

**Paul Frehner**  
**Cloak**  
**Concerto for Clarinet and Ensemble**

**2016**

Revised 21.03.18



# Instrumentation

Solo Clarinet\*

Flute

Oboe, also English Horn

Bassoon

Horn

Trumpet

Trombone

Percussion: 1 player

Vibraphone (2 bows needed as well as an assortment of mallets)

Boobam – tuned to E4

3 Concert Toms – tuned medium, high, very high

Piano, also Celeste\*\*

Violin

Viola

Cello

Double Bass

## Performance Notes

Approximate Duration: 13'00"

This score is notated in C. The piccolo, double bass and celeste, however, are written in their usual octave transpositions.

Accidentals function in the traditional manner. However, cautionary accidentals are used frequently. In addition, the usual symbols for quartetone sharp and quartetone flat are used.

### \*Notes on the solo clarinet part

Multiphonics: A number of multiphonics are used in solo clarinet part. The main pitches to be realized in a multiphonic sonority are indicated with full sized noteheads. Smaller noteheads indicate pitches that may or may not appear in the sonority. It is possible that other pitches, such as overtones and undertones, may make their way into a given multiphonic. That is ok, as long as the main pitches are heard as well. Fingerings provided for multiphonics have been drawn from the following resources:

Phillip Rehfeldt's book: *New Directions for Clarinet*, Revised Edition, University of California Press, 1994

Nicolas del Grazia's webpage: [www.clarinet-multiphonics.org](http://www.clarinet-multiphonics.org)

Heather Roche's blogposts: <https://heatherroche.net>

Gregory Oakes' multiphonic database: [www.gregoryoakes.com/multiphonics/index.php](http://www.gregoryoakes.com/multiphonics/index.php)

The composer acknowledges that fingerings for multiphonics are not universally applicable for all clarinets and all performers. Thus, players are encouraged to find their own solutions to realizing the indicated pitches in the multiphonic sonorities.

Additionally, some multiphonics can only be realized within a specific dynamic range. Thus, dynamics for multiphonics are relative. For instance, the dynamic *forte possible* indicates that the multiphonic should be played at the loudest possible level while still managing to sound the indicated pitches. Thus, *forte possible* might be actually quite soft depending on the situation.

### \*\*Note on the celeste part

A 5-octave celeste is suggested. However, if a 4-octave model is used, certain notes may be transposed up an octave or omitted, depending on the situation. Precise instructions regarding this are provided in the score at the moments in question.

## Program note

*Cloak, Concerto for Clarinet and Ensemble*, explores a range of expression and technique in its three movements. While the clarinet is the soloist in the work the ensemble's part is, in many ways, equally intricate and involved. In this regard the piece is also somewhat of a concerto for the ensemble as well as for the clarinet.

In first movement the clarinet's role is untraditional with regard to concerto form. Instead of occupying the role of the soloist, the clarinet, through most of the movement, plays a subtle, coloristic role, giving the overall instrumental timbre a shimmering quality through the use of multiphonics. These multiphonic sonorities have both harmonic and inharmonic properties in relation to the underlying harmony, causing soft beating patterns to emerge from the texture.

The clarinet takes on a soloistic role in the second movement, where it plays a quasi-improvisatory and florid part over a contrapuntal accompaniment in the ensemble.

In the third movement the focus moves between the clarinet and ensemble in alternating passages. In the climax of the work, a theme that has been previously heard in various secondary guises over the first two movements emerges as perhaps the principle theme of the concerto, played here by the clarinet, violin and viola over a full accompaniment. In the concluding section motivic material from the first movement is revisited and played in alternation by the soloist and ensemble in new transformations, giving the listener a new perspective on the material.

The title of the concerto, which hints at something that is secret or hidden, is a nod toward the shadowy ambience of the espionage world walked by agents of CSIS, whose daring true stories are neither celebrated here in Canada by our news agencies nor dramatized by our nation's spy fiction novelists. Something had to be done.

*Cloak, Concerto for Clarinet and Ensemble* is related to another mine entitled *Cloak of 'Allophenia*, which is scored for orchestra. The two were written at the same time and each are variations on the other.

2<sup>nd</sup> edition of the score: 21.03.18

# Cloak

## Concerto for Clarinet and Ensemble

Paul Frehner, 2016  
revised 2018

### I

$\text{♩} = 84$  **Misterioso**

The musical score consists of ten staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: Flute, Oboe (also English Horn), Bassoon, Horn, Trumpet, Trombone, Vibraphone, Piano/Celeste, Clarinet Solo, Violin, Viola, Cello, and Double Bass. The score is in common time (indicated by a '4' at the beginning of each staff). The tempo is marked as  $\text{♩} = 84$  and the dynamic is **Misterioso**. The first six staves (Flute, Oboe, Bassoon, Horn, Trumpet, Trombone) play eighth-note patterns consisting of two short dashes per measure. The Vibraphone staff features a sustained note with a bowing instruction: "balance dynamics with soft clarinet multiphonics bowed (2 bows)". The piano/celeste staff is silent. The Clarinet Solo staff shows a multiphonic technique with small noteheads and a dynamic of **p**. The Violin staff also uses this multiphonic technique with a dynamic of **p**. The last four staves (Double Bass, Cello, Viola, Violin) are silent.

\*If the E-Bb dyad can't easily be produced all instances of this multiphonic may be substituted with an F-Bb dyad (concert pitch), with the F sounding a half tone above the E natural of the original dyad. The following is a suggested fingering for the F-Bb dyad from Heather Roche's website:



2

6

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

*simile (lift pedal on rests)*

(upper partials are variable in this multiphonic)

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

11

6 4 4

11

6 4 4

11

6 4 4

11

6 4 4

11

6 4 4

11

6 4 4

11

6 4 4

11

6 4 4

11

6 4 4

11

6 4 4

11

6 4 4

4

16

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

This page of musical notation shows a sequence of measures for various instruments. The instrumentation includes Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Vibraphone, Cello, Clarinet Solo, Violin, Viola, Cello, and Double Bass. The time signature is common time (4). Measures 1 through 5 consist of sustained notes. Measure 6 begins with sustained notes followed by grace note patterns. Measure 7 features grace notes and sustained notes. Measure 8 concludes with grace notes and sustained notes.

21

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

*poco cresc.* - - - -

A

*rall.***A Tempo**

(T) tongue ram

**26**

Fl. Ob. Bsn.

6 4 4

**26**

Hn. Tpt. Tbn.

6 4 4

**26**

Vib.

**Boobam (or other tunable drum, eg. roto tom)**  
Wood sticks  
rebound (rb) *indeterminate number of strokes*

6 4 4

**26**

Cel.

**26**

Cl. Solo

6 4 4

A

**A Tempo***rall.*

**26**

Vln. Vla. Vc. D.B.

*mp* *p*

**pizz. espress., con vibrato**

*f* *mf*

*pizz.*

6 4 4

31

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Boobam  
C. Toms

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

Concert Toms

*exuberant, with dramatic flair*  
Solo

*f*

*mp*

*mp*

35 (T) **B** *molto vibrato (deep and slow)*

Fl. *ff* *pp*

Ob.

Bsn.

35 Hn. *p*

Tpt. *p*

Tbn. *p*

Vib. *p*

**Vibraphone**  
bowed (2 bows)

Cel. *p*

Cl. Solo *fff* *p*

Vln. *mp* *p* **B**

Vla. *p*

Vc. *p*

D.B. *p*

39

Fl.

Ob. *vibrato* **p**

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

This page contains six staves of musical notation. The top staff (Flute) has eighth-note patterns. The second staff (Oboe) features a 'vibrato' instruction above a dynamic 'p'. The third staff (Bassoon) consists of eighth-note patterns. The fourth staff (Horn) has eighth-note patterns. The fifth staff (Trumpet) has eighth-note patterns. The sixth staff (Trombone) has eighth-note patterns. The seventh staff (Vibraphone) shows sustained notes with grace notes. The eighth staff (Cello) has eighth-note patterns. The ninth staff (Clarinet Solo) features sixteenth-note patterns with grace notes. The tenth staff (Violin) has eighth-note patterns. The eleventh staff (Viola) has eighth-note patterns. The twelfth staff (Cello) has eighth-note patterns. The bottom staff (Double Bass) has eighth-note patterns.

10

45

C

Fl.

Ob.

Bsn.

This section shows three staves: Flute, Oboe, and Bassoon. The Flute and Oboe play eighth-note patterns in 6/4 time, while the Bassoon rests. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

45

Hn.

Tpt.

Tbn.

This section shows three staves: Horn, Trumpet, and Trombone. All three instruments rest in 6/4 time across all eight measures shown.

45

Vib.

The Vibraphone plays a sustained note in 6/4 time across all eight measures shown.

Solo  
legato

**p** con pedale

Cel.

The Cello plays eighth-note patterns in 6/4 time, starting with a dynamic of **p** con pedale. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

45

Cl. Solo

The Clarinet Solo plays eighth-note patterns in 6/4 time across all eight measures shown.

C

Vln.

Vla.

Vc.

D.B.

This section shows four staves: Violin, Viola, Cello, and Double Bass. The Violin and Viola play eighth-note patterns in 6/4 time, while the Cello and Double Bass rest. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

49

Fl.

Ob.

Bsn.

49

Hn.

Tpt.

Tbn.

49

Vib.

49

Cel.

49

Cl. Solo

(breathe in this measure if necessary)

49

Vln.

cantabile

port.

mp

3

Vla.

Vc.

D.B.

12

53

Fl.

E.H.

Bsn.

**English Horn**

*Always cantabile, without placing particular emphasis on notes in syncopated positions*

**pp cantabile**

53

Hn.

Tpt.

