

つばめ

*(tsubame - swallows)*

Jonathan Sokol

## Instrumentation

Flute  
Oboe  
B $\flat$  Clarinet  
B $\flat$  Bass Clarinet  
Bassoon

F Horn  
C Trumpet – straight mute needed  
Trombone – straight mute needed

Percussion 1: Suspended Cymbal, Brake Drum, Triangle, Crotales (2-octave set), Tam-tam, Slap-stick  
Percussion 2: Drum kit

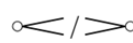
Piano


Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass


## Performance Notes

### Transposed Score


**Duration: 7 minutes**

 : crescendo from/diminish to nothing

 : last-minute, immediate crescendo

 : as fast as possible. Often found in strings and winds as a quick cascade upward or downward.

 : unmeasured accelerando (or ritardando if reversed)

 : highest note possible

*k-tr* : key-trill. Trill between two alternate fingerings of the same pitch. A slight microtonal difference is desired.

**MSP** : molto sul ponticello

**ord.** : ordinario

Figures and patterns within boxes are to be played through the duration of the thick bar following the figure. Courtesy rests are given for figures that do not begin or end at the beginning of a measure to show placement.

At rehearsal numbers 6 and 32, the string figure repeats as described above but the pitches are nonspecific. The glissando continues upward, does not begin with original notes each repetition, and climbs in small intervallic increments. The double-stop should, in general, be maintained from the previous repeated figure. Performers should change strings as necessary.

## Program Note

While visiting Nara, Japan—well-known for the deer that roam the town—I spent some time in a small park corner instead observing the flight patterns of four or five swallows doing a sort of territorial dance. The graceful fluctuation in their rhythmic constancy was striking. Fast and fluid, often inches from the grass, the swallows would bank in wide arcs, flicker to a stop, and begin anew solo, in pairs, trios or more. The rhythmic drive of *tsubame* (Japanese for swallow) is influenced by these patterns and dances.

Oh, caged heart!— :: tremors, flutters :: artificial pulse ::—how will you fly when freed?

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# つばめ

## [Tsubame - Swallows]

♩ = 132

Flute: Jet Whistle, *p* < *ff*

Oboe: *p* — *f*

B♭ Clarinet: *p* — *f*, *mf*, *p*

B♭ Bass Clarinet: *p* — *f*

Bassoon: *p* — *f*

F Horn: *p* — *f*

C Trumpet: str. mute, *p* — *f*

Trombone: str. mute, *p* — *f*

Percussion: Sus. Cym., scrape, *p* < *ff*

Drumkit: Snare (r.s.), Hi-hat, Bass, *f*, *mf*, *pp*

Piano: *p* — *f*

♩ = 132

Violin 1: I MSP, *ff*

Violin 2: III MSP, *f*

Viola: IV MSP, *mf*

Violoncello: III MSP, *mp*

Double Bass: IV MSP, *p* — *ff* — *p*

Violin 1: ord. \*♩ = 132 rit., *p* — *f*

Violin 2: ord. \*♩ = 120 rit., *p* — *f*

Viola: ord. \*♩ = 104 accel., *p* — *f*

Violoncello: ord. \*♩ = 92 accel., *p* — *f*

Double Bass: flaut., 3, 3

1

2

3

4

5

\*These tempo markings for strings only.  
Approximation is expected.

6

Fl. *p* *f* *pp* *p espr.* *ffp* *mf*

Ob. *p* *f* *pp*

B $\flat$  Cl. *p* *f* *pp* *p espr.* *ffp* *mf*

B $\natural$  Cl. *p* *f* *pp*

Bsn. *p* *f* *pp*

Hn. *p* *mf* *pp*

C Tpt. (muted) *p* *mf* *pp*

Tbn. (muted) *p* *mf* *pp*

Perc. (Sus. Cym.)

Dr. *f*

Pno. *p* *f* *pp*

6

\*  $\text{♩} = 92$  **accel.**

Vln. 1 *p* *f*

\*  $\text{♩} = 104$  **accel.**

Vln. 2 *p* *f*

\*  $\text{♩} = 120$  **rit.**

Vla. *p* *f*

\*  $\text{♩} = 132$  **rit.**

Vc. *p* *f*

Db. *ord.* *p* *mf* *pp* *pizz.  $\phi$*  *ff*

( $\text{♩} = 96$ )  
→ MSP

6

7

8

9

10

\*Continue gliss. upward; do not begin with original notes each repetition.  
Climb in small intervallic increments. Change strings as necessary.

Fl. *p* *mf* *p* *f* *p* *sub.* *fp* *f* *p* *p* *k-tr*

Ob. *p* *f*

B♭ Cl. *p* *mf* *p* *f* *p* *sub.* *f* *p* *3* *3* *5* *p*

B♭ B. Cl.

Bsn.

Hn.

C Tpt. (muted)

Tbn. (muted)

Perc. *scrape* *lv.* *mf*

Dr.

