

ePod nano¹

(4,000 songs for ensemble)

Jocelyn Campbell

¹ Adapted from the meditations of Willm'st I'm (a.k.a. I William'st ne're-4 I-am'st (a.k.a. Will-ē-I'm Rand af))

Instrumentation:

Flute I (Piccolo)

Flute II (Piccolo)

Clarinet B \flat (Bass Clarinet in B \flat)

Horn in F I

Horn in F II

Trumpet in B \flat

Trombone

Percussion: Snare Drum, Suspended Cymbal, Vibraphone, Glockenspiel, Woodblock,

Hi-Hat (Sticks: Brushes, Wooden Drumsticks, Soft and Hard Beaters)

Harp

Violin I

Violin II

Viola

Cello

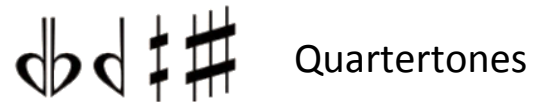
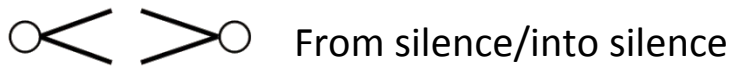
Double Bass

The score is written in C with the usual octave transpositions

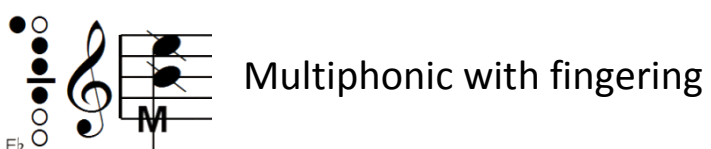
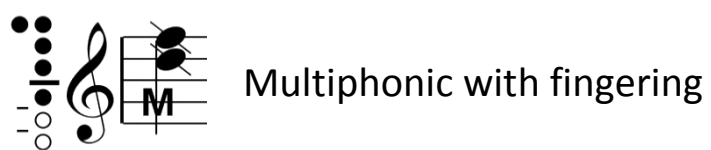
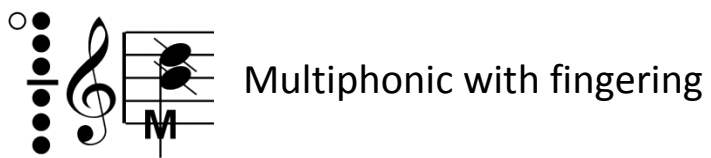
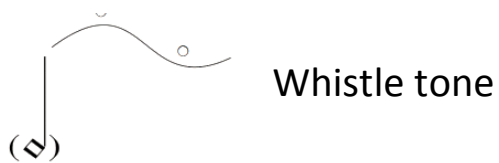
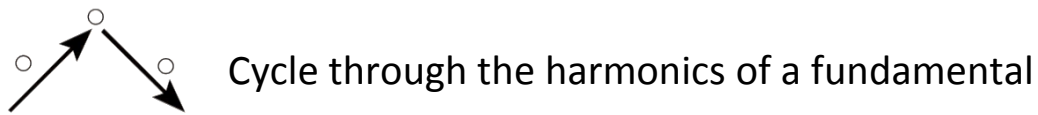
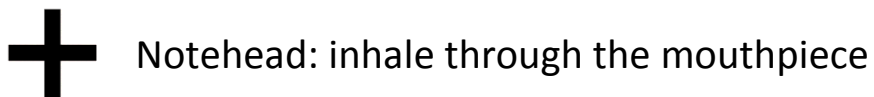
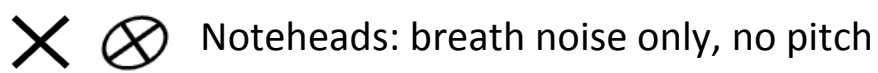
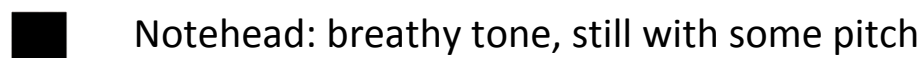
Duration: c. 27' - 30'

Performance notes:

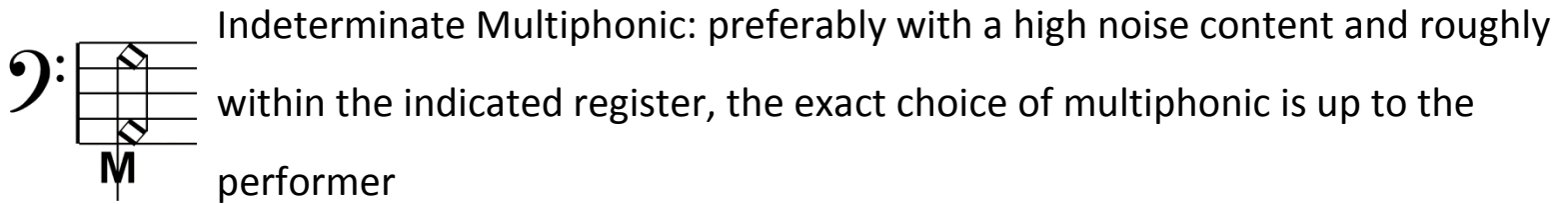
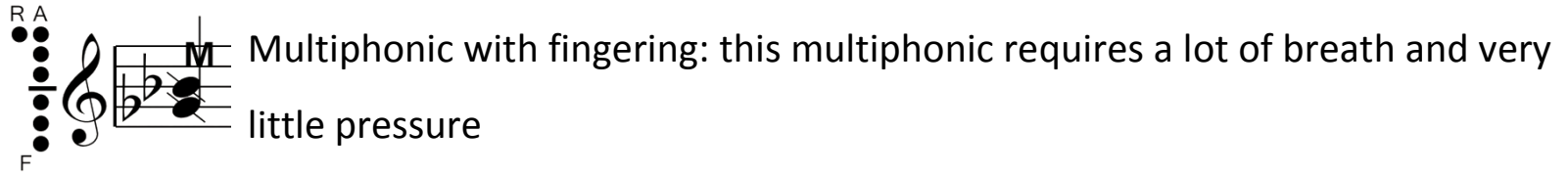
All tremolo written are unmetred and should be played as fast as possible



Flute (Piccolo)



Clarinet (Bass Clarinet)



Brass

Mutes: all brass require practice mutes, additionally the trumpet and trombone require plunger mutes, straight mutes and harmon mutes

- + Open/Closed
- + w Wa-wa: rapidly open and close harmon mute

⊗ ⊗ Noteheads: breath noise only, no pitch

Percussion

∩ Snare: Circular motion with brushes



○ ● + Hi-hat: open/half-open/closed

Harp

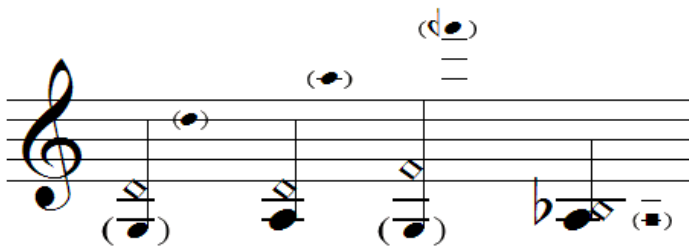
⊖ — — Mute strings with the palm of the left hand

ped. **Z** Pedal gliss./pedal buzz


Strings

 — —  Mute all strings with the palm of the left hand

Harmonics: both natural and artificial harmonics are used in the piece. In addition to the commonly used natural harmonic touchpoints (M3rd, P4th, P5th, 8va) more tonally unstable harmonic touchpoints are used (m2nd, m7th etc.) these 'harmonics' are notated as natural harmonics but vary in degrees of noise content. Similarly, artificial harmonics with a touchpoint of a m2nd are used at several points in the piece, this technique will produce mostly 'white noise' but with a faintly audible pitch of the fingered fundamental.



