

NEW EXAMPLES OF CONFUSION

**FOR THIRTEEN MUSICIANS
MARCH 2022**

FOR PERUSAL ONLY

DANIEL PESCA

FOR PERUSAL ONLY

COMMISSIONED BY THE CHICAGO CENTER FOR CONTEMPORARY COMPOSITION AT
THE UNIVERSITY OF CHICAGO

DEDICATED TO AUGUSTA READ THOMAS, TIM WEISS, AND THE MUSICIANS
OF THE GROSSMAN ENSEMBLE

PREMIERED MARCH 4TH, 2022 AT THE LOGAN CENTER FOR THE ARTS
BY THE GROSSMAN ENSEMBLE – TIM WEISS, CONDUCTOR

ABOUT THE PIECE

New Examples of Confusion borrows its title from a sequence of stories by Lydia Davis called “Examples of Confusion.” Davis’s works are remarkable for their concision: every sentence is integral to the whole, and every word is precisely chosen and placed. Her observations about the world are frequently quizzical, often ironic, and unexpectedly poignant. Most of these stories are about quotidian experiences such as momentary optimical illusions, misheard phrases, or misperceived perspective. The longer final story elliptically suggests that these various “confusions” might not be confusions at all, but little tears in the fabric of reality that provide glimpses of a more fantastical realm.

My piece is in five short sections — each a small, contained peek into another world, tightly framed and strongly characterized. Different contingents of the ensemble dominate the texture in each section: for instance, the alternately nervous and playful wind solos of the first section give way to the weighty, lugubrious string chords of the second section. The five sections follow each other without break, joining together to form a single continuous arc, something like a chamber symphony. The high point is the swirling, fragmented fourth section. The broad, lyrical last section is like an epilogue.

I am honored to be the first member of the Grossman Ensemble to write for the group. My years playing alongside the musicians of the ensemble informed every stage of my writing process. I designed the structure to spotlight individual musicians, and I imagined each individual’s way of playing and personality as I shaped their part. The way these parts come together and converse is a reflection of our working process as an ensemble, and *New Examples of Confusion* is thus a celebration of friendship and collaborative art-making. It is dedicated, with fondness, to Augusta Read Thomas, Tim Weiss, and the musicians of the Ensemble.

— Daniel Pesca

INSTRUMENTS

Flute (doubling piccolo)

Oboe

Clarinet in B-flat (doubling bass clarinet)

Alto Saxophone (doubling baritone saxophone)

Horn in F

Two Percussionists

Percussion 1:

Vibraphone

Crotales

Low tom tom (dampened)

Woodblocks (2) - high & low

Triangle

Güiro

Small splash cymbal

Suspended cymbal

Percussion 2:

Marimba (5 octave)

Glockenspiel

Tam tam

Concert bass drum

Suspended cymbal

Sizzle cymbal

Triangle

Harp

Piano

String quartet

DURATION

16 minutes

SCORE IN C

Score in C

Commissioned by the Chicago Center for Contemporary Composition at the University of Chicago

New Examples of Confusion

for thirteen musicians

Daniel Pesca
2021-2022

I. Poised, angular $\text{♩}=80$

Flute

Oboe *solo*
mf, espr. *f* *p, scherz.* *mf* *p*

Clarinet in B \flat

Baritone Sax

Horn in F

Percussion 1
High woodblock *p*
Güiro (quick, light scrape) *mp*
Low tom tom (dampened) *p, dry*
High WB *p*
Güiro *mp*
Vibraphone *p, secco*

Percussion 2
Marimba hard mallets all staccato attacks as dry as possible *p, secco* *mp*
Triangle (dampen immediately) *p*

Harp
PDLT as dry as possible - immediately dampen all notes - chords never rolled
p, secco *p* *mp* *p*

Piano
p, secco *mp* *p* *p* *mp*
senza pedal

Violin I *p, secco* *p* *mp* *pp* arco

Violin II *p, secco* *p* *mp* *pp* arco

Viola *p, secco* *p* *pp* *mp* *pp* arco

Cello *p, secco* *p* *mp*

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A

5

Fl. *ff* *sfz* *pp*

Ob. *molto* *ff* *sfz* *p* *schertz.* *mfp* *f*

Cl. *pp* *p*

B. Sax. *p*

Hn. *fp* *p*

Perc. 1 High WB *p*

Perc. 2 Marimba *p*

Hp. ord. *f* PDLT *mp* *p*

Pno. *ff* *mp* *p*

Vln. I *molto* *ff* *pp* *p* *pizz.* *arco* *p*

Vln. II *molto* *ff* *pp* *p* *pizz.* *arco* *p*

Vla. *fp* *mp* *p*

Vc. *arco* *IV* *pp* *pizz.* *p*

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10

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

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

Cl. *pp* *f* *ff*

B. Sax.

Hn. *fp*

Perc. 1 **Suspended cymbal** *pp* **High WB** *p* dampen promptly **Tom tom** *mf*

Perc. 2 **Tam-tam** *pp*

Hp. *p* *p* *mp* *f* ord.

Pno. *mf* *f* Red.

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

Vln. II *pizz.* *p* *p* *mp* *mf* *f*

Vla. *sul tasto* *pp* *pizz.* *p* *mp* *mf*

Vc. *arco sul tasto* *pp* *pizz.* *p* *mp* *mf* *sul pont.* *fp*

B

14

Fl.

Ob.

Cl. solo *p* *fp* *f* *schierz.* *p* *f* *p* *mf* *f* *p schierz.*

B. Sax.

Hn. *mp* *p*

Perc. 1 Tom tom *mp* High WB *p* Güiro *mp* Vib. *p* High WB *mp*

Perc. 2 Marimba *p*

Hp. PDLT *mp* *p* *p* *G \natural* *G \sharp*

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

Vln. I *mp* *p* *arco* *mp*

Vln. II *mp* *pizz.* *p* *p*

Vla. *pizz.* *mp* *p* *arco* *p*

Vc. *pizz.* *mp* *pizz.* *p* *arco* *p*

22

Fl. *p*

Ob. *p*

Cl. *mf* *p* *mf* *p* *ff* *fp* *mf* *mf*

B. Sax. *mf cant.* *p* *mf* *p* *f* *mf* *p* *f*

Hn. *p* *p* *f*

Perc. 1 Tom tom *p* Vib. *p* *f* *mp*

Perc. 2 Marimba *p* *f*

Hp. *mp* E:A# C#

Pno. *mp* *f*

Vln. I *pizz.* *p* *f* *mf* *f*

Vln. II *pizz.* *f* *mf*

Vla. *pizz.* *mp* *mf* *mp*

Vc. *pizz.* *mp* *mf* *mp*

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D

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

Ob. solo *mp espr.* *f* *mp*

Cl. *p* *pp*

B. Sax.

Hn.