Tbn.

Vib.

53

Cel.

53

(breathe in this measure if necessary)

Cl. Solo

53

Vln.

Vla.

Vc.

D.B.

**D**

57

Fl.

E.H.

Bsn.

Hn. *Always cantabile, without placing particular emphasis on notes in syncopated positions*

Tpt.

Tbn. *Always cantabile, without placing particular emphasis on notes in syncopated positions*

Vib.

Cel. *pp cantabile*

Cl. Solo (breathe in this measure if necessary)

Vln. *3* **D** *3* *3* *3* *p*

Vla.

Vc.

D.B.

14

60

Fl.

E.H.

Bsn.

60

Hn.

Tpt.

Tbn.

60

Vib.

60

Cel.

60

(breathe in this measure if necessary)

Cl. Solo

60

Vln.

Vla.

Vc.

D.B.

*Always cantabile, without placing particular  
emphasis on notes in syncopated positions*

15

E

63

Fl.

E.H.

Bsn.

vibrato normale

*pp*

Hn.

Tpt.

*Always cantabile, without placing particular  
emphasis on notes in syncopated positions*

*pp*

Tbn.

Vib.

63

Cel.

Cl. Solo

*softly creating inharmonic vibrations*

*mp*

E

Vln.

63

*3*

Vla.

Vc.

*Always cantabile, without placing particular  
emphasis on notes in syncopated positions*

Vc.

*pp*

D.B.

16

67

Fl.

E.H.

Bsn.

Hn.

Tpt.

Tbn.

(p)

Vib.

Cel.

Cl. Solo

67

Vln.

Vla.

Vc.

D.B.

(p)

70

Fl.

E.H.

Bsn.

70

Hn.

Tpt.

Tbn.

70

Vib.

Cel.

Cl. Solo

70

Vln.

Vla.

Vc.

D.B.

This page of musical notation shows ten staves of music for an orchestra and choir. The instruments are: Flute (Fl.), English Horn (E.H.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Cello (Cel.), Clarinet Solo (Cl. Solo), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music is in common time. Measures 1-5 are shown, with measure 1 starting at dynamic 70. Measure 1: Flute rests, English Horn eighth notes, Bassoon eighth notes. Measure 2: English Horn eighth notes, Bassoon eighth notes. Measure 3: English Horn eighth notes, Bassoon eighth notes. Measure 4: English Horn eighth notes, Bassoon eighth notes. Measure 5: English Horn eighth notes, Bassoon eighth notes. Measures 6-10 are shown, starting at dynamic 70. Measure 6: Horn eighth notes, Trumpet eighth notes, Trombone eighth notes. Measure 7: Vibraphone eighth notes, Cello eighth notes. Measure 8: Cello eighth notes, Clarinet Solo eighth notes. Measure 9: Clarinet Solo eighth notes, Violin eighth notes. Measure 10: Violin eighth notes, Double Bass eighth notes. Articulations include slurs, grace notes, and dynamic markings like 70 and 100.

18

73

Fl.

E.H.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

ff

(♩=♪) F

76

Fl.

E.H.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

76

76

76

76

76

76

76

(♩=♪) F

82

Fl.

Ob.

Bsn.

**p**

82

Hn.

Tpt.

Tbn.

**mf**

**p**

**mf**

**p**

82

Vib.

Take hard mallets

82

Pno.

82

Cl. Solo

82

Vln.

**p**

**mp**

Vla.

**mf**

Vc.

**mf**

**p**

D.B.

**Fl.**  
**Ob.**  
**Bsn.**  
**Hn.**  
**Tpt.**  
**Tbn.**  
**Vib.**  
**Pno.**  
**Cl. Solo**  
**Vln.**  
**Vla.**  
**Vc.**  
**D.B.**

**G**

21

**87**  
*ff*  
*mf*  
*ff*  
*mf*  
*ff*  
*p*  
*mf*  
*p*  
*f*  
*ff*  
*f*  
*ff*  
*ff*  
*f*  
*ff*  
*ff*  
*ff*

**Hard Mallets**

<img alt="A page of a musical score for orchestra and piano. The score includes parts for Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Vibraphone, Piano, Clarinet Solo, Violin, Cello, Double Bass, and Bassoon. The music is divided into measures by vertical bar lines. Dynamics like ff (fortissimo), mf (mezzo-forte), and p (pianissimo) are indicated. Measure 87 starts with a dynamic ff. Measures 88-90 show various dynamics (mf, ff, ff, ff). Measures 91-94 feature a vibraphone part with 'Hard Mallets' dynamics (f, ff, ff). Measures 95-98 show piano dynamics (ff, ff, ff). Measures 99-102 show a clarinet solo with ff dynamics. Measures 103-106 show violin dynamics (ff, ff, ff). Measures 107-110 show cello dynamics (ff, ff, ff). Measures 111-114 show double bass dynamics (ff, ff, ff). Measures 115-118 show bassoon dynamics (ff, ff, ff). Measures 119-122 show piano dynamics (ff, ff, ff). Measures 123-126 show violin dynamics (ff, ff, ff). Measures 127-130 show cello dynamics (ff, ff, ff). Measures 131-134 show double bass dynamics (ff, ff, ff). Measures 135-138 show bassoon dynamics (ff, ff, ff). Measures 139-142 show piano dynamics (ff, ff, ff). Measures 143-146 show violin dynamics (ff, ff, ff). Measures 147-150 show cello dynamics (ff, ff, ff). Measures 151-154 show double bass dynamics (ff, ff, ff). Measures 155-158 show bassoon dynamics (ff, ff, ff). Measures 159-162 show piano dynamics (ff, ff, ff). Measures 163-166 show violin dynamics (ff, ff, ff). Measures 167-170 show cello dynamics (ff, ff, ff). Measures 171-174 show double bass dynamics (ff, ff, ff). Measures 175-178 show bassoon dynamics (ff, ff, ff). Measures 179-182 show piano dynamics (ff, ff, ff). Measures 183-186 show violin dynamics (ff, ff, ff). Measures 187-190 show cello dynamics (ff, ff, ff). Measures 191-194 show double bass dynamics (ff, ff, ff). Measures 195-198 show bassoon dynamics (ff, ff, ff). Measures 199-202 show piano dynamics (ff, ff, ff). Measures 203-206 show violin dynamics (ff, ff, ff). Measures 207-210 show cello dynamics (ff, ff, ff). Measures 211-214 show double bass dynamics (ff, ff, ff). Measures 215-218 show bassoon dynamics (ff, ff, ff).
</p>

93

Fl.

Oboe

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

This page contains 12 staves of musical notation. The staves are grouped into four sections by brace lines:

- Flute/Oboe/Bassoon section:** Flute (G clef), Oboe (C clef), Bassoon (Bass clef). The Oboe staff has a dynamic marking **ff**. Measures 93 show various patterns of eighth and sixteenth notes with performance instructions like > and =.
- Horn/Trombone/Tuba section:** Horn (G clef), Trombone (C clef), Tuba (Bass clef). Measures 93 show eighth-note patterns with dynamics **p**, **mf**, and **ff**.
- Vibraphone/Piano section:** Vibraphone (G clef), Piano (F clef). Measures 93 show eighth-note patterns with dynamics **mf** and **p**.
- Clarinet/Violin/Viola/Cello/Bass section:** Clarinet (G clef), Violin (G clef), Viola (C clef), Cello (C clef), Bass (Bass clef). Measures 93 show eighth-note patterns with dynamics **mf**, **ff**, and **mf**.

Measure numbers 93 are indicated above each section. Performance instructions like > and = are present in several staves.

**H**

99

Fl.

Ob.

Bsn.

*ff*      *mf*      *ff*      *mf*      *ff*

Hn.

Tpt.

*p*      *mf*

Tbn.

*p*      *mf*

99

Vib.

Pno.

Cl. Solo

**H**

99

Vln.

Vla.

Vc.

D.B.

*ff*      *mf*      *ff*      *mf*      *ff*

24

104

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

mf

ff

mf

ff

p

mf

p

ff

ff

mf

ff

subito ritenuto

 $\text{♩} = 60; \text{♪} = 80$ 

25

109

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

*mf*

*mp* *f*

*mf* *mp* *f*

*mp* *f*

*subito ritenuto* *f* possible  
 $\text{♩} = 60; \text{♪} = 80$

*mf*

*mf*

26

114

I

 $\text{♩} = 84$  Tempo Primo

Fl.

Ob.

Bsn. (without placing particular emphasis on notes in syncopated positions)

*cantabile*

*mp*

Hn. (as before)

*cantabile* (as before)

Tpt. (as before)

Tbn. (as before)

*mp*

Vib.

114

*mf*

Cl. Solo

Vln. (I)

$\text{♩} = 84$  Tempo Primo

Vla. (f cantabile)

Vc. (port.)

D.B. (*ff*) > *p*

120

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

Measure 1: Flute, Oboe, Bassoon, Horn, Trombone, Vibraphone, Cello/Bass rest; Clarinet Solo rest; Violin rest; Viola rest; Cello/Bass rest; Double Bass rest.

Measure 2: Flute, Oboe, Bassoon, Horn, Trombone, Vibraphone, Cello/Bass rest; Clarinet Solo rest; Violin rest; Viola rest; Cello/Bass rest; Double Bass rest.

Measure 3: Flute, Oboe, Bassoon, Horn, Trombone, Vibraphone, Cello/Bass rest; Clarinet Solo rest; Violin rest; Viola rest; Cello/Bass rest; Double Bass rest.

Measure 4: Flute, Oboe, Bassoon, Horn, Trombone, Vibraphone, Cello/Bass rest; Clarinet Solo rest; Violin rest; Viola rest; Cello/Bass rest; Double Bass rest.

