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Author

Räisänen, Tomi

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RÄISÄNEN

Portal

2018

Marimba Concerto

DIGITAL
SCORE

EDT075

Tomi Räisänen

Portal
MARIMBA CONCERTO

2018



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INSTRUMENTATION

2 FLUTES

2 OBOES

(2ND DOUBLING COR ANGLAIS)

2 CLARINETS IN B \flat

(2ND DOUBLING BASS CLARINET)

2 BASSOONS

2 HORNS IN F

2 TRUMPETS IN C

PERCUSSION (1 PLAYER)

VIBRAPHONE • GLOCKENSPIEL • GRAN CASSA •
 3 TOM-TOMS • TAM-TAM (MEDIUM OR LARGE) •
 SMALL TAM-TAM AND WATER BUCKET • SLAPSTICK •
 5 WOOD (OR TEMPLE) BLOCKS • FLEXATONE •
 FLOWER POTS (MINIMUM 3)

SOLO MARIMBA

STRINGS

ALSO 24 PING PONG BALLS AND 24 CUPS (HARD PLASTIC,
 WOODEN OR GLASS) NEEDED FOR THE WIND PLAYERS.
 OPTIONALLY VIOLINS AND VIOLAS CAN USE (GUITAR) PLECTRUM
 TO PLAY PIZZICATOS IN THE 1ST MOVEMENT.

TRANSPOSING SCORE

ACCIDENTALS APPLY THROUGH THE
 BAR AND ONLY IN ONE OCTAVE

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Portal

I. Down the Rabbit-Hole

Tomi Räisänen
2018

$\text{♩} = 96$

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Percussion
Solo Marimba
Violin I 1
Violin I 2
Violin II 1
Violin II 2
Viola 1
Viola 2
Cello 1
Cello 2
Contrabass

Optional strings (violins and violas)
can use (guitar) plectrum for pizzicatos

Hn. bass clef transposes 5th down

3 TOM-TOMS

lv.

vibr., l.v.

lv.

vibr., l.v.

vibr., l.v.

This musical score is for the first movement, 'I. Down the Rabbit-Hole', from the piece EDT075. It is a full orchestral score for a symphony orchestra. The score is written for a variety of instruments, including woodwinds, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into measures, with a section labeled 'A' starting at measure 6. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombones. The string section includes Violins I and II, Viola I and II, Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Wood/Temples, Tom-toms, and Snare Drum. The score features a variety of dynamics, including fortissimo (f), mezzo-forte (mf), piano (p), and sforzando (sf). There are also markings for articulation, such as accents and slurs, and performance instructions like 'vibr., l.v.' (vibrato, first violin) and 'arco' (arco). The score is written in a standard musical notation style, with a grand staff for each instrument. The page number '2' is in the top left corner, and the piece title 'EDT075 • I. Down the Rabbit-Hole' is in the top center.

12

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bn.1

Bn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

S.Mar.

Vln. I.1

Vln. I.2

Vln. II.1

Vln. II.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

p

mf

f

pp

dim. al niente

poco dim.

l.v. sempre

mf sempre

f

pizz. sempre (until bar 96) senza vibr., l.v.

senza vibr., l.v.

4/4

2/4

This page of a musical score, labeled '4' and 'EDT075 • I. Down the Rabbit-Hole', contains measures 17 through 22. The score is arranged in a standard orchestral format with multiple staves for different instruments. The woodwind section includes Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bassoons 1 and 2 (Bn. 1, Bn. 2), Horns 1 and 2 (Hn. 1, Hn. 2), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), and Percussion (Perc.). The string section includes Violins I and II (Vln. I. 1, Vln. I. 2, Vln. II. 1, Vln. II. 2), Violas 1 and 2 (Vla. 1, Vla. 2), Cellos (Vc. 1, Vc. 2), and Contrabass (Cb.). The score features various dynamics such as *mf*, *sub. f*, *ff*, *p*, *sf*, and *f*. It includes performance instructions like *f* *possib.*, *vibr., l.v.*, and *senza vibr., l.v.*. A section marked 'B' begins at measure 19. The percussion part includes a section for 'WOOD/TEMPLE BLOCKS'. The score is divided into measures of 2, 3, 3, 2, 8, 2, and 8 measures each. The key signature is one flat (B-flat), and the time signature is 4/4.

23 *8^{vo}* *3+2+3* (loco) *3+2+3* *3+2+3*

Fl. 1 *ff* *sf*

Fl. 2 *ff* *sf*

Ob. 1 *ff* *sf*

Ob. 2 *ff* *sf*

Cl. 1 *ff* *sf*

Cl. 2 *ff* *sf*

Bn. 1 *sf* *fp* *sf* *mf sempre*

Bn. 2 *sf* *fp* *sf* *mf sempre*

Hn. 1 *f* *flz.* *sf* *mf sempre*

Hn. 2 *f* *flz.* *sf* *mf sempre*

Tpt. 1 *f* *flz.* *sf* *mf sempre*

Tpt. 2 *f* *flz.* *sf* *mf sempre*

Perc. *mf* *3 TOM-TOMS* *l.v.* *sec.* *sec.* *l.v.* *sec.* *l.v.* *p*

S.Mar. *f*

Vln. I. 1 *3+2+3* *f sempre* *ord., l.v.* *3+2+3*

Vln. I. 2 *f sempre* *ord., l.v.* *3+2+3*

Vln. II. 1 *f sempre* *ord., l.v.*

Vln. II. 2 *f sempre* *ord., l.v.*

Vla. 1 *ord., l.v.* *f*

Vla. 2 *ord., l.v.* *f*

Vc. 1 *ord., l.v.* *f*

Vc. 2 *ord., l.v.* *f*

Cb. *vibr., l.v.* *f*

29

Fl.1 *mf* *mf* *mf* *sf*

Fl.2 *mf* *mf* *mf* *sf*

Ob.1 *mf* *mf* *mf* *sf*

Ob.2 *mf* *mf* *mf* *sf*

Cl.1 *mf* *mf* *mf* *sf*

Cl.2 *mf* *mf* *mf* *sf*

Bn.1 *f* *mf* *f* *sf*

Bn.2 *f* *mf* *f* *sf*

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

Hn.2 *f* *mf* *mf* *mf*

Tpt.1 *f* *mf* *mf* *mf*

Tpt.2 *f* *mf* *mf* *mf*

Perc. *fp* *poco a poco dim. al niente*

S.Mar. *f* *mf* *f* *mf*

Vln. I.1 *f* *mf* *f* *sf*

Vln. I.2 *f* *mf* *f* *sf*

Vln. II.1 *f* *mf* *f* *sf*

Vln. II.2 *f* *mf* *f* *sf*

Vla. 1 senza vibr., l.v. *f* sempre

Vla. 2 senza vibr., l.v. *f* sempre

Vc. 1 *f* *mf* *f* *sf*

Vc. 2 *f* *mf* *f* *sf*

Cb. *f* *mf* *f* *sf*

4 4 3 4 8 7
4 4 4 16 16

poco ritardando

33 *3+2+2* *8va* *nz.* *f* *ff* *p* *sf* *mf* *8va*

Fl.1 *f* *ff* *p* *sf* *mf*

Fl.2 *f* *ff* *p* *sf* *f*

Ob.1 *f* *ff* *p* *sf*

Ob.2 *f* *ff* *p* *sf*

Cl.1 *nz.* *f* *ff* *p* *f*

Cl.2 *nz.* *f* *ff* *p* *sf*

Bn.1 *sf* *f* *sf*

Bn.2 *sf* *f* *sf*

Hn.1 *f* *sf*

Hn.2 *f* *sf*

Tpt.1 *f* *sf*

Tpt.2 *f* *sf*

Perc. *f* *ff* *p* **GRAN CASSA** *p*

S.Mar. *f* *diminuendo* *p*

Vln. I.1 *mf* *f possibile* *mf* *senza vibr., l.v.*

Vln. I.2 *mf* *f possibile* *mf* *p* *senza vibr., l.v.*

Vln. II.1 *mf* *f possibile* *mf* *senza vibr., l.v.*

Vln. II.2 *mf* *f possibile* *f* *mf* *senza vibr., l.v.*

Vla. 1 *mf* *f possibile* *f* *l.v.* *p* *senza vibr., l.v.*

Vla. 2 *mf* *f possibile* *f* *l.v.* *p* *senza vibr., l.v.*

Vc. 1 *mf* *f* *f* *senza vibr., l.v.*

Vc. 2 *mf* *f* *f* *senza vibr., l.v.*

Cb. *mf* *f* *f* *p* *senza vibr., l.v.*

poco ritardando

C a tempo (♩ = 96)