Perc. 1 Tom tom *pp*

Perc. 2 susp. cym. *pp*

Hp. *p* *pp*

Pno. *mp* *p* *pp*

Vln. I arco *p* *mf* *pp* *pizz.* *p*

Vln. II *pp*

Vla. *pp delicately* *mp* *p*

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

5 6 3 6

B \flat A \sharp

ord.

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31

Fl. *pp* *p*

Ob. *f* *pp* *f espr.* *p* *mp* *pp* *pp* *mp* *mf*

Cl. *pp* *p*

B. Sax.

Hn.

Perc. 1 Vib. *p*

Perc. 2 Marimba *p*

Hp.

Pno. Eb F# G# Ab C# Bb

Vln. I *mp* arco sul tasto *pp dolce* *poco* *mp* *pp*

Vln. II pizz. *mp* arco sul tasto *pp dolce* *poco* *mp* *pp*

Vla. pizz. *mp* arco sul tasto *pp dolce* *poco* *mp* *pp*

Vc. sul tasto *pp*

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34

Fl. *mp* *f*

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

Cl. *mp* *f*

B. Sax.

Hn. *mp*

Perc. 1 **Güiro** *mp* **Vib.** *f* *Ped.*

Perc. 2 **Triangle** *mf*

Hp. *f* *ord.*

Pno. *mp* *Ped.*

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

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

Vla. *mp* *p* *pp* *p* *gliss.*

Vc. *pp* *ord.*

37 **E** solo
mf scherz., brilliant *f* *mf* *p* *mp* *f* *p* *pp*

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

Cl. *p* *pp* switch to bass clarinet

B. Sax. *p* *mp*

Hn. *p* *mp*

Perc. 1 High WB *p* Suspended cymbal *pp* Güiro *mp* Vib. *pp*

Perc. 2 Marimba *p* *pp* *mp* Sizzle cymb. *pp*

Hp. PDLT *p* *pp*

Pno. *pp* *p*

Vln. I **E** *pp* sul tasto *pp* *p* *pp*

Vln. II *pp* sul tasto *pp* *p* *pp*

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

Vc. arco sul tasto *pp*

43 *ff* *mf* *sffz* *mp* *< ff* *mf* *sffz* *p* *ff* *ffp* *f* *Red.* *ord.* *ff* *5* *3* *p* *ff* *mp* *9* *ff* *Red.* *arco* *pizz.* *arco solo* *non vib.* *p* *pizz.* *ff* *ff* *f* *f* *f* *f*

slowing *slowing*

50 F

Fl.

Ob.

B. Cl.

B. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

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

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

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

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

Vib.
bowed
p
Ped.

G♭A♯
D♭B♭

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

p *mf* *p* *mf* *pp* *mf* *p*

mp *f* *p* *mf* *f* *mp* *mf* *p*

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

sul tasto

sul tasto

solo

very freely

freely

mp *f* *p* *mf* *f* *mp* *mf* *p*

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

sul tasto

pp

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54 **slowing greatly**

Fl.

Ob.

B. Cl. *pp* *mp* *pp* *fp*

B. Sax. *pp* *mp* *pp*

Hn. *pp* *pp*

Perc. 1 (bowed) *p* Ped.

Perc. 2 Tam-tam *pp* Susp. Cym. *pp*

Hp. *pp* *mp* D:C# EbFb

Pno. solo *m.d. p* *mp* *f* Ped. *ben marc.*

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

Vln. II sul tasto *pp*

Vla. very freely *mf* 5 *p* *mf* *pp*

Vc. *pp* ord. *mp* sul tasto *pp*

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G

58 **More flowing** ♩=69

Fl. *solo*
mp *p* *mf*
flexible & delicate

Ob.

B. Cl.

B. Sax.

Hn.

Perc. 1 *Crotale - soft mallet*
p

Perc. 2 *Susp. cymb. soft mallets*
ppp

Hp. *p poco marc.*

Pno. *pp* *mp*

G

More flowing ♩=69

Vln. I *sul tasto*
pp

Vln. II *sul tasto*
pp

Vla.

Vc. *II*
pp

slowing

61

Fl. *mp* *p* *f* *mp* *f* *pp* *poco*

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

B. Cl. solo *mp espr.* *f* *very freely*

B. Sax.

Hn.

Perc. 1 Vib. *p* *sim.* *mf*
gliss. with brushes
8th note pulse should be audible
range approximate

Perc. 2

Hp. PDLT *mf*
G# F#G#Ab
Db

Pno. *mp sub.* *mf*

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

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

Vla. pizz. *p, marc.* *mf* *arco* *mf p*

Vc. *mf p*

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H

65 As at first ♩=56

switch to piccolo

Fl.

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

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

B. Sax. *mf* *pp* *pp* *p* *pp*

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

Perc. 1

Perc. 2 Bass drum *pp* *p*

Hp. ord. *mp, poco marc.* *p* *F#* *C#B+*

Pno.

H

As at first ♩=56

Vln. I *mf* *pp* solo *mp*

Vln. II *mf* *pp*

Vla. *mf* *pp* solo *mf* *espr.* *p* *f* *pp* *mf*

Vc. *mf* *pp*

accel.

69

Fl.

Ob.

B. Cl.

B. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

f *p*

mf *p* *f* *p*

mf

mf *pp*

mf

mp *mf* *pp*

Susp. Cym.

Vib.

Marimba

mf *p* *f*

p *mf*

p

E:G#A#
D:

accel.

Vln. I

Vln. II

Vla.

Vc.

fp *mf*

molto espr. passionately

ff *mf* *f*

mp *f* *fp*

fp *fp*

p *mf* *p sub.*

fp *f* *mp* *p* *mf* *p sub.*

fp *f* *mp* *p* *mf* *p sub.*

sul pont.

ord. 3

ord. 3

ord. 3

ord. 3

I

Slower ♩=44
Hushed, mysterious, blended

... broadening ...

72

Fl.

