

# PURO

*for Clarinet and Orchestra*

jukka tiensuu 1989

# PURO

*for Clarinet in B<sup>b</sup> and Orchestra*

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## Instrumentation:

2 Flutes

2 Oboes

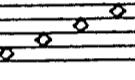
2 Clarinets in B<sup>b</sup>

2 Horns in F

2 Trumpets in C

2 Tenor trombones

1 Percussion: Glockenspiel, Thai-gongs, tuned in: 

Bass Drum (largest size),  4 Tom-toms (the lowest one as large as available) 

Solo Clarinet in B<sup>b</sup>

Strings (minimum 4/4/4/4/2, preferably more. Contrabasses with C string, or E tuned to D)

## Performance notes:

Nota Bene: No part of this text must be used as program comment.

- ~~ Vibrato should be used only where indicated (wavy line or *vibr*).
  - All glissandi are played evenly (i.e. immediate start and no "portamento") and legato (i.e. avoiding change of bow or use of tongue on the ending note)
  - tr All trills are semitonal. They start on the main note and last the full length of the note.
  - ♪ All appoggiaturas are played on the beat.
  - ≡ All tremoli are measured.
  - ‡ A quarter-tone sharp/flat.  
↓ 1/6-tone flat.
  - ↑ ^ As high as possible with the given dynamics and articulation.
- Bars 57 and 242-243: All players independently. Rubati moderati.
- *Winds*: separate notes, cresc.-dim. on each.
  - *Violins + Viola*: use whole bow for each note. Keep playing the given pitches in free order.
  - *Cello + Contrabass*: gliss. on harmonics (sul D).
- Bar 244, Strings: Soli play the preceding texture as long as possible, then "fade in" the new pitches where indicated. Others continue the preceding texture and "fade out" at the end of the bar.

duration ca. 18'

**PURO**  
*for clarinet and orchestra*

juukka tiensuu 1989

F1

Ob

Cl

Cor

Tr

Tni

Perc

Solo Cl *junga*

V.I. 1.+2. soli

V.II

Vla

Vc

Cb

5

*sffp* <*mf*> <*f*> *p* <*ff*> *p* <*ff*> *p* <*ff*> *p* <*ff*> *p* <*ff*> *p* <*ff*> *mp*

*1.-2. soli* *p* <*sf*> *mp* <*sf*>

Fl

Ob

Cl

Cor

Tr

Tni

Perc

Solo Cl

Vl.I

Vl.II

Vla

Vc

Cb

10

1.

3

[1. and 2. alternating discretely to avoid gaps (-> bar 31.)]

1.

*pp* < *mf* > *p*

3

*dolce tranquillo*

*ff* < *p* < *ff*

6

*sff*

6

*<mf*

15

1. *pp* 2.

*f* 3 3 *sfp*

*mp* 3 3 *mfp*

*mf* >

*pp* < *mfp* > *p* > *pp*

con sord. 1. >>> >

[1. and 2. alternating discretely to avoid gaps (-> bar 31.)]

3 *ff* >*p*<*f*> *pp*<*mfp* *ff subito* *sfp*

*ff* > *f* > *p*

> *p*

1. solo *f* >

*mp* >

1. solo *mp* >

> *p*

1. and 2. alternating discretely to avoid gaps (-> bar 31.)

20

*p ff p ff p*

*<sf>*

*<sf> p*

*fp*

*<sfz>*

*a 2*

*E (multiphonic)*

*M M*

*p ff <ff>*

*>*

*fp*

*<sf>*

*p <sf> p*

*con sord.*

*p <sf> p*

*1. and 2. alternating discretely to avoid gaps (-> bar 31.)*

*pp <sf> pp*

*fp*

*f ff p ff*

*pp ff ff ff*

*sfz p ff f f*

*fp*

*<sfz>*

*<sfz> p*

*fp*

*1.+2. soli*

*ff p fp*

*1.&2.soli*

*p*

*<sfz>*

*<sfz> p*

*1.+2.soli*

*p <ff> p <ff> p*

*fp*

25

*mfp* <*sf*><*sf*><*sf*><*f*> >*mp* <*f*> >*p* *sffz* <*sffz*><*sffz*> *ff* *sffz* >*pp* <*ff*>

*fp* <*sf*> <*sf*> <*sf*> <*f*> >*mp* <*f*> >*p* *sffz* <*sffz*><*sffz*> *ff* *sffz* >*pp* <*ff*>

