

Daniel T Lewis

The way we wander...

for 8 Musicians
2012

NextArts

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Duration 9.5 minutes

Instrumentation:

Flute, dbl. Alto Flute

Oboe

Clarinet in Bb, dbl. Bass Clarinet in Bb

Percussion: Vibraphone, Marimba (4-1/3 octave), Tam-tam

Piano: Also requires two bass drum mallets

Violin 1

Violin 2

Cello

Program Note:

Sometimes, if not most of the time, and despite our best efforts, inspired thought leaves us as quickly as it arrives, and all we get to keep is an essence - a sort of distillation-in-lieu-of which we begrudgingly make too much use of.

The way we wander... is a musical reference to the patterns of the thinking mind, and also specifically to a thought experiment I once performed on myself. On one particular day I found myself sitting idly at my desk, waiting to remember what I was supposed to be doing with my time, and I decided to let my mind drift, and to observe what I began to think about. I drifted all over the place, but made sure to jot down the time on the clock every time I thought about thinking about something. Turns out, I think about thinking almost precisely once every three minutes - a tidy little sine wave. Since then I've noticed that many of my thoughts come and go at regular intervals, each with its own unique period. *The way we wander...* is not programmatic of this experience, but it is reflective of it. It is music about music; thought about thought, some of it recurring and all of it temporary.

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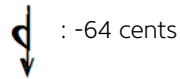
Performance Notes:

Microtonal Inflections:

The way we wander uses four degrees of microtonal inflection:



These inflections can appear on any Equal Tempered pitch, accompanied by sharps, flats, or naturals. There is also one inflection which is a combination of two of the above:

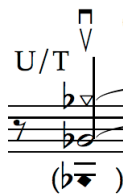


Overpressure:

In the string parts, notes marked with an 'x' above them are to be played with slight overpressure. The note should be lightly distorted, and the fundamental pitch should remain mostly clear.

Undertones:

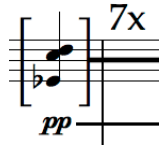
The string parts contain notations similar to the following:



This indicates an undertone. The string is to be bowed slowly, and with overpressure at the precise spot indicated by the triangle note head (the triangle note head always occurs on the octave harmonic node of the string). This should produce an artificial tone one octave *below* the notated pitch, as shown by the note head in parenthesis.

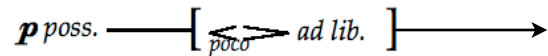
Performance Notes:

Boxed Events:



The Percussion and Piano parts will see this notation several times. It indicates that, within the duration represented by the solid black line, there should be seven of the events depicted in the box.

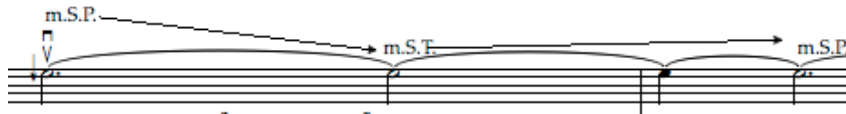
Poco cresc./Dim. ad lib:



This notation is to be interpreted by the player. There should be several slight crescendo/diminuendo events, at whatever speed and however frequent the player desires. Preferably, these events would be independent from the rest of the ensemble. The arrow indicates an overall dynamic change (each time a gradual crescendo), within which the small fluctuations occur.

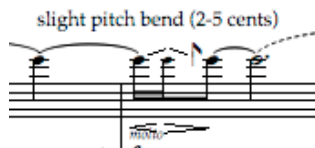
m.S.P. and m.S.T.:

These are indicators for *molto sul ponticello* and *molto sul tasto*. They will sometimes occur with arrows, as below:



This means the bow's point of contact with the string should move gradually from one position to the other.

Pitch Bend:



This indicates a short, emphatic upward pitch bend used to emphasize the peak of the crescendo by a non-specific amount (between 2 and 5 cents; a very small amount). A slight bend combined with an accent is sufficient.

The way we wander...

music for eight

Daniel T. Lewis

Alto Flute
Breathe after cresc. / dim. as necessary
Tempo: $\text{♩} = 72$
Time Signature: 5/4
Dynamics: *p* poss. → [*poco* > *ad lib.*] → *mp*
Tempo Change: *piu mosso* (2/4)
Dynamics: *sub pp* *molto* → *ff sub pp*
Tempo Change: *slower*, $\text{♩} = 66$ (5/4)
Dynamics: *ff sub pp*

Oboe
Breathe after cresc. / dim. as necessary
Tempo: $\text{♩} = 72$
Time Signature: 12/4
Dynamics: *p* poss. → [*poco* > *ad lib.*] → *mp*
Tempo Change: *piu mosso* (2/4)
Dynamics: *sub pp* *molto* → *ff sub pp*
Tempo Change: *slower*, $\text{♩} = 66$ (5/4)
Dynamics: *ff sub pp*