Ob.

B. Cl.

B. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

softest mallets

Bass drum

muted until m77

resonant - let everything ring

una corda

I

Slower ♩=44
Hushed, mysterious, blended

... broadening ...

Vln. I

Vln. II

Vla.

Vc.

sul tasto

sul tasto

sul tasto

sul tasto

J
More flowing ♩=69

Picc. 77 *pp, dolce* *very delicately* solo *p*

Ob. *ppp* *pp* *ppp* switch to clarinet

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

B. Sax. switch to alto

Hn. *ppp* *p* *pp* *ppp*

Perc. 1 *ppp* *p* *ppp*

Perc. 2 *ppp* *p* *ppp* *ppp* **Susp. cymb.** soft mallets *ppp*

Hp. *pp marc.* *very delicately*

Pno. *pp* *ppp*

J
More flowing ♩=69

Vln. I *p* *pp* *ppp* *pp, legg.* *very delicately* sul pont.

Vln. II *p* *pp* *ppp* *pp, legg.* *very delicately* sul pont.

Vla. *p* *pp* *ppp*

Vc. *mp* *p* *ppp*

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81

Picc. *pp* *mp sub.* *p* *f* *p* switch back to flute

Ob. solo *mp* *p* *mf, espr.* *p* *mf sub.* *p*

B. Cl.

B. Sax.

Hn.

Perc. 1 *pp* *ped.*

Perc. 2

Hp. ϕ $E^b F^{\sharp} G^b$ B^{\sharp}

Pno. *p* *ped.* *tre corda*

Vln. I *pp* *ord. tr.* *mp* *pp*

Vln. II *p*

Vla. *sul pont.* *p*

Vc.

85

Picc.

Ob.

Cl.

B. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf sub.

mp < f 3

p

clarinet in Bb solo

mf 3 *p*

f, espr. *p* 3

f *p*

mf sub. 3 *p*

alto sax

mp *p* *p* *mp* *p*

mf p *p* *pp* *mf*

Marimba

mp *mf* *p* *mf*

each chord rolled

mp secco *mf, resonant and smooth*

G# C#

mf, marc.

sul pont. *p*

ord. *mf p* *mp*

solo *f, marc., somewhat rough*

6

ord. *mf p* *mp*

pp *mf* *mf* *p*

6

ord. *mf p* *mp*

pp *mf, marc.* *p* *mf*

6

pizz. *mf, poco marc.* *p* *mf* *p*

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K

89

Picc. *flute* *p*

Ob. *mf* *fp* *f* *3* *p*

Cl. *fp* *p* *mf* *5* *espr.*

Alto Sax. *mp* *p* *mp* *fp*

Hn. *mp* *fp*

Perc. 1 *Crotales* *f*

Perc. 2 *Tam-tam* *mf*

Hp. *ff* *gliss.* *ff* *Fb*

Pno. *f* *solo* *ff* *3* *6* *7* *3*

Vln. I *<ff>* *f* *passionately* *ff* *f* *3* *3* *mp* *ff* *p sub.*

Vln. II *f* *5* *3* *mp* *ff* *p sub.*

Vla. *p* *f* *mp* *f* *3* *mp* *ff*

Vc. *f*

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E♭F♯C♯A♭
D♯C♯B♯

← $\text{trill} = \text{trill}$ →

$\text{quarter} = 108$

Fl. *mf* *f* *ff* (3+2)

Ob. *mf, marc.* *ff*

Cl. *p* *mp* *ff*

Alto Sax. *mf* *ff*

Hn. *ff* *mp* *f* 5

Perc. 1 *mp* *ff*

Perc. 2 Marimba *ff, aggressive*

Hp. *ff* (no decresc.) *gliss.*

Pno. *mp* *fp* *sfz* *ff, aggressive*

Vln. I *f* *ff* *pizz. aggressive* (3+2)

Vln. II *mf* *p* *mp* *ff* *pizz. aggressive*

Vla. *mp* *mf, marc.* *ff* *ff, aggressive* *pizz.*

Vc. *ff, aggressive* *still pizz.* *sfz*

(← ♩ = ♩ →)

III.

M

(♩=100)

Liquid, gentle ♩=84

102

Fl. *p mp pp mf p pp, dolcissimo p pp*

Ob. *p mp pp mf p pp, dolcissimo p pp*

Cl. *p mp pp pp, dolcissimo p pp*

Alto Sax. *mf pp p pp*

Hn. *p pp, dolcissimo*

Perc. 1 *small splash cymbal p mp Vib. p*

Perc. 2 *Marimba p, legatiss. p mp pp, dolcissimo p*

Hp. *legatiss. mp mp pp, dolcissimo p pp*

Pno. *mp pp*

G♯ E♯

III.

M

(♩=100)

Liquid, gentle ♩=84

Vln. I

Vln. II *pp*

Vla. *sul tasto mp pp mp pp*

Vc. *pp*

N

114

Fl. *pp* *pp* *p*

Ob. *pp* *p, espr.* *mp* *p*

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

Alto Sax. *pp* *pp* *mp* *pp*

Hn. *pp*

Perc. 1 Triangle *pp* Vib. *mp* *Red.*

Perc. 2 *pp* *mp*

Hp. *p, poco marc.*

Pno. *pp* *mp*

E♭F♯A♭
D♭B♭

Vln. I *ppp* *p dolce, espr.* *mp* *mf*

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

Vla. *ppp* *pp* *p>* *pp* *mp*

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

126

O

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp

p

mp, espr.

pp

pp

p

mp

pp

pp

pp

p

mp

pp

pp

pp

mf

mf

p

mp

pp

mp

pp

mf

pp

pp

mp

pp

mf

pp

pp

mp

pp

mf

pp

pizz.

p

mp

pp

F#

D:B#

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131

Fl. *mf, espr.* *mf > p*

Ob. *mp* *mf > p* *mp* *f > mp*

Cl. *p* *mp* *p* *p* *mf > p*

Alto Sax. *p* *mp* *p* *mfp* *mf* *p*

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

Perc. 1 Triangle *mp*

Perc. 2 *p* *mf*

Hp. *mf*

Pno. *mf > p* *mf > p* *p*

Vln. I *mp, espr.* *mf > p* *f > p*

Vln. II *mp* *mf > p* *mf* *p* *p*

Vla. *p* *mf* *mp* *mf > p* *p* *mfp*

Vc. *arco* *mfp* *mf > p* *mf* *p* *mfp*

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P

137

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Vib.
p
Ped.

