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Sketch Book

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AARON SPOTTS

# Sketch Book

for orchestra

(Full Transposing Score)

*To my lovely wife, Annie*

# Sketch Book

## Instrumentation

Piccolo

Flute

Oboe

English Horn

2 Clarinets in B♭

Bassoon

Contrabassoon

2 Horns in F

2 Trumpets in C

Trombone

Bass Trombone

Tuba

Timpani (4)

2 Percussion: Sandpaper Blocks, \*Suspended Cymbal, \*Tam-Tam, Crotales, \*Bass Drum, \*Snare Drum,  
\*Shaker, Guiro, \*Triangle, Temple Block (mid.-high), \*Low Tom Tom, Paper or Ratchet  
(See performance note on the following page for details), Double Bass Bow (for Crot. and  
Tam-Tam), Brush (for S. Dr.)

[\*Indicates the instrument is used in both percussion parts]

Strings

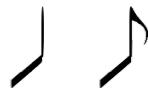
## Movements

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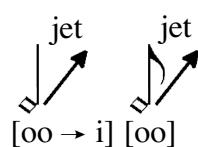
Duration: ca 12'

# Performance Notes

brush



Slash noteheads for snare drum with "brush" direct the percussionist to slide the brush from one side of the drumhead to the other. Subsequent, consecutive notes should consist of one traveling motion from side to side. (The first note takes the brush from one side to the opposite side, while the second returns the brush from the opposite side to the starting position; repeat for any remaining sequence of adjacent notes.) Regular noteheads with "brush" denote striking the drum with the brush.



Diamond noteheads for flute, with an upward diagonal arrow and "jet," indicate the fundamental (fingered) note on which a jet whistle is to be executed. Vowels located in square brackets below correspond to embouchure shape: "oo" like the vowel in "soon," "i" like the vowel in "sheet." An arrow linking these two vowel shapes denotes the transition between embouchure shapes.



Regular noteheads for percussion, designated for "Paper," and accompanied by a downward angled line and the instruction "tear" (found in the seventh movement), indicate that the performer is to quickly and loudly tear a large, thick sheet of paper lengthwise in half. 18"x 24" 70lb. drawing paper is suggested, but the director and/or percussionist are free to explore other viable options. For added loudness, the performer may consider tearing two sheets at once, accommodating a slight space between the two to minimize potential sound-weakening interaction between pages. One possible hand configuration for this space is to hold the top of the first sheet between the thumbs and index fingers of both hands while holding the other sheet between the ring and middle fingers, creating a space of two fingers (index and middle). The performer may consider preparing the tear action by holding the top of the sheet(s) close to the center with arms half extended in front of the torso, with the paper freely hanging down. The tear may then be executed by speedily extending one arm out and laterally away from center torso, while drawing the other arm in and away from center torso. The performer should be ready to make four separate tears during the final movement, possibly preparing each sheet with a small start to the tear to facilitate a smooth execution. If using paper is not possible, the percussionist may perform the note on a ratchet, using a sharp quick turn.

1/4-tone accidentals: = 1/4-step sharp    = 1/4-step flat    = 3/4-step sharp    = 3/4-step flat



**Glissandi:** Straight lines indicate a smooth, continuous pitch shift; while wavy lines indicate fingered, stepwise runs, the specific pitches of which, being left to the discretion of the performer. Glissandi are to be executed starting at the beginning of the first note attached to the glissando line. If the glissando immediately follows a note that is held over from a previous measure, the performer should start the glissando on the downbeat of the measure in which it appears. In the third movement, *Sketch Comedy*, glissandi may be interpreted and performed more freely, according to the conductor's artistic discretion.

## Program Note

*Sketch Book* is a collection of short movements conceptually derived from various art forms and definitions associated with the word "sketch."

I. *Sketch In* seeks to embody the artistic process of realizing a visual concept into a tangible drawing. To the observer, what begins as separate abstract lines and shapes coalesces into something beyond the physical medium; the art comes to life.

II. *Character Sketch* draws on the literary practice of fleshing out the basic profile of a fictional character as part of an author's preparation for writing a story. I aimed to musically create a complex character with deep and ambiguous traits not readily discernible to the listener.

III. *Sketch Comedy* is a musical depiction of the theatrical art form, whose skits are typically based on the development of a single comedic theme. The music composed for this movement expresses a simple conflict between two entities.

IV. *Police Composite Sketch* is a dark portrayal of a witness's description of a criminal to a police sketch artist. I began this movement by locating an authentic transcribed witness statement given to a police sketch artist, then recording myself reading it aloud, as though I were the witness. I then translated my speech into musical notation, adjusting and converting it into a declamatory melodic line subsequently tailored for a solo violin. The movement ends with the suspect still at large.

V. *Thumbnail Sketch* is substantially shorter and quieter than the other movements, as it portrays the practice of an artist making a small, rough sketch outlining the basic framework for a larger work of art. It functions as a transition between its adjacent movements, but also foreshadows the final movement.

VI. *Escher Skesch* is a return and development of the opening movement's musical character. The title is a blend of two contrasting art elements: A tangible kids' drawing toy, and the intangible, reality-bending art of M. C. Escher. These two elements meet in an exploration of the impossibility and conundrums of art. As a youngster using a drawing toy, I was unable to realize my ideas because of the device's inherent mechanical challenges, although I enjoyed the fumbling experience. Escher's artistic depictions of looping staircases and interlocking positive and negative space could not physically exist in the real world, and I am captivated by it. Along these lines, this movement's music revels in expressing the impossible.

VII. *Sketch Out* concludes *Sketch Book*, relating back to the first movement by contrasting the impetus motivating the sketching. Whereas *Sketch In* is about the physical manifestation of an idea, *Sketch Out* seeks to portray an artist's ravenous inner compulsion to create. *Sketch In* is externally driven, while *Sketch Out* is fueled from within. The movement progresses according to the alternative slang definition of its title.

## I. Sketch In

AARON SPOTTS

**Animated ♩ = c. 108**

Music score for orchestra and percussion. Measures 1-2.

**Measure 1:** Piccolo, Flute, Oboe, English Horn, B♭ Clarinet 1.2., Bassoon, Contrabassoon play eighth-note patterns. Dynamics: *p*, *ff*.

**Measure 2:** Horn in F 1.2., Trumpet in C 1.2., Tenor Trombone, Bass Trombone, Tuba remain silent.

**Measure 3:** Timpani plays eighth notes at *mp*. Percussion 1 and Percussion 2 play eighth-note patterns. Dynamics: *mf*, *p*, *mp*, *mf*, *p*, *mf*.

