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Title

Only Child, Got Beats

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LANG CHEN

ONLY CHILD, GOT BEATS (2019)

FOR LARGE ORCHESTRA

Instrumentation

- 3 Flutes (1, 2 & 3 = Piccolos)
- 3 Oboes (3 = English Horn)
- 3 Clarinets (1 & 2 = B \flat , 3 = E \flat & Bass Clarinet)
- 3 Bassoons (3 = Contrabassoon)

- 4 Horns in F
- 3 Trumpets in C
- 2 Tenor Trombones
- 1 Bass Trombone
- 1 Tuba

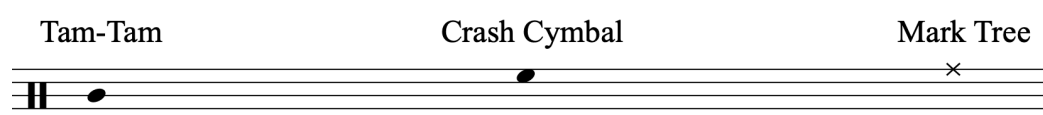
Timpani

Percussion (3 Players)

Player 1
5 Timpani

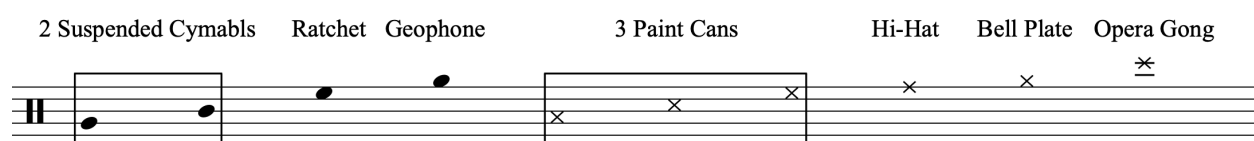
Player 2

Almglocken (1 chromatic octave: C 4 – C 5);
Crash Cymbal (standard size, hand-held);
Glockenspiel (sound 2 octaves higher than written);
Tam-Tam (large);
Mark Tree



Player 3

2 Suspended Cymbals (different sizes with different pitches, the bigger one should be of the standard size);
3 Paint Cans (all different, the smallest one should be at least 8" in diameter);
Bell Plate, Ratchet, Opera Gong, Geophone, Hi-Hat



Player 4

4 Rototoms (from low to high, preferable size: 18", 14", 10" & 6" in diameters);
Sizzle Cymbal (standard size);
Washboard (mounted; if not available, can be replaced by a güiro);
Bass Drum, Snare Drum, Waterphone



Piano

Harp

Strings

Performance Notes

Woodwinds:

- Occasionally, there are notes with same pitches under slurs. The performers should rearticulate but make it as smooth as possible.
- The performers need not to worry about the intonation for the wide glissandi, however they should follow the contour and achieve a dramatic gesture.
- Key clicks: press the keys and produce the pressing noises
- Airtone: blow directly into the flute and produce no pitch but air noise
- Air flz.: blow directly into the flute and produce only air noise while flutter tonguing

Brasses:

- All the instructions are given in the score.

Strings:

- Left hand lightly touching the string while doing glissandi produces a result that coming in and out harmonics from white noise.
- Col legno battuto (c.l.b.): strike the string(s) with the back (wooden) part of the bow
- Scratch behind the bridge (s.b.): place the bow behind the bridge and scratch there with a bow
- Bow the tailpiece (b.t.): bow the tailpiece with a bow and produce an airy sound
- Quickly scrape upward with finger nails (f.n.s.): without the bow, directly scrape upward on the string with finger nails (the back of the thumb).