 Notehead: toneless or scratch tone, containing little-to-no pitch

 Notehead: partial scratch tone, containing some qualities of the written pitch

11 $\frac{5}{4}$ $\frac{4}{4}$

Fl. I *p* *ppp* *mp* *ppp*

Fl. II *p* *ppp* *mp* *ppp*

B. Cl. *p* *ppp* *mp* *ppp*

Hn. I *p* *ppp* *mp* *ppp*

Hn. II *p* *ppp* *mp* *ppp*

Tpt. *p* *ppp* *mp* *ppp*

Tbn. *p* *ppp* *mp* *ppp*

Perc.

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

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

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

Vla. *p* *ppp* *mp* *ppp*

Vc. *p* *ppp* *mp* *ppp*

Db. *p* *ppp* *mp* *ppp*

rit.

16

Fl. I *f* *pp*

Fl. II *f* *pp* To Cl.

B. Cl. *f* *pp*

Hn. I *f* *pp* *pppp*

Hn. II *f* *pp* *pppp*

Tpt. *f* *pp* *pppp*

Tbn. *f* *pp* *pppp*

Perc.

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

G₄ *G_b* *gliss.*

f *ped.*

rit.

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Db. *f* *pp*

2. ET vs. DT 1

18 $\frac{3}{8}$ ♩ = 80

Fl. I *breathy tone* *mf*

Fl. II *inhale* *mf*

Hn. I *practice mute* *"p" < "f" > "p"* *ff* *mp*

Hn. II *practice mute* *"p" < "f" > "p"* *ff* *mp*

Tpt. *practice mute* *"p" < "f" > "p"* *ff* *mp*

Tbn. *practice mute* *"p" < "f" > "p"* *ff* *mp*

$\frac{3}{8}$ ♩ = 80

Vln. I *mute all strings with palm* *pp*

Vln. II *mute all strings with palm* *pp*

Vla. *sul pont.* *tr* *pp*

Vc. *sul pont.* *tr* *pp* *3* *3*

Db. *col legno* *p* *ppp* *3*

23

Fl. I

Fl. II

Hn. I

Hn. II

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

<f> <p>

<f> <p>

<f> <p>

<f> <p>

mp

pp

mp

pp

tr

tr

tr

tr

(col legno)

pp

ppp

(col legno)

sul pont. → sul tasto

pp

ppp

33

Fl. I

Fl. II

Hn. I

Hn. II

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

breathy tone

tr

pp

pp

3

3

"p" < "mf": "ff"

"p" < "ff" "mp"

"p" < "mf": "ff"

"p" < "ff" "mp"

"p" < "mf": "ff"

"p" < "ff" "mp"

scratch tone

molto sul tasto

pp

mp

p

mp

p

Detailed description: This page of a musical score, numbered 10, covers measures 33 through 37. It features seven staves: Flute I (Fl. I), Flute II (Fl. II), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute parts are marked with 'breathy tone' and 'tr' (trills) in measures 33, 34, 35, and 37. Flute II has a 'pp' (pianissimo) dynamic in measure 33. The Horn, Trumpet, and Trombone parts have dynamic markings: 'p' < 'mf': 'ff' in measures 34 and 35, and 'p' < 'ff' 'mp' in measures 36 and 37. The Viola and Violoncello parts have dynamic markings: 'pp' < 'mp' in measure 34 and 'p' in measure 35. The Viola part includes a 'scratch tone' instruction with 'molto sul tasto' in measure 33. The Violin I and II parts are marked with 'x' and have a dotted line above them. The Double Bass part is marked with 'x' and has a dotted line above it. The score is written in 7/8 time and includes various musical notations such as trills, slurs, and dynamic markings.

3. pro-music 1

43 **X** suspended cymbal bow $\frac{3}{4} = 126$

Perc. **X** snare drum snare on brushes *mf* *pp*

Hp. *p*

Vln. I **X** $\frac{3}{4} = 126$ sul pont. (sul pont.) *mf*

Vln. II sul pont. sul IV (sul pont.) sul IV *mf*

Vla. pizz. sul III arco sul pont. gliss. *f* *p*

Vc. pizz. sul III arco sul pont. *f* *p*

Db. pizz. sul I arco sul pont. gliss. *f* *p*

C♭, D♯, E♭, F♯, G♯, A♭, B♭

48 Perc. *ppp* *< f*

2/4 3/4

Hp. *pp* *mp* C \flat , B \flat

Vln. I *mf* (tr)

Vln. II *mf* (tr) *mp*

Vla. arco sul pont. *p* pizz. *f*

Vc. arco sul pont. *p* gliss. pizz. *f*

Db. arco sul pont. *p* gliss. pizz. *f*

53 Perc. **X** $\frac{3}{4}$ **4** $\frac{3}{4}$ **4**

suspended cymbal
bow

Hp. $\text{C}\flat, \text{G}\flat, \text{B}\flat$ pp mp

Vln. I mp f p arco sul pont tr tr tr

Vln. II pizz. f arco sul pont gliss. p tr

Vla. arco sul pont gliss. p

Vc. arco sul pont p

Db. arco sul pont. gliss. p

58 $\frac{4}{4}$

Perc. $\frac{3}{4}$ *mp* *ppp* $\frac{2}{4}$ *mp* *ppp* $\frac{3}{4}$ *<f* To Vib.

snare drum brushes

Hrp. *mf*

Vln. I *mp* *f* pizz. \sharp

Vln. II *mp* *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Db. *f*

62

Vib. *pp* *sempre*

Vibraphone
motor on: slow

Hp. *p* *G*₂

Vln. I *ff*

Vln. II *ff*

Vla.

Vc. *p*

Db. *p*

2
4

66 Vib. Musical notation for Vibraphone (Vib.) in treble clef. It begins with a melodic line starting on G4, moving to F4, E4, and then a triplet of D4, C4, B3. The rest of the staff contains whole rests.

Hp. Musical notation for Harp (Hp.) in treble and bass clefs. The right hand plays a sequence of notes: Bb4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, Bb3, A3, G3, F3, E3, D3, C3, Bb2, Bb2. The left hand plays a sequence of notes: G3, F3, E3, D3, C3, Bb2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, Bb1.

2
4

Vln. I Musical notation for Violin I (Vln. I) in treble clef. The staff contains whole rests for the entire duration.

Vln. II Musical notation for Violin II (Vln. II) in treble clef. The staff contains whole rests for the entire duration.

Vla. Musical notation for Viola (Vla.) in alto clef. It features a triplet of eighth notes (G4, F4, E4) marked with a *p* dynamic, followed by whole rests.

Vc. Musical notation for Violoncello (Vc.) in bass clef. It features a triplet of eighth notes (G3, F3, E3) marked with a *p* dynamic, followed by whole rests, and a final melodic phrase marked with *pp*.

Db. Musical notation for Double Bass (Db.) in bass clef. It features a triplet of eighth notes (G2, F2, E2) marked with a *p* dynamic, followed by whole rests, and a final melodic phrase marked with *pp*.

70 $\frac{2}{4}$ **3** **Meno mosso**
 $\frac{4}{4}$ ♩=112

Vib. *p*

Hp. *mp* 3 *C₄, B₄*

Vln. I *ff* *p* (pizz.)