Clarinet in Bb, dbl. Bass
Breathe after cresc. / dim. as necessary
Tempo: $\text{♩} = 72$
Time Signature: 12/4
Dynamics: *p* poss. → [*poco* > *ad lib.*] → *mp*
Tempo Change: *piu mosso* (2/4)
Dynamics: *sub pp* *molto* → *ff sub pp*
Tempo Change: *slower*, $\text{♩} = 66$ (5/4)
Dynamics: *ff sub pp* → *mp*

Percussion
Vibraphone
7X space events unevenly, avoid unisons with Piano
Dynamics: *pp* → *p* → *mf*

Piano
7X space events unevenly, avoid unisons with Vibraphone
Dynamics: *pp* → *p* → *mf*

Violin 1
m.S.P. $\hat{\vee}$ S.P. $\hat{\vee}$
Dynamics: *sf pp* → [*poco* > *ad lib.*] → *mp*
Tempo Change: *piu mosso* (2/4)
Dynamics: *sub pp* *molto* → *ff sub pp*
Tempo Change: *slower*, $\text{♩} = 66$ (5/4)
Dynamics: *ff sub pp* → *< mf* (slight overpressure)

Violin 2
p.S.P. $\hat{\vee}$
Dynamics: *p* poss. → [*poco* > *ad lib.*] → *mp*
Tempo Change: *piu mosso* (2/4)
Dynamics: *sub pp* *molto* → *ff sub pp*
Tempo Change: *slower*, $\text{♩} = 66$ (5/4)
Dynamics: *ff sub pp* → *< mf* (U/T)

Violoncello
p.S.P. $\hat{\vee}$
Dynamics: *p* poss. → [*poco* > *ad lib.*] → *mp*
Tempo Change: *piu mosso* (2/4)
Dynamics: *sub pp* *molto* → *ff sub pp*
Tempo Change: *slower*, $\text{♩} = 66$ (5/4)
Dynamics: *ff sub pp* → *< mf* (U/T)

A

4
4

To Flute

The musical score is for a section labeled 'A' in 4/4 time. It features the following parts and dynamics:

- A. Fl.:** Starts at measure 5. Dynamics: *pp*, *p*, *pp*. Includes fingerings (5) and slurs.
- Ob.:** Dynamics: *pp*, *p*, *pp*, *pp*, *p*. Includes triplets (3) and slurs.
- Cl.:** Dynamics: *pp*, *pp*, *p*, *pp*. Includes fingerings (5) and slurs.
- Vib.:** Dynamics: *mp*. Includes a *ped.* (pedal) marking.
- Pno.:** Dynamics: *pp*, *p*, *pp*. Includes fingerings (5) and a *ped.* marking.
- Vln. 1:** Dynamics: *pp*, *pp*, *p*. Includes fingerings (5) and slurs.
- Vln. 2:** Dynamics: *pp*.
- Vc.:** Dynamics: *pp*.

9 Flute

Fl. *pp* *mf* *pp* *mp pp* *p* *pp*

Ob. *pp* *pp* *p* *pp*

Cl. *p* *molto* *mf* *pp*

Vib. *mp* 3 *pp* *p* *pp* *mp*

Pno. *mp* *pp* *p*

Vln. 1 *pp* *mf* *pp*

Vln. 2 *pp* *p* *pp* *mp pp*

Vc. *p* *molto* *mf* *pp*

Detailed description: This page of a musical score, numbered 9, features eight staves. The Flute staff (top) begins with a rest, then plays a melodic line with dynamics *pp*, *mf*, and *pp*, including a triplet of eighth notes. The Oboe staff plays a similar melodic line with dynamics *pp*, *pp*, and *p*. The Clarinet staff has a rest, then plays a melodic line with dynamics *p*, *molto*, *mf*, and *pp*. The Vibraphone staff starts with a triplet of eighth notes at *mp*, followed by a melodic line with dynamics *pp*, *p*, and *pp*, ending with a triplet at *mp*. The Piano staff has a rest, then a melodic line at *mp*, and a final melodic line with dynamics *pp* and *p*. The Violin 1 staff plays a melodic line with dynamics *pp*, *mf*, and *pp*. The Violin 2 staff plays a melodic line with dynamics *pp*, *p*, and *pp*, including several triplets. The Viola staff plays a melodic line with dynamics *p*, *molto*, *mf*, and *pp*, including several triplets. The score includes various musical notations such as slurs, ties, and dynamic markings.

13

Fl. *pp* *pp* *p* *molto* *mf* *pp* *mp* *pp*

Ob. *pp* *p* *pp*

Cl. *pp* *p* *pp* *pp* *p* *molto* *mf* *pp*

Vib. *pp* *p* *pp* *mf*

Pno. *mp* *mf*

Vln. 1 *pp* *p* *pp* *mp* *pp* *p*

Vln. 2 *p* *pp* *pp* *p* *molto* *mf* *pp*

Vc. *mp* *pp* *p* *pp*

Red.