Pno. *3* *3* *3* *3*

Vln. 1 *(♩ = 132)* *→ MSP*

Vln. 2 *(♩ = 120)* *→ MSP* *ord., non-vib.* *p* *mf* *p* *3* *3*

Vla. *(♩ = 104)* *→ MSP*

Vc.

Db.

Fl. *mf* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *k-tr*

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

B $\flat$  Cl. *mf* *p* *pp* *f* *pp* *p* *f* *p* *p* *f*

B $\flat$  B. Cl.

Bsn.

Hn.

C Tpt. (muted)

Tbn. (muted)

Perc. (Sus. Cym.)

Dr.

Pno.

Vln. 1 *ff* *mf* *ff* *p* *f* *p* *f* *non-vib.*

Vln. 2 *mf* *p* *f* *mp* *f* *p* *f* *p* *f* *non-vib.*

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

Vc. *mf*

Db. *ff* *p* *harm. gliss.*

16

17

18

19

20

22

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

Ob. *p* *p* *f* *p* *f* non-vib. *p*

B♭ Cl. *p* *f* *p* *f* *p* *f* non-vib. *p*

B♭ B. Cl. (w/brass) *p* *mf* *p* *f* *p*

Bsn. *p* *f* *p* *f* non-vib. *p*

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

C Tpt. (muted) *p* *mf* *p* *f* *p*

Tbn. (muted) *p* *mf* *p* *f* *p*

Perc. *pp* *f* to Brake Drum

Dr. *mf* *mf*

Pno. *p* *f* *ff* *f*

22

Vln. 1 *ff* *p* *f* *p* *f* ord. (non-vib.)

Vln. 2 *f* *p* *f* *p* *f* ord. (non-vib.)

Vla. *p* *mf* *p* *f* *p* *f* ord. (non-vib.)

Vc. *mp* *p* *f* *p* *f* ord. (non-vib.)

Db. *p* *ff* *p* *f* ord., arco \*

21

22

23

24

\*Double Bass harmonics are written at performance pitch and will sound an octave lower.



Fl. *f* *p sub.* *f*

Ob. *f* *p sub.* *f*

B $\flat$  Cl. *f* *p sub.* *f*

B $\flat$  B. Cl. *f* *p* *ff* *pp*

Bsn. *f* *p sub.* *f*

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

C Tpt. (muted) *f* *p* *p* *f* *bend* *p*

Tbn. (muted) *f* *p* *p* *f* *gliss.* *p*

Perc. Brake Drum *f* to Sus. Cym.

Dr. *p*

Pno.

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

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

Vla. *p* *mf* *p*

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

Db. *p* *f* *gliss.* *p* (w/brass) *3* *5*

25

26

27

28

29

32

Fl. *mf* vib. 3

Ob. *mf* vib.

B♭ Cl. *mf* vib. 5

B♭ B. Cl.

Bsn. *mf* vib. 3

Hn. *mf*

C Tpt. (muted) *mf*

Tbn. (muted) *mf*

Perc.

Dr.

Pno.

32

Vln. 1 *p* *f* *accel.* ♩ = 132

Vln. 2 *p* *f* *accel.* ♩ = 120

Vla. *p* *f* *accel.* ♩ = 104

Vc. *p* *f* *accel.* ♩ = 96

Db. *mf* *f*

30

31

32

33

Fl. (fl. tg.) *f* *mf*

Ob.

B $\flat$  Cl. *f* *mf*

B $\flat$  B. Cl.

Bsn. *f* *mf*

Hn.

C Tpt. (muted)

Tbn. (muted)

Perc. (to Sus. Cym.)

Dr.

Pno.

Vln. 1  $\text{♩} = 184$   $\rightarrow$  MSP

Vln. 2  $\text{♩} = 168$   $\rightarrow$  MSP *pp*

Vla. (non-vib.) *pp* *mf*

Vc.  $\text{♩} = 132$   $\rightarrow$  MSP *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Db. *mf* *f*

38

Fl. *ff* *mf* *f* *mf*

Ob. 5 5 5 5 5 5 5 5 5 5

B♭ Cl. 3 3 3 3 3 3 3 3 5 5

B♭ B. Cl.

Bsn. 3 3 3 3 3 3 3 3 3 3

Hn. *p* 3 3

C Tpt. (muted)

Tbn. (muted)

Perc.

Dr.

Pno.

38

Vln. 1 *p*

Vln. 2

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

Vc. II III II III 3 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* 3

Db. *mf*

38

39

40

41

43

Fl. *f* *mf* *f*

Ob. *f* 5 5 5 5 5 5

B $\flat$  Cl. *f* 3 3 3 3

B $\natural$  Cl. *f*

Bsn. *f* 3 3 3 3 3 3 3 3

Hn. *ff* 3 *mf* 3 3 3

C Tpt. (muted) *f* 3

Tbn. (muted) *f* 3 3 3

Perc. Sus. Cym. *p* *f*

Dr. *f*

Pno. *f*

43

Vln. 1 *ord.* (non-vib.) *p* *fp* *fp*

Vln. 2 *ord.* (non-vib.) *p* *fp* *fp*

Vla. *ord.* (non-vib.) *p* *fp* *fp*

Vc. *ord.* *p* *fp* *fp*

Db. *ord.* *p* *fp* *fp*

42

43

44

45

Fl.

