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Title

Focal | Finish | Foreword

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Publication Date

2020

Focal |

Finish |

Foreword |

for 15 musicians

Carlos Alberto
Durán Zárate

Instrumentation

Duration: 10'

Flute

Oboe

Clarinet

Bassoon

Score is in C.
Octave doubling instruments will be transposed

Horn in F

Trumpet in B \flat

Trombone

Percussion

Piano

2 Violins

Viola

Cello

Contrabass

Focal | Finish | Foreword

for 15 Musicians

Carlos Alberto Durán Zárate
b. 1992

Music score for *Focal | Finish | Foreword* by Carlos Alberto Durán Zárate, b. 1992. The score is for 15 musicians and consists of two systems of music.

System 1 (Measures 1-5):

- Flute:** Dynamics: p , p .
- Oboe:** Dynamics: p .
- Clarinet in B \flat :** Dynamics: p .
- Bassoon:** Dynamics: p , pp , $sfsz$, pp .
- Horn in F:** Dynamics: p .
- Trumpet in B \flat :** Dynamics: p .
- Trombone:** Dynamics: p .
- Marimba:** Dynamics: p .
- Piano:** Dynamics: p .
- Violin I:** Dynamics: pp , $molto sul pont.$, $senza vib.$, pp , $molto sul pont.$, $senza vib.$, pp , pp , $ord.$, $gliss.$.
- Violin II:** Dynamics: pp , $molto sul pont.$, $senza vib.$, pp , $molto sul pont.$, $senza vib.$, pp , pp , $ord.$, $gliss.$, p .
- Viola:** Dynamics: pp , $molto sul pont.$, $senza vib.$, pp , $molto sul pont.$, $senza vib.$, pp , pp , $molto sul pont.$, $senza vib.$.
- Cello:** Dynamics: pp , $molto sul pont.$.
- Double Bass:** Dynamics: p .

System 2 (Measures 6-10):

- Flute:** Dynamics: p .
- Oboe:** Dynamics: p .
- Clarinet in B \flat :** Dynamics: p .
- Bassoon:** Dynamics: p .
- Horn in F:** Dynamics: p .
- Trumpet in B \flat :** Dynamics: p .
- Trombone:** Dynamics: p .
- Marimba:** Dynamics: p .
- Piano:** Dynamics: p .
- Violin I:** Dynamics: p .
- Violin II:** Dynamics: p .
- Viola:** Dynamics: p .
- Cello:** Dynamics: p .
- Double Bass:** Dynamics: p .

Fl.

Ob. *pp* *sfsz*

B♭ Cl.

Bsn. *pp* *sfsz*

Hn. *pp* *sfsz*

B♭ Tpt.

Tbn. *pp* *sfsz*

Mrb. *ppp*

Pno.

Vln. I *p* *trill* *trill* *trill* *trill* *m.s.p* *pp* *sfsz* *p* *ord. gliss.*

Vln. II *trill* *trill* *trill* *trill* *m.s.p* *pp* *sfsz* *p* *ord. gliss.*

Vla. *p* *pp* *sfsz* *p* *ord. gliss.*

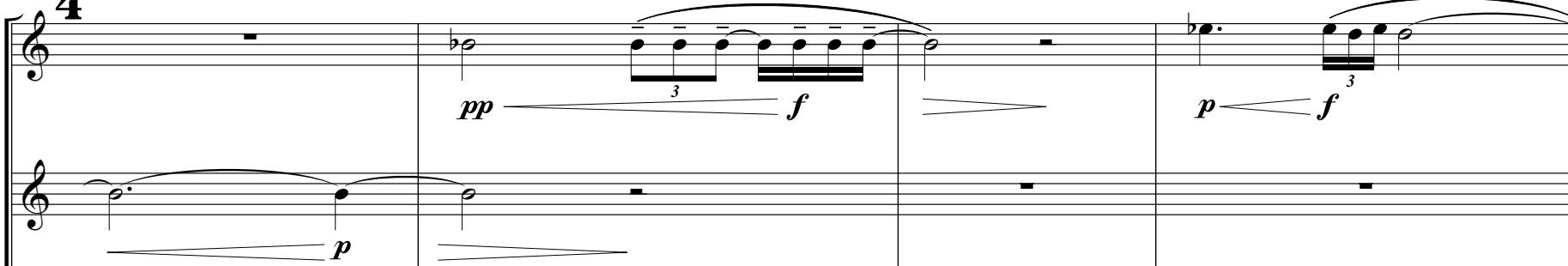
Vc. *sul tasto* *senza vib.* *m.s.p* *1/4 vib.* *wave* *pp* *sfsz*

