

THE UNIVERSITY OF CHICAGO

FOR A WHILE

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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**Instrumentation:**

Alto Flute/Piccolo

Oboe

Bb Clarinet, Bass Clarinet

Baritone Saxophone

Percussion 1 (Vibraphone, Glockenspiel, Conga (low), Bongo)

Percussion 2 (Bass Drum, Cymbal, Crotales, Conga (middle-high), Bongo)

Harp

Piano

2 Violins

Viola

Cello

## Performance Notes

### General:

Tempo can be flexible.

Accidentals last for the whole measure.

Grace notes occur before the beat (so actual note falls right on the beat), and should always be tied to the main note.

Dynamics and dynamic swells should always be exaggerated.

All pitch bends and glissandi should be dramatic and expressive.

Trills are whole-tone, unless otherwise shown.

Trills and tremolos are fast and unmeasured.

Soloists can decide phrasing and dynamic fluctuations unless otherwise is shown, but should always be audible.

### Strings:

Play with full sound and warm vibrato, unless otherwise is indicated. During solo sections.

Staccato notes should be short, percussive and at the frog of the bow.



Circular bowing: do one rotation freely, starting where indicated, may last longer than a quarter.

### Winds:

Staccato notes should be short and percussive. You may add pizzicato (with lips) ad lib, if speed allows.



Indicates audible inhale and exhale in the instrument, ad lib. Only one per arrow.



Similar to above, but only inhale (in the instrument.)

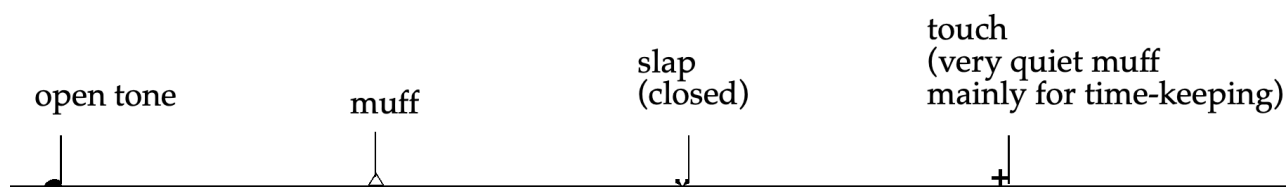
### Percussion:

Please face each other to play the interlocking patterns in the middle section.

In middle section each percussionist plays one conga and one bongo, with hands. Percussionist 1 should have a lower pitched conga and bongo than percussionist 2. Bongo material is mainly an ostinato, while the conga plays the main material.

Middle section percussion key:

Bongo is on the top line, conga on the bottom.



Percussionist 1 may take short solos in the bata drumming style following the hits and accents of the part.

Approximate Duration: 11 minutes

*For a While is a reflection on my five years as a graduate student at the University of Chicago—a reflection on the moments, friendships, difficulties, and sounds that have shaped me and made my time here unique and special. In the early stages of this composition, the music that I was imagining was quiet, delicate, fragile... After the first workshop with the Grossman ensemble, I understood that the thought of leaving the place and the people who make it what it is made me emotional. After all, members of the ensemble are some of the first musicians I met when I arrived here or people who taught me early on. It feels as if we have watched one another grow. While there are remnants of that in the piece, there is much more than fragility and quietness. The shadow of a Cypriot folk song symbolizes home because that is what those around me made this foreign space into. There is rhythm, dance... color. After all, my time here was fun. It was loud, nervous...weird. My time here was made of bright and dark moments that are now valuable memories I will forever cherish. It was made of music and teachings that changed me forever. Finally, my time here was made of friends and colleagues who are now family members who will always be by my side. It is to them that I dedicate this piece.*

This work was commissioned and premiered by the Chicago Center for Contemporary Composition.

# For a while

Commissioned and Premiered by the Chicago Center for Contemporary Composition

Maria Kaoutzani

**Calm, tranquil**

♩ = 52  
very breathy.

