

Dmitri Kourliandski

**Contra-Relief**

for large ensemble

*Kompositionsauftrag  
des Südwestrundfunks*

2005

## Instrumentation

**alto flute** (remove head) + metal brick with hammer

**english horn** (brass mouthpiece) + metal brick with hammer

**clarinet** (remove mouthpiece) + metal brick with hammer

**bass clarinet** (remove mouthpiece) + metal brick with hammer

**bassoon** (brass mouthpiece) + metal brick with hammer

**horn** + metal brick with hammer

**trumpet** + metal brick with hammer

**trombone** + metal brick with hammer

**tuba** + metal brick with hammer

## 2 percussion (see comments for detail information)

I

metal brick with hammer

cow bell – wooden stick

rattle

whistle

siren

II

2 gongs (any size) – small plastic boxes (e.g. matchboxes)

metal brick with hammer

2 bass drums (different sizes) – soft brushes

**A table** with metal surface with **perforator** and **angle grinder\*** on it.

**piano** (two glasses inside\*\*) + 2 tuning forks + metal brick with 2 hammers

**2 violins** (metal mutes on) + metal brick with hammer

**viola** (metal mute on) + metal brick with hammer

**cello** (metal mute on) + metal brick with hammer

**double bass** (metal mute on) + metal brick with hammer

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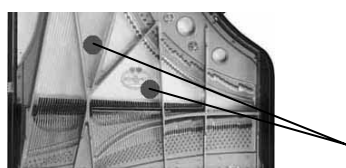
**17 metal bricks and 18 hammers in total.** It can be also any metal instruments to strike one against other to produce hard knocks.



\*

-

(angle grinder)



\*\*

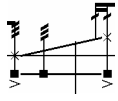
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- two round glasses with flat base

Duration: approx 20 min.

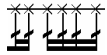
## Comments

### Winds

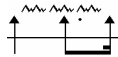


- Into the instrument (oboe/bassoon – brass mouthpieces instead of reeds; clarinets – no mouthpieces) flutter tongue with guttural “kh” (“khrullato”) at the same time fingers glissando up or down.

TK...



- Key noise as loud as possible with sharp double tongue clicks with no air. **NB** Trombone – slightly striking the bell with fingernails while double tongue.



- Suck in the air through instrument through pressed lips – high unstable sound appears.



- Strike the metal brick with hammer.

### Percussion



- Strike the metal brick with hammer.



- Low cow bell.



- Rattle (one click).



- Whistle - very short and sharp whistles. **Rounded note head – exhale; square note head – inhale.**



- Siren. Preferably low.



- Gliss with small plastic box (e.g. matchbox, or LEGO detail) along the gong (any size) – squeaky sound appears.



- Rub along the perimeter of the surface of bass drum (or low tom) with soft brush.

**Perforator** and **angle grinder** are lying on a table (or big wooden box) with metal surface (sheet of metal placed on top). For idling – second percussionist just switches power buttons on and off when it is notated. For drilling and grinding – percussionists take instruments in both hands. **Be careful while grinding – because of sparks! It is better to make a fence.**



- Perforator. **Square note head** – idling; just switch the power button on while drill is lying on a table; **rounded note head** – drill a table. Turn off the perforator when it is notated (sound stops sharply when the perforator is in the wood – extract it carefully while pauses).



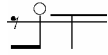
- Angle grinder. **Square note head** – idling; just switch the power button on while grinder is lying on a table; **rounded note head** – grind metal surface of a table. Turn off the grinder when it is notated (don't remove from metal surface to make the engine stop faster).

## Piano

### Lowest and highest notes are muted with rubber



- Gliss with fingers along black keys without pressure – no pitch appears.



- Place round glasses with flat base on strings as is shown below and gliss while rotating – high squeaky sounds with glissandos appears.



- Gliss with tuning-forks along pegs.



- Gliss with the palms along lacquered surface of piano – high squeaky sound appears.