Perc. 2

p *f* *mp* *f*

Hp.

p *p* *f* *mf* *poco marc.* *f* *mf*

Pno.

pp *mp*

una corda

P

Vln. I

mf espr. *p* *mf* *pp* *mp > pp*

sul tasto

Vln. II

mf *pp* *mf* *pp* *mp > pp*

sul tasto

Vla.

mf *p* *mf* *pp* *mp > pp*

sul tasto

Vc.

mf *p* *mf* *pp* *pizz.* *p* *mf*

poco marc.

143

Fl. *mf* > *p, dolce* *mf* > *p*

Ob. *mf espr.*

Cl. *pp, dolce* *p* > *pp*

Alto Sax. *pp, dolce* *p* > *pp*

Hn. *p dolce* *pp*

Perc. 1 *p, dolce* *pp*

Perc. 2 *mp* *pp, delicately*

Hp. *f* *mp* *f* *mp*
Eb F#
Bb

Pno. *p*

Vln. I *pizz.* *p* *mf, poco marc.* *p* *p* > *pp*

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

Vla. *mp* > *pp* *p* > *pp legg.*

Vc. *mf* > *p* *mp* > *f* > *mp* *mp*

Q

Q
arco
sul tasto

148

Fl. *mp* *espr.* *p*

Ob. *f*

Cl.

Alto Sax.

Hn. *pp*

Perc. 1 *pp* *Crotales* *mp*

Perc. 2 *p* *Triangle* *ppp* *gently scrape cymbal* *mp*

Hp. *mp* *p* *A^b* *F[#]A^b*

Pno. *mp* *mp* *pp* *pp* *mp* *8va*

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

Vln. II *legg.* *ord.* *pp* *mp* *pp*

Vla. *pp* *mp* *ord.* *pp* *mp*

Vc. *arco* *sul tasto* *mp* *legg.* *p* *ord.* *mp* *pp*

slowing slightly (♩ = 76) poco accel.

152

Fl. *pp* short *pp*

Ob. *pp* short *pp*

Cl. *pp dolce* short *mp* *pp*

Alto Sax. *pp*

Hn. *pp*

Perc. 1 short *mp*

Perc. 2 *mp* *pp* short

Hp. *p, bell-like* l.v. *sim.* l.v.

Pno. *p* *p, bell-like* l.v. *mp* l.v.

Vln. I short

Vln. II short *ord.* *pp, espr.*

Vla. *pp* short *p*

Vc. short *pizz.* *p* *mf* *poco marc.*

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R

a tempo ♩. = 84

Fl. 157 *mf* *p* *pp* switch to piccolo

Ob. *mf* *p* *ppp* *p dolce, espr.* *mp*

Cl. *mf* *p* *ppp* *pp, dolce* *p*

Alto Sax. *mf* *p*

Hn. *mf* *p* *pp* *> ppp*

Perc. 1 *mp* *mp*

Perc. 2 *pp, legatiss.*

Hp. *mp* l.v. *pp, dolce*

Pno. *mp* *mp*

R

a tempo ♩. = 84

Vln. I *mf* *p* *p* *mp dolce, espr.* *pp* *p > pp*

Vln. II *mf* *p* *p, legg.* *mp* *pp* *pp, legg.*

Vla. *mf* *p* *p, legg.* *mp* *pp, legg.*

Vc. *mf* *p*

FOR PERUSAL ONLY

165 (2+2+3) (3+2+3)

Picc. *p* *pp* *pp* *p* *pp*

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

Cl. *p* *ppp*

Alto Sax.

Hn. solo *pp* expressive, sustained

Perc. 1 *pp* Susp. cymb. soft mallet

Perc. 2 *ppp* poco

Hp. *p* D \sharp B \sharp

Pno. *p* *pp*

Vln. I (2+2+3) (3+2+3) *pp* *pp*

Vln. II *pp* *pp* I

Vla. *pp*

Vc. arco *pp*

169

Picc. *p espr.* *mp* *p* *mp sub.* *pp*

Ob. *p espr.* *mp* *p* *mp sub.* *pp*

Cl. *mp* *pp*

Alto Sax.

Hn. *mf* *pp*

Perc. 1 Triangle *mp* *ppp* gently scrape cymbal *poco*

Perc. 2 Glockenspiel *p* *pp*

Hp. *mp* *pp*

Pno. *mf*

Vln. I *pp*

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

Vla.

Vc.

FOR PERUSAL ONLY

winding down

173

Picc. *pp* *mp* *pp* short

Ob. *pp* *mp* *pp* short

Cl. *pp sempre* *poco* short

Alto Sax. short

Hn. short

Perc. 1 Vib. *pp* *p* *Crot.* *p* *Triangle* *pp* short

Perc. 2 *Sizzle cymb.* *pp* *Susp. cymb.* *pp* short

Hp. *p* *pp* *p poco marc.* short

Pno. *mp* *solo* *8va* *p espr.* *pp* short

winding down

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

Vln. II short

Vla. *IV* *p* short

Vc. *II* *p* short

FOR PERUSAL ONLY

IV.

Light & fantastical ♩=76

178 switch back to flute

Picc. short

Ob. *p marc.* *mf* short *p* *mf* *p*

Cl. *p marc.* *mf* short *p* *mf* *p* *mp poco marc.*

Alto Sax. *mf energetic* *pp* *mf* *p*

Hn. short *p poco marc.* *mf*

Perc. 1 Güiro short *mf* Güiro Low WB *p* Güiro *mf*

Perc. 2 Triangle *p* short Triangle *p* Marimba *mf* *p*

Hp. short *p, poco marc.*

Pno. *mf* short *mf*

G♯A♭

IV.