Vln. II *ff* (pizz.) *p*

Vla. *ff* (pizz.) *p*

Vc. *f* (pizz.) *p*

Db. *f*

75

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 75-79 is arranged in a system with seven staves. The instruments are Vibraphone (Vib.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Measure 75:** Vibraphone has a whole rest. Harp has a half note G4 with a dynamic of *p*. Violin I has a whole rest. Violin II has a whole rest. Viola has a whole rest. Violoncello has a whole rest. Double Bass has a whole rest.
- Measure 76:** Vibraphone has a quarter rest. Harp has a half note G4 with a dynamic of *pp*. Violin I has a quarter rest. Violin II has a quarter rest. Viola has a quarter rest. Violoncello has a quarter rest. Double Bass has a quarter rest.
- Measure 77:** Vibraphone has a quarter rest. Harp has a half note G4 with a dynamic of *pp*. Violin I has a quarter rest. Violin II has a quarter rest. Viola has a quarter rest. Violoncello has a quarter rest. Double Bass has a quarter rest.
- Measure 78:** Vibraphone has a quarter rest. Harp has a half note G4 with a dynamic of *pp*. Violin I has a quarter rest. Violin II has a quarter rest. Viola has a quarter rest. Violoncello has a quarter rest. Double Bass has a quarter rest.
- Measure 79:** Vibraphone has a quarter rest. Harp has a half note G4 with a dynamic of *pp*. Violin I has a quarter rest. Violin II has a quarter rest. Viola has a quarter rest. Violoncello has a quarter rest. Double Bass has a quarter rest.

Dynamic markings include *pp* (pianissimo) and *p* (piano). A triplet of eighth notes is marked with a '3' above the notes in measures 76, 77, and 78.

4. anti-music 2

85 $\frac{3}{4}$ ♩ = 80

1 long pause 2 3

Fl. I *pp* *p*

Fl. II *pp* *p*

Cl. *pp* *p*

Perc. suspended cymbal brushes

Hp.

Vln. I arco *ppp*

Vln. II arco *ppp*

Vla. arco *ppp*

Vc. arco *ppp*

Db.

91

1 2 4 5 8 \square \triangle 1

Fl. I

Fl. II

Cl.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

94

1 2 3 1

4 4 4

Fl. I

Fl. II

Cl.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

97

Fl. I

Fl. II

Cl.

Perc.

Hp.

1

3

4

6

7

mf

mp

p

suspended cymbal brushes

pppp

Vln. I

Vln. II

Vla.

Vc.

Db.

1

3

4

actual sound

99

5 8 \triangle \square 4 4

Fl. I

Fl. II

Cl.

Perc.

mf

pppp

C#, D₂, E₂, F#,
G#, A#, B₂

Hp.

ff

5

3

gliss.

pp

Vln. I

Vln. II

Vla.

Vc.

Db.

5. alloy 1

(homage 1 + omaggio 1 & 2)

101 $\frac{4}{8}$ ♩=100

Fl. I

Fl. II

Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Vibraphone
medium-felt sticks
motor off

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

tr

pp

spoken into the bell

to

p

spoken into the bell

and

p

harmon mute

pp

gliss.

pp

mf

C₂, D₂, E₂, F₂,
G₂, A₂, B₂

G₂ D₂

poco sul pont.
senza vib.

pp

ord.
poco vib.

ord.
poco vib.

ord.
poco vib.

pizz.

mp

pizz.

mp

106

Fl. I *mp* *tr* *mp*

Fl. II *mp* *tr*

Cl.

Hn. I fro sha... (shadow) *3*

Hn. II in ...dow (shadow)

Tpt. *pp*

Tbn. *pp* *gliss.* *mf*

Vib. *mf* *mf* *pp* *mf* *mf* *Ped.*

Hp. *p* *Bb* *Ea* *3* *3* *3* *3*

Vln. I *mf* poco sul pont. *pp* *3* *3* *sul I* *senza vib.*

Vln. II *mf* poco sul pont. *pp* *3*

Vla. *mf* poco sul pont. *pp* *3*

Vc. *mp*

Db. *mp*

111

Fl. I *tr* *mp* wistle tone

Fl. II *mp* *ppp* To B. Cl.

Cl. *mp*

Hn. I from *p* and ...ther (other)

Hn. II self *p* o... (other)

Tpt. *f*

Tbn. *gliss.* (#) *pp* *mp*

Vib. To Glock. Glockenspiel medium sticks *p*

Hp. *p* C₄, D₄, E₄, F₄, G₄, A₄, B₄ G₄

Vln. I ord. poco vib. *f*

Vln. II ord. poco vib. *f*

Vla. ord. poco vib. *f*

Vc. arco poco vib. *f*

Db. arco poco vib. *f*

wistle tone

117

Fl. I

Fl. II

Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. I: wistle tone, ppp

Fl. II: ppp

Hn. I: un p, un, un... ...a...

Hn. II: heard p, self, ...speak, ...ble

Hp.: C#, E, G, C, Eb, 8va, ppp

Vc.: pizz. p, pp, ppp

Db.: pizz. p, pp, ppp

6. omaggio 1

124 $\frac{4}{8}$ ♩ = 100

Fl. I

Fl. II

B. Cl. Bass Clarinet in B \flat

Hn. I

Hn. II

Tpt.

Tbn.

Vibraphone

Vib.

Hp. $\begin{matrix} \text{Cb, D}\flat, \text{Eb, F}\sharp, \\ \text{Gb, Ab, B}\flat \end{matrix}$

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

mp: f

ppp

harmon mute

p

ppp

p (l.v.)

poco sul pont.

p

poco sul pont.

arco poco sul pont.

arco

p

136

Fl. I
p *mp*
p *mp*
pp *p*

Fl. II
mp
p *mp*
pp *p*

B. Cl.
p *f* *p*
To Cl.

Hn. I

Hn. II

Tpt.

Tbn.
mp *f* *mp*

Vib.
mf *mf*

Hp.

Vln. I
p *p*

Vln. II

Vla.
p *p*

Vc.
p *p*

Db.
p

142

Fl. I

Fl. II

B. Cl.

Hn. I
spoken into the bell
and *p*
u...
(un) *mm*
o...
(on)

Hn. II
spoken into the bell
in *p*
on
...nn
(un)
if
...nn
(on)

Tpt.
senza sord.
pp — *mp* — *ff*

Tbn.
senza sord.
pp — *mp* — *f* *pp* — *mp* — *f* *pp* — *mp* — *ff*

Vib.

Hp.
p
3

Vln. I
3
p
3

Vln. II

Vla.
p
3

Vc.
p

Db.
3

8. ET vs. DT 2a

153 $\frac{3}{4} = 40$

Fl. I $\frac{4}{4}$ *tongue-ram* $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. II *tongue-ram* $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cl. *M ppp poss*

Hn. I *practice mute* "pp" "f" "pp" "f" "pp"

Hn. II *practice mute* "pp" "f" "pp" "f" "pp" "f"

Tpt. *breath only* *mp* *mp*

Tbn. *breath only* *mp* *mp* *mp*

Perc. *snare drum brushes circular motion* *ppp* *Vibraphone motor on: slow bow* *mf*

Vln. I $\frac{3}{4} = 40$ $\frac{4}{4}$ *sul tasto scratch tone* $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. II *p* *sul tasto scratch tone*

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

Vc. *poco sul tasto* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Db. *poco sul tasto* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

scratch tone *ord.* *scratch* *ord.*

158

Fl. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Fl. II

Cl. *f* *ppp* To B. Cl.

