

THE UNIVERSITY OF CHICAGO

NEEDLEPOINT: FOR LARGE ORCHESTRA

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE DIVISION OF THE HUMANITIES
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

DEPARTMENT OF MUSIC

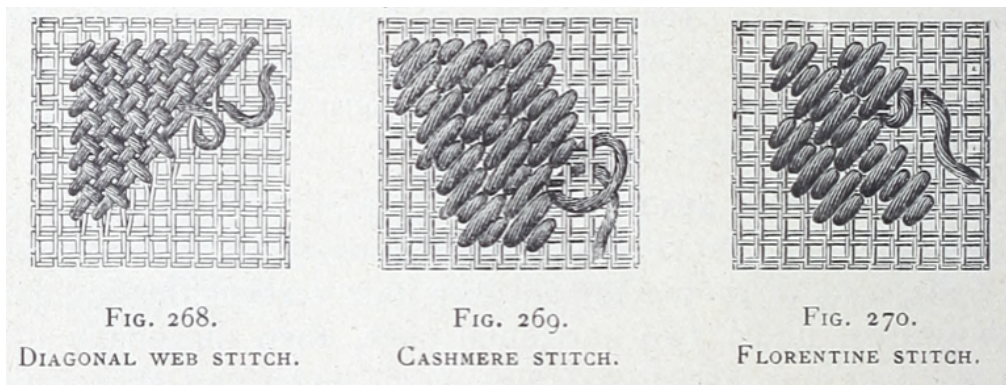
BY

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from Therese de Dillmont's 'Encyclopedia of Needlework,' 1886

Abstract:

What differentiates our experience of listening passively to music about which we are indifferent from listening actively to music which immerses us in its flow? For me, the difference lies in the participatory nature of active listening, in which the music is not merely happening *at* the listener but *to* the listener. I find this state of embodied, participatory listening to be especially challenging to cultivate in the field of new music, where an abundance of differing musical languages coupled with an emphasis on novelty and progress often leads to a detached and overly-cerebral mode of engagement from the listener.

This piece represents my efforts to unify various facets of sound in order to imbue the listener with a sense of motion; to create sonic activities rather than sonic objects. To accomplish this I employ sounds with an inherent kinetic potential: sudden swells, fluctuating tempi, and a collection of energetic sonic brushstrokes which suggest a sense of motion. These sounds are embroidered onto a slowly-evolving harmonic grid which gradually awakens and transforms throughout the piece as a result of the inner motion inherent in its construction. This contrast of the Overall Image versus its Constituent Elements (or, more simply put, Big versus Small) is one of several dualities which I explore in this piece. Up versus Down, Forward versus Back, New versus Old, Predictable versus Surprising, Static versus Changing, and Trivial versus Profound were other dualities on my mind while composing this piece.

A live recording of this work by the Civic Orchestra of Chicago is included as a supplementary file to this dissertation.

Duration: 7 minutes

Instrumentation:

2 Flutes

Piccolo

2 Oboes

English Horn (in F)

2 Clarinets in B flat

Clarinet in E Flat

2 Bassoons

Contrabassoon

5 Horns in F

3 Trumpets in C

1: t-shirt (or other cloth for muting), cup mute, straight mute

2: t-shirt, cup mute, straight mute

3: t-shirt, straight mute

2 Trombones

1: straight mute

Bass Trombone

Tuba

Timpani

Percussion 1:

sand blocks, snare drum, small suspended cymbal (18"), ratchet, marimba

Percussion 2:

vibraphone, cowbell, triangle, large suspended cymbal (20"), bass drum, glockenspiel

Percussion 3: tambourine, xylophone, tom-toms (4)

Harp

Piano

Violin I (A & B)

Violin II (A & B)

Viola (A & B)

Cello (A & B)

Double Bass (A & B)

4

(String Section should be at least 14.12.10.8.6 players)

Performance Notes:



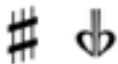
Wide vibrato: the pitch should fluctuate about a quarter tone or semitone

For trombones: slide vibrato

For strings: very loose left hand--the finger should slide up and down on the string



quarter sharp / quarter flat



three quarter sharp / three quarter flat



Glissandi should occupy the entire duration of the note



For strings: "scoops" are used to indicate expressive, audible shifts.
*Note: while glissandi occupy the entire rhythmic duration of a note, scoops are all equally fast and occur right at the beginning or end of a note

"Mute with t-shirt" For trumpets: take a handful of a t-shirt (or other cloth) in your palm and gently hold it inside the bell while you play. Do not push the cloth so far up the bell that the pitch become too sharp and distorted, but a small change in intonation is fine.

