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**Paul Frehner**  
**Subliminal Media**  
(2001-2002)  
**For Orchestra**

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# Instrumentation

Flute/Piccolo  
Oboe/English Horn  
Clarinet  
Clarinet/Bass Clarinet  
Bassoon

Horn  
Trumpet  
Bass Trombone

2 Percussion

Suspended Reversed Cymbal  
Suspended Ride Cymbal

Glockenspiel  
Octave of tuned Crotales  
Vibraphone  
Xylophone  
Large Marimba

Snare  
3 Congas  
Kick Bass Drum

3 Timpani (30", 25", 23")

Piano  
Piano/Celeste

Strings (9 parts\*)

Violin I (8 players)  
Violin II (8 players)  
Violin III (7 players)  
Violin IV (7 players)  
Viola I (6 players)  
Viola II (6 players)  
Cello I (6 players)  
Cello II (4 players)  
Double-Bass (entire section)

\*The number of string players per part as indicated above is based on a typical string section of approximately 60 players. If less players are available the nine parts should be divided according to similar proportions. It is possible to perform the work with solo strings. In this case the '*solo*' and '*all*' indications should be ignored.

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

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

Duration: 16 minutes

## Movements

	Masque	1
	Pastel	8
	For Dolly	11
	Soundtrack	22
Kevin's	Kaleidoscope	39
	After Hours	45

# Subliminal Media

For Chamber Orchestra

## 1. Masque

Paul Frehner, 2001  
edited September, 2004

The score is for a chamber orchestra in 4/4 time, with a tempo of 52 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes Flute/Piccolo, Oboe/English Horn, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion 1 (Xylophone and Marimba), Piano 1, Piano 2/Celeste, Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Double Bass. The second system includes Violin 1, Violin 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Double Bass. The score features a complex rhythmic pattern with many triplets and dynamic markings such as *fff*, *f*, and *\*simile*. The piece concludes with a *ff* dynamic marking.

\**Simile* here refers to the pattern of a crescendo between *f* and *fff*. (Unless indicated otherwise, the crescendo should start no softer than *f*)

4

Picc.

Eng. H.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xylo.

Mar.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

fff

f

3

3:2

p

**7** ♩ = ♩ = 69

*Picc.* **2/4** **4/4**

*Eng. H.*

*Cl.* *f* *fff* *f < fff* *f* *fff* *Simile*

*Bass Cl.* *f* *fff* *f < fff* *f* *fff* *Simile*

*Bsn.* *f* *fff* *f < fff* *f* *fff* *Simile*

*Hn.* *f* *fff* *f < fff* *f* *fff* *Simile* **2/4** **4/4**

*Tpt.* *fff*

*Tbn.*

*Xylo.* **2/4** **4/4**

*Mar.*

*Pno. 1* **2/4** **4/4**

*Pno. 2* **2/4** **4/4**

**7** ♩ = ♩ = 69

*Vln. 1* **2/4** **4/4**

*Vln. 2*

*Vln. 3* *fff*

*Vln. 4* *f* *fff* *f < fff* *f* *fff* *Simile*

*Vla. 1* *f* *fff* *f < fff* *f* *fff* *Simile*

*Vla. 2* *fff*

*Vc. 1* *f* *fff* *f < fff* *f* *fff* *Simile*

*Vc. 2*

*D. B.*

Picc. *(fff)* *f* *fff* *Simile*

Eng. H.

Cl. *(fff)* *Simile*

Bass Cl.

Bsn. *(fff)* *Simile* 3:2

Hn. *(fff)* *Simile*

Tpt. *(fff)*

Tbn. *(fff)*

Xylo. *(fff)*

Mar. *(fff)*

Pno. 1 *(fff)*

Pno. 2 *(fff)*

Vln. 1 *(fff)*

Vln. 2 *(fff)* *f* *fff*

Vln. 3 *f* *fff* *simile*

Vln. 4 *(fff)* *simile*

Vla. 1 *(fff)* *simile*

Vla. 2 *(fff)*

Vc. 1 *(fff)* *simile*

Vc. 2 *(fff)*

D. B. *(fff)*

Picc. *f* *fff* *Simile*

Eng. H.

Cl. *f* *fff* *Simile*

Bass Cl.

Bsn. *f* *fff* *Simile*

Hrn.

Tpt.

Tbn.

Xylo. *f* *fff* *Simile*

Mar.

Pno. 1

Pno. 2

5/4

Vln. 1 *f* *fff* *Simile*

Vln. 2 *f* *fff* *Simile*

Vln. 3 *f* *fff* *Simile*

Vln. 4 *f* *fff* *Simile*

Vla. 1 *f* *fff* *Simile*

Vla. 2

Vc. 1 *f* *fff* *Simile*

Vc. 2

D. B.

5/4

Picc.  $\frac{5}{4}$   $f$   $fff$   $f$   $< fff$  simile  $\frac{3}{4}$   $\frac{4}{4}$

Eng. H.  $\frac{5}{4}$   $fff$   $f$   $< fff$   $\frac{3}{4}$   $\frac{4}{4}$  *To Oboe*

Cl.  $\frac{5}{4}$   $f$   $fff$   $f$   $< fff$  simile  $\frac{3}{4}$   $\frac{4}{4}$

Bass Cl.  $\frac{5}{4}$   $fff$   $\frac{3}{4}$   $\frac{4}{4}$

Bsn.  $\frac{5}{4}$   $f < fff$   $f$   $< fff$  simile  $\frac{3}{4}$   $\frac{4}{4}$

Hr.  $\frac{5}{4}$   $f$   $fff$   $f$   $< fff$  simile  $\frac{3}{4}$   $\frac{4}{4}$

Tpt.  $\frac{5}{4}$   $f$   $fff$   $\frac{3}{4}$   $\frac{4}{4}$

Tbn.  $\frac{5}{4}$   $fff$   $\frac{3}{4}$   $\frac{4}{4}$

Xylo.  $\frac{5}{4}$   $fff$   $\frac{3}{4}$   $\frac{4}{4}$

Mar.  $\frac{5}{4}$   $fff$   $\frac{3}{4}$   $\frac{4}{4}$

Pno. 1  $\frac{5}{4}$   $fff$   $\frac{3}{4}$   $\frac{4}{4}$

Pno. 2  $\frac{5}{4}$   $fff$   $\frac{3}{4}$   $\frac{4}{4}$

Vln. 1  $\frac{5}{4}$   $fff$   $\frac{3}{4}$   $\frac{4}{4}$  *Simile*

Vln. 2  $\frac{5}{4}$   $f < fff$   $f$   $< fff$  simile  $\frac{3}{4}$   $\frac{4}{4}$

Vln. 3  $\frac{5}{4}$   $f < fff$   $f$   $< fff$  simile  $\frac{3}{4}$   $\frac{4}{4}$

Vln. 4  $\frac{5}{4}$   $f < fff$   $f$   $< fff$  simile  $\frac{3}{4}$   $\frac{4}{4}$

Vla. 1  $\frac{5}{4}$   $f < fff$   $f$   $< fff$  simile  $\frac{3}{4}$   $\frac{4}{4}$

Vla. 2  $\frac{5}{4}$   $f < fff$   $f$   $< fff$  simile  $\frac{3}{4}$   $\frac{4}{4}$

