

Basil and Bean Sprout
Concerto for Trumpet, Percussion and Strings
2019
Full Score
Nicholas Tran



Basil and Bean Sprout

Concerto for Trumpet, Percussion, and Strings

2019

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Trumpet in C

3 Percussion

Crotales, xylophone, vibraphone, marimba, chimes, suspended cymbal, triangle, temple blocks, tom-toms, bass drum

**Percussionists will require 5 bows in total*

Violin 1

Violin 2

Viola

Cello

Double Bass

Transposed Score

Duration: 16 minutes

Program Note:

Vietnam's national dish is phở. The soup is composed of a long-simmered beef broth, perfumed with spices such as star anise, cinnamon, cloves, etc. The first eight sections of *Basil and Bean Sprout* are inspired by the sight, feel, smell, and sound of the spices. Sections nine and ten are inspired by basil and bean sprouts, respectively; basil and bean sprouts are integral garnishes to phở and are added to the dish right before serving. Both garnishes provide very delicate yet complex flavors, aromas, and textures to the dish.

Phở originated in northern Vietnam before migrating to the southern regions. The flavor profile of Southern Vietnamese phở is different from the northern style. After the Vietnam War, phở traveled from Vietnam to the United States, where refugees and immigrants had to use American-sourced ingredients to make the soup. As a result, American style phở is different from phở produced in Vietnam.

Basil and Bean Sprout is written to closely mirror the migration of phở from its origins to the United States.

-Nicholas Tran-

2019

A handwritten signature in black ink, appearing to read "Nicholas Tran".

*Dedicated to mom and dad,
who blessed me with having a
wonderful Vietnamese-American
childhood and who taught me to love
my heritage...*

*Dedicated to Joseph for supporting
me musically and personally through
the past and present...*

*Thank you to Allison Damon for
premiering this concerto...*

*Thank you to my teachers at the
Boston Conservatory for making my
education possible...*



Inched (2019) by Makenna Parks
Commissioned for *Basil and Bean Sprout*

Basil and Bean Sprout

Concerto for Solo Trumpet, Percussion, and Strings

Nicholas Tran

I. Star Anise

Blossoming $\text{J} = 82$

harmon mute stem in

Musical score for I. Star Anise, measures 1-5. The score includes parts for C Trumpet, Percussion 1 (Xylophone), Percussion 2 (Vibraphone), and Percussion 3 (Bass Drum). The C Trumpet part features various dynamic markings like ppp , p , pp , fff , fp , f , and mf . The Percussion parts provide rhythmic support with sustained notes and eighth-note patterns.

I. Star Anise

Blossoming $\text{J} = 82$

Accel.

Musical score for I. Star Anise, measures 6-10. The score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Violoncello and Contrabass parts feature dynamic markings like ppp , pp , and f . The strings provide harmonic support to the woodwind melody.

Faster $\text{J} = 102$

Musical score for the Faster section, measures 11-15. The score includes parts for C Tpt. (sans mute), Xylo., Vibr., and Bass dr. The C Tpt. part has a melodic line with grace notes. The Percussion parts provide rhythmic patterns.

Faster $\text{J} = 102$

Musical score for the Faster section, measures 16-20. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Cb. The strings play complex rhythmic patterns with dynamics like f , ff , mf , sfz , and $sffz$. The Vln. 1 part includes glissando markings.

Con moto $\text{♩} = 120$

(open)

16

C Tpt. 

Con moto $\text{♩} = 120$

Vln. 1 

22

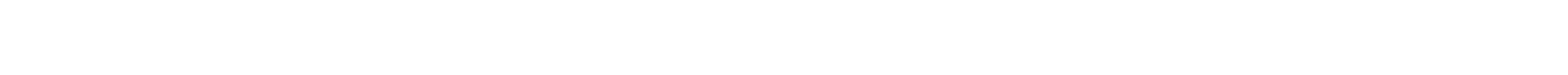
C Tpt. 

Xylo. 

Vibr. 

Sus cym. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb.

26

C Tpt. Xylo. Vibr. Sus cym., bass dr.

B *sfpp* *ff* *bass drum f* *sus cym.*

Vln. 1 Vln. 2 Vla. Vc. Cb.

30

Rit.

C Tpt. Xylo. Vibr. Bass dr.

Vln. 1 Vln. 2 Vla. Vc. Cb.

mf *3* *3* *3* *f* *sol* *f* *f*

rit. *mf* *3* *3* *3* *f* *f*

II. Cloves

Lightly, with texture $\sigma = 150$

34 **Lightly, with texture** $\text{J} = 150$

C Tpt.

Toms

Vibr.

Temple

Temple Blocks

II. Cloves

Lightly, with texture $\text{J} = 150$

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

37

37

C Tpt.

Toms

Vibr.

Temple

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page shows measures 37 through 40. The instrumentation includes C Tpt., Toms, Vibr., Temple, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score features a variety of rhythmic patterns and sustained notes. The Toms and Temple instruments provide a steady background of eighth-note patterns. The Vibr. and Vln. 1 instruments play sustained notes with grace marks. The Vln. 2, Vla., and Vc. instruments also contribute sustained notes. The C Tpt. and Cb. are silent throughout this section. Measure 37 ends with a fermata over the eighth note of the Vln. 1 part. Measures 38 and 39 feature sustained notes with grace marks. Measure 40 concludes with sustained notes and grace marks.

40

C Tpt.

Toms

Vibr.

Temple

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

43

C Tpt.

Toms

Vibr.

Temple

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

use wooden side of mallets

p

pp

fp

gliss.

mp

pizz. freely, alternating gradually between fast and slow **mp**

mp

46 Harmon mute, stem out

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

Toms

Vibr. 3 3 3 3

Temple 5 5 5

Vln. 1 *mf* Ricochet

Vln. 2 *gliss.* *gliss.* *gliss.*

Vla. *gliss.*

Vc.

Cb.

49

D

C Tpt. *p* *mf* *p* *f* Xylo *f* *ff*

Toms

Vibr.

Temple

Vln. 1 arco *sffz* ricochet *mf* 3 arco *f*

Vln. 2 gliss. gliss. *f*

Vla.

Vc.

Cb.

54

C Tpt.

Xylo.

Vibr.

