

Cloak of 'Allophenia

2016 (revised 2019)

For Orchestra

Paul Frehner

Written for the Victoria Symphony, Tania Miller, Music Director

Instrumentation

2 Flutes
2 Oboes
2 Clarinets
2 Bassoons

2 Horns
2 Trumpets
2 Trombones

Timpani: 32", 28", 25", 23"

2 Percussion

Vibraphone (4-octave model)
Celeste (a celeste is only required in two passages (mm. 1-32; mm. 71-81) if a 4-octave vibraphone is unavailable)

Flexatone
4 Boobams – Tuned Bb3, E4, F4, G4 (other tunable drums, such as rototoms, could be used instead)
4 Concert Toms – low, med, high, very high

Harp (the sound of the harp may be reinforced slightly with local amplification)

Strings

Performance Notes

Accidentals function in the traditional manner. However, cautionary accidentals are frequently used.

This score is notated in C. The celeste and double-bass, however, are written in their usual octave transpositions.

Duration: ca. 10'

Program Note

Cloak of 'Allophenia, was commissioned by the Victoria Symphony for their concert entitled "Our Canada", an event celebrating Canada's sesquicentenary.

In thinking of a starting point for this composition many options presented themselves: would I relate the piece to Canadian literature, Canadian music, the Canadian world perspective, the Canadian national perspective (that would be interesting coming from a native Quebecker), hockey, the landscape, the history of Canada, hopes for Canada's future or anyone of a multitude of other possibilities? In the end I decided to reflect on the multicultural experience of contemporary Canadian life.

Growing up in Montreal it was clear that the city and the surrounding region had a significant level of social complexity with varying shades of harmony and dissonance. There were the English and French, two populations whose inter-relations had some deep-seated issues that needed to be worked out and that are still being worked out. The political and cultural climate of Montreal was also informed and affected by its evolving relationship with its First Nations neighbours, in particular the Mohawk people of Kahnawà:ke and Kanehsatà:ke. Then there were the mysterious allophones, which were frequently spoken about in the media. To most of the world an allophone is a speech sound that represents a single phoneme (for instance, the phoneme /t/ has six possible allophones depending on the context). In Quebec, however, an allophone is an immigrant whose native language is neither English nor French. Based on this Quebecois definition, my father is an allophone, having emigrated from Germany in 1956. On one hand, I found it strange that in Quebec people of any number of different ethnic and linguistic backgrounds could be thrown into the same statistical melting pot. On the other hand, while growing a good number of my posse were allophones, so it sort of made sense too.

I see *Cloak of 'Allophenia* as a musical metaphor for Canada's embrace of people of many cultures, races, religions and customs. Musically, the piece has an overarching melodic theme, which is symbolic here of our national identity that binds Canadians from coast to coast to coast together. The theme is quite chromatic, reflecting on the diversity of the peoples that make up our nation. Each time the theme returns it is in a different musical guise, once again emphasizing our diversity. In the theme's first appearance it is the subject of an imitative contrapuntal texture, referencing the compositional practices of our European forebears and, by extension, the European origins of the symphonic orchestra. The theme's next appearance is in the second section, which sounds like a slow, stylized ethnic dance, replete with obbligato solo clarinet and violin parts over a jazzy walking bass line. In this section the theme is played in the background by the trombones. The third section of the piece is quicker in pulsation. Here, the main theme makes two appearances, once played by the solo clarinet and the second time played by the strings and trumpets as the piece moves toward a celebratory climax.

Cloak of 'Allophenia gives a *clin d'œil* in tribute to Rush, one of my favourite Canadian bands, the members of which had recently retired from performing. A few of the musical motifs in the piece stylistically allude to snippets from their songs. There is also a musical nod toward the city of Victoria in the third section of the piece, where the rhythm of one of the main motifs is derived from the Morse code spelling of YYJ, the airport code for Victoria International Airport. Of course, Rush famously derived a rhythmic motif from the Morse code spelling of YYZ, the letters for what was then called the Toronto International Airport.