♩ = 60

The score is for a 4/4 piece in a calm, tranquil mood. It features the following parts and instructions:

- Alto Flute:** Starts with a half note *pp*, followed by a half note *p*. Later, it plays a half note *pp* and a half note *p*, then a half note *pp* and a half note *mp*, and finally a half note *pp*.
- Oboe:** Enters in the 5th measure with a half note *pp* and a half note *p*.
- Clarinet in Bb:** Starts with a half note *pp*, followed by a half note *p*, then a half note *mp*. Later, it plays a half note *pp* and a half note *p*, then a half note *pp* and a half note *mp*, and finally a half note *mf*. It is marked *sim.* in the 8th measure.
- Baritone Saxophone:** Starts with a half note *pp*, followed by a half note *p*, then a half note *mp*. Later, it plays a half note *pp* and a half note *mp*, then a half note *pp* and a half note *mf*. It is marked *sim.* in the 7th measure.
- Horn in F:** Starts with a half note *pp*, followed by a half note *pp*, then a half note *pp* and a half note *mp*.
- Percussion 1 (Vibraphone):** Starts with a half note *p*, followed by a half note *pp*, then a half note *mp*. It is marked *legatissimo* and *sim.*
- Percussion 2:** Plays brushes on B.D. to imitate breath sounds from winds, matching their dynamics. It starts with a half note *p*.
- Harp:** Starts with a half note *p* (like bells), followed by a half note *mp*, then a half note *mf*, and finally a half note *p*.
- Piano:** Starts with a half note *p* (like bells), followed by a half note *mp*, then a half note *p*, and finally a half note *p*.
- Violin 1:** Starts with a half note *pp*, followed by a half note *mp*, then a half note *p*, then a half note *mp*, then a half note *p*, then a half note *mp*, then a half note *pp*, and finally a half note *pp*. It is marked *sord., with vibrato* and *change amount of vibrato with dynamics.*
- Violin 2:** Starts with a half note *pp*, followed by a half note *mp*, then a half note *p*, then a half note *mp*, then a half note *p*, then a half note *mp*, then a half note *mp*, and finally a half note *mp*. It is marked *sord., with vibrato* and *change amount of vibrato with dynamics.*
- Viola:** Starts with a half note *pp*, followed by a half note *mp*, then a half note *p*, then a half note *mp*, then a half note *p*, then a half note *mp*, then a half note *pp*, and finally a half note *mp* and a half note *pp*. It is marked *sord., with vibrato* and *change amount of vibrato with dynamics.* and *molto S.T.*
- Violoncello:** Starts with a half note *pp*, followed by a half note *mp*, then a half note *p*, then a half note *mp*, then a half note *pp*, then a half note *mp*, then a half note *mp*, and finally a half note *mp*. It is marked *sord., with vibrato* and *change amount of vibrato with dynamics.* and *molto S.T., senza vib.*

11 *sim.* **A**

A. Fl. *mf* *mf* *mp* *pp* *mp*

Ob. *pp* *mp*

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

Bari. Sax. *mf* *pp*

Hn. straight mute, solo sing and play *p* *mf* *p* *mf* *p* *mp*

Perc. 1 *sim.* *p* *pp* *mp* *pp*

Perc. 2 Cymbals *ppp* *f* *p* Cont.: brushes on B.D., *l.v.*

Hp. *f* *f* (roll, slow, ambient) *l.v.*

Pno. *p* (roll, speed ad lib.)

Vln. 1 *mp* *p* *mp* *mf* *pp* *mp* *p* *mp*

Vln. 2 *mp* *pp* *mf* *mp* *p* *mp*

Vla. *mp* *mp* *p* *mf* *p* *mf* *mp*

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

ord. col vib. *ord.*

molto S.T. *ord.*

**B** Flowing, with more movement  
 ♩ = 60-72

20

A. Fl. *p* *mf* > *p* *mp* *pp*

Ob.

Cl. *mp* (from horn) *p* *mp* *pp* *mp*

Bari. Sax. *mp* *pp* < *mp* *p*

Hn. *mf* *p* *mp* *mf* *mp* *mf* *mf*

Perc. 1 *pp* *pp* *mp* *p* < *mp* *pp* *p*

Perc. 2

Hp. *f* *p* *f*

Pno. (slow)

**B** Flowing, with more movement  
 ♩ = 60-72

Vln. 1 senza vib. -----> molto vib. senza vib. (subito) ord. *p* *mp* *pp* *mf* *pp* *mp*

Vln. 2 senza vib. -----> molto vib. senza vib. (subito) ord. *p* *mp* *pp* *mf* *pp* *mp*

Vla. senza vib. -----> molto vib. senza vib. (subito) ord. *p* *mp* *pp* *mf* *pp* *mp*