Temple

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

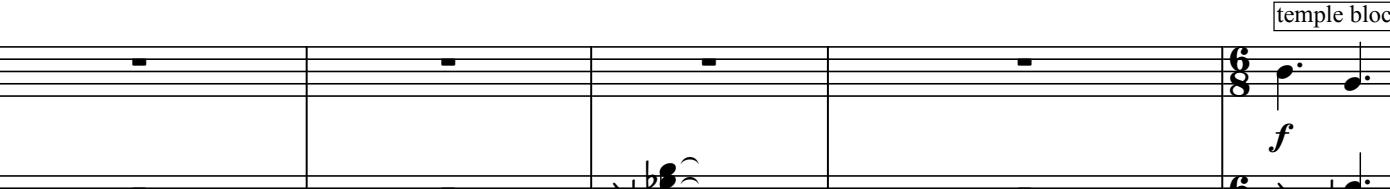
sub. p

f

fp

< -->

63

C Tpt. 

Temple

Vibr.

Bass dr.

E

Vln. 1 

Vln. 2

Vla.

Vc.

Cb.

E



III. Cooriander

With grit $\sigma = 120$

III. Cooriander

With grit $\sigma = 120$

Expressive

79

Expressive

C Tpt. *mp* < *f* *mp* < *f* *mp*

Sus cym.

Tri.

Mrmb. *f* *mf* *3* Marimba

Vln. 1 *ord.* < *f*

Vln. 2 *ord.* < *f*

Vla. *ord.* < *f*

Vc. *ord.* < *f*

Cb. < *f*

87

C Tpt.

Sus cym.

Tri.

Mrm. b.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

94

C Tpt. F Light but present

Sus cym.

B. dr.

Vibr.

Mrm. b.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

101

C Tpt.

Sus cym.
B. dr.

Vibr.

Mrmb.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sfz $\Rightarrow pp$

105

C Tpt.

Sus cym.
B. dr.

Vibr.

Mrmb.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

109 **G** molto rit. poco a poco.

C Tpt. B.Dr. Vib. Mrmb.

Solo simile

sforzando *pianissimo* *pianissimo* *pianissimo*

5 5

G molto rit. poco a poco.

Vln. 1 Vln. 2 Vla. Vc. Cb.

117

C Tpt. Perc. 1 Vib. Mrmb.

5 5 5

pianissimo *pianissimo*

Vln. 1 Vln. 2 Vla. Vc. Cb.

IV. Cinnamon

Calming ♩ = 66

123

C Tpt.

Perc. 1

Vibr.

Mrbm.

mp

Bar = 66

5
16

IV. Cinnamon

Calming ♩ = 66

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

no vibrato

5
16

5
16

5
16

simile

133

C Tpt.

Perc. 1

Vibr.

Perc. 3

H

I

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

simile

con sord.

H

I

145

J

C Tpt.

Perc. 1

Vibr.

Perc. 3

155

J

C Tpt.

Perc. 1

Vibr.

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

164

C Tpt.

Perc. 1

Vibr. simile
mp mf

Perc. 3

Vln. 1 sfz sfz mp mp p mf

Vln. 2 sfz f p p mf

Vla. pp mp mf

Vc. f p mf

Cb.

174

C Tpt.

Perc. 1

Vibr. sfz p sfz mf mf mf

Perc. 3

Vln. 1 sfz sfz p mf p

Vln. 2 p mf p

Vla. mf p

Vc. p sul tasto p

Cb.

K

K

p mf

V. Cardamom
With building complexity $\text{♩} = 60$

184

C Tpt. B. dr. Vibr. Mrgb.

Bass drum Marimba

cup mute, cup in
 $f > mp$ f

V. Cardamom
With building complexity $\text{♩} = 60$

Vln. 1 Vln. 2 Vla. Vc. Cb.

f f f f f

ff ff ff ff ff

mp mp mp mp mp

f f f f f

s.t. ord. sans mute

f f f f f

Accel. until L

193

C Tpt. B. dr. Temple Mrgb.

p f p mf sub. pp

f f f f

$mf <$ $f >$ mf mf sfz

Temple Blocks Vibraphone 3

Accel. until L

Vln. 1 Vln. 2 Vla. Vc. Cb.

203

C Tpt. *f* *sfp* *ff* (muted) *ppp*

B. dr.

Vibr.

Mrm. (Marimba) *f* *p* do not release ped.

Chimes

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *f* *p*

L *J. = 80*

212

C Tpt. open *p* *f* *p* *mf*

B. dr.

Chimes

Mrm. *f* *mp* <>

Vln. 1

Vln. 2

Vla.

Vc.

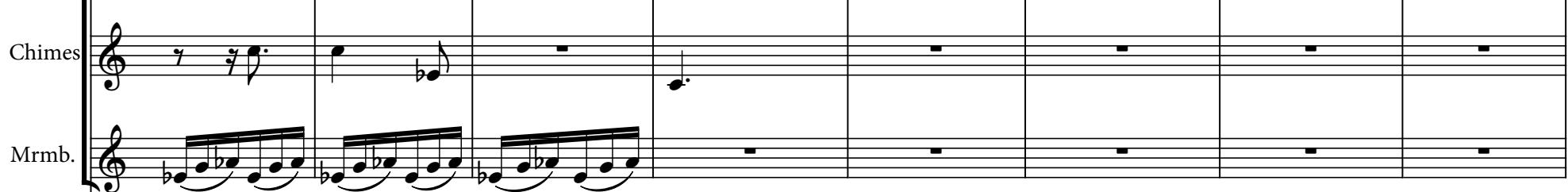
Cb. *f* *fp* *f*

221

C Tpt. 

B. dr.

Chimes

Mrm. 

M

Vln. 1 

Vln. 2 

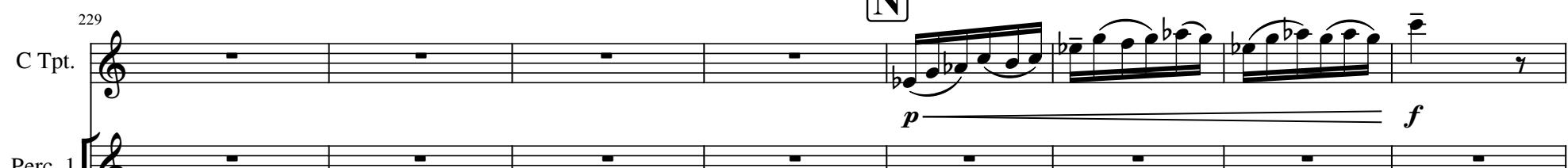
Vla.