**Measure 4:** Percussion 1: Sand Bl., Susp. Cymb. scrape. Percussion 2: To S. Dr. take brush. Timpani: *mp*. Percussion 1: *mf*.

**Animated ♩ = c. 108**

Music score for strings. Measures 1-2.

**Measure 1:** Violin I, Violin II, Viola, Violoncello, Double Bass play eighth-note patterns. Dynamics: *p*, *ff*, *p*, *ff*, *p*.

**Measure 2:** Violin I, Violin II, Viola, Violoncello, Double Bass play eighth-note patterns. Dynamics: *pp*, *molto sul tasto*, *pp*.

**A**

Picc. 9

Fl. jet [oo] *mf* [oo→i] *f*

Ob.

Eng. Hn.

Cl. 1.2. 1. 3 3 3

Bsn.

Cbsn.

Hn. 1.2. *p* 3

Tpt. 1.2. 3 *p*

Tbn.

B. Tbn.

Tba.

Timpani

Perc. 1 *mf* *mp* (brush) *p* 3 *mf* > *p* *mp* *f*

S. Dr. brush 3 To Susp. Cymb.

Perc. 2 *mf*

**A**

Vln. I unis. flautando ord. sul pont. ord. div. *fp*

Vln. II unis. flautando ord. div. *fp*

Vla. div. (div.) *p* *f* 3 *mf* > *p* *mp* *f*

Vc. div. (div.) *p* *f* 3 *mf* > *p* *mf* 3 *fp* *tr*

D. b. (div.) *p* *f* 3 *mf* > *p* *mf* 3 *fp* *tr*

**B**

16

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.

Hn. 2. → brassy

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

**B**

Vln. I

Vln. II

Vla.

Vc.

D. B.

**C**

slower a tempo

23

Picc.  
Fl.  
Ob.  
Eng. Hn.  
Cl. 1.2.  
Bsn.  
Cbsn.

Hn. 1.2.  
Tpt. 1.2.  
Tbn.  
B. Tbn.  
Tba.

Timp.  
Perc. 1  
Perc. 2

**C**

slower a tempo

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

30

Picc. solo *p* *mf* *f*  
 Fl. *f*  
 Ob. *f* *p sub.* *tr*  
 Eng. Hn. *f* *p sub.* *f < ff*  
 Cl. 1. *tr*  
 Cl. 2. *f* *p sub.* *f < ff*  
 Bsn. solo *f* *fp*  
 Cbsn.

Hn. 1.2.  
 Tpt. 1.2. *f* *p* *ff* *mf*  
 Tbn. *mf*  
 B. Tbn. *fltg*  
 Tba. *mf*

Tim. *mf* *p*  
 Perc. 1  
 Perc. 2

Vln. I *fp* *f* *unis.* *mp < ff* *p* *fp*  
 Vln. II *fp* *f* *unis.* *div.* *mp < ff* *fp*  
 Vla. *fp* *f* *unis.* *div.* *mp < ff* *fp*  
 Vc. *fp* *f* *unis.* *div.* *mp < ff* *fp*  
 Db. *f*

**D**

37 solo

Picc. *f* ord.

Fl. *p* *mf*

Ob. *f* *mf*

Eng. Hn.

Cl. 1. *f* 3

Cl. 2. *f* 3

Bsn.

Cbsn. *f*

fltg ord.

Hn. 1.2. 1. *f* *p*

Tpt. 1.2. (1.) *f* *pp* 1. remove mute

Tbn.

B. Tbn. *f* *p*

Tba.

Timpani

Perc. 1

Perc. 2

**D**

Vln. I *ffp* *mf*

Vln. II *ffp* pizz. *mf*

Vla. *ffp* pizz. *mf*

Vc. *ffp* pizz. *mf*

Db. *ffp*

**E**

43

Picc. *f*

Fl. *b*

Ob. *mf*

Eng. Hn. *f*

Cl. 1.2. *mp* *f*

Bsn. *mp*

Cbsn.

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

(Susp. Cymb.)

To S. Dr.

*mf*

**E**

Vln. I

Vln. II

Vla.

Vc. *unis.*

Db.

*mp* *f*

*arco* *p* *mf*

*arco* *p* *mf*

*div. arco* *p* *mf*

48

Picc. *mp*

Fl. jet [oo] *mf* jet [oo → i] *f*

Ob.

Eng. Hn.

Cl. 1.2. (1.) *fp*

Bsn.

Cbsn.

Hn. 1.2. *mf* 3 *p* *mp* — *fp* *mf*

Tpt. 1.2. *mf*

Tbn. *p* ord. *mfp*

B. Tbn. (p)

Tba.

Timp. *mf*

Perc. 1 *f*

Perc. 2 S. Dr. stick r. sh. *mf*

Vln. I *mp sub.* — *f* *mp* — *f*

Vln. II *mp* — *f* *mp* — *f*

Vla. *mp* — *f* *mp* — *f*

Vc. *mp* — *f* *mp* — *f*

Db. *f*

**F**

55

Picc. *mp*  
Fl. *mp*  
Ob. *tr*  
Eng. Hn. *tr*  
Cl. 1. *tr*  
Cl. 2. *tr*  
Bsn.  
Cbsn. *p*

Hn. 1.2. *fp* *f* *mp*  
Tpt. 1.2. *f* *mp* *f*  
Tbn.  
B. Tbn.  
Tba. *mf* *f*

a 2

Tim. *p* *f* *3*  
Perc. 1 *ff* Temple Bl. (meas. trem.)  
Perc. 2 To Temple Bl. *mf*

**F**

Vln. I  
Vln. II *unis.* *3* *3*  
Vla. *unis.* *3* *3*  
Vc. *unis.* *3* *3*  
Db.

*ff*  
*div.* *mp* *f*  
*ff* *sub. p*  
*p*  
*ff* *f* *3*

60

Picc. Fl. Ob. Eng. Hn. Cl. 1.2. Bsn. Cbsn.

Hn. 1.2. (a 2) Tpt. 1. Tpt. 2. Tbn. B. Tbn. Tba. Timp. Perc. 1. Perc. 2.

Vln. I Vln. II Vla. Vc. Db.

Detailed description: This is a page from a musical score. The top section (measures 60-65) features woodwind instruments: Picc., Flute, Oboe, English Horn, Clarinet 1.2, Bassoon, and Bassoon/Corno da Caccia. The middle section (measures 66-71) features brass instruments: Horn 1.2 (part a 2), Trompete 1, Trompete 2, Trombone, Bass Trombone, Double Bass, and Timpani. The bottom section (measures 72-77) features strings: Violin I, Violin II, Viola, Cello, and Double Bass. Various dynamics like f, ff, mf, and trills are indicated throughout. Measure 60 includes a '3' above some notes. Measures 66-67 include circled '3's above notes. Measure 68 has '1.' above a note. Measure 72 has 'f' above a note. Measure 73 has 'ff' above notes. Measure 74 has 'ff' above notes. Measure 75 has 'ff' above notes. Measure 76 has 'ff' above notes. Measure 77 has 'ff' above notes.