Vc. senza vib. -----> molto vib. senza vib. (subito) ord. *p* *mp* *pp* *mf* *pp* *mp*



29

A. Fl. *mf* *pp*

Ob. *pp* *mf* *pp* *mf*

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

Bari. Sax. *mp* *pp* *mp* *pp*

Hn. *p* *mf* *p* *mf* remove mute

Perc. 1 *pp* *mp*

Perc. 2 Cymbals

Hp. *mp* *p* *p*

Pno. (as before)

Vln. 1 *pp* *mf* *p* *mp* *p* *mf* *pp* senza vib. senza sord. full sound, with vibrato

Vln. 2 *pp* *mf* *p* *mp* *pp* *p* senza vib. ord. senza sord. full sound, with vibrato

Vla. *pp* *mf* *p* *mp* *pp* *mp* *p* *mf* *pp* senza vib. senza sord. full sound, with vibrato

Vc. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* senza sord. full sound, with vibrato

39 C

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

Ob. *pp* *mf*

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

Bari. Sax. *mf* *pp* *mf* *pp*

Hn. (from afar) *pp* *p* *pp* *sim.*

Perc. 1 Vib. *pp* *p* *pp* *pp* *mp* *ppp*

Perc. 2 Crotales *p* Bass Drum *pp* *mp* *pp* *mp* Cymbals *l.v.* *l.v.*

Hp. *mf* *p* *p* *mp* *l.v.*

Pno. *mf* *p* *mf* *p subito*

Vln. 1 *mf* *pp* *pp* *mf* *pp*

Vln. 2 *mf* *pp* *pp* *p* *mf* *pp*

Vla. *mf* *pp* *pp* *mf* *pp*

Vc. *mf* *pp* *mf* *pp* *mf* *pp*

senza sord. full sound, with vibrato

\*no need to be strict rhythmically, gestural.

\*no need to be strict rhythmically, gestural.

46

A. Fl. *pp* *mp* *p* *f*

Ob. *p* *mf* *pp*

Cl. *mp* Bass Clarinet in B $\flat$

Bari. Sax. *pp* *mp* *pp* *p* *p* *mp*

Hn. *mp*

Perc. 1 (Vib.) *mp* *ppp* *p*

Perc. 2

Hp. *mp* l.v.

Pno. *p* *f*

Vln. 1 *mf* *pp* *mf* *p* *mf* *pp* *mp* *pp*

Vln. 2 *mf* *pp* *mf* *pp* *mf*

Vla. *mf* *pp* *mf* *mp* *p* *mp*

Vc. *mf* *pp* *mf* *p* *p*

D

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

Ob. *mp* *f*

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

Bari. Sax. *mf* *p*

Hn. *pp* *mf*

Perc. 1 (Vib.) *pp* *mf* Glockenspiel (or triangle) *p*

Perc. 2 Crotales rubato, non-mechanical *p*

Hp. *p*

Pno. *p*

Vln. 1 *mp* *pp*

Vln. 2 *mf* *p* *mp*

Vla. *p* *mp*

Vc. *pp* *mp* *p*

56 (tr)

A. Fl.

Ob. *mp* *p*

B. Cl. *mp* *f* *p* *mp* *p*

Bari. Sax. *mf* *mf*

Hn. *pp* *mf*

Perc. 1.

Perc. 2. *pp* *mp* *l.v.*

Hp. *mp* *f* *p* *l.v.*

Pno. *f* *p*

Vln. 1. *mf* *mp* *mp*

Vln. 2. *pp* *fp* *mp* *p* *mp*

Vla. *pp* *mf > p* *mp*

Vc. *mf* *pp* *mp*

59

A. Fl. *pp* *mf*

Ob. *mp* *pp* *mf*

B. Cl. *mf* *fp*

Bari. Sax. *fp* *fp*

Hn. *fp* *fp*

Perc. 1.

