

The background features a complex geometric design. At the top, there are several overlapping rectangular planes with a fine grid pattern, creating a sense of depth and perspective. These planes are rendered in shades of gray. In the bottom left corner, there is a large, dark gray triangular shape that also contains a grid pattern, mirroring the design at the top. The central text is overlaid on a white background.

# Strutture

Por  
L'Orchestra  
Change  
Request

# Performance Notes

Dynamics are relative to overall sound and are not necessarily exact. Tempo markings are to serve as rough guideposts and are also relative to the conductor's approach. This includes the ad-lib sections that allow the conductor more discretion as to temporal methodology. These sections are deliberately designed for the conductor to take a subjective tactic to the performance. The bar lines serve only as a means of synchronization which means that they should not be accentuated. Articulations and accidentals are only for the notes they alter (not including dynamics). Proceeding notes even with the bar are to be reset (unless specified).

The music must flow smoothly and accents (with exception of the middle section) are to be abandoned. To avoid any effect of accentuation, all instruments must enter with an imperceptible attack (unless notated. Sustained notes in the strings, the change in bow should, if possible, not coincide with bar lines and should be individually executed. The textural variations should be felt through alterations in instrumental color and not by transient or rhythmic modifications.

## Abbreviations:

c.l.- Con Legno  
s.p.- Sul Ponticello  
s.t.- Sul Tasto  
vib.- Molto Vibrato (1/4 tone vibrato)  
ord.- Ordinary  
multi.- Multiphonic/Harmonic  
o.c.- on cue

Change  
Request

## Strutture Por L'Orchestra

## Largo galleggiando, andando alla deriva e senza la destinazione

Neal Gustafson

[illegible]



**B**

3

9

Fl.

Ob.

Cl.

Bsn.

Hn.

(cup gongs: bowed)

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

3

14 **C** **D**

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. (sus. cym.)

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

**Rit.**

**E**

## Tempo Primo

24

**F**

Ad Libitum

**Poco Accel.**

**Rit.**

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*ppp*

*ppp*

(sus. cym.)

*ppp* *pp*

*pppp* *ppp*

*pppp* *ppp*

*pppp* *ppp*

*pppp* *ppp*

29 **Tempo Primo**

**Rit.**

**G**

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*ppp*

*p*

*ppp*

*ppp*

## Moderatamente Cadendo

[illegible]

38

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

44

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Detailed description: This page of a musical score covers measures 44 through 47. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Violins I-IV (Vln. I-IV), Viola I-II (Vla. I-II), Violoncello I-II (Vc. I-II), and Contrabass (Cb.). Measures 44 and 45 feature woodwinds and strings with various articulations and dynamics. Measure 46 is marked with a 'J' in a box, indicating a specific performance instruction. Measure 47 continues the orchestral texture. The score is written for a full orchestra, with multiple staves for each instrument family.



Rit.

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*ppp*

54 **Tempo Primo** **Rit.**

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 54-57. Dynamics: *ppp*. Markings: **Tempo Primo** and **Rit.**
- Ob. (Oboe):** Measures 54-57. Dynamics: *ppp*.
- Cl. (Clarinet):** Measures 54-57. Dynamics: *ppp*.
- Bsn. (Bassoon):** Measures 54-57.
- Hn. (Horn):** Measures 54-57.
- Perc. (Percussion):** Measures 54-57.
- Vln. I (Violin I):** Measures 54-57.
- Vln. II (Violin II):** Measures 54-57.
- Vln. III (Violin III):** Measures 54-57.
- Vln. IV (Violin IV):** Measures 54-57.
- Vla. I (Viola I):** Measures 54-57.
- Vla. II (Viola II):** Measures 54-57.
- Vc. I (Violoncello I):** Measures 54-57.
- Vc. II (Violoncello II):** Measures 54-57.
- Cb. (Contrabass):** Measures 54-57.

The score includes various musical notations such as notes, rests, and dynamic markings. The **Tempo Primo** and **Rit.** markings indicate changes in tempo. The *ppp* marking indicates a very soft dynamic.

59 **L** **Andante allora l'accelerazione e rallentare** 13

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. (gran cassa)

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

pp (l.v.)

3

mp

s.p.

mf

s.t.

p

ord.

vib. ord.

c.l.

mf

mf

s.p.

mf

s.p.

mf

64

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

s.t.

p

s.t.

c.l.

s.p.

mf

f

vib.

p

mf

s.t.

mp

mf

vib.

ff

ord. arco

mf

ord. arco

mf

s.p.

f

s.p.

f

68 15

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

s.p.

s.t.

vib.

multi.

mf

mp

f

mute

ppp

pp

c.l.

ord.

(crotales:bowed)

72

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Rit.