Note on Bowings Bowings have been marked in certain passages in order to bring out the dynamics swells. The composer is open to changing bowings where another option would be preferred

Needlepoint

for large orchestra

John Arthur (Jack) Hughes

Light and Lively

Score in C

Plutes 1 & 2

Piccobu

Oboes 1 & 2

English Horn

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb

Bassoons 1 & 2

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Horn in F 5

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 2

Percussion 3

Harp

Piano

Violin Solo

Violin I (A)

Violin I (B)

Violin II (A)

Violin II (B)

Viola (A)

Viola (B)

Violoncello (A)

Violoncello (B)

Contrabass (A)

Contrabass (B)

Tempo markings: $\text{♩} = 92$ molto accel. $\text{♩} = 132$ molto rit. $\text{♩} = 72$ molto accel. $\text{♩} = 112$

Performance instructions:

- make with valves, ad lib half valves, close to rotated pitch (stagger breathe)
- sound *pp* (stagger breathe)
- sound *pp* (stagger breathe)
- medium hard mallets
- Vibraphone: motor on, med. hand mallets
- Lambourine: held in hand, perform rolls with thumb
- Violin Solo: *f* [tutti]
- Violin I (A): *pp*, *f*
- Violin I (B): *pp*, *f*
- Violin II (A): *pp*, *f*
- Violin II (B): *pp*, *f*
- Viola (A): *pp*, *f*, *pp*
- Viola (B): *pp*, *f*, *pp*
- Violoncello (A): *pp*, *f*, *pp*
- Violoncello (B): *pp*, *f*, *pp*
- Contrabass (A): *pp*, *f*, *pp*
- Contrabass (B): *pp*, *f*, *pp*

This page of a musical score contains the following elements:

- Tempo and Performance Markings:** The score is marked with *accel.*, *molto rit.*, and *molto accel.*. It includes specific tempo markings of 132 and 72, and a final tempo marking of 112.
- Instrumentation:** The score is for a full orchestra and strings, including:
 - Flutes (Fl. 1, 2)
 - Oboes (Ob. 1, 2)
 - Clarinets (Cl. 1, 2)
 - Bassoons (Bsn. 1, 2)
 - Horns (Hrn. 1-5)
 - Trumpets (C Tpt., Bb Tpt.)
 - Trombones (Tbn. 1, 2, Bb Tbn., Tbn.)
 - Percussion (Timp., Perc. 1-3)
 - Harmonica (Hp.)
 - Piano (Pno.)
 - Violins (Vln. 1(A), Vln. 1(B), Vln. 2(A), Vln. 2(B))
 - Violas (Vla. (A), Vla. (B))
 - Violoncellos (Vc. (A), Vc. (B))
 - Cellos (Cb. (A), Cb. (B))
- Dynamic Markings:** The score uses a wide range of dynamics, including *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo).
- Performance Instructions:** Specific instructions include *molto rit.* (very slow), *molto accel.* (very fast), *arco* (arco), *pizz.* (pizzicato), *espress.* (espressivo), and *sub pp* (sub-pianissimo).
- Other Notations:** The score includes various musical notations such as slurs, accents, and articulation marks. There are also some text annotations like "(tutti)", "(arco)", and "(pizz.)".

Fl. 1 non vib. pp mf pp

Fl. 2 non vib. pp mf pp

Picc. non vib. pp mf pp

Eng. Hrn.