General:

- \longrightarrow : gradually change to
- Ord: play ordinarily (it does not affect the use of mutes)
- Non-dyadic/Irrational meter:
 - It has a denominator that is not a power of two (1, 2, 4, 8, 16, 32, etc.), such as $\frac{1}{6}$ and $\frac{2}{5}$. Same as regular time signatures, irrational meter's denominator defines the beat as a division of a whole note, and the numerator gives the number of beats in each bar. For example, $\frac{4}{3}$ implies there are four beats (half-note triplets) in one measure, and a half note triplet is the beat, because a whole note is divided into three parts. Such type of meters can be seen as sudden tempo changes. For example, if the tempo is $\text{♩} = 120$, changing from $\frac{4}{4}$ to $\frac{4}{3}$, the bpm drops from 120 to 90.
 - In this piece, extra notation, such as incomplete tuplet bracket, is not used in order to avoid further complicating the score. The performers only need to carefully follow the conductor and need not to stress about these meters.

Program Notes

In the summer of 2019, I did an internship at a recording studio in Beijing. During that time, I learned a lot about pop music production techniques. And I listened to much music by the British producer James Blake. One day, I came across one of his early songs called *Unluck*. I was intrigued immediately. I feel so resonated with this song, and it gives me a strange but good feeling. Maybe it is because I am an only child, and in the song, Blake keeps singing the line "only child/ take good care/ I wouldn't like you playing, falling there." The unpredictable percussion arrangement, especially those snapping sounds, inspired me to write an orchestral piece that features beat making and jagged rhythmic structure. The first piece that came to my mind, which also takes inspiration from electronic dance music, is Thomas Adès's *Asyla*. To show my respect to *Asyla*, I use similar percussion instruments for my piece, although they are used in drastically different ways.

The golden ratio is used as a primary structuring tool, but I do not expect the listeners can hear it. I only use it to help me shape the piece. The pitch materials are a mixture of materials generated based on cycling specific intervals horizontally, chords based on intuition, and traditional third-based chords. Microtones are also frequently used to add more colors or intensities to the music.

Score in C

Duration: 10'

Only Child, Got Beats

for Orchestra

Lang Chen

$\text{♩} = 100$

Piccolo 1
Piccolo 2
Piccolo 3
Oboe 1
Oboe 2
Oboe 3
Clarinet in Eb
Clarinet in B \flat 1
Clarinet in B \flat 2
2 Bassoons
4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Percussions
Harp
Piano
Violin I
Violin II

Perc. 1 Glockenspiel l.v. Almglocken

Tpt. 1 cup mute

$\text{♩} = 100$

7 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ 11 $\frac{3}{4}$ 53

Picc. 1 f p $(p) > n$ ff f

Picc. 2 f p (p) ff f

Picc. 3 f (p) ff f

Ob. 1 f p ff

Ob. 2 f p ff

Ob. 3 f p ff

E♭ Cl. f p mf ff f

Cl. 1 f p ff

Cl. 2 f pp p p ff f

Bsn. 1 f p ff f

Bsn. 2 f p ff f

Cbsn. f p ff f

Hn. 1 $con\ sord.$ pp ff mf

Hn. 2 $con\ sord.$ pp ff

Hn. 3 $con\ sord.$ pp ff

Hn. 4 $con\ sord.$ pp ff

Tpt. 1 $(cup\ mute)$ f ff mf

Tpt. 2 $str.\ mute$ p f p

Tpt. 3 p f p f

Tbn. 1 p f

Tbn. 2 p f

B. Tbn. p f

Timp. pp ff

Perc. 1 $(Almglocken)$ ff p ff

Perc. 2 $Bell\ Plate$ ff $2\ Suspended\ Cymbals$ p mf p mf $Hi-Hat$ p ff $(Hi-Hat\ Pedal)$ f

Perc. 3 $Bass\ Drum$ ff $muted$

Hp. ff p p f

Pno. ff p pp p f

Vln. I p ff f p

Vln. II p ff f p

Vla. div. p ff f $pizz.$ f $(arco)$ f

Vc. p ff f $pizz.$ f

Cb. p ff f $pizz.$ f

13 $\frac{3}{5}$ $\frac{4}{4}$ $\frac{3}{6}$ $\frac{3}{4}$ $\frac{2}{6}$ $\frac{2}{4}$ $\frac{4}{4}$

