

THE UNIVERSITY OF CHICAGO

KIÖK (REMEMBRANCE)

CONCERTO FOR PIANO AND CHAMBER ENSEMBLE

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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CHICAGO, ILLINOIS

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# KIÖK (REMEMBRANCE)

## CONCERTO FOR PIANO AND CHAMBER ENSEMBLE

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Programmed by Artistic Director Shulamit Ran for the fiftieth season of Contempo, Kiök (Remembrance) was premiered by the University of Chicago's Contemporary Chamber Players on May 6, 2015 at the Reva and David Logan Center for the Arts in Hyde Park, Chicago, Illinois. It features pianist Winston Choi, conductor Cliff Colnot, and the University of Chicago Ensembles-in-Residence eighth blackbird, the Pacifica Quartet and guest musicians Andrew Nogal, Karl Rzasa, Matthew Oliphant, and Alison Attar.

DURATION: ca. 23 minutes

### INSTRUMENTATION:

1 Flute (doubling alto flute & piccolo)  
1 Oboe (doubling English horn)  
1 Clarinet (doubling bass clarinet)  
1 Bassoon

1 Horn

1 Percussion\*

1 Harp

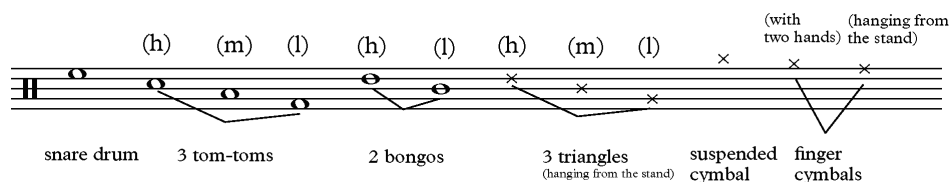
#### Solo Piano

2 Violins

2 Violas

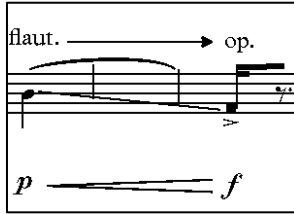
2 Cellos

\*Percussion Instruments: Vibraphone, Marimba, Glockenspiel, Snare Drum, 3 Tom-toms, 2 Bongos, Suspended Cymbal, Finger Cymbals, Crotales, and 3 Triangles



SCORE IN C



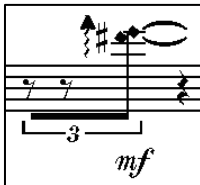


for Solo Piano

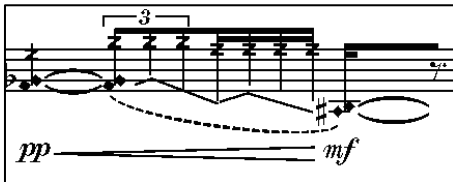
- Pluck strings with finger nails



- Pluck strings with guitar pick



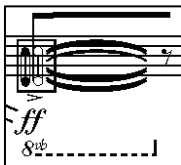
- Strum strings with guitar pick



- Play clusters [stretching approximately major/ minor 3<sup>rd</sup>] with cluster mallet



- Play clusters with palm

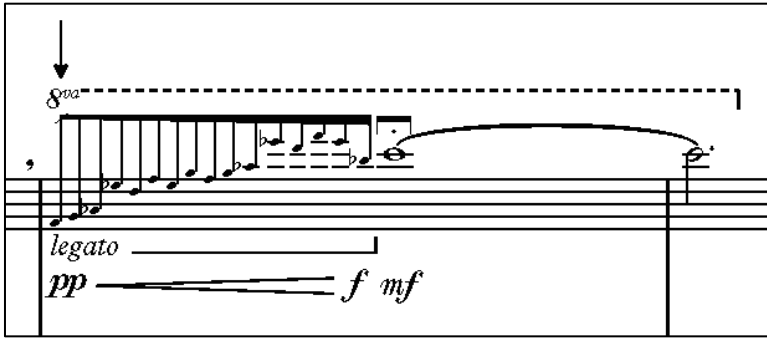


- Play on the key muting the string

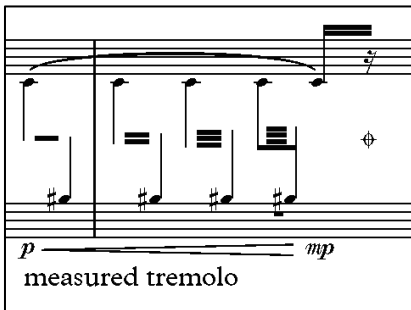


for All

- Grace-notes almost always come before the beat.
- When occurring on the beat, grace-notes are indicated by arrows.



- All tremolos are rapid, unmeasured otherwise specified.  
ex) measured tremolo



## PROGRAM NOTES:

As I mentioned earlier several times in the program notes of my recent works, my reencounter with the various kinds of literature on Korean traditional folk songs at the East Asian Collections of the Joseph Regenstein Library, in the summer of 2013, gave me the invaluable opportunity to rethink and reevaluate the nature of Korean folk melodies. The encounter with these folk tunes eventually led me to conceive a series entitled Ma'üm [soul]. Until now, only the first two compositions of the series had been written – Ma'üm (I) for clarinet quintet (2013-14) and Ma'üm (II) for sextet (2014).

While my primary concern in Ma'üm was to explore the Korean folk tunes' potential to harmonize with contemporary Western tonal idioms, in Kiök [Remembrance], the piano concerto that will be performed tonight, I paid more attention to a narrative on which the piece's form and structure were constructed. Consequently the folk tunes used in the piece tend to be subordinated to the narrative, playing a role only as the piece's tonal frame.

The narrative adopted in Kiök was made up in memory of the Sewol ferry disaster: on the morning of 16 April 2014, a ferry en route from Incheon to Jeju Island capsized, causing over 300 casualties. Many of the passengers were students. In this piece, rather than attempting to musically narrate the whole incident, I concentrated on the psychological description of a high school student victim's father. I came up with the idea from his interview with a broadcasting company in which I noticed his complex psychological variation, due to the grief for his lost daughter. In Kiök, the solo piano part acts as a medium that conveys the father's stream of consciousness, while at the same time shaping the piece into a three-part form with a lengthy slow introduction and a twinkling, timbral transition. The second main section, which is slow and full of the solo piano's colorful sonority, generated by its extended techniques, is reminiscent of the introduction – both express the father's longing for his daughter – but has extremely different tonal material. The first and third main sections, which are both fast in tempo and have similar phrase structure, tone material and orchestration, describe the abrupt changes of the father's various emotions, while continuously trying not to lose their bright and positive energy, an expression of the father's entrenched hope and love.

I would like to thank pianist Winston Choi, conductor Cliff Colnot and the Contempo players for their help, advice, and encouragement during the whole rehearsal period. Also, I would like to express my deepest appreciation to my composition teacher, Professor Marta Ptaszyńska. Without her guidance and persistent help, this dissertation piece, Kiök, would not have been possible.

Score in C

1

Duration: ca. 23' 00"

# "Kiðk [Remembrance]"

Concerto for piano and chamber ensemble  
(2014-15)

Jae-Goo Lee (b.1977-)

$\text{♩} = 50-55$  ( $\text{♩} = 100-110$ ) slow; calm

4/4

Alto Flute

Flute

English Horn

Oboe

Clarinet in Bb

Bassoon

Horn in F

Vibraphone with hard mallets

To Glock.

Percussion

Harp

Db C B# Eb F G Ab

Solo Piano

*ff* *pp* *f* *mf* *mp* *p* *mp*

(do not rush!)

$\text{♩} = 50-55$  ( $\text{♩} = 100-110$ ) slow; calm

4/4

Violin I

Violin II

Viola I

Viola II

Violoncello I

Violoncello II

1 2 3 4 5 6

The image shows a page of a musical score for a concerto. It features a variety of instruments including woodwinds (Alto Flute, Flute, English Horn, Oboe, Clarinet in Bb, Bassoon, Horn in F), Percussion (Vibraphone with hard mallets, Glockenspiel), Harp, Solo Piano, and a string quartet (Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II). The score is in 4/4 time and is marked 'slow; calm' with a tempo of 50-55 beats per minute. The piano part has dynamic markings of ff, pp, f, mf, mp, p, and mp. A specific instruction '(do not rush!)' is written above a section of the piano part. The score is divided into six measures, numbered 1 through 6 at the bottom.

Musical score for measures 7-12. The score includes parts for Clarinet (Cl.), Saxophone (S. Pno.), and Piano (P). Measure 7 is marked with *p*. Measure 8 has dynamics *mf* and *mp*. Measure 9 has dynamics *pp* and *mf p sub*. Measure 10 has dynamics *pp*. Measure 11 has dynamics *f* and *mf*. Measure 12 has dynamics *pp* and *mp*. A circled letter 'A' is above the Clarinet staff in measure 11. A double bar line with a repeat sign is to the left of measure 7.

Musical score for measures 13-16. The score includes parts for Flute (A. Fl.), English Horn (Eng. Hrn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Saxophone (S. Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). Measures 13-16 are marked with *ppp non cresc.*. The Percussion part includes the instruction "(To Glock.)". A double bar line with a repeat sign is to the left of measure 13. A fermata is present over the end of measure 16.

A Fl. *mf* *p* *PPP* To Fl. **B**

Eng. Hn. *mp* *p* *PPP* To Ob.

Cl. *p* *PPP* *PPP non cresc.*

Bsn.

Hn.

Perc. (To Glock.) Glockenspiel *p* To Mar.

Hp.

