

INTROVERSION  
(For Orchestra)

$\text{♩} = 50$   
GP

Flute 1  
Flute 2  
Flute 3  
Oboe 1  
Oboe 2  
Oboe 3  
Clarinet in Bb 1  
Clarinet in Bb 2  
Bass Clarinet in Bb  
Bassoon 1  
Bassoon 2  
Contrabassoon  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in Bb 1  
Trumpet in Bb 2  
Trumpet in Bb 3  
Trombone 1  
Trombone 2  
Trombone 3  
Tuba  
Timpani  
Bass Drum (vertical position)  
Bass Drum (horizontally position)  
Harp  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

10

Hn. 1 Echo sounds *pp*

Hn. 2 Echo sounds *pp*

Hn. 3 Echo sounds *pp*

Hn. 4 Echo sounds *pp*

Timp. *sempré ppp*

Perc. 1 *simile* *sempré ppp* *Lv*

Perc. 2 *simile* *sempré ppp* *Lv* with fingers

Vln. I *ppp* sul E (natural harmonics) *very soft* play with the fingers, as well as you can on the upper head of the violin.

Vln. II *ppp* sul A (natural harmonics) play with the fingers, as well as you can on the upper head of the violin.

Vla. *ppp* sul D (natural harmonics) play with the fingers, as well as you can on the upper head of the violin.

Vc. *ppp* sul C (natural harmonics) play with the fingers, as well as you can on the upper head of the violin.

Cb. *ppp* sul G (natural harmonics) play with the fingers, as well as you can on the upper head of the violin.

16

Hn. 1 Echo sounds *pp*

Hn. 2 Echo sounds *pp*

Hn. 3 Echo sounds *pp*

Hn. 4 Echo sounds *pp*

Timp. *pp sub.*

Perc. 1 *simile* *pp sub.* *Lv*

Perc. 2 *simile* *pp sub.* *Lv*

Vln. I *pp sub.*

Vln. II *pp sub.*

Vla. *pp sub.*

Vc. *pp sub.*

Cb. *pp sub.*

20

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Timp.  
Perc. 1  
Perc. 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

with fingers  
semprè p  
simile  
lv  
semprè p  
p sub.  
p sub.  
p sub.  
p sub.

24

Fl. 1

Fl. 2

Fl. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Air sound pitch

*p*

Air sound pitch

*p*

Air sound pitch

*p*

with fist (center) *p*

Lv

with fist (attack center) *mp*

Lv

sempre *pp*

sempre *p*

sempre *p*

with fist *mp*

\* T

*mp*

Lv

Lv

8 players

divisi

7 players

sul E

*pp*

simile

7 players

divisi

6 players

sul E

sempre *p*

sempre *p*

sempre *p*

sempre *p*

sempre *p*

\* Timpanic sounds: the right hand strikes the most sonorous part of the sounding-board with the tip of the finger. The left hand plays normally. These two sonorities must, as much possible, melt one into the other.



36

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1 Air sound pitch *mp* very softly *pp*

Ob. 2 Air sound pitch *pp* very softly

Ob. 3 *mp*

Cl. 1 Only Air sound *mp*

Cl. 2 Only Air sound *mp*

B. Cl. Only Air sound *mp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Tba. *pp*

Timp. with fist (attack center) *mp* *lv* *pp*

Perc. 1

Perc. 2

Harp. *mp* *lv* *mf* *lv*

Vln. I *sempre pp* simile *pp* *p sub.* *sul D*

Vln. II *sempre pp* simile *pp* *p sub.*

Vla. *sempre pp* simile *pp*

Vcl. *sempre pp* simile *pp* *sul A*

Cb. *sempre pp* simile *pp* *sul E.*

*sempre pp*

42

C1.1 *mp*

C1.2

B. Cl.

Bsn. 1

Bsn. 2 *pp*

Cbsn. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Tba. *pp*

Timp. *mp* with hands 1.v

Perc. 1 *mp*

Perc. 2 *mp* Xylophone soft mallets (sounds an octave higher)

Hp. *mp* \*T<sub>1</sub> Lv

Vin. I *simile* *f* sub.

Vin. II *simile* *f* sub.

Vla. *simile* *f* sub.

Vc. *simile* sul G *f* sub.

Cb. *simile* sul A *f* sub.

\* Tam Tam sound  
 filiping, or by striking the strings  
 with a little ivory stick





This page of a musical score, numbered 10, contains the following parts and markings:

- Perc. 1:** Starts at measure 56. Features two dynamic markings: *mp* and *lv* (lento).
- Xyl.:** Xylophone part, mostly silent with rests.
- Hp.:** Harp part. Includes markings for *T<sub>1</sub>* (first touch) and *lv* (lento).
- Vln. I:** Violin I part. Includes markings for *simile*, *sempre mp*, and *p sub.* (pizzicato subito).
- Vln. II:** Violin II part. Includes markings for *simile* and *sempre mp*.
- Vla.:** Viola part. Includes markings for *simile* and *sempre mp*.
- Vc.:** Violoncello part. Includes markings for *simile*, *sempre mp*, and *p sub.*
- Cb.:** Contrabasso part. Includes markings for *simile* and *sempre mp*.

The score is written in a common time signature and features complex rhythmic patterns, particularly in the string sections, and dynamic contrasts throughout.