Vc. 1  $\frac{5}{4}$   $fff$   $f$   $< fff$   $\frac{3}{4}$   $\frac{4}{4}$

Vc. 2  $\frac{5}{4}$   $fff$   $\frac{3}{4}$   $\frac{4}{4}$

D. B.  $\frac{5}{4}$   $fff$   $\frac{3}{4}$   $\frac{4}{4}$



Picc. *f* *5:3* *fff* *f* *fff*

Ob. *f* *fff* *f* *fff*

Cl. *f* *fff* *f* *fff*

Bass Cl. *f* *4:3* *fff* *f* *fff*

Bsn. *f* *5:3* *fff* *f* *fff*

Hn. *fff* *f* *fff*

Tpt. *fff* *f* *fff*

Tbn. *f* *fff* *f* *fff*

Xylo. *fff* *fff* *fff*

Mar. *To Timpani* *Timpani* *To Marimba* *p* *f* *p* *ff*

Pno. 1 *f* *fff* *fff*

Pno. 2 *f* *fff* *fff*

Vln. 1 *f* *fff* *f* *fff* *f* *fff*

Vln. 2 *f* *fff* *f* *fff* *f* *fff*

Vln. 3 *f* *fff* *f* *fff* *f* *fff*

Vln. 4 *f* *fff* *f* *fff* *f* *fff*

Vla. 1 *f* *fff* *f* *fff*

Vla. 2 *f* *fff* *f* *fff*

Vc. 1 *f* *fff* *f* *fff*

Vc. 2 *f* *fff* *f* *fff*

D. B. *f* *fff* *f* *fff*

# 2. Pastel

1

♩ = 38

**Woodwinds:**  
Piccolo: *ppp*  
Oboe: *ppp*  
Clarinet: *ppp*  
Bass Clarinet: -  
Bassoon: -  
Horn: -  
Trumpet: -  
Tuba: -

**Percussion:**  
Crotales: *pp*  
Maracas: *pp*

**Piano:**  
Piano 1: *pp*, *pp*, *pp*  
Piano 2: *pp*, *pp*

**Strings:**  
Violin 1: *ppp*  
Violin 2: *ppp*  
Violin 3: *ppp*  
Violin 4: *pizz.*, *p*  
Viola 1: *pizz.*, *p*  
Viola 2: *pizz.*, *p*  
Violoncello 1: *pizz.*, *p*  
Violoncello 2: -  
Double Bass: *ppp*

**Performance Notes:**  
8va (Octave up)  
\* (Crescendo)  
fca (Crescendo)  
Simile

This page of a musical score contains measures 5 through 7. The instrumentation includes Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Crotales, Maracas, Piano 1 & 2, Violin 1-4, Viola 1-2, Violoncello 1-2, and Double Bass. The score is written in a key signature of two flats and a 3/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion parts include crotales and maracas. The piano parts feature complex chordal textures. The string section includes first and second violins, violas, violoncellos, and double basses, with specific performance instructions like 'Pizz.' and 'Arco' for the violins and cellos.

Pic. To English Horn

Ob.

Cl.

Bass Cl.

Bsn.

**7/4**

Hr.

Tpt.

Tbn.

Crotals

Mar.

**7/4**

Pno. 1

**7/4**

Pno. 2

**7/4**

Vln. 1

Vln. 2

Vln. 3

Vln. 4 (Pizz.)

Vla. 1 (Pizz.)

Vla. 2 (Pizz.)

Vc. 1 (Pizz.)

Vc. 2

D. B. Arco

**7/4**

# 3. For Dolly

1  $\bullet = 52$

FL.  $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

Eng. H.

Cl.  $pp$   $p$

Bass Cl.  $pp$   $p$   $p$   $3$   $ppp$   $pp$   $5:4$

Bsn.  $pp$   $p$

Hn.  $pp$   $p$  Straight Mute

Tpt. Straight Mute

Tbn. Straight Mute

3 Congas

Mar.  $p$   $3$   $p$

Pno. I

Celeste  $p$   $3$

1  $\bullet = 52$

Vln. 1 Arco  $p$   $3$

Vln. 2 Arco  $p$   $3$

Vln. 3 Arco  $p$   $3$

Vln. 4 Arco  $p$   $3$

Vla. 1 Pizz.  $mp$   $3$

Vla. 2 Pizz.  $mp$   $3$

Vc. 1 Pizz.  $mp$   $3$

Vc. 2 Pizz.  $mp$   $3$

D. B. Pizz.  $mp$   $3$

4

*Solo*

*p* *mp*

*3*

**4** **6/4** **5/4** **4/4**

Fl.

Eng. H.

*p* *mp* *mf* *f*

*3* *6:4* *6:4* *3*

Cl.

*p* *p* *mp* *pp* *mp*

vib.

Bass Cl.

*p*

Bsn.

*3* *p*

Hn.

*3* *p*

Tpt.

Tbn.

3 Congas

Mar.

*3* *mf*

Pno. I

Celeste

*3* *pp* *pp*

Vln. 1

*3* *p* *pp* *pp*

Vln. 2

*3* *p* *pp* *pp*

Vln. 3

*3* *p* *pp* *pp*

Vln. 4

*3* *p*

Vla. 1

(Pizz.) *p* *3*

Vla. 2

(Pizz.) *p* *3*

Vc. I

(Pizz.) *p* *3* *Arco Solo* *p* *mp* *3*

Vc. 2

(Pizz.) *p* *3* *Solo Wide, slow vibrato (Jazzy)* *Wide, slow vibrato*

D. B.

*p*

Fl. *pp* Solo

Eng. H. *mp* *pp* *p*

Cl.

Bass Cl. *pp* *p*

Bsn. *pp* *p*

Hn. *pp* *p*

Tpt. *p*

Tbn. *f* *pp* *p*

3 Congas

Mar. *mp*

Pno. 1

Celeste

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4

Vla. 1 (Pizz.) *mp* Arco

Vla. 2 (Pizz.) *mp* Arco

Vc. 1 Pizz. *mp* Arco

Vc. 2 (Pizz.) *mp* Arco

D. B. *pp* *p* *mf* Solo Pizz. Wide, slow vibrato (Jazzy)

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

Eng. H. *pp* *p* *pp* *p* *pp* *p*

Cl. Solo *mp* *p* *pp* *p* *pp* *p*

Bass Cl. *pp* *p* *pp* *p* *pp* *p*

Bsn. *pp* *p* *pp* *p* *pp* *p*

Hn. *pp* *p* *pp* *p* *pp* *p*

Tpt.

Tbn.

3 Congas

Mar. *mp*

Pno. I

Celeste *p*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4

Vla. 1 Pizz. *mp*

Vla. 2 Pizz. *mp*

Vc. 1 Pizz. *mp*

Vc. 2 Pizz. *mp*

D. B. All Pizz. *mp*



Fl. *p* *mp* *mp* *mf* *mp* *ff*

Eng. H. *p* *mp* *mp* *mf* *mp* *ff*

Cl. *ff*

Bass Cl. *p* *mp* *mp* *mf* *mp* *ff*

Bsn. *p* *mp* *mp* *mf* *mp* *ff*

Hn. *p* *mp* *mp* *mf* *mp* *ff*

Tpt. *ff*

Tbn. *f* *ff* *p*

3 Congas

Mar. *mf* *f* *mp*

Pno. I

Celeste *mp* *mf*

Vln. 1 *mp* *mf* *f* *ff* *mp*

Vln. 2 *mp* *mf* *f* *ff* *mp*

Vln. 3 *mp* *mf* *f* *ff*

Vln. 4 *mf* *f* *f* *ff*

Vla. 1 *mf* *f* *f* *ff* *Pizz.* *mp*

Vla. 2 *mf* *f* *f* *ff* *Pizz.* *mp*

Vc. 1 *mf* *f* *f* *ff* *Pizz.* *mp*

Vc. 2 *mf* *f* *f* *ff* *Pizz.* *mp*

D. B. *mf* *mf* *ff* *pp*

Fl.