Detailed description: This page of a musical score, numbered 4 at the top left and 13 at the top of the first staff, contains parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vc.). The Flute part features a melodic line with triplets and dynamic markings from *pp* to *mp*. The Oboe part has a similar melodic line with dynamics from *pp* to *p*. The Clarinet part uses quintuplets and has dynamics from *pp* to *mf*. The Vibraphone part consists of a rhythmic pattern of quintuplets, starting at *pp* and reaching *mf*. The Piano part provides harmonic support with chords and a melodic fragment, marked *mp* and *mf*. The Violin 1 part has a melodic line with dynamics from *pp* to *p*. The Violin 2 part features a melodic line with triplets and quintuplets, with dynamics from *p* to *pp*. The Viola part has a melodic line with triplets and dynamics from *mp* to *pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

17

Fl. *p* *pp* *pp* *molto* *mf* *pp*

Ob. *pp* *p* *pp* *molto* *mf* *p* *mf*

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

Vib. *pp* *p* *pp* *f*

Pno. *mp* *f*

Vln. 1 *pp* *pp* *molto* *mf* *pp* *mp* *pp*

Vln. 2 *pp* *p* *pp* *pp* *p* *pp* *p* *mf* *p* *molto* *f*

Vc. *p* *molto* *mf* *pp* *p* *pp* *molto* *mf* *mf*

Detailed description: This page of a musical score, numbered 17, features eight staves. The Flute (Fl.) part begins with a triplet of eighth notes, followed by a half note, and then a series of eighth notes with slurs and accents. The Oboe (Ob.) part has a similar rhythmic pattern, including a quintuplet. The Clarinet (Cl.) part features a triplet of eighth notes and a half note. The Vibraphone (Vib.) part has a triplet of eighth notes and a half note. The Piano (Pno.) part has a triplet of eighth notes and a half note. The Violin 1 (Vln. 1) part has a triplet of eighth notes and a half note. The Violin 2 (Vln. 2) part has a triplet of eighth notes and a half note. The Viola (Vc.) part has a triplet of eighth notes and a half note. The score includes various dynamics such as *p*, *pp*, *mf*, *pp*, *p*, *pp*, *molto*, *mf*, *f*, *mp*, *pp*, *p*, *mf*, *p*, *molto*, *f*, *pp*, *p*, *pp*, *molto*, *mf*, *mf*, and *pp*. There are also slurs, accents, and hairpins throughout the score.

21 54

Fl. *p* *molto* *f* *p* *pp* *p* *molto* *f* *p* *pp* *p* *cresc.*

Ob. *pp* *f* *p* *pp* *p* *cresc.*

Cl. *p* *mp* *p* *molto* *f* *p* *cresc.*

Vib. *mp* *pp* *p* *molto* *f* *

Pno. *pp* *pp* *cresc.*

Vln. 1 *p* *molto* *f* *p* *pp* *p* *molto* *f* *p* *cresc.*

Vln. 2 *pp* *p* *pp* *f* *p* *mf* *pp* *p* *cresc.*

Vc. *p* *cresc. poco a poco*

pp *f* *pp* *p* *pp* *f* *pp* *f* *pp* *p* *cresc.*

pp *f* *p* *pp* *p* *cresc.*

p *mp* *p* *molto* *f* *p* *cresc.*

mp *pp* *p* *molto* *f* *

pp *pp* *cresc.*

p *molto* *f* *p* *pp* *p* *molto* *f* *p* *cresc.*

pp *p* *pp* *f* *p* *mf* *pp* *p* *cresc.*

p *cresc. poco a poco*

poco accel. ----->

B ♩ = 72

25 **5/4** **3/4** **4/4** **2/4**

Fl. *(mf)* *f poco* *p* *molto* *f* *p* *molto* *f*

Ob. *(mf)* *f poco* *p* *secco* *f* *p* *p* *mp*

Cl. *(mf)* *f poco* *sf p* *sf p* *sf p* *sf p*

Vib. *To Marimba* *Marimba* *sf p* *sf p* *mf p* *pp* *secco*

Pno. *(mf)* *f* *sf p* *sf p* *mf p*

Vln. 1 *(mf)* *f poco* *sf p* *sf p* *sf p* *pp* *pizz.*

Vln. 2 *(mf)* *f poco* *sf p* *sf p* *sf p* *sf p*

Vc. *(mf)* *f poco* *sf p* *sf p* *sf p* *sf p*

28 **2/4** **4/4** **5/4** **2/4** **3/8**

Fl. *p* *mp* *p* *f*

Ob. *p* *mp* *p* *f*

Cl. *mf* *p*

Vib. *sf p* *pp*

Pno. *pp* *p* *p*

Vln. 1 *arco* *mf p*

Vln. 2 *sf p* *p* *mp*

Vc.