Perc. 2 (B.D.) Crotales *f* *f sempre*

Hp. *mf* *f*

Pno. *mf* *mp*

Vln. 1 *p* *f*

Vln. 2 *f* *pp* *mp*

Vla. *pp* *mp* *f*

Vc. *pp* *mf* *p* *sim...*

E

Playful, energetic

♩ = 120

F

62

A. Fl. *p* *ff* *ff* *ff*

Ob. *p* *ff* *ff* *ff*

B. Cl. *fp* *ff* *ff* *ff*

Bari. Sax. *fp* *ff* *ff* *ff*

Hn. *fp* *ff* *ff* *ff*

Perc. 1 Bongo Conga (bongo is accompaniment/ostinato, conga is the "soloist") *ff* *ff* *ff*

Perc. 2 Bongo Conga (bongo is accompaniment/ostinato, conga is the "soloist") *ff* *ff*

Hp. \*This is gestura. Whatever happens, on 1! (percussive) *ff*

Pno. \*This is gestura. Whatever happens, on 1! *ff*

Vln. 1 *mf* *f* *ff*<sub>subito</sub> *ff* *ff* *ff* pizz. sim.

Vln. 2 *f* *ff*<sub>subito</sub> *ff* *ff* *ff* pizz. sim.

Vla. *f* *ff*<sub>subito</sub> *ff* *ff* *ff* pizz. sim.

Vc. *f* *p* *ff* *ff* *ff* pizz. sim.

66

A. Fl. *f* *mp*

Ob. *f* *mp*

B. Cl. *f* *mp* *mp* *f* *mp* *f* *ff* *flz.*  
solo, very expressive

Bari. Sax. *f* *mp*

Hn. *f* *mp*

Perc. 1 *mp* *f* *mp*

Perc. 2 *mp* *f* *mp*

Hp.

Pno.

Vln. 1 arco: short, percussive, at frog *f* *mp*

Vln. 2 arco: short, percussive, at frog *f* *mp*

Vla. arco: short, percussive, at frog *f* *mp*

Vc. arco: short, percussive, at frog *f* *mp*



71 G

A. Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

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

Bari. Sax. *f* *p* *mf*

Hn. *f* *p* *mf*

Perc. 1 *f* *sempre* *p* *mf* *p* *f* *mp* *f*

Perc. 2 *f* *p* *mf* *mp* *f*

Hp.

Pno.

Vln. 1 *f* *p* *mf*

Vln. 2 *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

A. Fl. *mf* *mf* *p* *f*

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

B. Cl. *f* *fp* *mf* *f* *p* *f*

Bari. Sax. *mf* *p* *f*

Hn. *mf* *p* *f*

Perc. 1 *mf subito* *mf subito* *f* *p* *f* *mf* *f*

Perc. 2 *mf subito* *mp* *f* (*f*) *p* *f* *p* *mf* (*mf*) *f subito*

Hp.

Pno.

Vln. 1 *mf* *mf* *p* *f*

Vln. 2 *mf* *mf* *p* *f*

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

Vc. *mf* *mf* *p* *f*

82 H

A. Fl. *mf* *mp* *p* *pp*

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

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

Bari. Sax. *mf* *mp* *p* *pp*

Hn. *mf* *mp* *p* *pp*

Perc. 1 *p* *mf* *p* *mp* *mf* *mf*

Perc. 2 *p* *mf* *p* *mf* *f*

Hp.

Pno.

Vln. 1 *mf* *mp* *p* *pp*

Vln. 2 *mf* *mp* *p* *pp*

Vla. *mf* *mp* *p* *pp*

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

A. Fl. *mf* *pp* *p* *mp* *mf*

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

B. Cl. *p* *f* *pp* *fp*

Bari. Sax. *mf* *mp* *mf*

Hn. *mf* *mp* *mf*

Perc. 1 *f* *pp* *mf*

Perc. 2 *pp* *mf*

Hp.

Pno.

Vln. 1 *mf* *pp* *p* *mp* *mf*

Vln. 2 *mf* *pp* *p* *mp* *mf*

Vla. *mf* *pp* *mp* *p* *mp* *p* *mf*

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

93 **I**

A. Fl. *pp* *mf* *p* *mp* *p*

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

B. Cl. *fp* *p* *mf* *p* *mf*

Bari. Sax. *pp* *mf* *p* *mp* *p*

Hn.

Perc. 1 *>pp* *f* *p* *f*

Perc. 2 *pp* *f* *p* *f*

Hp.

Pno.

Vln. 1 *pp* *mf* *p* *mp* *p*

Vln. 2 *pp* *mf* *p* *mp* *p*

Vla. *pp* *pp* *mf* *p* *mp* *p*

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

98 J

A. Fl. *mp* *mf* *p* *mp* *pp*

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

B. Cl. *p* *f* *p subito* *f* *p* *f* *p* *f*

Bari. Sax. *mp* *mf* *p* *mp* *pp*

Hn.