Eng. H.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Remove mute Take Harmon Mute

3 Congas

Mar.

Pno. I

Celeste

17

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1 (Pizz.)

Vla. 2 (Pizz.)

Vc. 1 (Pizz.)

Vc. 2 (Pizz.)

D. B.

To Piccolo

Fl. *mp*

Eng. H.

Cl. *mp*

Bass Cl. *mp*

Bsn.

2/4

Hn. *mp*

Tpt.

Tbn.

2/4

3 Congas

Mar. *mp*

2/4

Pno. 1

2/4

Celeste *pp*

2/4

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. 1 *pp* *mp* *f*

Vla. 2 (Pizz.)

Vc. 1 (Pizz.)

Vc. 2 (Pizz.)

D. B. *p* *pp*

Arco Solo 3 3 9:8 3 6

2/4

Fl.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Eng. H. *pp* *pp* *mp* *mf*

Cl. *pp* *pp* *mp* *mf*

Bass Cl. *pp* *pp* *mp* *mf*

Bsn. -

Hn.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tpt. *mf* *f*

Tbn. -

3 Congas  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Mar. *mp* *mf*

Pno. I  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Celeste  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *pp*

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

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

Vln. 3 *p* *mf* *pp*

Vln. 4 *p* *mf* *pp*

Vla. 1 *p* *mf*

Vla. 2 (Pizz.) *mp* *mf* Arco

Vc. 1 *mp* *mf*

Vc. 2 (Pizz.) *mp* *mf* Arco

D. B. *mp* *mf*

Picc. *f* *ff* Piccolo

Eng. H. *f* *ff* To Oboe

Cl. *f* *ff*

Bass Cl.

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *fff* Harmon Mute

3 Congas

Mar. *f* *ff*

Pno. I

Celeste

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vln. 3 *f* *ff*

Vln. 4 *f* *ff*

Vla. 1 *f* *ff* All (if more than one player)

Vla. 2 *f* *ff*

Vc. 1 *f* *ff*

Vc. 2 *f* *ff*

D. B. *mp* *f* *ff*

31

*Picc.*  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{4}{8}$  *pp* *mp*  $\frac{5}{4}$

*Ob.* *pp* *mp*

*Cl.* *pp* *mp*

*Bass Cl.*

*Bsn.*

*Hn.*  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{4}{8}$   $\frac{5}{4}$

*Tpt.*

*Tbn.*  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{4}{8}$   $\frac{5}{4}$   
 Remove mute *p*

*3 Congas*  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{4}{8}$  *ppp* *pp*  $\frac{5}{4}$   
 3 congas Play with fingers no break

*Mar.*

*Pno. 1*  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{4}{8}$   $\frac{5}{4}$

*Celeste*  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{4}{8}$   $\frac{5}{4}$

31

*Vln. 1*  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{4}{8}$  *pp* *mp*  $\frac{5}{4}$

*Vln. 2* *pp* *mp*

*Vln. 3* *pp* *mp*

*Vln. 4* *ppp*

*Vla. 1* *ppp* Arco

*Vla. 2* *p* Pizz. *ppp* Arco

*Vc. 1* *p* Pizz. *ppp* Arco

*Vc. 2* *p* Pizz. *ppp* Arco

*D. B.* *p* Pizz. *ppp* Arco

35 = *echo*

*Picc.* **5/4** **6/8** *pp*

*Ob.* **5/4** **6/8** *pp*

*Cl.* **5/4** **6/8** *pp*

*Bass Cl.*

*Bsn.*

*Hn.* **5/4** **6/8**

*Tpt.*

*Tbn.*

*3 Congas* **5/4** **6/8** *pppp* *ppp*

*Mar.*

*Pno. 1* **5/4** **6/8**

*Celeste* **5/4** **6/8**

35 = *echo*

*Vln. 1* **5/4** **6/8** *pp*

*Vln. 2* **5/4** **6/8** *pp*

*Vln. 3* **5/4** **6/8** *pp*

*Vln. 4* **5/4** **6/8** *ppp*

*Vla. 1* **5/4** **6/8** *ppp*

*Vla. 2* **5/4** **6/8** *ppp*

*Vc. 1* **5/4** **6/8** *ppp*

*Vc. 2* **5/4** **6/8** *ppp*

*D. B.* *Solo Pizz.* *mf* *All Arco* *ppp*

# 4. Soundtrack

1 ♩ = 38-48

Fl.

Eng. H.

Cl.

Cl. To Clarinet

Bsn.

Hn.

Tpt.

Tbn.

Xylo.

Timp. To Timpani

Pno. I

Celeste

pedal L.V.  
pp

1 ♩ = 38-48

Vln. 1

Vln. 2 Solo 5 ppp p ppp

Vln. 3 Solo 3 ppp p > ppp p

Vln. 4

Vla. 1 Solo ppp

Vla. 2 Solo ppp p

Vc. 1 Solo ppp p ppp ppp p

Vc. 2

D. B.



Fl. Eng. H. Cl. Cl. Bsn. Hn. Tpt. Tbn. Xylo. Timp.

Musical score for woodwinds and percussion. The Flute (Fl.) part begins with a triplet of eighth notes marked *p* and *ppp*. The Clarinet (Cl.) part features a triplet of eighth notes marked *ppp* and *p*. The Clarinet in C (Cl.) and Bassoon (Bsn.) parts are silent. The Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts are silent. The Xylophone (Xylo.) and Timpani (Timp.) parts are silent.

Pno. I Celeste

Musical score for Piano I (Pno. I) and Celeste. Both parts are silent.

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vla. 1 Vla. 2 Vc. 1 Vc. 2 D. B.

Musical score for strings and double bass. The Violin I (Vln. 1) part has a *Solo* marking and a *ppp* dynamic. The Violin II (Vln. 2) part has a *p* dynamic and a *ppp* dynamic. The Violin III (Vln. 3) part has a *p* dynamic. The Violin IV (Vln. 4) part is silent. The Viola I (Vla. 1) part has a *p* dynamic. The Viola II (Vla. 2) part has a *ppp* dynamic and a *p* dynamic. The Violoncello I (Vc. 1) part has a *p* dynamic. The Violoncello II (Vc. 2) part is silent. The Double Bass (D. B.) part has a *Solo Pizzicato* marking and a *p* dynamic.

To Piccolo

Fl. *ppp* *p*

Eng. H. *ppp* *p* *ppp*

Cl. *p* *pp* *p*

Cl. *p* *ppp*

Bsn.

Hr.

Tpt.

Tbn.

Xylo.

Timp.

Pno. 1

Celeste

Vln. 1 *mp*

Vln. 2 *p* *ppp* *p* *ppp* *p*

Vln. 3 *p* *p* *p*

Vln. 4 *p*

Vla. 1 *ppp* *p*

Vla. 2 *p* *p* *pp*

Vc. 1 *p* *ppp* *p*

Vc. 2

D. B. (Pizz.) *p* Arco

Picc.  
Eng. H.  
Cl.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Xylo.  
Timp.  
Pno. I  
Celeste  
Vln. I  
Vln. 2  
Vln. 3  
Vln. 4  
Vla. I  
Vla. 2  
Vc. I  
Vc. 2  
D. B.