- strike shortly highest (right hand) / lowest (left hand) muted notes



- short clusters (with fist) on black keys in highest / lowest register



- strike the sounding board (inside the piano) with fist (find two approximate pitches)



- glissando along lowest string with finger nail or plastic card



- glissando on low strings with finger nail between close to pegs (high pitches)

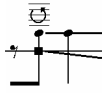


- touch glasses to make them tremble on strings



- Strike the metal brick with hammers.

## Strings (all strings with metal mutes)



- Half pressed left hand gliss up or down; bow makes wide and slow circular movement from *molto sul tasto/a punta d'arco* through *ordinare* to *molto sul ponticello/al tallone* and back using all strings – like drawing a circle. Sounds like old squeaky swing.



- Soundless on low string – strings are muted with left hand.



- Extremely hard pressed bow on any string over the bridge as close as possible to the string holder.



- Bow placed on body. Press the bow so that bow wood scratches against bow hair.



- Fingernail pizz. on high string over the bridge.



- Strike the string holder with the fist.



- Bartok pizz. Prevent strings from resonance – only percussive effect.



- Strike the metal brick with hammer.

# contra-relief

Dmitri Kourliandski

$\text{♩} = \text{c. } 76$   
Roughly

4/4

Alto Flute (no head)

English Horn (brass mouthpiece)

Clarinet (no mouthpiece)

Bass Clarinet (no mouthpiece)

Bassoon (brass mouthpiece)

Horn

Trumpet

Trombone

Tuba

Percussion 1

Percussion 2

Piano

Violin I (metal mute)

Violin II (metal mute)

Viola (metal mute)

Violoncello (metal mute)

Double Bass (metal mute)

**f** *sempre*

**ff** *sempre*

*contra-relief*

8

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is titled "contra-relief". It is a multi-staff score for a large ensemble. The instruments listed on the left are: A.Fl. (Alto Flute), E.Hn. (Euphonium), Cl. (Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Tuba, Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is divided into measures by vertical bar lines. The piano part (Pno.) features dense, rapid sixteenth-note passages. The woodwind and brass sections have various melodic and harmonic lines, some with dynamic markings like  $\text{V}$  and  $\text{V}$ . The percussion parts include specific rhythmic patterns and some marked with an "X". The string section (Vln. I, Vln. II, Vla., Vc., D.B.) is mostly silent, indicated by horizontal lines with dots. A rehearsal mark "8" appears at the beginning of several staves.

contra-relief

**A**

14

A. Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f sempre*

*mf*



*contra-relief*

20

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is written for a large orchestra and piano. It consists of 14 staves. The woodwind section includes Alto Flute (A.Fl.), English Horn (E.Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The percussion section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The piano (Pno.) is represented by two staves. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 20. The woodwinds and brass play complex, often chromatic, melodic lines with many slurs and ties. The percussion features a steady rhythmic pattern with various symbols. The piano part has dense, rapid sixteenth-note passages in both hands. The strings play a more melodic and harmonic role, with some instruments having slurs and ties.

contra-relief

26

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

This musical score, titled "contra-relief", is a page from a larger work, as indicated by the measure number 32 at the beginning of each staff. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** A.Fl. (Alto Flute), E.Hn. (E-flat Horn), Cl. (Clarinet), B. Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), and Tuba.
- Brass:** Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), and Tuba.
- Percussion:** Perc. 1 and Perc. 2.
- Piano:** Pno.
- Strings:** Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass).

The score is written for measures 32 through 37. The woodwind and brass sections have rests for most of the measures, with some instruments (A.Fl., Cl., Bsn., Hn., Tpt., Tbn., Tuba) having specific markings at the end of the page. The percussion parts (Perc. 1 and Perc. 2) feature rhythmic patterns, with Perc. 1 using "X" marks to denote specific sounds. The piano part (Pno.) has a complex, fast-moving texture in the first measure, followed by a more rhythmic pattern. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) has a more melodic and harmonic texture, with some instruments (Vln. I, Vln. II, Vla., Vc., D.B.) having specific markings at the end of the page.

contra-relief

B

Musical score for the section labeled "B", measures 36 to 41. The score is arranged in systems for various instruments and voices.