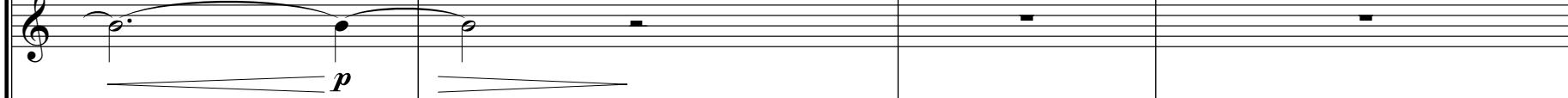
D.B. *pp* *sfsz*

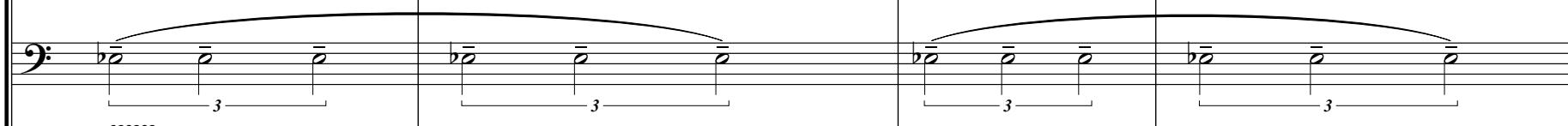
key trill *senza vib.*

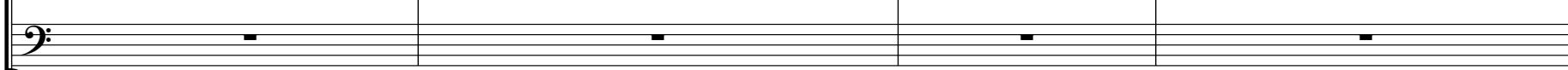
3 **4**

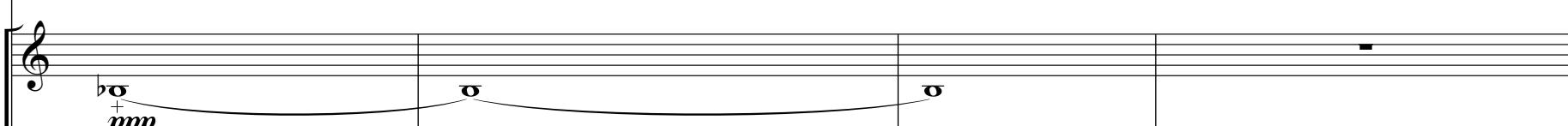
A  = 80

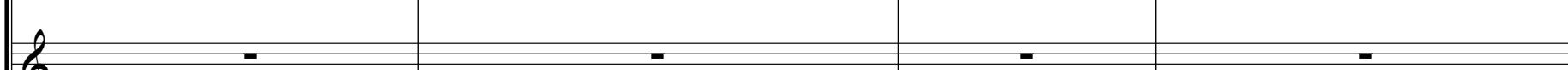
Fl. 

Ob. 

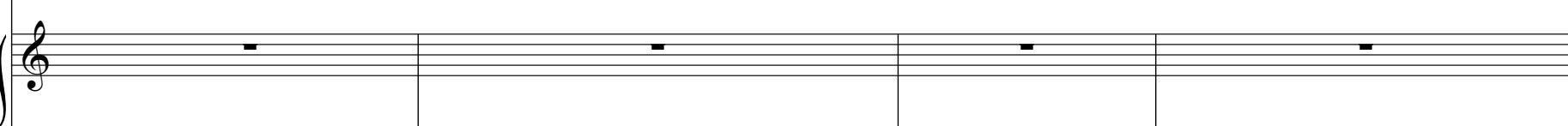
B♭ Cl. 

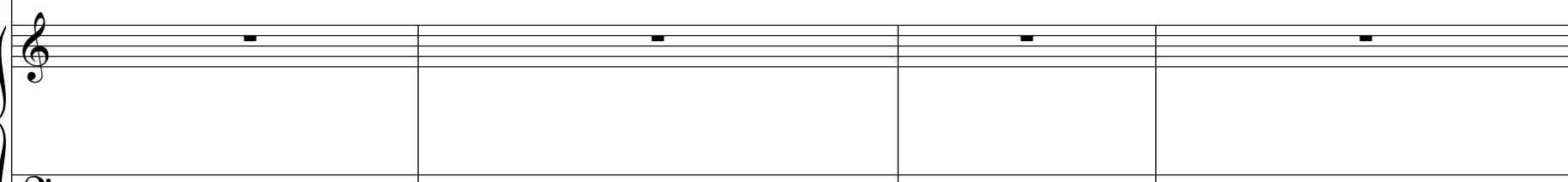
Bsn. 

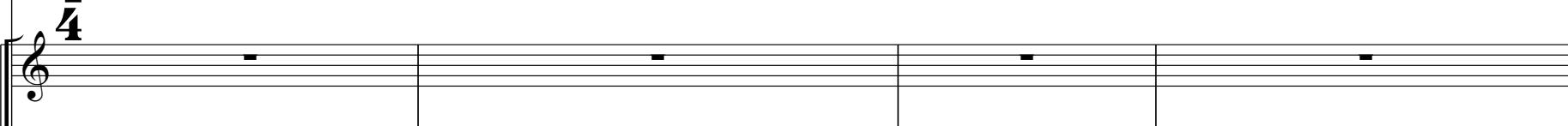
Hn. 

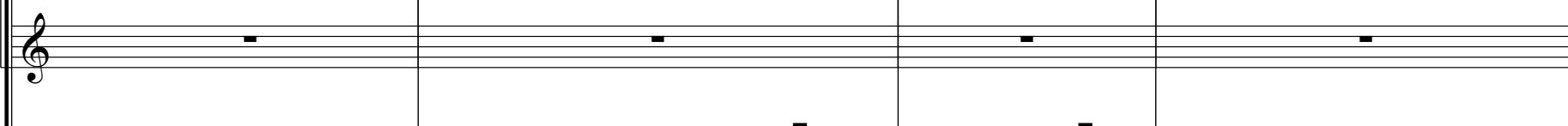
B♭ Tpt. 