Musical score for orchestra and percussion, page 65.

**Top System (Measures 65-66):**

- Picc. (rest)
- Fl. (mf, 3)
- Ob. (f, mf, 3)
- Eng. Hn. (f, p)
- Cl. 1.2. (f, p, 3)
- Bsn. (f, p)
- Cbsn. (f, p)

**Middle System (Measures 66-67):**

- Hn. 1.2. (p, mp, mf)
- Tpt. 1. (ord., mf, p, mf, >p)
- Tpt. 2. (ord., mf, p, mf, >p)
- Tbn. (fp, mp, mf)
- B. Tbn. (fp, mp, mf)
- Tba. (fp, mp)

**Bottom System (Measures 67-68):**

- Timp. (mf, mp, mf, mp)
- Perc. 1 (mf, 3)
- Perc. 2 (To B. Dr.)

**Bottom System (Measures 68-69):**

- Vln. I (mf)
- Vln. II (mf, unis.)
- Vla. (mf, unis.)
- Vc. (mf, unis.)
- D. B. (mf)

72

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

To Susp. Cymb.

Perc. 2

Vln. I

div. a 3  
molto sul tasto

Vln. II

Vla.

Vc.

Db.

attacca

## II. Character Sketch

13

**Misterioso ♩ = c. 60**

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

**Misterioso ♩ = c. 60**

(div. a 3)  
(molto sul tasto)

Vln. I

Vln. II

Vla.

Vcl.

Db.

G

8

Picc. -

Fl. -

Ob. *mf*

Eng. Hn. *ppp* *mf* *mp sub.*

Cl. 1. -

Cl. 2. *p*

Bsn. *sol* *mp*<sup>3</sup> *p*

Cbsn. -

Hn. 1.2. *1. solo* *mf* *3* *p*

Tpt. 1.2. *1. solo* *mp* *f*

Tbn. -

B. Tbn. -

Tba. -

Timp. *mf*

Perc. 1 *Susp. Cymb.* *p* *mf*

Perc. 2 *B. Dr.* *mf*

To Tam-Tam

G

Vln. I *unis.* *ord.* *mf*

(*ppp*) *mf* *p sub.*

Vln. II *ppp* *mf* *p sub.*

Vla. *unis.* *mf* *f* *p sub.*

Vc. *div.* *ord.* *mf*

Db. -

12

Picc. *tr* *tr*

Fl.

Ob. (solo) *tr*

Eng. Hn.

Cl. 1.

Cl. 2.

Bsn.

Cbsn. *p*

Hn. 1.2. (1. solo)

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

**H**

16

Picc.

Fl.

Ob. *mf*

Eng. Hn.

Cl. 1.2.

Bsn. *mp*

Cbsn.

Hn. 1.

Hn. 2. *mp*

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp. *p* *pp* *p* *pp* *p*

Perc. 1

Perc. 2 *pp* *p*

**H**

Vln. I *ppp*

Vln. II

Vla. *mf*

Vc. *unis.* *mp* *p* *mp* *p* *mp* *p*

Db. *sul tasto* *p*

*ord.* *pp* *fp*

I

21

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2. (2.)

Tpt. 1.2. solo

Tbn.

B. Tbn.

Tba.

Musical score excerpt showing three staves. The top staff is for Timpani (Tim.), the middle for Percussion 1 (Perc. 1), and the bottom for Percussion 2 (Perc. 2). The score consists of four measures. In the first measure, Timpani plays a sustained note at dynamic *mf*. In the second measure, Percussion 1 plays a Tam-Tam stroke at *pp*, followed by a sustained note at *mp*. Percussion 2 plays a sustained note at *pp*. In the third measure, Percussion 1 has a grace note labeled "To Crot." (To Crotchet). In the fourth measure, all three instruments play sustained notes.

I

Vln. I

Vln. II

Vla.

Vc.

D. b.

The musical score consists of five staves representing different string instruments. The first staff (Vln. I) starts with a dynamic *f*. The second staff (Vln. II) starts with *f*, followed by *mp*, and then returns to *f*. The third staff (Vla.) starts with *f*. The fourth staff (Vc.) and fifth staff (D. b.) both start with a dash, indicating no sound. Above the staves, there are three dynamic markings: *f*, *p sub.*, and *ff*, each with a curved brace connecting them. The *p sub.* marking is positioned between the first and second staves, while *ff* is positioned between the fourth and fifth staves.

molto rit.

25

Picc. *tr.*  
Fl. *mf*  
Ob.  
Eng. Hn. *mf*  
Cl. 1.2.  
Bsn.  
Cbsn. *pp*

Hn. 1.2. (1.)  
Tpt. 1.2. *p* *mf* *p*  
1. remove mute  
Tbn.  
B. Tbn.  
Tba.

Timp.  
Perc. 1  
Perc. 2 *pp* *ppp*

molto rit.

Vln. I  
Vln. II *mp* *div.*  
Vla. *unis. sul tasto*  
Vc.  
Db. *pp* *>pp* *ppp*

### III. Sketch Comedy

**Dialogically ♩ = c. 138**

(For A notes:  
"meh"/"no")

(Stopped Bbs:  
"mmm"/considering)

Hn. 1.

Perc. 2 To S. Dr.

**Dialogically ♩ = c. 138**

(request)  
Vln. I

p <mf> p  
(request)  
ord.

Vln. II

p <mf> p  
(request)

Vla.

p <mf> p  
pizz.

Vc.

Db.

8

Hn. 1.

> pp mp sub.

Vln. I

mf p  
mp

Vln. II

mf p  
mp

Vla.

mf p  
mp

Vc.

Db.

pizz.  
mf

J

15

Hn. 1.

pp <p> > mf

mp mp

J

Vln. I

f

Vln. II

f

Vla.

f

Vc.

Db.

21

Hn. 1.

Vln. I

Vln. II

Vla.

arco  
Vc.

f

Db.

f

= =

Hn. 1.2.

Tbn.

a 2

f

ff

mf

f

Vln. I

Vln. II

Vla.

Vc.

$\frac{2}{3}$

$\frac{2}{3}$

$\frac{2}{3}$

$\frac{2}{3}$

= =

**K**

Rubato  $\text{d} = \text{c. } 69$

HALF sul tasto

Vln. I

(p) dolce

HALF sul tasto

Vln. II

(p) dolce

HALF sul tasto

Vla.