5

*M* *M* *M*

*p* <*sffz*><*sffz*> *sffz*

*a 2* > >

*mfp* <*sf*><*sf*><*sf*><*f*> >*mp* <*f*> >*p* *sffz* <*sffz*><*sffz*> *ff* *sffz* >*pp* <*ff*>

*mfp* <*sf*><*sf*><*sf*><*f*> >*mp* <*f*> >*p* *sffz* <*sffz*><*sffz*> *ff* *sffz* >*pp* <*ff*>

*a 2* > >

*mfp* <*sf*><*sf*><*sf*><*f*> >*mp* <*f*> >*p* *sffz* <*sffz*><*sffz*> *ff* *sffz* >*pp* <*ff*>

*M* *MM* *M* *M*

<*sffz*><*sffz*> *sffz*

*tutti*

<*sf*> <*sf*> <*sf*> <*f*> >*mp* <*f*> >*p* *sffz* <*sffz*><*sffz*> *ff* *sffz* >*pp* <*ff*>

*tutti*

*ff* *tutti*

*mfp* <*sf*> <*sf*> <*sf*> <*f*> >*mp* <*f*> >*p* *sffz* <*sffz*><*sffz*> *ff* *sffz* >*pp* <*ff*>

*tutti*

*ff* *tutti*

*fp* *mfp* <*sf*> <*sf*> <*sf*> <*f*> >*mp* <*f*> >*p* *sffz* <*sffz*><*sffz*> *ff* *sffz* >*pp* <*ff*>

*tutti*

*ff* *tutti*

*fp* *mfp* <*sf*> <*sf*> <*sf*> <*f*> >*mp* <*f*> >*p* *sffz* <*sffz*><*sffz*> *ff* *sffz* >*pp* <*ff*>

*tutti*

*ff* *tutti*

> *sul A*

*mfp* <*sf*> <*sf*> <*sf*> <*f*> >*mp* <*f*> >*p* *sffz* <*sffz*><*sffz*> *ff* *sffz* >*pp* <*ff*>

sffz > <sffz> f  
 >>  
 sffz > <sffz> f

>>  
 sffz > <sffz> f  
 >>  
 sffz > <sffz> f  
 >>  
 sffz > <sffz> f

senza sord.

senza sord.

*Thai-gong*

pocof

mp

♩ - 63

♩ - 63

sffz > <sffz> ff  
 1.+2. soli (unis.)  
 ff mp sub.

sffz > <sffz> ff  
 1. solo  
 ff mp sub.

sffz > <sffz> ff  
 1. solo  
 ff mp sub.

sffz > <sffz> ff  
 1. solo  
 ff mp sub.

sffz > <sffz> ff  
 1. solo  
 ff mp sub.

7

40

*mf*

*mf*

*tutti*      *soli*      *div.*

*ff*

*f*

*ff*

*fff*

*fff*

*tutti*

*ff*

*f*

*ff*

*fff*

Musical score page 8, measures 45-50. The score consists of ten staves. Measures 45-48 show treble and bass staves with dynamic markings *fff*. Measure 49 shows a treble staff with dynamic *p* followed by *fff*. Measures 50 show ten staves, each with dynamic *p subito*. The score includes various musical markings such as grace notes, slurs, and fermatas.

9

50

This section contains two staves of musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The notation includes various note heads (solid black, open, and cross-hatched) and rests, primarily in common time.

This section contains three staves of musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The notation consists mostly of rests of varying lengths.

poco f

A single staff of musical notation with a treble clef. A dynamic marking "poco f" is placed above the staff. A single note is present on the first beat.

A single staff of musical notation with a treble clef. A note is present on the first beat.

1.+2. soli

3.+4. soli

1.+2. soli

3.+4. soli

1.+2. soli

3.+4. soli

1.+2. soli

3.+4. soli

1. solo

2. solo

This section contains six staves of musical notation. The top two staves are labeled "1.+2. soli" and "3.+4. soli". The middle two staves are labeled "1.+2. soli" and "3.+4. soli". The bottom two staves are labeled "1. solo" and "2. solo". The notation features diamond-shaped note heads connected by horizontal lines, with dynamics such as "mp" (mezzo-forte) and "sfz" (soft, fz dynamic) placed below specific notes. The music is in common time.

Musical score for orchestra, page 10, measures 10-12. The score consists of five staves. Measures 10 and 11 begin with rests. Measure 10 starts with a dynamic *p*. Measures 11 and 12 feature complex rhythmic patterns with sixteenth-note figures and grace notes. Measure 12 concludes with a dynamic *p*.

