

Proteus Variations

or

Proteus' floriferous tempers

exemplified in a musical portrayal
of selected South African

PROTEACEAE

for

symphony orchestra

Hans Huyssen

Stellenbosch 2006

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exemplified in a musical portrayal
of selected South African PROTEACEAE

for symphony orchestra

commissioned by *Deutsche Welle* Radio for the South African National Youth Orchestra

dedicated to the Betty's Bay Hack Group

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According to Greek mythology *Proteus* is a demigod and with the faculty of prophecy. Tired of constantly being beleaguered by mortals concerned with questions on their future he sports assuming all sorts of different shapes and appearances to hide himself and thereby evade their curiosity.

From this habit the adjective *protean* derives its meaning of *variable, inconsistent, mercurial, volatile, whimsical, capricious*. These kinds of associations apparently struck the Swedish botanist Carl Linnaeus when he was studying some very unusual plant specimens sent to him from the Cape in the 18th century. Linnaeus (1707–1778), who is regarded as the founder of the modern systematic botany and zoology, as he devised an authoritative taxonomy, was intrigued by the newly discovered plant family, whose various species would assume such vastly differing forms to the point of concealing their underlying relatedness that he named them PROTEACEAE.

In Africa, most *Proteas*, as they are generally referred to, occur within the Cape Floristic Region, where some 350 species contribute significantly to the strikingly beautiful and characteristic appearance of the Fynbos vegetation. However, PROTEACEAE are even far more widespread and occur throughout the Southern hemisphere with no less than 1600 different species worldwide.

The *Proteus Variations* – composed amidst the Cape's flowering manifestations of the ancient prophet's mischievousness – were once again inspired by the extreme diversity of forms and shapes found within the PROTEACEAE. They consist of eight variations, each named after one of the *Protea* families endemic to South Africa respectively, and accordingly reflect (depict, illustrate, interpret) certain key features of their family traits. Many instances of circling or spiralling patterns may be perceived, as well as a wide array of different colours; similarly the forms vary from the minute to the elongated, the textures from the filigreed to the sweepingly expressive. Even the fact that some species feature individual male and female plants (AULAX is such a dioecious plant) finds its analogy in the juxtaposition of two opposite themes and moreover momentarily evokes an instance of 'call and response' between the two. But, most importantly, the *Proteas* inspired a novel approach to the conventional form of *theme and variation*: In this case there is no (single) theme – for which one of the species should be the most important to define the norm? Only variations exist. As they all share certain similarities they gradually contribute to a connecting idea or some form of identifiably overlapping expression. Yet this kind of identity or kinship cannot be postulated or extracted *per se*, but will only emerge from the comparison of its varied emanations, in other words, arising from a play of difference. Thus (the principle of) variation becomes the theme itself.

The music reflects what I have seen in the *Proteas*: their essential identity or structure cannot be summarized in a single manifestation. Only an appreciation of the complexity and the entirety of their manifold appearances will eventually lead to a deeper understanding of their style and manner of expression – with which they contribute significantly to the rich local biodiversity apart from adorning the Cape's mountain slopes.

It is worth noticing that the *King Protea* (*Protea cynaroides*) is South Africa's 'national flower'. Its sheer splendour and impressive size may have been sufficient reason to choose it as a symbol for an aspiring country. However, the symbolism goes much deeper if one perceives the specific flower as member of a botanical family boasting an unparalleled range of diversity. What could more appositely and poetically refer to the country's diverse cultural fabric?

With its subtle but frequent references to musical devices from indigenous African traditions, the *Proteus Variations* naturally embrace the local musical diversity as well – advocating an interpretation of the national symbol in its widest sense. It is my wish that a composition such as this may contribute to a body of work, which – while remaining in a 'classical' sphere – deliberately and immediately engages with what is close at hand, once again linking location to location, history and nature, and be in resonance with its environment in a responsive and responsible manner.

Hans Huyssen

Proteus Variations

or Proteus' floriferous tempers

A musical portrayal of selected South African PROTEACEAE

for Orchestra

commissioned by Radio *Deutsche Welle* for the SANYO 2006

1. Aulax

Call and Response

Hans Huyssen

$\text{♩} = 108$

sord. poco rubato a tempo

Trp 1 *sfzp* *p* *fp* *mf* *poco f*

Trp 2 *p* *fp* *p*

Glockenspiel *sfzp* metal mallet *mf* *p*

Crotales *f* *sfz* *pp* *mf*

Cymbal *pp* *mf*

Vn I *sfzp* *sfzp* *mp* *espress.* *sfzp*

Vn II *sfzp* *poco cresc.* *fp* *mf* *sfzp*

Va *sfzp* *sfzp* *fp* *mp* *fp* *poco f* *ord.*

Vc *p* *sfzp* *poco f*

Db *p* *sfzp*

1 poco meno mosso

Tempo I

♩ = 100

♩ = 108

14

Cl 1

Bass Cl

Bn 1

Bn 2

Hn 1

Hn 2

Tpt 1

Tpt 2

Glockenspiel

Crotales

Double Bell

Harp

Vn I

Vn II

Va

Vc

mf

mf

mf

mf

sfz

p

pp

pp

(sord.)

sfz

p

sfz

sfz

p

poco f

sfz

sfz

l.v.

pp

EFG#A
BCD

sfz

sfz

p

sfz

sfz

sfz

sfz

sfz

f#

sfz

sfz

sfz

mf

espress.

sfz

sfz

sfz

sfz

mp *espress.*

sfz

poco cresc.

sfz

sfz

sfz

sfz

sfz

mp *espress.*

mp *espress.*

$\text{♩} = 108$ (rall.) **2** meno mosso $\text{♩} = 100$

20

2+3+2+2+3

Picc *poco f*

Fl 1 *poco f*

Ob 1 *f espress.*

Ob 2 *p* *f espress.*

Cl 1 *p* *mf* *fp*

Bn 1 *mf espress.*

Hn 1 *mf* *fp*

Hn 2 *mp* *fp*

Double Bell *mp* *dim.* *p*

Wood-blocks *mp*

Harp Eb *sfz*

Vn I *p* *sfz*

Vln II *poco f espress.* *dim.* *p*

Va *p*

Vc *p*

♩ = ♩ acc.

27

Picc *mp* *poco f*

Fl 1 *p* *mf* *poco f*

Ob 1 *p* *mf* *poco f*

Ob 2 *f*

Cl 1 *cresc.* *poco f*

Bass Cl *poco f* *mp* change to Cl.

Bn 1 *poco f* *p*

Bn 2 *p*

Hn 1 *mf* *sfz*

Hn 2 *mf* *sfz*

Hn 3 *poco f*

Hn 4 *p*

Crotales (l.v.) *sfz*

Double Bell *mf*

Wood-blocks *mf*

Vn I *sfz* *sfz* *mf espress.*

Vln II *sfz* *sfz*

Va *mf espress.*

Vc *sfz* *sfz*

Db *sfz* *sfz*

allarg. a tempo

poco rall. meno mosso ♩ = 96

33

Fl I

Vn I

Vln II

Va

Vc

Db

cresc. *f* *p* *sfz* *mp* *espress.*

cresc. *f* *p* *sfz* *mp* *espress.*

mf *cresc.* *f* *p* *espress.* *sfz* *mp* *espress.*

cresc. *f* *p* *sfz* *p* *p*

cresc. *sfz* *f* *p* *sfz* *p*

cresc. *sfz* *f* *p* *sfz* *p*

cresc. *sfz* *f* *p*

4 Tempo I ♩ = 108

41

Picc

Double Bell

Vn I

Vln II

Va

Vc

Db

mp *mp* *dim.*

p *pp* *pp* *pp*

p *pp* *pp* *pp*

pp *p*

pp *p*

pp *p*

p *pp* *p*

meno mosso

51 ♩ = 100

The musical score is for measures 51 through 55, marked "meno mosso" with a tempo of ♩ = 100. The instrumentation includes Piccolo, Flute 1, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Double Bell, Woodblocks, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f* *espress.*, *mp*, *poco f*, *mf*, *p*, *mf marcato*, *sf*, and *pizz.* (pizzicato). The woodblock part includes markings for *mf marcato*, *sf*, *mp*, *sf*, *mf*, *sf*, and *mp*. The Viola, Violoncello, and Double Bass parts are marked with *pizz.* and *arco* throughout the measures.