The musical score for measures 16-20 is arranged in a standard orchestral format. The Piccolo part (Picc.) begins in measure 16 with a *pp* dynamic, playing a melodic line with triplets and slurs. The English Horn (Eng. H.) and Clarinet I (Cl.) parts also feature melodic lines with triplets and slurs, with dynamics ranging from *pp* to *mp*. The Bassoon (Bsn.) part has a melodic line starting in measure 16 with a *p* dynamic, moving to *ppp*. The Clarinet II (Cl.) part has a melodic line starting in measure 16 with a *mp* dynamic, moving to *pp*. The Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Xylophone (Xylo.), and Timpani (Timp.) parts are silent throughout these measures. The Piano I (Pno. I) part is silent. The Celeste part has a melodic line starting in measure 16 with a *mp* dynamic, featuring a 5:4 interval and a triplet. The Violin I (Vln. I) part has a melodic line starting in measure 16 with a *mp* dynamic, moving to *pp*. The Violin II (Vln. 2) part has a melodic line starting in measure 16 with a *pp* dynamic, moving to *mp*. The Violin III (Vln. 3) part has a melodic line starting in measure 16 with a *pp* dynamic, moving to *mp*. The Violin IV (Vln. 4) part has a melodic line starting in measure 16 with a *ppp* dynamic, moving to *pp*. The Viola I (Vla. I) part has a melodic line starting in measure 16 with a *mp* dynamic, moving to *pp*. The Viola II (Vla. 2) part has a melodic line starting in measure 16 with a *mp* dynamic, moving to *pp*. The Cello I (Vc. I) part has a melodic line starting in measure 16 with a *ppp* dynamic, moving to *pp*. The Cello II (Vc. 2) part has a melodic line starting in measure 16 with a *ppp* dynamic. The Double Bass (D. B.) part has a melodic line starting in measure 16 with a *ppp* dynamic.

Picc. *mp* *pp* *pp*

Eng. H. *pp*

Cl. *mp* *pp*

Bsn. *mp* *pp*

Hn. *pp* *p* *pp* *p* *pp* *mp*

Tpt. *pp* straight mute Remove mute

Tbn. *pp*

Xylo.

Timp. *ppp* senza cresc.

Pno. I

Celeste *mp* *mp* *mf*

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

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

Vln. 3 *mp* *pp* *pp* *mp* *pp* *mp* *p*

Vln. 4 *pp* *mp* *pp* *pp* *pp* *pp*

Vla. 1 *mp* *mp* *mp*

Vla. 2 *pp* *mp* *pp* *mf*

Vc. 1 *mp* *mp* *pp* *pp* *pp*

Vc. 2 *pp* *pp* *pp*

D. B. *pp*

All (if more than one player) *Ord.*

All (if more than one player) *Ord.*

All (if more than one player) *pp* *Ord.*

Picc. *mf* *p*

Eng. H. *mp* *pp* To Oboe

Cl.

Cl.

Bsn. *mf*

Hn. *p* *mf* *p*

Tpt.

Tbn.

Xylo.

Timp. *ppp* To Kick Bass and 3 Congas

Pno. 1

Celeste *mf*

Vln. 1 *mf* *mf*

Vln. 2 *mf* *5 p* *mf* *p* *mf*

Vln. 3 *mf* *p* *mf* *p* *mf*

Vln. 4 *mf* Sul Pont.

Vla. 1 *p* *mf*

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

Vc. 1 *mf* Solo *p*

Vc. 2 *mf* Sul Pont.

D. B. *mf* Sul Pont.

Picc. *mp* *f*

Ob. *f*

Cl. *mp* *f*

Cl. *mp* *mf* *f* *mp*

Bsn.

Hn.

Tpt. *mp*

Tbn.

Xylo.

Timp.

Pno. I *mf*

Celeste *mf* *f* *To Piano*

Vln. I *f* *mp*

Vln. 2 *mp* *f* *mp* *f*

Vln. 3 *p* *f* *mp* *mp* *f* *mp* *mp* *All*

Vln. 4 *mp*

Vla. I *f* *mp* *f* *All*

Vla. 2 *f* *mp* *mp* *f* *mp* *mp* *All*

Vc. I *mf* *mp* *f* *mp*

Vc. 2

D. B. *Solo* *mf*

36

♩ = 63

12/8

Picc. *f* *f* *f*

Ob. *mp* *f* *f*

Cl. *f*

Cl. *f*

Bsn. *f* *ff* *f*

Hrn. *mp* *f* *f*

Tpt. *f* *f*

Tbn. *f*

Xylo. *mf*

3 Congas  
Kick Bass *mf*

Kick Bass Drum and 3 Congas With the hands

Pno. 1

Pno. 2

36

♩ = 63

12/8

Vln. 1 *f* *f* *f*

Vln. 2 *mp* *f* *f*

Vln. 3 *f* *mp* *mp* *f*

Vln. 4 *f*

Vla. 1 *mp* *f*

Vla. 2 *f* *mp* *f*

Vc. 1 *f* *f*

Vc. 2 *f*

D. B. *f*

41  $\bullet = 63$

**12/8**

Picc. *ff*

Ob. *détaché ff*

Cl.

Cl.

Bsn. *mf f mf f mf*

Hn. *mf < f mf < f mf f simile*

Tpt.

Tbn.

Xylo. *ff*

3 Congas  
Kick Bass *mp f mp*

Pno. 1 *ff*

Pno. 2 *Piano ff ff*

41  $\bullet = 63$

Vln. 1 *mf ff mf*

Vln. 2 *mf ff mf*

Vln. 3

Vln. 4

Vla. 1

Vla. 2 *mf f mf f mf*

Vc. 1 *mf < f mf < f mf < f mf f simile*

Vc. 2

D. B. *ff > mf ff*



Picc. *ff*

Ob. *ff*

Cl. *ff*

Cl. *ff*

Bsn. *f* *mf* *f* *mf*

Hrn. *ff*

Tpt.

Tbn.

Xylo. *mp*

3 Congas  
Kick Bass

Pno. 1

Pno. 2

Vln. 1 *ff* *mf* *ff* *mf* *ff* *mf*

Vln. 2 *ff* *mf* *ff* *mf* *ff* *mf*

Vln. 3

Vln. 4

Vla. 1 *ff*

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

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *mf* *ff* *mf* *ff*

Picc. *ff*

Ob. *ff*

Cl. *ff*

Cl. *ff*

Bsn. *f* *mf* *f* *mf* *f* *mf* *f*

Hrn. *ff*

Tpt.