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Cloak of 'Allophenia

For Tania Miller and the Victoria Symphony

Paul Frehner, 2016
revised and edited 03.03.2019

♩ = 84 **Misterioso**

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

Trombone 1

Trombone 2

Timpani

Vibraphone

Percussion

Harp

Violin I

Violin II

Viola

Cello

Double Bass

pp **Text**

pp

Solo *cantabile*

p

If a 4-octave vibraphone is unavailable the passage from mm. 1-32 should be played an octave lower on celeste

Solo *legato*

p Motor on, Slow *con pedale*

mp cantabile *port.*

mp cantabile *port.*

mp

A

8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Always cantabile, without placing particular emphasis on notes in syncopated positions

8

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Always cantabile, without placing particular emphasis on notes in syncopated positions

cantabile

p

8

Timp.

Vib.

Perc.

Hp.

A

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

flautando

pp

flautando

pp

12

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

12

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Always cantabile, without placing particular emphasis on notes in syncopated positions

cantabile

p

12

Timp.

Vib.

Perc.

Hp.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

B

16

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

16

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Always cantabile, without placing particular emphasis on notes in syncopated positions

cantabile

p

16

Timp.

Vib.

Perc.

Hp.

B

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

C

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

21

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

21

Timp.

Vib.

Perc.

Hp.

C

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

26

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

26

Timp.

Vib.

Perc.

Hp.

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

D

(♩=♩) ♩ = 112; ♩ = 168 Emerging

30

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

30

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

30

Timp.

Vib.

Perc.

Hp.

D

(♩=♩) ♩ = 112; ♩ = 168 Emerging

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

37

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

37

Timp.

Vib.

Perc.

Hp.

37

Vln. I

Vln. II

Vla.

Vc.

D.B.

E

Fl. 1 *ff*

Fl. 2

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff* *mp* *ff* *mp*

Bsn. 2 *ff* *mp* *ff* *mp*

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

Hn. 2 *ff* *mp* *ff* *mp*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. 1 *p* *mf* *p*

Tbn. 2 *ff* *mp* *ff* *mp*

25": D
32": E

Timp. *fp* *fp*

Vib.

Concert Toms
Wooden sticks

C. Toms *ff* *mf* *ff* *mf*

Hp.

E

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *mp* *ff* *mp*

Vc. *ord.* *ff* *mp* *ff* *mp* Non Div.

D.B. *ord.* *ff* *mp* *ff* *mp*

F

51

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

51

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

51

Timp.

Vib.

C. Toms

Hp.

F

51

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

mp

ff

mp

ff

58

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

mf

p

mp

ff

p

mf

mp

mp

ff

58

Timp.

Vib.

C. Toms

Hp.

fp

fp

fp

fp

mf

ff

58

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

ff

Non Div.

ff

mf

mp

ff

♩ = 80; ♩ = 120 subito ritenuto

65

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Vib.

C. Toms

Hp.

♩ = 80; ♩ = 120 subito ritenuto

65

Vln. I

Vln. II

Vla.

Vc.

D.B.

G

71 ♩ = 84 Tempo Primo, Misterioso

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

As before: if a 4-octave vibraphone is unavailable play the passage from mm. 71-81 an octave lower on celeste.

Vib.

Perc.

Hp.

G

71 ♩ = 84 Tempo Primo, Misterioso

Vln. I

Vln. II

Vla.

Vc.

D.B.

75

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

75

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

75

Timp.

Vib.

Perc.

Hp.

75

Vln. I

Vln. II

Vla.

Vc.

D.B.

79

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

79

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

79

Timp.

Vib.

Perc.

Hp.

79

Vln. I

Vln. II

Vla.

Vc.

D.B.

84 Danza ombra ♩ = 84

H

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Solo flamboyant

f

3

3

84

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

84

Timp.

Vib.

B.b.

Hp.

Boobam (or other tunable drum, eg. roto tom)
Wood sticks rebound (rb) indeterminate number of strokes

mp

sotto voce

mp

p

pp < p

Concert Toms

84 Danza ombra ♩ = 84

H

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mf

Non Div.

mp

mf

pizz.

mf

90

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

90

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp. tuning: 23" tuned to F
 25" tuned to E_b
 28" tuned to A
 32" tuned to E

90

Timp.

Vib.

B.b.

Hp.

Concert Toms

Boobam

Concert Toms

90

Vln. I

Vln. II

Vla.

Vc.