5 Tempo I ♩ = 108

meno mosso ♩ = 100

Tempo I ♩ = 108

meno mosso ♩ = 100 ♩ = ♩

57
Picc *mp*

Fl 1 *mp*

Ob 1 *p³*

Ob 2 *p³*

Cl 1 *p³*

Cl 2 *p³*

Bn 1 *mp*

Bn 2 *p*

Hn 1 *mp*

Hn 2 *mp*

Tpt 1 *sord. sfz*

Tpt 2 *sord. sfz*

Glockenspiel *sfz*

Crotales *l.v. sfz*

Double Bell *sfz*

Woodblocks *sf*

Harp *sfz*

E# F# G# A
BCD

Vn I *sfz*

Vn II *sfz*

Va *sfz*

96

Tempo I

♩ = 108

2+3+2+2+3

poco acc.

♩ = ♩

63

Picc *poco cresc.* change to flute

Fl 1 *p*

Cl 1 *p*

Bn 2 *p*

Hn 1

Double Bell *p* 2+3+2+2+3

Wood-blocks *pp*

Harp *poco f* *p* *cresc.* *f*
 E \flat E# E \flat G \flat B \flat F \sharp C#

Vn I *p* *sfz*

Vn II *p* *sfz*

Va *sfz*

Vc *sfz* *pp*

Db 1. Solo pizz. *p secco* *sempre dim.* 2+3+2+2+3

2. Diastella

Chase and Cavalcade

♩ = 120

Harp

E F# G A
B C# D

mp

p

Vn I

f *espress.*

Vn II

f *p* *f* *p* *f* *p* *f*

Db

p

72

Tpt 1

Tpt 2

Trb 1

Cymb

Snare

sfp *sf*

sfp *sf*

sfp *sf*

secco

fp

Harp

mf

f

D# G# D₄

Vn I

f *p* *f* *p* *f*

Vn II

f *p* *f* *p* *f*

Va

f *pizz.*

Vc

mf *pizz.*

Db

mf *Tutti (pizz.)*

mf

6

75

Fl 1 *f* *f p* *f*

Fl 2 *f* *f* *f*

Ob 1 *f* *f p* *f*

Ob 2 *f* *f p* *f*

Cl 1 *f* *f p* *f*

Cl 2 *f* *mf* *p*

Bn 1 *f* *f* *mp*

Bn 2 *f* *p*

Tpt 1 *sf* *p*

Tpt 2 *sf* *p*

Trb 1 *sf* *p*

Cymb *p* *p*

Snare *sf* *pp*

Harp *sf* *f* G \sharp D \sharp *p*

Vn I (unis) *f* *fp* *p*
 (div.) *fp*

Vln II *f* *p*

Va *f* *f* *p* *p*
 arco

Vc *f* *f* *p* *p*
 arco

Db *f* *p*
 arco

86

Fl 1 *mf* *mp*

Fl 2 *mf* *mp*

Ob 1 *mp* *mp*

Cl 1 *mp* *f* *p*

Cl 2 *f* *p*

Bn 1 *f* *p* *mp*

Bn 2 *f* *p* *mp*

Tpt 1 *sfz* *mp*

Tpt 2 *sfz* *mp*

Trb 1 *sfz* *mp*

Cymb *cresc.* *pp*

Snare *sf* *mp*

Harp *f*

Vn I *mp* *mf* *cresc.* *mp* *p espress.*

Vn II *mf* *cresc.* *f* *mp* *p espress.*

Va *p* *mf* *mp*

Vc *f* *p* *mp*

Db *mf* *f* *mp*

92

Fl 1 *f p f p cresc.*

Fl 2 *f p*

Ob 1 *f f f*

Ob 2 *f p f p*

Cl 1 *f p f p f*

Cl 2 *f p f*

Bn 1 *f p f p*

Bn 2 *f p*

Cymb *p pp p cresc.*

Snare *p sf p cresc.*

Vn I *mp cresc.*

Vln II *poco f espress. mp cresc.*

Va *mp cresc.*

Vc *p espress. cresc.*

Db *mp*

9

98

Fl 1 *f* *p*

Fl 2 *f* *p* *p espress.*

Ob 1 *f* *p* *p espress.*

Ob 2 *f*

Cl 1 *f* *mp*

Cl 2 *f* *p*

Bn 2 *f*

Tpt 1 *sfz* *mp*

Tpt 2 *sfz* *mp*

Trb 1 *sfz* *mp*

Cymb *p* *sf*

Snare *sf* *mp*

Harp *p*

Vn I *f* *mp* *p* *pizz.* *mf*

Vn II *f* *mp* *p* *pizz.* *mf*

Va *f* *mp* *pizz.* *mp* *mf* *arco*

Vc *f* *sf* *mp* *pizz.* *mp* *mf* *arco*

Db *f* *sf* *mp* *pizz.* *p* *mf*

104

Fl 1 *mf* *mp* *p* *pp*

Fl 2 *mf* *mp* *pp*

Ob 1 *mf* *mp* *p* *pp*

Ob 2 *mf* *mp* *pp*

Cl 1 *mp* *pp*

Cl 2 *mp* *pp*

Bn 1 *mf* *p* *pp*

Bn 2 *mf* *p*

Cymb

Harp *mp* *p* *pp*

Vn I arco *p espress.* *pp*

Vn II *p espress.*

Va solo arco *p*

Vc solo *pp*

rubato - poco meno mosso

114

Picc *p*

Harp *mp marcato* *espress.*

Vn I *mp* *solo* *p*

Vln II *p* *solo* *arco*

Va *p* *p*

Vc *p*

10

120

Picc *pp*

Ob 1 *pp espress.*

Ob 2 *pp marcato*

Harp *pp* *F#* *C#* *G#*

Vn I *p* *solo* *mp tutti* *mp*

Vln II *p* *solo* *pizz* *arco* *mp* *tutti*

Va *pp*

Vc *p* *pp* *pizz*

Db *pp*

11 più mosso

$\text{♩} = 128$

acc.

$\text{♩} = 132$

125

Picc *f*

Fl 1 *f*

Ob 1 *f*

Cl 1 *f*

Cl 2 *f*

Bn 1 *f*

Bn 2 *f*

Tpt 1 *sf* *p* *sf* *sf*

Tpt 2 *sf* *p* *sf* *sf*

Trb 1 *sf* *p* *sf* *sf*

Cymb *p* *p* secco *mf*

Snare *sf* *fp* *sfz*

Harp *sf* *f* *G#* *p* *f* *G#* *G#*

Vn I *tutti* *f* *arco* *fp* *fp* *pizz.*

Vn II *f* *arco* *fp* *fp* *f* *pizz.*

Va *tutti* *sfz* *f* *arco* *p* *pizz.* *f*

Vc *tutti* *sfz* *f* *arco* *f* *pizz.* *f*

Db *tutti* *sfz* *f* *arco* *p* *f*

3. Mimetes

Chorale

130 $\text{♩} = 116$

Ob 1 *poco f marcato*

Cl 1 *mp*

Cl 2 *mp*

Bn 1 *poco f marcato*

Bn 2 *poco f marcato*

Vn I *f dolce* *meno* *cresc.*

Vln II *f dolce* *meno* *cresc.*

Va *f dolce* *cresc.*

Vc *f espress.* *cresc.*

Db *f dolce* *cresc.*

12

Ob 1 *mf cresc.* *più f marcato* *cresc.*

Ob 2 *più f marcato* *cresc.*

Cl 1 *cresc.* *più f marcato* *cresc.*

Cl 2 *cresc.*

Bn 1 *cresc.* *più f marcato* *cresc.*

Bn 2 *più f marcato* *cresc.*

Vn I *più f*

Vln II *più f*

Va *più f*

Vc *più f*

Db *più f*

142

Ob 1

Ob 2

Cl 1

Cl 2

Bn 1

Bn 2

Vn I

Vln II

Va

Vc

Db

f

f

f

f

mf

mf

cresc.