(p) dolce

HALF sul tasto

Vc.

(p) dolce

$\frac{3}{2}$

$\frac{3}{2}$

$\frac{3}{2}$

$\frac{3}{2}$

**L**

$\text{♩} = \text{c. } 138$

Hn. 1.2.      Tbn.

Vln. I      Vln. II      Vla.      Vc.      Db.

$\text{♩} = \text{c. } 138$

Vln. I      Vln. II      Vla.      Vc.      Db.

ord. tutti div.      ff      ord. tutti div.      ff      ord. tutti div.      ff



Slower  $\text{♩} = \text{c. } 116$

**49**

Hn. 1.2.      Tbn.

Perc. 2

$\text{♩} = \text{c. } 116$

Slower  $\text{♩} = \text{c. } 116$

Vln. I      Vln. II      Vla.      Vc.      Db.

TUTTI  
div.  
ord.

ff      arco      ff

unis.      unis.      unis.      unis.

div.      div.      div.      div.

**M**

55

Hn. 1.2. *ff*  
Tbn. *ff*  
B. Tbn. *f* *ff*

Perc. 2 *f*

S. Dr. stick r. sh. To Low Tom Tom

Vln. I div. a 3 *fff* div. a 2 *ff* unis.  
Vln. II div. a 3 *fff* div. a 2 *ff* *mf* *p*  
Vla. div. a 3 *fff* div. a 2 *ff* unis.  
Vc. div. a 3 *fff* unis. *f* *mf* *p* *pp*  
Db. *fff* *mf* *p*

≡ ≡

♩ = c. 144

61

Fl. *p*  
Ob. *p*  
Eng. Hn. *p*  
Cl. 1.2. *p*

Tbn. *mp* *p* *mp*

Crot. (mallet) l.v.

Perc. 1 *mp*  
Perc. 2

♩ = c. 144

Vln. I *pp* *p* *pp*  
Vln. II *p* *pp*  
Vla. *p* *pp*  
Vc. *p* *pp*  
Db. *p* *pp*

## IV. Police Composite Sketch

23

**Eerily ♩ = c. 112**

Musical score for orchestra and woodwind quintet. The score includes parts for Picc., Fl., Ob., Eng. Hn., Cl. 1., Cl. 2., Bsn., and Cbsn. The instrumentation is primarily woodwind, with occasional brass and percussion entries.

**Measure 8:** Flute (Fl.) plays a melodic line with dynamics *ppp*, *pp*, *mp*, and *pp*. Clarinet 1 (Cl. 1.) and Clarinet 2 (Cl. 2.) provide harmonic support with sustained notes and quarter-tones. Bassoon (Bsn.) and Bassoon/Cello (Cbsn.) play eighth-note patterns.

**Measure 15:** Horn 1.2 (Hn. 1.2.) enters with a melodic line starting at *p* and moving to *ppp*. Trombone (Tbn.) and Bass Trombone (B. Tbn.) provide harmonic support. Timpani (Timp.) remains silent throughout this section.

**Measure 15:** Trombone (Tbn.) and Bass Trombone (B. Tbn.) continue their harmonic support. Timpani (Timp.) remains silent.

**Measure 16:** Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) play a rhythmic pattern. The instruction "Take bow" is written above Percussion 1.

**Measure 16:** Solo Violin (Solo Vln.) begins a melodic line with dynamic *f*. The instruction "solo \*declamatory (suspect description) sul G" is written above the part. Other instruments provide harmonic support, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), Double Bass (Db.), and Timpani (Timp.). The instruction "unis." is written above the strings.

**Measure 17:** The ensemble continues with sustained notes and quarter-tones. The instruction "unis." is written above the strings.

\*Quarter-tones are a guide to pitch

9

Picc. Fl. Ob. Eng. Hn. Cl. 1. Cl. 2. Bsn. Cbsn.

Hn. 1.2. Tpt. 1.2. Tbn. B. Tbn. Tba.

Timp. Perc. 1 Perc. 2

Solo Vln. Vln. I Vln. II Vla. Vc. Db.

(1.)

*bowed*

To B. Dr.

Low Tom Tom

*ppp* *p* *f* *pp*

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

*ppp* *p*

N

14

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

To Tam-Tam  
take bow  
and mallet

N

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Db.

B. Dr.

19

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.

Cl. 2.

Bsn.

Cbsn.

a 2

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Db.

24

This musical score page contains three systems of music, each with multiple staves and dynamic markings.

**System 1 (Top):**

- Picc. (Piccolo): Dynamics: *pp*, *f*.
- Fl. (Flute): Dynamics: *pp*, *mp*, *pp*, *ff*.
- Ob. (Oboe): Dynamics: *pp*, *mp*, *ff*.
- Eng. Hn. (English Horn): Dynamics: *ppp*.
- Cl. 1.2. (Clarinet 1/2): Dynamics: *mp*, *pp*, *mp*, *ff*.
- Bsn. (Bassoon): Dynamics: *p*, *f*.
- Cbsn. (Cello Bassoon): Dynamics: *mp*, *f*.

**System 2 (Middle):**

- Hn. 1.2. (Horn 1/2): Dynamics: *f*.
- Tpt. 1. (Trumpet 1): Dynamics: *p*, *f*.
- Tpt. 2. (Trumpet 2): Dynamics: *pp*, *f*.
- Tbn. (Tuba): Dynamics: *ppp*, *f*.
- B. Tbn. (Bass Tuba): Dynamics: *pp*, *f*.
- Tba. (Double Bass): Dynamics: *mp*, *f*.

**System 3 (Bottom):**

- Tim. (Timpani): Dynamics: *pp*, *ff*.
- Perc. 1 (Percussion 1): Dynamics: *pp*, *ff*. Instructions: "dampen", "Tam-Tam bowed".
- Perc. 2 (Percussion 2): Dynamics: *mp*, *fff*.
- Solo Vln. (Solo Violin): Shows a melodic line with sixteenth-note patterns.
- Vln. I (Violin I): Dynamics: *pp*, *f*.
- Vln. II (Violin II): Dynamics: *div.*, *f*.
- Vla. (Viola): Dynamics: *f*.
- Vc. (Cello): Dynamics: *f*.
- Db. (Double Bass): Dynamics: *f*.

**O**

29

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

solo

Tpt. 1.

Tpt. 2.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1

mallet

To Crot.  
take bow

Perc. 2

**O**

\*continuous gliss.  
(police siren)  
sul E

Vln. I

Vln. II

Vla.

Vc.

Db.