Measure 5: Flute, Oboe, Bassoon, Horn, Trombone, Vibraphone, Cello/Bass rest; Clarinet Solo rest; Violin rest; Viola rest; Cello/Bass rest; Double Bass rest.

Measure 6: Flute, Oboe, Bassoon, Horn, Trombone, Vibraphone, Cello/Bass rest; Clarinet Solo rest; Violin rest; Viola rest; Cello/Bass rest; Double Bass rest.

Measure 7: Flute, Oboe, Bassoon, Horn, Trombone, Vibraphone, Cello/Bass rest; Clarinet Solo rest; Violin rest; Viola rest; Cello/Bass rest; Double Bass rest.

Measure 8: Flute, Oboe, Bassoon, Horn, Trombone, Vibraphone, Cello/Bass rest; Clarinet Solo rest; Violin rest; Viola rest; Cello/Bass rest; Double Bass rest.

28

123

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

pp

pp

126

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

**Performance Instructions:**

- Try to produce either the dyad in the main staff or in the ossia staff**
- Oscillating close dyad multiphonic -**  
Let the two notes overlap, fading in and out, creating beating patterns when they coincide

30

**129**

Fl.

Ob.

Bsn.

Flute part: eighth-note pattern on G4, A4, B4, C5.

Oboe part: eighth-note pattern on G4, A4, B4, C5.

Bassoon part: eighth-note pattern on E3, F3, G3, A3.

**Attacca****129**

Hn.

Tpt.

Tbn.

Horn part: eighth-note pattern on G4, A4, B4, C5.

Trumpet part: eighth-note pattern on G4, A4, B4, C5.

Trombone part: eighth-note pattern on E3, F3, G3, A3.

**129**

Vib.

Vibraphone part: eighth-note pattern on G4, A4, B4, C5.

**129**

Cel.

Cello part: eighth-note pattern on G4, A4, B4, C5.

**129**

Clarinet Solo part: eighth-note pattern on G4, A4, B4, C5.

**Attacca****129**

Vln.

Violin part: eighth-note pattern on G4, A4, B4, C5.

Vla.

Double Bass part: eighth-note pattern on E3, F3, G3, A3.

Vc.

Cello part: eighth-note pattern on G4, A4, B4, C5.

D.B.

Double Bass part: eighth-note pattern on E3, F3, G3, A3.

## II

J

133 ♩ = 84 Sultry, with panache

Fl.

Ob.

Bsn.

5 8 4

Hn.

Tpt.

Tbn.

5 8 4

**Boobam** (or other tunable drum, eg. roto tom)  
Wood sticks  
rebound (rb)      *indeterminate number of strokes*

133

Boobam/  
Toms

Concert Toms

mp p

Cel.

5 8 4

Cl. Solo

exuberant, with dramatic flair  
Solo

133

f

133 ♩ = 84 Sultry, with panache

J

Vln.

5 8 4

Vla.

5 8 4

Vc.

pizz.  
espress., con vibrato

mf

D.B.

pizz.

mf

mp

5 8 4

32

137

Fl.

Ob.

Bsn.

137

Hn.

Tpt.

Tbn.

137

Boobam

Concert Toms

B.b/Toms

137

Cel.

137

Cl. Solo

137

Vln.

Vla.

Vc.

(pizz.)  
(espress., con vibrato)

D.B.

141

Fl.

Ob.

Bsn.

141

Hn.

Tpt.

Tbn.

141

B.b/  
Toms

141

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

The musical score page contains ten staves of music. The first three staves (Flute, Oboe, Bassoon) are in common time (4/4). The next three staves (Horn, Trumpet, Trombone) switch to 5/8 time. The fifth staff (Bass Drum/Toms) shows a rhythmic pattern of eighth-note pairs followed by a fermata over a common time measure. The sixth staff (Cello) also switches to 5/8 time. The seventh staff (Clarinet Solo) features a melodic line with dynamic markings: *p*, *f*, *mf*, and *ff*. The eighth staff (Violin) and ninth staff (Viola) are in common time. The tenth staff (Double Bass) starts in 5/8 time and then changes to common time. Measure numbers 141 are indicated above each staff.

Fl.

Ob.

Bsn.  $\text{Bassoon}$

$p$

Hn.

Tpt.

Tbn.  $\text{Tuba}$  *cantabile*  $mp$

## 145 Boobam Concert Toms

B.b/ Toms

Cel.

$\text{Cello}$

$8$

$5$

$4$

Cl. Solo

$pp$

$mf$

$ff$

$mf$

145 K

Vln.

$8$

$4$

Vla.

$5$

$4$

Vc.

$\text{Double Bass}$

D.B.

149

Fl.

Ob.

Bsn.  $\begin{array}{c} \text{Bassoon} \\ \text{Bassoon} \end{array}$

$\gg pp$

$p$

149

Hn.  $\begin{array}{c} \text{Horn} \\ \text{Horn} \end{array}$

flutter

$pp$

$mf$

Tpt.

Tbn.

149

B.b/Toms  $\begin{array}{c} \text{Bass Drum} \\ \text{Toms} \end{array}$

$pp < p$

$pp < p$

$pp < p$

$mp < mp$

$p$

Boobam Concert Toms

149

Cel.

Cl. Solo  $\begin{array}{c} \text{Clarinet Solo} \\ f \end{array}$

$ff$

$f$

149

Vln.

Vla.

Vc.

D.B.

36

152

Fl.

Ob.

Bsn.

This section shows three staves. The Flute and Oboe have rests throughout. The Bassoon starts with a rest, then plays a eighth note followed by a sixteenth note, a quarter note, another eighth note, and a sixteenth note. The bassoon's dynamic is indicated as  $\text{ff}$  with a wavy line.

152

Hn.

Tpt.

Tbn.

The Horn and Trumpet both have rests throughout. The Bassoon continues from the previous measure, playing eighth notes and sixteenth notes.

152

B.b/  
Toms

The Bass Drum/Toms play a rhythmic pattern of eighth and sixteenth notes. Dynamics include  $>pp$ ,  $<mp$ ,  $p$ ,  $mp$ ,  $pp$ , and  $p$ .

152

Cel.

The Cello has rests throughout the measure.

152

Cl. Solo

The Clarinet Solo plays a sixteenth-note pattern. Dynamics include  $mp$ ,  $f$ , and  $ff$ . The dynamic  $ff$  is marked with a wavy line.

152

Vln.

The Violin has rests throughout the measure.

Vla.

The Cello has rests throughout the measure.

Vc.

The Double Bass plays a sustained note followed by a sixteenth-note pattern.

D.B.

The Double Bass plays a sustained note followed by a sixteenth-note pattern.

155

Fl.

Ob.

Bsn.  $\begin{array}{c} \text{Bassoon} \\ \text{Bassoon} \end{array}$

$\gg pp$

$p$

155

Hn.

Tpt.

Tbn.

B.b./  
Toms

$pp < p$

$pp < p$

$pp < p$

(rb)  $mp$

$< p$

Cel.

Cl. Solo

$sffz$

$f$

$mf$

$f$

$mp$

Vln.

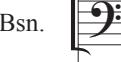
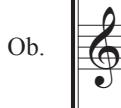
Vla.

Vc.

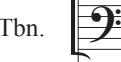
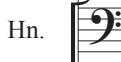
D.B.

38

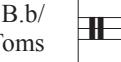
158



158



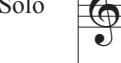
158

*pp* < *p**pp**p**pp* < *p*

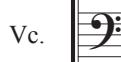
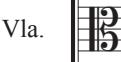
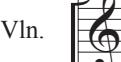
158



158

*f*

158



160

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

B.b./  
Toms

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

40

162

G.P. L

This section shows four staves: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.). The Flute and Oboe are in treble clef (G), while the Bassoon and Horn are in bass clef (F). The time signature changes from common time (4/4) to 3+2+2/16. The Flute and Oboe play eighth-note patterns, while the Bassoon and Horn play sustained notes.

162

This section shows three staves: Trombone (Tbn.), Trumpet (Tpt.), and Trombone (Tbn.). The Trombone and Trumpet are in treble clef (G), while the second Trombone is in bass clef (F). The time signature changes from common time (4/4) to 3+2+2/16. The Trombones play sustained notes, and the Trumpet has a dynamic marking of *mp*.

162

This section shows two staves: Bass Drum/Toms (B.b./Toms). The time signature changes from common time (4/4) to 3+2+2/16. The Bass Drum/Toms play eighth-note patterns with dynamic markings of *>* and *<mf*.

162

This section shows two staves: Cello (Cel.). The time signature changes from common time (4/4) to 3+2+2/16. The Cello plays sustained notes.

162

This section shows one staff: Clarinet Solo (Cl. Solo). The time signature changes from common time (4/4) to 3+2+2/16. The Clarinet Solo plays sixteenth-note patterns with dynamics of *mf* and *f*.

G.P.

L

162

This section shows four staves: Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The time signature changes from common time (4/4) to 3+2+2/16. The Violin, Viola, and Cello play sustained notes, while the Double Bass plays eighth-note patterns.

167

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

B.b/  
Toms

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

The musical score consists of ten staves of music. The first four staves (Flute, Oboe, Bassoon, Horn) have measure numbers 167-168 above them, with a 3+2+2 measure repeat sign. The next four staves (Trumpet, Trombone, Bass Drum/Toms, Cello) also have measure numbers 167-168 above them, with a 3+2+2 measure repeat sign. The last two staves (Clarinet Solo, Double Bass) have measure numbers 167-170 above them. Measure 167 starts with a rest, followed by a 3+2+2 measure repeat sign. Measure 168 starts with a rest, followed by a 3+2+2 measure repeat sign. Measures 169-170 show a bass drum pattern. The Clarinet Solo staff has a dynamic marking 'p' below it. The Double Bass staff has a bass clef with a 'B' below it.