Tbn. 

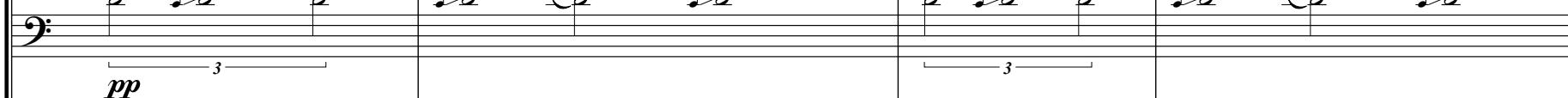
Mrb. 

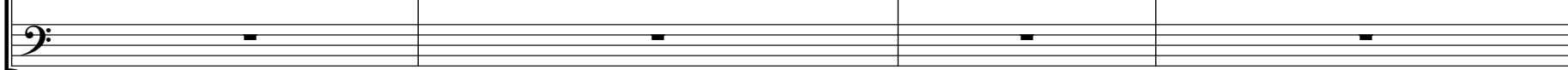
Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Fl. *pp*

Ob. *sffz* *mf*

B♭ Cl.

Bsn. *sol* *fff* *p*

Hn. *sffz* *ppp* *p*

B♭ Tpt.

Tbn.

Mrb. *ppp*

Pno. *sffz* *pp*

Vln. I *pp* *con sord.* *IV* *3*

Vln. II *pp* *3*

Vla. *senza sord.* *sffz*

Vc. *p* *II* *3*

D.B. *ppp* *pp* *3* *3*

24

Fl. *p*

Ob.

B♭ Cl. *ppp*

Bsn. *ppp sfz* *non dim*

mf

Hn. *sfz*

B♭ Tpt. *solo* *mf*

Tbn. *sfz*

pp

Mrb. *to crotales*

Perc. *crotales arco* *p*

Pno. *sfz*

Vln. I *con sord.* III IV III *3* *3*

Vln. II *senza sord.* *p* *fp*

Vla. *fp*

Vc. *I* *II* *I*

D.B. *mf* *3* *3* *3* *sfz*

28

Fl. Ob. B♭ Cl. Bsn.

p

ppp *p*

Hn. B♭ Tpt. Tbn.

ppp *p*

Perc.

28

Pno.

mf

Vln. I Vln. II Vla. Vc. D.B.

f *pp* *sul pont.* *solo ord. senza vib.* *f*

fp *fp* *sul pont.* *sfz* *f*

f *sul pont.* *sfz* *f*

pp *sul pont.* *sfz*

B

Fl. 32 5 - *fp* *pp* key trill ~

Ob. 5 -

B♭ Cl. - *ppp* 3 - *p*

Bsn. - *ppp* - *p*

Hn. 32 5 - *ppp* -

B♭ Tpt. -

Tbn. 5 - *ppp* -

Perc. 32 - to marimba

Pno. 32 *mf* 3 3 3 5 3 3 -

Vln. I 32 molto vib. 3 - *tr* (b) ord. *p* ord. *p*

Vln. II -

Vla. -

Vc. ord. *p*

D.B. -

Fl. *s*

Ob. *sfz*

B♭ Cl. *f*

Bsn. *pp* *sfz*

Hn.

B♭ Tpt.

Tbn.

Mrb. *soft mallets*
ppp *p* *ppp* *mp* *ppp*

Pno. *3* *5* *6* *5* *6*

Vln. I *vib. norm.* *p* *sfz* *fp* *fp* *fp* *fp*

Vln. II *vib. norm.* *fp* *fp* *fp* *fp*

Vla. *fp* *fp* *fp* *fp*

Vc. *pp* *p*

D.B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Mrb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

39

pp

39

pp

pp

39

mp

ppp

pp

39

fp

fp

fp

fp

fp

fp

pp

sfsz

sfsz

sfsz

sfsz

sfsz

sfsz

43

C $\text{♩} = 80$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Mrb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

47

Fl. *mf* *p* *p < sfz* *p < sfz* *p < sfz*

Ob. *mf* *p* *p < sfz* *p < sfz* *p < sfz*

B♭ Cl. *mf* *p* *p < sfz* *p < sfz* *p < sfz*

Bsn. *mf* *p* *p < sfz* *p < sfz* *p < sfz*

Hn. *mf* *p* *p < sfz* *p < sfz* *p < sfz*

B♭ Tpt. *mf* *p* *p < sfz* *p < sfz* *p < sfz*

Tbn. *mf* *p* *p < sfz* *p < sfz*

Mrb. {

Pno. *mf* *p*

Vln. I *mf* *p* *p < sfz* *p < sfz* *p < sfz*

Vln. II *mf* *p* *p < sfz* *p < sfz*

Vla. *mf* *p* *p < sfz* *p < sfz* *p < sfz*

Vc. *mf* *p* *p < sfz* *p < sfz* *p < sfz*

D.B. *mf* *p* *p < sfz* *p < sfz* *p < sfz*

53

Fl. senza vib. *pp* non dim *p*

Ob. senza vib. *pp* non dim *p* *mf*

B♭ Cl. senza vib. *pp* non dim *p* *mf*

Bsn. senza vib. *pp* non dim *p* *mf*

Hn. senza vib. *p* *pp* non dim *pp*

B♭ Tpt. senza vib. *pp* non dim *pp*

Tbn. *pp*

Mrb.