38

Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, S.Mar.

p, *sf poco*, *mp*, *mf*, *f*

sec. 8 4 8 4 8 4



44

Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, Bn.1, Bn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, S.Mar.

sf, *sempre mf*, *fp*, *mf*, *p*, *mf sub.*

4 4 4 4

48 **D** solo

Fl.1 *f* *ff* *mf*

Fl.2 *mf* *f* *mf*

Ob.1 *sf* *f* *mf*

Ob.2 *sf* *f* *mf*

Cl.1 *sf* *f* *mf*

Cl.2 *sf* *f* *mf*

Bn.1 *sf* *f* *sf poco* *mf*

Bn.2 *sf* *f* *sf poco* *mf*

Hn.1 *sf* *sf* *sf poco* *mf*

Hn.2 *sf* *sf* *sf poco* *mf*

Tpt.1 *sf* *sf* *sf poco* *mf*

Tpt.2 *sf* *sf* *sf poco* *mf*

Perc. *p* *mf* *mf*

S.Mar. *ff* *mf* *f*

Vln. I.1 *mf* *f* *mf* *f*

Vln. I.2 *mf* *f* *mf* *f*

Vln. II.1 *mf* *f* *mf* *f*

Vln. II.2 *mf* *f* *mf* *f*

Vla. 1 *mf* *f* *mf* *f*

Vla. 2 *mf* *f* *mf* *f*

Vc. 1 *mf* *f* *mf* *f*

Vc. 2 *mf* *f* *mf* *f*

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

3 TOM-TOMS

sec. ord. vibr., l.v. 0

3 4 4 3 4 3 4 2

52

Fl.1 *sf* *mf* *f* *sf* *f* *ff* *p* *f* *sf*

Fl.2 *sf* *sf* *f* *sf* *f* *ff* *p* *sf*

Ob.1 *sf* *mf* *f* *sf* *f* *ff* *p* *sf*

Ob.2 *sf* *mf* *f* *sf* *f* *ff* *p* *sf*

Cl.1 *sf* *mf* *sf* *sf* *f* *ff* *p* *sf*

Cl.2 *sf* *mf* *sf* *sf* *f* *ff* *p* *sf*

Bn.1 *sf* *sf* *f* *sf* *f* *ff* *p* *sf*

Bn.2 *sf* *sf* *f* *sf* *f* *ff* *p* *sf*

Hn.1 *sf* *mf* *f_{sub.}* *sf*

Hn.2 *sf* *mf* *f_{sub.}* *sf*

Tpt.1 *sf* *mf* *f_{sub.}* *sf*

Tpt.2 *sf* *mf* *f_{sub.}* *sf*

Perc. *f* *mf* *f_{sub.}* *f*

S.Mar. *mf* *f* *f* *f*

Vln. 1.1 *sec.* *mf* *f* *mf* *f possibile*

Vln. 1.2 *sec.* *mf* *f* *mf* *f possibile*

Vln. II.1 *sec.* *mf* *f* *mf* *f possibile*

Vln. II.2 *sec.* *mf* *f* *mf* *f possibile*

Vla. 1 *sec.* *mf* *f* *mf* *f possibile*

Vla. 2 *sec.* *mf* *f* *mf* *f possibile*

Vc. 1 *sec.* *f* *mf* *f* *f*

Vc. 2 *sec.* *f* *mf* *f* *f*

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

5 *WOOD/TEMPLE BLOCKS*

8^{ma} solo

58 **E**

Fl.1 *mf* *p* *mf* *p* *mf* *p*

Fl.2 *mf* *p* *mf* *p* *mf* *p*

Ob.1 *mf* *sf* *mf*

Ob.2 *mf* *sf* *mf*

Cl.1 *mf* *sf*

Cl.2 *mf* *sf*

Bn.1 *mf*

Bn.2 *mf*

Hn.1 *mf sempre*

Hn.2 *mf sempre*

Tpt.1 *mf sempre* *mf*

Tpt.2 *mf sempre*

Perc. [SLAPSTICK] *f*

S.Mar. *mf* *f* *mf*

Vln. 1.1 *mf* *f possib.*

Vln. 1.2 *mf* *f possib.*

Vln. II.1 *mf* *f possib.*

Vln. II.2 *mf* *f possib.*

Vla. 1 *mf* *f possib.*

Vla. 2 *mf* *f possib.*

Vc. 1 *mf* vibr., Lv.

Vc. 2 *mf* vibr., Lv.

Cb. *mf* vibr., Lv.