Vc.

Cb. 

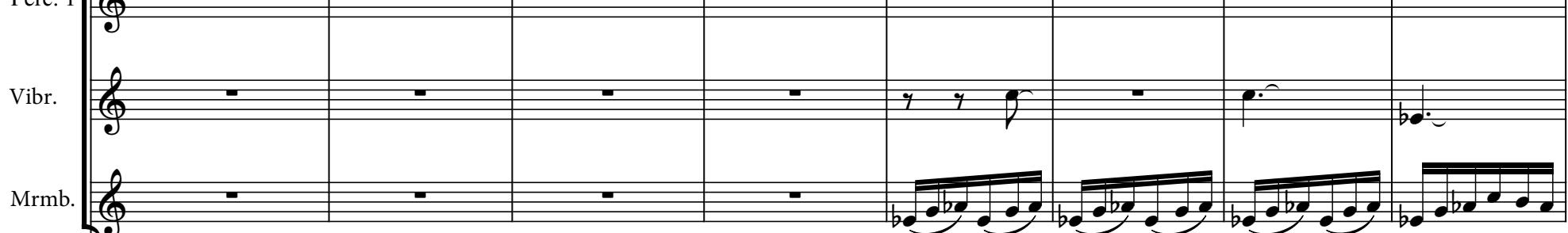
229

N

C Tpt. 

Perc. 1

Vibr.

Mrm. 

N

Vln. 1 

Vln. 2 

Vla.

Vc.

Cb. 

237

C Tpt. 

Perc. 1

Chimes

Mrmb.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

O

f

245

C Tpt.

Perc. 1

Chimes

Mrbmb.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains nine staves. The top four staves (C Tpt., Perc. 1, Chimes, Mrbmb.) have rests throughout. The bottom five staves (Vln. 1, Vln. 2, Vla., Vc., Cb.) show dynamic markings and performance instructions:

- Vln. 1:** Dynamics ff, mf, p; performance instruction > (slurs).
- Vln. 2:** Dynamics f, mp, p; performance instruction > (slurs).
- Vla.:** Dynamics sfz, sfz, sfz, sfz, sf; performance instruction > (slurs).
- Vc.:** Rests.
- Cb.:** Dynamics b, b, b, b, b, b, b, b, b; performance instruction > (slurs).

P

252

C Tpt. *p* *f* *p* *mf* *f* *fp*

Perc. 1

Chimes

Mrmrb. *mp* <>

P

Vln. 1 *f* *p*

Vln. 2 *fp* *f* *fp* *f*

Vla. *f* *ff* molto vibrato

Vc.

Cb. *fp* *f*

This section contains two systems of musical notation. The first system (measures 252-253) includes parts for C Tpt., Perc. 1, Chimes, and Mrmrb. The C Tpt. part features sixteenth-note patterns with dynamics *p*, *f*, *p*, *mf*, *f*, and *fp*. The Mrmrb. part has a sustained note at *mp* with a dynamic marking <>. The second system (measures 254-261) includes parts for Vln. 1, Vln. 2, Vla., Vc., and Cb. The Vln. 1 and Vln. 2 parts show sixteenth-note patterns with dynamics *f* and *fp*. The Vla. part includes a dynamic *ff* and a performance instruction "molto vibrato". The Cb. part shows sustained notes at *fp* and *f*.

Q

261

C Tpt. *f*

Perc. 1

Chimes

Mrmrb.

Q

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

Vln. 2 *f* > > > *f* *mp* *p*

Vla. *f* *sfsz* *sfsz* *sfsz* *sfsz* *sfsz* <

Vc.

Cb. *f*

This section contains two systems of musical notation. The first system (measures 261-262) includes parts for C Tpt., Perc. 1, Chimes, and Mrmrb. The C Tpt. part has a sustained note at *f*. The second system (measures 263-268) includes parts for Vln. 1, Vln. 2, Vla., Vc., and Cb. The Vln. 1 and Vln. 2 parts show sixteenth-note patterns with dynamics *f*, *ff*, *mf*, and *p*. The Vln. 2 part includes dynamic markings > > > and > >. The Vla. part includes dynamics *f* and *sfsz* with a key change to B-flat major. The Cb. part shows sustained notes at *f*.

R

269

C Tpt. -

Xylo. *f* Xylophone

Vibr. *p* Vibraphone

Mrmrb. *mp*

Vln. 1

Vln. 2

Vla. *fp* *f* *fp* *f* molto vibrato

Vc.

Cb. *sfz* *sf* *sf* *sf* *f* *ff*

R

fp *f*

277

C Tpt. *mp* *f*

Xylo. *f* *fp* *p* *f*

Vibr. > > > >

mrbm. *mp* <>

Vln. 1

Vln. 2

Vla. > > > > > > ff

Vc. -

Cb. *fp* *f*

285

C Tpt.

Xylo. *mf* *f* *f* *fp*

Vibr.

Mrmb.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

portamento

292

C Tpt. *mp* *S* *ff*

Xylo.

Vibr.

Mrmb.

Vln. 1 *ff* *S*

Vln. 2

Vla.

Vc.

Cb. *ff*

quasi-cadenza

298

C Tpt. *in time*

Crot.

Vibr.

Sus cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This section of the score begins with a dynamic of *ff*. The strings play eighth-note patterns, while the woodwind and brass provide harmonic support. The strings' patterns become more complex and rhythmic in later measures.

308

C Tpt. *ff*

Crot.

Vibr.

Sus cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sffz *pp*

sffz *pp*

sffz *pp*

sffz *pp*

This section features a dynamic of *ff* followed by a series of dynamic markings: *fff*, *sffz* (with a 3 overline), *pp*, *sffz* (with a 3 overline), *pp*, *sffz* (with a 3 overline), *pp*, and *sffz* (with a 3 overline) *pp*. The strings play eighth-note patterns throughout, with the bassoon providing harmonic support.