Picc. 1 p

Picc. 2 ff p f p p

Picc. 3 p f p f p

Ob. 1 f p f

Ob. 2 p mf p

Ob. 3 f p f

E♭ Cl. f ff p ff p

Cl. 1 n f p

Cl. 2 f p

Bsn. 1 f p

Bsn. 2 mf

Cbsn. mf

Hn. 1

Tpt. 1 (cup mute) p p

Tpt. 2 f

Tbn. 1 n p n

Tbn. 2 n p

Tba. f n

Perc. 1 Glockenspiel p f ff $l.v.$ mf $l.v.$

Perc. 2 (Hi-Hat) 3 Paint Cans f mf n $Sus. Cym.$

Perc. 3 (Bass Drum) f mf

Hp. p

Pno. p p

Vln. I f p f p f $pizz.$

Vln. II f p f p f $pizz.$

Vla. div. p p $arco$

Vc. mf

Cb. mf

27 31

Picc. 1 *ff* *p* *ff* *p* *n* *pp*

Picc. 2 *n* *mf* *p* *n* *p* *n*

Picc. 3 *p* *ff* *p* *mf* *p* *n*

Ob. 3 *p*

E♭ Cl. *ff* *p*

Cl. 1 *ff* *p* (*p*)

Cl. 2 *ff* *p*

Bsn. 1 *p* *f* *pp*

Bsn. 2 *f*

Cbsn. *p* *f*

Hn. 1 (con sord.) flz. *p* *mp* *p*

Hn. 3 *n*

Tpt. 1

Tpt. 2 senza sord. *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 Mark Tree l.v. *mp* Tam-Tam l.v. *pp* Almglocken *p* *n*

Perc. 2 (Sus. Cym.) l.v. (Paint Cans) *f* *f* *n* *p* *n* Waterphone *n* *p* *n* Bell Plate *mp*

Perc. 3 (Kick) *f* *f* *n* *p* *n* l.v. *mp*

Hp. *f* *mp*

Pno. *f* *mp* *ppp*

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

Vln. II *ff* *f* *p* *n* *p* *n* *p* *p* *mp* *p*

Vla. *f* *mp*

Vc. ord. pizz. *f* arco *n*

Cb. ord. pizz. *f*

27 31

32 41

Picc. 1 *n* *p* *n* *p*

Picc. 2 *p* *n* *mp* *p*

Picc. 3 *p* *n* *p* *p*

Ob. 1 *(p)*

Ob. 2 *pp*

Ob. 3 *(p)*

E♭ Cl. *pp > n* *pp > n* To B. Cl.

Cl. 1

Cl. 2 *pp*

Bsn. 1

Hn. 1 ord. *pp* *n*

Hn. 2 *pp* *n*

Hn. 3 *pp > n*

Tpt. 1 *(cup mute)* *pp* *n*

Tpt. 2 *pp*

Timp. *n* *p* superballet mallet drag across the drum head gradually speed up

Perc. 1 Glockenspiel *n* *p* *(p)* *7* *3* *f* *3* *p*

Perc. 2 l.v. Paint Cans *pp* *6* *n* Bell Plate *pp* Sus. Cym. *n* *p* *pp* l.v.

Perc. 3 (Waterphone) *n < p* *n* Sizzle Cymbal *n* *p* *n* *pp* l.v.

Hp. l.v. *mf* *p* *3* l.v.