42

172 M

Fl.

Ob.

Bsn. *b* ~~~~~ *p*

Hn. *mf*

Tpt.

Tbn. *cantabile* *mp*

172

## Concert Toms

B.b/ Toms *mp* <*mp* *p* > *pp* <*mp* *p*

Cel.

Cl. Solo *f* *mp* *laughing*

172 M pizz.  
espress., con vibrato

Vln. *mf* pizz.  
espress., con vibrato

Vla. *mf*

Vc. *mf*

D.B.

175

Fl.

Ob.

Bsn.

Hn. *cantabile*

Tpt.

Tbn.

B.b/ Toms

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

Flute part: Measures 175-176. Flute rests in 4/4, then enters with a sustained note in 5/8, followed by a wavy line in 4/4. Dynamic: >pp.

Oboe part: Measures 175-176. Oboe rests in 4/4, then enters with a sustained note in 5/8, followed by a wavy line in 4/4.

Bassoon part: Measures 175-176. Bassoon rests in 4/4, then enters with a sustained note in 5/8, followed by a wavy line in 4/4.

Horn part: Measure 175. Horn plays a melodic line in 4/4 with dynamic mp. Measure 176. Horn continues melodic line in 5/8.

Trumpet part: Measures 175-176. Trumpet rests in 4/4, then enters with a sustained note in 5/8, followed by a wavy line in 4/4.

Trombone part: Measures 175-176. Trombone rests in 4/4, then enters with a sustained note in 5/8, followed by a wavy line in 4/4.

Bass Drum/Toms part: Measures 175-176. Bass drum/toms play eighth-note patterns in 4/4 with dynamics mp, pp<p, pp<p, pp<p.

Cello part: Measures 175-176. Cello rests in 4/4, then enters with a sustained note in 5/8, followed by a wavy line in 4/4.

Clarinet Solo part: Measures 175-176. Clarinet solo plays a melodic line in 4/4 with dynamic >>>, then transitions to 3/4 with dynamic mp, then to 5/8 with dynamic p, then back to 4/4 with dynamic mf.

Violin part: Measures 175-176. Violin plays eighth-note patterns in 4/4 with dynamic f.

Viola part: Measures 175-176. Viola plays eighth-note patterns in 4/4 with dynamic f.

Cello part: Measures 175-176. Cello rests in 4/4, then enters with a sustained note in 5/8, followed by a wavy line in 4/4.

Double Bass part: Measures 175-176. Double bass plays eighth-note patterns in 4/4 with dynamic mf, then to 5/8 with dynamic pp, then back to 4/4 with dynamic mf.

44

178 N

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

B.b./  
Toms

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

**Measure 178:**

- Flute: Rest
- Oboe: Rest
- Bassoon: Single note (B4)
- Horn: Rest
- Trumpet: Rest
- Trombone: Eighth-note pattern (F#4, G4, A4, B4)
- Bass Drum/Toms: Eighth-note pattern (F#3, G3, A3, B3)
- Cello: Rest
- Clarinet Solo: Melodic line with dynamics: f, sfz, mp, f
- Violin: Rest
- Viola: Rest
- Cello: Rest
- Double Bass: Rest

**Measure 179:**

- Flute: Rest
- Oboe: Rest
- Bassoon: Rest
- Horn: Rest
- Trumpet: Rest
- Trombone: Eighth-note pattern (F#4, G4, A4, B4)
- Bass Drum/Toms: Eighth-note pattern (F#3, G3, A3, B3)
- Cello: Rest
- Clarinet Solo: Rest
- Violin: Rest
- Viola: Rest
- Cello: Rest
- Double Bass: Eighth-note pattern (D4, E4, F#4, G4)

(♩=♩) 45  
Attaca

181

Fl.

Ob.

Bsn. flutter *mp* *f*

181

Hn.

Tpt.

Tbn.

181

B.b./  
Toms *f* *sfz* *p* *sfzp* *f*

181

Cel.

Cl. Solo (staccato repetition, not flutter) *ff* *fp* *ff* *f* *fff* *p* (♩=♩)

181

Vln.

Vla.

Vc. *mf* *pp* *f*

D.B.

Measure 1: Flute and Oboe are silent. Bassoon has a flutter on the first note of the measure. Measure 2: Flute and Oboe are silent. Bassoon continues fluttering. Measure 3: Flute and Oboe are silent. Bassoon continues fluttering. Measure 4: Flute and Oboe are silent. Bassoon continues fluttering. Measure 5: Flute and Oboe are silent. Bassoon continues fluttering. Measure 6: Flute and Oboe are silent. Bassoon continues fluttering. Measure 7: Flute and Oboe are silent. Bassoon continues fluttering. Measure 8: Flute and Oboe are silent. Bassoon continues fluttering. Measure 9: Flute and Oboe are silent. Bassoon continues fluttering. Measure 10: Flute and Oboe are silent. Bassoon continues fluttering. Measure 11: Flute and Oboe are silent. Bassoon continues fluttering. Measure 12: Flute and Oboe are silent. Bassoon continues fluttering. Measure 13: Flute and Oboe are silent. Bassoon continues fluttering. Measure 14: Flute and Oboe are silent. Bassoon continues fluttering. Measure 15: Flute and Oboe are silent. Bassoon continues fluttering. Measure 16: Flute and Oboe are silent. Bassoon continues fluttering. Measure 17: Flute and Oboe are silent. Bassoon continues fluttering. Measure 18: Flute and Oboe are silent. Bassoon continues fluttering. Measure 19: Flute and Oboe are silent. Bassoon continues fluttering. Measure 20: Flute and Oboe are silent. Bassoon continues fluttering. Measure 21: Flute and Oboe are silent. Bassoon continues fluttering. Measure 22: Flute and Oboe are silent. Bassoon continues fluttering. Measure 23: Flute and Oboe are silent. Bassoon continues fluttering. Measure 24: Flute and Oboe are silent. Bassoon continues fluttering. Measure 25: Flute and Oboe are silent. Bassoon continues fluttering. Measure 26: Flute and Oboe are silent. Bassoon continues fluttering. Measure 27: Flute and Oboe are silent. Bassoon continues fluttering. Measure 28: Flute and Oboe are silent. Bassoon continues fluttering. Measure 29: Flute and Oboe are silent. Bassoon continues fluttering. Measure 30: Flute and Oboe are silent. Bassoon continues fluttering. Measure 31: Flute and Oboe are silent. Bassoon continues fluttering. Measure 32: Flute and Oboe are silent. Bassoon continues fluttering. Measure 33: Flute and Oboe are silent. Bassoon continues fluttering. Measure 34: Flute and Oboe are silent. Bassoon continues fluttering. Measure 35: Flute and Oboe are silent. Bassoon continues fluttering. Measure 36: Flute and Oboe are silent. Bassoon continues fluttering. Measure 37: Flute and Oboe are silent. Bassoon continues fluttering. Measure 38: Flute and Oboe are silent. Bassoon continues fluttering. Measure 39: Flute and Oboe are silent. Bassoon continues fluttering. Measure 40: Flute and Oboe are silent. Bassoon continues fluttering. Measure 41: Flute and Oboe are silent. Bassoon continues fluttering. Measure 42: Flute and Oboe are silent. Bassoon continues fluttering. Measure 43: Flute and Oboe are silent. Bassoon continues fluttering. Measure 44: Flute and Oboe are silent. Bassoon continues fluttering. Measure 45: Flute and Oboe are silent. Bassoon continues fluttering.

## III.

$\text{♩} = 112; \text{♪} = 168$  With a Steady and Incisive Groove

185

Fl.  
Ob.  
Bsn.  
Tbn.

(T)

*f*

*p*

185

Hn.  
Tpt.  
Tbn.

*f*

185 Concert Toms

B.b/  
Toms

*pp*

*mf*

185

Cel.  
Harp

*mp*

Celeste, mm. 188-204: if using a 4-octave celeste transpose the low B up one octave.

185

Cl. Solo

*f*

*mp*

$\text{♩} = 112; \text{♪} = 168$  With a Steady and Incisive Groove

185

Vln.  
Vla.  
Vc.  
D.B.

arco

*mp*

194

Fl.

Ob.

Bsn.

194

Hn.

Tpt.

Tbn.

194 Solo Hard Mallets  
Motor off

Vib. *mf*  
*con pedale* \*

194

Cel.

Cl. Solo

194 arco

Vln. *p*

Vla.

Vc. *pizz. molto vib.*

D.B.

*f* *espress.*

48

200

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib. *pedal simile*

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B. *pizz.*  
*molto vib.*  
*mf* *espress.*

206 O Flutter (fl.)

Fl. *mp*

Ob. *mp*

Bsn. *p*

Hn.

Tpt.

Tbn.

Vib. increase motor speed to full Motor off \*

Cel. *mf*

Cl. Solo *f*

Vln. *mp*

Vla.

Vc.

D.B.

quasi staccato

Celeste, m. 207-208: if using a 4 octave celeste, omit the notes below the low C.

50

208

P

Fl. 3+2+2 16 *f*

Ob. 3+2+2

Bsn. 3+2+2 16

Hn. 3+2+2 16

Tpt. 3+2+2 16

Tbn. 3+2+2 16

208

Vib. 3+2+2 16 *mf*

Cel. 3+2+2 16 *ff* *p*

Celeste: treat low B as before

Cl. Solo 3+2+2 16 *ff* *mp*

208

P

Vln. 3+2+2 16

Vla. 3+2+2 16 *mp* (pizz.) (espress., con vibrato)

Vc. 3+2+2 16 *f* *mf*

D.B. 3+2+2 16 *pizz.* *mf*

214 Q

Fl. *mp*

Ob. *mp*

Bsn. *p*

Hn.