VI. Yellow Rock SugarCrystalline $\text{♩} = 80$

315

C Tpt. $\begin{array}{c} \text{5} \\ \text{4} \end{array}$ - - - - $\begin{array}{c} \text{4} \\ \text{4} \end{math>$

Crot. $\begin{array}{c} \text{5} \\ \text{4} \end{array}$ *Crotales bowed* $\begin{array}{c} \text{4} \\ \text{4} \end{math>$

Vibr. $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

Sus cym. $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

VI. Yellow Rock SugarCrystalline $\text{♩} = 80$

con sord.

port.

5

Vln. 1 $\begin{array}{c} \text{5} \\ \text{4} \end{array}$ - - - - $\begin{array}{c} \text{4} \\ \text{4} \end{math>$

Vln. 2 $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

Vla. $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

Vc. $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

Cb. $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

con sord., sul tasto pp con sord., sul tasto pp

ppp con sord., sul tasto pp

ppp

T

322

C Tpt. $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

Crot. $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

Vibr. $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

Sus cym. $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

p *bowed* $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

pp *Sus. cym. bowed* $\begin{array}{c} \text{5} \\ \text{4} \end{math>$

T

Vln. 1 $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

mp *p* $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

Vln. 2 $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

p *6* $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

Vla. $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

3 $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

Vc. $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

Cb. $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

pp $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

p $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

ord. $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

sul G $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

pp $\begin{array}{c} \text{5} \\ \text{4} \end{math}$

330

C Tpt. Crot. Vibr. Sus cym.

p **mf** **pp**

Vln. 1 Vln. 2 Vla. Vc. Cb.

ppp **mp** **mf**

p **mf**

ord. Sul D **Sul G**

p cresc. - **mf**

343

C Tpt. Crot. Vibr. Sus cym.

mp

Vln. 1 Vln. 2 Vla. Vc. Cb.

ppp **pp** **pp**

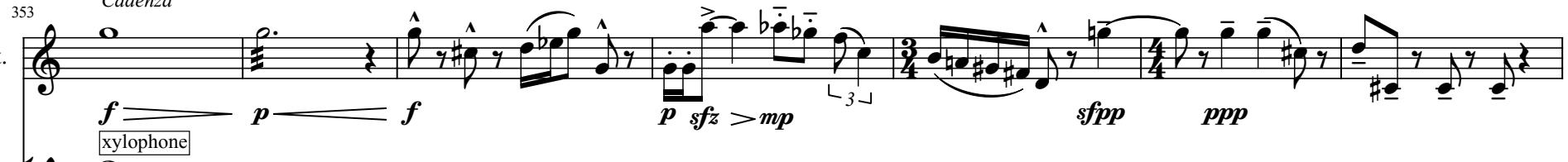
fp **pp** **pp**

Sul G **p**

VII. Nước MắmModerato ad lib. $\text{J} = 90$

Cadenza

353

C Tpt. 

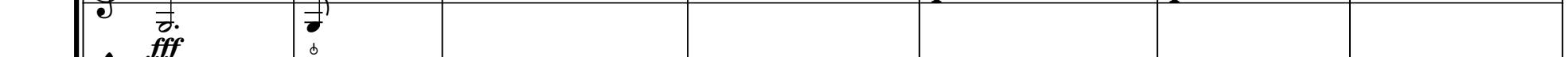
Xylo. 

Vibr. 

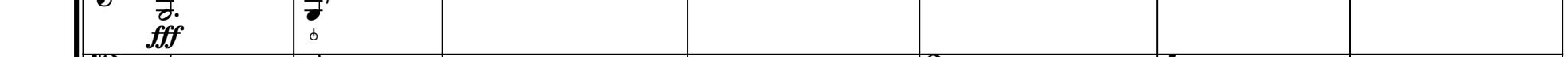
Sus cym. 

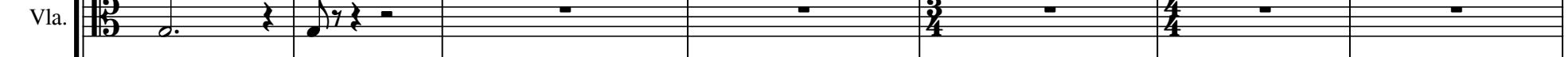
VII. Nước MắmModerato ad lib. $\text{J} = 90$

Vln. 1 

Vln. 2 

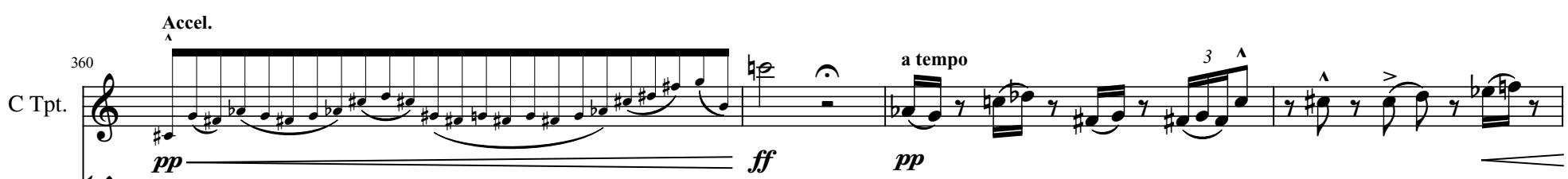
Vla. 

Vc. 

Cb. 

Accel. 

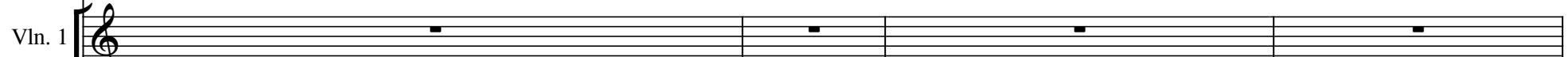
360

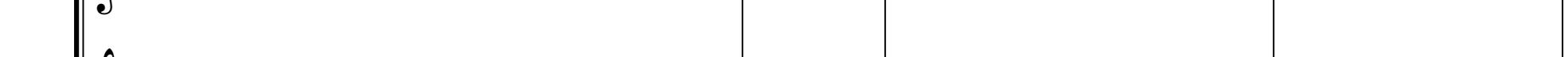
C Tpt. 