Cl. 1 pp mf

Cl. 2 pp mf

B♭ Cl. pp mf pp

Hrn. 1 pp ff p

Hrn. 2 p f pp p

Hrn. 3 p f pp

Hrn. 4 pp mf pp

Perc. 1 p mf (Sand bl.) mf

Perc. 3 [tom-toms] mf

Pno. ff

Vln. Solo 1. solo mf ff

Vln. 1 (A) 2. solo mf ff [tutti, div. a 4] (both parts) 1. 2. pp mf

Vln. I (B) altri, div. pp ff

Vln. II (A) Sul A Sul II mf

Vln. II (B) div. a 4 Sul D mf

Vla. (A) ff pp ff fp

Vla. (B) ff pp ff fp

Vc. (A) pp ff fp

Vc. (B) pp ff fp

Cb. (A) pizz. (r) f

Cb. (B) pizz. f

molto rit.

72

molto accel.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Horns (Hn. 1-5):** Five staves, each with a "soaring" marking above the first measure. Dynamics range from *f* to *pp*.
- Trombones (Tbn. 1-2):** Two staves with "inside horn sound" markings above the first measure. Dynamics range from *pp* to *mf*.
- Percussion (Perc. 1):** A single staff with a rhythmic pattern and a "(non dim.)" marking below the first measure.
- Violins (Vln. I (A), Vln. I (B), Vln. II (A), Vln. II (B)):** Four staves. Vln. I (A) and Vln. I (B) have "solo" and "cui altri" markings above the first measure of the second system. Dynamics range from *pp* to *f*.
- Violas (Vla. (A), Vla. (B)):** Two staves with dynamics ranging from *f* to *pp*.
- Cellos (Vc. (A), Vc. (B)):** Two staves with dynamics ranging from *f* to *pp*.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hrn.
Cl. C
Cl. Bb
E. Cl.
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Hrn. 5
C Trp.
C Trp.
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Perc. 2
Pno.
Vln. Solo
Vln. I (A)
Vln. I (B)
Vln. II (A)
Vln. II (B)
Vla. (A)
Vla. (B)
Vc. (A)
Vc. (B)

Fl. 1 *f* *mf* *pp*

Fl. 2 *f* *mf* *pp*

Picc. *f* *mf* *pp*

Ob. 1 *f* *mf* *pp* *mp* *f*

Ob. 2 *f* *mf* *pp* *p* *f*

Eng. Hrn. *f* *pp* *mf* *pp* *p* *f*

Cl. 1 *f* *mf* *pp*

Cl. 2 *f* *mf* *pp*

B. Cl. *f* *mf* *pp*

Bsn. 1 *f* *pp* *mf* *pp* *p* *f* *p*

Bsn. 2 *mf* *pp* *p* *f* *p*

Hrn. 1 *p* *ff*

Hrn. 2 *p* *ff*

Hrn. 3 *p* *ff*

Hrn. 4 *p* *ff*

C. Trp. *with t-shirt, ad lib half valves*
sonda p

C. Trp. *with t-shirt, ad lib half valves*
sonda p

C. Trp. *with t-shirt, ad lib half valves*
sonda p

Tbn. 1 *(slide vib.)*
mf *pp*

Tbn. 2 *mf* *pp*

B. Tbn. *mf* *pp*

Tbn. *mf* *pp*

Timp. *soft mallets*
pp

Perc. 1 *[Snare Drum (come out)]* *mf* *[Sand Blocks]*

Perc. 2 *(tri.)* *p*

Perc. 3 *[Xylophone]* *mf*

Vln. I (A) *pp*

Vln. II (A)

Vln. II (B)

Vla. (A) *pizz.* *mf* *arco* *p* *ff* *p* *f* *pp* *mf* *p* *f*

Vla. (B) *pizz.* *mf* *arco* *p* *ff* *p* *f* *pp* *mf* *p* *f*

Vc. (A) *pizz.* *mf* *arco* *p* *ff* *p* *f* *pp* *mf* *p* *f* *div. espress.*

Vc. (B) *pizz.* *mf* *arco* *p* *ff* *p* *f* *pp* *mf* *p* *f* *div. espress.*

Cb. (A) *(hum)* *pizz.* *mf*

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hrn.