Pno. *pp* *7* *n* *pp* *7* *n* *pp* *3* *n*

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

Vln. II *p* *p* *p* *pizz.* *pp* *arco* *pp* *n* *p* *n*

Vla. *3* *n* *p* *n*

Vc. *p* *n*

Cb. *arco* *pp* *n*

32 41

42 $\frac{4}{5}$ To Fl. $\frac{4}{4}$ $\frac{4}{5}$ $\frac{4}{4}$ Fl. 1 $\frac{2}{6}$ $\frac{3}{4}$ flz. $\frac{4}{4}$ ord. $\frac{3}{4}$

Picc. 1 n mf mp f

Picc. 2 n

Picc. 3 n mf f

Fl. 2 mp f

Ob. 1 p mf

Ob. 2 p mf

Ob. 3 p mf

B. Cl.

Bsn. 1 mf n f p f

Bsn. 2 mf

Cbsn. p f

Hn. 1 p

Hn. 3 p

Tpt. 1 n f p

Tpt. 2 n flz. str. mute ord. f

Tpt. 3 f p

Tbn. 1 f n

Tbn. 2 f n

B. Tbn. f n

Timp. n mf

Perc. 1 Almglocken mf Mark Tree mf l.v.

Perc. 2 Ratchet mp mf

Perc. 3 (Siz. Cym.) l.v. pp Washboard mp mf Kick p f

Pno. p pp

Vln. I div. p n mf mf $pizz.$ $\frac{2}{6}$ $\frac{3}{4}$ $\frac{4}{4}$ arco $\frac{3}{4}$

Vln. II div. p n f p f p n

Vla. div. p n mf $pizz.$ mf

Vc. p n p f p f $pizz.$

Cb. p n f $pizz.$ arco f

59 $\frac{3}{4}$ $\frac{2}{6}$ $\frac{2}{4}$ $\frac{2}{6}$ $\frac{4}{4}$ 63

Picc. 3 *mf* *ff* *mf* *ff* *f* *ord.* *fff*

Fl. 1 *flz.* *n* *flz.* *mp* *f* *ord.* *fff*

Fl. 2 *flz.* *mp* *f* *ord.* *fff*

Ob. 1 *mf* *ff* *mf* *ff* *f*

Ob. 2 *mf* *ff* *mf* *ff* *f*

Ob. 3 *mf* *ff* *mf* *ff* *f*

Cl. 1 *ff* *mf* *ff* *mf* *ff* *f* *fff* *f* *fff* *f*

Cl. 2 *mf* *ff* *mf* *ff* *f* *fff* *f*

B. Cl. *f* *fff* *f* *fff*

Bsn. 1 *mf* *f* *fff*

Bsn. 2 *mf* *f* *fff*

Cbsn. *f* *fff*

Hn. 1 *mf* *p* *mf* *f*

Hn. 2 *mf* *p* *mf* *ff* *f* *ff*

Hn. 3 *mf* *p* *mf* *ff* *f* *ff*

Hn. 4 *mf* *p* *mf* *ff* *f* *ff*

Tpt. 1 (cup mute) *n* *n* *f* *n* *ord.* *flz.* *ord.* *p* *mf*

Tpt. 2 *f* *ord.* *n* *f* *p* *mf*

Tpt. 3 *ord.* *f* *ord.* *f* *ff* *p* *senza sord.* *mf*

Tbn. 1 *f* *ord.* *ff* *ord.* *ff* *ord.*

Tbn. 2 *ff* *ord.* *ff* *ord.*

B. Tbn. *ff* *ord.* *ff* *ord.*

Tba. *ff* *ord.* *ff* *ord.*

Timp. *f* *p* *f* *p*

Perc. 1 (Tam-Tam) *p* *f* *p* *f* *p* *f*

Perc. 2 Ratchet *mf* Opera Gong *ff* Hi-Hat *ff* Paint Cans *f*

Perc. 3 (Washboard) *p* Kick *ff* Snare *f* Rototoms *f*

Pno. *ff*

Vln. I div. *ff* *mf* *ff* *mf* *ff* *n* *ff*

Vln. II div. *mf* *ff* *mf* *ff* *n* *ff*

Vla. *unis.* *ff* *ord.* *f* *p* *n* *ff* *unis. arco* *ff*

Vc. div. *ff* *ff* *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff* *ff* *ff*