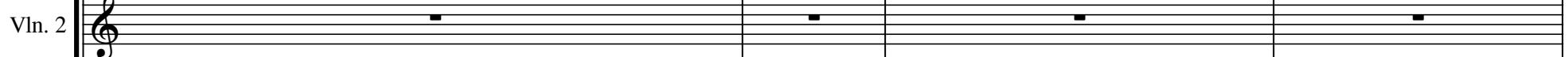
Perc. 1 

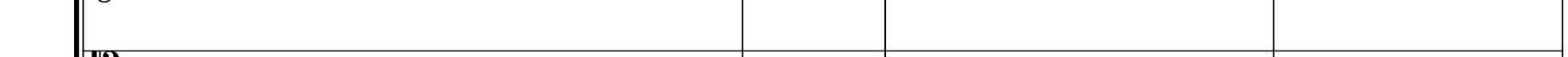
Perc. 2 

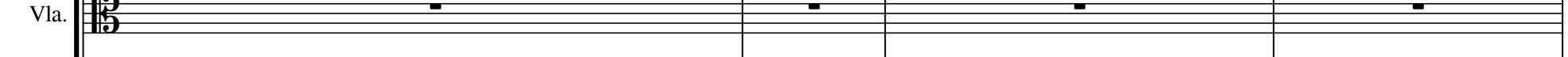
Perc. 3 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

364 (rush slightly) a tempo 6 accel.

C Tpt. *mf* *p* *mf* *mp*

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

368 Vivo
in two voices... simile

C Tpt. *f* *sfp < f* *sfz p* *sfz p* *sfz p* *sfz p*

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

373

C Tpt. *f*

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

375

C Tpt. *f* = *p*

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

378

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Measure 378: C Tpt. plays eighth-note patterns with dynamics *mf*, *sfp*, *p*, *sfp*, *p*, *sfp*, *p*, *pp*, *f*. Percussion parts are mostly rests.

Measure 381: C Tpt. continues eighth-note patterns with dynamics *sfp*, *p*, *sfp*, *p*, *pp*, *f*.

Measure 382: C Tpt. continues eighth-note patterns with dynamics *sfp*, *p*, *sfp*, *p*, *pp*, *f*.

Measure 383: C Tpt. continues eighth-note patterns with dynamics *sfp*, *f*, *pp*.

383

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Moderato

Measure 383: C Tpt. begins eighth-note patterns with dynamics *fp*, *f*, *pp*. Percussion parts are mostly rests.

Measure 384: C Tpt. continues eighth-note patterns with dynamics *fp*, *f*, *pp*.

Measure 385: C Tpt. continues eighth-note patterns with dynamics *fp*, *f*, *pp*.

Measure 386: C Tpt. continues eighth-note patterns with dynamics *fp*, *f*, *pp*.

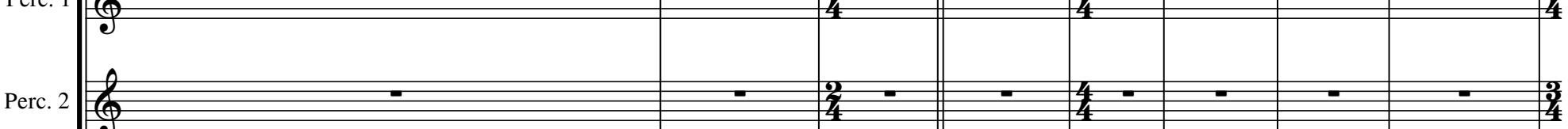
Measure 387: C Tpt. continues eighth-note patterns with dynamics *fp*, *f*, *pp*.

Measure 388: C Tpt. continues eighth-note patterns with dynamics *fp*, *f*, *pp*.

Reprise,
molto rubato $\text{J} = 80$

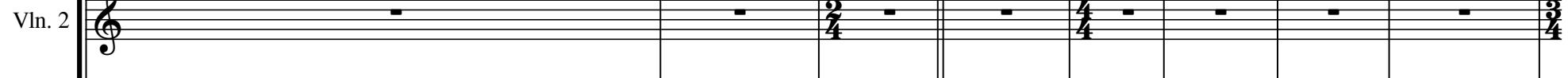
388

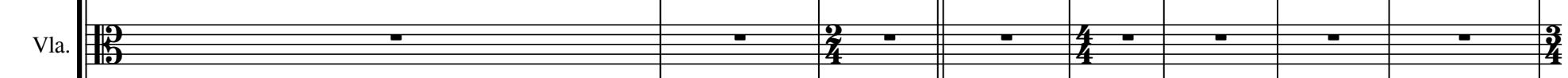
C Tpt. 

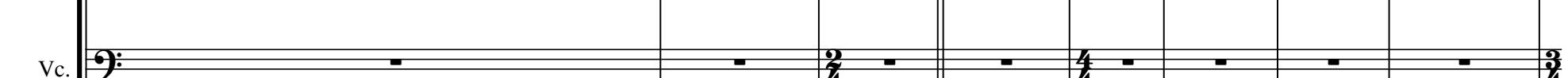
Perc. 1 

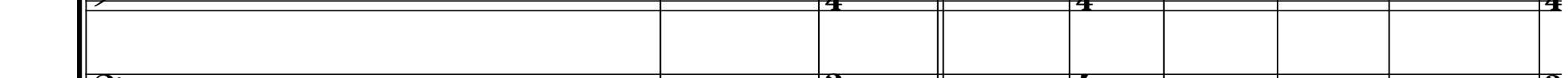
Perc. 2 

Perc. 3 

Vln. 1 

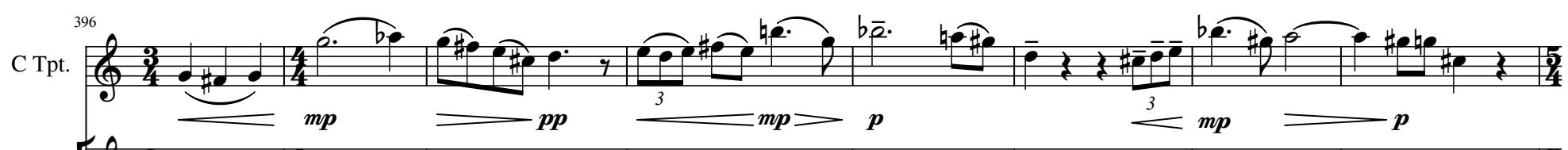
Vln. 2 

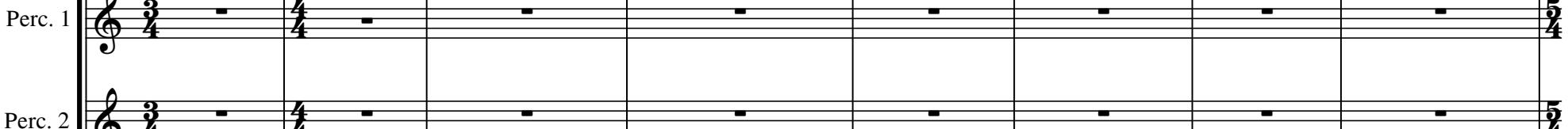
Vla. 