Ob.

B♭ Cl.

B♭ B. Cl.

Bsn.

Hn.

C Tpt. (muted)

Tbn. (muted)

Perc.

Dr.

Pno.

This block contains the musical notation for measures 46 through 49 for the woodwind and percussion sections. The instruments listed are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (B♭ B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (muted) (C Tpt. (muted)), Trombone (muted) (Tbn. (muted)), Percussion (Perc.), and Drums (Dr.). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and some notes with slurs. The percussion part shows a drum kit with a specific pattern in measure 49, including a note for 'Toms: H, L'.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical notation for measures 46 through 49 for the string section. The instruments listed are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The notation features long, sweeping lines with many slurs, indicating sustained notes. Dynamics markings include *fp* (fortissimo piano), *f* (forte), and *mf espr.* (mezzo-forte with emphasis). There are also markings for vibrato (*vib., MSP*) in measures 49 for the Viola and Violoncello.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones) features complex rhythmic patterns with frequent triplets and sixteenth notes. The brass section (Horns, Trumpets, Trombones) provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes a suspended cymbal, snare drum, and hi-hat, with dynamic markings such as *p*, *mf*, and *f*. The string section (Violins, Viola, Violoncello, Double Bass) plays sustained notes with dynamic markings of *p* and *f*. The piano part is silent throughout the measures shown.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets, Bassoon, Horns, Trumpets, Trombones) features complex rhythmic patterns with frequent triplets and sixteenth notes. The brass section (Horns, Trumpets, Trombones) provides harmonic support with similar rhythmic motifs. The percussion section includes a drum kit with a complex, syncopated rhythm. The string section (Violins, Viola, Violoncello, Double Bass) plays sustained, melodic lines with dynamic markings ranging from *mf* to *f* and *p*. The piano part is currently silent. The score is divided into four measures, numbered 54 through 57 at the bottom.



59

Fl.

Ob.

B♭ Cl.

B♭ B. Cl.

Bsn.

Hn.

C Tpt. (muted)

Tbn. (muted)

Perc. (Sus. Cym.)

Dr.

Pno.

59

Vln. 1

Vln. 2

Vla.

Vc.

Db.

MSP, (non-vib.)

(MSP)

58

59

60

61

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

- Flute (Fl.):** Features complex passages with slurs, dynamics ranging from *p* to *f*, and a *k-tr* (key-trill) instruction.
- Oboe (Ob.):** Includes triplets and slurs, with dynamics from *p* to *f*.
- B♭ Clarinet (B♭ Cl.):** Features slurs and dynamics from *p* to *f*, including a *k-tr* instruction.
- B♭ Bass Clarinet (B♭ B. Cl.):** Features slurs and dynamics from *p* to *f*.
- Bassoon (Bsn.):** Features triplets and slurs, with dynamics from *p* to *f*.
- Horn (Hn.):** Features triplets and slurs, with dynamics from *p* to *f*.
- C Trumpet (C Tpt. (muted)):** Features slurs and dynamics from *p* to *f*, with a "remove mute" instruction.
- Trombone (Tbn. (muted)):** Features slurs and dynamics from *p* to *f*, with a "remove mute" instruction.
- Percussion (Perc.):** Includes various rhythmic patterns and dynamics from *f* to *p*.
- Drums (Dr.):** Features complex rhythmic patterns and dynamics from *f* to *p*.
- Piano (Pno.):** Features chords and slurs, with dynamics from *p* to *f*.
- Violin 1 (Vln. 1):** Features slurs and dynamics from *mf* to *p*.
- Violin 2 (Vln. 2):** Features slurs and dynamics from *ff* to *ff*, including a *pizz.* (pizzicato) instruction.
- Viola (Vla.):** Features slurs and dynamics from *mf* to *p*, with *non-vib.* (non-vibrato) instructions.
- Violoncello (Vc.):** Features slurs and dynamics from *mf* to *p*, with *non-vib.* instructions.
- Double Bass (Db.):** Features slurs and dynamics from *ff* to *ff*, including a *pizz.* instruction.

66

Fl. *Jet Whistle* *p* *ff*

Ob.

B♭ Cl. *f*

B♭ B. Cl. *fp* *ff*

Bsn.

Hn. *fp* *ff*

C Tpt. *open* *mf* *ffp* *ff*

Tbn. *open* *fp* *ff*

Perc. (Sus. Cym.) *scrape* *p* *ff* *mf* *p static*

Dr. *+* *3* *Ride* *to soft mallets* *ff*

Pno. *f*

66

Vln. 1 *f* *pp* *I MSP* *ff* *pp*

Vln. 2 *III MSP arco* *f* *non-vib.* *pp*

Vla. *(MSP)* *ff* *ord., flaut.* *p*

Vc. *fp* *ff* *mf* *ff*

Db. *arco* *fp* *ff* *pizz.* *ff*

66

67

68

69

70

Fl. *breath tone*  $p < f$

Ob. *breath tone* *mf*

B $\flat$  Cl. *breath tone* *mp*

B $\flat$  B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Dr.