**Measures 36-41:**

- 36:** A.F.I., Cl., B. Cl., Bsn., Hn., Tpt., Tbn., Tuba, Perc. 1, Perc. 2, Pno., Vln. I, Vln. II, Vla., Vc., D.B. all have initial notation.
- 37-41:** The woodwinds (A.F.I., Cl., B. Cl., Bsn., Hn., Tpt., Tbn., Tuba) and strings (Vln. I, Vln. II, Vla., Vc., D.B.) play sustained notes with some movement. The percussion (Perc. 1, Perc. 2) and piano (Pno.) parts feature rhythmic patterns, including eighth and sixteenth notes.

*contra-relief*

44

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

44

Hn.

Tpt.

Tbn.

Tuba

44

Perc. 1

Perc. 2

44

Pno.

44

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

C

50

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

50

Hn.

Tpt.

Tbn.

Tuba

50

Perc. 1

Perc. 2

50

Pno.

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

contra-relief

[illegible]

contra-relief

[illegible]



contra-relief

This musical score page contains measures 68 through 72. The instrumentation includes:

- A.Fl.**: Alto Flute
- E.Hn.**: E Horn
- Cl.**: Clarinet
- B.Cl.**: Bass Clarinet
- Bsn.**: Baritone Saxophone
- Hn.**: Horn
- Tpt.**: Trumpet
- Tbn.**: Trombone
- Tuba**
- Perc. 1**: Percussion 1 (includes triangle)
- Perc. 2**: Percussion 2 (includes tom-tom)
- Pno.**: Piano
- Vln. I & II**: Violins I and II
- Vla.**: Viola
- Vc.**: Violoncello
- D.B.**: Double Bass

The score features complex rhythmic patterns, particularly in the woodwind and brass sections, which include many sixteenth-note runs. The piano part has dense chordal textures. The string section provides harmonic support with sustained notes and some melodic movement. Measure numbers 68, 69, and 70 are indicated at the beginning of their respective systems.

D

13

*contra-relief*

80

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

80

Hn.

Tpt.

Tbn.

Tuba

80

Perc. 1

Perc. 2

80

Pno.

80

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is titled "contra-relief". It is a multi-staff score for a large ensemble. The first system includes A. Fl., E. Hn., Cl., B. Cl., and Bsn. The second system includes Hn., Tpt., Tbn., and Tuba. The third system includes Perc. 1 and Perc. 2. The fourth system includes Pno. The fifth system includes Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into three systems, each starting at measure 80. The woodwind and brass sections play complex, rhythmic patterns. The piano part features dense, fast-moving textures. The string section is mostly silent, with some low notes in the double bass.

E

**f**

contra-relief

[illegible]

contra-relief

98

A.F.I.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

# contra-relief

104

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

104

Hn.

Tpt.

Tbn.

Tuba

104

Perc. 1

Perc. 2

104

Pno.

104

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is for a piece titled "contra-relief". It is a large-scale orchestral work featuring a prominent woodwind section. The score is divided into systems, with measures 104-108 highlighted. The woodwinds (A.Fl., E.Hn., Cl., B. Cl., Bsn., Hn., Tpt., Tbn., Tuba) play complex rhythmic patterns with "TK..." and "simile" markings. Percussion 1 and 2 have specific rhythmic figures. The piano (Pno.) has a dense texture with many sixteenth notes. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play sustained notes with some rhythmic movement.

**F**

19



*contra-relief*

116

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

116

Hn.

Tpt.

Tbn.

Tuba

116

Perc. 1

Perc. 2

116

Pno.