mf

62

Fl.1 *mf* *f* *mf* *sf poco* *ff* *f*

Fl.2 *mf* *f* *mf* *sf poco* *ff* *f*

Ob.1 *sf* *mf* *f* *mf* *sf poco* *ff* *f*

Ob.2 *sf* *mf* *f* *mf* *sf poco* *ff* *f*

Cl.1 *mf* *f* *mf* *sf poco* *ff* *f*

Cl.2 *mf* *f* *mf* *sf poco* *ff* *f*

Bn.1 *mf* *f* *mf* *sf poco* *ff* *fp* *sf* *mf sempre*

Bn.2 *mf* *f* *mf* *sf poco* *ff* *fp* *sf* *mf sempre*

Hn.1 *f* *sf* *mf* *sub. f* *flz.* *sf* *mf sempre*

Hn.2 *f* *sf* *mf* *sub. f* *flz.* *sf* *mf sempre*

Tpt.1 *f* *sf* *mf* *sub. f* *flz.* *sf* *mf sempre*

Tpt.2 *f* *sf* *mf* *sub. f* *flz.* *sf* *mf sempre*

Perc. **3 TOM-TOMS**
1.v. *mf* 4 sec. sec. 8

S.Mar. *f* *ff* *f*

Vln. I.1 *f* *f* *f* *ord., 1.v.*

Vln. I.2 *f* *f* *f* *f sempre ord., 1.v.*

Vln. II.1 *f* *f* *f* *f sempre ord., 1.v.*

Vln. II.2 *f* *f* *f* *f sempre ord., 1.v.*

Vla. 1 *f* vibr., 1.v. *f* *ord., 1.v.*

Vla. 2 *f* vibr., 1.v. *f* *ord., 1.v.*

Vc. 1 *f* vibr., 1.v. *f* *ord., 1.v.*

Vc. 2 *f* vibr., 1.v. *f* *ord., 1.v.*

Cb. *f* *f* *f* *f*

3+2+3 3+2+3 3+2+3 3+2+3

2/4 8/16 2/4 8/16 2/4 8/16 2/4 8/16

68 $3+2+3$ $3+2+3$ **F**

Fl. 1 *mf* *mf* *mf sempre*

Fl. 2 *mf* *mf* *mf sempre*

Ob. 1 *mf* *mf* *mf sempre*

Ob. 2 *mf* *mf* *mf*

Cl. 1 *mf* *mf* *p*

Cl. 2 *mf* *mf* *p*

Bn. 1 *f* *f* *p*

Bn. 2 *f* *f* *mf*

Hn. 1 *f* *f* *mf sempre*

Hn. 2 *f* *f* *mf sempre*

Tpt. 1 *f* *f* *mf*

Tpt. 2 *f* *f* *mf*

Perc. *f*

S.Mar. *f*

Vln. I 1 $3+2+3$ *f* *f* *mf sempre*

Vln. I 2 *f* *f* *mf sempre*

Vln. II 1 *f* *f* *mf sempre*

Vln. II 2 *f* *f* *mf sempre*

Vla. 1 *f* *f* *mf sempre*

Vla. 2 *f* *f* *mf sempre*

Vc. 1 *f* *f* *arco, s.p.*

Vc. 2 *f* *f* *arco, s.p.*

Cb. *f* *f* *arco, s.p.*

8 $\frac{2}{4}$ 8 $\frac{4}{4}$

$\text{♩} = 128$

81

Fl.1 *f* *ff* *ff* *f sempre*

Fl.2 *f* *ff* *ff*

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

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

Cl.1 *mf* *f* *ff* *ff* *f sempre*

Cl.2 *mf* *f* *ff* *ff* *f sempre*

Bn.1 *ff* *ff* *ff* *ff* *p*

Bn.2 *ff* *ff* *ff* *ff* *p*

Hn.1 *f* *p* *f* *ff* *ff* *ff* *f*

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

Tpt.1 *f* *p* *f* *ff* *f*

Tpt.2 *f* *p* *f* *ff* *f*

Perc. *ff* *p*

S.Mar. *ff*

$\text{♩} = 128$

Vln. 1.1 *f*

Vln. 1.2 *f*

Vln. II.1 *f*

Vln. II.2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *sfz* *f* *sfz* *f* *sfz* *f*

Vc. 2 *sfz* *f* *sfz* *f* *sfz* *f*

Cb. *sfz* *f* *sfz* *f* *sfz* *f*

96 

Fl.1 *f sempre*

Fl.2 *f sempre*

Ob.1 *f* *p* *f sempre*

Ob.2 *f* *p* *f sempre*

Cl.1 *f sempre*

Cl.2 *f sempre*

Bn.1 *f sempre*

Bn.2 *f sempre*

Hn.1 *f* *p*

Hn.2 *f* *p*

Tpt.1 *f* *p* *f sempre*

Tpt.2 *f* *p* *f sempre*

Perc. *ff*

S.Mar. *ff*

Vln. 1.1 *f sempre* arco poco vibr.

Vln. 1.2 *f sempre* arco poco vibr.

Vln. 2.1 *f sempre* arco poco vibr.

Vln. 2.2 *f sempre* arco poco vibr.

Vla. 1 *f sempre* arco

Vla. 2 *f sempre* arco

Vc. 1 *f sempre* ord.

Vc. 2 *f sempre* ord.

Cb. *f sempre* ord.

102

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bn.1
Bn.2
Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
S.Mar.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vcl. 1
Vcl. 2
Cb.

And. sempre

Detailed description: This page of a musical score, numbered 20, is for the piece 'I. Down the Rabbit-Hole' (EDT075). It begins at measure 102. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and percussion. The woodwind section includes two flutes (Fl.1, Fl.2), two oboes (Ob.1, Ob.2), two clarinets (Cl.1, Cl.2), two bassoons (Bn.1, Bn.2), two horns (Hn.1, Hn.2), and two trumpets (Tpt.1, Tpt.2). The brass section includes two trombones (Tpt.1, Tpt.2). The string section includes four violins (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2), two violas (Vla. 1, Vla. 2), two cellos (Vcl. 1, Vcl. 2), and a double bass (Cb.). The percussion part (Perc.) features a snare drum and cymbals, with the instruction 'And. sempre' (Andante sempre) written below. The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The woodwinds and strings play complex rhythmic patterns, often involving triplets and sixteenth-note runs. The brass instruments play more melodic lines with some triplet figures. The percussion provides a steady, rhythmic accompaniment.

105

This musical score page, numbered 105, is for the first movement, 'I. Down the Rabbit-Hole'. It features a variety of instruments including Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Percussion, Saxophone (Sax.), Violins 1 and 2, Violas 1 and 2, Cellos, and Double Basses. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The woodwinds and strings play complex rhythmic patterns, often with triplets and slurs. The percussion part includes a steady eighth-note accompaniment. The strings are divided into four parts, with the first two playing a melodic line and the last two playing a rhythmic accompaniment. The overall texture is dense and rhythmic.

108

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bn.1
Bn.2 **attacca**

Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
S.Mar. **attacca**

Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. **attacca**

Detailed description: This block contains the first system of a musical score for orchestra. It includes staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Percussion, and Saxophone. The Flute and Clarinet parts feature rapid sixteenth-note passages. The Bassoon part has a melodic line with slurs. The Saxophone part is marked 'attacca'. The string section (Violins I and II, Violas, Violas, Violoncellos, and Contrabass) is also present, with triplets in the lower strings.

Hn.1
Hn.2
Tpt.1
Tpt.2
Perc.
S.Mar. **attacca**

Detailed description: This block contains the second system of the musical score, featuring Horns 1 and 2, Trumpets 1 and 2, Percussion, and Saxophone. The Horn and Trumpet parts are mostly rests. The Percussion part has a rhythmic pattern. The Saxophone part is marked 'attacca'.

Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. **attacca**

Detailed description: This block contains the third system of the musical score, featuring the string section: Violins I and II, Violas, Violas, Violoncellos, and Contrabass. The Violins and Violas play a steady eighth-note accompaniment. The Violoncellos and Contrabass play a melodic line with triplets. The Contrabass part is marked 'attacca'.

II. Red Pill

(♩ = 128)

♩ ≈ 90 poco rubato

Flute 1 *sfz*

Flute 2 *sfz*

Oboe 1 *sfz*

Oboe 2 *sfz*

Clarinet in B♭ 1 *sfz*

Clarinet in B♭ 2 *sfz*

Bassoon 1 *sfz*

Bassoon 2 *sfz*

Horn in F 1 *sfz*

Horn in F 2 *sfz*

Trumpet in C 1 *sfz* con sord.

Trumpet in C 2 *sfz* con sord.

Percussion *sfz* [VIBRAPHONE] [GRAN CASSA] *pp* *dim. al niente*

Solo Marimba *ff* *mf* *ff sub. p* *mf* *p sempre*

Violin I 1 *sfz* con sord.

Violin I 2 *sfz* con sord.

Violin II 1 *sfz* con sord.

Violin II 2 *sfz* con sord.

Viola 1 *sfz* con sord.

Viola 2 *sfz* con sord.

Cello 1 *sfz* *f* *sfz* *f* *sfz* con sord.

Cello 2 *sfz* *f* *sfz* *f* *sfz* con sord.

Contrabass *sfz* *f* *sfz* *f* *sfz*

(♩ = 128)

poco rubato

♩ ≈ 90

Emphasize notes indicated in staff above to create melodic line. Play other tremolo notes in *p* dynamic.

poco rubato ≈ 90 **senza rubato** $\bullet = 140$

17

Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, Bn.1, Bn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, Perc., S.Mar., Vln. I.1, Vln. I.2, Vln. II.1, Vln. II.2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb.

