

Paul Frehner
Cloak
Concerto for Clarinet and Ensemble

2016

Revised 21.03.18

Instrumentation

Solo Clarinet*

Flute
Oboe, also English Horn
Bassoon

Horn
Trumpet
Trombone

Percussion: 1 player

Vibraphone (2 bows needed as well as an assortment of mallets)
Boobam – tuned to E4
3 Concert Toms – tuned medium, high, very high

Piano, also Celeste**

Violin
Viola
Cello
Double Bass

Performance Notes

Approximate Duration: 13'00"

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

Accidentals function in the traditional manner. However, cautionary accidentals are used frequently. In addition, the usual symbols for quartertone sharp and quartertone flat are used.

*Notes on the solo clarinet part

Multiphonics: A number of multiphonics are used in solo clarinet part. The main pitches to be realized in a multiphonic sonority are indicated with full sized noteheads. Smaller noteheads indicate pitches that may or may not appear in the sonority. It is possible that other pitches, such as overtones and undertones, may make their way into a given multiphonic. That is ok, as long as the main pitches are heard as well. Fingerings provided for multiphonics have been drawn from the following resources:

Phillip Rehfeldt's book: *New Directions for Clarinet*, Revised Edition, University of California Press, 1994
Nicolas del Grazia's webpage: www.clarinet-multiphonics.org
Heather Roche's blogposts: <https://heatherroche.net>
Gregory Oakes' multiphonic database: www.gregoryoakes.com/multiphonics/index.php

The composer acknowledges that fingerings for multiphonics are not universally applicable for all clarinets and all performers. Thus, players are encouraged to find their own solutions to realizing the indicated pitches in the multiphonic sonorities.

Additionally, some multiphonics can only be realized within a specific dynamic range. Thus, dynamics for multiphonics are relative. For instance, the dynamic *forte possibile* indicates that the multiphonic should be played at the loudest possible level while still managing to sound the indicated pitches. Thus, *forte possibile* might be actually quite soft depending on the situation.

**Note on the celeste part

A 5-octave celeste is suggested. However, if a 4-octave model is used, certain notes may be transposed up an octave or omitted, depending on the situation. Precise instructions regarding this are provided in the score at the moments in question.

Program note

Cloak, Concerto for Clarinet and Ensemble, explores a range of expression and technique in its three movements. While the clarinet is the soloist in the work the ensemble's part is, in many ways, equally intricate and involved. In this regard the piece is also somewhat of a concerto for the ensemble as well as for the clarinet.

In first movement the clarinet's role is untraditional with regard to concerto form. Instead of occupying the role of the soloist, the clarinet, through most of the movement, plays a subtle, coloristic role, giving the overall instrumental timbre a shimmering quality through the use of multiphonics. These multiphonic sonorities have both harmonic and inharmonic properties in relation to the underlying harmony, causing soft beating patterns to emerge from the texture.

The clarinet takes on a soloistic role in the second movement, where it plays a quasi-improvisatory and florid part over a contrapuntal accompaniment in the ensemble.

In the third movement the focus moves between the clarinet and ensemble in alternating passages. In the climax of the work, a theme that has been previously heard in various secondary guises over the first two movements emerges as perhaps the principle theme of the concerto, played here by the clarinet, violin and viola over a full accompaniment. In the concluding section motivic material from the first movement is revisited and played in alternation by the soloist and ensemble in new transformations, giving the listener a new perspective on the material.

The title of the concerto, which hints at something that is secret or hidden, is a nod toward the shadowy ambience of the espionage world walked by agents of CSIS, whose daring true stories are neither celebrated here in Canada by our news agencies nor dramatized by our nation's spy fiction novelists. Something had to be done.

Cloak, Concerto for Clarinet and Ensemble is related to another mine entitled *Cloak of 'Allophenia*, which is scored for orchestra. The two were written at the same time and each are variations on the other.

2nd edition of the score: 21.03.18

Cloak

Concerto for Clarinet and Ensemble

Paul Frehner, 2016
revised 2018

I

♩ = 84 **Misterioso**

Flute

Oboe
also English Horn

Bassoon

Horn

Trumpet

Trombone

Vibraphone

Piano/
Celeste

Clarinet Solo

Violin

Viola

Cello

Double Bass

balance dynamics with soft clarinet multiphonics bowed (2 bows)

p Motor on, full vibrato con pedale

(smaller notehead indicates a note that is faint)

balance dynamics with soft clarinet multiphonics

*If the E-Bb dyad can't easily be produced all instances of this multiphonic may be substituted with an F-Bb dyad (concert pitch), with the F sounding a half tone above the E natural of the original dyad. The following is a suggested fingering for the F-Bb dyad from Heather Roche's website:



6

Fl.

Ob.

Bsn.

6

Hn.

Tpt.

Tbn.

6

Vib.

simile (lift pedal on rests)

6

Cel.

6

Cl. Solo

(upper partials are variable in this multiphonic)

6

Vln.