N

mf

f

mf

ord.

vib.

ord.

f

ff

(sus cym)

ppp

## 76 Lento Interiezione

Rit.

17

[illegible]

**Tutti ritardi la pausa a Tempo**

[illegible]

The image shows three musical staves, each illustrating a different articulation technique. The first staff is labeled 'vib.' and shows a triplet of notes with a slur and a fermata. The second staff is labeled 's.t.' and shows a triplet of notes with a slur and a fermata. The third staff is labeled 'S.p.' and shows a triplet of notes with a slur and a fermata. Each staff also includes a dynamic marking 'p' (piano) and a crescendo hairpin.



[illegible]

Fl. *mf* *vib.* *f*

Ob. *mf* *f* *mf*

Cl. *mp*

Bsn. *mp*

Hn. *mf*

Perc. *ppp* *sus cym*

Vln. I *f* *c.l.*

Vln. II *mf* *s.t.*

Vln. III *f* *s.t.*

Vln. IV *mf* *vib.*

Vla. I *mf*

Vla. II *mp* *c.l.*

Vc. I *s.t.*

Vc. II *s.t.* *mf*

Cb. *mf*

**Q**92 **Tutti ritardi la pausa****Lento Interiezione**

21

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *ppp* (gong) (sus cym) *ppp*

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vln. IV *p*

Vla. I *p*

Vla. II *p*

Vc. I *p*

Vc. II *p*

Cb. *p*

(o.c.)

(o.c.)

(o.c.)

(o.c.)

(o.c.)

(o.c.)

(o.c.)

96 **Rit.**

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

(sus cym)

ppp

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

The musical score for measures 96-98 is marked 'Rit.' (Ritardando). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Violins I-IV (Vln. I, Vln. II, Vln. III, Vln. IV), Violas I-II (Vla. I, Vla. II), Violas I-II (Vla. I, Vla. II), Cellos I-II (Vc. I, Vc. II), and Contrabass (Cb.). The percussion part features a cymbal roll marked '(sus cym)' and 'ppp'. The woodwinds and strings play complex melodic and harmonic lines with various articulations and dynamics.

**R****100 a Tempo****Rit.****23**

Fl. **3 vib.**

Ob. **multi.** **3** **mp** **3** **vib.** **3** **f** **multi.** **3** **f**

Cl. **3** **mp** **3** **3** **mf** **3**

Bsn. **3** **mf** **3**

Hn. **3** **mp** **3** **(sus cym)** **3** **f**

Perc. **(sus cym)**

Vln. I **s.p.** **3** **mf** **3**

Vln. II **s.p.** **3** **ff** **3**

Vln. III **s.t.** **3** **mf** **3**

Vln. IV **3** **mf** **3**

Vla. I **s.p.** **3** **f** **3** **s.t.** **3** **mf** **3**

Vla. II **3** **mf** **3**

Vc. I **s.p.** **3** **f** **3**

Vc. II **3** **mf** **3**

Cb. **3** **mf** **3**

## Tutti ritardi la pausa

## Lento Interiezione

The image displays a musical score for a large orchestra, divided into two main sections: "Tutti ritardi la pausa" and "Lento Interiezione".

**Instrumentation:** The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.).

**Section 1: Tutti ritardi la pausa**  
 This section begins at measure 104. The woodwinds (Fl., Ob., Cl., Bsn.) play a triplet of eighth notes marked *mp*. The strings (Vln. I-IV, Vla. I-II, Vc. I-II, Cb.) play a half note, marked *p*. The percussion part includes a cymbal roll (*sus cym*) and a gong strike (*(gong)*), both marked *ppp*.

**Section 2: Lento Interiezione**  
 This section is marked "Lento" and features "Interiezione" (interjections). The woodwinds play a half note, marked *p*. The strings play a half note, marked *p*. The percussion part includes a cymbal roll (*sus cym*) and a gong strike (*(gong)*), both marked *ppp*. The section concludes with a final measure marked *p*.

108

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Rit.

25

*p*

*p*

*p*

*p*

*p*

*ppp*

(sus cym)

**Rit.**

[illegible]



116 la pausa a tempo Rit.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp* (gong)

Perc.

Vln. I *ppp* *mp*

Vln. II *mp*

Vln. III *mp*

Vln. IV *mp*

Vla. I *mp*

Vla. II *mp*

Vc. I *mp*

Vc. II *mp*

Cb. *mp*



This page contains musical staves for measures 124 through 129. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *ppp*. A rehearsal mark "KAT" is present above measure 126. The percussion part features a snare drum pattern in measures 124-125 and a cymbal roll starting in measure 127, indicated by "(sus cym)".



132

Fl. vib.

Ob.

Cl.

Bsn.

Hn.