Pno.

Vln. 1 *gliss.* *poco* *p* II (MSP) *pp* *mp* *pp*

Vln. 2 *gliss.* *poco* *p* III (MSP) *pp* *mf* *p*

Vla. *f*

Vc. *ord., flaut.* *p* MSP *f* *mf*

Db. *f* *arco* *scratch, MSP* *molto*

71

72

73

74

75

Fl. *solo (ord., fl. tg.)*  
*p* *fp* *ff* *p* *mf* *mf* *p* *fp* *fp*

Ob.

B $\flat$  Cl.

B $\flat$  B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (Sus. Cym.)

Dr. *soft mallets*  
*ppp poss.*

Pno. *mute near pins*  
*f*  
*ped.*

75

Vln. 1 *punta d'arco*  
*p* *ord., vib.* *p* *fp*

Vln. 2 (MSP) I  
*ppp poss.*

Vla.

Vc. IV (♩)  
*p* *f*

Db. *ord.*  
*p* *f*

75

76

77

78

79

Fl. *fp* *ff* *p* *p < f* *p < fp* *fp* *f* *(♩+♩+♩)* *breath tone* *ord.* *(♩+♩)*

Ob. *pp* *breath tone*

B♭ Cl. *fp*

B♭ B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *scrape* *p < f*

Dr. *f* *pp* *f* *to wooden sticks*

Pno. *f* *ped.*

Vln. 1 *fp* *f* *p > pp* *I*

Vln. 2 *f* *f > pp* *III*

Vla.

Vc. *mf* *p* *fp* *f* *IV (♩)*

Db.

87

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

Ob. *p*

B♭ Cl. *f*

B♭ B. Cl.

Bsn. *breath tone* *mp*

Hn.

C Tpt.

Tbn. *p* *mf* *p*

Perc. (Sus. Cym.) *p* *mf* *p* *to Triangle*

Dr.

Pno. *ff* *mf*

Ped.

87

Vln. 1 *I* *p* *f* *ord.* *p*

Vln. 2 *I* *p* *mf* *II ord. (non-vib.)* *p* *MSP*

Vla. *p*

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

Db. *MSP* *p* *mf* *3* *3* *3* *p*

86

87

88

89

90

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

Ob.

B $\flat$  Cl.

B $\flat$  B. Cl.

Bsn.

Hn.

C Tpt.

Tbn. *p* *mf*

Perc.

Dr.

Pno. *ff* *mf*

Vln. 1

Vln. 2

Vla.

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

Db. *p* *f* *p*

91

92

93

94

95



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

Ob. *ord., non-vib.* *pp* *mf* *pp* *mf* *f* *p* *f*

B $\flat$  Cl. *p*

B $\flat$  B. Cl. *non-vib.* *pp* *mf* *pp*

Bsn. *non-vib.* *pp* *mf* *pp* *p*

Hn. *(non-vib.)* *pp* *mf* *pp* *(vib.)* *p*

C Tpt. *non-vib.* *pp* *mf* *pp*

Tbn. *non-vib.* *pp* *mf* *pp*

Perc. *(to Triangle)* *Triangle* *L.v. throughout* *p* 3 3 3 3

Dr. *wooden sticks on bell, l.v.* *p* 5 5 5 5

Pno. *pp* *una corda*

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

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

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

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

Db. *non-vib.* *pp* *mf* *pp*

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

- Fl.:** Flute, mostly silent in these measures.
- Ob.:** Oboe, playing a melodic line with dynamics *mf*, *p*, *f sub.*, *mf*, *fp*, and *f*.
- B♭ Cl.:** Clarinet in B-flat, playing a melodic line with dynamics *mf*.
- B♭ B. Cl.:** Clarinet in B-flat, mostly silent.
- Bsn.:** Bassoon, playing a melodic line with dynamics *mf*.
- Hn.:** Horn, playing a melodic line with dynamics *mf*.
- C Tpt.:** Trumpet in C, mostly silent.
- Tbn.:** Trombone, mostly silent.
- Perc.:** Percussion, playing a rhythmic pattern of triplets.
- Dr.:** Drums, playing a rhythmic pattern of quintuplets.
- Pno.:** Piano, playing a complex accompaniment with a circled 8 above the first measure.
- Vln. 1 & 2:** Violins, playing a melodic line with dynamics *mf*, *p*, *f sub.*, *mf*, *fp*, and *f*.
- Vla.:** Viola, playing a melodic line with dynamics *mf*, *p*, *f sub.*, *mf*, *fp*, and *f*.
- Vc.:** Violoncello, mostly silent.
- Db.:** Double Bass, mostly silent.

(2 + 3)

Fl.

Ob.

B $\flat$  Cl.

B $\flat$  B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (Triangle)

Dr.

