight mute

1. Tbn. *fff*

2. Tbn. *fff*

3. Tbn. *fff*

Bass Tbn. *fff*

Tuba *fff*

Timp. *fff*

1. Perc. (2 Tom-toms, 2 Congas, 1 Roto-tom) *fff* To Flexatone

2. Perc. (Tam-tam) *fff* Tam-tam

3. Perc. (Vibr.) *fff* Vibraphon

Harp *fff*

202

Vla. 1.-6. *fff* m.s.p. 1.-6.

Vla. 7.-12. *fff* m.s.p. 5

Vc. *fff*

Db. *fff* pizz. sim.

This page contains a musical score for measures 208 through 211. The score is divided into two systems. The first system includes woodwinds (Piccolo, Oboe, English Horn, Clarinets, Bassoons, and Contrabass), brass (Horns, Trumpets, Trombones, and Tuba), percussion (Tam-tam and Vibraphone), Harp, and strings (Violins, Viola, Violoncello, and Double Bass). The second system includes Violins (1.-6. and 7.-12.), Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulations such as slurs and accents. The key signature changes from one flat to two flats between measures 208 and 209. The time signature is 4/4.

1. Picc.

2. Picc.

3. Picc.

4. Picc.

1. Ob.

2. Ob.

E. H.

1. Cl. in Bb

2. Cl. in Bb

1. B. Cl. in Bb

2. B. Cl. in Bb

1. Bs.

2. Bs.

3. Bs.

Cbs.

1. 3. 5. Hn.

2. 4. 6. Hn.

1. Trp. (C)

2. Trp. (C)

3. Trp. (C)

4. Trp. (C)

1. Tbn.

2. Tbn.

3. Tbn.

Bass Tbn.

Tuba

Timp.

2. Perc. (Tam-tam)

3. Perc. (Vibr.)

Harp

Vla. 1.-6.

Vla. 7.-12.

Vc.

Db.

This page contains the musical score for measures 217, 218, and 219. The score is arranged in a standard orchestral format with the following parts:

- Piccoband:** 1. Picc., 2. Picc., 3. Picc., 4. Picc.
- Oboes:** 1. Ob., 2. Ob.
- E. H.** (English Horn)
- Clarinets:** 1. Cl. in Bb, 2. Cl. in Bb, 1. B. Cl. in Bb, 2. B. Cl. in Bb
- Bassoons:** 1. Bs., 2. Bs., 3. Bs., Cbs. (Contrabassoon)
- Horns:** 1. 3. 5. Hn., 2. 4. 6. Hn.
- Trumpets:** 1. Trp. (C), 2. Trp. (C), 3. Trp. (C), 4. Trp. (C)
- Tubas:** 1. Tbn., 2. Tbn., 3. Tbn., Bass Tbn., Tuba
- Timpani:** Timp.
- Percussion:** 2. Perc. (Tam-tam), 3. Perc. (Vibr.)
- Harp:** Harp
- Violins:** Vla. 1.-6., Vla. 7.-12.
- Viola:** Vc.
- Double Bass:** Db.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and strings. The key signature is one flat (Bb), and the time signature is 4/4. The page number '217' is printed at the top left and bottom left of the score.

1. Picc. 2. Picc. 3. Picc. 4. Picc. 1. Ob. 2. Ob. E. H. 1. Cl. in Bb 2. Cl. in Bb 1. B. Cl. in Bb 2. B. Cl. in Bb 1. Bs. 2. Bs. 3. Bs. Cbs. 1. 3. 5. Hn. 2. 4. 6. Hn. 1. Trp. (C) 2. Trp. (C) 3. Trp. (C) 4. Trp. (C) 1. Tbn. 2. Tbn. 3. Tbn. Bass Tbn. Tuba Timp. Flexatone 1. Perc. (Flexatone) 2. Perc. (Tam-tam) 3. Perc. (Vibr.) Harp 221 Vla. 1.-6. Vla. 7.-12. Vc. Db.

1. Picc.
2. Picc.
3. Picc.
4. Picc.
1. Ob.
2. Ob.
E. H.
1. Cl. in Bb
2. Cl. in Bb
1. B. Cl. in Bb
2. B. Cl. in Bb
1. Bs.
2. Bs.
3. Bs.
Cbs.
1. Hn.
2. Hn.
3. Hn.
4. Hn.
5. Hn.
6. Hn.
1. Trp. (C)
2. Trp. (C)
3. Trp. (C)
4. Trp. (C)
1. Tbn.
2. Tbn.
3. Tbn.
Bass Tbn.
Tuba
Timp.
1. Perc. (Flexatone)
2. Perc. (Tam-tam)
Harp
224
Vla. 1.-6.
Vla. 7.-12.
Vc.
Db.

fff
gliss.
To Snare Drum

♩ = 60

227

1. Picc.
2. Picc.
3. Picc.
4. Picc.
1. Ob.
2. Ob.
E. H.
1. Cl. in Bb
2. Cl. in Bb
1. B. Cl. in Bb
2. B. Cl. in Bb
1. Bs.
2. Bs.
3. Bs.
Cbs.
1. 3. 5. Hn.
2. 4. 6. Hn.
1. 2. Trp. (C)
3. 4. Trp. (C)
1. Tbn.
2. Tbn.
3. Tbn.
Bass Tbn.
Tuba
Timp.
1. Perc. (Snare Drum) Snare Drum (with snares)
2. Perc. (Tam-tam) To Trg. Triangel
3. Perc. (Glockenspiel) Glockenspiel Glsp
Harp

♩ = 60

227

1. VI.
2. VI.
3. VI.
4. VI.
Vla. 1.-6.
Vla. 7.-12.
Vc.
Db.
ord.

p subito *mf* *p* *ff* *p*

gliss.