Cl. 1

Cl. 2

E. C.

Bsn. 1

Bsn. 2

Cbstr.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Hrn. 5

C Tpt. 1 (with t-shirt, half valves)
sounds mf

C Tpt. 2 (with t-shirt, half valves)
sounds mf

C Tpt. 3 (with t-shirt, half valves)
sounds mf

Tbn. 1

Tbn. 2

Tbn. 3

Perc. 1 [Ritche]

Hp.

Vln. I (A)

Vln. I (B)

Vln. II (A)

Vln. II (B)

Vla. (A)

Vla. (B)

Vc. (A)

Vc. (B)

Cb. (A)

Cb. (B)

8

poco accel. ♩-112

Fl. 1: *soli non vib.*, *legato*, *camp*, *pp*

Fl. 2: *soli non vib.*, *legato*, *cant.*, *pp*

Ob.: *pp*

Eng. Hr.: *pp*

Cl. 1: *legato*, *pp sotto voce*

Cl. 2: *legato*, *pp sotto voce*

E. Cl.: *sotto voce*, *ppp*, *pp*

Bsn. 1: *pp*

Bsn. 2: *pp*

Hrn. 1: *pp*

Hrn. 2: *pp*

C. Tpt.: *cup mute*, *mf*, *p*

C. Tpt.: *cup mute*, *mf*, *p*

C. Tpt.: *cup mute*, *mf*, *p*

Perc. 1: (Scarp. Cymb.) *ppp*, *cresc.*

Perc. 2: (vibr.) *pp*

Hrp.: *pp*, *mf*

Pno.: *pp*, *mf*, *p*, *una corda*

Vln. I (A): *espress.*, *multo cresc.*, *sf*, *multo dim.*, *p*, *simile*, *L.V.*

Vln. I (B): *espress.*, *multo cresc.*, *sf*, *multo dim.*, *p*, *simile*

Vln. II (A): *espress.*, *multo cresc.*, *sf*, *multo dim.*, *p*, *simile*

Vln. II (B): *espress.*, *multo cresc.*, *sf*, *multo dim.*, *p*, *simile*

Vla. (A): *pizz.*, *pp*, *f*

Vla. (B): *pizz.*, *pp*, *f*

Vcl. (A): *pizz.*, *p*, *mf*, *f*

Vcl. (B): *pizz.*, *p*, *mf*, *f*

Cb. (A): *pizz.*, *mp*, *mf*

Cb. (B): *pizz.*, *p*, *mf*

accl.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hrn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Hrn. 5
C Tpt. 1 (cup mute)
C Tpt. 2 (cup mute)
C Tpt. 3 (cup mute)
Tbn. 1
Tbn. 2
B. Tbn.
Perc. 1 (susp. cymb.)
Perc. 2 (vibr.)
Perc. 3 (tam.)
Hrp.
Pno.
Vln. I (A) (whole bow)
Vln. I (B) (sul G)
Vln. II (A)
Vln. II (B)
Vla. (A) arco
Vla. (B) arco
Vc. (A) arco
Vc. (B) arco

73 $\text{♩} = 132$ molto rit. $\text{♩} = 72$ molto accel. $\text{♩} = 112$ rit. $\text{♩} = 92$ Expansive

The score is arranged in systems. The first system includes Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, and Contrabass. The second system includes Horns 1-5, Trumpets 1-3, Trombones 1-3, and Bass Trombone. The third system includes Percussion 1 & 2, Piano, and Violins I & II. The fourth system includes Viola I & II, Violoncello I & II, and Double Bass I & II. Performance instructions include 'subito p', 'ff', 'p', 'pp', 'f', 'sfz', 'molto sonore', 'non vib.', 'arco, senza sord.', 'poco vib.', 'senza sord.', 'poco vib.', 'slide vibrato', 'straight mute', and 'open'. Tempo markings include 'molto rit.', 'molto accel.', and 'rit.'. The score is in 4/4 time.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Chor.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hn. 5

C. Tpt. 1 (straight mute)

C. Tpt. 2 (straight mute)

C. Tpt. 3 (open)

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Perc. 1

Pno.