A blank musical score consisting of three staves. The top staff is treble clef, the bottom staff is bass clef, and the middle staff is alto clef. Each staff has four measures indicated by vertical bar lines. There are no notes or rests present on any of the staves.

A musical score for piano featuring a single melodic line on a five-line staff. The key signature is B-flat major (two flats). The first measure consists of two rests. The second measure begins with a dynamic marking 'p' below the staff. The melody continues with a series of eighth-note chords, primarily consisting of B-flat major notes (B-flat, D, G) with occasional sharps and flats. The melody ends with a wavy line indicating a sustained note or a trill. Above the staff, the instruction 'Gliksp.' is written.

Musical score for two staves. The top staff starts with a dynamic of <math>mf sfz</math>, followed by a series of sixteenth-note patterns with dynamics <math>sfz</math>. The bottom staff starts with a dynamic of <math>mf sfz</math>, followed by a similar series of sixteenth-note patterns with dynamics <math>sfz</math>. Both staves end with a dynamic of <math>sfz</math>. The score concludes with the word "tutti" at the end of each staff.

Musical score for two staves. The top staff starts with a dynamic of  $\langle mf$ , followed by  $sfz$  markings above each note. The bottom staff starts with a dynamic of  $\langle mf$ , followed by  $sfz$  markings above each note. Both staves end with a dynamic of  $tutti$ .

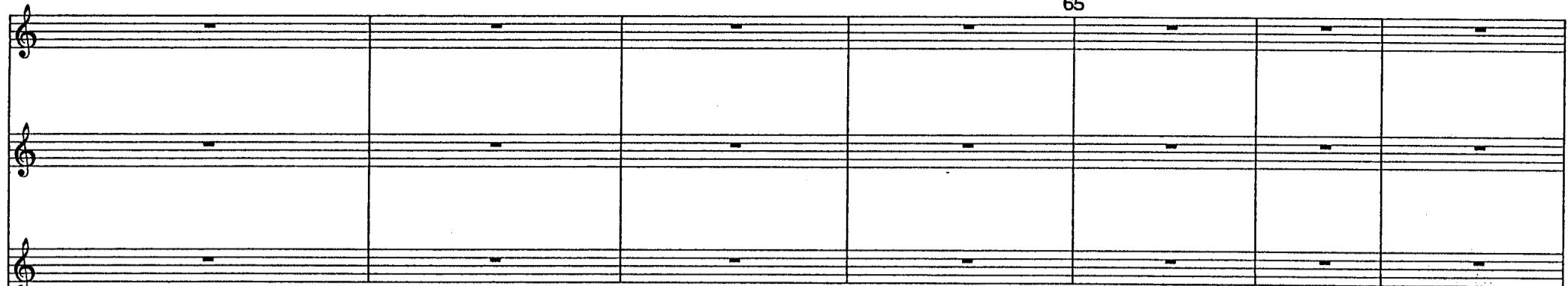
tutti

tutti

Musical score for orchestra. The top staff shows two groups of woodwind instruments (likely oboes and bassoons) playing eighth-note patterns. The first group has dynamics *mf*, *sfz*, and *sfz*. The second group has dynamics *sfz*, *sfz*, and *sfz*. The bottom staff shows two groups of brass instruments (likely tubas) playing eighth-note patterns. The first group has dynamics *mf*, *sfz*, and *sfz*. The second group has dynamics *sfz*, *sfz*, and *sfz*. The score concludes with a section labeled "tutti".







con sord.

con sord.

Empty musical staves for two measures.

*Gliksp.*

*mp*

A single musical staff showing a note with a dynamic marking of *Gliksp.* and *mp*.

*J - 72*

3      poco f      3

*mp*

A musical staff with a tempo of *J - 72*, dynamic *poco f*, and measure length markings of 3 and 3, followed by *mp*.

*J - 72*

1. solo      *s'va*

*mf*      *cantando*

A musical staff with a tempo of *J - 72*, dynamic *mf*, and performance instructions *1. solo* and *s'va*, followed by *cantando*.

Empty musical staves for three measures.

Empty musical staves for four measures.

Empty musical staves for five measures.