f

f

mf

cresc.

f

f

mf

cresc.

f

f

cresc.

sempre f

cresc.

marc.

sempre f

cresc.

sempre f

cresc.

sempre f

cresc.

sempre f

cresc.

sempre f

149

Ob 1

Ob 2

Cl 1

Cl 2

Bn 1

Bn 2

Vn I

Vln II

Va

Vc (unis)

Db

mp

f

mp

poco cresc.

f

mp

f

p

poco cresc.

f

mp

f

p

poco f

poco f

poco f

poco f

poco f

155

Fl 1

Ob 1

Ob 2

Cl 1

Cl 2

Bn 1

Bn 2

Vn I

Vln II

Va

Vc

Db

sfz

mf espress.

mp

mf espress.

mp

sfz

sfp

p

mp

mf espress.

mp

p

sfz

sfp

p

mp

p

mp

p

mp

p

mp

p

14

162

Picc *p* *pp*

Fl 1 *p espress.* *p*

Ob 1 *p*

Cl 1 *p espress.*

Cl 2 *pp*

Hn 1 *pp* *pp* *pp* *pp*

Hn 2 *pp*

Hn 3 *pp*

Hn 4 *pp*

Harp C# *pp*

Vn I *a 2 pp*

Vn II *pp*

15

169

Picc

Fl 1 *mp* *espress.*

Ob 1 *pp*

Cl 1 *p* *pp*

Cl 2 *mp*

Bn 1 *pp* *mp* *espress.*

Bn 2 *pp*

Hn 1 *pp* *mp*

Hn 2 *pp* *mp*

Hn 3 *pp* *mp* *espress.*

Hn 4 *pp* *mp*

Harp *p* *pp*

16

197

Fl 1 *mf*

Ob 1 *mf*

Cl 1 *pp* (phrase with Tom Tom) *mp* *cresc.*

Cl 2 *p*

Bn 1 *f*

Bn 2 *mf*

Contra Bn *mf*

Hn 1 *mf*

Hn 2 *mf*

Tpt 1 *mp* H con sord.

Tpt 2 *mf*

Double Bell *mf* *p*

Wood-blocks

Temple Blocks *mf*

Tom-tom (phrase with clarinet) *p* *mp*

Timp *cresc.* *f* *pp*

203

Picc *p*

Fl 1 *mp*

Cl 1 *mf sfz*

Cl 2 *mf sfz mp*

Bn 1 *poco f*

Contra Bn *poco f*

Tpt 1

Tpt 2 (ord.) *H mp*

Bass Trb *N mp*

Double Bell *cresc.*

Wood-blocks *p*

Temple Blocks *mp*

Snare *p*

Tom-tom *mf sfz*

Timp *pp*

214

Ob 1 *poco f* *cresc.*

Ob 2 *poco f* *cresc.*

Cl 1

Bn 1 *poco f* *cresc.*

Bn 2 *poco f* *cresc.*

Contra Bn *poco f* *cresc.*

Hn 1 *poco f*

Hn 2 *poco f*

Hn 3 *poco f*

Hn 4 *poco f*

Tpt 1 *ord.* *poco f* *cresc.*

Tpt 2 *p marcato* *poco f* *cresc.*

Trb 1 *poco f*

Trb 2 *poco f*

Bass Trb *poco f*

Glockenspiel *mf* *cresc.*

Temple Blocks

Cymb *p* *sfz* *p* *sfz*

Snare *p* *sfz* *p* *sfz*

Tom-tom *f*

Vn I *mf* *cresc.*

Vln II *mf* *cresc.*

Va *mf* *cresc.*

Vc *mf* *cresc.*

Db *leggiero* *1. Solo pizz.* *cresc.* *f* *Tutti*

219

Ob 1 *f unisono*

Ob 2 *f unisono*

Bn 1 *f unisono*

Bn 2 *f unisono*

Contra Bn *f unisono*

Hn 1

Hn 2

Hn 3 *f*

Hn 4 *f*

Tpt 1

Tpt 2

Trb 1 *marcato*

Trb 2 *f*

Bass Trb *marcato*

Glockenspiel *f*

Wood blocks *poco a poco cresc.*

Temple Blocks

Cymb *f*

Snare *p sfz p sfz mp marc.*

Tom-tom *poco a poco cresc. f*

Timp *f*

Vn I *f*

Vln II *f*

Va *f*

Vc *f*

Db *f*

224

Fl 1

dim.

Ob 1

Ob 2

Bn 1

Bn 2

Contra Bn

f

Temple Blocks

f

Cymb

f p

Snare

sempre cresc.

Timp

Vn I

Vln II

Va

Vc

Detailed description of the musical score: The score is for measures 224 to 228. It features a woodwind section with Flute 1, Oboe 1 and 2, Bassoon 1 and 2, and Contrabassoon. The strings include Violin I, Violin II, Viola, and Violoncello. The percussion section includes Temple Blocks, Cymbals, Snare, and Timpani. The woodwinds and strings play melodic lines with various dynamics. The percussion parts are more rhythmic, with the snare showing a crescendo. The flute part starts with a 'dim.' marking. The cymbals have 'f' and 'p' markings. The snare has a 'sempre cresc.' marking. The woodwinds and strings have various articulations and dynamics throughout the measures.

229

Fl 1 *f secco*

Fl 2 *f secco*

Ob 1 *f secco*

Ob 2 *f secco*

Cl 1 *f secco*

Bn 1 *f secco*

Bn 2 *f secco*

Contra Bn *f secco*

Tpt 1 *f secco*

Tpt 2 *f secco*

Trb 1 *f secco*

Trb 2 *f secco*

Bass Trb *f secco*

Snare *f* *mf*

Timp *marc.*

Vn I *cresc.* *f* *sfz* *mf*

Vln II *cresc.* *f* *sfz* *mf*

Va *cresc.* *f* *sfz* *mf*

Vc *cresc.* *f* *sfz*

Db *arco* *sfz*

meno mosso

♩ = 112

234

Fl 1 *f dolce*

Fl 2

Ob 1 *f dolce*

Ob 2

Cl 1

Bn 1

Bn 2

Contra Bn

Hn 1 *f dolce*

Hn 2 *f dolce*

Hn 3 *f*

Tpt 1 *f dolce*

Tpt 2 *f dolce*

Trb 1 *f dolce*

Trb 2 *f dolce*

Bass Trb *f dolce*

Snare *mf*

Tamtam *f dolce*

Timp *f dolce*

Vn I *f* *f dolce*

Vln II *f* *f dolce*

Va *f* *f dolce*

Vc *f* *f dolce*

Db *f* *f dolce*

a tempo

241

Fl 1

Ob 1

Ob 2

Cl 1

Cl 2

Hn 1

Hn 2

Hn 3

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Snare

Tamtam

Vn I

Vln II

Va

Vc

Db

f espress.

poco f espress.

f espress.

f espress.

f espress.

mp

marcato

f espress.

espress.

espress.

espress.

espress.

espress.

poco f

poco f

poco f

poco f

espress.

espress.

espress.

allarg.

♩ = 104

♩ = 96

248

Fl 1

Ob 1

Ob 2

Cl 1

Hn 1

Harp

Vn I

Vln II

Va

Vc

Db

espress.

pp

pp marc.

pp marc.

pp

mf marc.

mf

dim.

p

3 soli

3 soli

2 soli

2 soli arco

Eb F G A
Bb Cb Db

254

Hn 2

Hn 4

Trb 1

Bass Trb

Tamtam

Harp

Va

Vc

Db

p

pp

soft mallet 1.v.

p

pp

sempre dim.