S. Pno. *f* *pp* *pp* *f* (do not rush!) *pp* *mf* *mp*

Vln. I *mp* *PPP* *PPP* *PPP*

Vln. II *mp* *PPP* *PPP non cresc.* *ord.* *s.l.* *s.f.* *ord.* *mp* *PPP*

Vla. I *mp* *PPP* *PPP* *PPP*

Vla. II *mp* *PPP* *PPP non cresc.* *ord.* *s.l.* *s.f.* *ord.* *mp* *PPP*

Vc. I *PPP*

Vc. II *PPP non cresc.* *ord.* *s.l.* *s.f.* *ord.* *mp* *PPP*

17

18

19

20

21

22

This page of a musical score covers measures 23 through 28. The score is arranged in a standard orchestral layout with multiple staves. The instruments and their parts are as follows:

- Flute:** Measures 23-25 feature a melodic line with dynamics *pp*, *f*, and *p*. It includes markings for *ord.* (original), *breathy*, and *ord.* (original). A circled 'C' is placed above the staff at measure 25. The part is labeled 'To A. Fl.' at measure 26.
- English Horn:** Measures 23-25 are marked '(To Ob.)'. Measures 26-28 feature a melodic line with dynamics *pp* and *mf*. It is labeled 'Oboe' at measure 26.
- Clarinet:** Measures 23-25 feature a melodic line with dynamic *f*.
- Bassoon:** Measures 23-25 are marked with a rest.
- Horn:** Measures 23-25 feature a melodic line with dynamics *pp non cresc.*, *mf*, and *pp*.
- Percussion:** Measures 23-25 feature a rhythmic pattern with dynamics *pp*, *mf*, and *pp*. It is labeled '(To Mar.)' and 'Marimba' at measure 25. Measures 26-28 feature a different rhythmic pattern with dynamic *ppp*, labeled 'To S.D. & 3 Tom-t' and 'Snare Drum & 3 Tom-toms with brushes'.
- Harpsichord:** Measures 23-25 feature a melodic line with dynamic *sf*.
- String Piano:** Measures 23-25 feature a melodic line with dynamics *ff p* and *f*. Measures 26-28 feature a melodic line with dynamic *ff*.
- Violin I:** Measures 23-25 feature a melodic line with dynamics *mp*, *f*, and *pp*. It includes markings for *rite*, *s.l.*, and *ord.*. A circled 'C' is placed above the staff at measure 25. Measures 26-28 feature a melodic line with dynamics *mp* and *pp*.
- Violin II:** Measures 23-25 feature a melodic line with dynamics *(ppp)* and *mf*. It includes markings for *ord.*, *s.l.*, and *s.p.*. Measures 26-28 feature a melodic line with dynamics *pp* and *mf*.
- Viola I:** Measures 23-25 feature a melodic line with dynamics *mp*, *f*, and *pp*. It includes markings for *rite*, *s.l.*, and *ord.*. Measures 26-28 feature a melodic line with dynamic *pp*.
- Viola II:** Measures 23-25 feature a melodic line with dynamics *(ppp)* and *mf*. It includes markings for *ord.*, *s.l.*, and *s.p.*. Measures 26-28 feature a melodic line with dynamics *pp* and *mf*.
- Violoncello I:** Measures 23-25 feature a melodic line with dynamic *mp*. Measures 26-28 feature a melodic line with dynamics *pp* and *f*.
- Violoncello II:** Measures 23-25 feature a melodic line with dynamics *(ppp)* and *mf*. It includes markings for *ord.*, *s.l.*, and *s.p.*. Measures 26-28 feature a melodic line with dynamic *pp*.

The score is divided into two systems. The first system covers measures 23-25, and the second system covers measures 26-28. The time signature changes from 2/4 to 4/8 at measure 26. The page number '4' is located at the top left.

Alto Flute

To Eng. Hn.

solo (- m.33)

solo (- m.35)

(S.D. & 3 Tom-t) To Mar. Marimba To S.D. & Tom-t

measured tremolo

measured tremolo

S. Pno.

Vln. I s.t. -> ord.

Vln. II s.t. -> ord.

Vla. I s.t. -> ord.

Vla. II

Vc. I

Vc. II

29 30 31 32 33 34

A. Fl. (To Eng. Hn.) English Horn *ppp*

Ob. *ppp non cresc.*

Cl. *pp* *ppp non cresc.*

Bsn. *ppp*

Hn. *ppp non cresc.*

Perc. (To S.D. & 3 Tom-t)

Hp. solo (- m.40) *p* *mp* *p* *mf* *p*

S. Pno. *mp* *p* *mf* *p* *mf* *mp*

Vln. I *ppp* *p* *pp* *mp*

Vln. II *p* *pp* *mp* *pp* *mp*

Vla. I *ppp* *p* *pp* *mp*

Vla. II *p* *pp* *mp* *pp* *mp*

Vc. I *ppp* *p* *pp* *mp*

Vc. II *p* *pp* *mp* *pp* *mp*

A detailed musical score for an orchestra and percussion ensemble, spanning measures 39 to 42. The score is divided into two systems, each containing measures 39-40 and 41-42. The instruments listed are: A. Fl., Eng. Hn., Cl., Bsn., Hn., Perc., Hp., S. Pno., Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, and Vc. II. The percussion part is specifically noted as "Snare Drum & 3 Tom-toms with brushes". The score includes various musical notations such as dynamics (ppp, p, mp, mf, f), articulation (accents, slurs), and performance instructions. A key signature change from one flat to two flats occurs at the beginning of measure 40. The time signature is 4/4. The score is marked with a tempo of quarter note = ♩.

A Fl.  $\text{3/8}$   $(\text{♩}=100-110)$   $\text{3/4}$   $(\text{♩}=100-110 \text{ rit.})$   $\text{4/4}$   $\text{♩}=65-70$  twinkling

Eng. Hn.

Cl.

Bsn.

Hn.

Perc. To Mar.

Hp.

S. Pno.

Vln. I  $\text{3/8}$   $(\text{♩}=100-110)$   $\text{3/4}$   $(\text{♩}=100-110 \text{ rit.})$   $\text{4/4}$   $\text{♩}=65-70$  twinkling

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

43 44 45 46 47 48



(H)

Fl.  $\frac{5}{16}$   $\frac{3}{4}$  ord.  $\frac{4}{4}$   $\frac{3}{16}$  ord.  $\frac{4}{4}$   $\frac{5}{16}$   $\frac{6}{4}$   $\frac{7}{16}$   
Ob.  
Cl.  
Bsn.  
Hn.  
Perc. (Finger Cymbals) (hanging from the music stand) with two hands *vibrato* To Glock.  
Hp.  
S. Pro.  
Vln. I  $\frac{5}{16}$   $\frac{3}{4}$  ord.  $\frac{4}{4}$   $\frac{3}{16}$  ord.  $\frac{4}{4}$   $\frac{5}{16}$   $\frac{6}{4}$   $\frac{7}{16}$  ord.  
Vln. II  
Vla. I  
Vla. II  
Vc. I  
Vc. II

56 57 58 59 60 61 62 63





Fl.  $\frac{3}{4}$   $\frac{4}{8}$   $\frac{4}{4}$  *pp* *f pp non cresc.*

Ob. *mf p* *f*

Cl. *pp* *mf-pp non cresc.*

Bsn.

Hn. *pp* *mf-pp non cresc.*

Perc. **Vibraphone** *pp* *mf* *p* *mf*

Harp. *mf* F#, G# *p* *mf* *mp*

S. Pno. *f > mp < f* *p* *f* *mp* *p < mf > p* *mf > mp < f* *p* *mf > mp < f* *pp*

Vln. I  $\frac{3}{4}$   $\frac{4}{8}$   $\frac{4}{4}$  *pp* *f p non cresc.* solo (- m. 82) *pp*

Vln. II *s.p.* *f sub* *p* *p* *f mp < f*

Vla. I *s.p.* *f sub* *p* *p* *f mp < f*

Vc. I *pp* *f p non cresc.* solo (- m. 82) *pp*

Vc. II *s.p.* *f sub* *p* *p* *f mp < f*

Fl. *mf-p* *f-pp* *mf*

Ob. solo (- m.83) *pp* *f* *mp* *ff* *pp* *mp* *pp*

Cl. *mf-p* *f-pp* *mp* *pp*

Bsn. *ppp*

Hn. *mf-p* *f-pp* *mp*

Perc. To S.D. & Tom-t. Snare Drum & 3 Tom-toms with brushes *ppp* *mf-p* *mf*

Hp. *mf* *p* D#, B#, E#, G#

S. Pno. *f > mp < f* *mp* *p < mf > mp < f* *pp* *mf > p* *f* *pp* *ff*

Vln. I *f p non cresc.* *pp* *f* *p* *mf* *p* *pp*

Vln. II *p* *f sub* *p* *f p* *f p*

Vla. I *f p non cresc.* *pp* *f* *p* *pp*

Vla. II *p* *f sub* *p* *f p* *f p*

Vc. I *f p non cresc.* *pp* *f* *p* *pp*

Vc. II *p* *f sub* *p* *f p* *f p*

3/4 4/4 4/4

82 83 84 85

7-  
M

6/16 = 152-164 7/16 6/16 7/16

Fl. *pp* *mf* *pp* *mf*

Ob. *pp* *mf*

Cl. *pp* *mp* *p*

Bsn. *mp* *ppp*

Hrn. *ppp* *mf*

Perc. (S. D & Tom-t.) *p* *mf* *p* *f* (To Mar.)