Musical score for three staves. The first staff has a dynamic of *p*, followed by *dolcissimo* with two measures of 3, 3, and a sixteenth-note pattern with grace marks. The second staff has a dynamic of *p*, followed by *dolcissimo* with two measures of 3, 3, and a sixteenth-note pattern with grace marks. The third staff has a dynamic of *pp*, followed by a sixteenth-note pattern with grace marks, and ends with *mp*. Measure numbers 70, 14, and 15 are indicated above the staves.

bars 71-76 can be played 8va bassa

Thai-gong



16

80

*mf ma dolce*

*sul pont.* *ord.*

*tr.*

*p dolce*

*tutti gli altri*

*p*

*sul pont.* *ord.*

*p*

*tutti*

*p*

*sul pont.* *ord.*

*p*

*tutti*

*1.solo*

*2.solo*

*p*

*3.+4.solo*

*p*

*< >*

*< >*

*< >*

*< >*

*< >*

*< >*

*< sf >*

*< sf >*

*< sf >*

*< sf >*

(1.+2.)

mp — pp  
mf — p <mf> pp  
mp —

1. con sord.  
mp  
mp lontano  
p — mf

mp

mp

♩ = 54

mf >p mp 5 mf espressivo

♩ = 54

(1.solo)

poco f p mp 5 3 mf espressivo

pp <mf> pp mp

pp <mf> pp mp

pp <mf> pp mp

<sf> p <fz><fz><mf> <mf><mp> p

<sf> p <fz><fz><mf> <mf><mp> p

<sf> p <fz><fz><mf> <mf><mp> p

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings like *f*, *pp*, *mp*, and *p*, as well as performance instructions such as "a 2 con sord.", "Tom-tom (low)", "poco f", "f intensivo", "loco", and "sfz". The page is numbered 18 at the top right.

90

1. *p*

2. *p* <*sf*> *p*

a 2

*p* <*sf*> *p*

a 2

*p* <*sf*> *p*

*p* <*sf*> *p*

*p*

♩ - 132

*poco meno forte*

3

tr

♩ - 132

*f*

*8va*

tutti

*s>< sf >< mf > < mp >*

tutti

*s>< sf >< mf > < mp >*

Tutti div.

*s>< sf >< mf > < mp >*

95

20

95

<sf> p

<sf>

<sf>

<sf> p

3

*sf* < *sf* > < *mf* > < *mp* >

*sf* < *sf* > < *mf* > < *mp* >

*sf* < *sf* > < *mf* > < *mp* >

Musical score page 21, featuring six staves of music. The top two staves begin with dynamic *poco* and *p*, followed by measures 3, 1., 2., and (a 2). Measure 1. includes a trill instruction. Measures 3 and 4 conclude with *<sf>*. The middle section starts with dynamic *f*, followed by measures 3 and 4, which conclude with *tr b*. The bottom section consists of three staves, each starting with *sf*, followed by *sf*, *mf*, *mp*, and concluding with *<sfz>*.

Musical score page 105, measures 22-23. The score consists of six staves. Measures 22 start with dynamic *ff*, followed by measure 23 with dynamic *sf*. Measure 23 also includes dynamics *a2*, *(sempre piano)*, and *sf*. Measures 24-25 show a continuation of the musical line with dynamics *sf*, *(sempre piano)*, and *sf*. Measure 26 begins with dynamic *molto forte*. Measures 27-28 show a continuation of the musical line with dynamic *ff*. Measures 29-30 are blank. Measures 31-32 show a continuation of the musical line with dynamics *mf*, *mp*, *sffz*, *sffz*, *sffz*, *mf*, *mp*, *p*, and *sffz*.



115

24

(1.+2.)

*f*   *mf*   *mp*   *p*

*a<sup>2</sup>*

<*sf*>

<*sf*>

<*sf*>

<*sf*>

*ff*   *cresc.*

<*sffz*> <*sfz*>

<*sf*>

<*sf*>

<*sf*>

<*sf*>

*cresc.*

*cresc.*

*cresc.*

*sva-->*

*ff*

*sva-->*

*ff*

*mp* > < *p* >

<*sffz*> <*sfz*>

<*mf*>

<*mp*> < *p* >

*mp* > < *p* >

<*sffz*> <*sfz*>

<*mf*>

<*mp*> < *p* >

*mp* > < *p* >

<*sffz*> <*sfz*>

<*mf*>

<*mp*> < *p* >

120

(1.+2.)

25.