Pno. *mf*

Vln. I vib. norm. *mf* *p*

Vln. II vib. norm. *mf* *p*

Vla. vib. norm. *mf*

Vc. vib. norm. *mf*

D.B.

Fl. *p* key trill

Ob.

B♭ Cl. *p* bending

Bsn. *p*

Hn.

B♭ Tpt.

Tbn. *p* *sfs* *p*

Mrb.

Pno. *p*

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

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

Vla. *p* senza vib. *p* senza vib.

Vc. *p* senza vib. *p* senza vib.

D.B. *p* *sfs* *p* *sfs*

61

Fl. *<sfz* *p* *sfz* *p* *sfz* **2** **4**

Ob. - - *p* *sfz* - **4** *p*

B♭ Cl. *<sfz* *p* *sfz* *p* *sfz* - *mf*

Bsn. *<sfz* *p* *sfz* *p* *sfz* - *mf*

Hn. *<sfz* *p* *sfz* *p* *sfz* - -

B♭ Tpt. *<sfz* *p* *sfz* *p* *sfz* **4** *p*

Tbn. *<sfz* *p* *sfz* *p* *sfz* - -

Mrb. - *pp* - *mf* - **4** *ppp*

Pno. - - *p* - - *fp* -

Vln. I *p* *sfz* *p* *sfz* - **4** -

Vln. II *p* *sfz* *p* *sfz* - **4** -

Vla. *p* *sfz* *p* *sfz* - **4** -

Vc. *p* *sfz* *p* *sfz* - **4** -

D.B. *p* *sfz* *p* *sfz* - **4** -

p *p* *#e* *key trill* ~~~~~

Fl. 65

Ob.

B♭ Cl.

Bsn.

Hn. 65

B♭ Tpt.

Tbn.

Mrb. 65

Pno. 65

Vln. I vib. norm. pp

Vln. II vib. norm. pp

Vla.

Vc. mf gliss.

D.B.

D

Fl. *p* *pp* bending *fp*
Ob. *p* bending *pp* *fp*
B♭ Cl. *p* bending *pp* *fp*
Bsn. *p* *pp* *pp* *sfz* *pp* *sfz*
Hn. *p* bending *pp*
B♭ Tpt. *p* *pp*
Tbn. *p* *pp*

Mrb. *soft mallets* *ppp*
Pno. *pp* 6 6 *8va* ^

Vln. I *p* *pp* senza vib.
Vln. II *p* *pp* senza vib.
Vla. *p* *pp*
Vc. *p* *pp*
D.B. *pp* m.s.p. *pp* *sfz* *pp*

vib. norm.

74

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *pp* *sfp* *pp* *sfp* *pp* *sfp* *pp* *sfp*

Hn. air sound *f*
tah-kah *3* *5*

B♭ Tpt. air sound *f*
tah-kah *5* *6*

Tbn. air sound *f*
tah-kah *5*

Mrb.

Pno. *sfp* *6* *3*

Vln. I

Vln. II

Vla.

Vc. m.s.p
pp *sfp* *pp*

D.B. *sfp* *pp* *sfp* *pp* *sfp* *pp* *sfp*

to crotales

Fl. *sfsz* *pp*

Ob. *sfsz* *pp* *p*

B♭ Cl. *pp* *p*

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. *crotales* *p*

Pno. *p* *f* *6* *5*

Vln. I *free bowing* *p* *f*

Vln. II *free bowing* *p* *f*

Vla. *free bowing* *p* *f*

Vc. *sffz*

D.B.

E

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

ppp

ppp

ppp

5

6

to woodblocks

5

6

3

3

3

3

Fl. *mf* 3 *f*

Ob.

B♭ Cl. *mf* 3 *f*

Bsn.

Hn.

B♭ Tpt. 6 *mf*

Tbn. *mf*

Perc. *p* 3 *f*

Pno.

Vln. I *p* free bowing

Vln. II *p* free bowing

Vla. *p* free bowing

Vc. ord. 3 3 *fp* *simile* *sfz* ord. 3

D.B. *fp* *fp* *fp*

Fl. *p*

Ob. *p*

B♭ Cl.

Bsn. *p*

Hn. *p*

B♭ Tpt.

Tbn. *p*

Perc. *p*

Pno. *f*

Vln. I *m.s.p* *mf* *sfp*

Vln. II *m.s.p* *mf* *sfp*

Vla. *m.s.p* *mf* *sfp*

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

D.B. *fp* *fp* *pp*

F $\text{♩} = 110$

Fl. *sffz*

Ob. *sffz*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Tbn.

