

Christopher Stark

IGNATIANT EXERCISES

for sinfonietta

(2009)

Full Score

S O M M E R S O P U B L I S H I N G

INSTRUMENTATION

Flute
Oboe
B^b Clarinet
Bassoon

F Horn (+ *straight mute*)
C Trumpet (+ *straight & bucket mutes*)
Trombone (+ *straight & bucket mutes*)

Percussion (*1 player*)

<i>Tambourine</i>	<i>Large Suspended Cymbal</i>
<i>Marimba</i>	<i>Small Suspended Cymbal</i>
<i>Crotales</i>	<i>Wood Block</i>
<i>Bass Drum</i>	<i>Large Tam-tam</i>
<i>Cabasa</i>	<i>Triangle</i>
<i>Snare Drum</i>	<i>Brake Drum</i>

Piano

2 Violins
Viola
Violoncello
Contrabass

DURATION

ca. 7'30"

SCORE IN C


with usual octave transpositions

PREMIERE PERFORMANCE

29 July 2009

Composers Conference Sinfonietta, conducted by James Baker
Jewett Arts Center, Wellesley College
Wellesley, Massachusetts

Performance Notes

- 1) *ppp* & *fff* = as soft and as loud as possible
- 2)  = rapidly oscillating harmonic glissando
Inside the piano, rapidly slide finger back and forth on notated string. Use only the 3-6 inches of the string nearest to the keyboard to produce the highest harmonics possible, and to prevent the player from having to stand to reach.
- 3) \sharp = 3/4 sharp \flat = 3/4 flat
- 4) \oplus = choke cymbal

IGNATI AN EXERCISES

for fourteen players

Un ricordo lontano (♩ = 52) ← ♩ = ♩ → *sempre*

Christopher Stark (2009)

The score is written for a chamber ensemble of 14 players. The piece is in 2/4 time, with a tempo of ♩ = 52. The key signature is one flat (B-flat major/D minor). The score is divided into two systems of seven staves each. The first system includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone. The second system includes Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features a variety of dynamics, including *ppp*, *pp*, *p*, *mf*, and *fff*. Performance instructions include *con sord. (straight)*, *solo, espressivo*, *gliss.*, *arco*, *senza vib.*, and *sul G*. The Percussion part includes instructions for Large and Small Suspended Cymbals. The Violoncello and Contrabass parts feature a prominent *ppp* dynamic throughout.

A

7 *soli, senza vib.*

Fl. *mf*

Ob.

Cl. *ppp < p > ppp < p > ppp < p > ppp < p > ppp < p > ppp*

Bsn. *ppp < p > ppp < p > ppp < p > ppp < p > ppp*

Hn. *fff sf p sf p sf*

Tpt. *(con sord.) p sf p sf p*

Tbn. *fff*

Perc. *fff*
 Sm. Sus. Cym.
 Tambourine thumb roll *p*

Pno. *pp sempre*

Ed.

Vln. I *fff ppp < p > ppp < p > ppp < p > ppp < p > ppp*
pizz., sul G arco

Vln. II *fff ppp < p > ppp < p > ppp < p > ppp*
pizz. arco

Vla. *fff mf*
pizz.

Vcl. *fff ff sempre*

Cb.

* *soli, senza vib.*

(bisbigliando)

12

Fl. *ppp* *ff* *ppp*

Ob.

Cl. *flz.* *ppp < ff > ppp*

Bsn.

Hn. *sff*

Tpt. *sff*

Tbn. *flz., (con sord.)* *ppp < f > ppp*

Perc. *ff* *Lrg. Sus. Cym.* *arco* *n* *f*

Pno. *tre corde* *fff* *ppp* *Ed.*

Vln. I *senza vib.* *ppp* *p*

Vln. II *senza vib.* *ppp* *p*

Vla. *sul D, sul pont.* *ppp* *p* *tr (<)* *tr simile* *tr* *tr* *tr* *tr*

Vcl. *arco* *ppp* *p sempre*

Cb. *ppp* *p sempre*

17

Fl. *flz.*
pp < *ff* > *ppp*
fff > *ppp*
jet whistle 3

Ob. *senza vib.*
pp
molto vib.
f > *ppp*

Cl. *flz.*
pp < *ff* > *ppp*

Bsn. *senza vib.*
pp
molto vib.
f > *ppp*

Hn.