1. Picc. *mp* — *mf* *mp* — *mf* — *p*

2. Picc. *mp* — *mf* *mp* — *mf* — *p*

3. Picc. *mp* — *mf* *mp* — *mf* — *p*

4. Picc. *mp* — *mf* *mp* — *mf* — *p*

2. B. Cl. in Bb *ff*

2. Bs. *ff* *f*

3. Bs. *ff* *f*

Cbs. *ff* *f*

1. Tbn. *ff*

2. Tbn. *ff* *f* *mf* *mp*

3. Tbn. *ff* *f* *mf*

Bass Tbn. *ff* *mf* *mp*

Tuba *ff* *mf*

Timp. *ff* *f* *mf* *mp*

1. Perc. (Snare Drum) *pp*

2. Perc. (Triangle) *pp*

3. Perc. (Glockenspiel) *pp*

Harp *pp* *f*

1. Vl. *gliss.* *f*

2. Vl. *gliss.* *f*

3. Vl. *f*

4. Vl. *f*

Vla. 1.-6. *p*
1.-6. div. con sord. metallico ord. *mf*

Vla. 7.-12. *p*
7.-12. div. con sord. metallico ord. *mf*

Vc. *pizz. ord.* *f*

Db. *pizz.* *f*

ff *f*

241

1. Picc. *p* *pp* *p* *pp*

2. Picc. *p* *pp* *p* *pp*

3. Picc. *p* *pp* *p* *pp*

4. Picc. *p* *pp* *p* *pp*

Timp. *p* *pp*

1. Perc. (Snare Drum) *ppp*

2. Perc. (Triangle) *ppp*

3. Perc. (Glockenspiel) *ppp* *ppp* *ppp*

Harp *mf* *mp* *p*

241

1. VI. *mf* *mp* *p*

2. VI. *mf* *mp* *p*

3. VI. *mf* *mp* *p*

4. VI. *mf* *mp* *p*

Vla. 1.-6. *mf* *mp* *p*

Vla. 7.-12. *mf* *mp* *p*

Vc. *mf* *mp*

Db. *mf* *mp* *p*

247

1. Picc. *ppp*

2. Picc. *ppp*

3. Picc. *ppp*

4. Picc. *ppp*

1. Perc. (Snare Drum) *ppp*

2. Perc. (Triangle) *pppp*

3. Perc. (Glockenspiel) *pppp* *pppp* *pppp*

Harp *pppp* *pppp* *pppp*

247

1. VI. *pp*

2. VI. *pp*

3. VI. *pp*

4. VI. *pp*

Vla. 1.-6. *pp*

Vla. 7.-12. *pp*

Db. *pp*

253

4. Picc.

1. Perc. (Snare Drum)

2. Perc. (Triangle)

3. Perc. (Glockenspiel)

Harp

Detailed description: This block contains the percussion and harp parts for measures 253 through 257. The snare drum (1. Perc.) plays a steady eighth-note pattern. The triangle (2. Perc.) plays a rhythmic pattern of eighth and sixteenth notes. The glockenspiel (3. Perc.) plays a melodic line with frequent accidentals. The harp part features complex arpeggiated figures with many accidentals and fingerings (e.g., 5, #5, b5).

253

1. Vl.

2. Vl.

3. Vl.

4. Vl.

Vla. 1.-6.

Vla. 7.-12.

Vc.

Db.

arco con sord. metallico

Detailed description: This block contains the string parts for measures 253 through 257. The violins (1-4) play a melodic line with some rests. The violas (1-6 and 7-12) play a rhythmic pattern of eighth notes. The violoncello (Vc.) and double bass (Db.) play a melodic line with some rests. The instruction 'arco con sord. metallico' is present for the violas.

258

1. Perc. (Snare Drum)

2. Perc. (Triangle)

3. Perc. (Glockenspiel)

Harp

Detailed description: This block contains the percussion and harp parts for measures 258 through 260. The snare drum (1. Perc.) plays a steady eighth-note pattern. The triangle (2. Perc.) plays a rhythmic pattern of eighth and sixteenth notes. The glockenspiel (3. Perc.) plays a melodic line with frequent accidentals. The harp part features complex arpeggiated figures with many accidentals and fingerings (e.g., 5, #5, b5).

258

1. Vl.

2. Vl.

3. Vl.

4. Vl.

Vla. 1.-6.

Vla. 7.-12.

Vc.

Db.

unite

pp

pp

pp

Detailed description: This block contains the string parts for measures 258 through 260. The violins (1-4) play a melodic line with some rests. The violas (1-6 and 7-12) play a rhythmic pattern of eighth notes. The violoncello (Vc.) and double bass (Db.) play a melodic line with some rests. The instruction 'unite' is present for the violas, and 'pp' (pianissimo) is indicated for the violas and cello/bass.

261

1. Perc. (Snare Drum)

2. Perc. (Triangle)

3. Perc. (Glockenspiel)

Harp

Detailed description: This block contains the percussion and harp parts for measures 261 through 265. The snare drum (1. Perc.) plays a steady eighth-note pattern. The triangle (2. Perc.) plays a rhythmic pattern of eighth and sixteenth notes. The glockenspiel (3. Perc.) plays a melodic line with frequent accidentals. The harp part features complex arpeggiated figures with many accidentals and fingerings (e.g., 5, #5, b5).

261

1. Vl.

2. Vl.

3. Vl.

4. Vl.

Vla.

Vc.

tutte

gliss.

Detailed description: This block contains the string parts for measures 261 through 265. The violins (1-4) play a melodic line with some rests. The violas (Vla.) play a rhythmic pattern of eighth notes. The violoncello (Vc.) plays a melodic line with some rests. The instruction 'tutte' is present for the violas, and 'gliss.' (glissando) is indicated for the cello.