2 soli

2 soli

1 solo

259

Bn 1

Bn 2

Contra Bn

Tamtam

Harp

Va

Vc

Db

pp

pp

pp

1.v.

sempre dim.

1. solo

sempre dim.

1. solo

poco allarg.

263

Contra Bn

Tamtam

Harp

Va

Vc

Db

pp

ppp

pp

pp

pp

pp

1. solo

pp

sempre allarg.

267

Contra Bn

Tamtam

Harp

Va

Vc

Db

(soft mallets)

poco

ppp

ppp

ppp

ppp

ppp

♩. = ♩ = 84

5. Serruria

Cavatina

♩ = 80

(poco rubato) (a tempo)

272

Picc *pp* *p* *p*

Fl 1 *p* *pp* *poco cresc.* *p*

Ob 1 *p espress.*

Cl 1 *p* *pp* *p*

Contra Bn *ppp*

Tamtam l.v. l.v.

Harp *Ab D4*

Db *ppp*



poco più mosso

poco allarg. Tempo I

♩ = 84

♩ = 80

283

Picc *mf* *fp* *pp*

Fl 1 *f* *espress.* *fp* *mp* *pp*

Ob 1 *p* *f marcato* *espress.* *fp* *mp* *pp*

Cl 1 *mp* *fp* *mp* *pp*

Hn 1 *mp* *ord.* *pp*

Harp *l.v.* *Eb F G Ab Bb C D* *pp*

Db *ppp*

poco a poco acc.

20 sempre acc.

con moto ♩ = 69

294

Picc *p*

Fl 1 *p* *mp*

Ob 1 *p* *espress.*

Ob 2 *p*

Cl 1 *pp*

Bass Cl *pp* *pp* *mp* *cresc.*

Hn 1

Crotales with Glockensp. mallets *mp* *p*

Snare *p*

Harp *p* *dim.*

Vn I 1. solo *p* *espress.*

Vln II 1. solo *sub p* *espress.*

Va tutti *pp* *pp* *mp* *cresc.* 1. Solo *sub p* *espress.*

Vc tutti *pp* *p* *mp* *cresc.* 1. solo *sub p* *espress.*

Db tutti *p* *mp* *cresc.* *sfp*

poco cresc. *p* *mp* *cresc.* *sfp*

poco pesante

302

Picc *p espress.* *dim.* *p*
 Fl 1
 Ob 1 *f*
 Ob 2
 Cl 1 *p* *cresc.* *p espress.* *cresc.* *f*
 Bass Cl *p* *cresc.*
 Bn 1 *p* *f*
 Bn 2 *mp* *cresc.* *mf*
 Tpt 1 *p*
 Harp *p* B \natural
 Vn I *p espress.* *dim.* *mp* *cresc.* *f*
 Vn II *tutti* *mp espress.* *cresc.* *f*
 Va *tutti* *p* *cresc.* *f*
 Vc *tutti* *p* *cresc.*
 Db *p* *cresc.* *cresc. marcato*

21 Tempo I

♩ = 80

poco a poco allarg.

♩ = 76

309

Fl 1

Ob 1

Ob 2

Cl 1

Bass Cl

Bn 1

Bn 2

Hn 1

Tpt 1

Snare

Tom-tom

Vn I

Vln II

Va

Vc

Db

poco f

f

espress.

fp

p

f

espress.

dim.

f

mp

p

p

poco f

mp

p

espress.

p

espress.

p

espress.

p

espress.

p

mp *espress.* *dim.*

f

f

22 *più mosso*
♩ = 92

318

Claves *p*

Temple Blocks wood

Cymb felt *pp*

Tom-tom *pp*

Harp Db *p* D \sharp E \sharp

Vln II *p* 1. solo sord. *poco f*

Va *p* 1. solo sord. *poco f*

Va *p* 1. solo sord. *poco f*



325

Claves *poco f*

Temple Blocks *mp* *dim.*

Cymb felt *pp*

Tom-tom *pp*

Harp A \sharp B \sharp *mp espress.* Eb Db *pp*

Vln II *dim.* *p*

Va *dim.* *p*

Va *dim.* *p*

poco allarg.

$\text{♩} = 100$

$\text{♩} = 108$

$\text{♩} = 100$

$\text{♩} = 108$

332

Picc *p*

Fl 1 *f*

Ob 1 *pp*

Ob 2 *p*

Cl 1 *p* *poco f* *p* *f espress.*

Bass Cl *p* *poco f* *p*

Bn 1 *p* *p*

Hn 1 *poco f* *sfz* *mf*

Hn 2 *poco f* *sfz*

Hn 3

Hn 4 *pp* *mp* *f espress.*

Crotales *sfz* *sfz* *sfz* *l.v.*

Double Bell *p*

Tom-tom *mp*

Vn I *sfz* *p* *p* *1. solo*

Vln II *sfz* *sfz* *p* *1. solo*

Va *p* *(1. solo)*

meno mosso

♩ = 100

♩ = 100

338

Fl 1 *sf*

Ob 1 *mf* *H-* *espress.* *mf*

Ob 2 *mf*

Cl 1 *mf* *sf*

Bn 1 *mf* *poco f* *mp*

Hn 1 *mp*

Hn 2 *mp* *espress.* *mp*

Double Bell *p*

Claves *p* *p*

Tom-tom *soft mallets* *p*

Vn I *mp* *mp* *mf* *dim.*

Vln II *mp* *mp* *mf* *dim.*

Va *mp* *mp* *mf* *dim.*

poco rall. meno mosso

♩ = 92

25 più mosso

♩ = 108

The musical score is arranged in systems for various instruments:

- Fl1**: Flute 1, mostly rests.
- Ob1**: Oboe 1, triplets, dynamics *mp* and *poco f*.
- Ob2**: Oboe 2, triplets, dynamics *mp* and *poco f*.
- Cl1**: Clarinet 1, triplets, dynamics *p*.
- Cl2**: Clarinet 2, triplets, dynamics *mp*.
- Bn1**: Bassoon 1, triplets.
- Hn1**: Horn 1, triplets, dynamics *p espress.*.
- Hn2**: Horn 2, triplets, dynamics *p*.
- Hn4**: Horn 4, triplets, dynamics *p*.
- Vn I**: Violin I, dynamics *p cresc.*, *poco f espress.*, *cresc.*, *f*. Includes *tutti* marking.
- Vn II**: Violin II, dynamics *p cresc.*, *poco f espress.*, *cresc.*. Includes *tutti* marking.
- Va**: Viola, dynamics *p cresc.*, *poco f espress.*, *cresc.*. Includes *tutti* marking.
- Vc**: Violoncello, dynamics *f pesante*, *sfz*.
- Db**: Double Bass, dynamics *f pesante*.

Additional markings include *1. solo* for Vn II, *sfz* for Vc, and *f pesante* for Db. Crescendo and decrescendo hairpins are used throughout to indicate dynamic changes.

365

Fl 1 *mp*

Ob 1 *p espress.*

Ob 2 *H mf espress.*

Bass Cl *mp cresc.*

Hn 1 *poco f p*

Hn 2 *cresc. mf p*

Hn 4 *cresc.*

Vn I *p poco f*

Vln II *H p espress.*

Va *poco f cresc.*

Vc *mf sub p espress.*

Db *mp cresc.*

370

Picc *poco f espress.*

Fl 1 *poco f espress.*

Ob 1 *poco f*

Ob 2 *poco f espress. marc.*

Cl 1 *poco f*

Bass Cl *poco f p*

Bn 2 *poco f espress. marc.*

Hn 1

Hn 2

Vn I

Vln II *poco f espress.*

Va

Vc *fp*

Db *fp*

poco pesante

allarg.