\*Bow changes should be discreet, with the F lowpoint being the most ideal location. To mark the metric grid, the glissando passes through headless note-stems that have a duration of less than two beats. For durations two beats and longer, the rhythmic value appears above the stave with a bracket.

36

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

poco tenuto

*pp*

*mf*

*pp*

*mf*

*p*

*mf*

*p*

1. poco tenuto

1. insert harmon mute

insert harmon mute

poco tenuto

*pp*

*mf*

*p*

unis.

poco tenuto

*mf*

*p*

*mf*

*p*

play lower C instead of upper, if available

*mf*

*p*

**P**

45

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2. *p* *f* *pp*

Bsn. *ppp* *mp*

Cbsn. *p*

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

**P**

solo  
declamatory  
sul G

Solo Vln. *mf* *p* *pp* *mf*

Vln. I

Vln. II

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

Vc. *mp* *pp* *mf*

D. B.

51

Picc.

Fl. *ppp* *p*

Ob.

Eng. Hn.

Cl. 1. *p*

Cl. 2. *p*

Bsn. *ppp* *p*

Cbsn.

Hn. 1.2. 1. *ppp* *p*

Tpt. 1.2.

Tbn.

B. Tbn. *pp*

Tba.

Timp.

Perc. 1 (B. Dr.) *pp* To S. Dr. take brush

Perc. 2

Vln. I *mf* *ppp* *#ppp* div. sul tasto

Vln. II div. *ppp* (div.) sul tasto *ppp* (div.) sul tasto

Vla. *sul tasto* *ppp* *ppp* sul tasto

Vc. *ppp* *p*

Db.

**rit.**

58

Picc. -

Fl. *pp* *p sub.* *ppp*

Ob. -

Eng. Hn. -

Cl. 1. *pp* *p sub.* *ppp* *pp* *ppp* *pp*

Cl. 2. *pp* *p sub.* *ppp* *p* *n*

Bsn. *pp* *p sub.* *pp* *ppp*

Cbsn. *pp*

Hn. 1.2. (1.) *ppp* *p sub.* *ppp*

Tpt. 1.2. -

Tbn. -

B. Tbn. insert harmon mute *p* *ppp*

Tba. -

Tim. -

Perc. 1 -

Perc. 2 - Crot. bowed *mp*

**rit.**

Vln. I div. *pp* *ppp* *p* *ord.* *ppp* *pp*  
sul tasto

Vln. II div. *ppp* *p* *ord.* *sul E* *ppp* *mp* *pp*

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

Vc. *ppp* *pp* *sul tasto* *div.*

D. b. *ppp* *pp*

attacca

## V. Thumbnail Sketch

33

**Meagerly** ♩ = c. 84

Musical score for V. Thumbnail Sketch. The score consists of several staves, each with a different instrument name and its corresponding staff. The instruments include Picc., Fl., Ob., Eng. Hn., Cl. 1.2., Bsn., Cbsn., Hn. 1.2., Tpt. 1.2., Tbn., B. Tbn., Tba., Timp., Perc. 1, and Perc. 2. The score is set in 4/4 time. Various musical markings are present, such as dynamic markings (e.g., *pp*, *ppp*, *con sord.* (harmon mute)), performance instructions (e.g., *n*, *molto sul tasto flautando*, *S. Dr. brush*, *To T. Bl.*), and tempo markings (e.g., **Meagerly ♩ = c. 84**). The score is divided into measures by vertical bar lines.

**Meagerly** ♩ = c. 84

Detailed musical score for V. Thumbnail Sketch, focusing on string instruments. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Db. The Vln. I staff features a glissando instruction (div.) and dynamic *pp*. The Vln. II staff includes a dynamic *pp* and a performance instruction *molto sul tasto flautando*. The Vc. staff contains a dynamic *p* and a solo instruction: *SOLO\** *ord. unmeasured repeat of gesture*. The Db. staff has a dynamic *p* and a performance instruction *sul tasto ord. sul E*. The score is set in 4/4 time and includes various measure lines and rests.

\*The solo cellist should repeat the initial glissando figure for three beats, followed by an unmeasured, accelerating tremolo, the lower note of which glissandos down by a half step while the upper note remains constant.

**molto accel.**

6

Picc.  
Fl.  
Ob.  
Eng. Hn.  
Cl. 1.2.  
Bsn.  
Cbsn.

Hn. 1.2.  
Tpt. 1.2.  
Tbn.  
B. Tbn.  
Tba.

Timp.  
Perc. 1  
Perc. 2

**molto accel.**

Vln. I  
Vln. II  
Vla.  
Vcl.  
Db.

*attacca*

# VI. Escher Skesch

35

**Playfully** ♩ = c. 108

Musical score for measures 1-8. The instrumentation includes Picc., Fl., Ob., Eng. Hn., Cl. 1.2., Bsn., and Cbsn. The tempo is indicated as **Playfully** ♩ = c. 108. Measure 1: Picc. holds. Measure 2: Fl. plays a sixteenth-note pattern. Measure 3: Ob. plays a sustained note with dynamic *p*. Measure 4: Solo section for Ob. with dynamic *f*. Measures 5-8: Continuation of the solo section for Ob.

Musical score for measures 9-16. The instrumentation includes Hn. 1.2., Tpt. 1.2., Tbn., B. Tbn., and Tba. The tempo is indicated as **Playfully** ♩ = c. 108. Measure 9: Tpt. 1.2. plays a sustained note with dynamic *fp*. Measure 10: Hn. 1.2. enters with dynamic *tr*. Measure 11: Tpt. 1.2. plays a sustained note with dynamic *f*. Measure 12: Tbn. and B. Tbn. enter. Measures 13-16: Continuation of the brass section.

Musical score for measures 17-24. The instrumentation includes Timpani, Perc. 1, and Perc. 2. The tempo is indicated as **Playfully** ♩ = c. 108. Measure 17: Timpani plays a sustained note with dynamic *p*, followed by a dynamic *mf*. Measure 18: Perc. 1 (Shaker) and Perc. 2 (T. Bl.) play eighth-note patterns. Measure 19: Perc. 1 (To Guiro) and Perc. 2 play eighth-note patterns. Measures 20-24: Continuation of the rhythmic patterns for Perc. 1 and Perc. 2.

**Playfully** ♩ = c. 108

Musical score for measures 25-32. The instrumentation includes Vln. I, Vln. II, Vla., Vc., and Db. The tempo is indicated as **Playfully** ♩ = c. 108. Measure 25: Vln. I plays a sustained note with dynamic *fp*, followed by *mf* and *p sub.* Measures 26-27: Vln. I plays eighth-note patterns with dynamics *f* and *mp*. Measures 28-29: Vln. II and Vla. play eighth-note patterns with dynamics *f* and *mp*. Measures 30-32: Vc. and Db play eighth-note patterns with dynamics *f* and *mp*.