Perc. *f*

Pno. *p* *mf*

Vln. I ord. *p*

Vln. II ord. *p*

Vla. ord. *p*

Vc. *f*

D.B. *f*

This musical score page contains six systems of music. The first system starts with woodwind entries (Flute, Oboe, Bassoon) followed by brass (Clarinet, Horn, Trombone). The second system begins with a rhythmic pattern on Percussion and Piano. The third system features bowed strings (Violin I, Violin II, Cello) with dynamic changes from *p* to *mf*. The fourth system shows sustained notes on Bassoon and Double Bass. The fifth system concludes with a dynamic *f*.

93

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

pp

mf

pp

mf

pp

mf

sfz

sfz

off the string

p

ord.

pp

mf

pp

mf

97

16

9 16 4 4

Fl.

Ob.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

mf

f

ff

mf

f

5

6

7

mf

mf

mf

mf

to marimba

gliss.

f

Fl. 101

Ob.

B♭ Cl.

Bsn.

Hn. 101

B♭ Tpt.

Tbn.

Perc.

Pno. 101

Vln. I 101

Vln. II

Vla.

Vc.

D.B.

3

4

4

sfz

sfz

sfz

f

f

f

f

f

f

Fl. *mf*

Ob. *mf*

B♭ Cl. *p*

Bsn. *sfs*

fp

Hn. *fp*

B♭ Tpt. *fp*

Tbn. *fp*

Mrb. *mf* [medium mallets]

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. pizz.

D.B. pizz.

107

G

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Mrb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mf*

key trill

p

sfz *p*

sfz *p*

f

sempre staccato
f light and jazzy

Musical score page 28, measures 110-111.

The score consists of 14 staves, each with a dynamic marking of $\text{II} \text{ II}$. Measures 110 and 111 are shown, separated by a vertical bar line.

Measure 110:

- Fl.**: Starts with a sixteenth-note pattern (3).
- Ob.**: Starts with a sixteenth-note pattern (3).
- B♭ Cl.**: Starts with a sixteenth-note pattern (3).
- Bsn.**: Starts with a sixteenth-note pattern.
- Hn.**: Sixteenth-note pattern.
- B♭ Tpt.**: Sixteenth-note pattern.
- Tbn.**: Sixteenth-note pattern.
- Mrb.**: Sixteenth-note pattern.
- Pno.**: Sixteenth-note pattern.
- Vln. I**: Rests.
- Vln. II**: Rests.
- Vla.**: Rests.
- Vc.**: Sixteenth-note pattern.
- D.B.**: Sixteenth-note pattern.

Measure 111:

- Fl.**: Rests.
- Ob.**: Rests.
- B♭ Cl.**: Rests.
- Bsn.**: Rests.
- Hn.**: Rests.
- B♭ Tpt.**: Rests.
- Tbn.**: Rests.
- Mrb.**: Rests.
- Pno.**: Rests.
- Vln. I**: Rests.
- Vln. II**: Rests.
- Vla.**: Rests.
- Vc.**: Sixteenth-note pattern.
- D.B.**: Sixteenth-note pattern.

Measure 111 concludes with a measure repeat sign and a key signature change from $\text{B} \text{ major}$ to $\text{A} \text{ major}$.

4

Fl. *p* *fp*

Ob. *p* *fp*

B♭ Cl. *p*

Bsn.

Hn.

B♭ Tpt.

Tbn.

Mrb. *f*

Pno.

Vln. I

Vln. II

Vla.

Vc. arco

D.B. pizz.

Fl. 116

Ob.

B♭ Cl.

Bsn.

Hn. 116

B♭ Tpt.

Tbn.

Mrb.

Pno.

Vln. I 116 off the string **9**
16

Vln. II off the string **9**
16

Vla. off the string **9**
16

Vc. pizz. **mf**

D.B. **mf**

Fl. *sfs*

Ob. *sfs*

B♭ Cl. *sfs*

Bsn.

Hn. *fp* — *sfs* *mf*

B♭ Tpt. *fp* — *sfs* *mf*

Tbn. *fp* — *sfs* *mf*

Mrb.

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

D.B.

Musical score page 32, featuring a grid of 12 staves across three systems. The instruments are:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Bass Trombone (B. Tpt.)
- Marimba (Mrb.)
- Piano (Pno.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Cello (Vcl.)
- Double Bass (D.B.)

The score includes dynamic markings such as *sfs*, *p*, *f*, *fp*, *mf*, and *mf*. Measure numbers 122 are indicated at the start of each system. The piano staff shows a melodic line with grace notes and dynamic changes between *p* and *mf*.

Fl. 125

Ob.

B♭ Cl.

Bsn.

Hn. 125

B♭ Tpt.

Tbn.

Mrb. 125

Pno. 125

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of musical notation shows a score for orchestra and piano. The top section includes Flute, Oboe, Bassoon, Horn, Trombone, and Tuba. The middle section includes Piano. The bottom section includes Violin I, Violin II, Cello, and Double Bass. Measure 125 begins with a rest for the Flute, followed by dynamic markings 'sfz' and 'f'. The Oboe and Bassoon follow with similar markings. The middle section (Horn, Trombone, Tuba) also has 'sfz' and 'f' markings. The piano section (Mrb.) has a dynamic 'ff'. The bottom section (Violin I, Violin II, Cello, Double Bass) concludes with a dynamic 'ff'. Measures 126-127 show various rhythmic patterns and dynamics for each instrument, including eighth-note chords and sixteenth-note patterns.