27 poco meno

♩. = 60

375

Picc *f* *meno f* *pp*

Fl 1 *sub f* *meno f* *pp* *p*

Ob 1 *f* *meno f* *p espress.* *p*

Ob 2 *sub f* *p*

Cl 1 *f* *p espress.*

Bass Cl

Bn 1 *pp*

Bn 2 *sub f* *poco f* *pp*

Hn 1 *f*

Hn 2 *f* *pp*

Hn 3 *f*

Hn 4 *pp*

Tpt 1 *f*

Wood-blocks *mp*

Temple Blocks *mf*

Tom-tom *f*

Harp *f* *p* *mp*

Vn I *sub f*

Vln II *f*

Va *sub f* *pizz.* *p*

Vc *f* *pizz.* *p*

Db *pp*

rubato ♩ = 80

383

Picc

Fl 1

Ob 1

Ob 2

Cl 1

Hn 1

Hn 3

Harp

Vn I

Vln II

Va

p

pp

cresc.

mf espress.

pp

p

pizz.

arco

pp

a tempo

♩ = 90

più mosso

♩ = 120

♩ = 120

388

Ob 1

Hn 2

Hn 3

Hn 4

Tom-tom

Vn I

Vln II

Va

Vc

Db

p

p

p

mf

p

arco

p

arco

p

f

f

f

f

f

pizz.

f

6. Leucospermum

Coils and Curls

♩ = 120

392

Picc *f* *sfz*

Fl 1 *f* *sfz*

Ob 1 *f* *sfz* *sfz*

Ob 2 *f* *sfz* *sfz* *f*

Cl 1 *sfz* *sfz*

Cl 2 *f* *sfz* *sfz* *mf*

Bn 1 *sfz*

Bn 2 *sfz*

Glocken-
spiel *f marc.* *sfz* *sfz*

Cymb *p* *sfz*

Tam-tam *p*

Tom-tom *p* *sfz*

Vn I

Vln II

Va

398

Picc *f sfz*

Fl 1 *sfz*

Ob 1 *sfz*

Ob 2 *sfz*

Cl 1 *sfz*

Cl 2 *sfz*

Bn 1 *mf sfz*

Bn 2 *sfz mf sfz*

Contra Bn *sfz*

Glockenspiel *sfz f*

Cymb *p sfz*

Snare *p sfz*

Tamtam *sfz*

Tom-tom *mf*

Vn I *f sfz*

Vln II *f sfz*

Va *f sfz*

Vc *arco f sfz*

Db *arco sfz*

Detailed description: This page of a musical score, numbered 50, covers measures 398 to 403. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, and Contrabassoon. The brass section consists of Trumpet 1 and 2, and Trombone 1 and 2. The string section includes Violin I and II, Viola, Violoncello (marked 'arco'), and Double Bass (marked 'arco'). The percussion section includes Glockenspiel, Cymbal, Snare, Tamtam, and Tom-tom. The score is written in 4/4 time and features a variety of dynamic markings such as *f*, *sfz*, *mf*, and *p*. The music is characterized by complex rhythmic patterns and frequent accents.

acc.

411

Picc

Fl 1

Ob 1

Ob 2

Cl 1

Cl 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Cymb

Tam-tam

Tom-tom

Harp

Vn I

Vln II

Va

cresc.

f

mf

mp

cresc.

f

sfz

l.v.

3+2

cresc.

f

div.

C \sharp Db

D \natural

420

Picc *f* *sfz* *sfz* *sfz* *sfz* *sfz*
 Fl 1 *sfz* *f* *sfz* *sfz* *sfz*
 Ob 1 *sfz* *sfz* *sfz* *sfz*
 Ob 2 *sfz* *sfz* *sfz*
 Cl 1 *sfz* *sfz* *sfz*
 Cl 2 *sfz* *f* *sfz* *sfz* *sfz*
 Bn 1 *sfz* *sfz* *f* *sfz*
 Bn 2 *sfz* *sfz* *f* *sfz*
 Hn 1 *sfz* *p* *cresc.* *sfz* *sfz*
 Hn 2 *sfz* *p* *cresc.* *sfz* *sfz*
 Hn 3 *sfz* *p* *cresc.* *sfz* *sfz*
 Hn 4 *sfz* *p* *cresc.* *sfz* *sfz*
 Trb 1 *sfz* *sfz* *sfz*
 Trb 2 *sfz* *sfz*
 Bass Trb *sfz* *sfz*
 Glockenspiel *sfz* *sfz* *f*
 Temple Blocks *sfz* *sfz*
 Cymb *p* *sfz* *mp* *sfz*
 Snare *p* *sfz* *sfz*
 Tam-tam *p* *sfz* *f* *sfz*
 Tom-tom *p* *cresc.* *sfp*
 Harp *sfz*
 Vn I *sfz* *sfz*
 Vln II *sfz* *sfz*
 Va *sfz*

428

Picc *dim.* *p*

Fl 1 *dim.* *p*

Ob 1 *dim.* *p*

Ob 2 *dim.* *p*

Cl 1 *sfz* *dim.* *p*

Cl 2 *sfz* *dim.* *p*

Bn 1 *sfz* *dim.* *p*

Bn 2 *mf* *dim.* *p*

Hn 1 *sfz* *p*

Hn 2 *sfz* *dim.* *p espress.*

Trb 1 *sfz* *dim.* *p*

Trb 2 *sfz* *dim.* *p*

Bass Trb *sfz* *dim.* *p*

Glockenspiel *sf*

Woodblocks *pp*

Cymb *mf*

Snare *mp* *pp*

Tom-tom *mp* *pp*

Harp *p*
Eb F Gb Ab
Bb Cb D

Vn I *p*

Vln II *p*

Va *sfz* *dim.* *p*

Vc *sfz* *dim.* *p*

Db *mf* *dim.* *p*

435

Ob 1

Ob 2 *mp*

Hn 1 *mp*

Hn 2 *mp*

Hn 3 *mp*

Hn 4 *p* *mp*

Wood-blocks *mf marc.*

Temple Blocks *p* *mp* *mf*

Tom-tom *mp* *p* *mp* *p*

Harp *mf* *cresc.* *mf*
Db A4

Vn I *mf*

Vln II *p* *cresc.* *mf*

Va *mf*

Vc *p* *cresc.* *mf*

Db *mp*

443

Picc *mp*
 Ob 1 *mp*
 Ob 2 *mp*
 Cl 1 *mp*
 Hn 2
 Hn 3
 Hn 4
 Tpt 1 *mp*
 Tpt 2 *mp*
 Temple Blocks
 Tom-tom *mf* *p* *mp marc.*
 Timp *mp*
 Harp *f* Ab C \sharp D \sharp A \sharp C \flat
 Vn I *f* *mf* *sfz*
 Vln II *f* *mf* *sfz*
 Va *f* *sfz*
 Vc *f* *sfz*
 Db *f* *sfz*

450

Picc *sfz* *f dolce* *f*

Fl 1 *f dolce* *cresc.* *f*

Ob 1 *sfz*

Ob 2 *sfz*

Cl 1 *sfz* *f dolce* *cresc.* *f*

Cl 2 *f dolce* *cresc.* *f*

Hn 1 *f dolce* *cresc.* *f*

Hn 2 *f dolce* *cresc.* *f*

Hn 3 *f dolce* *cresc.* *f*

Tpt 1 *sfz*

Tpt 2 *sfz* *cresc.*

Trb 1 *f dolce* *cresc.* *f*

Trb 2 *f dolce* *cresc.* *f*

Bass Trb *f dolce* *cresc.* *f*

Temple Blocks *felt* *mf marc*

Cymb *p* *cresc.*

Snare *poco f*

Tam-tam *poco f* *sfz* *l.v.*

Tom-tom *sfz* *poco f*

Timp *sfz* *sfp* *l.v.*

Harp *sfz* *mf* *f*

Vn I *mf* *f*

Vln II *mf* *f*

Va *mf* *f*

Vc *mf* *f*

This page contains a musical score for measures 457 through 500. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc (Piccolo)
- Fl 1 (Flute 1)
- Ob 1 (Oboe 1)
- Ob 2 (Oboe 2)
- Cl 1 (Clarinet 1)
- Cl 2 (Clarinet 2)
- Hn 1 (Horn 1)
- Hn 2 (Horn 2)
- Tpt 1 (Trumpet 1)
- Tpt 2 (Trumpet 2)
- Trb 1 (Trombone 1)
- Trb 2 (Trombone 2)
- Bass Trb (Bass Trombone)
- Cymb (Cymbal)
- Harp
- Vn I (Violin I)
- Vln II (Violin II)
- Va (Viola)
- Vc (Violoncello)