Tbn. *mf*

Xylo. *ff*

3 Congas  
Kick Bass *mp*

Pno. 1 *ff*

Pno. 2 *ff*

6/8 6/4

Vln. 1 *ff* *mf* *ff*

Vln. 2 *ff* *mf* *ff*

Vln. 3

Vln. 4

Vla. 1 *ff*

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

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

6/8 6/4

**Picc.**  $\text{ff}$

**Ob.**  $\text{ff}$

**Cl.**  $\text{ff}$

**Cl.**  $\text{mf} < f$   $\text{mf}$   $f$   $\text{mf} < f$   $\text{mf}$   $f$  *simile*

**Bsn.**  $\text{mf}$   $f$   $\text{mf}$   $f$   $\text{mf}$

**Hn.**  $\text{mf} < f$   $\text{mf}$   $f$   $\text{mf} < f$   $\text{mf}$   $f$  *simile*

**Tpt.**  $\text{ff}$   $\text{ff}$

**Tbn.**  $f$

**Xylo.**  $\text{ff}$

**3 Congas  
Kick Bass**

**Pno. 1**  $\text{ff}$

**Pno. 2**  $\text{ff}$

**Vln. 1**  $\text{ff}$

**Vln. 2**  $\text{ff}$

**Vln. 3**  $\text{ff}$

**Vln. 4**  $\text{ff}$

**Vla. 1**  $\text{ff}$

**Vla. 2**  $\text{mf}$   $f$   $\text{mf}$   $f$   $\text{mf}$

**Vc. 1**  $\text{ff}$

**Vc. 2**  $\text{ff}$

**D. B.**  $\text{ff}$

Picc. *ff* **5/4** **6/4**

Ob. *ff*

Cl. *ff*

Cl. *mf* *f* *ff*

Bsn. *f* *mf* *f* *mf* *f*

Hr. *mf* *f* *sfz* *p* flutter **5/4** **6/4** *ff*

Tpt. *ff*

Tbn. *sfz* *p* flutter *ff*

Xylo. *ff* **5/4** **6/4** *ff* Take wooden sticks

3 Congas  
Kick Bass *mp*

Pno. 1 *ff* **5/4** **6/4** *ff*

Pno. 2 *ff* **5/4** **6/4**

54

Vln. 1 *ff* **5/4** **6/4**

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. 1 *ff*

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

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

Picc. **6/4** *fff*

Ob.

Cl.

Cl.

Bsn.

Hn. **6/4**

Tpt.

Tbn.

Xylo. **6/4** *fff*

3 Congas  
Kick Bass

Pno. 1 *Solo* **6/4** *fff*

Pno. 2 *Solo* **6/4** *ff*

57

Vln. 1 **6/4** *p* *molto cresc...*

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

Vln. 3 *p* *f* *p*

Vln. 4 *p* *f* *p*

Vla. 1 *p* *f* *p*

Vla. 2 *p* *f* *p*

Vc. 1 *p*

Vc. 2 *p* *f*

D. B. *p* *f*

60 ♩ = 126

Picc. *ff*

Ob.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Xylo. *ff*

3 Congas  
Kick Bass

5/4 6/4

Pno. 1 *ff*

Pno. 2 *ff*

5/4 6/4

60 ♩ = 126

Vln. 1 *f* *mp* *ff*

Vln. 2 *f* *mp* *ff*

Vln. 3 *f* *mp* *ff*

Vln. 4 *f* *mp* *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *f* *mp* *ff*

Vc. 2 *mp* *ff*

D. B. *mp* *ff*

5/4 6/4

*Picc.* **6/4** *ff*

*Ob.* *mf* *f* *mf* *f* *mf* *f*

*Cl.* *ff*<sup>3</sup>

*Cl.* *ff*<sup>3</sup>

*Bsn.* *mf* *f* *mf* *f* *mf* *f*

*Hrn.* **6/4** *mf* *f* *mf* *f* *mf* *f*

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

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

*Xylo.* **6/4** *ff*  
With wooden sticks

*3 Congas*  
*Kick Bass* *f*

*Pno. 1* **6/4** *fff*<sup>3</sup> *sw*

*Pno. 2* **6/4** *f* *ff* *f* *ff* *mf* *f*

*Vln. 1* **6/4** *ff*

*Vln. 2* *ff*

*Vln. 3* *ff*

*Vln. 4* *mf* *f* *mf* *f* *ff*

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

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

*Vc. 1* *ff* *f* *ff*

*Vc. 2* *ff* *f* *ff*

*D. B.* *ff* *f* *ff*

Picc. *ff* *fff* *fff*

Ob. *ff* *fff* *fff*

Cl. *ff* *fff* *fff*

Cl. *ff* *fff* *fff*

Bsn. *ff* *fff* *fff*

Hn. *ff* *fff* *fff*

Tpt. *ff* *fff* *fff*

Tbn. *ff* *fff* *fff*

Xylo. *fff* *fff* *fff*

3 Congas  
Kick Bass *fff* *fff* *fff*

Pno. 1 *fff* *fff* *fff*

Pno. 2 *ff* *fff* *fff*

To Glock. and Mar.  
To Vibraphone  
To Celeste

Vln. 1 *fff* *fff* *fff*

Vln. 2 *fff* *fff* *fff*

Vln. 3 *fff* *fff* *fff*

Vln. 4 *ff* *fff* *fff*

Vla. 1 *ff* *fff* *fff*

Vla. 2 *ff* *fff* *fff*

Vc. 1 *fff* *fff* *fff*

Vc. 2 *fff* *fff* *fff*

D. B. *fff* *fff* *fff*



# 5. Kevin's Kaleidoscope

♩ = 38 Extremely gentle, fragile

1

Picc. *pppp*

Ob. *ppp*

Cl. *ppp*

Cl. *ppp*

Bsn.

Hr.

Tpt.

Tbn.

Glock. Mar. Glockenspiel (Gl.) Marimba (Mar.) Gl. *ppp*

Vibes *pppp*  
With Pedal Motor off

Pno. I *ff* *ppp*

Celeste *pp* Quick upwards arpeggio *Simile*

Vln. 1 solo violin: place metal practice mute  
the rest: place regular mute

Vln. 2 *ppp*

Vln. 3 *pppp* *senza cresc.*  
with mute

Vln. 4 *pppp* *senza cresc.*  
with mute

Vla. 1

Vla. 2 with mute

Vc. 1 with mute

Vc. 2 with mute

D. B. with mute

Detailed description of the musical score: The score is for a symphony orchestra and includes parts for Piccolo, Oboe, Clarinet (two), Bassoon, Horn, Trumpet, Trombone, Glockenspiel/Marimba, Vibraphone, Piano I, Celeste, Violins (four), Violas (two), Violas (two), Cellos (two), and Double Bass. The music is in 4/4 time with a tempo of quarter note = 38. The overall mood is 'Extremely gentle, fragile'. The score features various dynamics from *pppp* to *ff*, and includes performance instructions such as 'with mute', 'senza cresc.', and 'Quick upwards arpeggio'. There are also specific markings for mutes on the strings and a 'Motor off' instruction for the vibraphone.

Picc.

Ob.

Cl.

Cl.

Bsn.

glissando

*p*

*ppp*

*pp*

Hr.

Tpt.

Tbn.

Glock.

Mar.

Vibes

*pppp*

Gl. ---, Mar. ---, Gl. ---, Mar. ---, Gl. ---

Pno. I

*ppp*

3:2

Celeste

*ppp*

*pp*

7:4

Tea \* Tea \* Tea \* Tea

*solo until m. 19*

Metal practice mute well-projected

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

*ppp*

*pp*

*mp*

*ppp*

*pp*

*ppp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

Pizz.