Measure 28: Flute (trill, *p*), Oboe (trill, *p*), Vibraphone (trill, *sf p*), Piano (trill, *pp*), Violin 2 (trill, *sf p*).

Measure 29: Flute (trill, *mp*), Oboe (trill, *mp*), Vibraphone (trill, *sf p*), Piano (trill, *pp*), Violin 1 (trill, *arco*, *mf p*).

Measure 30: Flute (trill, *mp*), Oboe (trill, *mp*), Clarinet (trill, *mf*), Vibraphone (trill, *pp*), Piano (trill, *p*), Violin 1 (trill, *arco*, *mf p*).

Measure 31: Flute (trill, *f*), Oboe (trill, *f*), Clarinet (trill, *p*), Vibraphone (trill, *pp*), Piano (trill, *p*), Violin 2 (trill, *p*), Violin 1 (trill, *arco*, *mf p*).

32 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{5}{4} + \frac{3}{8}$ $\frac{2}{4}$

Fl.

Ob.

Cl. *legato* *p* *f* *5* *5* *5* to Bass Clarinet

Vib. *f* *7* *secco* *f* *6* *7*

Pno. *sf p* *mp* *mp*

Vln. 1 *p* *f* *5* *5* *f* *5* *6* *pizz.*

Vln. 2 *sf p* *mp* *mp*

Vc. *sf p* *mp* *mp*

C

36 $\frac{3}{4} + \frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ *secco*

Fl. *ff* *secco* *ff* *f sempre* *gliss.* *to Alto Flute*

Ob. *ff* *secco* *ff*

Cl. *f sempre* *Bass Clarinet*

Vib. *ff* *secco* *ff* *To Vibraphone*

Pno. *mp* *ff* *f* *p poss.* *simile*

Vln. 1 *arco, secco* *ff* *p*

Vln. 2 *mp* *arco, secco* *ff* *p*

Vc. *mp* *f sempre*

Detailed description of the musical score: The score is for measures 36-39. Measure 36 starts with a 3/4 + 3/8 time signature, followed by a 3/4 time signature. Measure 37 changes to a 4/4 time signature. The Flute part (Fl.) has a *ff* dynamic and *secco* articulation, with fingerings 6, 7, and 6. The Oboe (Ob.) and Bass Clarinet (Cl.) parts also have *ff* dynamics and *secco* articulation, with fingerings 7, 5, and 6. The Vibraphone (Vib.) part has a *ff* dynamic and *secco* articulation, with fingerings 5, 6, 5, and 7. The Piano (Pno.) part has a *mp* dynamic in measure 36 and *ff* in measure 37, with fingerings 6, 6, and 5. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have *ff* dynamics and *arco, secco* articulation, with fingerings 6, 5, and 5. The Violoncello (Vc.) part has a *mp* dynamic in measure 36 and *f sempre* in measure 37. The score includes various performance instructions such as *to Alto Flute*, *To Vibraphone*, *f sempre*, *p poss.*, and *simile*.

40

Fl. Alto Flute

Ob.

B. Cl. *gliss.* *mp* *f sempre* *gliss.*

Vib.

Pno.

Vln. 1

Vln. 2 *p* *p*

Vc. *gliss.* *gliss.* *gliss.* *mp* *f sempre*

6/4 4/4 6/4

ppp

3

ritard. -----> **D** ♩ = 60

4/4

44

A. Fl. *pp*

Ob. *ppp* *p* *(ppp)* *p* *ppp* *p* *ppp* *p* *ppp*

B. Cl. *pp* to Clarinet

Vibraphone
 5x two notes in quick succession, vary speed
ppp sempre 1/2 Ped.
 space events unevenly, avoid unisons with Piano
 6x
 7x

Pno.
 6x two notes in quick succession, vary speed
ppp sempre 1/2 Ped.
 space events unevenly, avoid unisons with Vibraphone
 6x

Vln. 1 legato III *p* sempre S.P. (III) N. S.T. S.P. N.

Vln. 2 legato III S.P. (III) N. S.T. N. S.T. S.P. N. S.T. S.P. N. S.T.

Vc. legato S.T. IV N. S.P. (IV) N. S.T. *p* sempre

To Flute

47

A. Fl. *ppp* *pp*

Ob. *p* *ppp* *p* *ppp* *p* *ppp*

Cl. Clarinet *ppp*

Vib. 7x 3x 4x To Mar.

Pno. 5x 5x 7x

Vln. 1 S.T. N. S.P. N. S.T. S.P. N. S.T. N.

Vln. 2 N. S.P. N. S.T. S.P. N. S.T. N. S.P. N. S.T. S.P.

Vc. S.P. N. S.T. N. S.P. N. S.T. S.P.