Hrp. *f* *mf*

S. Pno. *mp* *mf* *p* *f* *pp* *ff* *p* *f* *mp* *f* *mp*

Vln. I *mf* *pp* *mf* *p* *f* *mp* *f* *mp*

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

Vla. I *mf* *pp* *p* *mf* *p* *f* *p* *f* *p*

Vla. II *f* *p* *mf* *f* *p*

Vcl. I *mf* *pp* *p* *f* *p* *f* *p*

Vcl. II *f* *p* *f*

86 87 88 89 90 91

This page of a musical score covers measures 92 through 99. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), String Ensemble (S. Pns.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vcl. I), and Violoncello II (Vcl. II). The score is divided into two systems. The first system (measures 92-95) features a complex rhythmic structure with time signatures of 9/16, 7/16, 3/4, and 2/4. A tempo marking of  $\text{♩} = 65-70$  accel. is present. The second system (measures 96-99) features a tempo marking of  $\text{♩} = 85-90$  animated and includes a section marked with a circled 'N'. The Percussion part includes a Marimba section with a glissando on white keys and a sequence of notes labeled DCBEFGA. The String Ensemble part includes a section marked 'legato sempre'. The score includes various dynamic markings such as *f*, *pp*, *mf*, *ff*, *p*, *mp*, and *mf*. Performance instructions include *ord.*, *s.p. ord.*, *s.l.*, and *P sempre*. The page number '16' is located at the top left.

This musical score page covers measures 100 to 104. The score is written for a full orchestra and includes the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Piano (S. Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). The score is divided into five measures, each with a specific time signature: 8/8, 4/4, 7/8, 4/4, and 2/4. A circled 'C' symbol is placed above the 7/8 measure. The percussion part includes a Maraca (Mar.), Vibraphone, and Marimba. The piano part features a 'legato sempre' instruction. The score includes various dynamic markings such as *mp*, *p*, *f*, *pp*, *ff*, *mf*, and *p sempre*. There are also performance instructions like 'ord.' (order), 'flaut.' (flute), and 'op.' (open). The page number '17' is located in the top right corner.

Fl.  $\text{♩} \text{♩} \text{♩}$   $\frac{3}{4}$   $\text{♩} \text{♩} \text{♩}$   $\frac{2}{4}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Ob.  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Cl.  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Bsn.  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Hn.  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Perc. (Marimba) *gliss. on white keys*  
 $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Hp.  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

S. Pno.  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Vln. I  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Vln. II  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Vla. I  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Vla. II  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Vc. I  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

Vc. II  $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$   $\text{♩} \text{♩} \text{♩}$

105 106 107 108

Musical score for orchestra and strings, measures 109-112. The score is divided into four systems, each corresponding to a measure. The time signatures are 2/4, 7/8, 4/4, and 3/4. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vcl. I), and Violoncello II (Vcl. II). The score includes various dynamics (mp, mf, p, f, ff, pp) and performance instructions such as 'gliss. on white keys', 'breathy', and 's.p.' (sotto piano). The Percussion part is marked 'Marimba'. The Piano part is marked 'S. Pno.'. The Violin and Viola parts are marked 'ord.' (ordine) and 's.p.'. The Violoncello parts are marked 'p sempre' and 'mp sempre'.

109

110

111

112

This musical score spans four pages (113-116) and includes the following instruments and parts:

- Flute (Fl.):** Features a circled 'Q' above the staff. Time signatures change from 5/4 to 3/4 to 7/8 to 3/4. Dynamics range from *pp* to *f*. Includes a 'breathy' marking.
- Oboe (Ob.):** Mirrors the flute's dynamics and phrasing.
- Clarinet (Cl.):** Includes a circled 'Q' above the staff. Dynamics range from *pp* to *f*.
- Bassoon (Bsn.):** Dynamics range from *pp* to *f*.
- Trumpet (Tr.):** Dynamics range from *pp* to *mf*.
- Percussion (Perc.):** Includes Marimba, Vibraphone, and Vibra. Dynamics range from *mf* to *f*.
- Harp (Hp.):** Dynamics range from *mf* to *f*.
- String Ensemble (Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II):** Includes a circled 'Q' above the staff. Dynamics range from *p* to *ff*. Includes markings for *ord.*, *s.p. ord.*, *op.*, and *ffz*.
- Scored Piano (S. Pno.):** Dynamics range from *pp* to *ff*.

The musical score is written in 4/4 time and spans measures 117 to 122. It includes the following parts and markings:

- Flute (Fl.):** Starts with *mp sempre*. A dynamic shift to *f pp* occurs at measure 121, followed by *f* at the end of the measure.
- Oboe (Ob.):** Starts with *mp sempre*. A dynamic shift to *f pp* occurs at measure 121, followed by *f* at the end of the measure.
- Clarinet (Cl.):** Starts with *f*. A dynamic shift to *mp sempre* occurs at measure 118. A dynamic shift to *f pp* occurs at measure 121, followed by *f mf* at the end of the measure.
- Bassoon (Bsn.):** Starts with *f*. A dynamic shift to *pp* occurs at measure 121, followed by *f* at the end of the measure.
- Horn (Hn.):** Starts with *pp*. A dynamic shift to *f* occurs at the end of measure 121.
- Percussion (Perc.):** Includes **Marimba** (starting at *mp sempre*), **To Tom-t.** (starting at *f*), and **3 Tom-toms** (starting at *ppp*).
- Harp (Hp.):** Starts with *mf sempre*. A dynamic shift to *ff* occurs at measure 121.
- S. Pno. (Solo Piano):** Starts with *ff*. A dynamic shift to *mf sempre* occurs at measure 118. A dynamic shift to *ff p cresc.* occurs at measure 121, followed by *f mf* at the end of the measure.
- Violins (Vln. I & II):** Start with *mp sempre* and *pizz.* (pizzicato). A dynamic shift to *f* occurs at measure 121. At the end of measure 121, they switch to *arco* (arco) with *f mf*.
- Violas (Vla. I & II):** Start with *mp sempre* and *pizz.*. A dynamic shift to *f* occurs at measure 121. At the end of measure 121, they switch to *arco* with *f mf*.
- Cellos (Vc. I & II):** Start with *pp*. A dynamic shift to *f* occurs at the end of measure 121.

Rehearsal marks (R) are present at the beginning of measures 117 and 121. The score concludes with a double bar line at the end of measure 122.

The musical score is arranged in a system with multiple staves. The measures are numbered 123, 124, 125, 126, and 127 at the bottom. The time signature changes from 2/4 to 3/8, then to 3/4, then to 2/4 with a circled 'S', and finally back to 3/8. The instruments and their parts are as follows:

- Fl. (Flute):** Rests in all measures.
- Ob. (Oboe):** Rests in all measures.
- Cl. (Clarinet):** Labeled "To B. Cl." with a dynamic of *f*. Rests in all measures.
- Bsn. (Bassoon):** Features a melodic line with dynamics *f*, *p*, *f*, *p*, *f*, *p*.
- Hrn. (Horn):** Features a melodic line with dynamics *f*, *p*, *f*, *mf*, *p*, *f*, *mf*, *p*, *f*, *mf*, *p*.
- Perc. (Percussion):** Labeled "(3 Tom-toms)" with dynamics *f* and *mf*.
- Hp. (Harp):** Rests in all measures.
- S. Pno. (Solo Piano):** Features a dense, rhythmic accompaniment with dynamics *ff-mf*, *f*, *mp*, *f-mf*, and *f*. The instruction "legato sempre" is present.
- Vln. I & II (Violins):** Rests in all measures. Dynamics *ff* and *s.p.* are indicated.
- Vla. I & II (Violas):** Rests in all measures. Dynamics *ff* and *s.p.* are indicated.
- Vc. I & II (Violoncellos):** Features a melodic line with dynamics *f* and *f sempre*. The instruction "pizz." is present.

123

124

125

126

127

The musical score is divided into four measures: 128, 129, 130, and 131. The time signatures are 2/4, 7/8, 4/4, and 2/4 respectively. The instruments and their parts are as follows:

- Flute (Fl.):** Rests in all measures.
- Oboe (Ob.):** Rests in 128 and 129. In 130, plays a melodic line with dynamics *pp* and *f*. In 131, plays a melodic line with dynamics *f* and *mf sempre*.
- Clarinet (CL):** Labeled "(To B. Cl.)". Rests in 128 and 129. In 130, plays a melodic line with dynamics *f* and *p*. In 131, plays a melodic line with dynamics *mf sempre* and *f*.
- Bassoon (Bsn.):** Rests in 128 and 129. In 130, plays a melodic line with dynamics *f* and *p*. In 131, plays a melodic line with dynamics *ff-p* and *f*.
- Horn (Hn.):** Rests in 128 and 129. In 130, plays a melodic line with dynamics *f*, *mf*, *p*, *f*, *mf*, *mf*, *p*, *ff*, and *f*. In 131, plays a melodic line with dynamics *f*.
- Percussion (Perc.):** Labeled "(3 Tom-toms)". In 128, plays a rhythmic pattern with dynamics *f* and *mf*. In 129, plays a rhythmic pattern with dynamics *mp*. In 130, plays a rhythmic pattern with dynamics *f-p*. In 131, plays a rhythmic pattern with dynamics *ff* and *mf*.
- Piano (Hp.):** Rests in all measures.
- String Piano (S. Pno.):** Rests in 128 and 129. In 130, plays a rhythmic pattern with dynamics *f* and *mf*. In 131, plays a rhythmic pattern with dynamics *ff-mf*.
- Violin I (Vln. I):** Rests in 128 and 129. In 130, plays a melodic line with dynamics *pp* and *f*. In 131, plays a melodic line with dynamics *f*.
- Violin II (Vln. II):** Rests in 128 and 129. In 130, plays a melodic line with dynamics *pp* and *f*. In 131, plays a melodic line with dynamics *f*.
- Viola I (Vla. I):** Rests in 128 and 129. In 130, plays a melodic line with dynamics *pp* and *f*. In 131, plays a melodic line with dynamics *mf sempre*.
- Viola II (Vla. II):** Rests in 128 and 129. In 130, plays a melodic line with dynamics *pp* and *f*. In 131, plays a melodic line with dynamics *mf sempre*.
- Cello I (Vc. I):** Rests in 128 and 129. In 130, plays a melodic line with dynamics *mf* and *ff*. In 131, plays a melodic line with dynamics *f sempre*.
- Cello II (Vc. II):** Rests in 128 and 129. In 130, plays a melodic line with dynamics *mf* and *ff*. In 131, plays a melodic line with dynamics *f sempre*.