66 *poco rit.*

66 *poco rit.*

71 ♩ = 88

66 *poco rit.*

66 *poco rit.*

71 ♩ = 88

behind the bridge

Fl. 1

Fl. 2

Fl. 3

B. Cl.

air flz.

f

Perc. 2

(Hi-Hat)

f *f* *p*

Perc. 3

(Washboard)

Kick Snare (Siz. Cym.) (dome)

f *f* *f* *f*

p

Hp.

knock on the soundboard

f *p*

Pno.

knock on the keyboard cover

f *p* *f* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

853

4/4

c.l.b.

pizz.

behind the bridge bow extremely lightly first, then gradually increase the bowing dynamic till scratching

n *f*

quickly scrape upward with finger nails (short as f.n.s)

s.b.

col legno battuto (short as c.l.b.)

scratch behind the bridge (with bow) (short as s.b.)

b.t.

knock on a wooden part (short as k.w.p.)

mp *f*

3/4 4/4 (any) key clicks ff 2/4 2/6 4/4 2/6

Fl. 1 (any) key clicks ff

Fl. 2 (any) key clicks ff

Fl. 3 (any) key clicks ff

Ob. 1 (any) key clicks ff

Ob. 2 (any) key clicks ff

Ob. 3 (any) key clicks ff

Cl. 1 (any) key clicks ff

Cl. 2 (any) key clicks ff

B. Cl.

Bsn. 1 ff

Bsn. 2 ff

Cbsn.

Hn. 1 con sord. f

Hn. 2 n < f

Hn. 3 con sord. n

Tpt. 1 f

Tpt. 2

Tpt. 3 p < f

Tbn. 1

Tbn. 2 str. mute mf

Tba. con sord. f

Timp. mf

Perc. I (Glockenspiel) f

Perc. 2 Sus. Cym Hi-Hat mp f

Perc. 3 (Washboard) (Snare) Kick

Hp. ord. f.n.s.

Pno. 102

Vln. I c.l.b. pizz.

Vln. II knock on a wooden part

Vla. s.b. f.n.s.

Vc. s.b. f.n.s.

Cb. k.w.p. b.t.

115 ♩ = 120

4/4

3/4

4/4

122

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Fl. 3 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p*

Ob. 3 *To Eng. Hn.* *English Horn* *f*

Cl. 1 *fff* *p* *f*

Cl. 2 *fff* *p* *f*

B. Cl. *fff* *f*

Bsn. 1 *fff* *f*

Bsn. 2 *fff* *f*

Cbsn. *fff*

Hn. 1 *mf* *f*

Hn. 2 *mf* *ff*

Hn. 3 *mf* *ff* *senza sord.*

Hn. 4 *mf* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff* *mf* *(con sord.)* *senza sord.* *ff*

Tbn. 2 *ff* *mf* *(con sord.)* *senza sord.* *ff*

B. Tbn. *p* *fff*

Tba. *p* *fff*

Timp. *f* *p*

Perc. 1 *(Almglocken)* *ff* *f* *ff* *f*

Perc. 2 *Opera Gong* *fff* *ff*

Perc. 3 *(Snare)* *fff* *(Washboard)* *f* *Rototom* *f*

Hp. *f* *ff* *f*

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

Vln. I *fff* *n* *f* *ff* *p* *f* *p* *f* *p*

Vln. II *fff* *n* *f* *ff* *p* *f* *p* *f* *p*

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

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

Cb. *f* *n* *f* *f* *p*

115 ♩ = 120

4/4

3/4

4/4

122

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1
senza sord.

Hn. 2
senza sord.

Hn. 3
senza sord.

Timp.

Perc. 1
(Almglocken)

Perc. 2
Hi-Hat

Perc. 3
(Washboard) (Rototom)

Hp.