E ♩ = 66

50 **6/4**

A. Fl. **4/4** legato

Ob. *p* *ppp* *f*

Cl. *pp* *f* legato

Vib. *To Marimba* *Marimba* *secco* *f* *mp*

Pno. *8X* *f* *mf*

Vln. 1 *S.P.* *N.* *S.T.* *S.P.* *N.* *f* *poco* *f* *poco* *f* *poco* *mf* *poco*

Vln. 2 *N.* *S.T.* *N.* *S.P.* *N.* *S.T.* *N.* *f* *poco* *f* *poco* *f* *poco* *f* *poco* *mf* *poco* *mf* *poco*

Vc. *N.* *S.T.* *N.* *f* *poco* *f* *poco* *f* *poco* *f* *poco* *mf* *poco* *mf* *poco*

52

Fl. *mf* *poco*

Ob. *mf* *poco* *pp* *mp* *poco*

Cl. *mf* *poco* *pp*

Mar. *p* *non dim.*

Pno. *mp* *p* *non dim.*

Vln. 1 *mf* *poco* *mp* *poco* *pp*

Vln. 2 *mp* *poco* *mp* *poco* *pp* *mp* *poco*

Vc. *p*

IV

Detailed description: This page of a musical score covers measures 52, 53, and 54. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vc.). The Flute part starts with a *mf* dynamic and a *poco* decrescendo. The Oboe part begins with a *mf* dynamic, followed by a *poco* decrescendo, then a *pp* dynamic, and finally a *mp* dynamic with a *poco* decrescendo. The Clarinet part starts with a *mf* dynamic and a *poco* decrescendo, ending with a *pp* dynamic. The Maracas part is marked *p* and *non dim.*. The Piano part features a *mp* dynamic, a *p* dynamic, and a *non dim.* instruction. The Violin 1 part starts with a *mf* dynamic and a *poco* decrescendo, followed by a *mp* dynamic and a *poco* decrescendo, and ends with a *pp* dynamic. The Violin 2 part begins with a *mp* dynamic and a *poco* decrescendo, followed by a *pp* dynamic, then a *mp* dynamic, and finally a *poco* decrescendo. The Viola part starts with a *p* dynamic and ends with a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

55

Fl. *secco*
pp 6

Ob. *pp* *molto* *mf* 3 3

Cl. *p* *poco*

Mar. *pp* 5 6 7 5 *cresc.* 6 7

Pno. *pp* 6 7 6 5 *cresc.* 5 7 5

Vln. 1 *p* *gliss.* *poco*

Vln. 2 *pp* *mp* 3 3 *poco*

Vc. *p* *poco*

58 simile

Fl.

Ob.

Cl.

Mar.

Pno.

Vln. 1

Vln. 2

Vc.

mf *poco*

mf *dim.* 5 6 5

mf *dim.* 6 5

pp 5 7 6 7 *mf* simile

60

Fl. *secco* *pp* *mf* *poco* *pp* *secco*

Ob.

Cl. *secco* *pp* *simile* *mf* *pp*

Mar. *pp* *cresc.* *mf*

Pno. *pp* *cresc.* *mf*

Vln. 1 *pp* *p* *mf* *secco* *simile*

Vln. 2 *p* *mf* *secco* *simile*

Vc. *p* *secco* *simile*

Detailed description: This page of a musical score covers measures 60, 61, and 62. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vc.). Measure 60 features the Flute and Clarinet with *pp* dynamics and *secco* articulation. The Maracas and Piano have *pp* dynamics and *cresc.* markings. Measure 61 shows the Flute and Clarinet with *mf* dynamics and *simile* articulation. The Maracas and Piano continue with *mf* dynamics. Measure 62 features the Flute with *pp* dynamics and *secco* articulation. The Clarinet, Maracas, Piano, Violin 1, Violin 2, and Viola all have *pp* dynamics and *secco* articulation. The Flute and Violin 1 have *mf* dynamics and *simile* articulation. The Maracas and Piano have *mf* dynamics. The Viola has *p* dynamics and *secco* articulation. Fingerings (6, 5, 7) and slurs are indicated throughout the score.