Perc. (sus cym)

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

**la pausa**                      **a Tempo**

136

[illegible]

140

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*mp* *vib.* *< mf >*

*< mp >* *mp* *f* *ppp* *s.p.* *< mf >*

*f* *mf* *mf* *vib.*

*mf* *mf* *s.p.* *f* *s.p.* *s.p.*





This musical score page, numbered 148 and titled "Lento Interiezione", is marked "Rit." (Ritardando) and is page 35 of the work. It features a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all starting with a piano (*p*) dynamic. The Percussion (Perc.) part is indicated by a double bar line. The string section consists of Violins I and II (Vln. I, Vln. II), Violins III and IV (Vln. III, Vln. IV), Violas I and II (Vla. I, Vla. II), Violoncello I and II (Vc. I, Vc. II), and Contrabass (Cb.). The strings also begin with a piano (*p*) dynamic. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play a melodic line with various articulations, including accents and slurs. The strings provide a harmonic foundation with sustained notes and some rhythmic patterns. The overall mood is slow and expressive, as indicated by the "Lento" and "Rit." markings.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

(o.c.)

Vln. I

Vln. II

Vln. III

Vln. IV

(o.c.)

Vla. I

Vla. II

(o.c.)

Vc. I

Vc. II

Cb.

*p*

152

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*ppp*

*mf*

*mp*

*f*

*vib.*

*s.p.*

*s.t.*

*multi.*

38

**Rit.**

This musical score page contains measures 160 through 178. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.).

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *mf*, *p*, *ff*, and *crescendo* are used throughout. Performance instructions like "Rit." (ritardando) appear above the staff. Specific techniques like "vib." (vibrato) and "s.p." (sul ponticello) are indicated for certain instruments.

The notation includes various clefs (treble and bass), key signatures (one flat), and time signatures (4/4). Measure numbers 160, 165, 170, 175, and 178 are clearly marked at the beginning of their respective staves.

38

**Rit.**

[illegible]

164 **la pausa**

## Lento Interiezione

39

104

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

(gong) *p*

Perc. *ppp*

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb. *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*ppp*

The main score consists of 14 staves. Measures 168-171 are marked 'Rit.' (Ritardando). The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violins I & II, Violas, Cellos, and Double Basses) play sustained notes with various bowing or breath markings. The percussion part shows a snare drum pattern. The string parts include dynamic markings like *ppp* and various articulation marks.

**BB****a Tempo**

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*p*

*multi.*

*mf*

*vib.*

*f*

*mf*

(crotales: bowed)

The continuation score consists of 4 staves. Measures 172-175 are marked 'a Tempo'. The woodwinds and strings play more active patterns, including triplets and vibrato. The percussion part shows a snare drum pattern. The string parts include dynamic markings like *p*, *mf*, *f*, and *mf*, and various articulation marks. A note for the crotales (bowed) is also present.

172 41

Fl. *f* *mf* *mf*

Ob. *p* *mp* *mf* *vib.*

Cl. *mp* *f* *mp* *mp*

Bsn. *f* *mp* *f*

Hn. *mp* *f* *mp*

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.





[illegible]





Ad Libitum

## 193 Moderatamente Cadendo

FF

Fl. *> ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *<*

Perc. *pp*

Vln. I *ppp*

Vln. II *ppp*

Vln. III

Vln. IV

Vla. I *<*

Vla. II

Vc. I

Vc. II

Cb.

GG

47

198

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

This musical score page contains measures 198 through 202, marked with a rehearsal symbol 'GG'. The score is for a large orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I-IV, Violas, Cellos, and Double Basses) play sustained notes with long, sweeping slurs. The Horns play a more active melody with eighth and quarter notes. The Percussion part features a steady, rhythmic pattern of eighth notes. The Violins I and II have specific phrasing with slurs and accents. The Viola I and II parts are sustained, while the Viola II part has a more active line. The Violoncellos and Double Basses provide a solid harmonic foundation with sustained notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

*ppp*

**II**

## JJ

Tempo Primo 49

208

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Tempo Primo 49

ppp

ppp

ppp

ppp

KK

Ad Libitum

### Poco Accel.

LL

**Rit.**

213

[illegible]





**MM**

**Rit.**

Ad Libitum

## **Lentamente crescendo, come i echos distanti**

[illegible]

NN

00

228

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

The musical score is written for a full orchestra. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The score is divided into measures 228, 229, 230, 231, and 232. The Flute part has a melodic line with slurs and accents. The Oboe and Bassoon parts have sustained notes with slurs. The Horn part has a melodic line with slurs. The Percussion part has a steady rhythm. The string parts (Violins, Viola, Violoncello, Contrabass) have sustained notes with slurs.

**PP**

233

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

(sus. cym.)

*ppp*

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

[illegible]

243

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

(gran cassa)

*pp*

(l.v.)