*pp*

3

glissando

5

*Picc.* *ppp* *3*

*Ob.* *ppp*

*Cl.* *ppp* *3*

*Cl.*

*Bsn.*

*Hn.*

*Tpt.*

*Tbn.*

*Glock. Mar.* *ppp* *Gl.* *Mar.* *Gl.* *Mar.* *Gl.* *3*

*Vibes* *pppp*

*Pno. 1* *ppp* *3*

*Celeste* *ppp* *3* *Simile* *\* Xeo* *\* Xeo* *\* Xeo*

*Vln. 1* *pp* *3* *mp* *3* *r-3:2*

*Vln. 2* *ppp* *3*

*Vln. 3* *pppp* *(8va)*

*Vln. 4* *pppp*

*Vla. 1* *ppp* *pp* *ppp* *pp* *ppp*

*Vla. 2* *ppp* *pp* *ppp* *pp* *ppp*

*Vc. 1* *ppp* *pp* *ppp* *pp* *ppp*

*Vc. 2* *ppp* *pp* *ppp* *pp* *ppp*

*D. B.* *pp* *pp* *pp*

Picc. *pp* 15:8 15:8 12:8 9:8

Ob. *ppp*

Cl. *ppp*

Cl. *ppp*

Bsn.

Hn.

Tpt.

Tbn.

Glock. *ppp*

Mar.

Vibes

Pno. I *ppp* *pp*

Celeste *ppp* *pp* *Simile*

Vln. I *mf* *p*

Vln. 2 *ppp*

Vln. 3 *pppp* *pppp*

Vln. 4 *pppp* *pppp*

Vla. 1 *pp* *ppp* *pp*

Vla. 2 *pp* *ppp* *pp*

Vc. 1 *pp* *ppp* *pp*

Vc. 2 *pp* *ppp* *pp*

D. B. *pp* *pp* *(Pizz.)*

**Picc.** *ppp* (6-measure rest)

**Ob.** *pp* (triplets)

**Cl.** *ppp* (triplets)

**Cl.** To Bass Clarinet

**Bsn.**

**Glock. Mar.** *ppp* (triplets)

**Vibes** *pppp*

**Pno. 1** *ppp* (triplets)

**Celeste** *ppp* (triplets)

*Simile*

\* Sea

**Vln. 1** *p*

**Vln. 2** *ppp* (pizz.)

**Vln. 3** *pppp*

**Vln. 4** *pppp*

**Vla. 1** *pp* to *mf*

**Vla. 2** *pp* to *mf*

**Vc. 1** *pp* to *mf*

**Vc. 2** *pp* (Pizz.) to *mf*

**D. B.** *pp*

Picc. *ppp*

Ob. *ppp*

Cl. *ppp*

Bass Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Tpt. *ppp*

Tbn. *ppp*

Glock. Mar. *ppp*

Vibes *pppp*

To Marimba

To Kit

Pno. I *ppp*

Celeste *ppp*

not arpeggiated

To Piano

Vln. I *mp*

Vln. 2 *ppp*

Vln. 3 *pppp*

Vln. 4 *pppp*

Vla. I *pp*

Vla. 2 *pp*

Vc. I *pp*

Vc. 2 *pp*

D. B. *pp*

All (if more than one) with mute

# 6. After Hours

For Kirk Fontaine and Ross Porter's voice

1  $\text{♩} = 138$

*stopped until measure 30 inclusive*

**FL.** **Ob.** **Cl.** **Bass Cl.** **Bsn.**

**Hn.** Straight Mute  
**Tpt.** straight mute  
**Tbn.**  $f$

**Mar.** Kick Bass, Snare, Ride  $ff$   
**Kit.**

**Pno. 1**  $ff$

**Pno. 2** Piano  $ff$   $f$   $ff$   $f$

1  $\text{♩} = 138$

**Vln. 1** Remove mute  $ff$   
**Vln. 2**  $ff$   
**Vln. 3** Remove mute  $ff$   
**Vln. 4** Remove mute

**Vla. 1** Remove mute  
**Vla. 2** Remove mute

**Vc. 1** Remove mute Pizz.  $ff$   $f$   $ff$   $f$   
**Vc. 2** Remove mute Pizz.  $ff$

**D. B.** Remove mute Pizz.  $ff$  Pizz.  $ff$

FL.

Ob.

Cl. *dolce* *mf* Solo *p* *ff*

Bass Cl. *dolce* *mf*

Bsn.

Hr.

Tpt.

Tbn. *f*

Mar. *dolce* *mf* *ff*

Ktr.

Pno. 1 *ff* *ff*

Pno. 2 *f* *mf* *ff* *f* *ff* *p* *ff*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1 *f* *mf* *ff* *f* *ff* *p* *ff*

Vc. 2

D. B. *(Pizz.)* *mf* *ff* *ff*



Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Kit.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.



Fl. *mf* *f*

Ob. *mp*

Cl. *mp* *f* *mf* *p* *f* *mp*

Bass Cl. *p* *ff*

Bsn. *mp* *f* *p* *f* *mp*

Hrn. *mp* *f* *p* *f* *mp*

Tpt. *mp* *f* *f* *mp*

Tbn. *f*

Mar. *ff* *mf* *ff* *f* *mp*

Ktr. *mp*

Pno. 1 *ff*

Pno. 2 *ff* *f* *ff* *p* *ff* *f* *ff* *f*

Vln. 1 *mf* *ff* *ff*

Vln. 2 *mf* *ff* *mp*

Vln. 3 *mf* *ff* *p* *f* *mp*

Vln. 4 *mp* *f* *p* *f* *mp*

Vla. 1 *mp* *f* *p* *f* *mp*

Vla. 2 *mp* *f* *p* *f* *mp*

Vc. 1 *ff* *Pizz.* *f* *ff* *f* *ff* *f* *ff* *f*

Vc. 2 *ff* *mf* *p* *f* *mp*

D. B. *ff* *Pizz.*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Hn. *f* *Brassy* *mf*

Tpt. *f* *Brassy*

Tbn. *f* *mf*

Mar. *ff* *f*

Kit

Pno. 1 *ff* *Solo*

Pno. 2 *ff* *f* *ff* *f*

Vln. 1 *ff* *mp* *f*

Vln. 2 *ff* *mp* *f*

Vln. 3 *ff* *mp* *f*

Vln. 4 *ff* *mp*

Vla. 1 *ff*

Vla. 2 *ff* (Pizz.)

Vc. 1 *ff* Pizz. *f* Arco

Vc. 2 *ff* (Pizz.) *mp* *f*

D. B. *ff* *f*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bass Cl. *mp*

Bsn.

Hn. *mf*

Tpt.

Tbn. *mf*

Mar. *mf*

Kit.

Pno. 1 *ff*

Pno. 2 *mf* *dolce* *ff* *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4

Vla. 1

Vla. 2

Vc. 1 *f* (Pizz.)

Vc. 2 *mf*

D. B. *f* *Arco*

Fl.  
Ob.  
Cl.  
Bass Cl.  
Bsn.

Hrn.  
Tpt.  
Tbn.  
Mar.  
Kit

Pno. 1  
Pno. 2

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
D. B.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Tbn. *mf*

Mar.

Kit

Pno. 1 *ff* Solo

Pno. 2

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. 1 *f* Pizz.

Vla. 2 *f* Pizz.

Vc. 1 *f* (Pizz.)

Vc. 2 *ff*

D. B. *ff* Pizz.

This musical score page covers measures 35, 36, and 37. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Maracas (Mar.), Kettle Drum (Kit), Piano 1 (Pno. 1), Piano 2 (Pno. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.).