63

Fl. *simile*
mf *non dim.* *pp*

Ob. *secco* *simile*
p *mf* *non dim.*

Cl. *secco* *simile*
mp *pp* *poco*

Mar. *dim.* *pp*

Pno. *dim.* *pp*

Vln. 1 *poco* *pizz.* *mf* *pp* *poco*

Vln. 2 *poco* *mf* *pp*

Vc. *mf* *poco*

66

Fl. *p* *pp* *pp* *mp*
6 7 6 7

Ob. *pp* *p* *pp*
5 5 6

Cl. *pp*
6 7 6

Mar. *non cresc.* *sub. f non dim.* *sub. pp cresc.*
6 5 5 6 7 6

Pno. *non cresc.* *sub. f non dim.* *sub. pp cresc.*
7 6 6 5 5 6

Vln. 1 *arco, marcato* *f non dim.*

Vln. 2 *poco* *arco, secco* *simile* *pp* *mp*
5 6 7

Vc. *marcato* *f non dim.*

69

Fl. *poco* *secco* *p* *simile* *pp* *poco*

Ob. *secco* *simile* *p* *f* *sub. p* *poco*

Cl. *mp* *poco* *p* *secco* *simile*

Mar. *(mp)* *f* *sub. p*

Pno. *(mp)* *f* *sub. p*

Vln. 1 *secco* *simile* *p* *f* *sub. p* *poco* *secco* *pp*

Vln. 2 *poco* *secco* *simile* *p*

Vc. *secco* *simile* *p* *poco*

Detailed description: This page of a musical score contains measures 69, 70, and 71. It features eight staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vc.). The Flute part begins with a *poco* dynamic and includes *secco* and *simile* markings. The Oboe part starts with *p* and *f* dynamics, with *sub. p* and *poco* markings. The Clarinet part begins with *mp* and *p* dynamics. The Maracas part starts with *(mp)* and *f* dynamics. The Piano part begins with *(mp)* and *f* dynamics. The Violin 1 part starts with *p* and *f* dynamics, with *sub. p* and *poco* markings. The Violin 2 part begins with *poco* and *p* dynamics. The Viola part starts with *p* and *poco* dynamics. The score includes various articulations such as *secco* and *simile*, and dynamic markings like *pp*, *f*, and *sub. p*. Fingerings (6, 7, 5) and slurs are indicated throughout the score.

72

This page of a musical score contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vc.). The score is written in 3/4 time and begins at measure 72. The Flute, Oboe, and Clarinet parts feature melodic lines with dynamics of *pp* and *poco*, and articulation marks like *secco* and *simile*. The Maracas part consists of rhythmic patterns with dynamics of *pp* and *poco*. The Piano part features complex chordal textures with dynamics of *pp* and *poco*. The Violin 1 and Violin 2 parts have dynamics of *pp* and *poco*. The Viola part has a dynamic of *pp*. A section labeled "To Vibraphone" begins in measure 73. The score concludes with a final measure in measure 74.

75 $\frac{3}{4}$ $\frac{4}{4}$

Fl. *p* poco poco

Ob. secco *pp* 5 6 5 *pp*

Cl. secco *pp* 6 6 *pp*

Vib.

Pno.

Vln. 1 *p* poco poco pizz. *pp* 6 7 6 *poco*

Vln. 2 *p* poco poco *p* poco poco m.S.P. *pp*

Vc. *p* poco poco *p* poco poco pizz. arco *pp*

Detailed description: This page of a musical score, numbered 75, features six staves. The top staff is for Flute (Fl.), starting in 3/4 time and changing to 4/4. It contains a melodic line with dynamics *p* and *poco*. The second staff is for Oboe (Ob.), marked *secco* and *pp*, with fingerings 5, 6, and 5. The third staff is for Clarinet (Cl.), also marked *secco* and *pp*, with fingerings 6 and 6. The fourth staff is for Vibraphone (Vib.), which is silent. The fifth staff is for Piano (Pno.), also silent. The sixth staff is for Viola (Vc.), marked *p* and *pp*, with dynamics *pizz.* and *arco*. The bottom two staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), both marked *p* and *pp*, with various dynamics and techniques like *pizz.* and *m.S.P.* (marcato sostenuto).

78

Fl. *pp* *p* *molto* *f* 3 3

Ob. *f* *p* *pp* *p* *molto* *f* 3 3 3 3 3 5 3

Cl. *f* *p* *poco* *pp* *p* 3 3 3 3 3

Vib. - - - -

Pho. - - - -

Vln. 1 arco *pp* *p* *molto* *f* 3 3

Vln. 2 *f* *p* *poco* N. *sf* 3

Vc. *f*

Detailed description: This page of a musical score covers measures 78, 79, and 80. The score is for a woodwind and string ensemble. The Flute (Fl.) part begins in measure 78 with a *pp* dynamic, moving to *p* and then featuring a *molto* *f* triplet in measure 79. The Oboe (Ob.) part starts with a *f* dynamic in measure 78, then *p*, *pp* in measure 79, and *p* and *molto* *f* in measure 80. The Clarinet (Cl.) part has a *f* dynamic in measure 78, *p* in measure 79, and *pp* and *p* in measure 80. The Violin 1 (Vln. 1) part is marked 'arco' and has a *pp* dynamic in measure 78, *p* in measure 79, and *molto* *f* in measure 80. The Violin 2 (Vln. 2) part has a *f* dynamic in measure 78, *p* and *poco* in measure 79, and *sf* in measure 80. The Violoncello (Vc.) part has a *f* dynamic in measure 78. The Viola (Vib.) and Piano (Pho.) parts are silent throughout the page.