Tpt.

Tbn.

Vib. *f con pedale* \* increase motor speed to full

Cel. *mf*

Cl. Solo *f*

Vln. *mp*

Vla.

Vc.

D.B.

Celeste: mm. 215-218: if using a 4-octave model omit notes below low C.

52

216

Fl.

Ob.

Bsn.

Tbn.

R (T)

*f*

216

Hn.

Tpt.

Tbn.

216

Motor off

Vib.

Cel.

*ff*

*mf*

pedal as before

216

Celeste: as before

216

Cl. Solo

*ff*

*p*

216

Vln.

Vla.

Vc.

D.B.

R

pizz.

*mf*

*p*

(pizz.)

*f* (espress., con vibrato)

*mf*

221

Fl. Ob. Bsn.

**S**

*mp*

*p*

221

Hn. Tpt. Tbn.

221

Vib.

221

Cel.

Cl. Solo

*f*

221

Vln. Vla. Vc. D.B.

**S** arco

*mp*

This musical score page contains six systems of music, each starting with measure 221. The instruments are grouped into two sections. The first section (measures 1-4) includes Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, and Vibraphone. The second section (measures 5-8) includes Cello, Clarinet Solo, Violin, Viola, Cello, and Double Bass. Measure 1 features eighth-note patterns with various dynamics (mp, p). Measures 2-4 show sustained notes or simple patterns. Measure 5 introduces the Vibraphone with a rhythmic pattern. Measures 6-8 feature sustained notes with harmonic changes. Measure 9 (Clarinet Solo) includes a dynamic marking 'f'. Measure 10 (Violin) includes a dynamic marking 'mp' and a performance instruction 'arco'.

225

Fl.  
Ob.  
Bsn.

Flute and Oboe play eighth-note patterns with dynamic ff. Bassoon plays eighth-note patterns with dynamic ff.

225

Hn.  
Tpt.  
Tbn.

Horn, Trumpet, and Trombone play eighth-note patterns with dynamic ff.

225 Motor on, full vibrato

Vib.

Vibraphone plays eighth-note patterns with dynamic ff.

225

Cel.

Celeste: as before

Cel. Solo

Celeste and Cello play eighth-note patterns with dynamic ff.

225

Cl. Solo

Clarinet Solo plays sixteenth-note patterns with dynamic ff.

225

Vln.  
Vla.  
Vc.

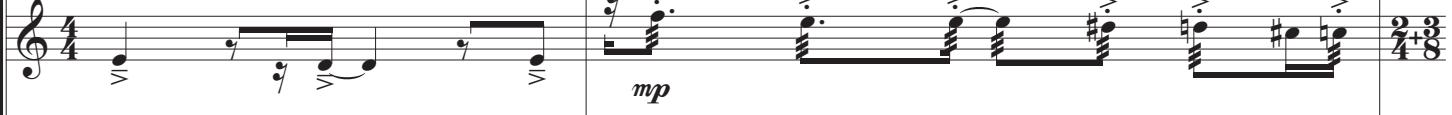
Violin, Viola, and Cello play eighth-note patterns with dynamic ff.

D.B.

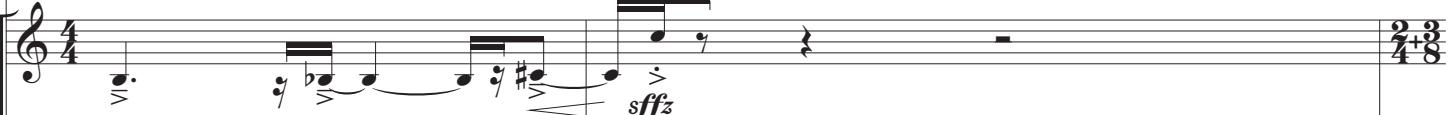
D.Bassoon plays eighth-note patterns with dynamic ff.

**227** T

Fl. 

Ob. 

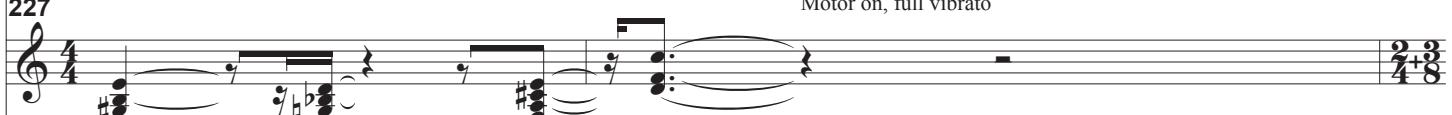
Bsn. 

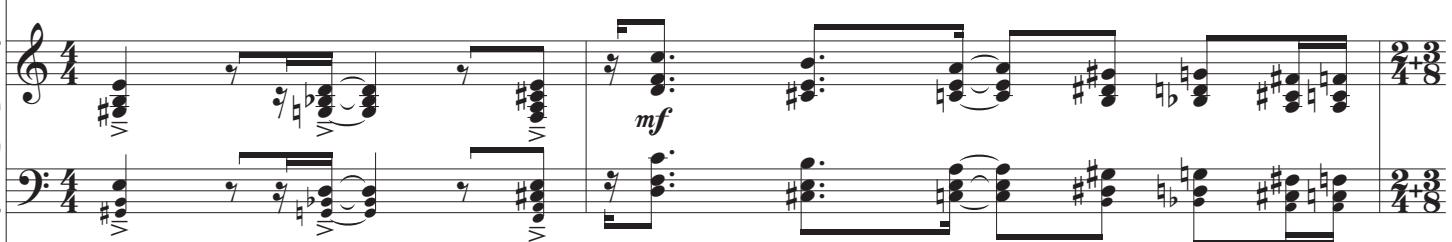
Hn. 

Tpt. 

Tbn. 

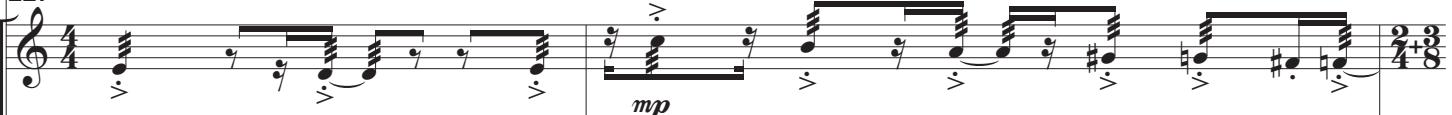
**227** Motor on, full vibrato

Vib. 

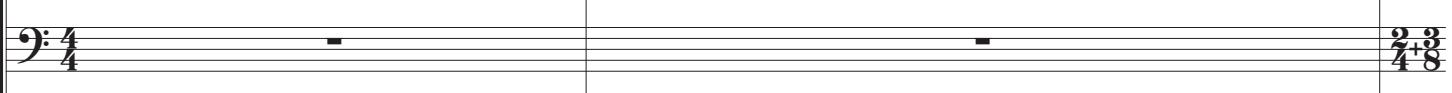
Cel. 

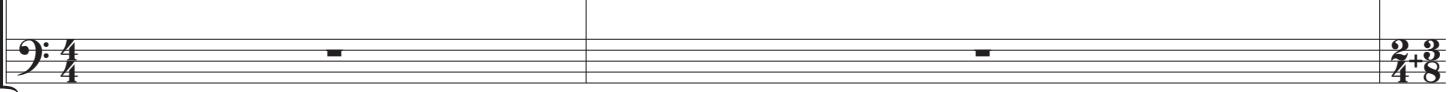
Cl. Solo 

**227** T

Vln. 

Vla. 

Vc. 

D.B. 

56

229

Fl. Ob. Bsn.

**U**

*ff* >

*ff* >

*ff* >

*ff* >

*ff* >

229

Hn. Tpt. Tbn.

*ff* >

*ff* >

*ff* >

229 Motor off

Vib.

\* > f

229

Cel. Cello

*ff* > mf

*ff* > mf

229

Cl. Solo

*ff* >

229

Vln. Vla. D.B.

**U**

*ff* >

*ff* >

(pizz.) *molto vib.*

Vc.

*f* *espress.*

(pizz.)

*f*

235 V

Fl.

Ob.

Bsn.

235

Hn.

Tpt.

Tbn.

235

Vib. *mp*

235

Cel. *p*  
*light, agogic accents in L.H. until m. 247*

Cl. Solo *mf cantabile*

235 V

Vln.