128

129

130

131

The musical score is arranged in a system with five measures (132-136). The instruments and their parts are as follows:

- Fl. (Flute):** Rests in all measures.
- Ob. (Oboe):** Rests in all measures.
- B. Cl. (Bass Clarinet):** Features a melodic line with slurs and accents, marked *(mf sempre)*. It includes dynamic markings *f* and *p*.
- Bsn. (Bassoon):** Features a melodic line with slurs and accents, marked *f* and *p*.
- Hn. (Horn):** Features a melodic line with slurs and accents, marked *p*, *f*, *mf*, and *mf*.
- Perc. (Percussion):** Labeled "(3 Tom-toms)", it features a rhythmic pattern with slurs and accents, marked *f* and *mf*.
- Hp. (Harp):** Rests in all measures.
- S. Pno. (Solo Piano):** Features a complex rhythmic accompaniment with slurs and accents, marked *f*, *mp*, and *f-mp*.
- Vln. I & II (Violins):** Rests in all measures.
- Vla. I & II (Violas):** Features a melodic line with slurs and accents, marked *f*, *mf sempre*, and *f*.
- Vc. I & II (Violoncellos):** Features a melodic line with slurs and accents, marked *(pizz.)*, *f*, and *mf sempre*.

Measure numbers 132, 133, 134, 135, and 136 are printed at the bottom of the score.

Fl.  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{2}{4}$   
Ob.  
B. Cl. S S S To Cl. Clarinet in B $\flat$   
Bn.  $f$   $p$   $f$   $p$   $f$   
Hn.  $p$   $f$   $mf$   $mf$   $p$   $f$   
Perc. (3 Tom-toms) + Snare Drum To Mar.  $mp$   $f$   $mp$   $f$   $pp$   
Hp.  $\Delta$   $sfz$   $\Delta$   
S. Pno.  $f$   $mf$   $ff$   
Vln. I  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{2}{4}$   $ord.$   $s.p.$   $ord.$   $s.p.$   $ord.$   
Vln. II  $pp$   $f$   $pp$   $f$   $pp$   $f$   $pp$   $f$   
Vla. I  $f$   $mf$   $scmpre$   $f$   $pp$   $mf$   $p$   $ff$   $p$   
Vla. II  $f$   $pp$   $mf$   $p$   $ff$   $p$   
Vc. I (pizz.)  $f$   $arco$   $p$   $mf$   $p$   $f$   
Vc. II (pizz.)  $f$   $arco$   $p$   $mf$   $p$   $ff$   $p$

This page contains the musical score for measures 142 through 148. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts include:

- Flute (Fl.):** Features a melodic line with dynamics ranging from *fpp* to *f*. A circled 'W' is placed above the staff at measure 144.
- Oboe (Ob.):** Mirrors the flute's melodic line with dynamics from *mf* to *f*.
- Clarinet (Cl.):** Provides harmonic support with dynamics from *f* to *pp*.
- Bassoon (Bsn.):** Mirrors the clarinet's part with dynamics from *pp* to *f*.
- Horn (Hn.):** Provides harmonic support with dynamics from *pp* to *f*.
- Marimba:** Enters at measure 142 with *mf* dynamics and exits at measure 144.
- Vibraphone:** Enters at measure 144 with *p* dynamics and exits at measure 148.
- Harpsichord (Hp.):** Provides harmonic support with dynamics from *mf* to *ff*.
- Soprano Piano (S. Pno.):** Features a complex melodic line with dynamics from *f* to *ffmp*. A *legato* marking is present above the staff at measure 146.
- Violin I (Vln. I):** Features a melodic line with dynamics from *mf* to *ff*. Includes *pizz.* and *arco* markings.
- Violin II (Vln. II):** Mirrors the Violin I part with dynamics from *mf* to *ff*.
- Viola I (Vla. I):** Mirrors the Violin I part with dynamics from *mf* to *ff*.
- Viola II (Vla. II):** Mirrors the Violin I part with dynamics from *mf* to *ff*.
- Violoncello I (Vc. I):** Provides harmonic support with dynamics from *pp* to *f*.
- Violoncello II (Vc. II):** Mirrors the Violoncello I part with dynamics from *pp* to *f*.

The score includes various musical notations such as *mf*, *f*, *pp*, *ff*, *ffmp*, *pizz.*, *arco*, *legato*, and *breathy*. Time signatures change from 4/4 to 3/4 at measure 144, and then to 6/16 and 8/16 at measure 146. A tempo marking of  $\text{♩} = 142-150$  is present. A circled 'W' is located above the Flute staff at measure 144.

142

143

144

145

146

147

148

This musical score page covers measures 149 to 155. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), and String Quartet (Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II). The score is divided into two systems. The first system covers measures 149-154, and the second system covers measures 151-155. Key features include:

- Tempo and Meter:** The tempo is marked as  $\text{♩} = 85-90$ . The meter changes from 12/16 to 9/16, then back to 12/16, and finally to 3/4.
- Woodwinds:** Flute and Oboe parts feature staccato patterns in 12/16 and 9/16, followed by sustained lines in 3/4. Clarinet and Bassoon have a *pp* to *f* dynamic shift. Horns play a sustained *f* line.
- Percussion:** A Marimba part is introduced in measure 151, starting with *pp* and moving to *f* and *mf sempre*.
- Piano:** The piano part features a complex texture with arpeggiated figures and sustained chords. Dynamics range from *mf* to *ff*, with a *legato sempre* section in the final measure.
- Strings:** Violins and Violas play a rhythmic pattern, alternating between *pizz.* and *arco*. Dynamics range from *f* to *p*. Cellos and Double Basses provide a steady accompaniment with dynamics from *f* to *p*.

149

150

151

152

153

154

155

Fl.  $\text{♩} = 142-150$   $\text{♩} = 85-90$  *ord.* *ppp* *f* *molto* *breathy*

Ob. *mf sempre*

Cl.

Bsn.

Hr.

Perc. (Marimba) *f* *mf sempre*

Hp. *f* *mf sempre*

S. Pno. *ff-mf sempre* *mf sempre* *legato sempre*

Vn. I  $\text{♩} = 142-150$   $\text{♩} = 85-90$  *f mp non cresc.*

Vn. II *f mp non cresc.*

Vla. I *f mp non cresc.*

Vla. II *f mp non cresc.*

Vc. I *f mp non cresc.*

Vc. II *f mp non cresc.*

156

157

158

159

160

This musical score page covers measures 161 through 165. The instruments and parts include:

- Flute (Fl.):** Starts with *mf sempre*. A circled 'Z' is above the staff at measure 163. The part ends with *mp*.
- Oboe (Ob.):** Starts with *mf sempre*. The part ends with *mp*.
- Clarinet (Cl.):** Starts with *mf sempre*. The part ends with *mp* and *mf*.
- Bassoon (Bsn.):** Rests throughout.
- Horn (Hn.):** Rests throughout.
- Percussion (Perc.):** Labeled "(Marimba)". Features a rhythmic pattern of eighth notes with a *mf cresc.* dynamic.
- Harp (Hp.):** Features a rhythmic pattern of eighth notes with a *mf cresc.* dynamic.
- S. Pno. (Piano):** Features a complex rhythmic pattern of eighth notes with a *mp* dynamic.
- Violin I (Vln. I):** Features a melodic line with a circled 'Z' at measure 163. Dynamics are *p* and *mf p*.
- Violin II (Vln. II):** Features a melodic line with dynamics *p* and *mf p*.
- Viola I (Vla. I):** Features a melodic line with dynamics *p* and *mf p*.
- Viola II (Vla. II):** Features a melodic line with dynamics *p* and *mf p*.
- Violoncello I (Vc. I):** Features a melodic line with dynamics *p* and *mf p*.
- Violoncello II (Vc. II):** Features a melodic line with dynamics *p* and *mf p*.

Measure numbers 161, 162, 163, 164, and 165 are printed at the bottom of the page.

(A1)

$\frac{3}{4}$  = 85-90

7 16

ord.