82

Fl. *p* *molto* *f* *p* *molto* *f* *p*

Ob. *pp* *p* *molto* *f* *p* *molto* *f*

Cl. *molto* *f* *p* *molto* *f*

Vibraphone *sf p* *legato* *p* *molto* *f*

Pno. *legato* *p* *molto* *f* *sf p*

Vln. 1 *sf p* *sf p* *pp*

Vln. 2 *sf p* *sf p*

Vc. *sf p* *sf p*

Detailed description: This page of a musical score, numbered 82, features eight staves. The Flute (Fl.) staff begins with a melodic line marked *p*, followed by a *molto* crescendo to *f*, and then a *p* section with a *molto* decrescendo to *f*. The Oboe (Ob.) and Clarinet (Cl.) staves have similar patterns, with the Clarinet starting at *molto* *f*. The Vibraphone (Vib.) part includes a *sf p* chord, a *legato* line, and a *p* section with a *molto* decrescendo to *f*. The Piano (Pno.) part features a *legato* line with *p* dynamics, a *molto* decrescendo to *f*, and a *sf p* chord. The Violin 1 (Vln. 1) staff has a *sf p* chord, a *sf p* chord, and a *pp* section. The Violin 2 (Vln. 2) and Viola (Vc.) staves have *sf p* chords. The score includes various musical notations such as triplets, quintuplets, and dynamic markings.

85

Fl. *molto f* *pp* *p* *molto f*

Ob. *pp* *p* *molto f*

Cl. *p* *molto f* *p* *molto f* *p* *molto f* *p* *molto f*

Vib. *p* *molto f* *sf p* *secco* *p* *cresc. poco a poco* 5 6 7

Pno. *p* *molto f* *p* *molto f* *secco* *p* *cresc. poco a poco* 5

Vln. 1 *p* *p* *molto f* *p* *molto f* *p* *molto f*

Vln. 2 *p* *molto f* *p* *molto f* *p*

Vc. *sf p* *secco* *p* *cresc. poco a poco* 5

Detailed description: This page of a musical score, numbered 26, covers measures 85 to 90. It features eight staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vc.). The music is in a key with two flats and a 3/4 time signature. The Flute part begins with a *molto f* dynamic and includes triplets and a quintuplet. The Oboe part features triplets and a *molto f* dynamic. The Clarinet part has a complex rhythmic pattern with triplets and quintuplets, and dynamics ranging from *p* to *molto f*. The Vibraphone part starts with a triplet and *molto f*, then moves to *sf p* and a *secco* section with a *cresc. poco a poco* marking and fingerings 5, 6, and 7. The Piano part has a similar rhythmic pattern to the Clarinet, with dynamics from *p* to *molto f*, and a *secco* section with a *cresc. poco a poco* marking and fingering 5. The Violin 1 part has a triplet and dynamics from *p* to *molto f*. The Violin 2 part has a triplet and dynamics from *p* to *molto f*. The Viola part has a triplet and a *sf p* dynamic, followed by a *secco* section with a *cresc. poco a poco* marking and fingering 5.

F

♩ = 60

88

Fl. *p* *molto* *f* *p* *molto* *f* *p* *molto* *ff*

Ob. *p* *molto* *f* *p* *molto* *f* *p* *molto* *ff*

Cl. *p* *molto* *f* *p* *molto* *f* *p* *molto* *ff* *pp* *gliss.*

Vib. *ff* *pp* *poco*

Pno. *ff*

Vln. 1 *p* *molto* *f* *mf* *f* *poss.* *m.S.P.*

Vln. 2 *molto* *f* *p* *molto* *f* *molto* *f* *p* *molto* *ff*

Vc. *ff*

91 **5/4** Breathe after cresc./dim. as necessary

Fl. *p* [*poco* > *ad lib.*]
Breathe after cresc./dim. as necessary

Ob. *p* [*poco* > *ad lib.*]
Breathe after cresc./dim. as necessary

Cl. *gliss.*
molto *ff* *p* [*poco* > *ad lib.*]
Breathe after cresc./dim. as necessary

Vib. *ff* 3
f l.v.

Ped. Tam-tam

Pno. *f*
Ped.

Vln. 1 *poco* *m.S.P.* *m.S.T.* *m.S.P.* *m.S.T.*
p [*poco* > *ad lib.*]

Vln. 2 *m.S.T.* *m.S.P.* *m.S.T.*
p [*poco* > *ad lib.*]

Vc. *m.S.P.* *m.S.T.* *m.S.P.*
p [*poco* > *ad lib.*]

94

slight pitch bend (2-5 cents)

Fl.

Ob.

Cl.

Vib.

Pno.

Vln. 1

Vln. 2

Vc.