Perc. 1 *mp subito* *p* *p* *pp*

Perc. 2 *mp* *p* *pp*

Hp.

Pno.

Vln. 1 *mp* *mf* *p* *mp* *pp* S.T. senza vib. senza vib.

Vln. 2 *mp* *mf* *p* *mp* *pp* S.T. senza vib. *p*

Vla. *mp* *mf* *p* *mp* *pp* S.T. senza vib. *p*

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

A. Fl.

Ob.

B. Cl. (\*end of your solo)

Bari. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Piccolo solo, always as loud as possible.  
Percussive and aggressive but playful

111

**K**

A. Fl. *ff sempre*

Ob. *fp* — *f* *ff* *f* *ff*

B. Cl. *mf* — *p*

Bari. Sax. *mf* — *p* *fp* — *f* *ff* *f* *ff*

Hn. *fp* — *f* *ff* *f* *ff*

Perc. 1 *p* — *f* *ff* *p* (*p*) *mp*

Perc. 2 *p* *ff* *p*

Hp. *ff* *ff sempre* l.v.

Pno. *ff* *ff sempre*

Vln. 1 *fp* — *f* *ff* *f* *ff*

Vln. 2 *fp* — *f* *ff* *f* *ff*

Vla. *fp* — *f* *ff* *f* *ff*

Vc. *fp* — *f* *ff* *f* *ff*



117

Picc. *(ff sempre)*

Ob. *fp* *fp* *ff* *p* *ff*

Clarinet in B $\flat$  *fp* *fp* *ff* *p* *ff*

Bari. Sax. *fp* *fp* *ff* *p* *ff*

Hn. *fp* *fp* *ff* *p* *ff*

Perc. 1 *mf* *f* *p* *mf* *p mp mf* *f*

Perc. 2 *f* *p* *mf* *p* *f*

Hp. *f* *mp*

Pno. *p*

Vln. 1 *pizz.* *ff* *ff* *ff* *arco* *pp* *f* *ff subito*

Vln. 2 *pizz.* *ff* *ff* *(ff)* *arco* *pp* *f* *ff subito*

Vla. *pizz.* *ff* *ff* *ff* *arco* *pp* *f* *ff subito*

Vc. *pizz.* *ff* *ff* *ff* *arco* *pp* *f* *ff subito*

Detailed description of the musical score: This page contains measures 117 through 121 of a symphonic score. The woodwind section (Piccolo, Oboe, Clarinet in B-flat, Bass Saxophone, Horn) plays sustained notes with dynamic markings ranging from *fp* to *ff*. The Percussion section (Perc. 1 and Perc. 2) features rhythmic patterns with triplets and dynamic changes from *mf* to *f*. The Piano (Hp.) and Piano (Pno.) parts provide harmonic support with chords and sustained notes. The String section (Violins 1 & 2, Viola, and Violoncello) uses a mix of *pizzicato* and *arco* techniques, with dynamic markings from *pp* to *ff*, including a *subito* fortissimo effect in the final measure.

123

Picc. L

Ob. *p* *ff*<sup>3</sup> subito percussive *ff* sim. *ff*

Cl. *p* *ff*<sup>3</sup> subito percussive *ff*

Bari. Sax. *p* *ff*<sup>3</sup> subito percussive *ff* *ff*

Hn. *p* *ff*<sup>3</sup> subito percussive *ff* *ff*

Perc. 1 *mp* *mf* *f*

Perc. 2 *mp* *ff* *mf* *f* *mf* *f* *ff* *mf* *f* *pp*

Hp. *f* *ff* *ff*

Pno. *p* *ff*

Vln. 1 *pp* *f* *ff*<sup>3</sup> subito *ff* (pizz.) *ff* arco *pp*

Vln. 2 *pp* *f* *ff*<sup>3</sup> subito *ff* (pizz.) (pizz.) arco *pp*

Vla. *pp* *f* *ff*<sup>3</sup> subito *ff* (pizz.) (pizz.) arco *pp*

Vc. *pp* *f* *ff*<sup>3</sup> subito *ff* (pizz.) arco *pp*

like shadows,  
fading

M

129

Picc. *mp* *pp* *p* *f*

Ob. *mp* *mf* *ff*

Cl. *mp* *pp* *mp* *mf* *ff*

Bari. Sax. *mp* *pp* *mp* *mf* *ff*

Hn. *mp* *pp* *mp* *mf* *ff*

Perc. 1 *p* *f* (*f*) *p* *mf* *f* *p*

Perc. 2 *mf* *mf* *f* *p* *f* *f* *mf*

Hp. *pp* *mf* *ff*

Pno. *pp* *p* *pp* *mf* percussive *mf* sim.