Light & fantastical ♩=76

Vln. I *pp* short *mf* *pp* *pp* *mf*

Vln. II *pp* short *mf* *pp* *pp* *mf*

Vla. sul pont. short ord. *mf energetic* *p* *pp* *pp* *mf*

Vc. pizz. short *mf* *mf* *p* *mp poco marc.*

183

Picc.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f, energetic *p* *f* *fp*

mp *f* *fp* *f*

mp *poco marc.* *f, energetic* *fp* *f*

mp *poco marc.* *f*

Vib. *f* Ped.

f *f* *mf, marc.*

pp *f* *p* *f* *fp*

pp *f* *f* *p*

pp *f* *mp poco marc.* *f* *f* *mf, marc.*

mp *f* *mp* *f* *f* *mf, marc.*

E♭A♯
B♭

FOR PERUSAL ONLY

187

Picc. *mf* *f* *p* Flute *tr*

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

Cl. *mf marc.* *f* *fp*

Alto Sax. *mp* *fp* *mp marc.* *f* *p marc.*

Hn. *p* *mf* *mp marc.* *f* *p marc.*

Perc. 1 Vib. *mf* High WB *p* Güiro *f* Vib. *mf*

Perc. 2 *p* *f*

Hp. *f*

Pno. *f* *mf* *f*

Vln. I *p* *pp* *pizz.* *p marc.*

Vln. II *p* *pp*

Vla. *f* *p* *pp* *sul pont.*

Vc. *f* *pizz.* *p marc.*

FOR PERUSAL ONLY

191 **S** (2+3)

Fl. *mf* < *ff*

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

Cl. *mf* < *ff* *mp*

Alto Sax. *f* *mf* < *fp* *mf*

Hn. *f* *mf*

Perc. 1 *f* *mf* *mp*
Low WB High WB
Ped.

Perc. 2 Triangle *mf* Marimba *f*

Hp.

Pno. *f* *f*
Ped.

S arco *f* *fp* *f* *fp* sul pont.
tr

Vln. I *f* *fp* *f* *fp*

Vln. II ord. *fp* *f* *mf* pizz.

Vla. ord. *mf, marc.* *f* *mf* pizz.

Vc. arco *f* *mf, marc.* *f*

FOR PERUSAL ONLY

195

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f *ff*

f *fp* *mf* *f* *mp* *fp*

f *f* *p* *fp*

mp, legg.

mp, legg. *mf*

Güiro *f* Vib. *mf, marc.* *mf sub.* *ped.* *p* *ped.*

f *mf, marc.* *f* *p*

f *f, dry* *mf, dry*

f, dry

f *fp* *f*

f *arco sul pont.* *fp* *pizz.* *f*

f *fp*

mf *arco*

mf *pizz.*

FOR PERUSAL ONLY

202

Fl. *mf* — *ff* G.P. **T**

Ob. *mf* — *ff*

Cl. *mf* — *ff*

Alto Sax. *mf* — *ff* *pp* — *mp*

Hn. *mf* — *ff* *pp* — *mp*

Perc. 1 *mf* — *ff* Tom tom *p*

Perc. 2 ϕ Marimba *mf marc.*

Hp. *p* *mf* *pp*

Pno. *mf* — *ff* *p* *mf* *pp*

Vln. I G.P. **T** ord. *mf* — *ff* *p* *mf* *fp* sul pont. *tr*

Vln. II *mf* — *ff* ord. *mf* > *p* *mf*

Vla. *mf* — *ff* pizz. *p* arco *mf* *pp* — *mf marc.*

Vc. *mf* — *ff* pizz. *p* arco *mf* *pp* — *mf marc.*

FOR PERUSAL ONLY

Musical score for orchestra and percussion, measures 207-210. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time and features various dynamics and articulations. A large red watermark "FOR PERUSAL ONLY" is overlaid diagonally across the score.

207

Fl. *mf* > *p* *mf* < *f* *fp* < *pp*

Ob. *mf* > *p* *mf* < *p* *mp* ⁵

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

Alto Sax. *mf*
tr

Hn. *p* < *mf*

Perc. 1 Vib. *mf* > *p* *mf* < *p* *mf* *f* *p*
Ped. _____

Perc. 2 *mf* < *f*

Hp. *f*
G# C#

Pno. *p* < *mf* *f* *f* < *p*
Ped. _____

Vln. I *f* < *p* *pizz.*

Vln. II *f* < *mf* *mf* < *espr.* *arco* *stacc.*

Vla. *p* < *mf* *f* < *p* *pizz.*

Vc. *p* < *mf* *f* *mf* < *f* *pizz.*

211

Fl. *f* *ff > f*

Ob. *p* *p* *pp* *mp* *f*

Cl.

Alto Sax. *f* *ff*

Hn. *mp* *f, marc.* *p*

Perc. 1 *mp* *f* **Güiro**

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

Hp. *p* *f* *ff, dry* **PDLT**

Pno. *p* *pp* *f marc.* **F# C#**

Vln. I *arco* *p* *pp* *p* *mp* *pizz.* *ff*

Vln. II *p* *mp < mf* *pizz.* *ff* *arco* *p*

Vla. *arco* *p* *pp* *p* *mp* *sul pont.* *ff, marc.* *tr* *sfp* *pp*

Vc. *arco* *p* *pp* *p* *mp* *pizz.* *ff* *arco sul pont.* *ord.* *f, marc.* *p*

FOR PERUSAL ONLY

U

poco rit. a tempo

219

Fl. *p, legg.* *mf*

Ob. *pp*

Cl. *mf* *f* *fp* *pp*

Alto Sax.

Hn. *pp*

Perc. 1 *mf* *φ* *Vib.* *p* *mp*

Perc. 2 *f* *pp* *Tam tam* *φ*

Hp. *f* *p*

Pno. *mp* *mf* *pp* *p* *pp* *p, legg.*

Vln. I *mf* *arco* *mp, dolce* *pp*

Vln. II *mp dolce* *pp* *mp* *pp*

Vla. *f* *mf* *pp*

Vc. *f* *mf* *pp*

FOR PERUSAL ONLY

U

poco rit. a tempo

223

Fl. *p, scherz.* *mf* *p* *pp* *p*

Ob. *p, dolce* *mf* *p, scherz.* *mf* *p* *fp* *pp*

Cl. *p, dolce* *mf* *p, scherz.* *mf* *p*

Alto Sax. *mp* *f* *mp*

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

Perc. 1 Low WB High WB Güiro *p* *sfz*

Perc. 2 Triangle Marimba *pp* *mf* *mf*

Hp. *mf*

Pno. *pp* *Ed.* *E^b*

Vln. I *p* *mp > pp* *pizz.* *mf, marc.* *f* *mf*

Vln. II *p* *mp* *pp* *pizz.* *mf, marc.* *f* *mf*

Vla. *p* *mf* *pp* *sul pont.* *mp*

Vc. *p* *mp > pp*

227

Fl. *p, legg.* *f, cant.* rit.