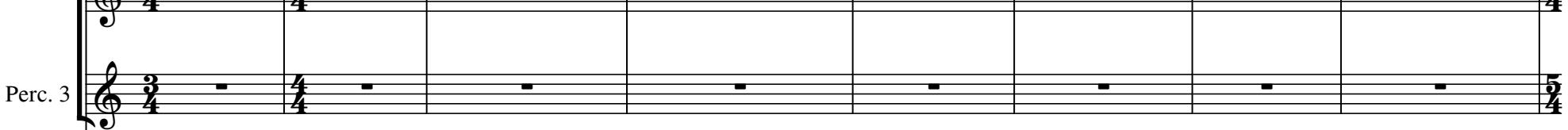
Vc. 

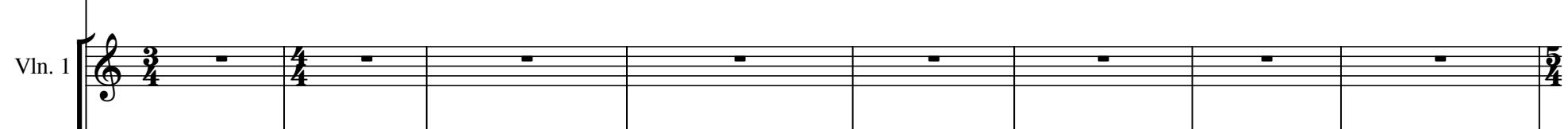
Cb. 

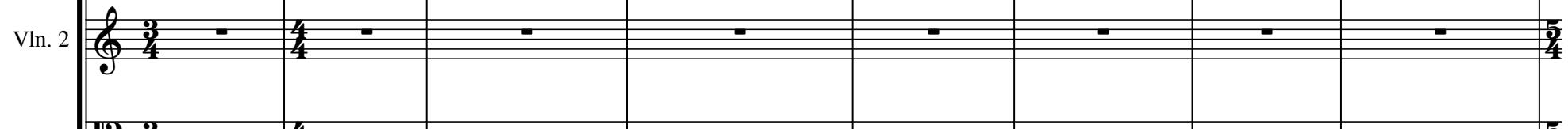
396

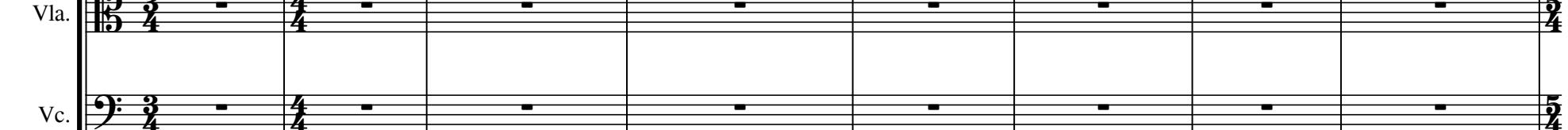
C Tpt. 

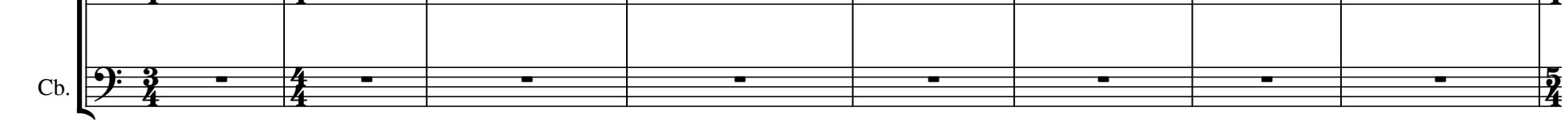
Perc. 1 

Perc. 2 

Perc. 3 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

404

accel poco a poco

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p 5 *cresc.*

VIII. Bánh Phở Tươi
Aggressively $\text{♩} = 150$

416

C Tpt.

(*cresc.*) **fff**

Perc. 1

Perc. 2

Perc. 3

VIII. Bánh Phở Tươi
Aggressively $\text{♩} = 150$

sul. pont.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fff

f s.p. → scratch

p s.p. → scratch

p ff s.p. → scratch → s.p. scratch

p ff scratch

p < *f* scratch

p → scratch → s.p. scratch

f s.p. → scratch

p mf s.p. → scratch

mf ff scratch

p → *mf* → *ff*

424

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

s.p. scratch

fff s.p.

mf

Vln. 2

ff

mf

Vla.

Vc.

Cb.

ord.

f s.p. scratch

p f > p

s.p. scratch scratch s.p. scratch

p f > sfz < >

ord.

p mf ff

s.p. scratch

p mf ff

U

432

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

s.p.

scratch s.p.

ff

Vln. 2

ff

scratch s.p.

Vla.

Vc.

Cb.

ff > p ff

ff > p ff

443

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ffff

454

V

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ffff

sfz

ffff

ffff

ffff

ffff

ffff

ffff

ffff

461

Rit.

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Rit.

scratch

ord.

ord. - ->

s.p.

p

scratch

ord.

-->

s.p.

p

p

IX. Basil

Gently $\text{♩} = 80$

accel.

rit.

470

C Tpt.

Crot.

Vibr.

Mrmrb.

Vibrphone, bowed

pp

Marimba, bowed
l.v.

p

IX. Basil

Gently $\text{♩} = 80$

accel.

rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ord.

simile

ord.

pp

p

486

accel.