128

Fl. *fp* — *sfz*

Ob. *fp* — *sfz*

B♭ Cl. *fp* — *sfz*

Bsn. *p* — *mf*

Hn. *mf* — *sfz* *mf* — *sfz*

B♭ Tpt. *mf* — *sfz* *mf* — *sfz*

Tbn. *mf* — *sfz* *mf* — *sfz*

Perc. woodblocks *f* — *p*

128

Pno.

Vln. I

Vln. II

Vla.

Vc. *p* *arco* *p*

D.B.

pizz. *p* *mf* — *sfz* *f*

pizz.

sfz

Fl. *f* *sfz* *p*

Ob. *f* *sfz* *p*

B♭ Cl. *f* *sfz* *p*

Bsn. *f*

Hn. *sfz* *mf*

B♭ Tpt. *sfz* *mf*

Tbn. *sfz* *mf*

Perc. *f* to shakers

Pno. *f*

Vln. I

Vln. II *mf* *p*

Vla. *f*

Vc. *mf* *f*

D.B. arco

H

Fl. *mf*

Ob. *mf*

B♭ Cl.

Bsn. *p* *sfpz*

Hn.

B♭ Tpt. *mf*

Tbn. *p* *sfpz* *mf*

Perc. *f* *shakers*

Pno.

Vln. I *fp* *sfpz* *mf*

Vln. II *fp* *sfpz* *mf*

Vla. *fp* *sfpz* *mf*

Vc. *mf* *sfpz* *p* *5*

D.B. *mf* *sfpz* *mf* *sfpz*

3
4

3
4

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn.

Hn. *f* *mf*

B♭ Tpt. *f*

Tbn. *mf*

Perc. *mf*

Pno. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *sffz* *p* *f*

D.B. *p* *f* *p*

140

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

140

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/4 vib. ~~~~~

p *sfp* *f*

1/4 vib. ~~~~~

p *sfp* *f*

1/4 vib. ~~~~~

p *sfp* *f*

mp

144

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

144

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains six systems of music, each with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Bass Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.), and Bassoon (Bassoon). Measure 144 starts with Flute, Oboe, Bassoon, and Horn playing eighth-note patterns. Measure 145 begins with a sustained note from the Bassoon. The piano part features eighth-note chords. The strings (Violins, Cello, Double Bass) play eighth-note patterns, often starting with a dynamic marking like *p* or *f*. The bassoon continues its sustained note throughout the section.

147

Fl.

Ob. *p* *mf*

B♭ Cl.

Bsn. *p*

Hn. *p*

B♭ Tpt.

Tbn.

Perc.

147

Pno.

Vln. I *f* *p* *f* *p* *sffz*

Vln. II *f* *p* *f* *p* *sffz*

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

Vc. *f* *b>* *b>* *b>* *sffz*

D.B. *b>* *b>* *b>* *b>* *sffz*

This page contains four systems of musical notation, each consisting of five staves. The instruments represented are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Trombone (Tbn.), Horn (Hn.), Trumpet (Tpt.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music is set in common time. Measure 147 begins with the Oboe and Bassoon playing eighth-note patterns. The Bassoon continues in measure 148, joined by the Flute. In measure 149, the Horn joins in. Measure 150 begins with the Piano. The dynamic levels fluctuate between piano (p), mezzo-forte (mf), forte (f), and sforzando (sfz). Measure 150 concludes with a dynamic sfz.

I

Fl. *mf*

Ob.

B♭ Cl. *mf*

Bsn. *mf*

Hn.

B♭ Tpt. *mf*

Tbn.

Perc. *to woodblocks*

Pno. *f*

3

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

4

4

Fl.

Ob. *f*

B♭ Cl. *f*

Bsn. *p*

Hn. *p*

B♭ Tpt. *p*

Tbn. *p*

Perc. woodblocks *mf*

Pno.

Vln. I pizz. *f* pizz.

Vln. II *f* pizz.

Vla. *p* pizz.

Vc. *mf* pizz.

D.B. *mf* pizz.

This musical score page contains two staves of music for an orchestra and a piano. The top staff begins with woodblock patterns (labeled 'woodblocks') at measure 154, followed by sustained piano notes. The bottom staff begins with sustained piano notes at measure 154. Both staves continue through measure 155, featuring various instruments and their dynamics (e.g., *f*, *mf*, *p*) and performance techniques (e.g., pizzicato, slurs). The instrumentation includes Flute, Oboe, Bassoon, Horn, Trombone, Percussion (woodblocks), Piano, Violin I, Violin II, Cello, and Double Bass.

Fl.

Ob.

B♭ Cl.

Bsn.

mf

Hn.

B♭ Tpt.

Tbn.

mf *p*

Perc.

to marimba

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

J

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

fp *sffz*

tr.

fp *sffz*

tr. *to bass clarinet*

fp *sffz*

fp *sffz*

f

f

f

mf

ppp

v.

arco

p

arco

p

arco

p

arco

pp

arco

ppp

Fl. 163

Ob.

B♭ Cl.

Bsn.

Hn. 163

B♭ Tpt.

Tbn. 1/4 tone vib.