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

1. *sf* 2. *sfz* *p*

*sf* *sf* *sfz* *mp* *p* *sfz* *mf* *mp* *ff* *mf* *mp* *dim.*

*sf* *sf* *sfz* *mp* *p*

*sf* *sf* *sfz* *mp* *p*

*sf* *sf* *sfz* *mp* *p*

*Gran cassa*

*G/ksp.*

*p* *f* *mf* *ff* *f* *mp* *pp*

*fff* *f* *mp* *p* *dim.*

*loc*

*loc*

*f* *mf*

3

3

*sffz* *sfz* *mf* *sffz* *sfz* *mf* *sffz* *sfz* *mf* *mp* *p*

*sffz* *sfz* *mf* *sffz* *sfz* *mf* *sffz* *sfz* *mf* *mp* *p*

*unis.* *div.*

*sffz* *sfz* *mf* *sffz* *sfz* *mf* *sffz* *sfz* *mf* *mp* *p*

Musical score for orchestra and piano, page 26, measures 125-126. The score consists of three staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. Measure 125 starts with a dynamic of *mp*, followed by *p* and *dim.*. Measure 126 begins with a dynamic of *p*, followed by *mf*, *mp*, and *p*. The middle staff is for the first violin, showing a treble clef, a key signature of one sharp, and a common time signature. Measure 125 starts with a dynamic of *p*, followed by *dim.*. Measure 126 begins with a dynamic of *f*, followed by *ff*, *p*, and *p*. The bottom staff is for the second violin, showing a treble clef, a key signature of one sharp, and a common time signature. Measure 125 starts with a dynamic of *p*, followed by *dim.*. Measure 126 begins with a dynamic of *ff*, followed by *mf*, and *p*.

A blank musical staff consisting of a treble clef, five horizontal lines, and four vertical bar lines that divide the staff into five measures of equal length.

Musical score for string quartet (Violin 1, Violin 2, Cello, Double Bass) showing measures 11-15. The score consists of five staves. Measure 11: Violin 1 (G clef) starts at *mp*, Violin 2 (C clef) starts at *p*, Cello (F clef) starts at *dim.*. Measure 12: Violin 1 starts at *pizz.*, Violin 2 starts at *f*, Cello starts at *mf*, Double Bass starts at *mp*. Measure 13: Violin 1 starts at *mp*, Violin 2 starts at *3*, Cello starts at *f*, Double Bass starts at *mf*. Measure 14: Violin 1 starts at *p*, Violin 2 starts at *3*, Cello starts at *p*, Double Bass starts at *p*. Measure 15: Violin 1 starts at *f*, Violin 2 starts at *mf*.

1.solo

*mf*   *mp*   *p*   *dim.*

tutti gli altri   pizz.

*f*   *f*   *mp*   *p*

Musical score for two cellos. The top staff has a dynamic marking *f* followed by *mf*, *mp*, and *p*. The bottom staff has a dynamic marking *f* followed by *mf*, *mp*, and *p*. The score consists of two staves, each with four measures. The first measure of each staff is labeled "tutti". The second measure is labeled "pizz.". The third measure is unlabeled. The fourth measure is labeled "p". The staves are separated by a brace.

130

*mp* *p*

*mf* *mp* *p*

*ff* *mf* *p*

*f* *mf* *dim.*

*ff* *mf* *dim.*

2.

*f* *mf* *mp*

*f*

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

*<fff* *f* *=mp* *p*

*fff* *f* *dim.* *p*

*fff* *f* *mf*

*p*

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

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

*mf* *mp* *p*

*mf* *mp*

*p* *pp*

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

*mf* *mp* *dim.*

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

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

*<sf><mf><mp>*

*<sf><mf><mp>*

*<sf><mf><mp>*

1.

via sord

10 of 10

— 1 —

F

*f*      *mf*      *p*

A blank musical staff consisting of five horizontal lines. A treble clef symbol is positioned at the far left end of the staff.

fff      f      mf      p

fff      f      mf      dim.

mf

Musical score for two flutes. The score consists of two staves. Measure 11 starts with dynamic *f dim.* and includes performance instructions *tr b* above the first two notes. Measures 12-13 show a transition with dynamics *p*, *f*, *mf*, *mp*, *p*, *f*, *mf*, *mp*, and *dim.*. Measure 14 begins with *f*.

A musical score for piano, page 2, measures 11-15. The score consists of two staves. Measure 11 starts with a trill over two notes, followed by three groups of three eighth-note chords. Measure 12 begins with a piano dynamic (p). Measure 13 starts with a dynamic (mf), followed by three groups of three eighth-note chords. Measure 14 starts with a dynamic (mf), followed by three groups of three eighth-note chords. Measure 15 starts with a dynamic (p), followed by three groups of three eighth-note chords. The piano keys highlighted in yellow are the second and fourth keys from the left in the first staff, and the second key from the left in the second staff.