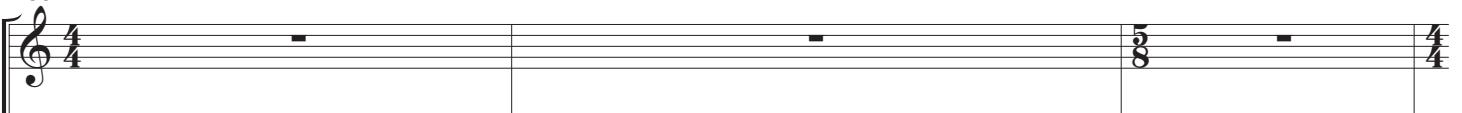
Vla. *pizz.*  
*mp*  
*(pizz.) ord.*

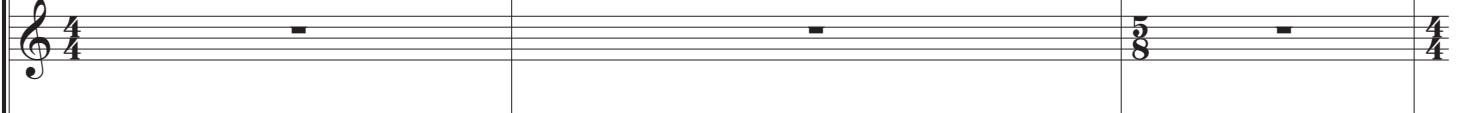
Vc. *mp*

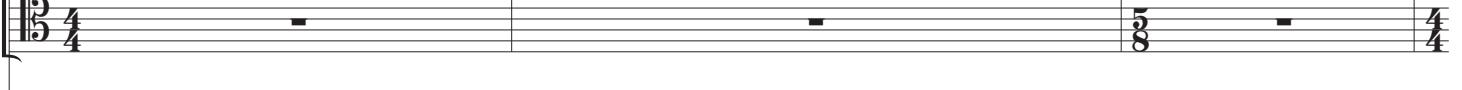
D.B. *p*

58

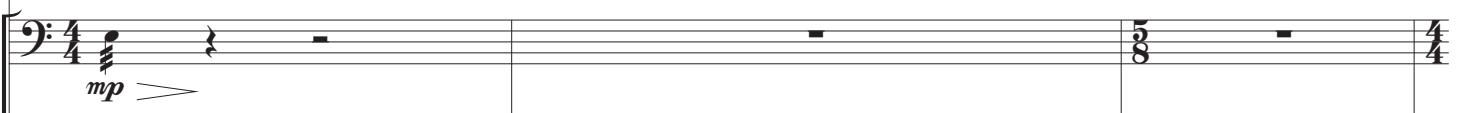
239

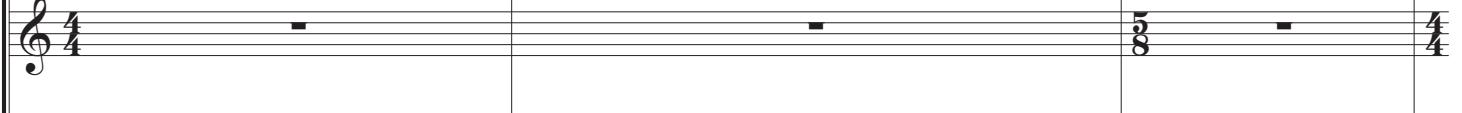
Fl. 

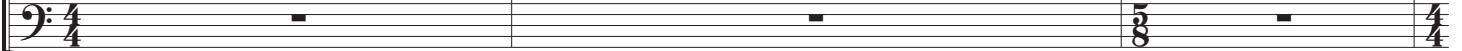
Ob. 

Bsn. 

239

Hn. 

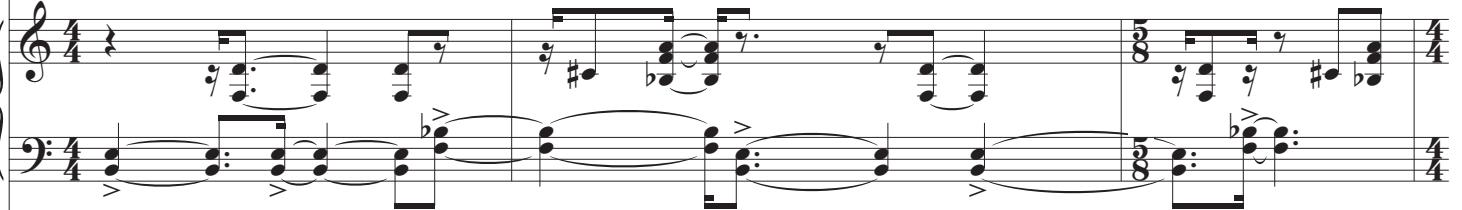
Tpt. 

Tbn. 

239

Vib. 

239

Cel. 

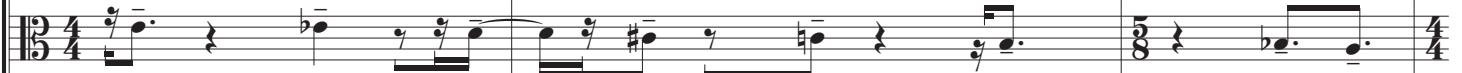
239

Cl. Solo 

239

Vln. 

*p light, agogic accents until m. 247*

Vla. 

Vc. 

D.B. 

242

Fl.

Ob.

Bsn.

242

Hn.

Tpt.

Tbn.

242

Vib. *mf*

242

Cel.

Cl. Solo

242

Vln.

Vla.

Vc.

D.B.

The musical score consists of ten staves of music. The first three staves (Flute, Oboe, Bassoon) are in common time (indicated by '4'). The fourth staff (Horn) starts in common time and then changes to 5/8. The fifth staff (Trumpet) starts in common time and then changes to 5/8. The sixth staff (Trombone) starts in common time and then changes to 5/8. The seventh staff (Vibraphone) starts in common time and then changes to 5/8. The eighth staff (Cello) starts in common time and then changes to 5/8. The ninth staff (Clarinet Solo) starts in common time and then changes to 5/8. The tenth staff (Violin) starts in common time and then changes to 5/8. The eleventh staff (Viola) starts in common time and then changes to 5/8. The twelfth staff (Cello) starts in common time and then changes to 5/8. The thirteenth staff (Double Bass) starts in common time and then changes to 5/8.

60

245

Fl.

Ob.

Bsn.

245

Hn. *mp*

Tpt.

Tbn.

245

Vib.

245

Cel.

Cl. Solo

245

Vln.

Vla.

Vc.

D.B.

This page contains ten staves of musical notation for an orchestra. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Cello (Cel.), Clarinet Solo (Cl. Solo), Violin (Vln.), Viola (Vla.), Double Bass (D.B.), and Cello/Bassoon (Vc.). The music starts at measure 60 and continues through measure 300. The notation includes various rhythmic patterns, dynamic markings such as 'mp' (mezzo-forte), and time signature changes between common time (4/4), 5/8, and 3/4. The page is filled with musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with bar lines and measure numbers.

Fl. **W** **ff**

Ob. **ff**

Bsn. **ff** **p**

Hn. **ff** **fff**

Tpt. **ff** **pp** **fff subito**

Tbn. **ff** **fff**

Vib. **ff** Motor on, full vibrato **p**

Pno. To Piano **Piano** **fff** **p**

Cl. Solo **ff** **fff** **ffff** **f**<sup>3</sup>

Vln. **ff** arco **fff** **p**

Vla. **ff** arco **fff**

Vc. **ff** **fff** arco

D.B. **ff** **fff**

62

252

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cl. Solo

Pno.

Vln.

Vla.

Vc.

D.B.

Motor on, full vibrato

Fl. **X** *ff* *p*  $\frac{3}{4} \frac{16}{16}$

Ob. *ff* *p*  $\frac{3}{4} \frac{16}{16}$

Bsn.  $\frac{15}{4}$   $\frac{3}{4} \frac{16}{16}$

Hn. *ff* *sffz*  $\frac{3}{4} \frac{16}{16}$

Tpt. *ff* *sffz*  $\frac{3}{4} \frac{16}{16}$

Tbn. *ff* *sffz*  $\frac{3}{4} \frac{16}{16}$

**254** Vib. *\* ff*  $\frac{3}{4} \frac{16}{16}$

Pno. *ff* *p*  $\frac{3}{4} \frac{16}{16}$

Cl. Solo *ff*  $\frac{3}{4} \frac{16}{16}$

**254 X** Vln. *ff* *p*  $\frac{3}{4} \frac{16}{16}$

Vla. *ff*  $\frac{3}{4} \frac{16}{16}$

Vc. *ff*  $\frac{3}{4} \frac{16}{16}$

D.B.  $\frac{15}{4}$  *ff*  $\frac{3}{4} \frac{16}{16}$

64

256

Fl.  $\frac{3+3}{4+16}$

Ob.  $\frac{3+3}{4+16}$

Bsn.  $\frac{3+3}{4+16}$

Y

*ff*

256

Hn.  $\frac{3+3}{4+16}$

Tpt.  $\frac{3+3}{4+16}$

Tbn.  $\frac{3+3}{4+16}$

*ff*

256

Vib.  $\frac{3+3}{4+16}$

*ff*

256

Pno.  $\frac{3+3}{4+16}$

*ff*

Cl. Solo  $\frac{3+3}{4+16}$

*fff* *f* *ff*

Vln.  $\frac{3+3}{4+16}$

*ff*

Vla.  $\frac{3+3}{4+16}$

*ff*

Vc.  $\frac{3+3}{4+16}$

*ff*

D.B.  $\frac{3+3}{4+16}$

Fl. 4+3 16 258 4+3 16 4+3 16

Ob. 4+3 16 4+3 16

Bsn. 12 4+3 16 4+3 16

Hn. 4+3 16 258 < sffz sffz sffz 4+3 16

Tpt. 4+3 16 < sffz sffz sffz 4+3 16

Tbn. 12 4+3 16 < sffz sffz sffz 4+3 16

Vib. 4+3 16 258 \* 4+3 16

Pno. 4+3 16 258 4+3 16 4+3 16

Cl. Solo 4+3 16 258 f 3 4+3 16

Vln. 4+3 16 258 p 4+3 16

Vla. 12 4+3 16 4+3 16

Vc. 12 4+3 16 4+3 16

D.B. 12 4+3 16 4+3 16

66

260

Fl. 4+3 16 Z 8

Ob. 4+3 16 ff 8

Bsn. 12 4+3 16 8

Hn. 4+3 16 ff 8

Tpt. 4+3 16 ff 8

Tbn. 12 4+3 16 ff 8

Vib. 4+3 16 Motor off \* mp 8

Pno. 4+3 16 mp light, agogic accents in R.H. until m. 302 8

Cl. Solo 4+3 16 ff f 3 fff f 8

Vln. 4+3 16 ff 8

Vla. 12 4+3 16 ff mp light, agogic accents in L.H. until m. 275 8

Vc. 12 4+3 16 ff mf 8

D.B. 12 4+3 16 ff mf 8

263 AA

Fl.