dim. al niente, *p sempre*, *poco rubato*, *senza rubato*

GLOCKENSPIEL, GRAN CASSA

mf, *pp*, *p*, *f*, *mf*, *pp*

≈ 90 , $\bullet = 140$

25 ≈ 90 poco rubato

Fl.1 (1336Hz) *mf* *pp*

Fl.2 *mf* *pp*

Ob.1 (697Hz) *mf* *pp*

Ob.2 (770Hz) *mf* *pp*

Cl.1 (852Hz) *mf* *pp*

Cl.2 (1209Hz) *mf* *pp*

Bn.1 *p* *mf* *pp*

Bn.2 *mf* *pp*

Hn.1 *mf* *pp*

Hn.2 *mf* *pp*

Tpt.1 *mf* *pp*

Tpt.2 *mf* *pp*

Perc. *mf* *p* *mf* *p* *mf* *p*

GLOCKENSPIEL *p* *mf*

S.Mar. *p* *mf* *p* *sub. mf* *p*

S.Mar. *p* *sempre*

Vln. I.1 *mf* *p*

Vln. I.2 *mf* *p*

Vln. II.1 *mf* *p*

Vln. II.2 *mf* *p*

Vla. 1 *mf* *p*

Vla. 2 *mf* *p*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Cb. *mf* *p*

III

50 ≈ 90 poco rubato

Fl.1 (147Hz) *mf* *pp*

Fl.2 (1336Hz) *mf* *pp*

Ob.1 (1209Hz) *mf* *pp*

Ob.2 (770Hz) *mf* *pp*

Cl.1 (852Hz) *mf* *pp*

Cl.2 (697Hz) *mf* *pp*

Bn.1 *pp* *mf*

Bn.2 *pp* *mf*

Hn.1 *mf* *poco dim.*

Hn.2 *mf* *poco dim.*

Tpt.1 *mf* *poco dim.*

Tpt.2 *mf* *poco dim.*

Perc. *dim. al niente* *p* *mf* *mf*

S.Mar. *p sempre* *f* *p*

Vln. 1.1 *mf* *p*

Vln. 1.2 *mf* *p*

Vln. II.1 *mf* *p*

Vln. II.2 *mf* *p*

Vla. 1 *mf* *p* *mf* *p*

Vla. 2 *mf* *p* *mf* *p*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Cb. *mf* *p*

GLOCKENSPIEL

GRAN CASSA

poco rubato ≈ 90

58 *senza rubato* $\text{♩} = 140$ *poco rubato* $\text{♩} \approx 90$

Fl.1 *mf* (1209Hz) (1336Hz)

Fl.2 *mf* (1209Hz)

Ob.1 *mf* (770Hz)

Ob.2 *mf* (852Hz)

Cl.1 *mf* (697Hz)

Cl.2 *mf* *pp*

Bn.1 *mf* *pp*

Bn.2 *p* *mf* *pp*

Hn.1 *mf* (440Hz) (*senza dim.*) *pp*

Hn.2 *mf* (350Hz) (*senza dim.*) *pp* *mf*

Tpt.1 *mf* (440Hz) (*senza dim.*) *pp*

Tpt.2 *mf* (350Hz) (*senza dim.*) *pp*

Perc. *mf* *pp* *dim. al niente*

S.Mar. *f* *p sempre*

Vln. I.1 *senza rubato* $\text{♩} = 140$

Vln. I.2 *senza rubato* $\text{♩} = 140$

Vln. II.1 *senza rubato* $\text{♩} = 140$

Vln. II.2 *senza rubato* $\text{♩} = 140$

Vla. 1 *senza rubato* $\text{♩} = 140$

Vla. 2 *senza rubato* $\text{♩} = 140$

Vc. 1 *mf* *p* IV

Vc. 2 *mf* *p* IV

Cb. *mf* II II

3 4 3 4 3 4 3 4

8 8 4 4 8 8 4 4

74

This page of a musical score contains measures 74 through 79. The score is arranged in a multi-staff format with the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2 (both staves are empty).
- Oboes:** Ob. 1 and Ob. 2 (both staves are empty).
- Clarinets:** Cl. 1 and Cl. 2 (both staves are empty).
- Bassoons:** Bn. 1 and Bn. 2. Bn. 1 has notes in measures 74-75 (mf to pp), 76 (mf to pp), and 79 (mf). Bn. 2 has notes in measures 74-75 (mf to pp) and 76 (mf to pp).
- Horns:** Horns 1 and 2. Horn 1 has notes in measures 74-75 (mf to pp), 76 (mf to pp), and 79 (mf). Horn 2 has notes in measures 74-75 (mf to pp) and 76 (mf to pp).
- Trumpets:** Tpt. 1 and Tpt. 2. Tpt. 1 has notes in measures 74-75 (mf to pp, via sord.) and 76 (mf to pp). Tpt. 2 has notes in measures 74-75 (mf to pp) and 76 (mf to pp, via sord.).
- Percussion:** Perc. (stave is empty).
- String Ensemble:** S.Mar. (Soprano and Alto parts). S.Mar. 1 has notes in measures 74-75 (p to sub. mf), 76 (p to sub. mf), and 79 (p to mf). S.Mar. 2 has notes in measures 74-75 (p to sub. mf) and 76 (p to sub. mf).
- Violins:** Vln. 1.1, Vln. 1.2, Vln. 1.1, Vln. 1.2 (all staves are empty).
- Violas:** Vla. 1 and Vla. 2 (both staves are empty).
- Violoncello:** Vc. 1 and Vc. 2. Vc. 1 has notes in measures 74-75 (mf to p), 76 (mf to p), and 79 (mf, espressivo). Vc. 2 has notes in measures 74-75 (mf to p), 76 (mf to p), and 79 (mf, espressivo).
- Contra Bass:** Cb. has notes in measures 74-75 (mf) and 76 (mf to p).

Measure numbers 74, 75, 76, 77, 78, and 79 are indicated at the bottom of the score. Dynamic markings include *mf*, *pp*, *p*, *sub. mf*, and *espressivo*. Performance instructions include *via sord.* for trumpets and *espressivo* for cellos.

82 $\text{♩} = 140$ senza rubato

Woodwinds imitate telephone dial tone. (440Hz)

Fl.1 *mf* *f* *p* *sempre f* (350Hz)

Fl.2 *mf* *f* *p* *sempre f* (440Hz)

Ob.1 *mf* *f* *p* *sempre f* (350Hz)

Ob.2 *mf* *f* *p* *sempre f* (440Hz)

Cl.1 *mf* *f* *p* *f sempre* (440Hz)

Cl.2 *mf* *f* *p* *f sempre* (350Hz)

Bn.1 *mf* *f* *p* *f sempre*

Bn.2 *mf* *f* *p* *f sempre*

Hn.1 *mf* *f sempre* (440Hz)

Hn.2 *mf* *f sempre* (350Hz)

Tpt.1 *mf* senza sord. *f sempre* (440Hz)

Tpt.2 *mf* senza sord. *f sempre* (350Hz)

Perc. **GRAN CASSA** *mf* *pp* *ff* *mf sub. meno*

S.Mar. *f*

Violins imitate telephone dial tone

$\text{♩} = 140$ senza rubato

Vin. I 1 *mf* senza vibr. (440Hz)

Vin. I 2 *mf* senza vibr. (350Hz)

Vin. II 1 *mf* senza vibr. (440Hz)

Vin. II 2 *mf* senza vibr. (350Hz)

Vla. 1 *mf* senza vibr.

Vla. 2 *mf* senza vibr.

Vc. 1 *mf* senza vibr.

Vc. 2 *mf* senza vibr.

Cb. *espressivo* *mf* senza vibr.

$\text{♩} = 72$ Bend or gliss. as much as possible

Flute 1 *p* *mf* *p*

Flute 2 *p* *mf* *p*

Oboe 1 *mf* *p*

Oboe 2 *mf* *p*

Clarinet in B \flat 1 *mf* *p*

Clarinet in B \flat 2 *mf* *p*

Bassoon 1 *mf* *p*

Bassoon 2 *mf* *p*

Horn in F 1 *p* *mf* *p*

Horn in F 2 *p* *mf* *p*

Trumpet in C 1 *mf* *p*

Trumpet in C 2 *mf* *p*

Percussion **FLEXATONE** *p* *mf* *p*

Solo Marimba *fp* *f* *p* *fp* *f*

$\text{♩} = 72$

Violin I 1 *p* *mf* *p* senza sord. trem., s.p., col punta d'arco

Violin I 2 *p* *mf* *p* senza sord. trem., s.p., col punta d'arco

Violin II 1 *p* *mf* *p* senza sord. trem., s.p., col punta d'arco

Violin II 2 *mf* *p* senza sord. trem., s.p., col punta d'arco

Viola 1 *mf* *p* senza sord. trem., s.p., col punta d'arco

Viola 2 *mf* *p* senza sord. trem., s.p., col punta d'arco

Cello 1 *p* *mf* *p* senza sord. II seagull gliss.