*f*   *mf*   *mp*   *p*

*f*   *mf*   *mp*   *p*

$$f_+ = f_- \text{ mod } n$$

$$f = m_f - m_p + p$$

$\leq sfz \geq \leq mf \geq \leq mp \geq \leq p \geq$

A blank musical staff consisting of five horizontal lines and four spaces, ending with a double bar line.

<sfz><mf><mp><r>

$\langle sfz \rangle < mf > \langle mp \rangle < p >$

mf      mp      p

f      mf

ff      mf      mp      p      dim.

p      pp

7

8

7

8

*Glocksp.*

f      mf      mp      p

p

fff      f      mf      mp      p

forte!

f      mf      mp      p

f      mf

mp      p      dim.

mf      mp

p

mf      mp      p

mf      mp

mf      mp      p

mf      mp

mf      mp      p

mf      mp

mf      mp      p

Perc

Solo Cl

Vl.I

Vl.II *ff*

Vla *ff*

Vc

Cb

145

Perc

Solo Cl

Vl.I *tutti arco*

Vl.II *tutti arco*

Vla

Vc

Cb

150

155

155

*trb tr trb trb tr*

*f*

*tutti arco*

*spiccato*

*pizz.*

*(pizz.)*

160

160

*trb*

*f*

*f*

*f*

165 *Tom-tom (low)*

*poco f*

tr tr tr tr

tr

n n n v n

n n n v n

Musical score page 170-175. The score consists of four staves. The top staff (treble clef) starts with a rest followed by a series of eighth notes and sixteenth note pairs, with a dynamic instruction "(sempre trillo)" above the first measure. The second staff (treble clef) contains mostly rests. The third staff (Bass clef) and fourth staff (Bass clef) both contain mostly rests.

180

Musical score page 33, measures 180-184. The score consists of five staves. Measures 180-183 show various note heads and rests. Measure 184 contains two measures of eighth-note patterns followed by a dynamic section: 'v tr' above a note, 'p' below it, a fermata, 'f' above another note, 'tr' below it, and 'v' below that.

185

Musical score page 33, measures 185-190. Measures 185-188 show eighth-note patterns. Measures 189-190 show sixteenth-note patterns. Measures 191-194 show eighth-note patterns. Measures 195-198 show sixteenth-note patterns. A dynamic section at the end of measure 198 includes 'tr' above a note, 'p' below it, a fermata, 'f' above another note, and 'tr' below it.

190

*p cresc.*

*tr b*

*tr*

*tr*

*n*

*n*

*n*

*n*

*n*

*n*

195

*f dim.*

*p*

*tr b*

*tr b*

*tr b*

*pp*

200 *dim. al niente*

205

*sul pont.*

210

*rall.*

*sempre sul pont.*

215

Ob

Cl      *a 2 (multiphonic)*      *(ord.)*      *(a 2)*

*p*      *mf*      *poco f*

Cor

Tr

Tni

Perc

1 - 48

**Solo Cl**

M M M M M M M M

*mf* *poco f*

*J = 48*

**Vl.I**

*pp* < *f* — *pp*

*pp* < *f* — *pp*

**Vl.II**

*pp* < *f* — *pp*

*pp* < *f* — *pp*

**Vla**

*pp* < *f* — *pp*

*pp* < *f* — *pp*

**Vc**

*pp* < *f* — *pp*

*pp* < *f* — *pp*

**Cb**

*ff* — *p*

*p* < *f* — *p* <> <> *pp* < *f*

(gliss. on harmonics. Dynamics ad lib.)

1.

2.

(ord.)

Cadenza ad lib.

(dynamics ad libitum)

225

Gran cassa

*p*

$\text{♩} = 54$

*poco forte*

$\text{♩} = 54$       *poco a poco accel.*

*tutti div.*

*p*

*p*

pp  
senza sord.  
senza sord.  
pp  
mp  
cresc.  
3  
mf  
poco a poco cresc.

mp cresc.  
p  
mp cresc.  
p  
mp cresc.  
cresc.

A page of musical notation for three staves. The top staff consists of three blank five-line staves. The middle staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of eighth-note patterns, each starting with a vertical bar line and ending with a fermata. The first measure is labeled "cresc. molto". The second measure is also labeled "cresc. molto". The third measure is also labeled "cresc. molto". The fourth measure is also labeled "cresc. molto". The fifth measure is also labeled "cresc. molto". The sixth measure is also labeled "cresc. molto". The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of sixteenth-note patterns, each starting with a vertical bar line and ending with a fermata. The first measure is labeled "poco f cresc.". The second measure is also labeled "poco f cresc.". The third measure is also labeled "poco f cresc.". The fourth measure is also labeled "mf cresc.". The fifth measure is also labeled "mf cresc.". The sixth measure is also labeled "mf cresc.". The notation uses various dynamics and performance instructions throughout the piece.