Hn. I *f* *pp* *f* *pp* *f*

Hn. II *pp* *f* *pp* *f* *pp* *ff*

Tpt. *mp* *mp* *mp*

Tbn. *mp* *mp* *mf*

Vib. *mf* *f* (bow X2)

Vln. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vln. II

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

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

Db. *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

(if low Eb is unavailable)

ord. scratch ord. scratch

9. fu'k wit' me

4/8 $\text{♩} = 88$

163

Fl. I

Fl. II

Bass Clarinet in B \flat

B. Cl.

Hn. I

Hn. II

Tpt.

Tbn.

senza sord.

+

ppp

senza sord.

+

ppp

(senza sord.)

ppp

(senza sord.)

ppp

Vib.

motor on: slow
soft sticks

pp

Ped. sempre
until end.

Hp.

mp

C \sharp , D \sharp , E \flat , F \sharp ,
G \sharp , A \flat , B \flat

4/8 $\text{♩} = 88$

poco vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

poco vib.

ppp

poco vib.

ppp

poco vib.

ppp

3 pp

213

Fl. I
Fl. II
B. Cl.
Hn. I
Hn. II
Tpt.
Tbn.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

ppp *p* *mf*

ppp *p* *mf*

ppp *p* *mf*

ppp *p* *mf*

mp

Detailed description: This page of a musical score covers measures 213 to 216. It features a woodwind section with Flute I and II, Bass Clarinet, Horn I and II, Trumpet, and Trombone. The strings include Violin I and II, Viola, Violoncello, and Double Bass. The piano part is also present. The woodwinds and strings play sustained notes with some triplet figures. The piano part features a rhythmic triplet pattern in the right hand and a more melodic line in the left hand. Dynamics range from *ppp* to *mf*. The score is in a key with one flat and a 3/4 time signature.

218

Fl. I

Fl. II

B. Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

mp

pp

pp

pp

pp

pp

mp

223

Fl. I

Fl. II

B. Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mf

5

3

228

Fl. I
Fl. II
B. Cl.
Hn. I
Hn. II
Tpt.
Tbn.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

p

poco a poco

p: mf

mf

3

5

3

⊕

Detailed description: This page of a musical score covers measures 228 to 232. The woodwind section (Flutes I and II, Bass Clarinet, Horns I and II, Trumpet, and Trombone) plays a melodic line of half notes, starting on a G4 and moving up stepwise to a D5, with a dynamic marking of *p*. The strings (Violins I and II, Viola, and Cello) play a similar melodic line, also marked *poco a poco* and *p: mf*. The Double Bass (Db.) has a more complex part with triplets and a quintuplet, marked *mf*. The Harp (Hp.) and Vibraphone (Vib.) have specific rhythmic and melodic patterns. The score includes various musical notations such as slurs, ties, and dynamic markings.

10. pro-music 2

234 $\frac{2}{4}$ ♩=72

Fl. I *p* mouthpiece only exhale

Fl. II *p* inhale

B. Cl.

Tbn.

Perc. suspended cymbal soft sticks *ppp*

Vln. I *ppp* molto sul tasto scratch tone *pp* *ppp*

Vln. II *ppp* poco sul pont. flautando *pp* *ppp*

Vla. *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp*

Vc. poco sul pont. flautando *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp*

Db.

246

Fl. I *p*

Fl. II *p*

B. Cl. *mp*

Tbn. harmon mute
 o + *gliss.*
pp < *p* > *pp* < *p* > *pp*

Perc. *pp* *p*
Ped. sempre

Vln. I *ppp*

Vln. II poco sul pont. flautando
pp < *p* > *pp* < *p* > *pp*

Vla. < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp*

Vc. < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp*

Db. poco sul pont. flautando
pp < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp*

258

Fl. I

Fl. II

B. Cl.

Tbn.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

5 8

△

2 4

tr

p *pp*

mf

3

p *pp*

pp *p*

gliss.

pp *p* *pp*

To Glock.

11. inter-static 1

(self-theft)

268 $\frac{4}{4}$ $\text{♩} = 56$
 1x hard stick glockenspiel
 1x soft stick vibraphone

Glock. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ Vib. $\frac{4}{4}$ To Glock. $\frac{3}{4}$

C#, D#, Eb, F#,
G#, A#, B#

8va-1 *pp* *pp* *Ped.* (*pp*) *

Hp. *mp*

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ (ord.) $\frac{3}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. II *ppp* sul pont. *ppp*

Vla. *ppp* sul pont. *ppp*

Vc. *pizz.* *pp*

Db. *p*

273 $\frac{3}{4}$ $\frac{2}{4}$ Vib. $\frac{5}{8}$ \triangle \square $\frac{4}{4}$ Glock. Vib. $\frac{3}{4}$ To Glock. $\frac{5}{8}$

Ped. * *Ped.* *

8va-1 8va-1

8vb-1 8vb-1

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{8}$ \triangle \square $\frac{4}{4}$ $\frac{5}{8}$

Vln. II *pp*

Vla. (ord.) *pp*

Vc. (pizz.) *pp*

Db. (pizz.) *p*

278 $\frac{5}{8}$ \triangle \square $\frac{4}{4}$ Vib. To Glock.

Glock.

Hp.

Vln. I $\frac{5}{8}$ \triangle \square $\frac{4}{4}$ sul pont.

Vln. II

Vla.

Vc.

Db.

282 Vib. To Glock.

Vib.

Hp.

Vln. I

Vln. II

Vla. sul pont.

Vc.

Db.

12. inter-static 2

286 $\frac{5}{8}$ = 72 3

Fl. I *pp* *pp* *p* *pp*

Fl. II *pp* *p* *pp* *p* *pp*

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

Hn. I *pp* *p* *pp* *p*

Hn. II *pp* *p: mf* *pp* *p* *pp*

Tpt. *pp* *p: mf*

Tbn. *pp* *p: mf* *pp*

Glock. *mp*

Hp. *mp*

Db. $\frac{5}{8}$ = 72 3

C♯, D♯, E♭, F♯
G♯, A♭, B♯

8va

296

Fl. I

Fl. II

B. Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Glock.

Hp.

Db.

2/8 3/8 2/8 3/8 2/8 3/8

pp

p *pp*

p *pp*

p *pp*

p *mf*

pp *p*

gliss.

arco

p *mp*

Detailed description: This page of a musical score covers measures 296 to 301. The score is for a woodwind and brass section, with a harp and double bass. The woodwinds include Flute I and II, Bass Clarinet, Horn I and II, Trumpet, and Trombone. The brass section includes Glockenspiel and Double Bass. The harp and double bass are also present. The score is in 2/8 and 3/8 time signatures, alternating every two measures. The key signature has one flat (B-flat). The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The harp and double bass play a rhythmic accompaniment of eighth notes. The woodwinds and brass play melodic lines with various articulations and dynamics. The double bass also plays a melodic line in the final measures, marked 'arco'.

This musical score page, numbered 63, covers measures 301 through 306. The score is arranged in a system with multiple staves for different instruments. The time signature alternates between 3/8 and 2/8. The instruments and their parts are as follows:

- Fl. I:** Measures 301-302 are rests. Measures 303-304 feature a melodic line starting on a whole note, moving to a half note, and then a quarter note, with dynamics *p* and *pp*.
- Fl. II:** Measures 301-302 feature a triplet of eighth notes with dynamics *pp*. Measures 303-304 feature a melodic line with dynamics *p* and *pp*.
- B. Cl.:** Measures 301-302 feature a melodic line with dynamics *p* and *pp*. Measures 303-304 are rests.
- Hn. I:** Measures 301-302 feature a melodic line with dynamics *p* and *pp*. Measures 303-304 are rests.
- Hn. II:** Measures 301-302 feature a melodic line with dynamics *mf*. Measures 303-304 feature a melodic line with dynamics *pp* and *p*.
- Tpt.:** Measures 301-302 feature a melodic line with dynamics *mf*. Measures 303-304 feature a melodic line with dynamics *pp*, *mp*, and *mf*.
- Tbn.:** Measures 301-302 feature a melodic line with dynamics *p* and *pp*, marked *gliss.*. Measures 303-304 are rests.
- Glock.:** Rests throughout the entire passage.
- Hp.:** Features a rhythmic accompaniment of eighth notes in both hands.
- Db.:** Measures 301-302 feature a melodic line with dynamics *p*. Measures 303-304 are rests.