Ob. *pp* *p, legg.* *mfp* *pp*

Cl. *pp* *p, legg.* *mfp*

Alto Sax. *pp* *mfp*

Hn. *pp* *mfp*

Perc. 1 Susp. Cymb. *pp* Vib. *mp* *p*

Perc. 2 Triangle *mp* Triangle *mp* Sizzle Cymb. *pp*

Hp. *p* *mf*

Pno. *pp* *mf* solo *mf* *f* *p*

Vln. I arco *mf, cant.* *p* *f, cant.* rit. *pp*

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

Vla. ord. *pp* *mfp* sul tasto *p* *pp*

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

FOR PERUSAL ONLY

V

a tempo

230

Fl. *p* *f* *mp*

Ob. *p scherz.* *f* *f* *ffp*

Cl. *p scherz.* *f* *f* *ffp*

Alto Sax. *p scherz.* *mf*

Hn. *fp* *mf*

Perc. 1 High WB Low WB Vib. *p* *f*

Perc. 2 Marimba *f*

Hp. *f* F# C#Bb

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

V

a tempo

Vln. I *mf* *fp* sul pont.

Vln. II *mp* *fp* *mf* *fp* ord. *f*

Vla. *mp* *fp* *fp* *f* ord. *f*

Vc. arco sul pont. *fp* *f* *mf*

Musical score for measures 234-236. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Measure 234: Flute (Fl.) starts with *f* and *ff* dynamics. Oboe (Ob.) starts with *f*. Clarinet (Cl.) starts with *fp*. Alto Saxophone (Alto Sax.) starts with *fp*. Horn (Hn.) starts with *fp*. Percussion 1 (Perc. 1) starts with *f*. Percussion 2 (Perc. 2) starts with *f*. Harp (Hp.) starts with *ff*. Piano (Pno.) starts with *f*. Violin I (Vln. I) starts with *f* and *ff*. Violin II (Vln. II) starts with *fp*. Viola (Vla.) starts with *fp*. Violoncello (Vc.) starts with *fp*.

Measure 235: Flute (Fl.) continues with *fp*. Oboe (Ob.) continues with *fp*. Clarinet (Cl.) continues with *ff*. Alto Saxophone (Alto Sax.) continues with *ff*. Horn (Hn.) continues with *f*. Percussion 1 (Perc. 1) continues with *mf*. Percussion 2 (Perc. 2) continues with *f*. Harp (Hp.) continues with *ff*. Piano (Pno.) continues with *ff*. Violin I (Vln. I) continues with *ff* energetic and *sffz*. Violin II (Vln. II) continues with *ff* energetic and *sffz*. Viola (Vla.) continues with *ff* energetic and *sffz*. Violoncello (Vc.) continues with *ff* energetic and *sffz*.

Measure 236: Flute (Fl.) continues with *ff*. Oboe (Ob.) continues with *ff*. Clarinet (Cl.) continues with *ff*. Alto Saxophone (Alto Sax.) continues with *ff*. Horn (Hn.) continues with *f*. Percussion 1 (Perc. 1) continues with *mf*. Percussion 2 (Perc. 2) continues with *f*. Harp (Hp.) continues with *ff*. Piano (Pno.) continues with *ff*. Violin I (Vln. I) continues with *ffp* and *f*. Violin II (Vln. II) continues with *ffp* and *f*. Viola (Vla.) continues with *ffp* and *f*. Violoncello (Vc.) continues with *p sub.* and *f*.

Performance instructions include *gliss.* for several instruments and *ord.* for Violin I and Violoncello. A large red watermark "FOR PERUSAL ONLY" is overlaid on the score.

Slower; weighty

♩ = 92

237

Fl. *ffp* *ffp*

Ob. *ffp* *ffp*

Cl. *ffp*

Alto Sax. *mf* *p*

Hn. *ffp* *mf* *p* *ffp*

Perc. 1

Perc. 2 **Marimba** *ff, heavy* *f* *ff* *ff* *mf*

Hp. *f* *gliss.*

Pno. *ff* *Red.*

E♭F#G#A♯
D♯C♯B♯

D♯C♯

FOR PERUSAL ONLY

Slower; weighty

♩ = 92

Vln. I *ff, heavy* *f* *ff* *ff* *mf*

Vln. II *ff, heavy* *f* *ff* *ff* *mf*

Vla. *ff, heavy* *f* *ff* *ff* *mf*

Vc. *ff, heavy* *f* *ff* *ff* *mf*

248

Fl.

Ob. *ff*

Cl. *f*

Alto Sax. *f*

Hn. *f*

Perc. 1 *f* Low WB

Perc. 2 *ff, heavy* *f* *f*

Hp. *f* PDLT as dry as possible

Pno. *f* *f, marc.*

Vln. I ord. *ff, heavy* *f* *ff* *mf* *ff* pizz.

Vln. II ord. *ff, heavy* *f* *ff* *ff* *mf* *ff*

Vla. ord. *ff, heavy* *f* *ff* *mf* *ff*

Vc. ord. *ff, heavy* *f* *ff* *mf* *ff*

Musical score for orchestra and woodwinds, measures 254-256. The score is written in 3/4 time and features a variety of instruments and dynamics.

Flute (Fl.): Measures 254-256. Dynamics: *mf*, *ff*. Includes a five-measure rest in measure 254.

Oboe (Ob.): Measures 254-256. Dynamics: *mf*, *ff*, *f*, *mp*, *ff*. Includes a five-measure rest in measure 254 and a trill in measure 256.

Clarinet (Cl.): Measures 254-256. Dynamics: *mf*, *ff*. Includes a five-measure rest in measure 254.

Alto Saxophone (Alto Sax.): Measures 254-256. Dynamics: *f*, *ff*, *mp*, *ffp*. Includes a five-measure rest in measure 254.

Horn (Hn.): Measures 254-256. Dynamics: *f*, *ffp*, *mp*, *ffp*. Includes a five-measure rest in measure 254.

Percussion 1 (Perc. 1): Susp. Cymb. Measures 254-256. Dynamics: *mp*, *f*. Includes a five-measure rest in measure 254.

Percussion 2 (Perc. 2): Triangle, Tam-tam. Measures 254-256. Dynamics: *mf*, *ff*. Includes a five-measure rest in measure 254.