Cello 2 *p* *mf* *p* senza sord. III seagull gliss.

Contrabass *mf* *p* senza sord.

This page of a musical score, numbered 36, is for the third movement of a piece, marked III. 9/4. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Trumpets 1 and 2. The brass section includes Violins 1 and 2, Viola 1 and 2, Violoncello 1 and 2, and Contrabass. The percussion section includes a Snare Drum (S.Mar.) and a Percussionist (Perc.). The score is divided into three measures. The first measure shows the beginning of the piece with various dynamics like *p*, *mf*, and *f*. The second measure features a complex rhythmic pattern in the Snare Drum and a melodic line in the Flutes and Clarinets. The third measure continues the melodic and rhythmic development. The score includes many dynamic markings, articulation marks, and slurs. The woodwinds and strings play melodic lines, while the percussion provides a steady rhythmic accompaniment. The overall texture is dense and expressive.

25

Fl.1 *p* *mf* *p* *mf* *p*

Fl.2 *p* *mf* *p* *mf* *p*

Ob.1 *mf* *p* *mf* *p*

Ob.2 *mf* *p* *mf* *p*

Cl.1 *mf* *p*

Cl.2 *mf* *p*

Bn.1 *mf* *p*

Bn.2 *mf* *p*

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

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

Tpt.1 *f* *p* *mf* *p*

Tpt.2 *f* *p* *mf* *p*

Perc. **FLEXATONE** *p* *mf* *p*

S.Mar. *ff* *fp* *f* *p*

Vln.1.1 *mf* *p* *mf* *p* trem., s.p., col punta d'arco

Vln.1.2 *mf* *p* *mf* *p* trem., s.p., col punta d'arco

Vln.1.1 *mf* *p* *mf* *p* sp. col punta d'arco trem.

Vln.1.2 *mf* *p* *mf* *p* trem., s.p., col punta d'arco

Vla.1 *mf* *p* *mf* *p*

Vla.2 *mf* *p* *mf* *p*

Vc.1 *mf* *p* *mf* *p*

Vc.2 *mf* *p* *mf* *p*

Cb. *mf* *p*

29

Fl.1 *p* *mf* *p* *mf* *p* *p* *mf* *p*

Fl.2 *p* *mf* *p* *mf* *p* *p* *mf* *p*

Ob.1 *mf* *p* *mf* *p* *mf* *p*

Ob.2 *mf* *p* *mf* *p* *mf* *p*

Cl.1 *mf* *p* *mf*

Cl.2 *mf* *p* *mf*

Bn.1 *mf* *p*

Bn.2 *mf* *p*

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

Hn.2 *p* *mf* *p*

Tpt.1 *mf* *p*

Tpt.2 *mf* *p*

Perc. *p* *mf* *p*

S.Mar. *fp* *f* *p* *f* *p* *f* *p* *fp* *f*

Vln. I.1 *p* *mf* *p*

Vln. I.2 *p* *mf* *p*

Vln. II.1 *p* *mf* *p*

Vln. II.2 *mf* *p*


Vla. 1 *p* *mf* *p*

Vla. 2 *p* *mf* *p*

Vc. 1 *p* *mf* *p*

Vc. 2 *p* *mf* *p*

Cb. *mf* *p*

35  a tempo (♩ = 72)

 TOM-TOMS

Perc. *mf*

S.Mar. *p* *mf* *f*

Vc. 1 *mf* *p* *mf* *f* *tutti*

Vc. 2 *mf* *f*

Cb. *mf* *f*

4/8 a tempo (♩ = 72) solo 3/8 5/8 4/8 2+1/8 16 2/8 tutti 2+1/8 16

41 damp *mf* *f* *mf* *f* damp

Perc. *mf* *f* *mf* *f*

S.Mar. *f* *ff* *f* *ff*

Vin. I 1 *mf* *f* ord., non trem.

Vin. I 2 *mf* *f* ord., non trem.

Vin. II 1 *mf* *f* ord., non trem.

Vin. II 2 *mf* *f* ord., non trem.

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

Cb. *mf* *f*

2+1/8 16 2/8 8

52

Fl.1 *mf* *p* *mf* *p*

Fl.2 *mf* *p* *mf* *p*

Ob.1 *mf* *p* *mf* *p*

Ob.2 *mf* *p* *mf* *p*

Cl.1 *p* *mf* *p*

Cl.2 *p* *mf* *p*

Bn.1 *mf* *p* *mf* *p*

Bn.2 *mf* *p* *mf* *p*

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

Hn.2 *p* *mf* *p* *p* *mf* *p*

Tpt.1 *mf* *p* *mf* *p*

Tpt.2 *mf* *p* *mf* *p*

Perc. *p* *mf* *p* *p* *mf* *p*

S.Mar. *p* *fp* *f* *p* *f* *p*

Vln. I.1 *p* *mf* *p* *p* *mf* *p*

Vln. I.2 *p* *mf* *p* *p* *mf* *p*

Vln. II.1 *p* *mf* *p* *p* *mf* *p*

Vln. II.2 *mf* *p* *mf* *p*

Vla. 1 *p* *mf* *p* *p* *mf* *p*

Vla. 2 *p* *mf* *p* *p* *mf* *p*

Vc. 1 *p* *mf* *p* *p* *mf* *p*

Vc. 2 *p* *mf* *p* *p* *mf* *p*

Cb. *mf* *p* *mf* *p*

2 3 4

56

S.Mar.

mf *p* *mf* *p* *mf* *p* *mf*

Vln. I 1

p sempre

Vln. I 2

p sempre

Vln. II 1

p sempre

Vln. II 2

p sempre



60

S.Mar.

pp *mf*

Vln. I 1

(s.p.) → s.t.

Vln. I 2

(s.p.) → s.t. *dim. al niente*

Vln. II 1

dim. al niente (s.p.) → s.t.

Vln. II 2

(s.p.) → s.t. *dim. al niente*

dim. al niente



Cadenza I

67

S.Mar.

(loco)

Improvise gradually descending cadenza by using only (chromatic or non-chromatic) quasi glissando gestures.

(loco)

IV. Ruby Slippers

Flute 1 *con vibr.*
p *mf* *p*

Flute 2
p *mf*

Oboe
mf *p*

Cor Anglais [COR ANGLAIS]
mf *p*

Clarinet in B♭ 1
mf *p*

Clarinet in B♭ 2
mf *p*

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Percussion
SMALL TAM-TAM IN WATER BUCKET
p *f* *p* *f* *p*

Solo Marimba
ff *mf* *ff*

Violin I 1 *mp* *p* *mp* *p*

Violin I 2 *mp* *p* *mp* *p*

Violin II 1 *mp* *p*

Violin II 2 *mp* *p*

Viola 1 *mp* *p* *mp* *p*

Viola 2 *mp* *p* *mp* *p*

Cello 1 *mp* *p*

Cello 2 *mp* *p*

Contrabass

Tempo: ♩ = 111

Time Signatures: 4/4, 3/4, 4/4, 5/4, 4/4, 3/4

Performance Notes:
- *con vibr.* (con vibrato)
- *ord.* (order)
- *s.t.* (sustained tone)
- *Random, wavy glissando. All players individually.*
- *III ord.*, *II ord.*, *IV ord.* (third, second, fourth order)

This page contains the musical score for 'IV. Ruby Slippers' (EDT075), page 47. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are:

- Flutes (Fl. 1, Fl. 2)
- Oboe (Ob. 1)
- Cor Anglais (Cor.A.)
- Clarinets (Cl. 1, Cl. 2)
- Bassoons (Bn. 1, Bn. 2)
- Horns (Hn. 1, Hn. 2)
- Trumpets (Tpt. 1, Tpt. 2)
- Percussion (Perc.)
- Saxophone (S.Mar.)
- Violins (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2)
- Violas (Vla. 1, Vla. 2)
- Violas (Vc. 1, Vc. 2)

The score features a variety of musical notations, including dynamics (e.g., *mf*, *p*, *f*, *fp*, *mp*), articulation (e.g., *con vibr.*), and performance instructions (e.g., *ord.*, *II ord.*, *s.t.*). There are also some numerical markings (e.g., 3, 4) and a small graphic symbol in the top right corner. The page number '47' is located in the upper right corner, and the title 'EDT075 • IV. Ruby Slippers' is at the top center.