C Tpt. -

Crot. Crotales, bowed
simile

Vibr. simile

Mrm. pp

rit.

Vln. 1 -

Vln. 2 ord. simile

Vla. p> b> p> p> p>

Vc. -

Cb. -

496

a tempo

C Tpt. -

Crot. -

Vibr. -

Mrm. -

accel.

rit.

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. -

a tempo

ord.

accel.

rit.

Vln. 1 -

Vln. 2 mf> p> mf> p> mf> p> mf> p> > > > >

Vla. -

Vc. -

Cb. -

506

C Tpt. accel.

Crot. rit.

Vibr.

Mrmrb.

Vln. 1 accel.

Vln. 2 rit.

Vla.

Vc.

Cb.

W a tempo

accel.

520

C Tpt. rit.

Crot. a tempo

Vibr.

Mrmrb.

Vln. 1 accel.

Vln. 2 rit.

Vla.

Vc.

Cb.

a tempo

accel.

530

C Tpt. rit. a tempo molto accel. *fp*

Crot.

Vibr.

Mrm. b.

Vln. 1 rit. a tempo molto accel.

Vln. 2

Vla.

Vc.

Cb.

Con Moto $\text{J} = 120$

538

C Tpt. *f* *Sus cym.* *mf* *f*

Crot. *f* *mf* [Chimes]

Vibr. *f* *p*

Temple *f* *p*

Con Moto $\text{J} = 120$

Vln. 1 *f* *mp*

Vln. 2 *f* *mp* molto vibrato

Vla. *fp*

Vc. *f* pizz. arco pizz. arco pizz. arco

Cb. *f* pizz. 3 arco

541

C Tpt. *mp* *f* choke

Sus cym.

Chimes

Temple *f* *mp* *f* *ppp*

Vln. 1

Vln. 2

Vla. gliss.

Vc. *f* pizz. arco pizz. arco pizz. arco *p*

Cb. 3 *p* *f* *mf* *mp*

544 X

C Tpt. *sfp* *sfp*

Sus cym.

B. Dr. bass drum

Temple *ppp* *sfz* *sfz* *sfp* *sfp*

X

Vln. 1

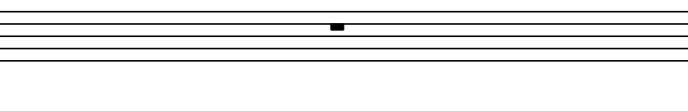
Vln. 2

Vla. *p*

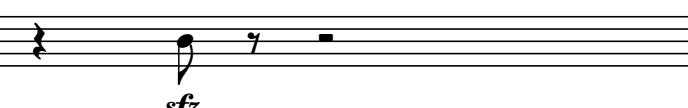
Vc.

Cb.

551

C Tpt. 

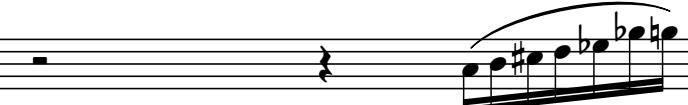
Sus. cym.

B. Dr. 

Temple 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb.

554

C Tpt.

Sus. Cym. **Xylophone**

ff Vibraphone secco

B Dr.

ff

Temple Marimba secco

Vln. 1

Vln. 2

Vla. **ff**

Vc. **ff**

Cb.

557 Repeat 2-4x

C Tpt.

Xylo

Vibr.

Mrbm

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Only on last repeat **ff**

Repeat 4-7x

X. Bean Sprout**Tapering (subito)** $\text{J} = 82$

harmon mute stem in

561

C Tpt.

Xylo

Vibr.

Mrmb.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

bowed (re-articulate if necessary)

ppp

X. Bean Sprout**Tapering (subito)** $\text{J} = 82$

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

s.p.

ppp

569

C Tpt.

Xylo

Vibr.

Mrmb.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

ppp

ord. **s.p.** **s.t.**

ord. **s.p.** **ppp**

ppp

ppp **sul. tasto**

ppp

ppp

578

C Tpt. Xylo Vibr. Mrm. b
p *p* *p* *mf*

Vln. 1 Vln. 2 Vla. Vc. Cb.
pp *ppp* *ppp* *pp* *ppp* *ppp*
pp *ppp*

s.t.

586

C Tpt. Xylo Vibr. Mrm. b
f *pp* *mp* *<>* *p*

Vln. 1 Vln. 2 Vla. Vc. Cb.
ppp *ppp* *ppp* *p* *mp*

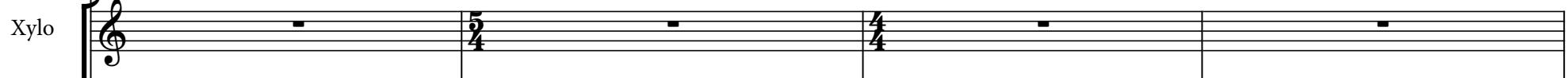
Z l.v.

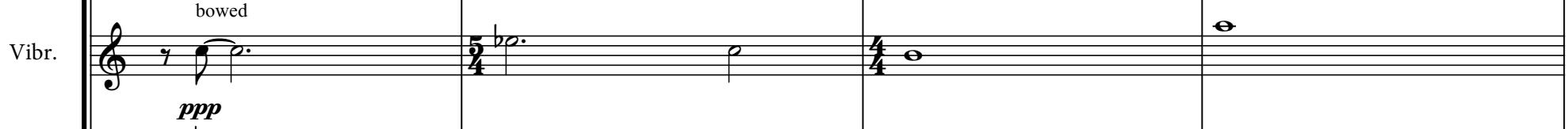
Vln. 1 Vln. 2 Vla. Vc. Cb.
p *pp* *ppp* *ppp* *p* *mp*

Z

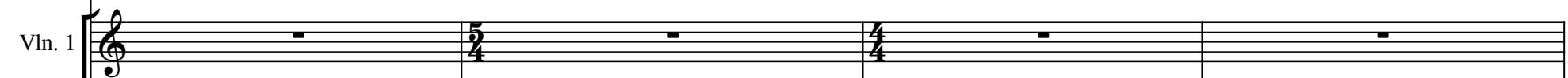
594 *molto cantabile*

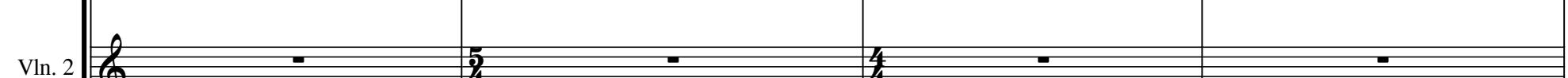
C Tpt. 