Pno.

Detailed description of the woodwind and percussion staves: Flutes 1, 2, and 3 play melodic lines with triplets and slurs. Oboes 1 and 2 play rhythmic patterns with dynamics *f* and *p*. English Horn plays a triplet-based melody. Clarinets 1 and 2 play similar melodic lines with dynamics *ff*, *f*, and *p*. Bass Clarinet plays a steady eighth-note accompaniment. Bassoons 1 and 2 play rhythmic accompaniment with dynamics *p*. Horns 1, 2, and 3 play melodic lines with dynamics *p* and *ff*, all marked *senza sord.* Timpani has a single note. Percussion includes Almglocken with dynamics *ff*, *f*, and *p*; Hi-Hat with dynamics *p* and *f*; Washboard and Rototom with dynamic *f*. Harp plays chords. Piano plays a complex rhythmic pattern with dynamics *f*, *ff*, and *p*.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the string staves: Violins I and II play melodic lines with dynamics *f*, *p*, and *f*. Viola plays a similar melodic line with dynamics *f*, *p*, and *f*. Violoncello and Contrabass play a rhythmic accompaniment with dynamics *f*, *p*, and *f*.

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Perc. 1 (Almglocken)

Perc. 2 Geophone

Perc. 3 Waterphone

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

148

Picc. 1 *ff*³ *pp* < *f*

Picc. 2 *ff*³ *pp* < *f*

Picc. 3 *ff*³ *pp* < *f*

Eng. Hn. *n* < *f*

Cl. 1 *n* < *f*

Cl. 2 *pp*

B. Cl. *n* < *f*

Tpt. 3 *mp*

Perc. 1 (Almglocken) *ff* *f*

Perc. 2 (Geophone) *mp* *mf*

Perc. 3 Kick *mp* Rototom *mp* Snare *mp* (Rototoms) *mf* > *p* *mf* < *p*

Hp.

Pno. *mp* *mf*

148

Vln. I unis. molto s.p. *mp* *n*

Vln. II unis. molto s.p. *mp* *n*

155 $\text{♩} = 120$ 159 $\frac{2}{4}$ $\text{♩} = 80$ $\frac{4}{4}$ **molto accel.**

Picc. 1 *f*

Picc. 2

Picc. 3 *f*

Ob. 1

Ob. 2 *f*

Eng. Hn. *f* To Ob. *p* \rightarrow *f*

Cl. 1 *p* \rightarrow *f*

Cl. 2 *p* \rightarrow *f*

B. Cl. *p* \rightarrow *f* To Eb Cl. *p* \rightarrow *f*

Bsn. 1 *mf* \rightarrow *f* \rightarrow *pp* *p* \rightarrow *f*

Bsn. 2 *mf* \rightarrow *f* \rightarrow *pp* *p* \rightarrow *f*

Cbsn. *f*

Hn. 1 *mf* *fizz.* *ord.* *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p* senza sord.

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tpt. 3 *mf* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. *mf*

Timp. *p* \rightarrow *f*

Perc. 1 (Almglocken) *f* Mark Tree *f*

Perc. 2 (Hi-Hat) *f* *mf* *p* *f* *mf* *p* *f* *mf* *f*

Perc. 3 (Rototom) (Snare) (Kick) *mf* *p* \rightarrow *mf* \rightarrow *p* Bass Drum *f*

Pno. *mf*

155 $\text{♩} = 120$ 159 $\frac{2}{4}$ $\text{♩} = 80$ $\frac{4}{4}$ **molto accel.**

Vln. I *f* *pizz.* *arco molto s.p.* *ord.* *ff*

Vln. II *f* *pizz.* *arco* *ff*

Vla. *mf* *p* \rightarrow *f* *p* *f* *pp*

Vc. *f* *pizz.* *mf*

Cb. *f*

Picc. 1
Picc. 2
Picc. 3
Ob. 1
Ob. 2
Ob. 3
Eb Cl.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Perc. 2 (Hi-Hat) *ff*
Perc. 3 (Bass Drum) *f*
Pno. *f*

Vln. I
Vln. II
Vla. *div. arco*
Vc. *arco*
Cb. *pizz.*

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz. ord.

p *f*

flz. ord.

p *f*

flz. ord.

p *f*

flz. ord.

p *f*

f

n *ff*

senza sord.

n *ff*

n *ff*

n *ff*

f

Glockenspiel

ff

(Hi-Hat)

Sus. Cym.