Mrb. 163

Pno. sus. pedal on 3 pp

Vln. I 163 mf

Vln. II 163 mf

Vla. 3

Vc. 3 mf sforzando 3 p

D.B. 3 sforzando 3 pp

166

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Mrb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sfz

pp

p

ppp

to woodblocks

pp

sfz

mf

pp

sfz

f

p

pizz.

mf

3

5

sfz

p

3

sfz

3

5

sfz

ppp

Fl. 169

Ob.

B. Cl.

Bsn.

Hn. 169

B♭ Tpt.

Tbn.

Perc. 169

Pno.

Vln. I 169

Vln. II

Vla.

Vc. 169

D.B.

woodblocks
crotales
5
6
f
p
pp
sforzando
mf
5
3
pp
con sord.
con sord.
sfz
3
3
5
pp
sfz
3
p
sfz

173

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

air sound

p

mf

5

p

pp

1/4 tone vib.

1/4 tone vib.

ppp

ppp

to marimba

p

f

5

p

ppp

p

ppp

p

p

III

IV

3

3

3

con sord.

sfsz

mf

3

pp

p

3

3

sfsz

176

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

Perc.

176

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

bending

p *f* *>* *f* *ppp* *mf* *3* *ppp* *fp*

pp *mf* *pp*

f

p *pp*

5 *6* *3*

senza vib. *pp* *f* *pp* *f* *pp* *f* *p* *senza sord.*

pp *f* *pp* *f* *pp* *f* *pp* *mf* *p* *3* *3* *mf*

p *ppp*

179

Fl. Ob. B. Cl. Bsn. Hn. B_b Tpt. Tbn.

key trill 5 4 4 4 1/4 tone vib. ~~~~~

5

p ppp p p

179

Hn. B_b Tpt. Tbn.

1/4 tone vib. ~~~~~ ppp

179

Mrb.

p

179

Pno.

3 ppp

Vln. I Vln. II Vla. Vc. D.B.

5 4 senza sord. 4 4

p

senza sord. p sfz p

5 3 3 p

mf

5 3 p

3 mf

Fl. *ppp*

Ob.

B. Cl.

Bsn. *f* *p*

Hn. *p*

B. Tpt.

Tbn. *p*

Mrb. *mf* *ppp*

Pno. *mf* *p*

Vln. I *sfz p* *sfz p* *sfz p*

Vln. II *pp*

Vla. *sfz p* *sfz p* *sfz p*

Vc. *fp*

D.B. *p* *3* *ppp* *fp*

185

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Mrb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Focal | Finish | Foreword

185

ff

f

p

pp

p

mf

1/4 vib.

p

ppp

bassoon

pp

3

con sord.

con sord.

sforzando

p

sforzando

p

sforzando

p

5

ppp

p

ppp

Fl. 188 **5** **4** **4**

Ob.

B. Cl.

Bsn. **mf**

Hn. **p**

B. Tpt.

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

Mrb. **mf** **pp** **mf**

Pno. **3** **5** **3** **3**

Vln. I **p** **sfp** **sfp** **mf** **sfp**

Vln. II **p** **sfp** **sfp**

Vla. **p** **1/4 vib. tone IV** **3** **3** **mf** **5** **6**

Vc. **sfp** **p** **5** **con sord.**

D.B. **sfp** **pp** **sfp**

K

Fl.

Ob.

B. Cl.

Bsn. 5

Hn. 3 3

B_b Tpt.

Tbn.

Perc.

Pno.

Vln. I 1/4 vib. senza vib. 5

Vln. II 1/4 vib. senza vib. 3

Vla. senza vib. 3 pp

Vc. 5 mf 3

D.B. pp sfz 3 pp

5
4

194

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

194

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1/4 tone vib. sfz

p

pp

fp

mf

sfz 3

p

3

3

5

senza sord.

sfz

3

pp

mf

5
4

Fl. 5
197

Ob.

B. Cl. 4
3
Bsn.

Hn. 197
sfz
p

B♭ Tpt.
1/4 tone vib.

Tbn. 197
p

Perc.

Pno. 197
ppp

Vln. I 5
197
Vln. II 5
Vla. p
Vc. pp
D.B. 3
pp
f

200

Fl. *bending*

Ob.

B. Cl. 5

Bsn. 3

Hn. *sfz*

B_b Tpt. *sfz*

Tbn. *sfz*

Perc.

200

Pno. *mf* — *p* *sfz*

200

Vln. I m.s.p m.s.t *sfz pp* m.s.p m.s.t *sfz pp* m.s.p m.s.t *sfz pp*

Vln. II → m.s.p m.s.t *sfz pp* → m.s.p m.s.t *sfz pp* → m.s.p

Vla. → m.s.p senza sord.

Vc. 3 *pp* *sfz* *ppp* 1/4 vib. tone

D.B. 5 3 *p* IV III *f*

203

6 **4**

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

203

Pno.

203

Vln. I

Vln. II

Vla.

Vc.

D.B.

203 → m.s.p

6 **4**

sul tasto
vib. norm.

5 **4** ppp

m.s.t → m.s.p

sul tasto
vib. norm.

senza vib.
m.s.p

senza vib.

1/4 vib. ~~~~~

p

f

free bowing

ppp

206

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B_b Tpt.

Tbn.

Perc.

206

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

206

senza sord.

senza sord.

1/4 tone vib.