*sf* *f pp* *f* *mf sempre*

*mf* *sf* *mf* *f pp* *mf pp* *mf pp*

*mp* *f pp* *mf pp* *mf pp*

*f* *mf sempre*

*f* *mf sempre*

*f-mf* *ff-mf sempre* *mf sempre*

*legato sempre*

(A1)

$\frac{3}{4}$  = 85-90

7 16

*mf p* *f mp non cresc.*

*mf p* *f mp non cresc.*

*mf p* *f mp non cresc.*

*mf p* *f mp non cresc.*

*mf p* *f mp non cresc.*

*mf p* *f mp non cresc.*

(breathily) **B1**  $\text{♩} = 142-150$

Fl. *mf* *ff-pp*

Ob. *mf* *pp* *mf mp* *mf* *f* *mf* *ff-pp*

Cl. *mf* *pp* *mf mp* *mf* *mp* *f-p* *ff-pp*

Bsn. *pp*

Hr. *pp*

Perc. (Marimba) *mf* *f* To Bongos

Hp. *mf cresc.* *ff*

S. Pno. *mp* *f-mf* *ff*

**B1**  $\text{♩} = 142-150$

Vln. I *pp* *mf p* *mf p* *f-pp*

Vln. II *pp* *mf p* *mf p* *f-pp*

Vla. I *pp* *mf p* *mf p* *f-pp*

Vla. II *pp* *mf p* *mf p* *f-pp*

Vc. I *pp* *mf p* *mf p* *f-pp*

Vc. II *pp* *mf p* *mf p* *f-pp*

Fl.  $\text{♩} = 85-90$   $\text{♩} = 142-150$  **C1**  
Ob.  
Cl.  
Bsn.  
In.  
Perc. (To Bongos) 2 Bongos  
Hp.  
S. Pno.  
Vln. I  $\text{♩} = 85-90$   $\text{♩} = 142-150$  **C1**  
Vln. II  
Vla. I  
Vla. II  
Vc. I  
Vc. II

Dynamic markings: *ff*, *pp*, *f*, *f-p*, *mf sempre*, *mp*, *f*, *mp*, *legato sempre*, *ff sempre*, *mf*, *pizz.*, *mf sempre*, *mp*, *ff*, *mp*, *cresc.*

**D1**  
♩ =  $\frac{3}{4}$  = 85-90

The score is divided into two systems, each starting with a rehearsal mark **D1**. The tempo is marked as quarter note = 85-90. The time signature is 3/4. The first system includes parts for Flute I, Oboe, Clarinet, Bassoon, Horn, Percussion (Bongos), Harp, and Piano. The second system includes parts for Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. Dynamics range from *pp* to *f*. Performance instructions include *mf sempre*, *pp non cresc.*, *legato sempre*, and *cresc.*. Measure numbers 184, 185, 186, 187, and 188 are indicated at the bottom.

184

185

186

187

188

This musical score page covers measures 189 to 193. It features a variety of instruments including Flute I, Oboe, Clarinet, Bassoon, Horn, Percussion (Bongos), Harp, Saxophone, Violin I & II, Viola I & II, and Violoncello I & II. The score is divided into two systems. The first system (measures 189-192) is in 16/8 time with a tempo of 142-150. It includes a first ending bracket labeled 'E1' spanning measures 190-191. The second system (measures 192-193) changes to 5/4 time with a tempo of 85-90. Dynamics range from *pp* to *ff*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. The piano part shows a complex texture with multiple voices and dynamic markings such as *f*, *mf*, and *ff*.

189

190

191

192

193





This page of a musical score covers measures 206 to 211. The score is for a full orchestra and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked as 106-112. The score is divided into two systems, each starting with a rehearsal mark 'H1' and a tempo change to 85-90. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), and Piano (S. Pno.). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). The score features various dynamics such as *pp*, *f*, *mf*, *mp*, *ff*, and *ff-f sempre*. It also includes performance instructions like *arco*, *detaché*, *pizz.*, and *ff-f sempre*. The piano part has a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand. The orchestral parts are primarily melodic, with some rhythmic accompaniment in the lower strings and woodwinds.

8 16 3/4  $\text{♩} = 106-112$  H1 3/4  $\text{♩} = 85-90$

Fl. *pp* *f* *mf > mp*

Ob. *pp* *f*

Cl. *f* *p* *fp* *f* *mf >*

Bsn. *f mf* *p* *f-pp* *f P non cresc.*

Hn. *f* *p* *f* *p* *f* *f-p non cresc.*

Perc. (Bongos) 2 Bongos *f*

Hp. *f*

S. Pno. *mp* *ff-mf* *ff-f sempre* *f sempre*

Vln. I *(f sempre)* *pp* *f*

Vln. II *(f sempre)* *pp* *f* *pizz.* *mf sempre*

Vla. I *(f sempre)* *arco* *pp* *f* *pizz.* *mf sempre*

Vla. II *mp* *detaché* *ff p* *f* *pizz.* *mf sempre*

Vc. I *arco* *detaché* *mf* *ff* *p* *f mp*

Vc. II *mp* *detaché* *ff* *p* *f mp*

206 207 208 209 210 211

Fl. *pp* *mf* *mp cresc.* *f* *mf* *mp*

Ob. *mf* *mp* *mf* *mp* *pp cresc.* *f*

Cl. *mp* *mf* *mp* *mf* *pp* *f* *mf*

Bsn. *f* *pp* *f* *p*

Hrn. *f* *p*

Perc. *mp cresc.* *f-p* *f sempre*

Hrp. *mp cresc.* *f*

S. Pno. *legato sempre* *ff sempre*

Vln. I *pizz.* *mf sempre* *mp cresc.* *f*

Vln. II *(pizz.)* *(f sempre)* *mp cresc.* *f* *mf sempre*

Vla. I *(pizz.)* *(f sempre)* *mp cresc.* *f* *mf sempre*

Vla. II *(pizz.)* *(f sempre)* *mp cresc.* *f* *mf sempre*

Vc. I *(mp)* *f* *mp non cresc.*

Vc. II *(mp)* *f* *mp non cresc.*

212

213

214

215

216



The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute (Fl.):** Starts at measure 223 with a  $\frac{7}{16}$  time signature. Markings include *f* and a circled **K1** above the staff.
- Oboe (Ob.):** Starts at measure 223 with a  $\frac{3}{4}$  time signature and *f* marking. Includes the instruction *(arco.)*.
- Clarinet (Cl.):** Starts at measure 223 with a  $\frac{7}{16}$  time signature. Markings include *(cresc.)*, *fp*, *ff*, *p*, *f*, and *p*.
- Bassoon (Bsn.):** Starts at measure 223 with a  $\frac{7}{16}$  time signature. Markings include *(cresc.)*, *fp*, *ff*, *p*, *f*, and *p*.
- Horn (Hn.):** Starts at measure 223 with a  $\frac{7}{16}$  time signature. Markings include *fp*, *ff*, *p*, *f*, and *p*.
- Percussion (Perc.):** Labeled "(Bongos) To Tom-t.". Markings include *(cresc.)* and *f*.
- Harp (Hp.):** Starts at measure 223 with a  $\frac{7}{16}$  time signature. Markings include *(cresc.)* and *f*.
- String Piano (S. Pno.):** Starts at measure 223 with a  $\frac{7}{16}$  time signature. Markings include *f* and *ff sempre*.
- Violin I (Vln. I):** Starts at measure 223 with a  $\frac{7}{16}$  time signature and *(pizz.)* marking. Markings include *f sempre* and *(pizz.)*.
- Violin II (Vln. II):** Starts at measure 223 with a  $\frac{7}{16}$  time signature and *(pizz.)* marking. Markings include *f sempre* and *(pizz.)*.
- Viola I (Vla. I):** Starts at measure 223 with a  $\frac{7}{16}$  time signature and *(pizz.)* marking. Markings include *f sempre* and *(pizz.)*.
- Viola II (Vla. II):** Starts at measure 223 with a  $\frac{7}{16}$  time signature and *(pizz.)* marking. Markings include *arco*, *ff*, and *f sempre*.
- Violoncello I (Vc. I):** Starts at measure 223 with a  $\frac{7}{16}$  time signature and *pizz.* marking. Markings include *mf cresc.*, *f*, *(pizz.)*, and *f sempre*.
- Violoncello II (Vc. II):** Starts at measure 223 with a  $\frac{7}{16}$  time signature and *pizz.* marking. Markings include *mf cresc.*, *f*, *arco*, and *f sempre*.

Measure numbers 223, 224, 225, 226, 227, and 228 are printed at the bottom of the score.

(L1)

10/16      3/4 ♩=106-112      2/4      3/4 ♩=85-90

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Hp.

S. Pno.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

(To Tom-t.)

3 Tom-toms

+ S.D.

*f* *p* *f* *f-p* *f*

*f* *p* *f* *mf* *p* *f-p* *f*

*f* *p* *f* *p* *f-p* *f*

*pp* *f-p* *f*

*mp* *f* *mf* *ff*

(*f* *mpre*) (pizz.)

(*f* *mpre*) (pizz.)

(*f* *mpre*) (pizz.)

(*f* *mpre*) *mp* *detaché* *f* *pp*

(*f* *mpre*) (pizz.) *arco* *mf* *detaché* *f* *p*

(*f* *mpre*) *mp* *detaché* *f* *p*

229      230      231      232      233      234

Musical score for measures 235-240. The score is divided into two systems, each containing measures 235-236 and 237-240. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), and Piano (S. Pno.). The bottom system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). The score features complex rhythmic patterns with time signatures of 7/8, 4/4, 5/4, 2/4, and 6/16. Dynamics range from *pp* to *ff*. Performance instructions include *arco*, *ord.*, *s.p.*, *op.*, and *legato*. A circled 'M1' is present above measures 237 and 238. A tempo marking of  $\text{♩} = 142-150$  is shown in the top right of each system. The page number '42' is located at the top left.

Musical score for measures 241-248. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Piano (S. Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violin Cello I (Vc. I), and Violin Cello II (Vc. II). The score is marked with dynamic levels such as *f*, *ppp*, *mf*, and *ff*, and includes performance instructions like *breathily*, *f sempre*, *arco*, and *pizz.*. A section titled "To Mar." is indicated for the Percussion part. A circled "N1" is present above the Flute and Violin parts. The score is divided into measures 241 through 248.

O1

$\text{♩} = 50-55$  tempo primo; slow; quiet

6/16  $\frac{4}{4}$  G.P. To Picc. Piccolo *pp* *mp*

Ob. G.P.

Cl. G.P.

Bsn. G.P.

Hrn. G.P.