Pno.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*f*

to Crotales

*mf*

*f*

tre corde

(2 + 3)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*p*

*vib.*

*p*

*vib.*

*p*

III IV

Fl. *ff* *mf* *f* *mf* *f* *mf* *f*

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

B♭ Cl. *p* *mf* *f* *mf* *f* *mf* *f*

B♭ B. Cl. *mf*

Bsn. *p* *p espr.* *mf*

Hn. *p* *p espr.* *mf*

C Tpt. *pp* to Str. Mute

Tbn. *mf*

Perc.

Dr. 3 3 3 3 3 3 3 3

Pno. *p* *Ed.*

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

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

Vla. *p espr.* *mf*

Vc. *f* *p* *MSP*

Db. *f* *p*

Fl. *ff* *p* *f* *mf* *f* *mf* *f*

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

B♭ Cl. *ff* *p* *f* *mf* *f* *mf* *f*

B♭ B. Cl. *p* *mf*

Bsn. *p* *mf* *f* *mf*

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

C Tpt. *p* *mf* *Str. Mute*

Tbn. *p* *mf*

Perc. *Crotales* *L.v.* *mf*

Dr. *3* *3* *3* *3* *3* *3* *3* *3*

Pno.

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

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

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

Vc. *p* *f* *p*

Db. *p* *f* *p*

113

114

115

116

Fl. *ff* *mf*

Ob. *ff* *mf*

B♭ Cl. *ff* *mf*

B♭ B. Cl. *p* *mf* *p*

Bsn. *f* *p*

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

C Tpt. (muted) *fp* *f*

Tbn. *p* *mf* *3* *3* *3* *p*

Perc.

Dr. *5* *5* *5*

Pno. *8va* *2ed*

Vln. 1 *f* *p* *III II*

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

Vla. *f* *p* *fp* *f*

Vc. *p* *f* *p*

Db. *p* *f* *p*

Fl. *f* *ff* *mf*

Ob. *f* *ff* *mf*

B $\flat$  Cl. *f* *fp* *f* *fp* *f* *fp*

B $\flat$  B. Cl. *p* *mf* *p* *p* *mf* *p*

Bsn. *p* *f*

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

C Tpt. (muted) *p* *fp* *f* *fp* *f* *fp*

Tbn. *p* *mf* *3* *3* *3* *p* *3* *p* *mf* *3* *3*

Perc. (Crotales)

Dr. *3* *3* *3*

Pno. *8va* *ord.*

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

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

Vla. *p* *fp* *f* *fp* *f* *fp*

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

Db. *ord.* *p* *f* *p* *f* *p*

Fl. *f* *ff* *mf* *ff* *mf* *f*

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

B♭ Cl. *mf* *p* *f*

B♭ B. Cl. *p* *mf* *p* *p* *mf* *p* *p*

Bsn. *p* *p* *f* *p* *p* *mf* *p*

Hn. *mf* *p*

C Tpt. (muted) *mf* *p* *f*

Tbn. *p* *p* *mf* *p* *p* *p* *mf* *p*

Perc.

Dr. *f* *on rim*

Pno. *Ped.*

Vln. 1 *f*

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

Vla. *mf* *p* *f*

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

Db. *p* *f* *p* *p* *f* *p* *p* *f*



This musical score page covers measures 129 to 132. The instruments and their parts are as follows:

- Fl.**: Flute, starting with a *ff* dynamic.
- Ob.**: Oboe, starting with a *ff* dynamic.
- B♭ Cl.**: Bass Clarinet, featuring a *ff* dynamic in measure 129 and a complex rhythmic pattern with *p*, *mf*, and *p* dynamics in measures 130-132.
- B. Cl.**: Clarinet in B, playing a melodic line with *mf*, *p*, and *mf* dynamics.
- Bsn.**: Bassoon, playing a melodic line with *p*, *mf*, and *p* dynamics.
- Hn.**: Horn, playing a melodic line with *p*, *mf*, and *p* dynamics, including triplet markings.
- C Tpt. (muted)**: Cornet in C (muted), playing a melodic line with *p*, *mf*, and *p* dynamics.
- Tbn.**: Trombone, playing a melodic line with *p*, *mf*, and *p* dynamics, including triplet markings.
- Perc.**: Percussion (Crotales), with *f* and *mf* dynamics.
- Dr.**: Drums, with *f* and *p* dynamics.
- Pno.**: Piano, playing a sustained chordal texture with *f* dynamics.
- Vln. 1**: Violin I, playing a melodic line with *p*, *f*, *p*, and *mf* dynamics.
- Vln. 2**: Violin II, playing a melodic line with *f*, *p*, *f*, and *p* dynamics, including triplet markings.
- Vla.**: Viola, playing a melodic line with *p*, *f*, *p*, and *mf* dynamics.
- Vc.**: Violoncello, playing a melodic line with *f*, *p*, *f*, and *p* dynamics.
- Db.**: Double Bass, playing a melodic line with *p*, *f*, *p*, and *f* dynamics.

129

130

131

132

Fl.

Ob.

B♭ Cl.

B♭ B. Cl.

Bsn.

Hr.

C Tpt. (muted)

Tbn.

Perc.

Dr.