11 $\text{♩} = 148$ $\text{♩} = 111$

Fl.1 *ff* *p* *f* *poco dim.*

Fl.2 *ff* *p* *f* *poco dim.*

Ob.1 *f* *p* *f* *poco dim.*

Cor.A *f* *p* *f* *poco dim.*

Cl.1 *f* *p* *f* *poco dim.*

Cl.2 *f* *p* *f* *poco dim.*

Bn.1 *ff* *p* *mf* *p*

Bn.2 *ff* *p* *mf* *p*

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

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

Tpt.1 *f* *p* *f* *p*

Tpt.2 *f* *p* *f* *p*

Perc. **GLOCKENSPIEL**

S.Mar. *ff* *f*

Vln. I 1 $\text{♩} = 148$ $\text{♩} = 111$
ord., poco vibr. *mf* *p* *mf* *p*

Vln. I 2 *mf* *p* *mf* *p*

Vln. II 1 *mf* *p* *mf* *p*

Vln. II 2 *mf* *p* *mf* *p*

Vla. 1 *mf* *p* *mf* *p* ord. - - - - - s.t. (▲)

Vla. 2 *mf* *p* *mf* *p* ord. - - - - - s.t. (▲)

Vc. 1 *mf* *p* *mf* *p* ord. - - - - - s.t. (▲)

Vc. 2 *mf* *p* *mf* *p* ord. - - - - - s.t. (▲)

Cb. *mf* *p* *mf* *p* ord. - - - - - s.t. (▲)

2 4 4

M

22

Fl.1 *mf* *f* *p*

Fl.2 *mf* *f* *p*

Ob.1 *mf* *f* *p*

Cor.A. *f* *p* solo, cantabile *mf* 3

Cl.1 *f* *p*

Cl.2 *mf* *f* *mf* *f* *p*

Bn.1 *mf* *f* *mf* *f* *mf* *f* *p*

Bn.2 *mf* *f* *mf* *f* *mf* *f* *p*

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

Hn.2 *sf* *mf* *f* *mf* *f* *p*

Tpt.1 *sf* *mf* *poco dim.*

Tpt.2 *sf* *mf* *poco dim.*

Perc. *p* SMALL TAM-TAM IN WATER BUCKET *f*

S.Mar. *f* *ff* *p*

Vln. I.1 *mf* *poco dim.*

Vln. I.2 *mf* *poco dim.*

Vln. II.1 *mf* *poco dim.*

Vln. II.2 *mf* *poco dim.*

Vla. 1 *poco dim.*

Vla. 2 *poco dim.*

Vc. 1 *poco dim.*

Vc. 2 *poco dim.*

4 4 3 4 2 3

4 4 4 4 4 4

27 $\text{♩} = 148$

Fl.1 *mf* *f*

Fl.2 *mf* *p* *mf* *f*

Ob.1 *mf* *p* *mf* *f*

Cor.A. *p* *mf* *f* *ff* *p*

Cl.1 *mf* *f*

Cl.2 *mf* *f*

Bn.1 *ff*

Bn.2 *ff*

Hn.1 *ff*

Hn.2 *ff*

Tpt.1 *f*

Tpt.2 *fp* *f*

Perc. *p* *p*

S.Mar. *poco a poco cresc.* *ff*

Vin. I.1 *mf* *poco vibr.*

Vin. I.2 *mf* *poco vibr.*

Vin. II.1 *mf* *poco vibr.*

Vin. II.2 *mf* *poco vibr.*

Vla. 1 *mp* *p* *mf* *ord., poco vibr.*

Vla. 2 *mp* *p* *mf* *ord., poco vibr.*

Vc. 1 *mp* *p* *mf* *ord., poco vibr.*

Vc. 2 *mp* *p* *mf*

Cb. *mp* *p* *mp* *p*

IV ord. *mp* *p* *mf* *ord., poco vibr.*

ord. *mp* *p* *mf* *ord., poco vibr.*

s.t. *mp* *p* *mf* *ord., poco vibr.*

III *mp* *p*

$\text{♩} = 148$
poco vibr.

32 $\text{♩} = 111$

Fl.1 *p* *f* *p*

Fl.2 *p* *f* *p*

Ob.1 *p* *f* *p*

Cor.A. *f* *p* *f* *p* *solo*

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

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

Bn.1 *p* *mf* *mf* *p*

Bn.2 *p* *mf* *mf* *p*

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

Hn.2 *f* *p*

Tpt.1 *p* *f* *f* *p*

Tpt.2 *p*

Perc. **GLOCKENSPIEL** *f* *poco dim.*

S.Mar. *f* *poco dim.* *f*

Vln. I.1 *p* *mf* *p*

Vln. I.2 *p* *mf* *p*

Vln. II.1 *p* *mf* *p*

Vln. II.2 *p* *mf* *p*

Vla. 1 *p* *mf* *mf* *poco a poco dim. al niente*

Vla. 2 *p* *mf* *mf* *poco a poco dim. al niente*

Vc. 1 *p* *mf* *mf* *poco a poco dim. al niente*

Vc. 2 *p* *mf* *mf* *poco a poco dim. al niente*

Cb. *mf* *mf* *poco a poco dim. al niente*

3 4 2+1 48

3 4 2+1 48

3 4 2+1 48

$\text{♩} = 111$

54

Fl.1 *mf* *mf* *f* *p* *f*

Fl.2 *mf* *mf* *f* *p* *f*

Ob.1 *mf* *mf* *f* *p* *f*

Cor.A. *f* *f* *ff* *p* *f* *p*

Cl.1 *mf* *f sempre* *f* *p* *f*

Cl.2 *mf* *f sempre* *f* *p* *f*

Bn.1 *f* *f* *f* *p* *f*

Bn.2 *f* *f* *f* *p* *f*

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

Hn.2 *f* *p*

Tpt.1 *f sempre* *f* *p*

Tpt.2 *f sempre* *f* *p*

Perc. *mf* *f* *f* *f* TAM-TAM (medium or large) *f*

S.Mar. *ff* *ff* *ff*

Vln. I.1 *f sempre* *mf* *f* *p* *f*

Vln. I.2 *f sempre* *mf* *f* *p* *f*

Vln. II.1 *f sempre* *mf* *f* *p* *f*

Vln. II.2 *f sempre* *mf* *f* *p* *f*

Vla. 1 *f sempre* *mf* *f* *p* *f*

Vla. 2 *f sempre* *mf* *f* *p* *f*

Vc. 1 *f sempre* *mf* *f* *p* *f*

Vc. 2 *f sempre* *mf* *f* *p* *f*

Cb. *mf* *f* *f* *p* *f* arco, poco vibr.

5/4 4/4 4/4

♩ = 148

tutti *mf* *f* *p* *f*

poco vibr.

0

pizz. sempre (vibr., l.v.) *f* *f* *f* *p* *f*

59

This page of a musical score, numbered 59, is for the piece "IV. Ruby Slippers" (EDT075). It features a variety of instruments including Flutes (Fl. 1, 2), Oboe (Ob.), Cor Anglais (Cor.A.), Clarinets (Cl. 1, 2), Bassoons (Bn. 1, 2), Horns (Hn. 1, 2), Trumpets (Tpt. 1, 2), Percussion (Perc.), and String quartet (Vln. I, II, Vla. 1, 2, Vc. 1, 2, Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by dynamic contrasts, with markings for *p* (piano) and *f* (forte), and the instruction *f sempre* (forte throughout). The woodwinds and strings play melodic lines with triplets and slurs, while the percussion and strings provide a rhythmic accompaniment. A Glockenspiel part is introduced in the fifth measure. The score is arranged in a standard orchestral layout with woodwinds on top, strings on the bottom, and percussion in the middle.