9

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D. b.

Guiro  
*mf*

16

Picc. -

Fl. -

Ob. (3) -

Eng. Hn. -

Cl. 1.2. (3) -

Bsn. (3) -

Cbsn. -

Hn. 1.2. -

Tpt. 1.2. -

Tbn. -

B. Tbn. -

Tba. -

Tim. -

Perc. 1 -

Perc. 2 - To Shaker

Q

Vln. I -

Vln. II -

Vla. -

Vc. -

D. b. -

div. unis.

f mp f

fp

23

This page contains three systems of musical notation for an orchestra.

**System 1 (Top):**

- Picc.**: Playing eighth-note patterns at **f**.
- Fl.**: Playing eighth-note patterns at **f**.
- Ob.**: Resting.
- Eng. Hn.**: Playing eighth-note patterns at **mf**, then **f**.
- Cl. 1.**: Playing sixteenth-note patterns at **f**, then **mf**, then **f**. A **solo** dynamic is indicated.
- Cl. 2.**: Resting.
- Bsn.**: Resting.
- Cbsn.**: Resting.

**System 2 (Middle):**

- Hn. 1.2.**: Resting.
- Tpt. 1.2.**: Resting.
- Tbn.**: Resting.
- B. Tbn.**: Resting.
- Tba.**: Resting.

**System 3 (Bottom):**

- Timp.**: Playing eighth-note patterns at **mf**.
- Perc. 1** and **Perc. 2**: Playing eighth-note patterns. **Perc. 2** has a **Shaker** dynamic and **f** dynamic.
- Vln. I**, **Vln. II**, **Vla.**, **Vc.**, and **Db.**: Playing eighth-note patterns. **Vln. I** has **div.**, **unis.**, and **div.** dynamics. **Vln. II** has **div.**, **unis.**, and **div.** dynamics. **Vla.** has **div.**, **unis.**, and **div. pizz.** dynamics. **Vc.** has **fp** dynamic.

30

Picc. -

Fl. -

Ob. -

Eng. Hn. -

Cl. 1. -

Cl. 2. -

Bsn. -

Cbsn. -

Hn. 1. -

Hn. 2. -

Tpt. 1.2. -

Tbn. -

B. Tbn. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Vln. I -

Vln. II -

Vla. -

Vc. -

D. B. -

*solo*

*solo*

*3*

*mf*

*p*

*To Susp. Cymb.*

*mp*

*fp*

*unis.*

*p*

*mp*

*mf*

*fp*

*arco unis.*

*p*

*mp*

*mf*

*div.*

*fp*

*div.*

*fp*

*pizz.*

*mf*

*pizz.*

*mf*

*arco*

*fp*

**R**

37

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.

Hn. 2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

**R**

Vln. I

Vln. II

Vla.

Vc.

Db.

44

Picc. -

Fl. -

Ob.  $\text{f}$  3 fltg ord. 3

Eng. Hn. -

Cl. 1.2. -

Bsn. -

Cbsn. -

Hn. 1. fltg ord. fltg ord.

Hn. 2. -

Tpt. 1.2. ord. fltg ord. 3

Tbn. -

B. Tbn. -

Tba. -

Tim. -

Perc. 1 Tri. f To Susp. Cymb.

Perc. 2 -

Vln. I -

Vln. II -

Vla. pizz. arco 3

Vc. -

D. b. -

**S**

51

Picc. -

Fl. -

Ob. 3 3 -

Eng. Hn. 3 3 -

Cl. 1.2. -

Bsn. -

Cbsn. -

*mf* *mf* *mf*

Hn. 1. fltg ord.

Hn. 2. - ord.

Tpt. 1.2. fltg 1. ord. *f*

Tbn. -

B. Tbn. fltg *mp* *f*

Tba. - *f*

Tim. -

Perc. 1 -

Perc. 2 -

Susp. Cymb. *p* *f*

T. Bl.

**S**

Vln. I -

Vln. II -

Vla. -

Vc. -

D. B. arco *mf* *f*

57

Picc. -

Fl. -

Ob. -

Eng. Hn. -

Cl. 1.2. -

Bsn. -

Cbsn. -

Hn. 1.2. -

Tpt. 1.2. -

Tbn. -

B. Tbn. -

Tba. -

Tim. -

Perc. 1 -

Perc. 2 -

Vln. I -

Vln. II -

Vla. -

Vcl. -

Db. -

T

poco rit.

♩ = c. 100

64

Picc. *f*

Fl. *f*

Ob.

Eng. Hn. *f*

Cl. 1.2. 1. *f*

Bsn. *tr*

Cbsn. *tr*

Hn. 1.2. *a 2  
ord.  
tr*

Tpt. 1. *f*

Tpt. 2. *f*

Tbn. (brassy) *ord.*

B. Tbn. (brassy) *ord.*

Tba. *brassy* *ord.  
tr*

Tim. *f*

Perc. 1 *f*

Perc. 2 *f*

Guiro *ff*

To T. Bl. (retain Shaker) T. Bl. *fff*

T

poco rit.

♩ = c. 100

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D. b. *ff*

pizz. *ff*

pizz. *ff*

*ff*

pizz. *ff*

pizz. *ff*

70

Picc. Fl. Ob. Eng. Hn. Cl. 1.2. Bsn. Cbsn.

Hn. 1.2. Tpt. 1.2. Tbn. B. Tbn. Tba.

Timp. Perc. 1 Perc. 2

Vln. I Vln. II Vla. Vc. Db.

Detailed description: This is a page from a musical score. The top section (measures 1-6) features woodwind instruments (Picc., Flute, Oboe, English Horn, Clarinet 1.2., Bassoon, Double Bassoon) with various dynamic markings like forte and piano, and performance instructions like '3' and '1.'. The middle section (measures 7-12) includes brass instruments (Horn 1.2., Trumpet 1.2., Trombone, Bass Trombone, Bass Trombone), timpani, and two percussionists (Percussion 1, Percussion 2). The bottom section (measures 13-18) features strings (Violin I, Violin II, Viola, Cello, Double Bass) with dynamics like forte, piano, and accents, along with performance techniques like arco, trill, and pizzicato. Measure 18 concludes with a forte dynamic.

accel.

76

This musical score page contains three systems of music for orchestra and percussion, numbered 76.

**System 1:** This system includes parts for Picc., Fl., Ob., Eng. Hn., Cl. 1. (marked *f* and *mf*), Cl. 2. (marked *f* and *mf*), Bsn. (marked *f* and *mf*), and Cbsn. The strings play eighth-note patterns, while woodwinds provide harmonic support.