Key features of the score include:

- Measures 457-460: Piccolo and Clarinet 1/2 play a melodic line starting with a *p* dynamic.
- Measures 461-464: Flute 1, Oboe 1, Oboe 2, and Clarinet 1/2 play a rhythmic pattern.
- Measures 465-468: Horns 1 and 2 play a melodic line.
- Measures 469-472: Trumpets 1 and 2, Trombones 1 and 2, and Bass Trombone play a rhythmic pattern.
- Measures 473-476: Cymbal plays a rhythmic pattern.
- Measures 477-480: Harp plays a rhythmic pattern.
- Measures 481-484: Violins I and II, Viola, and Cello play a melodic line.
- Measures 485-488: Violins I and II, Viola, and Cello play a melodic line.
- Measures 489-492: Violins I and II, Viola, and Cello play a melodic line.
- Measures 493-496: Violins I and II, Viola, and Cello play a melodic line.
- Measures 497-500: Violins I and II, Viola, and Cello play a melodic line.

Dynamics and performance markings include *p*, *mf*, *mp*, *sfz*, and *cresc.* (crescendo). The score is in 4/8 time and features various articulations such as accents and slurs.

466

Picc
Fl 1
Ob 1
Ob 2
Cl 1
Cl 2
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Trb 1
Trb 2
Bass Trb
Cymb
Tamtam
Harp
Vn I
Vln II
Va
Vc

f, *mf*, *sfz*, *l.v.*

sempre poco rall.

475

Picc *mf* *mp* *mp espress.*

Fl 1 *mf* *mp*

Ob 1 *mp*

Ob 2 *mp*

Cl 1 *mf* *p*

Cl 2 *mf*

Hn 1 *mf*

Hn 2 *mf*

Hn 3 *mf*

Hn 4

Tpt 1 *mf* *mp*

Tpt 2 *mp*

Trb 1 *mp*

Trb 2 *mp*

Bass Trb *mp*

Cymb *sfz* l.v.

Tamtam *sfz* l.v.

Harp *sfz* *mf*

Vn I *mf* *mp*

Vln II *mf* *mp*

Va *mf* *mp* *poco f*

483

Picc

Cl 1

Bass Cl

Va

Vc

Db

p

mp

p

dim.

p

p

meno mosso **acc.** **a tempo**

♩ = 96 ♩ = 100

488

Picc

Fl 1

Ob 1

Ob 2

Cl 1

Bass Cl

Bn 1

Contra Bn

Bass Trb

Cymb

Snare

Harp

Vn I

Vln II

Db

p

p

p

p

p

p

p

p

pp

pp

pp

p

p

mp

cresc.

sf

p

mp espress.

mp espress.

sf

p

pp

p

mp

cresc.

fp

p

p

cresc.

fp

fp

7. Orothamnus

Canzona

♩ = 80

493

Picc

Fl 1

Ob 1

Cl 1

Bass Cl

Bn 1

Harp

p

p

p

cantabile (legato)

cantabile (legato)

p espress.

p espress.

p

p

A \natural

E \natural

499

Picc

Fl 1

Ob 1

Cl 1

Bass Cl

Bn 1

Harp

Vc

poco meno

♩ = 72

p

p

p

pp

pp

pp

pp

pp

mp

mp

acc.

cresc.

A \flat

poco più mosso ♩ = 92

poco rit. poco meno

allarg.

505

Picc *f* *p* *mf* *mp* *p* *pp*
 Fl 1 *f* *p* *p*
 Ob 1 *f* *p* *mp* *p* *pp*
 Ob 2 *f* *p* *mp* *pp*
 Cl 1 *f* *p* *mf* *p* *pp*
 Bass Cl *f* *mf*
 Bn 1 *f* *sfz* *p*
 Bn 2 *p*
 Hn 2 *pp*
 Hn 3 *pp*
 Tpt 1 *pp*
 Tom-tom *poco f* *sfz* *p* *pp* *pp*
 Timp *pp* *pp*
 Harp
 Vn I *mf* *f*
 Vln II *mp* *f*
 Va *mp* *f* *fp*
 Vc *f* *sfz*
 Db *mp* *f* *sfz*

517

Picc *p espress.*

Fl 1 *pp*

Ob 1

Ob 2 *H* *p espress.*

Cl 1 *mf*

Bn 1 *pp*

Bn 2 *N* *p* *mf espress.*

Contra Bn *p espress.*

Hn 1 *mp*

Hn 2

Hn 3

Hn 4 *mp*

Tpt 1 *mf* *p espress.*

Tpt 2 *mf* *p espress.*

Trb 1 *p espress.*

Trb 2 *N* *p espress.*

Bass Trb *p espress.*

Tom-tom

Timp *poco f*

Harp *C#* *poco f marcato*

Vn I *pp*

Vln II *pp*

Va *N* *V* *p espress.*

Vc *H* *p espress.*

Db *p espress.* *mf espress.*

528

Picc *p* *sf* *p*

Fl 1 *sf* *mf* *mp*

Ob 1 *p* *sf*

Ob 2 *p espress.*

Cl 1 *p* *sf* *mp* H

Bass Cl *sf* *mp* *p*

Bn 1 *sf*

Bn 2 *p espress.* *mf*

Contra Bn *sf* *sf* *mf*

Hn 1 *pp* *mp* *espress.* H

Hn 3 *espress.* *sf*

Trb 2 *mf* *mf*

Harp *p*

Vn I *v*

Vln II *v*

Va *p*

Vc *v*

Db *v*

34 Tempo II

allarg.

♩ = 72

piu mosso

♩ = 82

a tempo

♩ = 72

539

Picc *cresc.*

Fl 1 *mp espress. > p* *fp* *p*

Ob 1 *H* *poco f espress.* *mp espress.*

Cl 1 *cresc.* *p espress. > pp*

Bass Cl *cresc.*

Bn 1 *N* *mp espress.*

Bn 2 *p espress.* *p*

Contra Bn *p espress.*

Hn 1 *mp* *ord.*

Hn 2 *p espress.*

Tpt 1 *sord.* *p*

Tpt 2 *sord.* *p*

Vn I *p* *solo* *mp*

Vln II *p*

Va *p*

Vc *p espress.*

Db *p espress.*

piu mosso

♩ = 82

552

Picc *p* *pp* *mp* *fp* *dim.*
 Fl 1 *pp* *p dolce* *mf* *fp* *dim.*
 Ob 1 *p* *mp* *cresc.* *fp* *p*
 Ob 2 *pp* *p* *dim.*
 Cl 1 *p* *p dolce* *mf* *fp*
 Bass Cl *pp* *p dolce* *cresc.* *fp*
 Bn 1 *fp*
 Bn 2 *mp* *fp*
 Contra Bn *ppp*
 Hn 1 *pp* *p* *mp*
 Hn 2 *p* *pp* *mp* *poco f* *fp*
 Tpt 1 *p*
 Tamtam *ppp*
 Vn I *H tutti* *mp* *cresc.* *fp*
 Vln II *mf* *fp* *dim.*