235

240

*fff*
*Tom-tom (high)**Glksp.* chromatic patterns within d"-a" range

*fff*

43

repeat in free order. 20" minimum

repeat in free order. 20" minimum

etc. >p

repeat in free order "moderately fast"

mp subito dim. e rall. >.

♩ = 28

(>> 20")

♩ = 28

unis.

unis.

*f*

v v v v "rall."

etc. repeat in free order *p*

*f*

v v v v "rall."

etc. repeat in free order *p*

v v v v "rall."

etc. repeat in free order *p*

1.+2.soli

*f*

v v v v "rall."

etc. repeat in free order *p*

3.+4.soli

*f*

v v v v "rall."

etc. repeat in free order *p*

1.+2.soli

*f*

v v v v "rall."

etc. repeat in free order *p*

3.+4.soli

unis.

*sfz ff tranquillo e rubato*

etc. come prima *p*

1.+2.soli

*sfz ff tranquillo e rubato*

etc. come prima *p*

3.+4.soli

*sfz ff tranquillo e rubato*

(etc.) "rall." *p*

1.+2. soli

245

250

This image shows a blank musical score page. It features five horizontal staves, each consisting of five lines. The staves are separated by vertical bar lines. In the top right corner, there is a tempo marking "250". On the far left edge, the number "5" is visible, likely indicating the page number.

A blank musical staff consisting of five horizontal lines and four spaces, ending with a double bar line. The staff begins with a clef symbol (G-clef) on the left side.

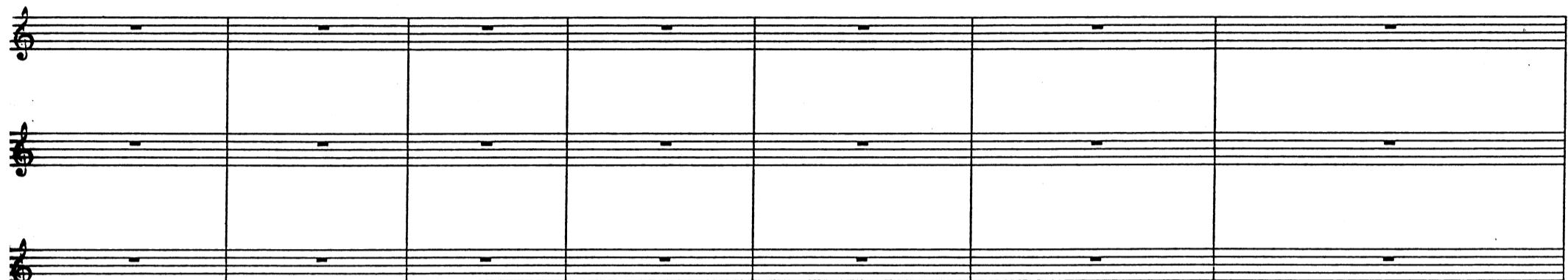
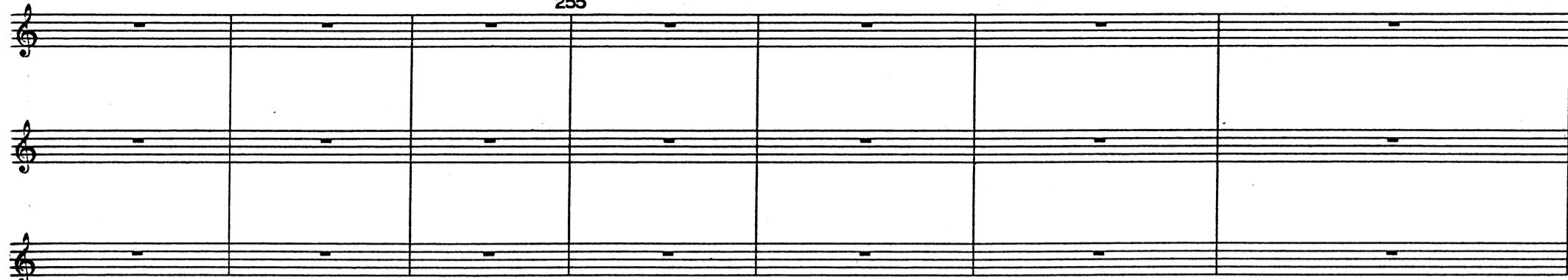
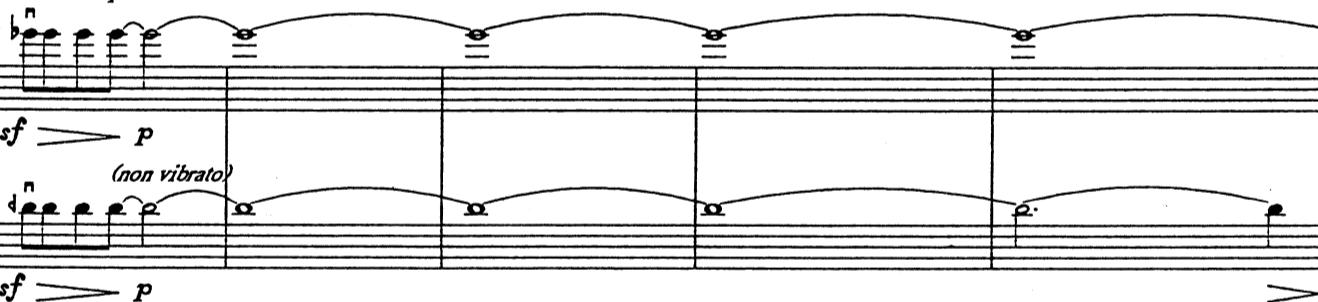
J - 48