Vibraphone

soft mallets - molto sostenuto

Vln. Solo

Vln. I (A)

Vln. I (B)

Vln. II (A)

Vln. II (B)

Vla. (A)

Vla. (B)

Vc. (A) (sul pont.)

Vc. (B) (sul pont.)

Cb. (A)

Cb. (B)

14

86 Sub. ♩ = 72

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hrn.
Cl. 1
Cl. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Cbss.
C Tpt.
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. 1 [Snare Drum] *sf*
Perc. 2 [Bass Drum] *p* *pp* *p* *pp* *mf* *pp* *f*
Perc. 3 [Tom-toms] *sf*
Hrp.
Pno.
Vln. Sol.
Vln. I (A)
Vln. I (B)
Vln. II (A)
Vln. II (B)
Vla. (A)
Vla. (B)
Vc. (A)
Vc. (B)
Cb. (A) [2 players solo] *sub. p*
Cb. (B) [gli alti]

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

- Flutes (Fl. 1, Fl. 2):** Resting.
- Piccolo (Picc.):** Resting.
- Oboe 1 (Ob. 1):** Resting.
- Clarinets (Cl. 1, Cl. 2):** Playing a melodic line with a *p* dynamic.
- Euphonium (E. C.):** Playing a melodic line with a *p* dynamic.
- Trumpets (Bsn. 1, Bsn. 2):** Playing a rhythmic pattern with a *p* dynamic.
- Double Bass (Cbss.):** Playing a rhythmic pattern with a *p* dynamic.
- Timpani (Timp.):** Playing a sustained note with *pp* dynamics and *mf* accents.
- Percussion (Perc. 1, Perc. 2, Perc. 3):** Perc. 1: *Susp Cymbal* with a *pp* dynamic and a *scrape from center to rim* instruction. Perc. 2: *(bass drum)* with a *p* dynamic. Perc. 3: *(tom-toms)* with a *p* dynamic.
- Violins (Vln. Sol., Vln. I (A), Vln. I (B), Vln. II (A), Vln. II (B)):** Playing a complex rhythmic pattern with *pp* dynamics.
- Violas (Vc. (A), Vc. (B)):** Playing a complex rhythmic pattern with *pp* dynamics. Vc. (A) includes the instruction *con sord.*
- Celli (Cb. (A), Cb. (B)):** Playing a complex rhythmic pattern with *pp* dynamics. Cb. (A) includes the instruction *div. non vib. (senza sord.)*.

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

- Woodwinds:** Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Contrabassoon, Cor Anglais, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, and Tuba.
- Brass:** Trumpet 1, 2, & 3; Trombone 1, 2, & 3; Tuba.
- Strings:** Violin I (A & B), Violin II (A & B), Viola (A & B), Violoncello (A & B), and Contrabass (A & B).
- Percussion:** Percussion 1 (with suspended cymbal), Percussion 2, Percussion 3 (with tom-toms), and Harp.
- Performance Markings:** The score includes dynamic markings such as *p*, *mf*, *f*, *pp*, *ff*, and *mp*. It also features performance instructions like "cup mute, half valves" for trumpets and "non vib." for strings.
- Tempo Changes:** The score is divided into sections marked "accel." (accelerando) and "rit." (ritardando), with specific tempo markings of ♩ = 92 and ♩ = 72.

114 Sub. ♩ = 72

Sub. ♩ = 92

Musical score for orchestra and strings, measures 114-118. The score is divided into two sections: measures 114-116 (Sub. ♩ = 72) and measures 117-118 (Sub. ♩ = 92). The instruments listed are Fl. 1 & 2, Picc., Ob. 1 & 2, Eng. Hrn., Cl. 1 & 2, E♭ Cl., Bsn. 1 & 2, Chbn., C Tpt. (scandi mf), Tbn. 1 & 2, B. Tbn., Tba., Perc. 1 (bass drum), Perc. 2, Perc. 3, Pno., Vln. I (A) & (B), Vln. II (A) & (B), Vla. (A) & (B), Vc. (A) & (B), Cb. (A) & (B). The score includes various dynamics (pp, mf, f, ff, p, sfz), articulations (accents, slurs, staccato), and performance instructions such as "senza sord.", "sempre non vib.", "non open strings and harmonics", "trinito", and "non div.". The percussion section includes a bass drum part with a "P" dynamic and a snare drum part with a "P" dynamic. The string section includes parts for Violins I and II, Violas, Violas, Cellos, and Double Basses, with various dynamics and articulations.