**System 2:** This system includes parts for Hn. 1.2. (marked *mf*, *p*, and *mp*), Tpt. 1.2. (marked *p*), Tbn. (marked *mf*), B. Tbn. (marked *mf*), and Tba. The brass instruments play eighth-note patterns, and the bassoon provides harmonic support.

**System 3:** This system includes parts for Timp. (marked *p*), Perc. 1 (marked *p* and *pp*), Perc. 2 (marked *p* and *T. Bl.*), and Shaker. The timpani play eighth-note patterns, while the percussionists play rhythmic patterns on their respective instruments.

**System 4:** This system includes parts for Vln. I (marked *f* and *mp*), Vln. II (marked *f* and *mp*), Vla. (marked *mp*), Vc. (marked *f* and *pizz.*), and Db. (marked *p* and *mf*). The strings play eighth-note patterns, with some sections marked for pizzicato and arco.

## VII. Sketch Out

**Driving ♩ = c. 112**

**accel. poco a poco**

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

This system shows measures 1 through 8. The Picc., Fl., Ob., Eng. Hn., and Cl. 1.2. parts consist of sustained eighth-note patterns. The Bsn. part starts with eighth-note pairs followed by sixteenth-note patterns. The Cbsn. part features a continuous eighth-note pattern with dynamic markings *f*, *mp*, *mf*, *sub.f*, and *f*.

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

This system shows measures 1 through 8. The Hn. 1.2. part has dynamics *p* and *f*. The Tpt. 1.2. part is silent. The Tbn., B. Tbn., and Tba. parts have dynamics *p* and *pp*. The Tba. part ends with *mf*.

Tim.

Perc. 1

B. Dr.  
(T. Bl.)

Perc. 2

*f* *mf*

dampen To Tam-Tam

This system shows measures 1 through 8. The Timpani part is silent. Percussion 1 (B. Dr. and T. Bl.) starts with *mf* and then dampens to silence. Percussion 2 starts with *f* and then dampens to silence, followed by a dynamic marking *mf*.

**Driving ♩ = c. 112**

**accel. poco a poco**

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

col legno battuto  
*mf*

ord.

pizz.

*f*

col legno battuto  
*mf*

ord.

pizz.

*f*

col legno battuto  
*mf*

col legno battuto  
*mf*

ord.

*f*

pizz.

col legno battuto

col legno battuto

col legno battuto

ord.

This system shows measures 1 through 8. The Vln. I and Vln. II parts have eighth-note patterns with dynamics *mf* and *p*. The Vla. part uses col legno battuto technique. The Vc. part uses pizz. technique. The Db. part uses col legno battuto technique. The strings play eighth-note patterns with dynamics *mf* and *p*.

8

Picc. *f*

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*<sub>sub.</sub>

Eng. Hn.

Cl. 1.2. *mf* *p* *f*

Bsn. *mf* *p* *fp* *mf* *mf*

Cbsn.

Hn. 1.2. *mf*

Tpt. 1.2.

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

B. Tbn. *p* *mf* *p* *mf* *f*

Tba. *p* *mp* *f*

Tim. *f*

Perc. 1 *pp* Tam-Tam

Perc. 2 *f* *mf*

Vln. I *f* *p* *fp* *f* *pizz.*

Vln. II *f* *p* *fp* *arco* *unis.* *div. pizz.*

Vla. *col legno battuto*

Vc. *Db.*

**U**

♩ = c. 120

15

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

**U**

♩ = c. 120

unis. arco

Vln. I

Vln. II

unis. arco

Vla.

ord.

Vc.

ord.

Db.

poco accel.

22

Picc.  $\frac{3}{8}$  -  $\frac{3}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -

Fl.  $\frac{3}{8}$   $\text{tr.} \downarrow$   $\frac{3}{4}$   $\frac{\#}{\#}$   $\frac{5}{8}$   $f$

Ob.  $\frac{3}{8}$  -  $\frac{3}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$   $\downarrow$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{\#}{\#}$   $\frac{5}{8}$   $\downarrow$

Eng. Hn.  $\frac{3}{8}$  -  $\frac{3}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$   $\downarrow$   $\frac{3}{4}$   $\frac{2}{4}$   $\downarrow$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{\#}{\#}$   $\frac{5}{8}$   $\downarrow$

Cl. 1.2.  $\frac{3}{8}$  -  $\frac{3}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$   $\downarrow$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{\#}{\#}$   $\frac{5}{8}$   $f$

Bsn.  $\frac{3}{8}$  -  $\frac{3}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$   $\downarrow$   $\frac{3}{4}$   $\frac{2}{4}$   $\downarrow$   $\frac{3}{4}$  -  $\frac{2}{4}$  -

Cbsn.  $\frac{3}{8}$  -  $\frac{3}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$   $\downarrow$   $\frac{3}{4}$   $\frac{2}{4}$   $\downarrow$   $\frac{3}{4}$  -  $\frac{2}{4}$  -  $(f)$

Hn. 1.2. a 2  $\frac{3}{4}$   $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -

Tpt. 1.  $\frac{3}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -

Tpt. 2.  $\frac{3}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -

Tbn.  $\frac{3}{8}$   $\frac{2}{4}$   $p$  -  $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -

B. Tbn.  $\frac{3}{8}$   $\frac{2}{4}$   $p$  -  $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$   $\frac{2}{4}$  -  $mp$

Tba.  $\frac{3}{8}$   $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -

Timp.  $\frac{3}{8}$  -  $\frac{3}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -

Perc. 1  $\frac{3}{8}$   $\frac{3}{4}$   $p$   $mf$   $\frac{5}{8}$   $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -

Perc. 2  $\frac{3}{8}$   $\frac{3}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{2}{4}$   $ff$  tear

Paper

poco accel.

Vln. I  $\frac{3}{8}$   $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -

Vln. II  $\frac{3}{8}$   $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -

Vla.  $\frac{3}{8}$   $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -

Vc.  $\frac{3}{8}$   $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -

D. b.  $\frac{3}{8}$  -  $\frac{3}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{5}{8}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -

**V**

29  $\text{♩} = \text{c. } 126$       *accel. poco a poco*

Picc.      Fl.      Ob.      Eng. Hn.      Cl. 1.2.      Bsn.      Cbsn.

Hn. 1.2.      Tpt. 1.2.      Tbn.      B. Tbn.      Tba.

fltg      ord.      fltg      ord.      fltg      ord.      fltg      ord.      fltg      ord.

p      f      p      pp      p < mf > p      p < mf > p      p < f > p

Tim.      Perc. 1      Perc. 2

To S. Dr., then T. Bl.      S. Dr. (stick)      T. Bl.