Pno.

to Sus. Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl. *f p f p f p*

Ob. *f p f p f p*

B♭ Cl. *f p f p f p*

B♭ B. Cl. *f p f p f p*

Bsn. *p f p f p f*

Hn. *p mf p mf p*

C Tpt. (muted) *p mf p mf p*

Tbn. *mf p mf p mf p*

Perc. (to Sus. Cym.)

Dr.

Pno. *mf*

Vln. 1 *p f p f p f*

Vln. 2 *f p f p f p*

Vla. *p f p f p f*

Vc. *p f p f p f*

Db. *f p f p f p*

137

138

139

140

141

Fl. *f p f p f p f p f*

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

B♭ Cl. *f p f p f p f p f*

B♭ B. Cl. *f p f p f p f p f*

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

Hn. *mf p mf p mf p*

C Tpt. (muted) *mf p mf p mf p f p*

Tbn. *p mf p mf p mf p mf p*

Perc. *-*

Dr. *-*

Pno. *ff mf*

141

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

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

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

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

Db. *p f p f p f p f*

141

142

143

144

Fl. *p* *f* *p* *f* *p* *f*

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

B♭ Cl. *p* *f* *p* *f* *p* *f*

B♭ B. Cl. *p* *f* *p* *f* *p* *f* *p*

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

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

C Tpt. (muted) *f* *p* *f* *p* *f* *p* *remove mute*

Tbn. *mf* *p* *mf* *p*

Perc. *pp* *mf* *pp*

Dr. *pp*

Pno. *mf* *gliss. inside, across strings. Work around cross-beams as necessary.*

Vln. 1 *f* *p* *f* *p* *ff* *p static* *MSP, détaché*

Vln. 2 *f* *p* *f* *p* *ff* *p static* *MSP, détaché*

Vla. *f* *p* *f* *p* *ff* *p static* *MSP, détaché*

Vc. *p* *f* *p* *p* *ff* *p static* *MSP, détaché*

Db. *p* *f* *p* *p* *ff* *p static* *MSP, détaché*

145

146

147

148

Fl. *p*

Ob.

B♭ Cl.

B♭ B. Cl.

Bsn. *p* *f*

Hn. *p* *f*

C Tpt. *p* *f* open, solo

Tbn. *p* *f*

Perc.

Dr.

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

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score page contains measures 153 through 156. The instruments and parts are as follows:

- Fl.**: Flute, measures 153-154 are silent. Measures 155-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *p* and *f*.
- Ob.**: Oboe, measures 153-154 are silent. Measures 155-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *p* and *mf*.
- B♭ Cl.**: Clarinet in B-flat, measures 153-154 are silent. Measures 155-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *p* and *f*.
- B♭ B. Cl.**: Bass Clarinet in B-flat, measures 153-154 play a melodic line starting on a low note, moving up to a high note, with dynamics *p*. Measures 155-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *p*, *f*, and *p*.
- Bsn.**: Bassoon, measures 153-154 play a melodic line starting on a low note, moving up to a high note, with dynamics *p*. Measures 155-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *p*, *f*, and *p*.
- Hn.**: Horn, measures 153-154 play a melodic line starting on a low note, moving up to a high note, with dynamics *p*. Measures 155-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *p*, *f*, and *p*.
- C Tpt.**: Cornet in C, measures 153-154 play a melodic line starting on a low note, moving up to a high note, with dynamics *p* and *f*. Measures 155-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *p*.
- Tbn.**: Trombone, measures 153-154 play a melodic line starting on a low note, moving up to a high note, with dynamics *p*. Measures 155-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *p*, *f*, and *p*.
- Perc.**: Percussion, measures 153-156 play a rhythmic pattern of eighth notes with accents.
- Dr.**: Drums, measures 153-156 play a rhythmic pattern of eighth notes with accents.
- Pno.**: Piano, measures 153-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *f*, *mf*, *f*, *mf*, and *f*.
- Vln. 1**: Violin 1, measures 153-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *f*.
- Vln. 2**: Violin 2, measures 153-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *f*.
- Vla.**: Viola, measures 153-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *f*.
- Vc.**: Violoncello, measures 153-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *f*.
- Db.**: Double Bass, measures 153-156 play a melodic line starting on a low note, moving up to a high note, with dynamics *f*.

158

(2 + 3)

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

Ob.

B $\flat$  Cl.

B $\flat$  B. Cl. *mf* *p* *ff* *p*

Bsn. *p* *ff* *ff* *p*

Hn. *p* *ff*

C Tpt. *mf* *ff*

Tbn. *p* *ff*

Perc. *L.v. to Brake Drum* *Brake Drum* *to Tam-tam* *Tam-tam*  
*f* *p*

Dr.