Paint Cans

(Bass Drum)

f *p* *f*

f

f

f

n *ff*

n *ff*

n *ff*

n *ff*

unis.

arco

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (Paint Cans)

Perc. 3 (Bass Drum)

Hp.

Pno.

Detailed description: This block contains the musical score for measures 174 through 178 for the woodwind and percussion sections. The instruments listed are Piccolo 1, 2, and 3; Oboe 1, 2, and 3; Eb Clarinet; Clarinet 1 and 2; Bassoon 1 and 2; Contrabassoon; Horn 1, 2, 3, and 4; Trumpet 1, 2, and 3; Trombone 1 and 2; Baritone Trombone; Tuba; Timpani; Percussion 1 (Tam-Tam), Percussion 2 (Paint Cans), and Percussion 3 (Bass Drum); Harp; and Piano. The score features complex rhythmic patterns with many triplets and sixteenth notes. Dynamic markings include *ff*, *f*, *n*, and *p*. The key signature has one flat (Bb) and the time signature is 4/4.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 174 through 178 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features long, sustained notes with some rhythmic movement. Dynamic markings include *ff*, *f*, *p*, and *n*. Performance instructions include *pizz.* (pizzicato), *arco*, and *molto s.p.* (molto sforzando). The key signature has one flat (Bb) and the time signature is 4/4.

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 Glockenspiel

Perc. 2

Perc. 3 (Bass Drum)

Hp.

Pno.

Vln. I arco

Vln. II pizz.

Vla.

Vc.

Cb.

180

185

2/4

f, *p*, *ff*, *ord.*, *div.*, *arco*, *pizz.*, *bow the tailpiece*, *Crash Cymbal*, *(Paint Cans)*

This page of the musical score covers measures 186 to 190. It features a variety of instruments and their parts:

- Piccolo:** Three parts (Picc. 1, 2, 3) with melodic lines and trills.
- Oboe:** Three parts (Ob. 1, 2, 3) with melodic lines.
- Clarinet:** Two parts (Cl. 1, 2) with melodic lines.
- Bassoon:** Two parts (Bsn. 1, 2) with melodic lines.
- Contrabassoon:** One part (Cbsn.) with melodic lines.
- Horn:** Four parts (Hn. 1-4) with melodic lines.
- Trumpet:** Three parts (Tpt. 1-3) with melodic lines.
- Trombone:** Two parts (Tbn. 1, 2) with melodic lines.
- Bass Trombone:** One part (B. Tbn.) with melodic lines.
- Tuba:** One part (Tba.) with melodic lines.
- Timpani:** One part (Timp.) with rhythmic patterns.
- Percussion:** Three parts (Perc. 1, 2, 3) including Crash Cymbal, Paint Cans, Bass Drum, Kick, and Snare.
- Harp:** One part (Hp.) with arpeggiated chords.
- Piano:** One part (Pno.) with complex rhythmic patterns.
- String Section:** Violin I and II, Viola, Violoncello, and Contrabass.

The score includes various musical notations such as dynamics (p, f, ff, mf), articulation (accents), and performance instructions like "Almglocken" and "1.v.". The key signature has one flat (B-flat), and the time signature is 4/4.

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1
(Paint Cans)

Perc. 2
(Snare)
(Kick)

Perc. 3

Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1
(Paint Cans)

Perc. 2
(Snare)
(Kick)

Perc. 3
Rototoms

Hp.

Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.

This page of a musical score, numbered 200, contains the following parts and markings:

- Woodwinds:** Piccolo 1, 2, 3; Oboe 1, 2, 3; Eb Clarinet; Clarinet 1, 2; Bassoon 1, 2; Contrabassoon; Horn 1, 2, 3, 4; Trumpet 1, 2, 3; Trombone 1, 2; Baritone Trombone; Tuba; Timpani.
- Brass:** Horn 1, 2, 3, 4; Trumpet 1, 2, 3; Trombone 1, 2; Baritone Trombone; Tuba.
- Percussion:** Percussion 1 (Paint Cans), Percussion 2, Percussion 3 (Snare/Kick), Snare Drum (Siz. Cym. with snare stick), and Cymbals (Cym.).
- Keyboard:** Piano.
- Strings:** Violin I and II divisions, Viola division, Violoncello division, and Contrabass.

Dynamic markings include *fff*, *p*, *f*, *molto s.p.*, and *l.v.*. The score features numerous triplet markings and complex rhythmic patterns across all parts.

Picc. 1 To Fl.

Picc. 2 To Fl.

Picc. 3 To Fl.

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Cbsn.

Hn. 2

Tpt. 2

Perc. 1 (Almglocken) f

Perc. 2 (Paint Cans) f

Perc. 3 (Snare) (Kick) f

Hi-Hat f

L.v.

Tam-Tam f

Washboard f

Hp.

Pno.

Vln. I div. p

Vln. II div. p

Vla. div. p

Vc. div.

Cb.

ord. pizz.

con sord.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Tpt. 3

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Mark Tree
tr. l.v.

Opera Gong
l.v.

(senza sord.) → harmon mute

n, *mf*, *p*, *mf*

220

227

♩ = 72

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.

n, *mf*, *p*, *mf*

ord.

pizz.

arco

Picc. 1 *p* *fp* *ff*

Picc. 2 *p* *fp* *ff*

Picc. 3 *p* *fp* *ff*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

E♭ Cl. *p* *fp* *ff*

Cl. 1 *p* *fp* *ff*

Cl. 2 *p* *fp* *ff*

Bsn. 1 *f* *ff* *p ff*

Bsn. 2 *f* *ff* *p ff*

Cbsn. *f* *ff* *p ff*

Hn. 1 *mf* *n* *mf* *p* *p* *fp* *ff*

Hn. 2 *p* *fp* *ff*

Hn. 3 *p* *fp* *ff*

Hn. 4 *p* *fp* *ff*

Tpt. 1 *shake* *p* *p* *fp* *ff*

Tpt. 2 *n* *mf* *p* *p* *fp* *ff*

Tpt. 3 *p* *fp* *ff*

Tbn. 1 *n* *p* *fp* *ff*

Tbn. 2 *n* *p* *fp* *ff*

B. Tbn. *n* *p* *fp* *ff*

Tba. *n* *p* *fp* *ff*

Timp. *mf* *p* *mf* *fp* *ff* *p ff*

Perc. 1 (Almglocken) *mf* *p* *ff* *p ff*

Perc. 2 (Sus. Cym.) *p* *ff* *p ff*

Perc. 3 *p* *ff* *p ff*

Hp. *p* *ff*

Pno. *mf* *p* *ff*

Vln. I div. *p* *fp* *ff* *p ff* *p ff*

Vln. II div. *p* *fp* *ff* *p ff* *p ff*

Vla. div. *arco* *pizz.* *arco* *p* *fp* *ff* *p ff* *p ff*

Vc. div. *mf* *p* *mf* *p* *mf* *fp* *ff* *p ff* *p ff*

Cb. *mf* *p* *mf* *p* *mf* *fp* *ff* *p ff* *p ff*

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 2 (Hi-Hat)

Perc. 3 (Snare, Rototoms, Kick)

Hp.

Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.