Tpt. *senza sord.*
ppp < *ff*

Tbn. *senza sord.*
ppp < *ff*

Perc. *Sm. Sus. Cym.*
arco
n < *ff*
wooden stick
fff

Pno. *fff* > *ppp*
* Ped. *

Vln. I *molto vib.*
molto sul pont.
senza vib.
f > *p*
gliss.
ppp

Vln. II *molto vib.*
molto sul pont.
senza vib., gliss. sul G
f > *p*
gliss.
ppp

Vla. *tr*
ord., molto vib.
(simile) tr
molto sul pont.
ord.
f > *p*
ppp

Vlc. *fff*

Cb. *fff*
sul pont., solo
fff

21

Fl. *ppp* *mf*

Ob.

Cl. *fff* *ppp* *ppp* *mf* *ppp*
breath articulation
6 6 6 6

Bsn. *fff* *ppp* *f*
breath articulation
solì, senza vib.
3

Hn. *fff* *ppp* *sf*
breath articulation
+ + + + + + + + + + +

Tpt. *fff* *ppp* *p*
breath articulation
con sord.

Tbn. *fff* *ppp* *p* *sf*
breath articulation
con sord.

Lrg. Sus. Cym. (wooden stick)

Perc. *fff* *f sempre*
Marimba *hard yarn mallets*

Pno. *fff* *mf*
una corda *solì*
3

Vln. I *fff* *mf sempre*
pizz. *arco, ord., sul D*

Vln. II *fff* *mf sempre*
pizz. *arco, ord., sul D*
3 3 3 3

Vla. *fff* *mf sempre*
pizz. *arco, ord., senza vib.*

Vlc. *fff* *f*
pizz. *arco, solì, senza vib.*
3

Cb.

27

Fl. *fffp* *fp* *fp* *fp* *fp* *fp* *fff*

Ob.

Cl.

Bsn.

Hn. *fffp* *fp* *fp* *fp* *fp* *fp* *fff*

Tpt. *fffp* *fp* *fp* *fp* *fp* *fp* *fff*

Tbn. *fffp* *fp* *fp* *fp* *fp* *fp* *fff*

Perc. *ppp* *fff*

Pno. *ppp* *fffmp*

Vln. I *ppp* *fffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffpp*

Vln. II *ppp* *fffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffpp*

Vla. *ppp* *fffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffpp*

Vlc. *ppp* *fffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffpp*

Cb. *ppp* *fffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffp* *ffpp*

Tam-tam arco

gliss. rapido *subito gliss. molto lento*

8va

** Ped.* ** senza vib.*

molto vib. *senza vib.*

arco, sul A, molto vib.

32

Fl. *fff* *ppp*

Ob. *fff* *ppp*

Cl. *fff* *ppp*

Bsn. *fff* *ppp*

Hn. *fff* *ppp* *flz.* *fff*

Tpt. *con sord.* *fff* *ppp* *senza sord., flz.* *fff*

Tbn. *con sord.* *fff* *ppp* *senza sord., flz.* *fff*

Perc. *fff* *fff* *ppp* *fff*

Pno. *fff*

Vln. I *fff sub.* *fff* *ppp* *arco, sul D molto sul pont.* *fff*

Vln. II *fff sub.* *fff* *ppp* *arco, sul D molto sul pont.* *fff*

Vla. *fff sub.* *fff* *ppp* *arco, sul D molto sul pont.* *fff*

Vlc. *fff sub.* *fff* *ppp* *arco, sul D molto sul pont.* *fff*

Cb. *fff sub.* *fff* *ppp* *arco, sul D molto sul pont.* *fff*

Snare Drum *rim shot* wooden sticks

Brake Drum

Wood Block

Sm. Sus. Cym.

E

35

Fl. *ff* *fff* *ff*

Ob. *f* *fff* *ff*

Cl. *f* *fff*

Bsn. *ff* *fff* *mf* *f* *senza vib.*

Hn.