Harpsichord (Hp.): Measures 254-256. Dynamics: *mf*, *ff*. Includes a five-measure rest in measure 254.

Piano (Pno.): Measures 254-256. Dynamics: *f*, *ff*, *mp*, *ff*. Includes a glissando in measure 254 and a five-measure rest in measure 254.

Violin I (Vln. I): Measures 254-256. Dynamics: *mf*, *ffmp*, *mp*, *ff*. Includes a five-measure rest in measure 254 and a trill in measure 256.

Violin II (Vln. II): Measures 254-256. Dynamics: *mf*, *ffmp*, *mp*, *ff*. Includes a five-measure rest in measure 254 and a five-measure rest in measure 256.

Viola (Vla.): Measures 254-256. Dynamics: *mf*, *ffmp*, *mp*, *ff*. Includes a five-measure rest in measure 254 and a five-measure rest in measure 256.

Violoncello (Vc.): Measures 254-256. Dynamics: *mf*, *ffmp*, *ff*. Includes a five-measure rest in measure 254 and a five-measure rest in measure 256.

Watermark: A large red diagonal watermark reading "FOR PERUSAL ONLY" is overlaid across the center of the page.

257

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Alto Sax. *ff*

Hn. *ffp*

Perc. 1 **Susp. Cymb.** *p* *f*

Perc. 2 **Triangle** *mf*

Hp. *ff* glisses

Pno. *f* *ff, marc.* *Db*

Vln. I *f* *ffmp* ord. *sul pont.*

Vln. II *f* *fp* *ffmp* *sul pont.*

Vla. *f* *ffmp* *sul pont.*

Vc. *ffmp* *sul pont.*

X

rit. Broader, massive ♩ = 88

260

Fl. *p* *tr* *ff* *ff* 5

Ob. *fp* *ff* *ffp* 3 *ff* *mf* 3

Cl. *f* *ff* 5 *mf*

Alto Sax. *f* *ff* 3 *mf*

Hn. *f, marc.* *ff* *mf*

Perc. 1 Vib. *f* *ff* *mf*
Ped.

Perc. 2 Tam-tam *mp* *f*

Hp. *ff* 5

Pno. *f* *ff* 7 *mf, marc.*
Ped.

X

rit. Broader, massive ♩ = 88

Vln. I *f* *gliss.* *ff* *p* *sul pont.* *tr*

Vln. II *f* *gliss.* *ff* *ffp* *sul pont.* *tr*

Vla. *f, marc.* 5 *gliss.* *ff* *ffp* *sul pont.*

Vc. *mf* *gliss.* *ff* *p* *sul pont.*

266

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. *ffp* *f* *ff*

Alto Sax. *ffp*

Hn.

Perc. 1 *ff* *mp*

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

Hp. *ff* gliss.

Pno. *f* *mp* *mf* *ff*

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

Vln. II *f* *mp* *ff* *mp* *mp* *f*

Vla. *ff* *mp* *ff* *mp* *ff* *mp* *p*

Vc. *f* *energetic* *ff* *mp* *mp* *f* *p*

E♭F♯G♯A♯
D♯C♯B♯

G♯

269 (3+2) **Y**

Fl. *ff* *f sub.* *ff*

Ob. *ff* *p*

Cl. *ff, marc.* *f* *ff* *mp*

Alto Sax. *ff* *f* *mp* *f* solo

Hn. *f marc.* *ffp*

Perc. 1 *f* *Ped.* *Crot.* *f*

Perc. 2 *Tam-tam* *pp* *f*

Hp. *ff* *gliss.*

Pno. *mf* *ff, marc.* *f* *ff* *Ped.* *F#G#* *Bb*

Vln. I (3+2) *p* *gliss.* *ff* *p* *mp*

Vln. II *p* *gliss.* *ff* *p* *mp*

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

Vc. *f* *ff* *p* *mp* *sul tasto*

Z

poco rit. A little broader ♩=80

276

Fl. *p* *mf* *p*

Ob. *mp* *pp*

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

Alto Sax. *mf* *p* *mf* *espress.* *f* *mp*

Hn. *mf* *pp*

Perc. 1 *p* *Red.*

Perc. 2 *pp* *Susp. Cymb.*

Hp. *mf* *mf* *p*

Pno. *A#* *Bb*

FOR PERUSAL ONLY

Z

poco rit. A little broader ♩=80

Vln. I *mf* *pp* *mf* *pp* *sul tasto*

Vln. II *mf* *pp* *mf* *pp* *ord.* *sul tasto*

Vla. *mf* *pp* *ord.* *sul tasto* *mf* *pp*

Vc. *mp, espress.* *solo freely* *fp* *pp* *IV*

V.

Expressive & flexible ♩=96

284

Fl. *fp* *pp* *mf cant.* *f*

Ob. *mf, cant.* *f* *p*

Cl. *mp* *f* *p*

Alto Sax. *mf espr.* *f* *mp* *p* *mf* *p*

Hn. *mp* *p*

Perc. 1 *mp* *p* Vib. *p* Red. Triangle *mp*

Perc. 2 *mp*

Hp. *mf* *mp* *mf*

Pno.

V.

Expressive & flexible ♩=96

Vln. I *fp* *mp* *p* *sul tasto*

Vln. II *fp* *p* *sul tasto*

Vla. *fp* *mp* *sul tasto*

Vc. *fp*

A1
288

Fl. *mf* \rightarrow *p* *mf, espr.* \leftarrow *f* \rightarrow *mf* solo

Ob. *mf* \rightarrow *p* *fp*

Cl. *pp* *mp* *mf*

Alto Sax. *pp* *mp*

Hn. *pp* *mf, espr.* solo

Perc. 1

Perc. 2 **Tam-tam** *p*

Hp. *p*
F#G#
C#B#

Pno. *p*

Vln. I ord. *p* \rightarrow *mp* \rightarrow *pp* *p* *mf espr.* \leftarrow *f* \rightarrow *p* \leftarrow *mf*

Vln. II ord. *p* \rightarrow *mp* \rightarrow *pp* *p* *mf* \leftarrow *f* \rightarrow *p* \leftarrow *mf*

Vla. solo ord. *mf, espr.* \rightarrow *f* \rightarrow *mp* \rightarrow *f* \rightarrow *mf* *p* \leftarrow *mf*

Vc. ord. *fp* *mf* *mf*

FOR PERUSAL ONLY

molto rit. **Quicker** ♩=108

292

Fl. *solo*
p *mf* *p* *mf*

Ob.