Perc. (Marimba) G.P. To Tri. 3 Triangles To Vib. Vibraphone with bow *p* *mf* *mp* *f* bow speed: *molto* slow *fast*

Hrp. G.P. D $\flat$  C B $\flat$  E $\flat$  F G $\flat$  A $\flat$  *mp*

S. Pno. G.P. Inside Piano pluck strings with finger nails *p* *mp* *mf* *mp*

O1

$\text{♩} = 50-55$  tempo primo; slow; quiet

$\frac{4}{4}$  G.P. *pp* *mp* *p* *p non cresc.*

Vln. I *pp* *mp* *p*

Vln. II *pp* *mp* *p*

Vla. I *pp* *mp* *p*

Vla. II *pp* *mp* *p*

Vcl. I *pp* *mp* *p*

Vcl. II *pp* *mp* *p*

**P1**

To Fl.

Picc. *pp cresc.* *mp*

Ob. *mf* *p* *mf* *p*

Cl. *pp* *mp* *pp* *mp* *p*

Bsn.

Hr.

Perc. To Tri. Triangle Vibraphone with bow bow speed: *slow* *molto* *fast* with bow *p* *mp* *pp* *p* *mf* *mp* *f*

Hp. *mp* *p* *mf* *mf* *mf*

S. Pno. with guitar pick *mf* *pp* *mf* *f* *mf* *f* *mf cresc.* with guitar pick with finger nails

Vln. I *(P)* *mf* *mf* *mf*

Vln. II *(P)* *mf* *pp* *mp* *p non cresc.*

Vla. I *pizz.* *mp* *arco* *pp* *mp* *p* *pizz.* *mf*

Vla. II *pizz.* *mp* *arco* *pp* *mp* *p* *pizz.* *mf* *mf* *mf*

Vc. I *pp* *mp* *p* *f* *mp* *f* *p*

Vc. II *(P non cresc.)* *pp* *mp* *p* *f* *mp* *f* *p*

258 259 260 261 262 263

**Q1**

The score is divided into two systems. The first system covers measures 264 to 268, and the second system covers measures 264 to 269. A rehearsal mark **Q1** is placed above measure 265 in both systems. The time signature changes from 6/4 to 4/4 at measure 265. The Flute part includes a 'Piccolo' section starting at measure 268. The Percussion part includes '3 Triangles' and 'Vibraphone with bow' sections. The Snare Drum part includes 'with guitar pick' and 'with finger nails' instructions. The string parts (Violin I, Violin II, and Viola) include 'arco' and 'pizz.' markings. Dynamic markings range from *pp* to *f*. Performance instructions include 'To Picc.', 'To Tri.', 'To Vib.', 'bow speed: slow', 'with guitar pick', and 'with finger nails'.

Measures: 264, 265, 266, 267, 268, 269

**Pic.** To Fl. **Flute** overblowing **(R1)**  
*mp* *pp* *mf* *pp*

**Ob.** *p* *mf* *pp* *ppp* *mp*

**Cl.** *p* *mf* *p* *mf* *pp* *ppp* *mp*

**Bsn.**

**Hn.**

**Perc.** (Vibraphone) *molto* *fast* To Crot. **Crotales** To Mar. **Marimba** To Vib.  
*f* *mp* *p* *mf*

**Hp.** *mf* *mf* *mf* *p* *mf* *p*

**S. Pro.** *mp* *mf* *mf* *mp* *f* with finger nails  
*pp* with finger nails  
gliss. speed: slow

**Vln. I** *pizz.* *mp* *arco* *mp* *p non cresc.* *mf* **(R1)**

**Vln. II** *pizz.* *mp* *arco* *mp* *p non cresc.* *mf pp non cresc.*

**Vla. I** *p* *p* *mf* *p* *f* *pp* *mf pp non cresc.*

**Vla. II** *p* *mf* *p* *f* *pp* *pp non cresc.*

**Vc. I** *p* *mf* *p* *pp* *mf* *pp* *pp* harmonic gliss. *pp*

**Vc. II** *p* *mf* *p* *pp* *mf* *pp* *pp* harmonic gliss. *pp*

270

271

272

273

274

275

Fl. *pp* *mp* *ppp* **S1**

Ob. *ppp* *mp*

Cl. *ppp* *mp*

Bsn.

Hn.

Perc. (To Vib.) **Vibraphone with bow** *p* *mf* To Susp. Cym.

Hp. solo (- m. 278) *pp* *mf* *p*

S. Pro. *mf* with finger nails *fast* *slow* *p* *mp*

Vln. I *pp* *mp* **S1**

Vln. II *pp non cresc.* *mf pp non cresc.* *mf pp non cresc.*

Vla. I *pp non cresc.* *mf pp non cresc.* *mf pp non cresc.*

Vla. II *pp* *mp* *p* *pp non cresc.* *pp* *mf*

Vc. I *mp* *p* *pp* *mp* *p* *pp* *mf* *pp* *mf* *p* *pp non cresc.*

Vc. II *pp* *mp* *p* *pp* *mf* *pp* *mf*

276 277 278 279 280 281

The musical score is arranged in systems for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with dynamics ranging from *pp* to *ff*. The percussion part includes a Suspended Cymbal with a bow and a Vibraphone with mallets. The harp has a solo section in measure 284. The piano part includes a section with a guitar pick and a section labeled "On the Keys". The string section (Violins I & II, Violas I & II, Violas I & II, Cellos I & II) provides harmonic support with dynamics from *pp* to *mp*. A rehearsal mark **T1** is placed above the first staff in measures 284 and 285.

282

283

284

285

286

287

U1

Fl.

Ob.

Cl.

Bsn.

Hrn.

(Vibraphone)

Perc.

Hp.

S. Pno.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

pp

mp

p

pp

mf

To Tri.

3 Triangles

Inside Piano with guitar pick

pp

mp

p

ord.

pp

pp

288

289

290

291

292

293

This page of a musical score covers measures 294 to 299. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Saxophone (S. Phn.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). The score is marked with a circled 'V1' above measure 295. Dynamics range from *ppp* to *ff*. Performance instructions include 'To Mar.' for percussion, 'Cs, As' for harp, and 'with cluster mallet' and 'with palm' for saxophone. The string parts include 'molto s.p. ord.' and 'ord.' markings.



Fl. *mf* *p* *pp* *mf* *p* *pp*

Ob. *mf-p* *mf* *pp* *mf-p* *mf-pp* *f*

Cl. *pp* *mf* *pp* *mf* *p* *pp*

Bsn. *pp*

Hn. *ppp* *f*

Perc. (To Mar.)

Harp *D: C B: Eb F G: A:*

S. Pno. *mf* *p* *mf* *p* *mf* *mp* *f* *f*

Vln. I *pp* *mf* *pp* *mf* *p* *ppp* *f-mp*

Vln. II *mf* *p* *pp* *mf* *p* *p* *f-mp*

Vla. I *pp* *mf* *pp* *mf* *p* *ppp* *f*

Vla. II *mf* *p* *pp* *mf* *p* *pp*

Vcl. I *pp* *mf* *pp* *mf* *ppp* *f*

Vcl. II *mf* *pp* *mf* *pp*

Fl. *mf* *pp* *f* *p* *pp* *mf* *p*

Ob. *pp* *mf* *pp* *mf-p* *mf-pp*

Cl. *mf* *pp* *mf* *pp* *mf* *p* *ppp*

Bsn. *mf*

Tr. *ppp*

Perc. (To Mar.)

Hrp. *f* *mp* *mf* *mp* *mf*

S. Pno. *f* *p* *mf-f* *pp* *mf* *mp* *f* *mp*

Vln. I *f* *pp* *mf* *p* *pp* *mf* *p* *ppp*

Vln. II *f* *pp* *mf* *p* *pp* *mf* *p* *p*

Vla. I *pp* *mf* *pp* *mf* *p* *ppp*

Vla. II *f p non cresc.* *pp* *mf* *p* *pp* *mf* *p*

Vc. I *p non cresc.* *pp* *mf* *pp* *mf* *ppp*

Vc. II *f p non cresc.* *pp* *mf* *p* *pp* *mf*

Measures 308, 309, 310, 311

**Z1**  
**3** = 85-90 suddenly faster  
**4**

To Picc. Piccolo

Fl. *pp* *ff p* *ff p*

Ob. *f pp* *ff p* *sf p* *sf p*

Cl. *f pp* *ff p* *sf p* *sf p*

Bsn. *pp* *ff p* *sf p* *sf p*

Hrn. *f pp* *ff p* *sf p* *sf p*

Perc. Marimba *pp* *ff p* *ff p*

Hp. Eb *pp* *ff p* *ff p* Gr

S. Pho. *ff*

**Z1**  
**3** = 85-90 suddenly faster  
**4**

Vln. I *f mp* *ff p spiccato sempre (- m. 320)* *ff p*

Vln. II *f mp* *ff p spiccato sempre (- m. 320)* *ff p*

Vla. I *f pp* *ff p* *f sfz* *sfz* *sfz* *sfz*

Vla. II *pp* *ff p* *f sfz* *sfz* *sfz* *sfz* *sfz*

Vcl. I *f pp* *ff p* *f sfz* *sfz* *sfz* *sfz*

Vcl. II *pp* *ff p* *f sfz* *sfz* *sfz* *sfz*

312

313

314

315

316

(A2)

5/4

4/4 ♩=50-55 (Tempo primo)

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Hrp.

S. Pno.

On the Keys

mute the string

(A2)

5/4

4/4 ♩=50-55 (Tempo primo)

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

317

318

319

320



S. Pno. *mp* *p* *mf* *sf* *mp* *p*

X 4-7 times *sempre*

This has to be suggested only once while the repeated figure below is being played.