1/4 tone vib.

p

ppp

ff

ppp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

sfz

209

6 **4**

5 **4**

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

pp

mf

p

ppp

p

pp

sfz

mf

pp

5

ppp

p

pp

sfz

mf

pp

5

f³

3

pp

p

1/4 tone vib.

6
4

213 Fl.

Ob.

B. Cl. *mf* 3 5 *pp* *mf*

Bsn. 5 3 6 *mf*

213 Hn. *ppp*

B♭ Tpt.

Tbn. 

213 Perc.

213 Pno. *p sub* *sfz*

Vln. I *pp* *sfp* *p* 3 *mf* *pp*

1/4 vib. *sfp*

Vln. II *pp* *sfp* *p* *mf* *pp*

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

Vc. *pp* 5 *mf* *pp*

D.B. *sfp* *pp sub*

L

Fl. 216 **6** **4** ♯
Ob. ♯
B. Cl.
Bsn.

Hn. 216 ♯
B♭ Tpt. ♯
Tbn. ♯
Perc.

Pno. 216 ♯
Vln. I 216 ♯
Vln. II ♯
Vla. ♯ senza vib.
Vc. ♯ ff
D.B. f 5

Fl. ♯ *p* *sfsz*
Ob. ♯ *p* *sfsz*
B. Cl. ♯ *p* 3
Bsn. ♯ *pp* *p*
Hn. ♯ *p* *sfsz* *pp*
B♭ Tpt. ♯ *sfsz*
Tbn. ♯ *sfsz* *ppp* *p* *pp*
Perc.
Pno. ♯ ♯
Vln. I ff
Vln. II ff
Vla. ff *pp* *sfsz* *pp* *sfsz* *pp*
Vc. ff
D.B. f *pp* senza vib. *sfsz* *pp* *sfsz* *pp*

6
4

Fl. 220

Ob.

B. Cl.

Bsn.

Hn. 220

B♭ Tpt.

Tbn. 220

Perc.

Pno.

Vln. I 220 senza vib.

Vln. II senza vib.

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

Vc. senza vib.

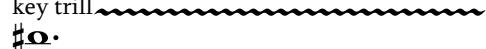
D.B. *sffz* *pp* *sffz* *pp* *sffz* *pp* *sfz* *mp* *sfz* *ord.*

gliss.

gliss.

gliss.

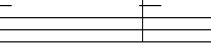
224

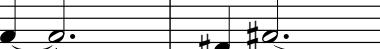
Fl. 1/4 tone vib.  **4** **6** key trill 

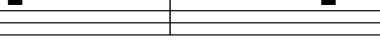
Ob. *pp*  *mp*

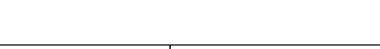
B. Cl.

Bsn.

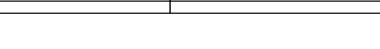
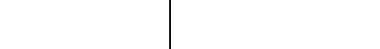
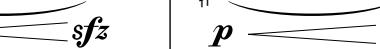
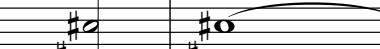
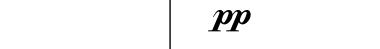
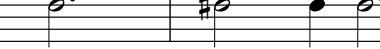
Hn.  **3** *p*  *mf*

B. Tpt. *pp*  *sfz*

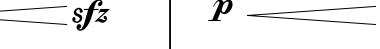
Tbn. *pp*  *sfz*

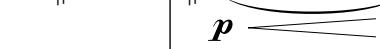
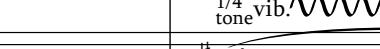
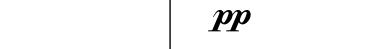
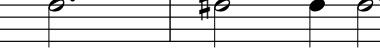
Perc. *pp*  *sfz*

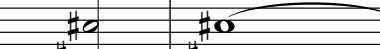
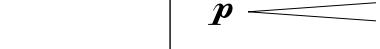
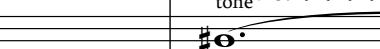
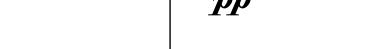
224

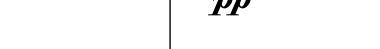
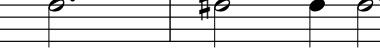
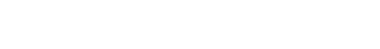
Pno.           

224

Vln. I *mp*  *p*  *p*  **4** con sord. **6** 

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

Vla.      

Vc. *mp*  *pp*    

D.B.   

230 flt. ord. X 7 poco rit. with each repetition X 10

Fl. $p-f$

Ob. $p-f$

B. Cl. $p-f$

Bsn. $p-f$

Hn. 1/4 tone vib. $\wedge\wedge\wedge\wedge$ $p-mf-p-sfz$

B♭ Tpt. $p-sfz-mf$

Tbn. 5 1/4 tone vib. $\wedge\wedge\wedge\wedge$ $p-mf-p$

Mrb.

Pno. p

Vln. I $mf-p$ 3 $<sfz$

Vln. II $p-sfz-p_{sub}$

Vla. 3 $p-mf-fp-mp$

Vc. $p-sfz$

D.B. $p-sfz-p-sfz$

pp mf

pp mf

pp mf

pp mf

pp mf

m.s.p

pp p

m.s.p

pp p

m.s.p

pp p

m.s.p