The score includes various musical notations such as slurs, ties, and dynamic markings (*pp*, *p*, *mf*, *mp*, *gliss.*). The time signature changes from 3/8 to 2/8 and back to 3/8.

13. alloy 2

(hyllning 1 + ET vs. DT 1a)

311 4/8 ♩=72

Fl. I *pp*

Fl. II *pp*

B. Cl.

Hn. I practice mute "p" < "ff" > "p"

Hn. II practice mute "p" < "ff" > "p"

Tpt. practice mute "p" < "ff" > "p"

Tbn. practice mute "p" < "ff" > "p"

Vib. bow (X2) motor on: slow *p* Ped. sempre

Hp.

Vln. I *tr*

Vln. II

Vla.

Vc. arco *p*

Db. *p*

316

Fl. I

Fl. II

B. Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Vib.

Hp.

any multiphonic within the indicated register

pp

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

p *mp* *p*

5

4

Vln. I

Vln. II

Vla.

Vc.

Db.

tr

mp *p* *p > ppp*

mp *p* *p > ppp*

mp *p* *p > ppp*

p *p*

p *p*

gliss.

321 4/8

Fl. I *pp*

Fl. II *pp*

B. Cl.

Hn. I *ff* > *p* *p* *poco* *sf* *mp* > *p* *sf* *f*

Hn. II *ff* > *p* *p* *poco* *sf* *mp* > *p* *sf* *f*

Tpt. *ff* > *p* *p* *poco* *sf* *mp* > *p* *sf* *f*

Tbn. *ff* > *p* *p* *poco* *sf* *mp* > *p* *sf* *f*

Vib. *p* *p* *p* *p* *p* *p* *mp*

C₄, D₄, E₄, F₄,
G₄, A₄, B₄

Hp. *pp* *p* *pp* *8va* *gliss.* *pp* *mp* *pp*

4/8

Vln. I *p* *sul pont.* *ord.* *p*

Vln. II *p* *sul pont.* *ord.* *p*

Vla. *p* *sul pont.* *ord.* *p*

Vc. *p*

Db. *p* *ppp* *p*

14. inter-static 3

331 $\frac{4}{4}$ ♩=56

Fl. I *pp*

Fl. II *pp*

B. Cl. *pp*

Hn. I senza sord. + *ppp* *pp*

Hn. II senza sord. + *ppp* *pp*

Tbn. straight mute *ppp* *pp*

Harp. *pp* *mp* 3

Vln. I (arco) *pp*

Vln. II (arco) *pp*

Vla. *pp*

Vc. pizz. *mf* *p*

Db. pizz. *mp* 3 *mf* *mp*

C₄, D₄, E₄, F₄,
G₄, A₄, B₄

*pluck the string only once when slurred from a grace note

338

Fl. I
Fl. II
B. Cl.

Hn. I
Hn. II
Tbn.

Harp

Vln. I
Vln. II
Vla.

Vc.
Db.

ppp *pp*
ppp *pp*
ppp *pp*
mp *mf*
mp *mf* *p*
mp *mf* *p*
pp
pp
pp
mf
mp
mf *mp*
mf *mp*

Detailed description: This page of a musical score covers measures 338, 339, and 340. The woodwind section (Flutes I & II, Bass Clarinet, Horns I & II, and Trombone) plays sustained notes with dynamic markings from *ppp* to *pp*. The Harp part features intricate patterns with triplets and quintuplets, marked with dynamics like *mp*, *mf*, and *p*. The string section (Violins I & II, Viola, Violoncello, and Double Bass) provides a rhythmic and harmonic foundation, with dynamics ranging from *pp* to *mf*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

15. inter-static 3a

344 $\frac{3}{4}$ = 56

Fl. I
Fl. II
B. Cl.
Hn. I
Hn. II
Tpt.
Tbn.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp ppp
ppp mp ppp
ppp mf ppp
ppp mp ppp
ppp mp ppp
"pp" *lontano* ff "pp"
ppp mp ppp
motor on: slow
soft sticks
ppp p ppp
Ped. sempre
p
pp
pp
poco vib.
ppp mp ppp
pizz. mp
arco mf

gliss. gliss.
*
mf mp

*pluck the string only once when slurred from a grace note

348

Fl. I *mp* *ppp* *mp* *ppp*

Fl. II *mp* *ppp*

B. Cl. *ppp* *mf*

Hn. I *mp* *ppp*

Hn. II *mp* *ppp* *mp*

Tpt. *pp* *ff*

Tbn. *mp* *ppp* *mp*

Vib. *p* *ppp*

Hp. *3*

Vln. I *gliss.*

Vln. II *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *mp* *ppp*

Vc. *3* *mf*

Db. *ppp* *ff* *mp*

352

Fl. I: *mp* *ppp*

Fl. II: *mp* *ppp*

B. Cl.: *ppp*

Hn. I: *mp* *ppp* *mp*

Hn. II: *ppp* *mp* *ppp*

Tpt.: *pp*

Tbn.: *ppp* *mp* *ppp*

Vib.: *p* *ppp*

Hp.: *5*

Vln. I: *gliss.*

Vln. II: *gliss.*

Vla.: *mp* *ppp* *mp*

Vc.: *mp* *mf* *mp*

Db.: *mf*

356

Fl. I *mp* *ppp*

Fl. II *mp* To Cl.

B. Cl. *ppp* *mf* *ppp*

Hn. I *ppp* *mp*

Hn. II *mp*

Tpt. *pp* *ff* *pp*

Tbn. *mp* *ppp*

Vib. *p* *ppp*

Hp.

Vln. I *gliss.*

Vln. II *gliss.* *gliss.* *gliss.*

Vla. *ppp* *mp*

Vc. *mf* *mp*

Db. *ff* *mp*

Detailed description: This page of a musical score, numbered 76, covers measures 356 to 358. It features a full orchestral ensemble. The woodwinds (Flutes I and II, Bass Clarinet, Horns I and II, Trumpets, and Trombones) play melodic lines with various dynamics including *ppp*, *mp*, *mf*, and *ff*. The strings (Violins I and II, Viola, Cello, and Double Bass) provide harmonic support, with Violins I and II using glissando techniques. The Vibraphone and Harp have specific rhythmic patterns. The score includes dynamic markings, articulation marks like accents and slurs, and performance instructions such as 'To Cl.' and 'gliss.'.

359

Fl. I *mp* *ppp*

Fl. II *ppp* *mp* *ppp*

B. Cl.

Hn. I *ppp* *mp* *ppp*

Hn. II *ppp* *mp* *ppp*

Tpt.

Tbn.

Vib. *p* *ppp* *p* *ppp*

Hp. 5 5 5

Vln. I *gliss.*

Vln. II *gliss.* *gliss.*

Vla. *ppp*

Vc. *mf* *f*

Db. *ff*

Detailed description: This page of a musical score, numbered 359, contains ten staves for various instruments. The Flute I and II parts feature long, sustained notes with dynamic markings of *mp* and *ppp*. The Horn I and II parts also play sustained notes, with dynamics ranging from *ppp* to *mp* and back to *ppp*. The Vibraphone part consists of rhythmic patterns with dynamics *p*, *ppp*, *p*, and *ppp*. The Harp part features a complex rhythmic pattern with triplets and dynamic markings of *5*. The Violin I and II parts play glissando passages. The Viola part has a sustained note with a dynamic of *ppp*. The Cello part has a triplet of eighth notes with dynamics *mf* and *f*. The Double Bass part has a sustained note with a dynamic of *ff*.