D.B.

Non Div.

97

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

32": G-E

Timp.

Vib.

C. Toms

Hp.

S. Vln. I

Vln. II

Vla.

Vc.

D.B.

Solo

ff

mf

pp

mp

p

pp

mp

ff

pizz.

mp

3

3

3

9:8

J

100

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

100

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

100

Timp.

Vib.

C. Toms

Hp.

28": F-A
32": G-E

100

J

S. Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Vib.

C. Toms

Hp.

S. Vln. I

Vln. II

Vla.

Vc.

D.B.

108

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Vib.

B.b.

Hp.

28": F-B

mp

pp

pp < p

pp < p

pp < p

pp < p

mp

108

S. Vln. I

Vln. II

Vla.

Vc.

D.B.

ff > p

pizz.

mp

115 L

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1 *mp* *pp*

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp. 28": B-A
32": G-E

Vib.

Perc.

Hp.

115 L

S. Vln. I *mp* *pp*

Vln. II

Vla.

Vc.

D.B.

126

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

126

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Straight Mute

Solo cantabile

mf

126

Timp.

Vib.

C. Toms

Hp.

mp

pp

mp

pp < p

pp < p

pp < p

< mf

pp < p

126

S. Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

pizz.

sfz

p

arco

ff

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Vib.

B.b.

Hp.

S. Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

ff

(mf)

mp

pp

pp < p

pp

p

pp

p

mp

p

mp

ff subito

28": F-B

132

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

132

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

132

Timp.

Vib.

C. Toms

Hp.

132

S. Vln. I

Vln. II

Vla.

Vc.

D.B.

136 (♩=♩) ♩ = 112; ♩ = 168 **Spirito, Preciso**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

mp
Blend with harp and viola

p

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

pp

mp

pp

mp

136

25": E

Timp.

Vib.

Perc.

4 Boobams

mf

p subito

Hp.

mf

D, C#, B/E, F, G, A

B♭

B♭

136 (♩=♩) ♩ = 112; ♩ = 168 **Spirito, Preciso**

Vln. I

Vln. II

Vla.

Vc.

D.B.

Blend with harp and clarinet

p

O

143

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Blend with harp and viola

p

143

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

143

Timp.

Vib.

B.b.

Hp.

Motor off
Solo

mf ped.

simile

B \flat

B \sharp

B \flat

B \sharp

O

143

Vln. I

Vln. II

Vla.

Vc.

D.B.

(pizz.)

molto vib.

f espress.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Vib.

B.b.

Hp.

B♭

B♭

B♭

B♭

B♭

Vln. I

Vln. II

Vla.

Vc.

D.B.

(pizz.) molto vib.

157 **P**

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf* *sempre staccato*
(Oboe 1, mm. 157-253: all accents are to be played as metric accents, articulating a virtual 7/16 time, while remaining within the prevalent dynamic level)

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *p*

Bsn. 2 *mf*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Vib. *sfz* Motor on, medium

B.b. *sfz* (rb)

Hp. *mf*

Vln. I *mp* Tutti

Vln. II *mp* Divisi

Vla. *p* Blend with harp and clarinet

Vc. *f* (pizz.)

D.B. *mf* (pizz.)

3+2+2
16

160

Q

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *p*

Bsn. 2 *mf*

160

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

160

Timp.

Vib. *sfz* *mp* Motor on, medium

B.b. *sfz* (rb)

Hp.

Q

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

R

166

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

166

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

166

Timp.

Vib.

B.b.

Hp.

28" B₃

Motor off

f (rb)

mf *mp*

mf

B₄ B₃

R

166

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf pizz.

mf pizz.

mf pizz.

(pizz.) *mf*

f *espress.* (pizz.)

mf

172

S

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *p*

Bsn. 2 *mf*

172

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

172

Timp.

Vib. *sfz* *mp* Motor on, full

B.b. *sfz*

Hp. *B♭* *B♭*

S

Vln. I *arco* *mp*

Vln. II *arco* *mp*

Vla. *arco* *mp*

Vc.

D.B.

T

176

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

176

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

176

Timp.

Vib.

Perc.

Hp.

T

176

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2

Timp.
Vib.
Flex.
Hp.