Tpt. *con sord.* *sfp* *f*

Tbn. *con sord.* *sfp* *f*

Perc. *ff* *Crotales* (wooden sticks) (grace notes on the beat) *f* *mf* *Triangle* (metal beater, l.v.) *f*

Pno. *mp* *ord.*

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

Vln. II *tr* *ord.* *mp*

Vla. *tr* *ord.* *mf* *f* *senza vib.*

Vlc. *tr* *ord.* *pizz.* *ff*

Cb. *tr* *ord.* *mp*

38

Fl. *ppp* *ff* *ppp* *mp* *3*

Ob. *ppp* *ff* *ppp* *mp* *3*

Cl. *mf* *f* *pp* *breathe where necessary*

Bsn. *mp* *3*

Hn. *sfpp* *f*

Tpt. *mf* *ppp* *sfpp* *pp*

Tbn. *sfpp* *f* *pp*

Perc. *Crot.* (metal beater, l.v.) *f* *p*

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

Vln. I *pp* *mp* *p* *3*

Vln. II *pp* *mp* *p* *3*

Vla. *ff* *arco, senza vib.* *pp* *mp* *p* *3*

Vlc. *mf* *f* *pp* *mp* *p* *pizz.*

Cb. *p* *mp*

41

Fl. *mf* *f* *pp*

Ob. *mf* *pp*

Cl. *breathe where necessary*

Bsn. *pp*

Hn. *solo* *mf cresc.*

Tpt.

Tbn.

Perc. **Wood Block** *h.y. mallets* *pp*

Pno. *mf* *f* *ff*

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

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

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

Vcl. *mf* *mp* *f* *mf* *ff* *f*

Cb. *mf* *f* *ff* *f*

Detailed description: This page of a musical score covers measures 41, 42, and 43. It features a full orchestra and woodwind section. The Flute (Fl.) part starts with a triplet of eighth notes in measure 41 (*mf*), followed by a triplet of eighth notes in measure 42 (*f*), and a sixteenth-note pattern in measure 43 (*pp*). The Oboe (Ob.) part has a triplet of eighth notes in measure 41 (*mf*), a sixteenth-note pattern in measure 42 (*pp*), and a sixteenth-note pattern in measure 43. The Clarinet (Cl.) part has a sixteenth-note pattern in measure 41, a sixteenth-note pattern in measure 42, and a sixteenth-note pattern in measure 43. The Bassoon (Bsn.) part has a sixteenth-note pattern in measure 41 (*pp*), a sixteenth-note pattern in measure 42, and a sixteenth-note pattern in measure 43. The Horn (Hn.) part is silent in measures 41 and 42, then has a triplet of eighth notes in measure 43 (*solo*, *mf cresc.*). The Trumpet (Tpt.) part has a sixteenth-note pattern in measure 41, a sixteenth-note pattern in measure 42, and a sixteenth-note pattern in measure 43. The Trombone (Tbn.) part has a sixteenth-note pattern in measure 41, a sixteenth-note pattern in measure 42, and a sixteenth-note pattern in measure 43. The Percussion (Perc.) part has a sixteenth-note pattern in measure 41 (*pp*), a sixteenth-note pattern in measure 42, and a sixteenth-note pattern in measure 43. The Piano (Pno.) part has a chord in measure 41 (*mf*), a chord in measure 42 (*f*), and a chord in measure 43 (*ff*). The Violin I (Vln. I) part has a sixteenth-note pattern in measure 41 (*mf*), a sixteenth-note pattern in measure 42 (*mp*), a sixteenth-note pattern in measure 43 (*f*), a sixteenth-note pattern in measure 44 (*mf*), a sixteenth-note pattern in measure 45 (*ff*), and a sixteenth-note pattern in measure 46 (*f*). The Violin II (Vln. II) part has a sixteenth-note pattern in measure 41 (*mf*), a sixteenth-note pattern in measure 42 (*mp*), a sixteenth-note pattern in measure 43 (*f*), a sixteenth-note pattern in measure 44 (*mf*), a sixteenth-note pattern in measure 45 (*ff*), and a sixteenth-note pattern in measure 46 (*f*). The Viola (Vla.) part has a sixteenth-note pattern in measure 41 (*mf*), a sixteenth-note pattern in measure 42 (*mp*), a sixteenth-note pattern in measure 43 (*f*), a sixteenth-note pattern in measure 44 (*mf*), a sixteenth-note pattern in measure 45 (*ff*), and a sixteenth-note pattern in measure 46 (*f*). The Violoncello (Vcl.) part has a sixteenth-note pattern in measure 41 (*mf*), a sixteenth-note pattern in measure 42 (*mp*), a sixteenth-note pattern in measure 43 (*f*), a sixteenth-note pattern in measure 44 (*mf*), a sixteenth-note pattern in measure 45 (*ff*), and a sixteenth-note pattern in measure 46 (*f*). The Contrabass (Cb.) part has a sixteenth-note pattern in measure 41 (*mf*), a sixteenth-note pattern in measure 42 (*f*), a sixteenth-note pattern in measure 43 (*ff*), and a sixteenth-note pattern in measure 44 (*f*).

poco accel.