367

4/4 4/8

Fl. I *mf*

Fl. II *mf*

Cl.

Tpt.

Tbn.

Vib. *p* *5* *mp* *p* woodblock *mf* *pp* *mp* *pp* hard sticks

Hp. *p* *mf* *p* *6* *p* *5*

Vln. I *mf* *pp* *p: mf* sul pont. *tr*

Vln. II *mf* *pp* *p: mf* sul pont. *tr*

Vla. *pp* *p: mf* sul pont. *tr*

Vc. *f* *mf* *mp* *3* *3* *3* *3* *p* col legno

Db. *f* *mf* *p* *mp* *3* *3* *3* *p* col legno

C₁, B₁ G₁

3

2

3

3

370

Fl. I

Fl. II

Cl.

Tpt.

Tbn.

Perc.

snare drum brushes

Hp.

Cb, G#, Ab, Bb

3

2

3

3

Vln. I

ord.

pp

sul pont.

tr

mf

Vln. II

ord.

pp

sul pont.

tr

mf

Vla.

ord.

pp

sul pont.

tr

mf

Vc.

pizz.

p

5

ppp

Db.

pizz.

3

3

p

ppp

383

Fl. I inhale exhale *pp* 3 3 3 3 3 3 To Picc.

Fl. II inhale exhale *pp* 3 3 3 3 3 3 To Picc.

Cl.

Tpt.

Tbn.

Perc. *mf* 3 5 *pp* *mf* *ppp*

Hp. *gliss.* *gliss.*

Vln. I *col legno ricochet*

Vln. II *col legno ricochet*

Vla.

Vc. *arco*

Db. *arco* 3

17. all [credit/praise/glory] be to [you/thee/my(...)]
this [fine/ae/o-holy] night

386 $\frac{9}{8}$ $\text{♩} = 88$ $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{9}{8}$

Picc. pp

Picc.

Cl. mf

Hn. I p mf p 11. in G

Hn. II p mf p 7. in G

Tpt. senza sord. p mf p

Tbn. senza sord. p mf p

hi-hat
snare drum closed
brushes half open

Perc. pp one circular motion of the brush for each beat with a slight emphasis at the start of each note like an extremely slow jazz ballad $\triangle p$ pp

C \sharp , D \sharp , E \sharp , F \sharp ,
G \sharp , A \sharp , B \sharp

Hp. p *lv. sempre*

Vln. I pp *gliss.*

Vln. II pp

Vla. pp

Vc. pp

Db. pp

390 12 8

Picc. *p* *mp*

Picc. *pp* *p*

Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Perc. *p* *pp* open 3 3

Hp. *mp*

Vln. I (sul IV.) 12 8

Vln. II *gliss.* (sul III.) *gva*

Vla. *gliss.* (sul IV.)

Vc.

Db.

Detailed description: This page of a musical score covers measures 390 to 412. The top section features two Piccolo parts with melodic lines and dynamic markings of *p*, *mp*, and *pp*. The Clarinet part is silent. The Horns, Trumpets, and Trombones are also silent. The Percussion part includes a complex rhythmic pattern with triplets and dynamic markings of *p* and *pp*, along with performance instructions like 'open' and 'gva'. The Harp part provides a simple accompaniment with a dynamic marking of *mp*. The string section (Violins I and II, Viola, Violoncello, and Double Bass) features sustained notes with various techniques such as *sul IV.*, *gliss.*, and *sul III.* The page concludes with a 12/8 time signature.

5
8

12
8

397

Picc.

Picc.

Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

5
8

12
8

This musical score page features the following instruments and parts:

- Picc. (Piccolo):** Two staves, measures 402-409. Includes trills and dynamic markings *f*.
- Hn. I (Horn I):** One staff, measures 402-409. Includes dynamic markings *mp* and *ppp*.
- Hn. II (Horn II):** One staff, measures 402-409. Includes dynamic markings *mp* and *ppp*.
- Tpt. (Trumpet):** One staff, measures 402-409. Includes dynamic markings *mp* and *ppp*.
- Tbn. (Trombone):** One staff, measures 402-409. Includes dynamic markings *mp* and *ppp*.
- Perc. (Percussion):** One staff, measures 402-409. Includes dynamic marking *p*.
- Hp. (Harp):** One staff, measures 402-409. Includes dynamic marking *mp*.
- Vln. I (Violin I):** One staff, measures 402-409. Includes measure numbers 12, 8, 9, 8, 12.
- Vln. II (Violin II):** One staff, measures 402-409.
- Vla. (Viola):** One staff, measures 402-409.
- Vc. (Violoncello):** One staff, measures 402-409. Includes dynamic marking *gliss.*
- Db. (Double Bass):** One staff, measures 402-409.

404 $\frac{12}{8}$

Picc.

Picc.

Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Perc.

Hp.

Vln. I $\frac{12}{8}$

Vln. II

Vla.

Vc.

Db.

406

Picc. *breathy* *ppp*

Picc. *breathy* *ppp*

Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Perc. *mp* *pp*

Hp. *mf* *p*

Vln. I *3* *3* *9*
8 *16* *8*

Vln. II

Vla.

Vc.

Db. *gliss.*

410

Picc. *ppp*

Picc. *ppp*

Cl. *ppp* *breathy*

Hn. I *ppp*

Hn. II

Tpt. *ppp*

Tbn.

Perc. *pp*

Hp.

Vln. I *mf* *tr* (vib.) molto → senza

Vln. II *mf* senza vib. → molto vib. (vib.) molto → senza

Vla. *mf* senza vib. → molto vib. (vib.) molto → senza

Vc. *mf* *tr* (vib.) molto → senza

Db. *mf* senza vib. → molto vib. (vib.) molto → senza

88

413 $\frac{6}{8}$ $\frac{5}{8}$ $\frac{9}{8}$ $\frac{6}{8}$

Picc. *mf*

Picc. *mf*

Cl. *mf*

Hn. I *mf*

Hn. II *ppp* *mf*

Tpt. *mf*

Tbn. *ppp* *mf*

Perc. *p* *mp* *mf* To. Glock.

Hp. *mp* *mf*

$\frac{6}{8}$ $\frac{5}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{4}{4}$

Vln. I *mf* *mp* *mf* *mp* *f*

Vln. II *mf* *mp* *mf* *mp* *f*

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

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

Db. *mf* *mp* *mf* *mp* *f*

senza

gliss.

molto → *senza*

tr

4 Più mosso

417 **4** ♩=54 (♩=108)

Picc.

Picc.

Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Glock.

Hp.

4 Più mosso

4 ♩=54 (♩=108)

Vln. I

Vln. II

Vla.

Vc.

Db.

421

Picc.

Picc.

Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

425

Picc. *ppp* *mp* *ppp*

Picc. *ppp* *mp* *ppp*

Cl. *ppp* *mp* *ppp* To B. Cl.

Hn. I *ppp* *mp* *ppp*

Hn. II

Tpt.

Tbn.

Vib. *p*

Hp.