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

Alto Sax.

Hn. *p* *fp* *pp*

Perc. 1 **Crotale**
mp

Perc. 2 **Marimba**
f *p*
single quick, light cymbal scrape
p

Hp.
A#
B#

Pno.

Vln. I **molto rit.** **Quicker** ♩=108
p *f* *f* *p* *arco solo*
mf *p*

Vln. II *p* *f* *f* *p* *arco*
pp

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

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

FOR PERUSAL ONLY

B1 296

rit. As at first ♩=96
(3+2+2) (2+2+3)

Fl. *mp, espr.*

Ob. *p legg.* *mp* solo *mf, espr.* *f*

Cl. *p legg.* *mp* solo *p* *mfp*

Alto Sax. *p legg.* *mp* *p* *mfp*

Hn. *p* *mfp*

Perc. 1 High WB *p* Splash cymb. *p* Vib. *mp*

Perc. 2 Triangle *p* Marimba *p* *mf*

Hp. *mp* *mf*

Pno. *pp legg.*

Vln. I *mp* *f* *p* *mfp*

Vln. II pizz. *p* arco *mfp*

Vla. pizz. *p* arco *mfp*

Vc. still pizz. *p*

B1 expressive, flexible poco scherz.

rit. As at first ♩=96
(3+2+2) (2+2+3)

Vln. I *mp* *f* *p* *mfp*

Vln. II pizz. *p* arco *mfp*

Vla. pizz. *p* arco *mfp*

Vc. still pizz. *p*

Red.

FOR PERUSAL ONLY

300

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

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

Cl. solo *mf espr.* *f* *p* *mf* *p*

Alto Sax. solo *p* *mf*

Hn. *mp*

Perc. 1 Red. Triangle *mp*

Perc. 2 Sizzle Cymb. *p*

Hp. *mp* *mp* *mf*

Pno. Eb D \sharp

Vln. I III *p*

Vln. II sul tasto *p*

Vla. IV *p*

Vc. I *p*

molto rit.

303

Fl. *pp*

Ob. *p* *mf* *p*

Cl. —

Alto Sax. *p* *f* *espr.* *p* solo *pp*

Hn. *p* *mf* *pp*

Perc. 1 Vib. *p*

Perc. 2 Susp. Cymb. *p* Marimba *mp* *pp*

Hp. *mp* *pp*

Pno. *mp* *pp* *mf* *p* *mp* *pp*

Vln. I (3+2) *mp* *pp* pizz. *mp* *pp*

Vln. II *mp* *pp* pizz. *mp* *pp*

Vla. pizz. *mp* *pp*

Vc. pizz. *mp* *pp*

molto rit.

E:F#
D:C#

309

Fl. *solo* *f* *mp* *f* *mp* *p* *mf* *switch to piccolo*

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

Cl. *f* *p* *mf* *p* *p* *mf*

Alto Sax. *p* *mf* *p* *p* *mf*

Hn. *p* *mf*

Perc. 1 *Susp. Cymb.* *pp* *WB low* *p* *Crotales* *pp, dolcissimo*

Perc. 2 *mf* *p* *Sizzle Cymb.* *p*

Hp. *mf* *p*

Pno. *F#* *Bb* *C#Bb* *mp*

Vln. I *arco* *mp* *f* *p* *(2+3)* *p*

Vln. II *arco* *mp* *f* *p* *p*

Vla. *arco* *mp* *f* *p* *p*

Vc. *arco* *mp* *f* *p* *p*

FOR PERUSAL ONLY

321 Piccolo

Fl. *p* *mp* *p*

Ob. *p dolce* *mp*

Cl. *p*

Alto Sax. solo *mp espr.* *pp* *ppp*

Hn. *p* *ppp*

Perc. 1 Vib. *p* *p*

Perc. 2 Tam-tam *pp* Sizzle Cymb. *pp*

Hp. *p* *p*

Pno. *p* *mp* *p*

Vln. I *p* *pp* *pp sempre*

Vln. II *mp espr.* *p* *pp* *pp sempre*

Vla. *p* *pp*

Vc. *p*

D#C# F# F#G#A#

FOR PERUSAL ONLY

E1
326

Picc.

Ob. *pp* *p, dolce* *mp*

Cl. *p*

Alto Sax. *pp*

Hn. *mp*

Perc. 1 Crot. *p* Vib. - bowed *p*
Red.

Perc. 2 Susp. Cymb. *pp* Tam-tam *pp*

Hp. *mp* *p*

Pno. *pp* *mp* *p, dolce*
Red.

E1

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

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

Vla. *mp espr.* *pp sub.*

Vc. *mp* *pp*

332

Picc.

Ob. *pp*

Cl. *pp*

Alto Sax. *mp* *pp* solo *mp, espr.* *mf* *p* *mf*

Hn. *pp*

Perc. 1

Perc. 2 *pp* Susp. cymb. Marimba *p but distinct*

Hp. *p*

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

Vln. I *mp, espr.* *pp*

Vln. II

Vla. *p* *mp* *p*

Vc. *p*

FOR PERUSAL ONLY

339 **F1**

Picc. *p dolce* *mp* *pp* *mp*

Ob. *mp dolce* *pp* *mp*

Cl. *pp*

Alto Sax. *p* *pp*

Hn. *ppp*

Perc. 1 *pp* *poco* *p* *p* *Red.*

Perc. 2 *p* *p*

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

Pno. *p* *pp* *p, espr.* *p* *Red.*

Vln. I *p, dolce* *pp*

Vln. II *pp* *p dolce* *pp*

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

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

FOR PERUSAL ONLY

rit.

345

Picc. *pp* *p cant.* *mp* *p* *mp* *p* *pp*

Ob. *pp* *pp* *pp*

Cl. *pp*

Alto Sax. *pp*

Hn. *pp* *p* *pp*

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

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

Hp. *p poco marc.* *pp*

Pno. *pp* *p* *pp*

Vln. I *pp* *pp cant.* *pp*

Vln. II *pp* *pp* *pp*

Vla. *pp* *p* *pp* *pp* *poco*

Vc. *pp* *pp*

Crotales soft mallets Spl. cymb. *pp* *pp*

Sizzle Cymb. Marimba Triangle *pp* *p* *p*

E♭F♯

FOR PERUSAL ONLY