Measures 35 and 36 are in 3/8 time, and measure 37 is in 4/2 time. The score features various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include *Pizz.* (pizzicato) for the violas and cellos, and *Arco* (arco) for the double bass. The woodwinds and strings play melodic lines, while the piano provides harmonic support. The bassoon and double bass have specific articulation marks in measure 37.



Fl. *mf*

Ob.

Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Mar.

Kit.

Pno. 1 *ff*

Pno. 2

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vln. 3 *mf* *f*

Vln. 4 *mf* *f*

Vla. 1 *f* *Arco*

Vla. 2 *f* *Arco*

Vc. 1 *f*

Vc. 2 *mf* *f*

D. B. *f*

Fl. *f*  
 Ob. *f*  
 Cl. *f*  
 Bass Cl. *ff*  
 Bsn. *ff*  
 Hn. *ff* *Open* *Fall* *Simile*  
 Tpt. *ff* *Fall* *Simile*  
 Tbn. *ff* *Fall* *Glissando as far and quickly as possible* *Simile*  
 Mar. *f*  
 Kit. *f*  
 Pno. 1 *ff*  
 Pno. 2 *ff* *gliss. as fast as possible (white notes)*  
 Vln. 1 *f* *8va*  
 Vln. 2 *f*  
 Vln. 3 *f*  
 Vln. 4 *f*  
 Vla. 1 *f*  
 Vla. 2 *f*  
 Vc. 1 *f* *Arco*  
 Vc. 2 *f*  
 D. B. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bass Cl. *ff*

Bsn. *ff*

Hn. *ff* Fall

Tpt. *ff* Fall

Tbn. *ff* Fall

Mar.

Kit

Pno. 1

Pno. 2 *ff*

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

FL. *ff*

Ob.

Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Hn.

Tpt.

Tbn. *subito f*

Mar. To Timpani

Kit

Pno. 1 *ff*

Pno. 2 *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

**FL.** Flute

**Ob.** Oboe

**Cl.** Clarinet

**Bass Cl.** Bass Clarinet

**Bsn.** Bassoon

**Hn.** Horn

**Tpt.** Trumpet

**Tbn.** Trombone

**Mar.** Marimba

**Kü.** Kettle Drum

**Pno. 1** Piano 1

**Pno. 2** Piano 2

**Vln. 1-4** Violins 1-4

**Vla. 1-2** Violas 1-2

**Vc. 1-2** Violas 1-2

**D. B.** Double Bass

*stopped until measure 76 inclusive*

*Brassy*

*Musical dynamics:* ***ff***, ***f***, ***mf***

*Musical techniques:* ***Solo***, ***Pizz.***, ***Arco***

Fl. *mf* *dolce*

Ob. *mf* *dolce*

Cl. *mf* *dolce*

Bass Cl. *mf* *dolce*

Bsn.

Hn. *mf*

Tpt.

Tbn. *mf*

Mar. *mf* *dolce* *f*

Ktr.

Pno. 1 *ff*

Pno. 2 *f* *mf* *ff* *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4

Vla. 1

Vla. 2

Vc. 1 *f* (Pizz.)

Vc. 2 *mf*

D. B. *mf* *f* Arco

Fl.  
Ob.  
Cl.  
Bass Cl.  
Bsn.

Hr.  
Tpt.  
Tbn.

Mar.  
Kit

Pno. 1  
Pno. 2

63

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Vla. 1  
Vla. 2  
Vc. 1  
Vc. 2  
D. B.

66

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Kit.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

62



69

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Maracas (Mar.), and Kettle Drum (Kit). The second system includes Piano 1 (Pno. 1), Piano 2 (Pno. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.).

Measures 69-72 are marked with a 4/2 time signature. At measure 70, the time signature changes to 23/4, and at measure 71, it changes to 1/2. Measure 72 returns to 4/2. Dynamics include *p*, *mf*, and *mp*. The score features various musical notations such as slurs, accents, and dynamic markings.

FL. *mp* *mf*

Ob.

Cl. *mp* *mf*

Bass Cl. *mp* *mf* *f*

Bsn. *f* *ff*

Hn. *mp* *mf*

Tpt.

Tbn.

Mar.

Kit.

Pno. 1 *mf* *f*

Pno. 2 *mf* *f*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

D. B. *f* *ff*

FL. *ff*

Ob.

Cl.

Bass Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Mar.

Kit.

Pno. 1 *ff*

Pno. 2 *ff*

74

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

**Fl.**  
**Ob.**  
**Cl.**  
**Bass Cl.**  
**Bsn.**  
**Hn.** (Open)  
**Tpt.**  
**Tbn.** (Glissando)  
**Mar.** (Marimba)  
**Timp.** (Timpani 30" Glissando)  
**Pno. 1**  
**Pno. 2**  
**Vln. 1**  
**Vln. 2**  
**Vln. 3**  
**Vln. 4**  
**Vla. 1**  
**Vla. 2**  
**Vc. 1**  
**Vc. 2**  
**D. B.**

Measure 78 includes dynamic markings *mf*, *f*, and *fff*. Performance instructions include *Simile*, *Glissando*, and *crescendo*. Measure 81 features *fff* and *mf* dynamics.

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

Ob. *mf* *f* *mf* *f*

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

Bass Cl. *f* *mf* *f* *mf* *f*

Bsn. *fff*

Hrn. *fff*

Tpt. *fff*

Tbn. *mf* *f*

Mar.

25<sup>°</sup> Timpani *p* Change timpani without accent  
Glissando

Pno. 1 *fff*

Pno. 2 *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vln. 3 *fff*

Vln. 4 *fff*

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

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

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

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

D. B. *f* *mf* *f* *fff* *mf* *f*

85

This page of a musical score covers measures 85, 86, and 87. The score is arranged in systems for various instruments:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.).
- Percussion:** Marimba and Timpani (Timp.).
- Piano:** Piano 1 (Pno. 1) and Piano 2 (Pno. 2).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Violin 4 (Vln. 4), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (D. B.).

Measure 85 begins with a dynamic of *fff* and a tempo marking of *f*. The woodwinds and piano parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The strings play a steady accompaniment. Measure 86 continues these patterns, with dynamics ranging from *fff* to *mf*. Measure 87 features a dramatic shift in dynamics, with a *fff* crescendo leading to a *shriek* in the Horn part. The score concludes with a *fff* dynamic and a final *f* marking.

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

*mp*

Hrn.

Tpt.

Tbn.

Mar.

Timp.

Remove mute

*mp*

To Kick, snare, ride, reversed cymbal

Pno. 1

Pno. 2

Solo

*mp*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Detached

*mp*

*mp*

FL. -

Ob. -

Cl. -

Bass Cl. -

Bsn. *crescendo* ..... *f* subito *mp*

Hn. -

Tpt. -

Tbn. -

Mar. *mp* *mf* *f* *mp*

Timp. -

Pno. 1 *mp*

Pno. 2 *f*

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vln. 3 *pp* *mf* subito *pp*

Vln. 4 *pp* *mf* subito *pp*

Vla. 1 *pp* *mf* subito *pp*

Vla. 2 *pp* *mf* subito *pp*

Vc. 1 *pp* *mf* subito *pp*

Vc. 2 *mp* *mf* subito *mp*

D. B. *mp* *mf* *f*



Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Timp.