Vln. I *p*

Vln. II *sostenuto* *p*

Vla. *sostenuto* *p*

Vc. *sostenuto* *p*

Db. *sostenuto* *p*

Detailed description: This page of a musical score, numbered 425, features ten staves. The Piccolo (Picc.) parts are in treble clef and contain triplet patterns with dynamics *ppp*, *mp*, and *ppp*. The Clarinet (Cl.) part is in treble clef with a 'To B. Cl.' instruction. Horn I (Hn. I) is in treble clef with triplet patterns and dynamics *ppp*, *mp*, and *ppp*. Horn II (Hn. II) is in treble clef and is mostly silent. Trumpet (Tpt.) and Trombone (Tbn.) parts are in treble and bass clefs respectively, with the Tbn. part showing a key signature change to B-flat. The Vibraphone (Vib.) part is in treble clef with a triplet and a dynamic of *p*. The Harp (Hp.) part is in grand staff with sparse accompaniment. Violin I (Vln. I) is in treble clef with a dynamic of *p*. Violin II (Vln. II) is in treble clef with triplet patterns, a *sostenuto* marking, and a dynamic of *p*. Viola (Vla.) is in alto clef with a *sostenuto* marking and a dynamic of *p*. Violoncello (Vc.) and Double Bass (Db.) parts are in bass clef with *sostenuto* markings and a dynamic of *p*.

429

Picc. *ppp* *mp*

Picc. *ppp* *mp*

Cl.

Hn. I *ppp* *mp*

Hn. II *ppp* *mp*

Tpt. *ppp* *p* *ppp* *p* *ppp*

Tbn. *ppp* *p* *ppp* *p* *ppp* *gliss.*

Vib. *ppp* *p* *ppp*

Hp.

Vln. I

Vln. II *ppp* *p* *ppp*

Vla.

Vc.

Db.

434

Picc. *ppp*

Picc. *ppp*

Cl.

Hn. I *ppp*

Hn. II *ppp*

Tpt. *p* *ppp* *ppp* *mf* *ppp*

Tbn. *p* *ppp* *gliss.* *p* *ppp*

Vib.

Hp.

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 434-437. The Piccolo parts (Picc.) play a triplet of eighth notes in measure 434, followed by a rest. The Clarinet (Cl.) part is silent. Horn I (Hn. I) plays a half note in measure 434, then rests. Horn II (Hn. II) plays a triplet of eighth notes in measure 434, then rests. Trumpet (Tpt.) plays a half note in measure 434, then rests. Trombone (Tbn.) plays a half note in measure 434, then rests. Vibraphone (Vib.) plays a triplet of eighth notes in measure 434, then rests. Harp (Hp.) plays a half note in measure 434, then rests. Violin I (Vln. I) plays a half note in measure 434, then rests. Violin II (Vln. II) plays a triplet of eighth notes in measure 434, then rests. Viola (Vla.) plays a half note in measure 434, then rests. Violoncello (Vc.) plays a half note in measure 434, then rests. Double Bass (Db.) is silent.

438

Picc.

Picc.

Bass Clarinet
in B \flat

B. Cl.

Hn. I

Hn. II

Tpt.

Tbn.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

musical notation including notes, rests, dynamics (ppp, mp, p), articulation (accents), and fingerings (3, 5, 6).

441

Picc. *ppp*

Picc. *ppp*

B. Cl.

Hn. I *ppp*

Hn. II *ppp*

Tpt. *mp* *ppp* *mf* *ppp*

Tbn. *mp* *ppp* *mf* *ppp*

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 441, 442, and 443. The instrumentation includes Piccolo (two parts), Bass Clarinet, Horns I and II, Trumpets, Trombones, Vibraphone, Harp, Violins I and II, Viola, Cello, and Double Bass. The Piccolo parts feature melodic lines with slurs and accents, marked *ppp*. The Horns I and II parts have rests followed by notes in measure 443, also marked *ppp*. The Trumpet and Trombone parts have complex rhythmic patterns with slurs and accents, marked *mp*, *ppp*, *mf*, and *ppp*. The Trombone part includes glissando markings. The Vibraphone part has a melodic line with triplets. The Harp part has a simple accompaniment. The Violin and Viola parts feature intricate rhythmic patterns with slurs and accents, marked with various dynamics and fingering numbers (5, 3, 6). The Cello part has a melodic line with slurs and accents, marked with dynamics and fingering numbers (5, 3, 5). The Double Bass part has rests.

444

Picc. *pp*

Picc. *pp*

B. Cl. *mp*

Hn. I *p* *ppp*

Hn. II *p* *ppp*

Tpt. *p* *ppp*

Tbn. *p* *ppp*

Vib.

Hp. *mf*

Vln. I

Vln. II

Vla. *3* *3* *3* *3* *5* *5* *3* *3*

Vc. *3* *3* *3* *3*

Db. *sul pont.*

Detailed description: This page of a musical score covers measures 444, 445, and 446. The Piccolo parts feature intricate triplet patterns, with the first Piccolo playing a melodic line of eighth-note triplets and the second Piccolo providing a harmonic accompaniment. The woodwinds (Flutes I and II, Trumpet, and Trombone) play sustained notes with dynamic markings ranging from *p* to *ppp*. The Violin I and II parts are highly rhythmic, consisting of continuous eighth-note patterns with various fingering indications (5, 6, 3). The Viola and Violoncello parts also play eighth-note patterns, primarily using triplets. The Double Bass part is mostly silent, with a final note marked *sul pont.* (sul ponticello) in measure 446. The Harp part provides a simple accompaniment with a dynamic marking of *mf*.

447

Picc. *ppp* *mp*

Picc. *ppp*

B. Cl.

Hn. I *ppp* *mf* *ppp*

Hn. II *ppp* *mf* *ppp*

Tpt. *ppp* *mf* *ppp*

Tbn. *ppp* *mf* *ppp* *gliss.*

Vib. To Glock.

Hp. *mp* *mf*

Vln. I 6 5 5 6 5 5 6 5 6

Vln. II 5 3 5 5 3 3

Vla. 3 3 3 5 5 3 3 5 3

Vc. 5 5 3 5 5 3

ord. molto sul pont bow bridge

Db. *p*

450

Picc. *gliss.* $\overset{3}{\curvearrowright}$ *ppp*

Picc. *p* $\overset{f}{\curvearrowright}$ $\overset{ppp}{\curvearrowright}$

B. Cl. *tr* *p* $\overset{f}{\curvearrowright}$ $\overset{ppp}{\curvearrowright}$

Hn. I *p* $\overset{f}{\curvearrowright}$ $\overset{ppp}{\curvearrowright}$

Hn. II *p* $\overset{f}{\curvearrowright}$ $\overset{ppp}{\curvearrowright}$

Tpt. *p* $\overset{f}{\curvearrowright}$ $\overset{ppp}{\curvearrowright}$

Tbn. *p* $\overset{f}{\curvearrowright}$ $\overset{ppp}{\curvearrowright}$

Glock. Glockenspiel

Hp. *mp*

Vln. I $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{6}{\curvearrowright}$ $\overset{6}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ *p*

Vln. II $\overset{5}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ *p*

Vla. $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *p*

Vc. $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ *p*

Db. *sul pont.* \rightarrow *ord.* *pp*

452

Picc. *pp* 3 3

Picc. *pp*

B. Cl. *mf* *pp*

Hn. I

Hn. II *pp* con sord.

Tpt.

Tbn.

Glock.

Hp.

Vln. I 5 5 5 5 5 6 5 5

Vln. II 3 3 3 5 3

Vla. 5 5 3 3 3

Vc. 3 5 5 5

Db. *p* molto sul pont. bow bridge

454

Picc. *ppp*

Picc.

B. Cl.

Hn. I *con sord.* *pp*

Hn. II *senza sord.*

Tpt.

Tbn.

Glock.

Hp.

C#

Vln. I *pp*

Vln. II

Vla.

Vc.