44

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Perc. *pp*
Wd. Bk. (h.y. mallets) Lrg. Sus. Cym. (h.y. mallets)

Pno. *fff*

Vln. I *fff* arco, ord.

Vln. II *fff* arco, ord.

Vla. *fff* arco

Vlc. *fff* arco

Cb. *fff* arco, ord.

Detailed description: This page of a musical score covers measures 44 to 48. It features a full orchestra and piano. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone) sections play rhythmic patterns, often with triplets and slurs. The piano part has a complex texture with triplets and slurs. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play sustained notes with triplets and slurs, some marked 'arco, ord.'. The percussion includes wood blocks and large suspended cymbals. The score is marked 'poco accel.' at the beginning and 'fff' (fortissimo) for most instruments, with 'pp' (pianissimo) for the percussion. The key signature has one sharp (F#) and the time signature is 4/4.

A tempo

□ △
senza vib.

46

Fl. *p* *pp* *ppp sempre* *senza vib.*

Ob. *pp*

Cl. *p* *pp* *ppp*

Bsn. *p* *pp*

Hn. *ppp*

Tpt.

Tbn. *ppp* *solo, espressivo (con sord.)* *gliss.*

Perc. ***ff*** *pp* **Tam-tam** *tam-tam mallet*

Pno. *gliss. molto lento* *p sempre* *8va* *8va* *Ped.*

Vln. I ***fff*** *ppp* *ppp sempre*

Vln. II *p* *pp* *poco vib.* *senza vib.* *n*

Vla. *p* *pp* *poco vib.* *senza vib.* *n*

Vlc. *p* *pp* *poco vib.* *senza vib.* *n*

Cb. *senza vib.* *ppp sempre*

Doppio movimento (♩ = 104)

52

Fl.

Ob.

Cl.

Bsn.

Hn. *ff* *f* *f*

Tpt.

Tbn. *ff* *f* *f*

Perc. Cabasa *p sempre*
(if muting is impossible due to piano construction, than play staccatissimo)

Pno. *fff* *ppp* *fff* *ppp* *fff* *ppp*
* Ped. sempre

Vln. I *p sempre staccato*

Vln. II *ord.* *p sempre staccato*

Vla. *ord.* *pp sempre*

Vlc. *ord.* *pp sempre*

Cb.

55

soli, senza vib.
mf

soli, senza vib.
mf

soli
mf

mf

Cab.

fff

fff *ppp* *mf*

8^{va}

fff mf sub.

fff mf sub.

fff mf sub., sempre staccato

fff *mf*

fff *pizz.* *mf*

58

Fl. *ord.*
ff 6 6 *fff*

Ob. *ord.*
ff 3 3 *fff*

Cl. *ord.*
ff 6 6 *fff*

Bsn. *ff*

Hn. *mf*

Tpt. *mf* *ff*

Tbn. *mf*

Perc. Cabasa *p sempre*

Pno. *8^{va}* *fff* *ppp*
Leg.

Vln. I *pizz.* *fff* *arco* *p sempre staccato*

Vln. II *pizz.* *fff* *arco* *p sempre staccato*

Vla. *pizz.* *fff* *arco*

Vlc. *pp* *arco*

Cb. *pp*

61 *solì, senza vib.*

Fl. *mf* 3 5

Ob. *mf* 3 5

Cl. *mf* 3 3

Bsn. *f* *mf*

Hn.

Tpt. *f*

Tbn.

Perc. Cab. *fff*

Pno. *fff* *ppp* *mf* 8^{va}

Vln. I *fff* *mf sub.*

Vln. II *fff* *mf sub.*

Vla. *arco* *pp* *fff* *mf sempre staccato*

Vcl. *fff* *mf*

Cb. *fff* *mf* *pizz.*

This page of a musical score contains measures 64 through 72. It features a full orchestral ensemble including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 64-67: The woodwinds (Fl., Ob., Cl.) play a melodic line with triplets. The Bassoon (Bsn.) plays a rhythmic pattern. The Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.) are silent. The Percussion (Perc.) and Piano (Pno.) are also silent. The Violins (Vln. I & II) and Viola (Vla.) play a rhythmic accompaniment. The Violoncello (Vlc.) and Contrabass (Cb.) play a rhythmic pattern.