poco meno più meno

♩ = 76

563

Picc *p* *pp* *p* *pp*

Fl 1 *p espress.* *pp* *pp*

Ob 1 *p espress.* *pp*

Ob 2 *pp*

Cl 1 *pp*

Bass Cl *pp* *pp*

Bn 1

Hn 1 *p* *pp*

Vln II

35^a tempo

♩ = 80

573

Picc

Fl 1 *p*

Ob 1

Cl 1 *p*

Bn 1 *p*

Tpt 1 *sord.* *fp* *p* *fp*

Trb 1 *p*

Bass Trb *f* *p*

Vn I *p espress.* *f* *p*

Vln II *p espress.* *f* *p*

Va *p espress.* *f* *p*

Vc *p espress.* *f*

581

Picc

Fl 1

Ob 1 *H* *mp espress.*

Cl 1 *p*

Bass Cl *p*

Bn 1 *mf*

Hn 1 *mf*

Tpt 2 *Solo* *mf* *sord.*

Vn I *p espress.*

Vc *1. Solo* *p* *dim.* *mf*

588

Picc

Fl 1 *mp* *poco f*

Ob 1 *pp*

Ob 2 *pp espress.*

Cl 1

Bass Cl

Bn 1

Hn 1 *mp*

Hn 2 *mp marc.* *pp espress.*

Tpt 1 *ord.* *mf*

Vn I

Va *1. solo* *mf*

Vc

596

H

p

mf

sf

Picc

F11

mf

sf

Ob 1

mf

Ob 2

mf

Cl 1

H

mf espress.

Bass Cl

mf espress.

Bn 1

poco f

mf espress.

Contra Bn

mf espress.

Hn 2

mf espress.

Hn 3

pp espress.

mf espress.

Hn 4

sfz

Tpt 1

p espress.

mf

mf espress.

ord.

Tpt 2

H tutti

mp espress.

tutti

mp espress.

Vn I

mp espress.

Vln II

mp espress.

Va

mp espress.

Vc

mp espress.

Db

mp espress.

acc.

poco allarg. acc.

606

Picc
Fl 1
Ob 1
Ob 2
Cl 1
Bass Cl
Bn 1
Bn 2
Contra Bn
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Trb 1
Trb 2
Bass Trb
Tom-tom
Timp
Vln II
Va
Vc
Db

acc. poco allarg. acc.

mp *cresc.* *mf* *sfz*
mp *cresc.* *mf* *sfz* *sfz*
mf *sfz* *cresc.* *sfz* *sfz*
mf *sfz* *mf* *sfz* *sfz*
mf *mp* *mf* *sfz* *f* *sfz*
mp *mf* *sfz*
mf *mp* *mf* *sfz*
mf marcato *sfz*
sfz *sfz* *sfz*
sfz
sfz *sfz* *f* *sfz*
mp *sfz* *f* *sfz*
mf *sfz* *f* *sfz*
sfz *p* *sfz* *f*
mp *cresc.* *mf*
sfz *sfz* *f* *sfz* *sfz*
sfz *sfz* *f* *sfz*
pizz *poco f* *sfz* *cresc.* *sfz*
mp *sfz* *cresc.* *sfz*

37 più mosso
♩ = 96

615

Picc *sfp* *f*

Fl 1 *sfp* *f*

Ob 1 *sfp* *f*

Ob 2 *sfp* *f*

Cl 1 *sfp* *f*

Bass Cl *f*

Bn 1 *f*

Contra Bn *f*

Hn 2 *f marc.*

Hn 4 *poco f* *f marc.*

Tpt 1 *sfp* *f*

Tpt 2 *sfp* *f*

Trb 1 *f dolce* *mp* *f marc.* *f*

Bass Trb *f dolce* *mp* *f marc.* *f*

Timp *f marc.* *f*

Vn I *sfp* *f* *mf cantabile* *f marc.*

Vn II *sfp* *f* *mf cantabile* *f marc.*

Va *f marc.*

625

The image displays a page of a musical score, numbered 625 at the top left. It features a large ensemble of instruments. The woodwind section includes Flute 1 (Fl 1), Oboe 1 (Ob 1), Oboe 2 (Ob 2), Clarinet 1 (Cl 1), Bassoon 1 (Bn 1), Bassoon 2 (Bn 2), and Contrabassoon (Contra Bn). The brass section consists of Horn 1 (Hn 1), Horn 2 (Hn 2), Horn 3 (Hn 3), Horn 4 (Hn 4), Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2), Trombone 1 (Trb 1), Bass Trombone (Bass Trb), and Timpani (Timp). The string section includes Violin I (Vn I), Violin II (Vln II), Viola (Va), and Violoncello (Vc). The score is written in a complex key signature (three flats) and common time. Various musical notations are used, including dynamics such as *mp*, *mf*, *f*, *sfzp*, and *espress.*; performance instructions like *cresc.*, *marc.*, *rcresc.*, and *f marc.*; and articulation marks such as *acc.* and *stacc.*. The page concludes with *f espress.* and *cresc.* markings at the bottom.

633

Picc *sfp* *cresc.*

Fl 1 *f* *sfp* *cresc.*

Ob 1 *f* *sfp* *cresc.*

Ob 2 *f* *sfp* *cresc.*

Cl 1 *f* *sfp* *f*

Bass Cl *sfp* *f* *sfp* *f*

Bn 1 *sfp* *f*

Bn 2 *sfp* *f*

Hn 1 *sfp* *cresc.*

Hn 2 *f* *sfp* *f* *ff*

Hn 3 *sfp* *cresc.*

Hn 4 *f* *sfp* *f* *ff*

Trb 1 *f marc.* *f marc.* *ff*

Trb 2 *f marc.* *f marc.* *ff*

Bass Trb *f marc.* *f marc.* *ff*

Timp *marc.* *f marc.* *f* *sfp* *cresc.*

Vn I

Vln II

Va *sfp* *f*

Vc *sfp* *f*

650

Vn I

Vln II

Va

Vc

Db

mp

mp

mp

660

poco meno mosso

$\text{♩} = 88$

Vn I

div. 3 soli *p*

3 soli *pp*

2 soli *dim.*

2 soli *pp*

dim.

670

poco a poco allarg.

$\text{♩} = 76$

Vn I

1. solo *p*

1. solo *pp*

Vln II

1. solo *p*

1. solo *pp*

Va

1. solo *pp*

Vc

1. solo *pp*

Db

1. solo *p*

pp

680

rall.

$\text{♩} = 58$

Cl I

p

pp

Bass Cl

p

Vn I

Vln II

Vc

8. Protea

Cape Chaconne

♩ = 116

691

Cl 1 *mp*

Cl 2 *pp* *p* *mf*

Hn 1 *poco f marcato*

Hn 3 *poco f marcato*

Tpt 1 *poco f marcato*

Tpt 2 *mf marcato*

Timp *p*



698

Ob 1 *mf cresc.*

Cl 1 *mf* *mf* *mf* *mf*

Cl 2 *mf*

Bn 1 *mf*

Bn 2 *mf*

Hn 1

Hn 3

Tpt 1 *poco f marcato*

Tpt 2 *poco f marcato*

Timp

Db *tutti pizz.* *mp*

38

706

Fl 1 *poco f*

Fl 2 *poco f*

Ob 1 *poco f*

Ob 2 *poco f*

Cl 1

Cl 2

Tpt 1 *f secco*

Tpt 2 *f secco*

Trb 1 *f*

Trb 2 *f*

Timp *p* *mf*

Vc *tutti pizz.*
mf marcato *mf* *sf* *sfz*

Db *mf marcato* *sf* *pizz.* *sfz*

711

Fl 1

Ob 1

Ob 2

Cl 1

Cl 2

Bn 1

Bn 2

Contra Bn

Hn 1

Hn 2

Tpt 1

Tpt 2

Trb 1

Trb 2

Cymb

Timp

Vc

Db

f

f

f

f

f

f

f

mf

mp

f

f

mf

mp

mp

f

dim.

f

dim.

f marc.

mp

dim.

f

f marc.

dim.

pp

pp

dim.

dim.

dim.

sf

dim.

mp

dim.

dim.