28": G 25": C#

sfz Motor, medium *sfz* *sfz* *f*

Flexatone steadily raise pitch of flexatone

f

D, C#, B#/E, F, G, Ab

Vln. I
Vln. II
Vla.
Vc.
D.B.

Blend with harp and clarinet

p (pizz.) molto vib.

f espress.

(pizz.)

f

184

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Solo

f cantabile

184

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

184

Timp.

Vib.

Flex.

Hp.

Concert Toms

Wooden sticks

p

normale

mp

simile

184

Vln. I

Vln. II

Vla.

Vc.

D.B.

Non Div.

mf

mf

190

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

190

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

190

23": E

Timp.

Vib.

Perc.

Hp.

(Harp, violins and violas, mm. 190-198: all accents are to be played as metric accents, articulating a virtual 7/16 time, while remaining within the indicated dynamic level)

190

Vln. I

Vln. II

Vla.

Vc.

D.B.

194

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

194

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

194

Timp.

Vib.

C. Toms

Hp.

Boobams

194

Vln. I

Vln. II

Vla.

Vc.

D.B.

198

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

198

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

198

28" : A

Timp.

Vib.

B.b.

Hp.

198

W

Vln. I

Vln. II

Vla.

Vc.

D.B.

X

202

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

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

Ob. 1 *ff* *mf staccato*

Ob. 2 *ff* *mf*

B♭ Cl. 1 *ff* *mf*

B♭ Cl. 2 *ff* *mf*

Bsn. 1 *ff* *p*

Bsn. 2 *ff* *mf*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Timp. *ff* 23":F# 25":C 32":F#

Vib. *ff* *mf*

Perc.

Hp.

X

202

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* Non Div.

D.B. *ff*

Y

204

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

204

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

204

Timp.

Vib.

Perc.

Hp.

Y

204

Vln. I

Vln. II

Vla.

Vc.

D.B.

Z

208

Fl. 1 *f* *mf*

Fl. 2 *mf* *f*

Ob. 1

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *p*

Bsn. 2 *p* *mf*

208

Hn. 1 *sfz*

Hn. 2 *sfz*

C Tpt. 1 *sfz*

C Tpt. 2 *sfz*

Tbn. 1 *sfz*

Tbn. 2 *sfz*

Timp.

Vib. *sfz*

Perc.

Hp.

Z

208

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

(mm. 212-253: all accents are to be played as metric accents, articulating a virtual 7/16 time, while remaining within the prevalent dynamic level)

AA

211

Fl. 1 *f* *detaché*

Fl. 2

Ob. 1

Ob. 2 *f* *detaché*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

211

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

211

Timp. *f* *p*

Vib. *sfz* *sfz* *f*

Flex. *f* *Flexatone*

Hp. *f*

(mm. 212-253: all accents are to be played as metric accents, articulating a virtual 7/16 time, while remaining within the prevalent dynamic level)

D#, C#, B/E, F#, G, A C# C# C#

AA

211

Vln. I *f*

Vln. II *f* *pizz.*

Vla. *f* *pizz.* *espress. molto vib.*

Vc. *f* *pizz.*

D.B. *f*

(mm. 212-226: all accents are to be played as metric accents, articulating a virtual 7/16 time, while remaining within the prevalent dynamic level)

Fl. 1 *mp*

Fl. 2 *mp* *detaché*

Ob. 1 *mp* (mm. 212-253: all accents are to be played as metric accents, articulating a virtual 7/16 time, while remaining within the prevalent dynamic level)

Ob. 2 *mp* *detaché*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp. *mp* *p* *mp* E-C

Vib. *mf*

C. Toms *mp*

Hp. *mf*

C# C# C# C# D# F# Bb

Vln. I *f* *cantabile espressivo* *arco*

Vln. II *f* *cantabile espressivo*

Vla. *mf*

Vc. *mf*

D.B. *mf*

(mm. 212-253: all accents are to be played as metric accents, articulating a virtual 7/16 time, while remaining within the prevalent dynamic level)

CC

219

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Detailed description: This block contains the musical notation for the woodwind section. It includes staves for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, and Bassoon 2. The music is in 4/4 time and begins at measure 219. Flute 1 and Bassoon 1 have active parts, while other instruments are mostly silent or have light accompaniment. A 'CC' (Copyright) symbol is present at the top.