Pno. *f*

(2 + 3)

158

Vln. 1 *f* *ord.*

Vln. 2 *f* *ord.*

Vla. *f* *ord.* *ff* *mf*

Vc. *f* *ord.* *ff* *mf*

Db. *f* *ord.* *ff* *mf*

157

158

159

160



This musical score page contains measures 161 through 164. The instruments and their parts are as follows:

- Fl.**: Flute, playing a melodic line with dynamics *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*.
- Ob.**: Oboe, rests.
- B♭ Cl.**: Clarinet in B-flat, rests.
- B♭ B. Cl.**: Bass Clarinet in B-flat, rests.
- Bsn.**: Bassoon, rests.
- Hn.**: Horn, playing a melodic line with dynamics *f* and *pp*.
- C Tpt.**: Trumpet in C, playing a melodic line with dynamics *f* and *pp*.
- Tbn.**: Trombone, playing a melodic line with dynamics *f* and *pp*.
- Perc.**: Percussion, playing a rhythmic pattern with dynamics *f* and *p*. Includes a note "to Sus. Cym." and a symbol  $\Phi$ .
- Dr.**: Drums, playing a rhythmic pattern with dynamics *f* and *p*. Includes a note "Lv." and a symbol  $\Phi$ .
- Pno.**: Piano, playing a complex melodic line with dynamics *f* and *p*. Includes a note "8va" and a symbol  $\Phi$ .
- Vln. 1**: Violin 1, playing a melodic line with dynamics *f* and *p*.
- Vln. 2**: Violin 2, playing a melodic line with dynamics *f* and *p*.
- Vla.**: Viola, playing a melodic line with dynamics *f* and *p*.
- Vc.**: Violoncello, rests.
- Db.**: Double Bass, rests.

The score is divided into four measures: 165, 166, 167, and 168. The Flute part (Fl.) features a melodic line with dynamic markings *f*, *p*, *fp*, *f*, *p*, *f*, *p*, *ff*, *p*, *ff*, *ff*, and *p*. It includes a *k-t* (key-tongue) articulation and a *8va* (octave) marking. The Bassoon (Bsn.) part has dynamics *p*, *f*, *p*, *ff*, *p*, *ff*, *ff*, and *mf*. The Piano (Pno.) part consists of a dense texture of chords with dynamics *ff* and *p*. The Violin I (Vln. 1) part includes dynamics *mf*, *p*, *f*, *p*, *f*, *p*, *f*, *ff*, *mf*, and *ff*. The Violin II (Vln. 2) part has dynamics *mf*, *p*, *p*, *f*, *p*, *f*, *p*, *f*, *f*, *mp*, and *f*. The Viola (Vla.) part features dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*. The Violoncello (Vc.) part has dynamics *mf* and *mf*. The Double Bass (Db.) part has dynamics *f* and *fp*. The Percussion (Perc.) part includes a drum set (Dr.) with a *lv.* (lute) marking. The Horns (Hn.), Trumpets (C Tpt.), and Trombones (Tbn.) parts have dynamics *pp*. The score is written in G major and 4/4 time.

poco accel.

171 ♩ = 144 (3 + 2 + 2)

(8) (tr)

Fl. *p* *f* *p* *f*

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

B♭ Cl. *pp* *ff* *f* *p* *f*

B♭ B. Cl. *f* *p* *f* *p*

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

Hn. *ff* *p* *f*

C Tpt. *ff* *p* *f*

Tbn. *ff* *p* *f* *p*

Perc. *Sus. Cym.* *scrape* *p* < *ff* *f* *to Triangle*

Dr. *mf* *p* *ff*

Pno. *ffp* 5 5 5 5 *ff* *p* *8<sup>va</sup>*

poco accel.

171 ♩ = 144 (3 + 2 + 2)

Vln. 1 *ff* *gliss.*

Vln. 2 *p* < *f* *p* < *f* *ff* *gliss.*

Vla. *p* < *f* *p* < *f* *ff* *gliss.*

Vc. *ff* *gliss.* *p* *ff* *p*

Db. *ff* *gliss.* *p* *ff* *p*

169

170

171

172

Fl. non-vib. *p static*

Ob. non-vib. *p static*

B♭ Cl. non-vib. *p static*

B♭ B. Cl. *ff* *pp*

Bsn. *ff* *pp*

Hn. *p* *f*

C Tpt. *p* *f*

Tbn. *mf* *pp*

Perc.

Dr. *p* *mf* *p* *mf*

Pno. (6).....

Vln. 1 *p* *gliss.* *mf* *gliss.* *p*

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

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

Vc. *ff* *pp*

Db. *ff* *pp*

173

174

175

176

Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

B♭ Cl. *f* *p* *mf*

B♭ B. Cl.

Bsn.

Hn. *p* *p* *ff* *mf*

C Tpt. *p* *p* *ff* *mf*

Tbn. *p* *ff* *mf*

Perc. Triangle *f*

Dr. *p* *f*

Pno. *ff* *pp*

Vln. 1 *gliss.* *mf* *p* *gliss.* *gliss.* *ff*

Vln. 2 *mf* *p* *ff*

Vla. *gliss.* *gliss.* *gliss.* *gliss.* *ff*

Vc.

Db.

Fl.

Ob.

B♭ Cl.