Ob.

Bsn.  $\frac{5}{8}$

*mp*

263 Hn.  $\frac{5}{8}$

Tpt.  $\frac{5}{8}$

Tbn.  $\frac{5}{8}$

Vib.  $\frac{5}{8}$

Pno.  $\frac{5}{8}$

Cl. Solo  $\frac{5}{8}$

Vln.  $\frac{5}{8}$

*f cantabile, molto espressivo*

Vla.  $\frac{5}{8}$

Vc.  $\frac{5}{8}$

D.B.  $\frac{5}{8}$

266

Fl.  $\frac{5}{8}$

Ob.  $\frac{5}{8}$

Bsn.  $\frac{5}{8}$

Hn.  $\frac{5}{8}$

Tpt.  $\frac{5}{8}$

Tbn.  $\frac{5}{8}$

Vib.  $\frac{5}{8}$

Pno.  $\frac{5}{8}$

Cl. Solo  $\frac{5}{8}$

Vln.  $\frac{5}{8}$

Vla.  $\frac{5}{8}$

Vc.  $\frac{5}{8}$

D.B.  $\frac{5}{8}$

This musical score page contains ten staves of music for an orchestra and piano. The instrumentation includes Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Vibraphone, Piano, Clarinet Solo, Violin, Viola, Cello, and Double Bass. The key signature varies between 5/8 and 4/4. Measure 266 begins with a 5/8 section for Flute, Oboe, Bassoon, and Horn, followed by a 4/4 section for all instruments. The piano part is prominent, featuring complex chords and sustained notes. The strings provide harmonic support with sustained notes and rhythmic patterns. The score ends with a 5/8 section for the strings.

269 BB staccato sempre

Fl. Ob. Bsn.

*mp* staccato sempre

Hn. Tpt. Tbn.

Vib.

Pno.

Cl. Solo

Vln. Vla. Vc. D.B.

Detailed description: This page contains a musical score for orchestra and piano. The top section (measures 269) features woodwind instruments (Flute, Oboe, Bassoon) and brass (Horn, Trumpet, Trombone). The middle section (measures 269) features vibraphone and piano. The bottom section (measures 269) features solo clarinet, strings (Violin, Viola, Cello), and double bass. The score uses various time signatures (5/8, 4/4, 3/8) and includes dynamic markings like 'staccato sempre' and 'mp'. Rehearsal marks 'BB' appear above the woodwinds and strings sections.

70

272

Fl.

Ob.

Bsn.

272

Hn.

Tpt.

Tbn.

272

Vib.

272

Pno.

272

Cl. Solo

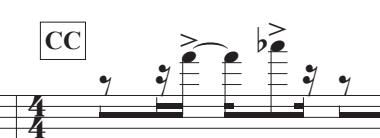
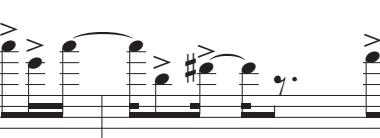
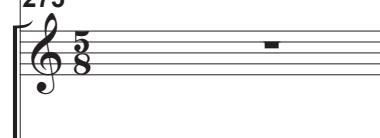
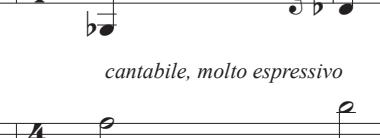
272

Vln.

Vla.

Vc.

D.B.

Fl. 275 
 Ob. 
 Bsn. 
 Hn. 275 
 Tpt. 
 Tbn. 
 Vib. 275 
 Pno. 275 
 Cl. Solo 275 
 Vln. 275 
 Vla. 
 Vc. 
 D.B. 

CC

*staccatissimo (until m. 303)*

*cantabile, molto espressivo*

*f* *cantabile, molto espressivo*  
arco

*f*

71

72

278

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

3 3 3

Fl. 281 73  
 Ob.  
 Bsn.  
 Hn. 281  
 Tpt.  
 Tbn.  
 Vib.  
 Pno.  
 Cl. Solo  
 Vln.  
 Vla.  
 Vc.  
 D.B.

The musical score consists of ten staves of music. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Clarinet Solo (Cl. Solo), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music begins at measure 281, indicated by a rehearsal mark above the first staff. The instrumentation varies throughout the measures, with some instruments like the Flute and Oboe playing eighth-note patterns, while others like the Bassoon and Trombone provide harmonic support. The time signature changes frequently, including sections in 5/8, 4/4, and 3/8. Measure 281 ends with a forte dynamic. Measure 282 begins with a piano dynamic from the Vibraphone and Piano, followed by a series of eighth-note chords from the Vibraphone and Piano. Measures 283 and 284 feature rhythmic patterns from the Clarinet Solo, Violin, Viola, and Cello. The piece concludes at measure 285 with a final forte dynamic.

74

284 Fl.

Ob.

Bsn.

284 Hn.

Tpt.

Tbn.

284 Vib.

Pno.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

This page of musical notation represents a section of an orchestral score. It starts at measure 74 and continues through measure 284. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Clarinet Solo (Cl. Solo), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music is set in various time signatures, primarily 5/8 and 4/4, with some 3/4 sections. Dynamic markings such as accents and slurs are used throughout. The score shows a complex polyrhythmic pattern, particularly in measures 74-283, where multiple voices play different rhythms simultaneously. Measure 284 begins with a single eighth note followed by a sixteenth-note pattern.

Fl. 287 **DD** 75  
 Ob. *mf*  
 Bsn.  
 Hn. 287 *mf*  
 Tpt. *mf*  
 Tbn. *mf*  
 Vib. 287 *mf*  
 Pno. 287  
 Cl. Solo 287 *ff*  
 Vln. 287 **DD** *molto vibrato, like a Theremin* *ff*  
 Vla. *molto vibrato, like a Theremin* *ff*  
 Vc.  
 D.B.

76

290 Fl.

Ob.

Bsn.

290 Hn.

Tpt.

Tbn.

290 Vib.

Pno.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

Fl. 293 77  
Ob.  
Bsn.

Hn. 293  
Tpt.  
Tbn.

Vib. 293  
Pno. 293  
Cl. Solo 293  
Vln. 293  
Vla.  
Vc.  
D.B.

This page of musical notation shows ten staves of music for an orchestra and piano. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Clarinet Solo (Cl. Solo), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The page is numbered 293 at the top left. There are rehearsal marks and measure numbers throughout the staves. The piano part is grouped under a brace labeled 'Pno.'.

78

296

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cl. Solo

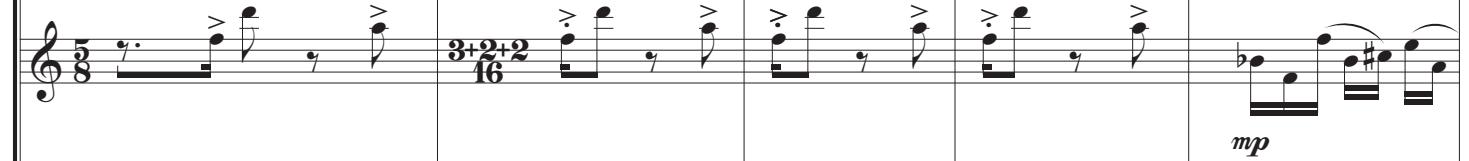
Vln.

Vla.

Vc.

D.B.

Fl. 299 

Ob. 

Bsn. 

Hn. 299 

Tpt. 

Tbn. 

Vib. 299 

Pno. 299 

Cl. Solo 299 

Vln. 299 

Vla. 299 

Vc. 299 

D.B. 299 

80

304 Fl.

Ob.

Bsn.

304 Hn.

Tpt.

Tbn.

304 Vib.

304 Pno.

Cl. Solo

304 Vln.

Vla.

Vc.

D.B.

This musical score page consists of ten staves of music. The top three staves feature the Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The Flute and Oboe play eighth-note patterns with grace notes, while the Bassoon rests. The next three staves feature the Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). These instruments also play eighth-note patterns with grace notes. The piano (Pno.) and its bass part (Pno. bass) are grouped together and play eighth-note patterns with grace notes. The clarinet solo (Cl. Solo) and violin (Vln.) play eighth-note patterns with grace notes. The viola (Vla.) and cello (Vc.) play eighth-note patterns with grace notes. The double bass (D.B.) rests throughout the section. The page number 80 is at the top left, and the measure number 304 is repeated above each staff.

309 **FF**

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Vib. *mp*

Pno. *ff*

Cl. Solo *ff*

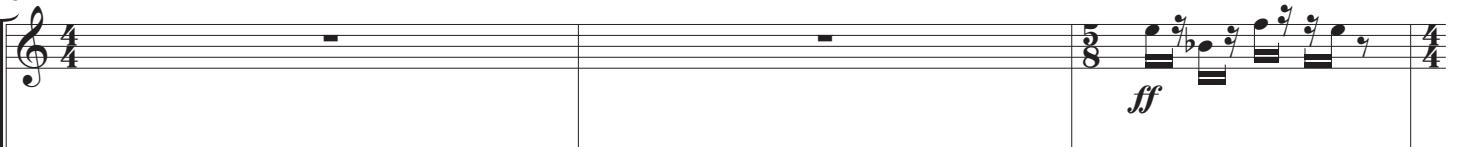
Vln. *mp*

Vla. *mp*

Vc.

D.B.