Measures 68-72: The woodwinds (Fl., Ob., Cl.) play a melodic line with triplets. The Bassoon (Bsn.) plays a rhythmic pattern. The Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.) play a melodic line with triplets. The Percussion (Perc.) plays a rhythmic pattern. The Piano (Pno.) plays a rhythmic pattern. The Violins (Vln. I & II) and Viola (Vla.) play a rhythmic accompaniment. The Violoncello (Vlc.) and Contrabass (Cb.) play a rhythmic pattern.

Dynamic markings: *mf* (mezzo-forte), *f* (forte), *fff* (fortissimo).

Performance instructions: *pizz.* (pizzicato), *wooden sticks, l.u.* (wooden sticks, left upper).

Tempo/Style: The score is marked with a tempo of *mf* and a style of *fff*.

67

Fl. *fff* *ff* 3

Ob.

Cl. *fff* 3

Bsn. *ff*

Hn. *pp* *sf* *pp*

Tpt. *pp* *sf*

Tbn. *sf* *pp* *sf*

Crot. (wooden sticks, l.v.) *f* 3

Pno. *fff* *f* 3

Ped. *arco, espressivo*

Vln. I *fff* 3

Vln. II *fff*

Vla. *fff*

Vlc. *arco* *ff*

Cb. *arco* *ff*

70

(senza vib.)

fff

f

(senza vib.)

f

ff

sf

ff

p

sf

p

sf

sfpp

pp

ff

sf

p

Lrg. Sus. Cym. (wooden sticks)

Crot. (wooden sticks, l.v.)

fff

ff sub.

8^{va}

f sempre staccato

arco

fff

f sempre staccato

fff

f sempre staccato

fff

f sempre staccato

fff

f sempre staccato

pizz.

ff

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8^{va}

sf *p* *f* *sf* *fp* *ff*

sf *p* *sf* *fp* *ff*

sf *sf* *p* *sf* *fp* *ff*

fff

fff

fff

fff

fff

76

Fl. *p* *fff* *f*

Ob. *p* *fff* *f* 7

Cl. *p* *fff* *f* 5

Bsn. *p* *fff* *f*

Hn. *mp* *mf*

Tpt. *f* 6

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

Perc. *p*
 [Brake Drum] metal beaters
 [Triangle] (metal beaters, l.v.)

Pno. *p* *ff* *f*

Vln. I *ff* *f* *gliss.* *gliss.*

Vln. II *ff* *f* *gliss.* *gliss.*

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

Vlc. *ff* *f* *gliss.* *gliss.*

Cb. *ff*

80

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *f*

Tpt. *fff*

Tbn. *fff*

Perc. *ff*
 Sm. Sus. Cym. wooden sticks Lrg. Sus. Cym.

Pno. *fff*
 8^{va}

Vln. I *fff sempre staccato*

Vln. II *fff sempre staccato*

Vla. *fff sempre staccato*

Vcl. *fff*

Cb. *fff*



molto rit.