accel. ♩ = 132

This page of a musical score includes the following parts and markings:

- Woodwinds:** Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1-5. Dynamics range from *pp* to *ff*.
- Percussion:** Percussion 1 and 2. Percussion 1 includes a triangle. Percussion 2 includes a snare drum. Dynamics include *mp* and *pp*.
- String Ensemble:** Violin Solo, Violin I (A & B), Violin II (A & B), Viola (A & B), Violoncello (A & B). Includes performance instructions like *sol. A espres.*, *altri*, *non vib.*, *sub. pp*, *ff*, and *tutti*.
- Piano:** Includes a section with the chord progression: B-F-G-Ab, D-C-Bb.

This page of a musical score contains the following instruments and parts:

- Fl. 1 & 2
- Ob. 1 & 2
- Eng. Horn
- Cl. 1 & 2
- E. Cl.
- Bsn. 1 & 2
- Chor.
- Hrn. 1, 2, 3, 4, 5
- C. Trp. 1, 2, 3
- Tbn. 1 & 2
- Perc. 2 (Bass Drum)
- Vin. I (A) & (B)
- Vin. II (A) & (B)
- Vla. (A) & (B)
- Vc. (A) & (B)
- Cb. (A) & (B)

The score includes various dynamic markings such as *mp*, *f*, *p*, and *pp*. Performance instructions include *molto rit.* and *on the beat*. The page number 154 is located at the top left, and the tempo marking $\text{♩} = 132$ is at the top left, and $\text{♩} = 72$ is at the top right.

Fl. 1
Fl. 2
Picc.
Cl. 1
Cl. 2
B. Cl.
Sax. 1
Sax. 2
Sax. 3
Sax. 4
Sax. 5
C. Trp.
C. Trp.
C. Trp.
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. 2 [Vibraphone] mod. soft mallets
Hp.
Pno.
Vln. I (A)
Vln. I (B)
Vln. II (A)
Vln. II (B)
Vla. (A)
Vla. (B)
Vcl. (A)
Vcl. (B)
Cb. (A)
Cb. (B)

Fl. 1
Fl. 2
Picc.
Ob.
Ob.
Eng. Hrn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbn.
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
C. Trp. 1
C. Trp. 2
C. Trp. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vin. Sol.
Vin. I (A)
Vin. I (B)
Vin. II (A)
Vin. II (B)
Vla. (A)
Vla. (B)
Vc. (A)
Vc. (B)
Cb. (A)
Cb. (B)

170 $\text{♩} = 132$ *molto rit.* $\text{♩} = 72$ (Short)

The score is arranged in systems. The top system includes Flutes (Fl. 1, 2), Piccolo (Picc.), Oboes (Ob. 1, 2), English Horn (Eng. Hrn.), Clarinets (Cl. 1, 2), Bassoon (Bsn. 1, 2), and Contrabassoon (Cbssn.). The second system includes Horns (Hrn. 1-5), Trumpets (C. Trp. 1-3), Trombones (Tbn. 1-3), and Timpani (Timp.). The third system includes Percussion (Perc. 1-3) and Harp (Hp.). The bottom system includes Piano (Pno.), Violins (Vln. Solo, Vln. I (A, B), Vln. II (A, B)), Violas (Vla. (A, B)), Violoncellos (Vc. (A, B)), and Contrabasses (Cb. (A, B)).

Key performance instructions include *molto rit.* and $\text{♩} = 72$. Percussion parts include *clockenspiel*, *soft mallets*, *(susp. cymbal)*, and *Hambourne*. The word *(Short)* appears at the end of the score.