Db.

457

Picc. *ppp*

B. Cl. *mp* *mf* *pp*

Hn. I

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

Tpt. *p* *mp* *mf*
senza sord.

Tbn. *p* *mp* *mf*

Glock.

Hp. *mf* C₄

Vln. I *5* *5* *6* *5* *6* *5* *6* *6*

Vln. II *3* *5* *5* *5* *5* *5*

Vla. *3* *5* *5* *3* *3*

Vc. *pp* *5* *5*

Db. *p* *mp* *3* *mf*

2
4

459 $\frac{2}{4}$

Picc. *ppp* *p* *mp*

B. Cl. *p* *mp*

Hn. I senza sord. *ppp* *p* *mp* 5. 6. 7. 8. 9. 10.

Hn. II *ppp* *p* *mp* 5. 6. 7.

Tpt. *ppp* *mp*

Tbn. *ppp* *mf* gliss.

Glock.

Hp. *f* *8va*

Vln. I $\frac{2}{4}$ 5 6 6 6

Vln. II 5 5 5 5

Vla. 3 3 3 3

Vc. 5 5 5 5

Db. *ppp*

462

Picc. *f*

Picc. *f*

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

Hn. I *f* *mf* *f*

Hn. II *f*

Tpt. *f* *flz.*

Tbn. *f* *f* *ff*

Glock. *f*

Hp. *ff* *gliss.* C#, Eb, Fb

→ sul pont.

Vln. I *mf* *6*

Vln. II *mf* *5* *gliss.* *mp*

Vla. *mf* *gliss.* *mp*

Vc. *mf* *5* *pp* *gliss.* *ff*

Db. *pp* *ff*

465

Picc. *mf* *ff*

Picc. *mf* *ff*

B. Cl. *ff* *p*

Hn. I *mp* *ff* *mf*
in G. 6. 7. 8. 9. 10. 11. 3

Hn. II *mp* *ff* *mf*
in D. 5. 6. 7. 8. 9. 10. 11. 3

Tpt. *mf* *ff*

Tbn. *mf* *ff*

Glock. *mf* *ff* 3 3 3

Hp. *mf* *ff* *gliss.* 8va 6 6 6 6

Vln. I *mf* *ff* 6 6

Vln. II *gliss.* *ff* 6 6

Vla. *gliss.* *ff* 5

Vc.

Db.

468 (D)

Picc. *p*

Picc.

B. Cl.

Hn. I *ff*

Hn. II *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

Glock.

Hp. (8)

Vln. I *mf* *ff* *p*

Vln. II *gliss. gliss.*

Vla. 6 6 6 6 5

Vc.

Db.

Detailed description of the musical score: This page contains measures 468 through 471. The Piccolo part starts with a dynamic of *p*. The Horns and Trombones play fortissimo (*ff*) with triplets. The Trumpet part features a *mf* triplet followed by *ff* notes. The Harp plays a continuous sixteenth-note pattern with a dynamic of 6. The Violin I part has dynamics of *mf*, *ff*, and *p*. The Violin II part includes glissando markings. The Viola part has a dynamic of 6. The Violoncello and Double Bass parts provide a steady bass line.

471

Picc. *f* *p* *f*

B. Cl. *f* *pp*

Hn. I *mp* *f*

Hn. II *mp* *f*

Tpt. *mp*

Tbn. *mp* *f*

Glock. *f* *mf* *f*

Harp (8) *f*

Vln. I *f*

Vln. II *f* *gliss.*

Vla. *f* *gliss.*

Vc. *f* *gliss.*

Db. *f*

Detailed description: This page of a musical score covers measures 471, 472, and 473. The instrumentation includes Piccolo, Bass Clarinet, Horns I and II, Trumpet, Trombone, Glockenspiel, Harp, Violin I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *pp* (pianissimo) to *f* (forte). The Harp part in measure 471 is marked with an 8-measure rest and then begins with a series of sixteenth-note chords. The strings play sustained notes with glissando markings. The Piccolo and Bass Clarinet parts have prominent triplet figures. The overall texture is dense and rhythmic.

474

Picc. *mf*

Picc. *mf*

B. Cl. *mf*

Hn. I *p* *mf*

Hn. II *p* straight mute *mf* *pp*

Tpt. *mf*

Tbn. *p* *mf* *pp*

Glock. *mp*

Hp. *mf*

Vln. I *mf*

Vln. II *mf* *gliss.*

Vla. *gliss.* *mf* *gliss.*

Vc. *gliss.* *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 474 to 477. It features a variety of instruments including Piccolo, Clarinet, Horns, Trumpets, Trombones, Glockenspiel, Harp, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mf*, *p*, *pp*, and *mp*, as well as performance instructions like 'straight mute' and 'gliss.'. The Piccolo and Clarinet parts feature triplet patterns. The Horns and Trombones play sustained notes with dynamic changes. The Harp part includes triplet figures. The strings play sustained notes with glissando effects in the Viola and Violoncello parts.

478

Picc. *mp*

Picc. *mp* 3

B. Cl. *pp*

Hn. I *pp* *mp* *ppp*

Hn. II *mp* *ppp*

Tpt. *mp*

Tbn. *mp* *ppp*

Glock. *p* *pp*

Hp. *mp*

Vln. I *mp* 3 3 3

Vln. II *mp*

Vla. *mp*

Vc. *mp* 7

Db. *mp*

Detailed description: This page of a musical score covers measures 478 to 481. It features a full orchestral ensemble. The Piccolo parts (top two staves) play melodic lines with dynamics ranging from mezzo-piano (mp) to piano (p). The Bass Clarinet (B. Cl.) has a sparse, low-register accompaniment. The Horns (Hn. I and II) and Trumpet (Tpt.) parts provide harmonic support with various dynamics including pianissimo (pp) and pianissimo-pianissimo (ppp). The Trombone (Tbn.) part is also present. The Glockenspiel (Glock.) has a rhythmic pattern. The Harp (Hp.) provides a steady accompaniment. The Violin I (Vln. I) part features triplet figures. The Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts provide a solid harmonic foundation. The score is written in a standard orchestral format with various dynamic markings and articulations.

Meno mosso

♩=40

482

Picc. *ppp*

Picc. *ppp*

B. Cl. *mp* *ppp*

Hn. I *ppp* *p* *ppp*

Hn. II *ppp* *p* *ppp*

Tpt. *ppp* *p* *ppp*

Tbn. *ppp* *p* *ppp*

Glock. *ppp*

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

straight mute

hi-hat
snare drum
brushes

Meno mosso

♩=40

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

486

Picc.
Picc.
B. Cl.

Hn. I
Hn. II

Tpt.
Tbn.

Perc.

Hp.

Vln. I
Vln. II

Vla.
Vc.
Db.

The score consists of 11 staves. The Piccolo parts (Picc.) are silent. The Horns (Hn. I and II), Trumpets (Tpt.), and Trombones (Tbn.) play a melodic line with dynamics *p* and *ppp*. The Percussion (Perc.) plays a rhythmic pattern of eighth notes with accents. The Harp (Hp.) plays chords with dynamics *p* and *f*. The Violins (Vln. I and II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) play a melodic line with dynamics *p*.

molto rall.

long
c.15-20''

490

Picc. *ppp* *p* *ppp*

Picc. *ppp* *p* *ppp*

B. Cl. *ppp* *p* *ppp*

Hn. I *pp* *ppp*

Hn. II *pp* *ppp*

Tpt. *pp* *ppp*

Tbn. *pp* *ppp*

Perc. *l.v.*

Hp. *mp rubato* *3* *pp* *8va*

f

molto rall.

long
c.15-20''

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db.