717

Fl 1 *f*

Fl 2 *f*

Ob 1 *f*

Ob 2 *f*

Cl 1 *f*

Cl 2 *f*

Tpt 1 *f*

Tpt 2 *f*

Trb 1 *f*

Double Bell *f sf*

Temple Blocks *f*

Cymb *sf*

Timp *f mf*

Vn I *tutti f piu f f*

Vln II *tutti f piu f f*

Va *tutti f piu f f*

Vc *f arco*

Db *f arco pizz sfz*

723

Fl 1 *f* *poco f*

Fl 2 *f* *sfz*

Ob 1 *f* *poco f*

Ob 2

Cl 1 *f* *p* *sf*

Tpt 1 *f*

Tpt 2 *f*

Trb 1

Timp *dim.* *mp*

Vn I

Vln II

Va *mf*

Vc

Db *arco* *pizz* *sfz* *pizz.* *mp*

Detailed description: This page of a musical score covers measures 723 to 727. It features a variety of instruments including woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinet 1), brass (Trumpets 1 & 2, Trombone 1), percussion (Timpani), and strings (Violins I & II, Viola, Violoncello, Double Bass). The score includes dynamic markings such as *f* (forte), *poco f* (poco forte), *sfz* (sforzando), *dim.* (diminuendo), *mp* (mezzo piano), and *mf* (mezzo forte). Performance instructions like *arco* and *pizz* (pizzicato) are also present. The music is written in a key with one sharp (F#) and a 2/4 time signature.

729

Fl 1 *poco f marc.* *p*

Fl 2 *mf espress.*

Ob 1

Ob 2 *sfz*

Cl 1 *sfz*

Cl 2 *p*

Bn 2 *poco f marc.* *p*

Hn 1 *poco f*

Hn 2 *mp*

Hn 3 *poco f*

Tpt 1 *mf*

Tpt 2 *mf*

Trb 1 *mf*

Timp *mp*

Vc *unis* *pizz.* *mp* *sfz* *mp*

Db *sfz* *mp*

735

Fl 1 *mp* *f*

Fl 2 *mp* *poco f*

Ob 1 *p* *mf*

Ob 2 *p* *poco f*

Cl 1 *mf* *poco f*

Cl 2 *p* *mp* *poco f*

Bn 1 *mf* *poco f*

Bn 2 *f marcato* *poco f*

Contra Bn *poco f*

Hn 1

Hn 2 *f marcato*

Hn 3 *poco f*

Tpt 1 *molto espress.*

Tpt 2 *poco f*

Trb 1

Timp *mf* *più f marc.*

Vc *arco* *f* *più f marc.*

Db *arco* *f* *più f marc.*

poco a poco acc.

allarg.

750 $\text{♩} = 120$

Fl 1 *f*

Fl 2 *f*

Ob 1 *f*

Ob 2 *f*

Cl 1 *mf*

Cl 2 *mf*

Bn 1 *f*

Bn 2 *mf* *cresc.*

Contra Bn *mf* *cresc.*

Tpt 1 *f*

Tpt 2 *mf*

Trb 1 *f*

Trb 2 *mf* *cresc.*

Cymb *p* *cresc.*

Timp *sf*

Vn I *f* *cresc.*

Vln II *cresc.*

Va *cresc.*

Vc *cresc.*

Db *cresc.*

43 piu mosso ♩ = 88

756

Picc, *Fl 1*, *Fl 2*, *Ob 1*, *Ob 2*, *Cl 1*, *Cl 2*, *Bn 1*, *Bn 2*, *Contra Bn*, *Hn 3*, *Tpt 1*, *Tpt 2*, *Trb 1*, *Trb 2*, *Cymb*, *Snare*, *Tam-tam* (felt mallet), *Tom-tom*, *Timp*, *Vn I*, *Vln II*, *Va*, *Vc*, *Db*.

Dynamics include: *f*, *p*, *mf*, *sfz*, *cresc.*, *div.*, *l.v.*, *3*, *mf*, *sf*, *p*.

767

The musical score for page 44 (rehearsal mark 767) is a complex orchestral arrangement. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is characterized by intricate rhythmic patterns, particularly the use of triplets and sixteenth-note runs. Dynamic markings are prominent, ranging from *p* (piano) to *sfz* (sforzando) and *f* (forte). The woodwinds and brass sections play melodic lines, while the strings provide a dense harmonic and rhythmic foundation. The percussion section, including cymbals, snare, tam-tam, tom-tom, and timpani, adds a driving and dramatic element to the texture. The overall mood is intense and dramatic, typical of a late 19th or early 20th-century symphonic work.

776

Ob 1

Ob 2

Cl 1

Cl 2

Bn 1

Bn 2

Contra Bn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Cymb

Tamam

Timp

Vn I

Vln II

Va

Vc

Db

f

sfz

ff

mf

cresc.

p

pesante

783

Picc
 Fl 1
 Ob 1
 Ob 2
 Bn 1
 Bn 2
 Contra Bn
 Hn 1
 Hn 2
 Hn 3
 Hn 4
 Tpt 1
 Tpt 2
 Trb 1
 Trb 2
 Bass Trb
 Tamtam
 Timp
 Vn I
 Vln II
 Va
 Vc
 Db

mf
mf
mf
mf
f
f
f
f
ff
ff
ff
ff
f
f
ff
ff
f
dim.
dim.
dim.
dim.
ff
sfz
dim.
p
f
dim.
f
mp
f
mp
f
mp
f

790

Cl 1 *mp* *p*

Cl 2 *mp* *p*

Bn 1 *mp* *p*

Bn 2 *mp* *p*

Contra Bn *mp* *dim.*

Hn 1 *dim.*

Hn 2 *dim.*

Hn 3 *dim.*

Hn 4 *dim.*

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Tamtam

Tom-tom *p*

Timp *mp* *dim.* *p*

Vn I *pp*

Vln II *mp* *pp*

Va *mp* *pp*

Vc *mp* *pp*

Db *pp* *pizz.*

797

Picc *mp* *mp* *cresc.* *f*

Fl 1 *mp* *mp* *cresc.* *f*

Ob 1 *mp* *mp* *cresc.* *f*

Ob 2 *mp* *mp* *cresc.* *f*

Cl 1 *mp*

Cl 2 *mp* *cresc.* *f*

Bn 1 *mp* *mp* *cresc.* *f*

Bn 2 *mp* *mp* *cresc.* *f*

Contra Bn *f*

Tpt 1 *ff*

Tpt 2 *ff*

Trb 1 *ff*

Trb 2 *ff*

Bass Trb *ff*

Claves *mp* *p*

Tom-tom *cresc.* *ff*

Timp *f*

Vn I *mp* *p* *cresc.*

Vln II *p* *p* *cresc.*

Va *p* *p* *cresc.*

Vc *p* *p* *cresc.*

Db *p pizz.* *p arco* *cresc.*

806

Picc *ff*

Fl 1 *f* *sempre dim.* *mf*

Ob 1 *f* *sempre dim.*

Ob 2

Cl 1 *ff* *sempre dim.* *mf*

Cl 2

Bn 1 *mf*

Bn 2 *mf*

Contra Bn *dim.* *f* *dim.*

Hn 1 *f*

Hn 2 *f*

Hn 3 *f*

Hn 4 *f*

Tpt 1 *dim.* *f* *dim.*

Tpt 2 *dim.* *f* *dim.*

Trb 1 *dim.* *f* *dim.*

Trb 2 *dim.* *f* *dim.*

Bass Trb *dim.* *f* *dim.*

Timp *dim.* *p* *f* *dim.*

Vn I *f* *f*

Vln II *f* *mp* *f*

Va *f* *mp* *f*

Vc *f* *mp* *f*

Db *f* *mp* *f*

812

Picc

Fl 1

Ob 1

Ob 2

Cl 1

Cl 2

Bn 1

Bn 2

Contra Bn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Timp

Vn I

Vln II

Va

Vc

Db

mp

f

sfz

mp marcato

cresc.

mf

f

sfz

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.