X 2-4 times *sempre*

X 2-3 times

Hn. *ppp non cresc.*

Hp. *p*

S. Pno. *mp* *p* *mp* *pp* *p* *mp*

Vln. I *ppp*

Vln. II *ppp* *p*

Vla. I *ppp*

Vla. II *ppp* *p*

Vc. I *ppp*

Vc. II *ppp* *p*

$\frac{4}{4} = 50-55$  (Tempo primo)

D $\flat$  C $\flat$  B $\flat$  E $\flat$  F G $\flat$  A $\flat$

To Fl. Flute C2

The score is divided into four systems. The first system includes Piccolo, Oboe, Clarinet, Bassoon, and Horn. The second system includes Percussion (marked 'To S.D.') and Harp. The third system includes Soprano Piano. The fourth system includes Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. Dynamics range from *ppp* to *f*. A circled 'C2' is placed above the Flute staff in the third measure of the first system. A circled 'C2' is placed above the Violin I staff in the third measure of the fourth system. A double bar line with repeat dots is at the end of the fourth system.

Picc. *ppp* *p* *pp*

Ob. *ppp non cresc.* *p*

Cl. *ppp non cresc.*

Bsn. *ppp*

Hn.

Perc. (To S.D.)

Hrp. *mp* *p* *mf* *p* *mf*

S. Pno. *mp* *p* *mp* *p* *mp* *mp*

Vln. I *p* *pp* *mp* *ppp* *p*

Vln. II *pp* *mp* *pp* *mp* *ppp* *p*

Vla. I *p* *pp* *mp* *ppp* *p*

Vla. II *pp* *mp* *pp* *mp* *ppp* *p*

Vc. I *p* *pp* *mp* *ppp*

Vc. II *pp* *mp* *pp* *mp* *ppp*

326

327

328

329

Fl.  $\frac{3}{8}$   $\frac{4}{8}$   $\text{D2}$

Ob.

Cl.

Bsn.

Hr.

Perc. (To S.D.) Snare Drum with brushes + 3 Tom-toms

Hrp.

S. Pno.

Vln. I  $\frac{3}{8}$   $\frac{4}{8}$   $\text{D2}$

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

330 331 332 333

**E2**  $\text{♩} = 106-112$  animated; sparkling

The score is divided into two systems. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), and Harp (Hp.). The bottom system includes Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). The score begins at measure 334 with a 3/4 time signature and a key signature of one flat. A tempo change to 3/4 is indicated at measure 335. A dynamic marking of *ppp* is used for the woodwinds and strings. The percussion part includes 3 Tom-toms & Snare Drum, with a section marked 'To Mar.' and a 'Marimba' section. The harp part includes a sequence of notes: D C# B E F# G A, followed by C, E. The string parts feature a rhythmic pattern of eighth notes. The score concludes at measure 338.

334 335 336 337 338





12/16  $\frac{3}{4}$  = 106-112 **G2**

Fl. *mp sempre*

Ob. *f* *mp sempre*

Cl. *mp sempre*

Bsn.

Hn.

Perc. (Marimba) *mp sempre*

Hp. Eb *mp sempre*

S. Pno. *ff* *mf* *mf*

Vln. I *f* *p non cresc.* *p*

Vln. II *f* *p non cresc.* *p*

Vla. I *f* *p non cresc.* *p*

Vla. II *f* *p non cresc.* *p*

Vcl. I *p non cresc.* *p*

Vcl. II *p non cresc.* *p*

350 351 352 353 354 355

This musical score page covers measures 356 to 361. It is divided into two systems. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.) with Marimba, Harp (Hp.), and Piano (S. Pno.). The bottom system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vcl. I), and Violoncello II (Vcl. II). The score features complex rhythmic patterns with frequent changes in time signature: 2/4, 9/16, 10/16, and 3/4. A rehearsal mark (H2) is placed above measure 359. Dynamics range from *mp* to *f*, with some passages marked *non cresc.* or *cresc.*. The piano part has a steady eighth-note accompaniment. The string parts play sustained chords with some melodic movement. The percussion part features a marimba line with a crescendo leading to a forte dynamic.

2/4 9/16 = 142-150 10/16 3/4 = 106-112 (H2)

Fl. *mf* *f* *mf*

Ob. *mp* *mf* *mf*

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

Bsn.

Hn.

(Marimba) *mp cresc.* *f* *mf*

Hp. *mp cresc.* *f* *mf*

S. Pno. *f mf* *ff mf* *mf*

Vln. I *mf p* *f mp non cresc.* *p*

Vln. II *mf p* *f mp non cresc.* *p*

Vla. I *mf p* *f mp non cresc.* *p*

Vla. II *mf p* *f mp non cresc.* *p*

Vcl. I *mf p* *f mp non cresc.* *p*

Vcl. II *mf p* *f mp non cresc.* *p*

356 357 358 359 360 361



The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute (Fl.):** Part 1, dynamics: *mf* to *f*, then *mf* to *f-pp*.
- Oboe (Ob.):** Part 1, dynamics: *mp < mf*, then *mf* to *f-pp*.
- Clarinet (Cl.):** Part 1, dynamics: *f*, *mf*, *f*, then *pp* to *f-pp*.
- Bassoon (Bsn.):** Part 1, dynamics: *pp*.
- Horn (Hn.):** Part 1, dynamics: *pp*.
- Percussion (Perc.):** Includes Marimba and Bongos. Dynamics: *sf*, *sf*, *mp*, *mf*, *f*.
- Harp (Hp.):** Part 1, dynamics: *sf*, *sf*, *f*, *mf*, *f*.
- Piano (S. Pno.):** Part 1, dynamics: *ff mp*, *ff-mp*.
- Violin (Vln.):** I and II, dynamics: *f*, *f p*, *f-pp*.
- Viola (Vla.):** I and II, dynamics: *f*, *f p*, *f-pp*.
- Cello (Vc.):** I and II, dynamics: *f*, *f p*, *f-pp*.

Time signatures are indicated above the staves:  $\frac{4}{8}$ ,  $\frac{6}{16}$ ,  $\frac{7}{16}$ ,  $\frac{6}{16}$ , and  $\frac{9}{16}$ . A circled number 12 is placed above the  $\frac{9}{16}$  time signature.

368 369 370 371 372 373 374

This musical score page covers measures 375 to 380. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), String Piano (S. Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). The score is divided into two systems. The first system includes measures 375-379, and the second system includes measures 376-380. Key features include a 3/4 time signature with a tempo of 85-90, a key signature of one flat, and a repeat sign at the end of measure 379. Dynamics range from *pp* to *ff*. Performance instructions include *legato sempre* and *ppp*. A circled 'K2' is present above measure 379 and below measure 380. The percussion part is labeled '2 Bongos'.

375

376

377

378

379

380

11 16  $\frac{3}{4}$  = 85-90

Fl. *mf* *f* *mf* *mp* *pp*

Ob. *mf* *mp* *pp*

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

Bsn. *f* *mf* *mp* *mf* *mp*

Hn. *p*

Perc. (Bongos) *fp* *f* *mf sempre* *mp*

Hp. *f*

S. Pno. *ff* *mf sempre* *mf* *mf sempre*

Vln. I (pizz.) *f* *mf sempre*

Vln. II (pizz.) *f* *mf sempre*

Vla. I (pizz.) *f* *mf sempre*

Vla. II (pizz.) *f* *mf sempre*

Vc. I (cresc.) *f mp* *cresc.*

Vc. II (cresc.) *f mp* *cresc.*

381

382

383

384

385

9  $\text{♩} = 142-150$  (L2) 10  $\text{♩} = 142-150$  5  $\text{♩} = 85-90$  4

Fl. *mp* *f pp*

Ob. *mp* *f pp*

Cl. *pp* *mp* *f*

Bsn. *pp* *f pp*

Hn. *f*

Perc. (Bongos) *f p* *f*

Hp. *mp* *f* *mp cresc.* *f*

S. Pno. *f mf cresc.* *mf* *mf cresc.*

Vln. I *mp* *f* *mp* *mf* *pp* arco

Vln. II *mp* *f* *mp* *mf* *pp* arco

Vla. I *mp* *f* *mp* *mf* *pp* arco

Vla. II *mp* *f* *mp* *mf* *pp* arco

Vc. I *(rec.)* *f* *mf* *f* *p* arco

Vc. II *(rec.)* *f* *mf* *f* *p* arco

386 387 388 389 390

Musical score for orchestra and piano, measures 391-396. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.) with Bongos, Harp (Hp.), Piano (S. Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), and Viola II (Vla. II). The score features various dynamic markings such as *f*, *mf*, *mp*, *pp*, and *fz*, along with crescendos and other performance instructions like *legato sempre* and *pizz.*. A 2/4 time signature is present, and a circled 'M2' marking is located above measures 393-394. The tempo is indicated as  $\text{♩} = 142-150$ . The score is divided into measures 391 through 396.

(N2)

$\text{♩} = 106-112$

10/16      3/4      11/16      10/16      11/16      8/16

Fl. *f*

Ob. *f*

Cl. *fp* *ff* *p* *f* *p* *f* *p*

Bsn. *fp* *ff* *p* *f* *p*

Hrn. *fp* *ff* *p* *f* *p*

(Bongos)

Perc. *f*

Hp. *f*

S. Pno. *f* *ff sempre* *mp*

(N2)

$\text{♩} = 106-112$

10/16      3/4      11/16      10/16      11/16      8/16

Vln. I *mf* (pizz.) *f sempre* (pizz.)

Vln. II *mf* (pizz.) *f sempre* (pizz.)