83

Fl. *p* *mf* *lunga*

Ob. *p* *mf* *lunga*

Cl. *p* *mf* *mp* *lunga*

Bsn. *senza vib.* *ord.* *p* *lunga*

Hn. *lunga*

Tpt. *lunga*

Tbn. *mp* *lunga*

Perc. *Tam-tam tam-tam mallet* *p* *lunga*

Pno. *fff* *ppp* *p* *lunga*

Vln. I *pizz.* *mf* *ff* *mf* *lunga*

Vln. II *pizz.* *mf* *ff* *mf* *lunga*

Vla. *pizz.* *mf* *ff* *mp* *arco* *mp* *lunga*

Vlc. *pizz.* *mf* *ff* *mp* *arco* *mp* *lunga*

Cb. *arco* *p* *lunga*

N

A tempo

87

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p ³

p ³

p ³

con sord. ³

con sord. ³

p ³

pp slightly less than the piano

una corda *p*

pp *p* *pp* *p* *pp* *p* *pp* *p*

pp *p* *pp* *p* *pp* *p* *pp* *p*

pizz. *ff*

pizz. *ff*

91

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

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

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

Bsn. *p* *ppp* *p* *ppp* *p*

Hn. *sfpp* < *ff* *sfpp* < *ff* *sfpp* < *ff*

Tpt. *sfpp* < *ff* *sfpp* < *ff* *sfpp* < *ff*

Tbn. *sfpp* < *ff* *sfpp* < *ff* *sfpp* < *ff*

Perc. *mf* *Mar.* (b.y. mallets) *p* *mp* *mp*

Pno. (Ped.) *mp*

Vln. I *mf* *p*

Vln. II *p* *mf* *p*

Vla. *pizz.*

Vlc. *pizz.*

Cb. *ff*

Detailed description: This page of a musical score covers measures 91 to 94. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play melodic lines with triplets and dynamic markings ranging from *mf* to *p*. The brass section (Horn, Trumpet, Trombone) provides harmonic support with *sfpp* and *ff* dynamics. The percussion includes a snare drum and cymbals (played with mallets) and a maracas, with dynamics from *mf* to *mp*. The piano part features a steady accompaniment with a *mp* dynamic. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern, with the Contrabass playing *ff* and the strings generally in *p* or *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

95

Fl. *f* 3 *ff* 3 3 *fff*

Ob. *f* 3 3 3 *fff*

Cl. *ppp* *mf* 3 3 *fff*

Bsn. *ppp* *mf* 3 3 *fff*

Hn. *sfpp* < *ff* *sfpp* *ff* *sfpp* *ffpp*

Tpt. *sfpp* < *ff* *sfpp* *ff* *sfpp* *ffpp*

Tbn. *sfpp* < *ff* *sfpp* *ff* *sfpp* *ffpp*

Sm. Sus. Cym. (b.y. mallets) *mf* *mf* *ff* *ppp*

Mar. (b.y. mallets) *mf* *f* *ff*

Perc. *mf* *f* *ff* *ppp*

Pno. *mf* *f* *tre corde*

Vln. I *f* *p* *fff*

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

Vla. *arco* *sfpp* *fff*

Vlc. *arco* *sfpp* *fff*

Cb. *arco* *sfpp* *fff*



99

Fl.

Ob.

Cl.

Bsn.

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Perc. *fff*

Pno. *fff*
* Ped.

Vln. I *mf* *senza vib.*

Vln. II *mf* *senza vib.*

Vla. *fffpp*

Vlc. *fffpp*

Cb. *fffpp*

ppp *senza sord.*

ppp *senza sord.*

ppp

Sm. Sus. Cym. wooden sticks

gliss.

gliss. sul G

gliss.

gliss.

15^{mb}

P

Quasi tempo primo (♩ = 58)

103 *jet whistle*
Fl. *fff* → *ppp*

Ob.

Cl.

Bsn. *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff*

Perc. *fff* *p* *fff* *fff* *n*

Bass Drum (wooden sticks) Lrg. & Sm. Sus. Cyms. wooden sticks

Crotales brass mallets, l.v.

Pno. *fff* *15^{ma}* *6* *3* *8^{va}*

Vln. I *fff* *3* *6*

Vln. II *fff* *5* *6*

Vla. *fff* *6*

Vlc. *fff*

Cb. *fff*

106

Fl. *fff sempre*

Ob. *fff sempre*

Cl. *fff sempre*

Bsn. *sfpp* — *ff* *sfpp* — *ff*

Hn. *sfpp* — *ff* *sfpp* — *ff*

Tpt. *sfpp* — *ff* *sfpp* — *ff*

Tbn. *sfpp* — *ff* *sfpp* — *ff*

Perc. *ff* [Crot.] *brass mallets, l.v.* *fff*

Pno. *ff* *

Vln. I 6 6

Vln. II 5 5

Vla. 5 5

Vlc. *sfpp* — *fff* *sfpp* — *fff*

Cb. *sfpp* — *fff* *sfpp* — *fff*

Detailed description: This page of a musical score covers measures 106 and 107. The woodwind section (Flute, Oboe, Clarinet) plays a continuous sixteenth-note pattern marked *fff sempre*. The brass section (Bassoon, Horn, Trumpet, Trombone) plays a sustained chord with a dynamic shift from *sfpp* to *ff*. The Percussion part features a snare drum roll (*ff*) and a crotchet played with brass mallets (*fff*). The Piano part has a sustained chord (*ff*) with a fermata. The string section (Violins I and II, Viola, Violoncello, Contrabass) plays a sixteenth-note accompaniment, with Violins I and II marked with fingerings 6 and 6, and Violins II and Viola marked with 5 and 5. The Violoncello and Contrabass parts also show a dynamic shift from *sfpp* to *fff*.