A blank musical staff consisting of five horizontal lines and four spaces, starting with a treble clef.

J - 48

1.+2.soli

255

*Thaigong**poco vibrato al fine*

1.+2.unis.

3.+4.unis.

1.+2.unis.

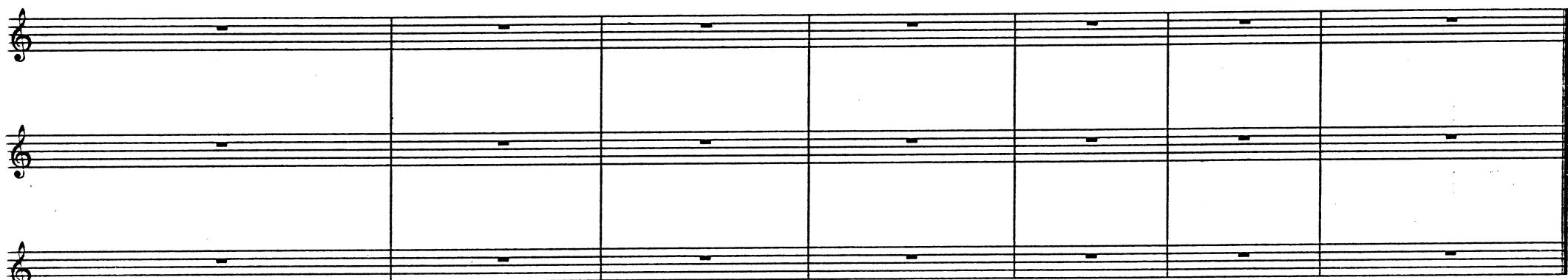
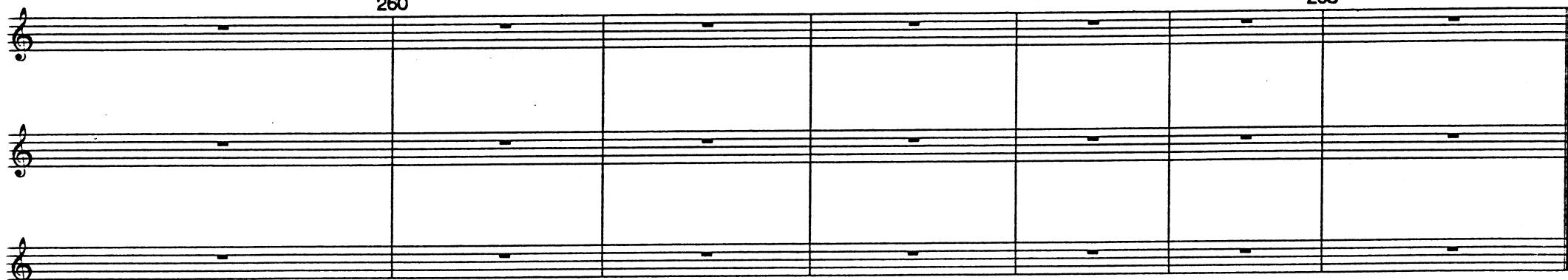
3.+4.unis.

1.+2.unis.



260

265

*dolcissimo*

r37

♩ - 34

pp

♩ - 34