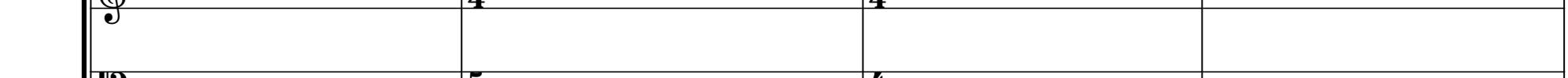
Xylo. 

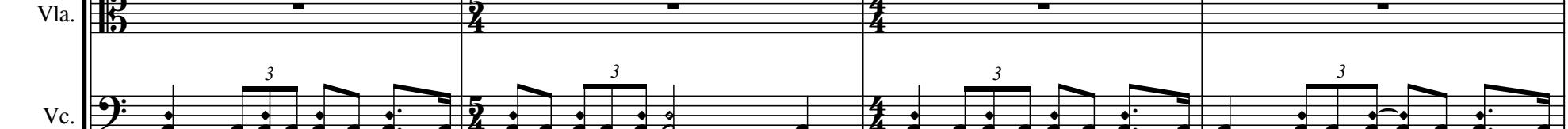
Vibr. 
bowed
ppp
Sus cym, bowed
l.v. (all)

Mrmrb. 
pp

Vln. 1 

Vln. 2 

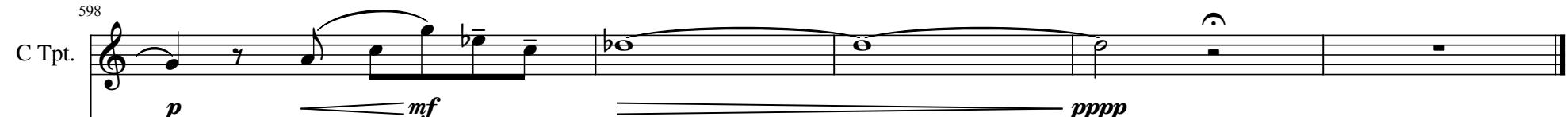
Vla. 

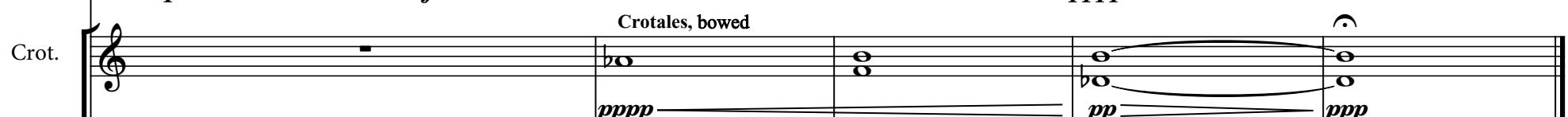
Vc. 
3

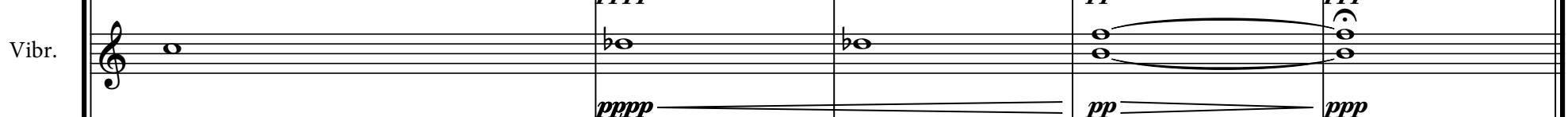
Cb. 
3

ppp

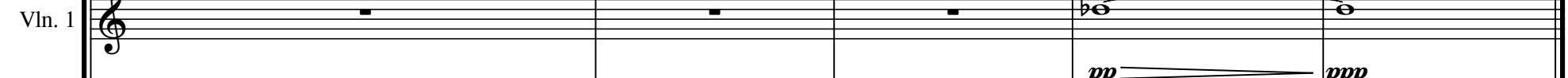
598

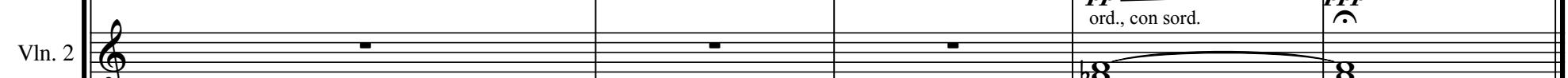
C Tpt. 

Crot. 
Crotales, bowed

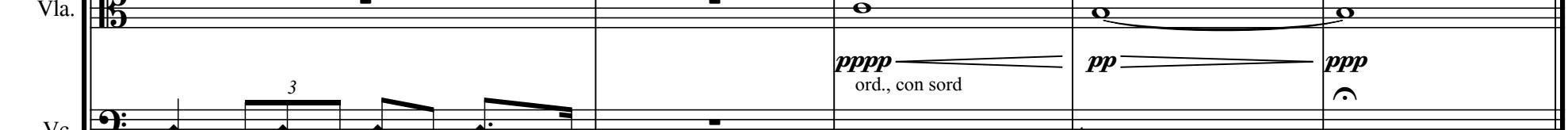
Vibr. 

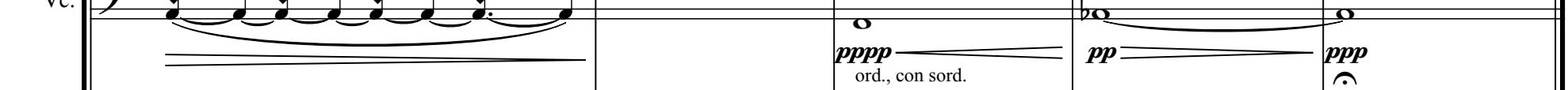
Mrmrb. 
pppp

Vln. 1 
ord., con sord.

Vln. 2 
ord., con sord.

Vla. 
ord., con sord.

Vc. 
3

Cb. 
3

pppp *pp* *pppp*