108

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Sm. Sus. Cym. wooden sticks

sfpp ————— *ff* *sfpp* ————— *ff*

n ————— *ff*

6 6 6 6

5 5 5 5

111

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Lrg. Sus. Cym. *wooden sticks*

Crot. *brass mallets, Lv.*

fff

n

ff

8va

6

5

5

5

Detailed description: This page of a musical score covers measures 111 to 114. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line with slurs and accents. The brass section (Horn, Trumpet, Trombone) provides harmonic support with sustained notes and slurs. The percussion includes a large suspended cymbal and a crotales, with dynamic markings of *fff*, *n*, and *ff*. The piano part has a complex texture with slurs and accents. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment, with the violins marked with *8va* and fingerings of 6 and 5. The score is in 2/4 time and changes key signatures from one sharp to two sharps.

114

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
Cb.

lunga
fff
lunga
fff
lunga
fff
lunga
fff
lunga
fff
lunga
fff
lunga
fff
lunga
fff
lunga
fff
lunga
fff
lunga
fff
lunga
fff

Lrg. Sus. Cym. *medium yarn mallets*

(8)

Tempo primo (♩ = 52)

117

Fl. *ppp sempre* *n*

Ob.

Cl. *ppp sempre* *n*

Bsn. *ppp sempre* *n*

Hn. *con sord. (straight)* *ppp sempre*

Tpt. *con sord. (bucket)* *ppp sempre*

Tbn. *con sord. (bucket)* *ppp sempre*

Perc. **Marimba** (medium yarn mallets) *mp* *ppp* *mp* *ppp* *mp* *ppp*

Pno. **una corda** *mp* *ped. sempre*

Vln. I *mp* *ppp* *mp* *ppp* *mp* *ppp* *n*

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

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

Vlc. *n*

Cb. *n*

121

Fl. *pp* *n*

Ob. *pp* *n*

Cl. *pp* *n*

Bsn.

Hn. *breath articulation* *sub. mp* *ppp* *simile* *mp* *ppp*

Tpt. *breath articulation* *sub. mp* *ppp* *simile* *mp* *ppp*

Tbn. *breath articulation* *sub. mp* *ppp* *simile* *mp* *ppp*

Perc. *mp* *ppp* *mp* *ppp* *mf* *ppp*

Pno. *mf*

Vln. I *pp sempre*

Vln. II *sul tasto, senza vib.* *n* *pp sempre*

Vla. *sul tasto, senza vib.* *n* *pp sempre*

Vlc. *pp sempre*

Cb. *pp sempre*

125

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *mp* *ppp* *ppp* *mf* *ppp*

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

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

Perc. *mp* *ppp* *mf* *ppp* *mf* *ppp*

Pno.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 125 to 128. The woodwind section (Flute, Oboe, Clarinet) plays a melodic line starting in measure 125 with a *pp* dynamic. The brass section (Horn, Trumpet, Trombone) plays a rhythmic accompaniment of eighth notes, with dynamics ranging from *mp* to *ppp* and *mf*. The Percussion part features a complex rhythmic pattern with dynamics from *mp* to *ppp* and *mf*. The Piano part provides harmonic support with chords and moving lines. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a sustained, low-register accompaniment with long notes and slurs.

T

129

Fl. *n*

Ob. *n*

Cl. *n*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II *n* *fff* *n* *fff*

Vla. *n* *fff* *n* *fff*

Vlc. *n* *fff* *n* *fff* *pp sempre*

Cb.

Detailed description: This page of a musical score, marked 'T' and numbered 129, contains measures 129 through 133. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the brass section (Horn, Trumpet, Trombone) are mostly silent, indicated by rests. The Percussion and Piano parts are also silent. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) is active. Violin II, Viola, and Violoncello play a rhythmic pattern of eighth notes, starting with a dynamic of *n* (piano) and increasing to *fff* (fortissimo) by the second measure. Violin I plays a sustained, high-pitched tone with a tremolo effect, indicated by a wavy line under the notes. The Violoncello part includes a dynamic change to *pp sempre* (pianissimo) in the final measure. The page concludes with a large brace under the string staves and a fermata over the final notes.