Vln. 1 *mf* pizz. *mf* *ff* *ff*

Vln. 2 *mf* pizz. *mf* *ff* *ff*

Vla. *mf* pizz. *mf* (pizz.) *ff* (pizz.) *ff*

Vc. *mf* pizz. *mf* (pizz.) *ff* *ff*

M

135

Picc. *f* *ff*

Ob. *ff* *sempreff*

Cl. *ff* *sempreff*

Bari. Sax. *ff* *sempreff*

Hn. *ff* *sempreff*

Perc. 1 *f p f mf p f mp f*

Perc. 2 *f mf f mf p mp f (f)*

Hp. *f mp ff sempreff*

Pno. *mp f mp* expressive *mp* *sempreff*

Vln. 1 *f mp f mp ff (pizz.) sempreff*

Vln. 2 *f mp f mp ff (pizz.) sempreff*

Vla. *f mp f mp ff (pizz.) sempreff*

Vc. *f mp f mp ff (pizz.) sempreff* arco

141

**N**

Picc. *fp* *f* (like a whistle)

Ob. *fp* *f*

Cl. *f* *fp* *f*

Bari. Sax. *fp* *f*

Hn. *fp* *f*

Perc. 1 *f* *mp* *f* *f*

Perc. 2 *mp* *mp* *f* *mf* *f* *mf*

Hp. *f*

Pno. *f*

Vln. 1 **N** arco percussive

Vln. 2 arco percussive, at frog

Vla. arco percussive

Vc. arco percussive

146

Picc. *ff* (*ff*) (*ff*) *mf* < *f* *mf* *mp*

Ob. *mp* *f* *mp subito* *f* *sim.* *mp*

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

Bari. Sax. *mp* *f* *mp* *f* *mp*

Hn. *mp* *f* *mp* *f* *mp*

Perc. 1 *f* *f* *mp* *mp* *f*

Perc. 2 *f* *mf* *f* *mp* *f subito* *p* *f* (*f*)

Hp. *mf* *l.v.* *(mf)*  
8<sup>vb</sup>

Pno. *mp* *f* *mp* *f* *mp*

Vln. 1 *mp* *f* *mp* *f* *mp*

Vln. 2 *mp* *f* *mp* *f* *mp*

Vla. *mp* *f* *mp* *f* *mp*

Vc. *mp* *f* *mp* *f* *mp*

151

Picc. *f* *mf* *<f* *mp* *f* *mp* *f*

Ob. *f* *mp* *f* *mp* *f*

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

Bari. Sax. *f* *mp* *f* *mp* *f*

Hn. *f* *mp* *f* *mp* *f*

Perc. 1 *mp* *f* *mp subito* *f* *mp subito*

Perc. 2 *p* *f* *p* *f* *mp*

Hp. *(mf)* *f* *f* l.v. *8<sup>vb</sup>*

Pno. *f* *f* *f* *mf* *8<sup>vb</sup>*

Vln. 1 *f* *pp* *f* *p* arco

Vln. 2 *f* *pp* *f* *p* arco

Vla. *f* *pp* *f* *p*

Vc. *f* *pp* *f* *pp* *p*

156

P

Picc. *mf* < *f* *mf* *f* *mf* *f*

Ob. *mp* *f* *mp* < *f* > *f* *mp* *f*

Cl. *mp* *f* *mp* < *f* > *f* *mp* *f*

Bari. Sax. *mp* *f* *mp* < *f* > *f* *mp* *f*

Hn. *mp* *f* *mp* < *f* > *f* *mp* *f*

Perc. 1 *f* *sempre* (f)

Perc. 2 *f* *mp* *f* *mf* *f* *p* *subito* *f*

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

Pno. *f* *mp* *f* *mp* < *f* > *mp* < *f* > *mp* *f*

Vln. 1 *pp* *f* *p* *mf*

Vln. 2 *pp* *f* *p* *mf*

Vla. *pp* *f* *p*

Vc. *pp* *mf*



161

Picc. *f*<sup>3</sup> *sempre* *f*

Ob. *f* *mp* *f* *mp* *f*

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

Bari. Sax. *f* *mp* *f* *mp* *f*

Hn. *f* *mp* *f* *mp* *f*

Perc. 1

Perc. 2 *p*<sup>3</sup> *subito* *f* *p*<sup>3</sup> *subito* *f* *f* *p* *f* *f*