64 $\text{♩} = 111$

Fl.1 *f* (*senza dim.*) *mf*

Fl.2 *f* (*senza dim.*) *mf*

Ob.1 *f* (*senza dim.*)

Cor.A. *f* (*senza dim.*)

Cl.1 *f* (*senza dim.*)

Cl.2 *f* (*senza dim.*)

Bn.1 *f* *p* *f* *sf*

Bn.2 *f* *p* *f* *sf*

Hn.1 *f* *p* *f* *sf*

Hn.2 *f* *p* *f* *sf*

Tpt.1 *f* *p* *f* *sf*

Tpt.2 *f* *p* *f* *sf*

Perc. *poco dim.*

S.Mar. *f*

Vln. I.1 *p* *mf* *p* *senza vibr.*

Vln. I.2 *p* *mf* *p* *senza vibr.*

Vln. II.1 *p* *mf* *p* *senza vibr.*

Vln. II.2 *p* *mf* *p* *senza vibr.*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. *p*

$\text{♩} = 111$

69 □

Fl.1 *mf* *mf* *mf* *mf* *mf*

Fl.2 *mf* *mf* *mf* *mf* *mf*

Ob.1 *mf* *mf* *mf* *mf* *mf*

Cor.A. *mf* *f* *mf* *f* *mf*

Cl.1 *mf* *f* *mf* *f* *mf*

Cl.2 *mf* *f* *mf* *f* *mf*

Bn.1 *mf* *f* *mf* *f* *mf*

Bn.2 *mf* *f* *mf* *f* *mf*

Hn.1 *sf* *sf* *sf* *sf* *mf* *f*

Hn.2 *sf* *sf* *sf* *sf* *mf* *f*

Tpt.1 *sf* *sf* *sf* *sf* *sf*

Tpt.2 *sf* *sf* *sf* *sf* *sf*

Perc. *pp* TAM-TAM *poco a poco crescendo*

S.Mar. *mf* *p* *mf* *p* *mf* *p*

Vln. 1.1 *mf* *p* *mf* *p* *mf* *p*

Vln. 1.2 *mf* *p* *mf* *p* *mf* *p*

Vln. II.1 *mf* *p* *mf* *p* *mf* *p*

Vln. II.2 *mf* *p* *mf* *p* *mf* *p*

Vla. 1 *mf* *p* *mf* *p* *mf* *p*

Vla. 2 *mf* *p* *mf* *p* *mf* *p*

Vc. 1 *mf* *p* *mf* *p* *mf* *p*

Vc. 2 *mf* *p* *mf* *p* *mf* *p*

$\text{♩} = 148$

74

Fl.1 *f* *ff*

Fl.2 *f* *ff*

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

Cor.A. *f* *ff* *f* *ff*

Cl.1 *f* *f sempre* *ff* *f*

Cl.2 *mf* *f* *f sempre* *f*

Bn.1 *mf* *f* *ff* *f*

Bn.2 *mf* *f* *ff* *f*

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

Hn.2 *sf* *mf* *f* *mf* *f* *f* *p* *f* *p*

Tpt.1 *sf* *mf* *f* *f* *f* *f* *f* *f*

Tpt.2 *sf* *mf* *f* *f* *f* *f* *f* *f*

Perc. *f* *f* *f* *f* *f* *f* *f* *f*

S.Mar. *f* *f* *f* *f* *f* *f* *f* *f*

$\text{♩} = 148$
espressivo, molto vibr.

Vln. I.1 *mf* *f* *espressivo, molto vibr.* *ff*

Vln. I.2 *mf* *f* *espressivo, molto vibr.* *ff*

Vln. II.1 *mf* *f* *espressivo, molto vibr.* *ff*

Vln. II.2 *mf* *f* *espressivo, molto vibr.* *ff*

Vla. 1 *p* *f* *espressivo, molto vibr.* *ff*

Vla. 2 *p* *f* *espressivo, molto vibr.* *ff*

Vc. 1 *p* *f* *espressivo, molto vibr.* *ff*

Vc. 2 *p* *f* *espressivo, molto vibr.* *ff*

Cb. *f* *ff*

GLOCKENSPIEL

This page of the musical score, titled "IV. Ruby Slippers" (EDT075), is page 59. It features a complex orchestration with the following parts and markings:

- Flutes (Fl.1, Fl.2):** Flute 1 starts at measure 79 with a *ff* dynamic. Flute 2 has a *ff* dynamic. Both play sixteenth-note patterns with triplets.
- Oboe (Ob.1):** *ff* dynamic, playing sixteenth-note patterns with triplets.
- Cor Anglais (Cor.A.):** *ff* dynamic, playing sixteenth-note patterns with triplets.
- Clarinets (Cl.1, Cl.2):** *ff* dynamic, playing sixteenth-note patterns with triplets.
- Bassoons (Bn.1, Bn.2):** *ff* dynamic, playing sustained notes that transition to *p* (piano) in the final measure.
- Horns (Hn.1, Hn.2):** *ff* dynamic, playing sustained notes that transition to *p* in the final measure.
- Trumpets (Tpt.1, Tpt.2):** *ff* dynamic, playing sixteenth-note patterns with triplets. Trumpet 1 has a *mf* dynamic in the final measure.
- Percussion (Perc.):** Playing a rhythmic pattern of eighth and sixteenth notes, ending with a *poco dim.* (poco diminuendo) marking.
- Saxophone (S.Mar.):** Playing sixteenth-note patterns with triplets.
- Violins (Vln. I, Vln. II):** Violin I has a *solo* marking and *mf sempre* dynamic. Violin II has a *mf sempre* dynamic. Both play sixteenth-note patterns with triplets.
- Violas (Via. 1, Via. 2):** Playing sustained notes that transition to *p* in the final measure.
- Violas (Vc. 1, Vc. 2):** Playing sustained notes that transition to *p* in the final measure.
- Double Bass (Cb.):** Playing sustained notes that transition to *p* in the final measure.

The score includes various dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *poco dim.* (poco diminuendo). It also features performance instructions like *solo* and *mf sempre*. The music is characterized by intricate sixteenth-note patterns and triplet rhythms.

84 ♩ = 111

Fl.1, Fl.2, Ob.1, Cor.A, Cl.1, Cl.2, Bn.1, Bn.2, Hn.1, Hn.2, Tpt.1, Tpt.2, Perc., S.Mar., Vln. I.1, Vln. I.2, Vln. II.1, Vln. II.2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb.

whisper *p sempre*
There's no place like home There's no place like

p

3 4 3 4 3 4 3 4

Place left hand around the mouth piece. Hit with right hand to produce percussive sound.

mf sempre

whisper *p sempre*
There's no place like home There's no place like

mf sempre

5 WBL

mf

3 4 3 4 3 4 3 4

mf senza vibr.

gli altri, whisper *p sempre*
There's no place like home There's no place like

p

whisper *p sempre*
There's no place like home senza vibr. solo There's no place like

mf gli altri, whisper *p*

whisper *p sempre*
There's no place like home There's no place like

whisper *p sempre*
There's no place like home There's no place like

p

gli altri, whisper *p sempre*
There's no place like home There's no place like

whisper *p sempre*
There's no place like home There's no place like

p

91

Fl.1 home There's no place like home There's no place like home There's no place like home

Fl.2 home There's no place like home There's no place like home There's no place like home

Ob.1 home There's no place like home There's no place like home There's no place like home

Cor.A. home There's no place like home There's no place like home There's no place like home

Cl.1 home There's no place like home There's no place like home There's no place like home

Cl.2 home There's no place like home There's no place like home There's no place like home

Bn.1 home There's no place like home There's no place like home There's no place like home

Bn.2 home There's no place like home There's no place like home There's no place like home

Hn.1

Hn.2

Tpt.1 home There's no place like home There's no place like home There's no place like home

Tpt.2 home There's no place like home There's no place like home There's no place like home

Perc.