4/4

f *molto* *molto* *molto* *molto* *ff* *p* *poco*

slight pitch bend (2-5 cents)

f *molto* *molto* *molto* *ff* *p* *poco*

slight pitch bend (2-5 cents)

f *molto* *molto* *molto* *molto* *ff*

to Tam-tam

Tam-tam

pp

to inside, pick up mallets

m.S.P. m.S.T. m.S.P.

ff *ff* *p* *poco* *pp*

m.S.P.

ff *ff* *p* *pp*

m.S.T. m.S.P.

ff *5:4* *ff* *p* *poco* *pp*

Detailed description: This page of a musical score, numbered 94, features a 4/4 time signature. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vc.). The woodwinds and strings play melodic lines with dynamic markings ranging from *f* to *pp*. The vibraphone part includes a section labeled 'to Tam-tam' and another 'to inside, pick up mallets'. The score contains various performance instructions such as 'slight pitch bend (2-5 cents)', 'molto', and 'poco'. The bottom of the page shows a 5:4 time signature for the Viola part.

(Breathe where necessary)

98 **5/4** **4/4**

Fl. *pp* *mp* *f* *ff* to Alto Flute

Ob. *pp* *p* *molto f* *p* *molto f* *molto p* *mp* *molto ff* *mp* *molto ff*

Cl. *pp* *cresc.* *f* *ff* to Bass Clarinet

T.-t. *mp* *mf* *fff non dim.* Drown out ensemble

Pno. *p* *mp* *fff non dim.*
 Ped. ---->

Vln. 1 *mf* *molto* *f* *poss. sempre*

Vln. 2 *mf* *f* *poss. sempre*

Vc. *mf* *f* *poss. sempre*

III
U/T
U/T
U/T

Strike as many strings in this cluster as possible by moving left or right while rolling.

G Terse, yet delicate

102 $\frac{4}{4}$

$\frac{3}{4} + \frac{3}{8}$ $\frac{7}{4} + \frac{3}{16}$ $\frac{5}{4} + \frac{3}{8}$

Fl. *pp* *poco* *pp* *poco* *pp* *poco*

Ob. *pp* *poco* *pp* *poco*

Cl. Bass *pp* *poco*

T-t. l.v. *mp* *p* *mp* *p*

Vibraphone *mp* *p* *mp* *p*

Pno. to keys *p* *pp*

Vln. 1 S.T. sempre *pp* *poco* *pp* *poco* *pp* *poco*

Vln. 2 con sord. S.T. sempre *pp* *poco* *pp* *poco* *pp* *poco*

Vc. S.T. sempre IV *pp* *poco* *pp* *poco* *pp* *poco* IV

106

$\frac{3}{4} + \frac{3}{8}$ $\frac{2}{4} + \frac{5}{16}$ $\frac{5}{4} + \frac{3}{8}$ $\frac{10}{4} + \frac{3}{16}$

Fl. *simile*

Ob. *pp poco*

B. Cl. *pp poco*

Vib. *mp* *p* *p* *pp*

Pno. *p* *pp*

Vln. 1 *pp poco*

Vln. 2 *simile*

Vc. *pp poco*

110 $\frac{5}{4} + \frac{3}{8}$ $\frac{10}{4}$ $\frac{3}{8}$ $\frac{8}{4}$

Fl. $\frac{5:4}$ $\frac{5:4}$ $\frac{3}{8}$ $\frac{5:4}$

Ob. *pp* *poco* *pp* *poco* *pp* *poco*

B. Cl. *pp* *poco* *pp* *poco*

Vib. *p* *pp*

Pno. *p* *pp* *p* *pp*

Vln. 1 *pp* *poco* *pp* *poco* *pp* *poco* $(\wedge \bullet)$

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

Vc. *pp* *poco* IV *pp* *poco* IV *pp* *poco*

114 $\frac{4+3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{12}{4}$ $\frac{4+3}{4}$ $\frac{3}{8}$ $\frac{15}{4}$

Fl. pp *poco* pp *poco* pp *poco* pp *poco*

Ob. pp *poco* pp *poco* pp *poco* pp *poco*

B. Cl. pp *poco* pp *poco* pp *poco* pp *poco*

Vib. pp ppp

Pno.

Vln. 1 pp *poco* pp *poco*

Vln. 2 pp *poco* pp *poco*

Vc. pp *poco* pp *poco* pp *poco*

118 **15**
4

7
4

10
4

Fl. *pp* *poco*

Ob. *pp* *poco*

B. Cl. *pp* *poco*

Vib.

Pno.

Vln. 1 *pp* *poco*

Vln. 2 *pp* *poco*

Vc. *pp* *poco*

IV

122

$\frac{4}{4} + \frac{3}{8}$ $\frac{7}{4} + \frac{3}{16}$ $\frac{5}{4} + \frac{3}{8}$ $\frac{21}{4}$

Fl.

Ob.

B. Cl.

Vib.

Pno.

Vln. 1

Vln. 2

Vc.

pp *poco* *pp* *poco* *pp* *poco* *pp* *poco*

IV IV

5:4 3