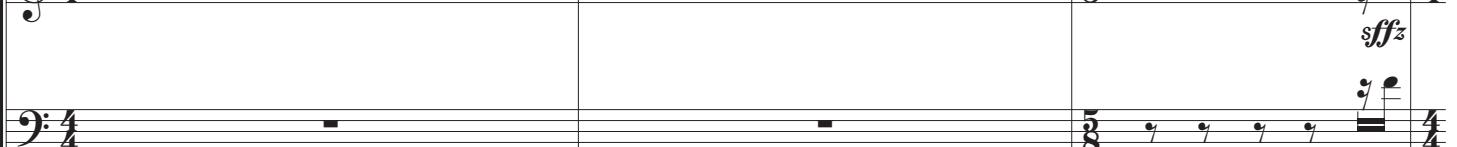
312

Fl. 

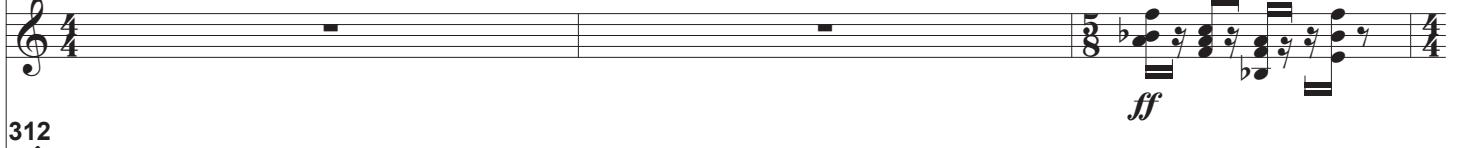
Ob. 

Bsn. 

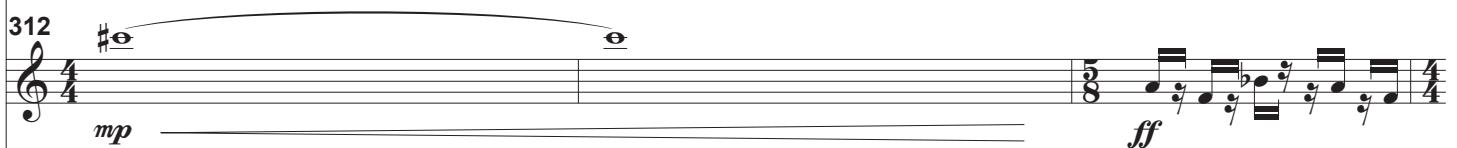
Hn. 

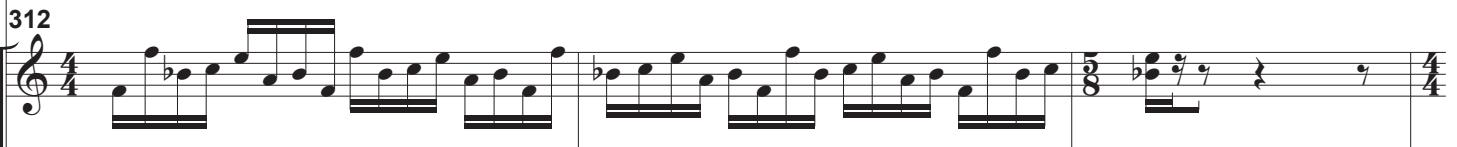
Tpt. 

Tbn. 

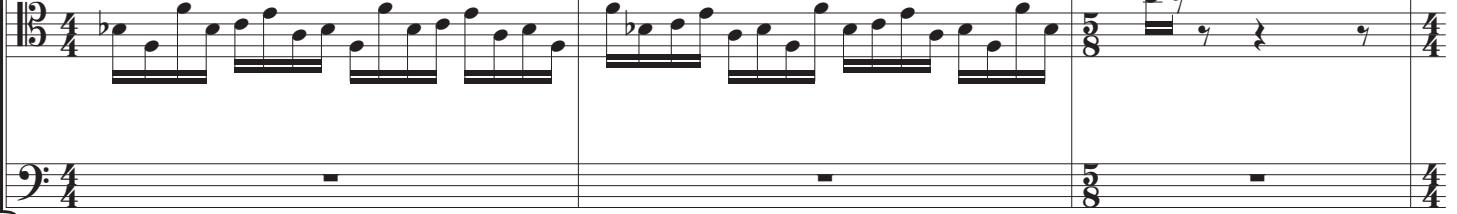
Vib. 

Pno. 

Cl. Solo 

Vla. 

Vc. 

D.B. 

315 **GG**

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Vib. *mp*

Pno. *ff*

Cl. Solo

315 **GG**

Vla. *mp*

Vc. *ff*

D.B. *ff*

318

Fl.  $\frac{4}{4}$

Ob.  $\frac{4}{4}$

Bsn.  $\frac{4}{4}$

Hn.  $\frac{4}{4}$

Tpt.  $\frac{4}{4}$

Tbn.  $\frac{4}{4}$

Vib.  $\frac{4}{4}$

Pno.  $\frac{4}{4}$

Cl. Solo  $\frac{4}{4}$

Vla.  $\frac{4}{4}$

Vc.  $\frac{4}{4}$

D.B.  $\frac{4}{4}$

This musical score page contains ten staves of music for orchestra and piano. The staves are: Flute, Oboe, Bassoon, Horn, Trumpet, Bass Trombone, Vibraphone, Piano (two staves), Clarinet Solo, Violin, Cello, and Double Bass. The key signature is mostly common time (4/4). Measure 318 begins with a dynamic of **ff**. The piano part has a prominent bass line. The strings provide harmonic support with sustained notes. The woodwind section adds rhythmic complexity with sixteenth-note patterns. The brass section contributes to the overall volume and texture.

321 HH

Fl. *mp*

Ob. *mp*

Bsn.

Hn.

Tpt.

Tbn.

Vib. *mp*

Pno. *mp*

Cl. Solo

321 HH

Vla. *mp*

Vc. *mp*

D.B.

323

Fl.

Ob.

Bsn.

*sffz*      *sffz*      *sffz*      *sffz*      *sffz*      *sffz*      *sffz*

323

Hn.

Tpt.

Tbn.

*sffz*      *sffz*      *sffz*      *sffz*      *sffz*      *sffz*      *sffz*

323

Vib.

323

Pno.

Cl. Solo

*mp*      *ff*      *mp < ff*

323

Vla.

Vc.

D.B.

II

327

Fl.  $\begin{array}{c} \text{Fl.} \\ \text{G-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{sffz} \\ p \end{array}$   $\begin{array}{c} \text{16} \\ \boxed{16} \end{array}$

Ob.  $\begin{array}{c} \text{Ob.} \\ \text{G-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{sffz} \\ p \end{array}$   $\begin{array}{c} \text{16} \\ \boxed{16} \end{array}$

Bsn.  $\begin{array}{c} \text{Bsn.} \\ \text{B-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{sffz} \\ \text{16} \end{array}$

Hn.  $\begin{array}{c} \text{Hn.} \\ \text{C-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{sffz} \\ \text{16} \end{array}$

Tpt.  $\begin{array}{c} \text{Tpt.} \\ \text{C-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{sffz} \\ p \end{array}$   $\begin{array}{c} \text{16} \\ \boxed{16} \end{array}$

Tbn.  $\begin{array}{c} \text{Tbn.} \\ \text{B-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{sffz} \\ \text{16} \end{array}$

Vib.  $\begin{array}{c} \text{Vib.} \\ \text{C-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{16} \\ \boxed{16} \end{array}$

Pno.  $\begin{array}{c} \text{Pno.} \\ \text{C-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{16} \\ \boxed{16} \end{array}$

Cl. Solo  $\begin{array}{c} \text{Cl. Solo} \\ \text{C-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{sffz} \\ mp \end{array}$   $\begin{array}{c} \text{16} \\ \boxed{16} \end{array}$

327 II pizz.

Vla.  $\begin{array}{c} \text{Vla.} \\ \text{C-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{sffz} \\ p \end{array}$   $\begin{array}{c} \text{16} \\ \boxed{16} \end{array}$

Vc.  $\begin{array}{c} \text{Vc.} \\ \text{C-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{sffz} \\ \text{16} \end{array}$

D.B.  $\begin{array}{c} \text{D.B.} \\ \text{B-clef} \\ \text{5/8} \end{array}$   $\begin{array}{c} \text{16} \\ \boxed{16} \end{array}$

88

333

Fl.  $\frac{12}{16}$

Ob.  $\frac{12}{16}$

Bsn.  $\frac{12}{16}$

Hn.  $\frac{12}{16}$

Tpt.  $\frac{12}{16}$

Tbn.  $\frac{12}{16}$

Vib.  $\frac{12}{16}$

Pno.  $\frac{12}{16}$

Cl. Solo  $\frac{12}{16}$

Vln.  $\frac{12}{16}$

Vla.  $\frac{12}{16}$

Vc.  $\frac{15}{16}$

D.B.  $\frac{12}{16}$

Vib.  $\frac{12}{16}$

Pno.  $\frac{12}{16}$

Cl. Solo  $\frac{12}{16}$

Vln.  $\frac{12}{16}$

Vla.  $\frac{12}{16}$

Vc.  $\frac{15}{16}$

D.B.  $\frac{12}{16}$

Vib.  $\frac{12}{16}$

Pno.  $\frac{12}{16}$

Cl. Solo  $\frac{12}{16}$

Vln.  $\frac{12}{16}$

Vla.  $\frac{12}{16}$

Vc.  $\frac{15}{16}$

D.B.  $\frac{12}{16}$

*\*Incorporate a sung note with the last multiphonic. Sing in a comfortable vocal range. Choose from the following notes: F#, G#, A, C#.*

*f possible*

*arco*

*ff*

*ff*

*ff*

*ff*

*ff*