S.Mar.

Vln. I.1 home There's no place like home There's no place like home There's no place like home

Vln. I.2 home There's no place like home There's no place like home There's no place like home

Vln. II.1 *mf* senza vibr. solo gli altri, whisper There's no place like home There's no place like home *p* tutti, whisper *p sempre* home There's no place like home

Vln. II.2 home There's no place like home There's no place like home There's no place like home

Vla. 1 home There's no place like home There's no place like home *p* tutti, whisper *p sempre* home There's no place like home

Vla. 2 home There's no place like home There's no place like home There's no place like home

Vc. 1 home There's no place like home There's no place like home There's no place like home

Vc. 2 home There's no place like home There's no place like home There's no place like home

Cb. home There's no place like home There's no place like home There's no place like home

attacca

V. Wormhole

$\text{♩} = 58$

Flute 1

Flute 2

Oboe 1

Cor Anglais

Clarinet in B \flat 1

Bass Clarinet

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Percussion

Solo Marimba

Violin I 1

Violin I 2

Violin II 1

Violin II 2

Viola 1

Viola 2

Cello 1

Cello 2

Contrabass

senza vibr.

p

mf

pp

senza vibr.

p

mf

pp

senza vibr.

p

LARGE TAM-TAM

I.v.

mf

p

Prepare marimba.
Use max. 90 seconds.

1) Place aluminium sheet(s) under the lower register keys.
2) Attach (with tape) some plastic cups with ping pong balls upside down on lower register keys.

$\text{♩} = 58$

tutti
senza vibr.

mf

pp

senza vibr.

p

mf

pp

tutti
senza vibr.

p

mf

pp

senza vibr.

p

mf

pp

tutti
senza vibr.

p

mf

pp

0

p sempre

tutti
0

mf

p sempre

senza vibr.

p sempre

senza vibr.

p sempre

11

Fl.1 *senza vibr.* *p* *mf* *pp* *mf*

Fl.2 *senza vibr.* *p* *mf* *pp* *mf*

Ob.1 *senza vibr.* *p* *mf* *pp*

Cor.A. *senza vibr.* *p* *mf* *pp*

Cl.1 *senza vibr.* *p* *mf* *pp*

BASS CLARINET *senza vibr.* *p* *mf* *pp*

B.C.1 *senza vibr.* *p* *mf* *pp*

Bn.1 *p* *mf* *pp*

Bn.2 *mf* *pp*

Hn.1 *senza vibr.* *p* *mf* *p* *p*

Hn.2 *senza vibr.* *p* *mf* *p* *p*

Tpt.1 *senza vibr. con sord.* *mf*

Tpt.2 *senza vibr. con sord.* *mf*

Perc. *mf poco a poco dim. al niente*

S.Mar.

Vin. I 1 *senza vibr.* *p sempre*

Vin. I 2 *senza vibr.* *p sempre*

Vin. II 1 *senza vibr.* *p sempre*

Vin. II 2 *senza vibr.* *p sempre*

Vla. 1 *senza vibr.* *p sempre*

Vla. 2 *senza vibr.* *p sempre*

Vc. 1 *senza vibr.* *p sempre*

Vc. 2 *senza vibr.* *p sempre*

Cb. *senza vibr.* *p sempre*

P

21

Fl.1 *pp*

Fl.2 *pp*

Ob.1

Cor.A. *p* *mf* *pp*

Cl.1

B.Cl. *p* *mf* *pp*

Bn.1 *p* *mf* *pp* *p* *mf*

Bn.2 *p* *mf* *pp*

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

Hn.2 *mf* *p* *p* *mf*

Tpt.1 *pp*

Tpt.2 *pp*

Perc.

S.Mar.

Vln. 1 1

Vln. 1 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2 0

Vc. 1

Vc. 2 0

Cb. 0

31

Fl.1

Fl.2

Ob.1

Cor.A.

Cl.1

B.C.1

Bn.1

Bn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Perc.

S.Mar.

Vln. 1.1

Vln. 1.2

Vln. 2.1

Vln. 2.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

p

mf

pp

mf poco a poco dim. al niente

41

Fl.1 *mf* *ppp* *mf* *ppp*

Fl.2 *mf* *ppp* *mf* *ppp*

Ob.1 *p* *mf* *ppp*

Cor.A. *p* *mf* *ppp*

Cl.1 *p* *mf* *ppp*

B.Cl. *p* *mf* *ppp*

Bn.1 *p*

Bn.2 *p*

Hn.1 *p* *mf* *ppp*

Hn.2 *p* *mf* *ppp*

Tpt.1 *mf* *ppp* via sord.

Tpt.2 *mf* *ppp* via sord.

Perc.

S.Mar.

Vin. I.1

Vin. I.2

Vin. II.1

Vin. II.2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

51

Fl.1 *p* *fff* take ping pong balls in cups

Fl.2 *p* *fff* take ping pong balls in cups

Ob.1 *p* *fff* take ping pong balls in cups

Cor.A. *p* *fff* take ping pong balls in cups

Cl.1 *p* *fff* take ping pong balls in cups

B.Cl. *p* *fff* take ping pong balls in cups

Bn.1 *mf* *fff* take ping pong balls in cups

Bn.2 *mf* *fff* take ping pong balls in cups

Hn.1 *p* *ff* take ping pong balls in cups

Hn.2 *p* *ff* take ping pong balls in cups

Tpt.1 *p* *ff* take ping pong balls in cups
senza sord.

Tpt.2 *p* *ff* take ping pong balls in cups
senza sord.

Perc. *p* *fff* l.v. damp

S.Mar. *fff* *pp* *ff* *p* *f*
Rattling sound of aluminium foil under the keys.

Vin. 1.1 *ord.* *fff* m.s.p. sempre

Vin. 1.2 *ord.* *fff* m.s.p. sempre

Vin. 1.1 *ord.* *fff* m.s.p. sempre

Vin. 1.2 *ord.* *fff* m.s.p. sempre

Via. 1 *ord.* *fff* m.s.p. sempre

Via. 2 *ord.* *fff* m.s.p. sempre

Vc. 1 *ord.* *fff* m.s.p. sempre

Vc. 2 *ord.* *fff* m.s.p. sempre

Cb. *ord.* *fff* m.s.p. sempre

5-15" 9-18"

5-15" 9-18"

9-18"

Noisy sound, no clear pitch. Repeat freely. Create crackling sound field with other string players.

Add bow pressure to distort the sound.



	4-8"	1-2"	5-10"	Cadenza III	4-8"
Fl. 1			<i>mf sempre</i>		
Fl. 2			<i>mf sempre</i>		
Ob. 1			<i>mf sempre</i>		
Cor. A			<i>mf sempre</i>		
Cl. 1			<i>mf sempre</i>		
B. Cl.			<i>mf sempre</i>		
Bn. 1			<i>mf sempre</i>		
Bn. 2			<i>mf sempre</i>		
PING PONG BALLS IN CUPS Shake and spin ping pong balls inside cups (hard plastic, wood or glass). Create rattling sound field with other wind players.					
Hn. 1			<i>mf sempre</i>		
Hn. 2			<i>mf sempre</i>		
Tpt. 1			<i>mf sempre</i>		
Tpt. 2			<i>mf sempre</i>		
Perc.	FLOWER POTS			Continue to imitate marimba with short gestures.	
S. Mar.	Play key corners with mallet's wooden part. <i>ff</i>	<i>ff</i>	<i>mf</i> <i>ff</i>	Improvise cadenza by combining all 3 sound methods ad lib.	<i>f</i> <i>mf</i>
Play keys with ping pong plastic cups.					
Vln. I 1	4-8"	1-2"	5-10"	Cadenza III	4-8"
Vln. I 2					
Vln. II 1					
Vln. II 2					
Vla. 1					
Vla. 2					
Vc. 1					
Vc. 2					
Cb.					



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