B♭ B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

8va solo

pp

f

sfz

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Bb Cl.), Clarinet in Bb (Bb B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C Tpt.), and Trombone (Tbn.). The middle section includes Percussion (Perc.) with a Triangle and Drums (Dr.). The bottom section includes Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into four measures, numbered 185, 186, 187, and 188. The Flute, Oboe, and Clarinet in Bb parts feature a melodic line with a dynamic marking of *f* (forte) and various articulations. The Horn, Trumpet, and Trombone parts play a rhythmic accompaniment. The Percussion parts include a Triangle and Drums. The Piano part features a complex harmonic accompaniment. The string parts (Violins, Viola, Violoncello, and Double Bass) are mostly silent in these measures.

Fl. *ff*

Ob. *ff*

B $\flat$  Cl. *ff*

B $\flat$  B. Cl. *f* *bend* *ff* *p* *ff* *p*

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

Hn. *ff* *mf* *ff* *p* *ff* *p* *p* *ff* *p* *p*

C Tpt. *ff* *mf* *ff* *p* *ff* *p* *p* *ff* *p* *p*

Tbn. *ff* *mf* *ff* *p* *ff* *p* *p* *ff* *p* *p*

Perc.  $\phi$   $\phi$  to Sus. Cym. [Sus. Cym.]  $\phi$  to Woodblock *p* *f*

Dr. *3*

Pno. *ff*

Vln. 1

Vln. 2 *f* *ff*

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

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

Db. *f* *ff* *p* *ff* *p*

III *gliss., grind!*

IV *gliss., grind!*

III *gliss., grind!*



Fl. *vib.* *f fp* *ff*<sup>3</sup> *f* *<f* *ff*<sup>3</sup>

Ob. *vib.* *f fp* *ff*<sup>3</sup> *f* *<f* *ff*<sup>3</sup>

B♭ Cl. *vib.* *f fp* *ff*<sup>3</sup> *f* *<f* *ff*<sup>3</sup>

B♭ B. Cl. *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p*

Bsn. *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p*

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

C Tpt. *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p*

Tbn. *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p*

(to Woodblock)

Perc.

Dr.

Pno.

Vln. 1 *f fp* *ff*<sup>3</sup> *mf* *<f* *<f* *ff*<sup>3</sup>

Vln. 2 *f fp* *ff*<sup>3</sup> *mf* *<f* *<f* *ff*<sup>3</sup>

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

Vc. *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p*

Db. *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p*

193

194

195

196

Fl. *mf* *ff* *k-t*

Ob. non-vib. *mf* *ff*

B $\flat$  Cl. *ff* *mf* *ff*

B $\flat$  B. Cl. *ff* *p* *ff*

Bsn. *ff* *p* *ff*

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

C Tpt. *p* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Tbn. *p* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Perc. Woodblock *f*

Dr.

Pno.

Vln. 1

Vln. 2 *ff* II

Vla. *ff*

Vc. *p* *ff*

Db. *ff* *p* *ff*

Fl.

Ob.

B♭ Cl.

B♭ B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Dr.

Pno.

This section of the score covers measures 201 through 204. It includes parts for Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, Bassoon, Horn, C Trumpet, Trombone, Percussion, and Drums. The woodwinds (Flute, Oboe, B♭ Clarinet) have a melodic line starting in measure 203 with a dynamic marking of *p* that increases to *fp* by measure 204. The woodwinds also feature a *k-tr* (key-trill) marking. The brass instruments (B♭ Bass Clarinet, Bassoon, Horn, C Trumpet, Trombone) play a rhythmic accompaniment of eighth notes. The percussion section includes a snare drum pattern and a cymbal pattern.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This section of the score covers measures 201 through 204 for the string instruments. It includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Violin 1 and Violin 2 parts have a melodic line starting in measure 203 with a dynamic marking of *p* that increases to *fp* by measure 204. The Violin 1 part also features a *MSP, non-vib.* (Musical Spine, non-vibrato) marking. The Viola, Violoncello, and Double Bass parts play a rhythmic accompaniment of eighth notes.

The score is divided into three measures: 205, 206, and 207. The woodwind section (Flute, Oboe, Bass Clarinet, B♭ Bass Clarinet, Bassoon) has a melodic line with trills marked 'k-tr' and dynamic markings of *p* and *fp*. The brass section (Horn, Trumpet, Trombone) plays a rhythmic pattern of eighth notes. The percussion section (Perc., Dr.) provides a steady accompaniment. The piano part (Pno.) features a complex texture with many sixteenth notes. The string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment, with Violin 1 and 2 also having melodic lines and dynamic markings of *ff* and *p* to *fp*. The instruction 'MSP, non-vib.' is present for the Violin 1 and 2 parts.

Fl. *fp* *fp* *fp* *ff*

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

B $\flat$  Cl. *fp* *fp* *fp* *ff*

B $\flat$  B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (Woodblock) *ff* *to Slap-stick* *Slap-stick* *ff*

Dr. *mf*

Pno. *ff* *Ped.*

Vln. 1 *fp* *fp* *ff*

Vln. 2 *fp* *fp* *ff*

Vla.

Vc. *pizz.* *ff*

Db. *ff* *pizz.*

208

209

210

211