116

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is for a piece titled "contra-relief", starting at measure 116. The instrumentation includes woodwinds (A. Fl., E. Hn., Cl., B. Cl., Bsn.), brass (Hn., Tpt., Tbn., Tuba), percussion (Perc. 1, Perc. 2), piano (Pno.), and strings (Vln. I, Vln. II, Vla., Vc., D.B.). The score is written in a standard musical notation style. Percussion 1 has a complex rhythmic pattern with various symbols. The piano part features a dense texture with many notes and rests. The string section provides a harmonic foundation with various articulations and dynamics.

*contra-relief*

G

122

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

122

Hn.

Tpt.

Tbn.

Tuba

122

Perc. 1

Perc. 2

122

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

128

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

128

Hn.

Tpt.

Tbn.

Tuba

128

Perc. 1

Perc. 2

128

Pno.

128

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is for a piece titled "contra-relief", starting at measure 128. The instrumentation includes woodwinds (A. Fl., E. Hn., Cl., B. Cl., Bsn.), brass (Hn., Tpt., Tbn., Tuba), percussion (Perc. 1, Perc. 2), piano (Pno.), and strings (Vln. I, Vln. II, Vla., Vc., D.B.). The woodwind and brass sections are mostly silent, indicated by rests. Percussion 1 has a complex rhythmic pattern with various symbols, including a triangle and a circle. Percussion 2 includes a star symbol. The piano part has a detailed bass line with various articulations and dynamics. The string section provides harmonic support with various articulations and dynamics.

*contra-relief*

134

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

134

Hn.

Tpt.

Tbn.

Tuba

134

Perc. 1

Perc. 2

134

Pno.

134

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

140

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

140

Hn.

Tpt.

Tbn.

Tuba

140

Perc. 1

Perc. 2

140

Pno.

140

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

146

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

146

Hn.

Tpt.

Tbn.

Tuba

146

Perc. 1

Perc. 2

146

Pno.

146

Vln. I

Vln. II

Vla.

Vc.

D.B.

contra-relief

H

152

The musical score is organized into five systems, each starting at measure 152. The first system contains staves for A.Fl., E.Hn., Cl., B. Cl., and Bsn. The second system contains staves for Hn., Tpt., Tbn., and Tuba. The third system contains staves for Perc. 1 and Perc. 2, with Perc. 1 having a circled 'x' and Perc. 2 having a circled 'x' and a star symbol. The fourth system contains a grand staff for Pno. with a circled 'x' and a star symbol. The fifth system contains staves for Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in a minimalist style with many rests and specific rhythmic markings.

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

158

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

158

Hn.

Tpt.

Tbn.

Tuba

158

Perc. 1

Perc. 2

158

Pno.

158

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is organized into five systems, each marked with a rehearsal cue '158'. The first system contains five staves for woodwinds: A. Fl., E. Hn., Cl., B. Cl., and Bsn. The second system contains four staves for brass: Hn., Tpt., Tbn., and Tuba. The third system contains two staves for percussion (Perc. 1 and Perc. 2) and a grand staff for piano (Pno.). Percussion 1 has a single line with notes and rests. Percussion 2 has two lines with notes, rests, and asterisks. The piano grand staff has two lines with notes, rests, and asterisks. The fourth system contains five staves for strings: Vln. I, Vln. II, Vla., Vc., and D.B. All staves in this system are empty. The notation includes various musical symbols such as notes, rests, stems, and dynamic markings like asterisks.



contra-relief

I

164

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

164

Hn.

Tpt.

Tbn.

Tuba

164

Perc. 1

Perc. 2

164

Pno.

164

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

170

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

170

Hn.

Tpt.

Tbn.

Tuba

170

Perc. 1

Perc. 2

170

Pno.

170

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

176

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

176

Hn.

Tpt.

Tbn.

Tuba

176

Perc. 1

Perc. 2

176

Pno.

176

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

182

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

contra-relief

J

188

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

188

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

194

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

194

Vln. I

Vln. II

Vla.

Vc.

D.B.

K

34

*contra-relief*

204

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

205

Hn.

Tpt.

Tbn.

Tuba

206

Perc. 1

Perc. 2

206

Pno.