Pno. 1

Pno. 2

Detailed description: This system contains the woodwind, percussion, and piano parts for measures 98-101. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone) are mostly silent, indicated by a horizontal line with a bar. The Bassoon (Bsn.) has a melodic line starting in measure 98 with a *mp* dynamic and ending in measure 101 with a *f* dynamic. The Maracas (Mar.) and Timpani (Timp.) have rhythmic patterns. The Piano 1 (Pno. 1) and Piano 2 (Pno. 2) parts feature complex textures with triplets and sixteenth-note runs. Dynamics range from *mp* to *f*. A *3:2* triplet marking is present in Pno. 1 measure 99. A *8va* marking is present in Pno. 2 measures 99-101.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

D. B.

Detailed description: This system contains the string and double bass parts for measures 98-101. The Violins (Vln. 1-4) and Violas (Vla. 1-2) play sustained, moving lines with dynamics ranging from *pp* to *mf*. The Violoncellos (Vc. 1-2) play a steady accompaniment with dynamics from *pp* to *f*. The Double Bass (D. B.) has a simple bass line with dynamics from *mp* to *f*. A *rit.* marking is present in Vln. 1 measure 101.

Picc. *mf*

Ob.

Cl.

Bass Cl. *p* 6 6 6 6 6 6 6 6

Bsn. *mf*

Hn.

Tpt.

Tbn.

Mar. *mf*

Timp.

Pno. 1 *f*

Pno. 2 *f*

Vln. 1 *f mp f mp*

Vln. 2 *f mp f mp*

Vln. 3 *f mp f mp*

Vln. 4 *f mp f mp*

Vla. 1 *f mp f mp*

Vla. 2 *f mp f mp*

Vc. 1 *f mp f mp*

Vc. 2 *mf*

D. B. *f*

Picc. *mf* *f* *mf*

Ob.

Cl. *mp* *mf* Solo *f* *p*

Bass Cl. *mp* *mf* Solo *f* *mf*

Bsn. *mf* *ff*

Hn.

Tpt.

Tbn.

Mar. *mf* *f* *mf*

Timp.

Pno. 1 *f* *ff* *f*

Pno. 2 *f* *ff* *f*

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

Vln. 2 *f* *mf* *ff*

Vln. 3 *f* *mf* *ff* *mf*

Vln. 4 *f* *mf* *ff* *mf*

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

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

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

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

D. B. *f* *ff*

Picc. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *f* *ff*

Bass Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Hn.

Tpt. *f* *ff*

Tbn.

Mar. *f* *ff*

Timp.

Pno. 1 *f* *ff*

Pno. 2 *f* *ff*

Vln. 1 *mf* *ff*

Vln. 2 *mf* *f* *mf* *ff*

Vln. 3 *f* *mf* *f* *mf* *ff*

Vln. 4 *f* *mf* *f* *mf* *ff*

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

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

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

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

D. B. *ff*

Picc. *f*

Ob. *f*

Cl. *ff*  
Solo

Bass Cl. *ff*

Bsn. *ff*

Hn. *ff* Fall *Simile*

Tpt. *ff* Fall *Simile*  
Glissando as far and quickly as possible

Tbn. *ff* *Simile*

Mar.

Kit. *f*  
Kick Bass, Snare, Ride

Pno. 1 *ff* 15<sup>ma</sup>

Pno. 2 *fff*

Vln. 1 *f* 8<sup>va</sup>

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

Picc. *f*

Ob. *f*

Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Hn. *ff* Fall

Tpt. *ff* Fall

Tbn. *ff*

Mar. Kick Bass, Snare, Ride

Kit

15<sup>ma</sup>

Pno. 1 *fff*

Pno. 2

8<sup>va</sup>

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *ff*

Vc. 2 *ff*

D. B. *ff*

*Picc.*  
*f*

*Ob.*  
*f*

*Cl.*  
*ff*

*Bass Cl.*  
*ff*

*Bsn.*  
*ff*

*Hn.*  
*ff* *Simile*

*Tpt.*  
*ff* *Simile*

*Tbn.*  
*ff* *Simile*

*Mar.*  
Kick, snare, ride, reversed cymbal

*Kit*

*Pno. 1*  
*ff*

*Pno. 2*

*Vln. 1*  
*f*

*Vln. 2*  
*f*

*Vln. 3*  
*f*

*Vln. 4*  
*f*

*Vla. 1*  
*f*

*Vla. 2*  
*f*

*Vc. 1*  
*ff*

*Vc. 2*  
*ff*

*D. B.*  
*ff*

*15<sup>ma</sup>*

*128* *8<sup>va</sup>*

Picc. *fff*

Ob. *fff*

Cl. *fff*

Bass Cl. *fff*

Bsn. *fff*

Hrn. *fff*

Tpt. *fff*

Tbn. *fff*

Mar.

Kit. To Timpani

Pno. 1

Pno. 2

Vln. 1 *fff*

Vln. 2 *fff*

Vln. 3 *fff*

Vln. 4 *fff*

Vla. 1 *fff*

Vla. 2 *fff*

Vc. 1 *fff*

Vc. 2 *fff*

D. B. *fff*



Picc. *mf* *ff sfz p* *ff* *mf* *fff*

Ob. *mf* *ff sfz p* *ff* *mf* *fff*

Cl. *mf* *ff sfz p* *ff* *mf* *fff*

Bass Cl. *mf* *ff sfz p* *ff* *mf* *fff*

Bsn. *mf* *ff sfz p* *ff* *mf* *fff*

Hn. *mf* *ff sfz p* *ff* *mf* *fff* Fluttertongue

Tpt. *mf* *ff sfz p* *ff* *mf* *fff* Fluttertongue

Tbn. *mf* *ff sfz p* *ff* *mf* *fff* Fluttertongue

Mar. *ff* *p* *f* *mf* *ff* To Ride Cymbal Ride Cymbal

Timp. *ff* *p* *f* *mf* *ff*

Pno. 1 *fff*

Pno. 2 *fff*

Vln. 1 *ff sfz p* *ff* *mf* *fff*

Vln. 2 *ff sfz p* *ff* *mf* *fff*

Vln. 3 *ff sfz p* *ff* *mf* *fff*

Vln. 4 *ff sfz p* *ff* *mf* *fff*

Vla. 1 *ff sfz p* *ff* *mf* *fff*

Vla. 2 *ff sfz p* *ff* *mf* *fff*

Vc. 1 *mf* *ff sfz p* *ff* *mf* *fff*

Vc. 2 *ff sfz p* *ff* *mf* *fff*

D. B. *mf* *ff*

Picc. *sfz* *p* *ff* *ffff*

Ob. *sfz* *p* *ff* *ffff*

Cl. *sfz* *p* *ff* *ffff*

Bass Cl. *sfz* *p* *ff* *ffff*

Bsn. *sfz* *p* *ff* *ffff*

Hn. *f* *ffff*

Tpt. *ffff*

Tbn. *f* *ffff*

Rev. Cymbal To Reversed Cymbal *ffff* reversed cymbal

Timp. *ffff* Timpani

Pno. 1 *ffff*

Pno. 2 *ffff*

Vln. 1 *sfz* *p* *ff* *ffff*

Vln. 2 *sfz* *p* *ff* *ffff*

Vln. 3 *sfz* *p* *ff* *ffff*

Vln. 4 *sfz* *p* *ff* *ffff*

Vla. 1 *sfz* *p* *ff* *ffff*

Vla. 2 *sfz* *p* *ff* *ffff*

Vc. 1 *ffff*

Vc. 2 *ffff*

D. B. *ffff*