**V**

29  $\text{♩} = \text{c. } 126$       *accel. poco a poco*

Vln. I      Vln. II      Vla.      Vc.      Db.

pizz.      div. arco      col legno battuto

mf      ff      pizz.      f      f > p f sub.

p      ff      ff      f      f > p f sub.

mf      ff      pizz.      col legno battuto

p      ff      ff      f

col legno battuto

W

 $\text{♩} = \text{c. } 132$ 

36

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.

Tpt. 2.

Tbn.

B. Tbn.

Tba.

Timp.

(Tam-Tam)

Perc. 1

Perc. 2

W

 $\text{♩} = \text{c. } 132$ 

pizz.

Vln. I

pizz.

Vln. II

arco ord.

Vla.

col legno battuto

Vc.

Db.

42

Picc. *f*

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2. *p*

Tpt. 1.

Tpt. 2. *mp*

Tbn. *p*

B. Tbn. *fp*

Tba. *fp*

Timp.

Perc. 1 *To S. Dr.*

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

**accel. poco a poco**

**X**

$\text{♩} = \text{c. } 138$

Picc.  $\frac{5}{8}$   $\text{ff}$   
Fl.  $\frac{5}{8}$   $\text{ff}$   
Ob.  $\frac{5}{8}$   $\text{ff}$   
Eng. Hn.  $\frac{5}{8}$   $\text{ff}$   
Cl. 1.2.  $\frac{5}{8}$   $\text{ff}$   
Bsn.  $\frac{5}{8}$   
Cbsn.  $\frac{5}{8}$

(a 2) **brassy** **ord.**

Hn. 1.2.  $\frac{5}{8}$   $\text{ff}$   $f$   
Tpt. 1.  $\frac{5}{8}$  **brassy**  
Tpt. 2.  $\frac{5}{8}$   $f$  **brassy**  
Tbn.  $\frac{5}{8}$   $f$  **brassy**  
B. Tbn.  $\frac{5}{8}$   $f$  **brassy**  
Tba.  $\frac{5}{8}$   $f$

**(dampen)**

Tim.  $\frac{5}{8}$   
Perc. 1.  $\frac{5}{8}$   $f$  **To Low Tom Tom**  
Perc. 2.  $\frac{5}{8}$  **ff** **tear** **Low Tom Tom**  $mp$  **To Susp. Cymb.**

**accel. poco a poco**

**X**

$\text{♩} = \text{c. } 138$

Vln. I  $\frac{5}{8}$   $\text{ff}$   
Vln. II  $\frac{5}{8}$   $\text{ff}$   
Vla.  $\frac{5}{8}$   $\text{ff}$   
Vc.  $\frac{5}{8}$   
Db.  $\frac{5}{8}$

**accel. poco a poco**

53

Picc. Fl. Ob. Eng. Hn. Cl. 1.2. Bsn. Cbsn.

Hn. 1.2. Tpt. 1.2. Tbn. B. Tbn. Tba. Timp. Perc. 1 Perc. 2

a 2

2. ord.  
ord.

Susp. Cymb.

p

**accel. poco a poco**

Vln. I Vln. II Vla. Vc. Db.

pizz.  
f  
pizz.  
p  
f  
pizz.  
arco  
arco  
p  
f  
pizz.  
p  
f  
pizz.  
p  
pizz.  
p  
pizz.  
p

**Y**

♩ = c. 144

58

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

*mf* — *ff*      *fp*      *fp*      *fp*

Hn. 1.2.

Tpt. 1.

Tpt. 2.

Tbn.

B. Tbn.

Tba.

*fp*      *fp*      *fp*

Tim.

Perc. 1

To Susp. Cymb.

Perc. 2

To Paper

*ff*

*f*

**Y**

♩ = c. 144

Vln. I

Vln. II

Vla.

Vc.

Db.

*arco*

*arco*

Z

d = c. 152

accel. poco a poco

63

Picc. Fl. Ob. Eng. Hn. Cl. 1.2. Bsn. Cbsn.

*fp* *fp* *f*

Hn. 1.2. Tpt. 1. Tpt. 2. Tbn. B. Tbn. Tba.

a 2 *fp* *fp* *f* a 2

*fp* *fp* *f* *fp* *fp* *f* *fp* *fp* *f*

Timp. Perc. 1 Perc. 2

*f* Susp. Cymb. To S. Dr. S. Dr. Paper *ff* tear

Z

d = c. 152

accel. poco a poco

Vln. I Vln. II Vla. Vc. Db.

div. div. unis. *ff* *ff* *ff* *f*

**accel.**

69

Picc. *mp f*

Fl. *mp f*

Ob. *tr*

Eng. Hn. *tr*

Cl. 1. *mp f*

Cl. 2.

Bsn.

Cbsn.

Hn. 1.2. *f*

Tpt. 1.2. *f*

Tbn.

B. Tbn.

Tba. *f*

Tim. *f*

Perc. 1

Perc. 2

**accel.**

Vln. I

Vln. II *unis. f*

Vla. *unis. f*

Vc.

D. b.

**75**

$\text{♩} = \text{c. } 176$

Picc.

Fl.

approx. pitch

Ob.

Eng. Hn.

Cl. 1.

Cl. 2.

Bsn.

Cbsn.

This section shows the Piccolo, Flute, Oboe, English Horn, Clarinet 1, Clarinet 2, Bassoon, and Cello/Bassoon parts. The flute and oboe play sustained notes with dynamic markings ff and fff. The bassoon and cello/bassoon provide harmonic support. Measure 76 begins with a dynamic fff and includes trills and sustained notes.

Hn. 1.2. a 2

Tpt. 1. brassy

Tpt. 2. brassy gliss. gliss.

Tbn. brassy

B. Tbn. brassy

Tba. brassy

ord. rip

rip

brassy

brassy

ord.

ord.

ord.

ord.

ord.

This section features the Horn 1.2, Trombones 1 and 2, Bass Trombone, and Timpani. The brass instruments play sustained notes with dynamics ff, fff, and ffff. The timpani play sustained notes with dynamics ff and fff. The bassoon provides harmonic support. Measures 76-77 show various brass techniques like glissandos and rips.

$\text{♩} = \text{c. } 176$

Vln. I

Vln. II

Vla.

Vc.

Db.

approx. pitch

approx. pitch

approx. pitch

pizz.

pizz.

div.

div.

unis.

unis.

arco

arco

The Violin I, Violin II, Viola, Cello, and Double Bass parts are shown. The strings play sustained notes with dynamics fff and ffff. The cello and double bass provide harmonic support. Measures 76-77 show sustained notes with dynamic markings like approx. pitch, pizz., and arco.