206

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is titled "contra-relief" and is written for a large ensemble. It is organized into systems, with measure numbers 204, 205, and 206 indicating specific points in the piece. The instruments included are A. Flute, E. Horn, Clarinet, B. Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion 1 and 2, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The score features various musical notations, including notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also articulation marks like "acc" (accent) and "stacc" (staccato). The piano part includes hand indicators for the left and right hands. The string parts (Violin, Viola, Violoncello, and Double Bass) show a mix of sustained notes and rhythmic patterns.



*contra-relief*

21 2

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

21 2

Hn.

Tpt.

Tbn.

Tuba

21 2

Perc. 1

Perc. 2

21 2

Pno.

21 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is written for a large ensemble. The woodwind section includes Alto Flute (A.Fl.), English Horn (E.Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. Percussion includes two different parts (Perc. 1 and Perc. 2). The piano (Pno.) is written for both hands. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into measures by vertical bar lines. Rehearsal marks with the number '21' and a second number (2) are placed at the beginning of the first measure of the A.Fl., Hn., Perc. 1, and Pno. staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

*contra-relief*

218

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

L

224

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

224

Hn.

Tpt.

Tbn.

Tuba

224

Perc. 1

Perc. 2

224

Pno.

224

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page, titled 'contra-relief', contains measures 224 through 228. The instrumentation includes woodwinds (A. Fl., E. Hn., Cl., B. Cl., Bsn.), brass (Hn., Tpt., Tbn., Tuba), percussion (Perc. 1, Perc. 2), piano (Pno.), and strings (Vln. I, Vln. II, Vla., Vc., D.B.). The score is written for a left-hand part, as indicated by the 'L' in a box at the top right. Measures 224-228 show a complex interplay of textures. The woodwinds and brass play melodic lines with various articulations, including slurs and accents. The percussion section features rhythmic patterns with cymbals and snare drums. The piano part includes hand indicators for the left and right hands. The string section provides a harmonic foundation with sustained notes and rhythmic patterns.

*contra-relief*

230

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

230

Hn.

Tpt.

Tbn.

Tuba

230

Perc. 1

Perc. 2

230

Pno.

230

Vln. I

Vln. II

Vla.

Vc.

D.B.

**M**

40

contra-relief

242

A. Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

TK...

f

mf

contra-relief

This image shows a page of a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged in a system, with woodwinds and brass at the top, followed by percussion, piano, and strings at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. The page is numbered '248' in the top left corner. The instruments listed on the left are: A. Fl., E. Hn., Cl., B. Cl., Bsn., Hn., Tpt., Tbn., Tuba, Perc. 1, Perc. 2, Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in a standard musical notation style, with notes, rests, and other symbols indicating the musical composition. The dynamic markings 'mf' (mezzo-forte) and 'f' (forte) are visible on the string staves, indicating changes in volume. The overall layout is clean and professional, typical of a printed musical score.

contra-relief

254 **N**

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

TK...

mf

f

43



contra-relief

260

A.F.I.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mf

f

mf

f

mf

f

contra-relief

266

A. Fl.

E. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

TK...

mf

f

mf

mf

mf

contra-relief

272

A.F.I.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

TK...

f

mf



contra-relief

264

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

contra-relief

P

290

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

290

Hn.

Tpt.

Tbn.

Tuba

290

Perc. 1

Perc. 2

290

Pno.

290

Vln. I

Vln. II

Vla.

Vc.

D.B.

contra-relief

296

A.Fl.

E.Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*contra-relief*

302

A.Fl. stand motionless

E.Hn. stand motionless

Cl. stand motionless

B. Cl. stand motionless

Bsn. stand motionless

302

Hn. stand motionless

Tpt. stand motionless

Tbn. stand motionless

Tuba stand motionless

302

Perc. 1 stand motionless

Perc. 2 stand motionless

302

Pno. stand motionless

302

Vln. I stand motionless

Vln. II stand motionless

Vla. stand motionless

Vc. stand motionless

D.B. stand motionless

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