219

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Detailed description: This block contains the musical notation for the brass section. It includes staves for Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, and Trombone 2. All instruments are silent (indicated by a horizontal line) from measure 219 to 223.

219

23":E-G

Timp.

Vib.

C. Toms

Hp.

C# Bb Bb F# C# Bb C#

Detailed description: This block contains the musical notation for percussion and strings. It includes staves for Timpani, Vibraphone, Conga/Tom, and Harp. The Timpani part has a dynamic marking of 'mp' and a specific pitch instruction '23":E-G'. The Harp part includes a sequence of chords: C#, Bb, Bb, F#, C#, Bb, C#. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) is shown in the block below.

CC

219

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and begins at measure 219. The strings play a melodic line with various articulations and dynamics.

223

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

223

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

223

Timp.

Vib.

C. Toms

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

28": A-B, 32": F#-E

mp

C♯ F♯ A♭ C♯ E♯

DD

227

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

(mm. 212-253: all accents are to be played as metric accents, articulating a virtual 7/16 time, while remaining within the prevalent dynamic level)

B♭ Cl. 1 *mf* *detaché*

B♭ Cl. 2

(mm. 212-253: all accents are to be played as metric accents, articulating a virtual 7/16 time, while remaining within the prevalent dynamic level)

Bsn. 1 *staccatissimo* (until m. 254)

Bsn. 2 *f* *staccatissimo* (until m. 254)

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. 1 *ff* *cantabile espressivo*

C Tpt. 2 *ff* *cantabile espressivo*

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp. *mf* *mp*

Vib. *f*

C. Toms

Hp. *f*

B♭ C♭ D♯ G♯ F♯ D♭/A♭

227 DD

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *arco cantabile espressivo*

Vc. *f* *arco*

D.B. *f* (pizz.)

EE

231

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

231

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

231

Timp.

Vib.

C. Toms

Hp.

mf

mp

D#, C b, Bb/E, F, G, Ab

EE

231

Vln. I

Vln. II

Vla.

Vc.

D.B.

235

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

235

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

235 D#-E (slight bend up and down)

Timp.

Vib.

C. Toms

Hp.

235

Vln. I

Vln. II

Vla.

Vc.

D.B.

D# A#

FF

239

Fl. 1 *f*

Fl. 2

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. 1 *fff*

C Tpt. 2 *fff*

Tbn. 1 *f*

Tbn. 2 *f*

Timp. *mf* *mp* *p* *mf*

Vib. *ff*

C. Toms *f*

Hp.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *ff*

D.B. *ff*

239

FF

GG

243

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

243

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

243

Timp.

Vib.

C. Toms

Hp.

GG

243

Vln. I

Vln. II

Vla.

Vc.

D.B.

HH

251

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

251

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

251

Timp.

Vib.

C. Toms

Hp.

Boobams

251

Vln. I

Vln.

Vln. II

Vln.

Vla.

Vla.

Vc.

D.B.

HH

260

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *sfz*

Ob. 2 *sfz*

B♭ Cl. 1 *sfz*

B♭ Cl. 2 *sfz*

Bsn. 1

Bsn. 2

260

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

260

Timp.

Vib. *Motor on, medium*
f ped.

Perc.

Hp.

260

Vln. I div. *f*

Vln. II div. *f*

Vla. div. *f*

Vc.

D.B.

II *non legato*

JJ

264

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

detaché

sfz

264

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

sfz

264

Timp.

Vib.

Perc.

Hp.

simile

sfz

JJ

264

Vln. I div.

Vln. II div.

Vla. div.

Vc.

D.B.

sfz

KK

LL

269

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2

269

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2

Timp.
Vib.
Perc.
Hp.

KK

LL

269

Vln. I div.
Vln. II div.
Vla. div.
Vc.
D.B.

280

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

280

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

280

Timp.

Vib.

Perc.

Hp.

280

Vln. I

Vln. II

Vla.

Vc.

D.B.

Unis.

pizz. tremolo

arco

pizz.

C# / G#

288

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

288

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

288

Timp.

Vib.

Perc.

Hp.

288

Vln. I

Vln. II

Vla.

Vc.

D.B.