Vla. I *mf* (pizz.) *f sempre*

Vla. II *mf* (pizz.) *arco* *ff sempre* *mp*

Vc. I *mf cresc.* *f* (pizz.) *f sempre*

Vc. II *mf cresc.* *f* *arco* *ff sempre* *mp*

397      398      399      400      401      402      403

Fl.  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Ob.  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Cl.  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Bsn.  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Hr.  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

(Bongos)  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Hp.  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

S. Pno.  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Vln. I  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Vln. II  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Vla. I  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Vla. II  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Vcl. I  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

Vcl. II  $\frac{3}{4}$   $\text{♩} = 106-112$   $\frac{3}{4}$   $\text{♩} = 85-90$   $\frac{2}{4}$

**P2**

$\text{♩} = 142-150$   $\text{♩} = 85-90$   $\text{♩} = 142-150$

9/16 11/16 3/4 2/4 9/16

Tr. *mp cresc.* *f* *mf > mp* *pp* *mp*

Ob. *f* *mf > mp* *mf > mp pp*

Cl. *pp* *f* *mf > mp* *mf > mp* *mf* *pp*

Bsn. *f* *pp* *f p* *f*

Hr. *f* *p*

Perc. (Bongos) *f p* *f sempre* *mp*

Hp. *mp cresc.* *f* *mp cresc.*

S. Pno. *ff-f sempre* *legato sempre*

**P2**

$\text{♩} = 142-150$   $\text{♩} = 85-90$   $\text{♩} = 142-150$

9/16 11/16 3/4 2/4 9/16

Vn. I (pizz.) *mp cresc.* *f* *mf sempre* *mp cresc.*

Vn. II (pizz.) *mp cresc.* *f* *mf sempre* *mp cresc.*

Vla. I (pizz.) *mp cresc.* *f* *mf sempre* *mp cresc.*

Vla. II (pizz.) *mp cresc.* *f* *mf sempre* *mp cresc.*

Vc. I *f mp non cresc.*

Vc. II *f mp non cresc.*

Q2

$\text{♩} = 106-112$

$\frac{6}{16}$   $\frac{7}{16}$   $\frac{3}{4}$   $\frac{11}{16}$   $\text{♩} = 106-112$

Fl. *f pp* *f*

Ob. *mp* *f*

Cl. *mp* *fp*

Bsn. *pp* *fp* *ff* *p*

Hr. *f* *pp* *fp* *ff*

Perc. (Bongos) *f p* *f* To Snare Drum

Hp. *f* *mp* *f*

S. Pno. *f cresc.* *f* *ff sempre*

Q2

$\text{♩} = 106-112$

$\frac{6}{16}$   $\frac{7}{16}$   $\frac{3}{4}$   $\frac{11}{16}$   $\text{♩} = 106-112$

Vln. I (pizz.) *f* *mp nf* *f sempre* (pizz.)

Vln. II (pizz.) *f* *mp nf* *f sempre* (pizz.)

Vla. I (pizz.) *f* *mp nf* *f sempre* (pizz.)

Vla. II (pizz.) *f* *mp nf* *ff sempre* arco

Vc. I *f* *mf cresc.* *f* (pizz.) *f sempre*

Vc. II *f* *mf cresc.* *f* arco *ff sempre*

(R2)  
♩ =  $\frac{3}{4}$   
 $\frac{3}{4}$  = 106-112

The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), and Solo Piano (S. Pno.). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), and Violoncello II (Vc. II). The score features complex rhythmic patterns with frequent rests and dynamic markings such as *ff*, *p*, *f*, *mf*, *fpp*, *mp*, *ff-mf*, *arco*, *pp*, *ff p*, *mf*, and *ff*. A rehearsal mark (R2) is present at the top of the second system. Measure numbers 424, 425, 426, 427, 428, 429, and 430 are printed at the bottom of the page.

Fl. *ff-p* *ff*

Ob. *ff-p* *ff*

Cl. *pp* *ff-p* *ff*

Bsn. *pp* *ff-p* *ff*

Hn. *p* *ff-p non cresc.*

Perc. Snare drum *pp* *f* To Tom-t.

Harp D C# B E F# G A *p* *ff* C, F#

S. Sax. *ff* *ff-p*

Vn. I *ff-p* *ff*

Vn. II *ff-p* *ff*

Vla. I *ff-p* *ff*

Vla. II *ff-p* *ff*

Vc. I *p* *ff-p* *ff*

Vc. II *p* *ff-p* *ff*

Measures 431, 432, 433, 434, 435, 436

Tempo markings:  $\frac{4}{4}$ ,  $\frac{3}{4}$

Section marker: S2

431

432

433

434

435

436

Fl. *pp* *mf sempre*

Ob. *mf sempre*

Cl. *mf sempre*

Bsn.

Hr. *ppp*

Perc. 3 Tom-toms *mf sempre* + S.D.

Hp. *mf sempre*

S. Pno. *fff sempre* *mf*

Vln. I *P non cresc.* *mp*

Vln. II *P non cresc.* *mp*

Vla. I *P non cresc.* *mp*

Vla. II *P non cresc.* *mp*

Vcl. I *P non cresc.* *mp*

Vcl. II *P non cresc.* *mp*

4/4

437

438

439

440

441

442

(T2)

$\text{♩} = 142-150$        $\text{♩} = 106-112$

9/16      10/16      3/4

Fl. *mf* *f* *mf sempre*

Ob. *mp* *mf* *mf sempre*

Cl. *mp* *mf* *f* *pp* *mf* *p* *mf* *p*

Bsn. *pp* *mf* *p* *mf*

Hn. *f-p* *f non cresc.* *pp* *mf* *p*

Perc. (Snare drum & 3 Tom-toms) *f* *p* *f* *mf sempre*

Hp. *f* *mf sempre*

S. Pno. *ff* *f sempre* *mf*

(T2)

$\text{♩} = 142-150$        $\text{♩} = 106-112$

9/16      10/16      3/4

Vln. I *f mp* *f mp non cresc.* *mp*

Vln. II *f mp* *f mp non cresc.*

Vla. I *f mp* *f mp non cresc.*

Vla. II *f mp* *f mp non cresc.*

Vcl. I *f mp* *f mp non cresc.*

Vcl. II *f mp* *f mp non cresc.* *mp acc.*

443

444

445

446

447

448

**U2**  
♩ = 142-150

The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Percussion (Perc.), Harp (Hp.), and Solo Piano (S. Pno.). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vcl. I), and Violoncello II (Vcl. II). The music is in 4/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics range from *pp* to *sf*. A tempo marking of 142-150 is indicated. A circled 'U2' is placed above the first system. The piano part includes a chord progression: Eb, D6, G6, Bb, Ab, G6.

(V2)

4/8 6/16 7/16 10/16 3/4 =106-112

Fl. *mf* *f* *mf* *ff-mp*

Ob. *mp* *mf* *mf* *ff-mp*

Cl. *f* *mf* *f* *pp* *ff-mp*

Bsn. *pp* *ff-mp*

Hr. *pp* *ff-mp*

(Snare drum & 3 Tom-toms)  
[Rim shot] R.S. R.S. R.S. R.S. *f* *sf* *mf* *f* *sf* *mf* *sf* *mf* *ff-mp*

Hp. *f* *sf* *sf* *sf* *f* *f* *mf* *cresc.* *ff*

S. Pno. *ff* *mf* *ff* *f*

(V2)

4/8 6/16 7/16 10/16 3/4 =106-112

Vln. I *f* *f* *p* *ff-mp*

Vln. II *f* *f* *p* *ff-mp*

Vla. I *f* *f* *p* *ff-mp*

Vla. II *f* *f* *p* *ff-mp*

Vc. I *f* *f* *p* *ff-mp*

Vc. II *f* *f* *p* *ff-mp*

456 457 458 459 460 461

(W2)

$\text{♩} = 106-112$

11 16 10 16 8 16 9 16 12 16

Ft. *ff sfz f sfz sfz sfz f sfz sfz f sfz sfz sfz f sfz sfz sfz f sfz sfz sfz f*

Ob. *ff sfz f sfz sfz sfz f sfz sfz f sfz sfz sfz f sfz sfz sfz f sfz sfz sfz f*

Cl. *ff sfz f sfz sfz sfz f sfz sfz f sfz sfz sfz f sfz sfz sfz f sfz sfz sfz f*

Bsn. *ff sfz f sfz sfz sfz f sfz sfz f sfz sfz sfz f sfz sfz sfz f sfz sfz sfz f*

Hrn. *ff*

Perc. (Snare drum & 3 Tom-toms) *ff* **Snare Drum** *ppp*

Hrp.

S. Pno. *f scrape* *fff*

(W2)

$\text{♩} = 106-112$

11 16 10 16 8 16 9 16 12 16

Vln. I *ff sfz f sfz sfz sfz f sfz sfz f sfz sfz sfz f sfz sfz sfz f sfz sfz sfz f*

Vln. II *ff sfz f sfz sfz sfz f sfz sfz f sfz sfz sfz f sfz sfz sfz f sfz sfz sfz f*

Vla. I *ff sfz f sfz sfz sfz f sfz sfz f sfz sfz sfz f sfz sfz sfz f sfz sfz sfz f*

Vla. II *ff sfz f sfz sfz sfz f sfz sfz f sfz sfz sfz f sfz sfz sfz f sfz sfz sfz f*

Vc. I *ff sfz f sfz sfz sfz f sfz sfz f sfz sfz sfz f sfz sfz sfz f sfz sfz sfz f*

Vc. II *ff sfz f sfz sfz sfz f sfz sfz f sfz sfz sfz f sfz sfz sfz f sfz sfz sfz f*

462 463 464 465 466 467