Hp. *mf* *mf* *mp*

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

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *p* *mp* *pp* *p*

Vla. *mf* *pp* *mp* *pp*

Vc. *mp* *pp* *mf* *pp*

(solo)

166

Picc. *f* *ff* *f* *ff* *mf*

Ob. *f* *ff sempre*

Cl. *f* *ff sempre*

Bari. Sax. *f* *ff sempre* *p*

Hn. *f* *ff sempre* *p*

Perc. 1 *p* *f*

Perc. 2 *f* *p*

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

Pno. *mp* *f* *mp* *f* *mp*

Vln. 1 *pp* *pp* *mf* *pp*

Vln. 2 *pp* *pp* *p* *mf* *pp*

Vla. *pp* *pp* *mf* *pp*

Vc. *f* *f* *pp* *mf* *pp*

171 **Q**

Picc. *ff* *f* *mp* *mf* *p*

Ob. *ff sempre*

Cl. *ff sempre*

Bari. Sax. *f* *f* *p* *f*

Hn. *f* *f* *p* *f*

Perc. 1 *p* *f* *mp* *p* *mf* *f*

Perc. 2 *f* *p* *f* *f* *p* *mf* *f*

Hp. *mp* *f* *p* *mp*  
l.v.

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

Vln. 1 **Q** *mp*

Vln. 2 *mp* *pp* *mp* *mp*

Vla. *mp* *pp* *mp*

Vc. *mp* *pp* *mp* *pp*

**R** 176

Picc. *mf* *p* *mp* *p* *pp*

Ob. *p* *mp* *mf*

Cl. *p* *mp* *mf*

Bari. Sax. *p* *mp* *mf*

Hn. *p* *mp* *mf*

Perc. 1 *p* *mf* *f* *f* *p* *f* *p* *f*

Perc. 2 *f* *f* *f* *p* *f* *p*

Hp. *f* *sim.* *mp* *f* *mp* *p*

Pno. *f* *mp* *f* *p*

**R**

Vln. 1 *mp* *pp* *mf* *pp*

Vln. 2 *f* *pp* *p* *mf* *pp*

Vla. *mf* *f* *pp* *mf* *pp*

Vc. *mp* *pp* *mf* *pp*

Picc.

Ob.

Cl.

Bari. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

accel. . . . .

T

186 Alto Flute

A. Fl. *mp* *f* *mp* *f* *mf* *f* *mp* *f*

Ob. *f*

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

Bari. Sax. *mp* *f* *mp* *f*

Hn. *mp* *f* *mp* *f*

Perc. 1 *mf* *f* *mf* *f* *pp* *mp*

Perc. 2 *mf* *f* *f* *pp* *mp*

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

Pno. *mf* *p* *mf* *f* *f*

Vln. 1 *p* *mp* *p* *mp* *f* *mp*

Vln. 2 *mp* *mp* *f* *mp*

Vla. *f* *mp* *f* *mf* *f* *f*

Vc. *f* *f* *mf* *f* *fp* *f*

arco

pizz.

arco

arco

arco

191

very percussive

♩ = 144

A. Fl. *ff mp f mf f ff mp subito f*

Ob. *very percussive ff mp f mf f ff mp subito f*

Cl. *very percussive ff mp f mf f ff mp subito f*

Bari. Sax. *mf f mf fp f p*

Hn. *mf f mf fp f p*

Perc. 1 *f f ff f*

Perc. 2 *f f ff f*

Hp. *mf f mf p*

Pno. *mf f mf p*

Vln. 1 *ff mp subito f mf f ff p subito f*

Vln. 2 *ff mp subito f mf f ff p subito f*

Vla. *mf f mf fp ff p subito f*

Vc. *mf f mf fp ff p subito f*

♩ = 144

197 U breathy ♩ = 132 (subito) rit. . . . .

A. Fl. *p* *mf* *pp* *mp* *pp*

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

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

Bari. Sax. *mf* *p* *f* *p*

Hn. *mf* *p* *f* *p*

Perc. 1

Perc. 2

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

Pno. *mf* *p* *f* *p*

Vln. 1 *sim.* *mp* *f* *mp* *p*

Vln. 2 *sim.* *mp* *f* *mp* *p*

Vla. *sim.* *mp* *f* *mp* *p*

Vc. *sim.* *mp* *f* *mp* *p*



V Lyrical, slowly returning to calm  
♩ = 96

202

A. Fl. *mp* *pp* *p*

Ob. *mp* *pp* *p*

Cl. *mp* *pp* *p* *mp* *pp* (blend into texture)

Bari. Sax. *mp* *pp* *mp* *p*

Hn. *mp* *pp* *mp* *p*

Perc. 1

Perc. 2

Hp. *mp* *p* *pp* *p*

Pno. *mp* *p* *p*

Vln. 1 *mp* *pp* *mp* (blend into texture)  
3

Vln. 2 *mp* *pp* *pp* *mp* (blend into texture)  
3

Vla. *mp* *pp* *mp*

Vc. *mp* *pp* *mp* *pp*

207 *tr* *pp* *mp* *pp* *accel.*

A. Fl.

Ob.

Cl. *3* *3* *mp*

Bari. Sax. *mp* *pp* *mp*

Hn. *mp*

Perc. 1

Perc. 2

Hp. *mp* *p* *mp* *p* *pp* *mp*

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

Vln. 1 *pp* *mp* *pp* *accel.*

Vln. 2 *pp* *mp* *mp-f*

Vla. *mp-f*

Vc. *mp* *pp* *mp*

heterophony with vla 1, follow vla expression and dynamics, ad lib.

very expressive, your solo moment, ad lib!  
dynamics and phrasing ad lib.  
but always be audible as the soloist  
You can add effects/color on long notes ad lib.

211 - - - - - ♩ = 104 rit. - - - - - ♩ = 96 accel. - - - - -

A. Fl. *mp*

Ob. *pp*

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

Bari. Sax. *p* *pp*

Hn.

Perc. 1 *p* (like an echo)

Perc. 2 *p*

Hp. *pp* *p* *pp*

Pno.

Vln. 1 *mp* *mp-f*

Vln. 2

Vla. heterophony with vla 1, follow vla expression and dynamics, ad lib.

Vc. *mp-f*

rit. . . . .

216 ad. lib., very expressive **W** ♩ = 104

A. Fl. *p* *mp*

Ob. *mp*

Cl. *p* *mf* *pp*

Bari. Sax. *mp* *pp* *p* *pp* *p*

Hn.

Perc. 1 *p* *p* *pp*

Perc. 2 *p* *p* *pp*

Hp. *pp* *p*

Pno.

**W** ♩ = 104

Vln. 1 *p* *mp* rit. . . . .

Vln. 2

Vla.

Vc. *pp* *p*

221  $\text{♩} = 96$  X rit. . . . .

A. Fl. *pp* *p* *pp* *p* *p*

Ob. (ad. lib) *pp* 3

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

Bari. Sax. *ppp* *pp* *p*

Hn.

Perc. 1 *p* 3 3

Perc. 2 3 3

Hp. *p*

Pno.

Vibraphone  
legatissimo, with ped. *p*

Vln. 1 *p* *pp* *p* *p* *pp*  $\text{♩} = 96$  *8va* X rit. . . . .

Vln. 2

Vla.

Vc. *pp* *p* *p* *pp*

Calm, tranquil  
♩ = 60-72

vary speed, but generally fast

229

A. Fl. *mp* *pp* *p*

Ob. *p*

Cl. *pp* *p*

Bari. Sax. *mp*

Hn.

Vib. *mf* *pp* *p* *pp* *mp* *pp*

Perc. 2 Bass Drum *ppp*

Hp. *p*

Pno. *pp*

Calm, tranquil  
♩ = 60-72

Vln. 1 *p* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

A. Fl. *pp* *p* *pp* *p* *pp*

Ob. *pp* *p*

Cl. *pp* *p* *pp* *p* *pp* very breathy (only with bass drum and bari)

Bari. Sax. *pp* *p* *pp* *p* *pp* very breathy (only with bass drum and clarinet)

Hn.

Vib. *mp*

B. D. *pp* Cymbals Bass Drum *pp* *ppp* (only with clarinet and bari)

Hp. *pp*

Pno. *ppp*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *mp* *pp* *p*

Vc. *p* *pp* *p*