Vla.

Vc.

D.B.

11

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

16

Fl.

Ob.

Bsn.

16

Hn.

Tpt.

Tbn.

Vib.

16

Cel.

16

Cl. Solo

16

Vln.

Vla.

Vc.

D.B.

21

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

poco cresc. -----

A

rall. -----

A Tempo

(T) tongue ram

Fl. 26

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Boobam (or other tunable drum, eg. roto tom)

Wood sticks rebound (rb) indeterminate number of strokes

Vib.

Cel.

Cl. Solo

A

rall. -----

A Tempo

Vln. 26

Vla.

Vc.

D.B.

31

Fl.

Ob.

Bsn.

31

Hn.

Tpt.

Tbn.

31

Boobam
C. Toms

Concert Toms

31

Cel.

31

Cl. Solo

exuberant, with dramatic flair

Solo

31

Vln.

31

Vla.

31

Vc.

31

D.B.

B

(T)

molto vibrato (deep and slow)

35

Fl. *ff* *pp*

Ob.

Bsn.

35

Hn.

Tpt.

Tbn.

Vibraphone
bowed (2 bows)

35

Vib. *p*

35

Cel.

35

Cl. Solo *fff* *p*

B

35

Vln. *mp* *p*

Vla.

Vc.

D.B.

39

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

vibrato

p

45

Fl.

Ob.

Bsn.

45

Hn.

Tpt.

Tbn.

45

Vib.

45

Cel.

Solo legato

p con pedale

45

Cl. Solo

45

Vln.

Vla.

Vc.

D.B.

C

49

Fl.

Ob.

Bsn.

49

Hn.

Tpt.

Tbn.

49

Vib.

49

Cel.

49

Cl. Solo

49

Vln.

Vla.

Vc.

D.B.

Solo

pp cantabile

(breathe in this measure if necessary)

cantabile

port.

mp

3

53

Fl.

E.H.

Bsn.

English Horn

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

pp cantabile

53

Hn.

Tpt.

Tbn.

53

Vib.

53

Cel.

53

(breathe in this measure if necessary)

Cl. Solo

53

Vln.

Vla.

Vc.

D.B.

57

Fl.

E.H.

Bsn.

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

57

Hn.

Tpt.

Tbn.

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

pp cantabile

57

Vib.

57

Cel.

(breathe in this measure if necessary)

57

Cl. Solo

57

Vln.

3

3

3

3

D

Vla.

Vc.

57

D.B.

3

p

60

Fl.

E.H.

Bsn.

60

Hn.

Tpt.

Tbn.

60

Vib.

60

Cel.

60

(breathe in this measure if necessary)

Cl. Solo

60

Vln.

Vla.

Vc.

D.B.

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

vibrato normale

E

63

Fl. *pp*

E.H.

Bsn.

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

Tpt. *pp*

Tbn.

Vib. 63

Cel.

Cl. Solo *mp* *softly creating inharmonic vibrations*

E

63

Vln. *pp*

Vla.

Vc. *pp*

D.B.

67

Fl. E.H. Bsn.

Musical notation for Flute (Fl.), English Horn (E.H.), and Bassoon (Bsn.). The Flute part features a melodic line with slurs and accents. The English Horn part provides harmonic support with sustained notes and some melodic movement. The Bassoon part is mostly silent, indicated by a horizontal line with a bar.

67

Hn. Tpt. Tbn.

Musical notation for Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The Horn and Trumpet parts have melodic lines with slurs. The Trombone part is mostly silent, with a few notes appearing at the end of the system, marked with a piano (*p*) dynamic.

(p)

67

Vib.

Musical notation for Vibraphone (Vib.). The part consists of sustained chords with a tremolo effect, indicated by a wavy line under the notes.

67

Cel.

Musical notation for Cello (Cel.). The part features a complex, rhythmic melodic line with many slurs and accents.

67

Cl. Solo

Musical notation for Clarinet Solo (Cl. Solo.). The part features sustained chords with a tremolo effect, indicated by a wavy line under the notes.

A performance instruction for the Clarinet Solo part, showing a cluster of notes with a tremolo effect, indicated by a wavy line and a series of dots above the notes.

67

Vln.

Musical notation for Violin (Vln.). The part features a melodic line with slurs and accents, including triplets.

67

Vla.

Musical notation for Viola (Vla.). The part is mostly silent, indicated by a horizontal line with a bar.

67

Vc.

Musical notation for Violoncello (Vc.). The part is mostly silent, with a few notes appearing at the end of the system, marked with a piano (*p*) dynamic.

(p)

67

D.B.

Musical notation for Double Bass (D.B.). The part features a melodic line with slurs and accents.

70

Fl.

E.H.

Bsn.

70

Hn.

Tpt.

Tbn.

70

Vib.

70

Cel.

70

Cl. Solo

70

Vln.

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for page 17, starting at measure 70. It consists of 12 staves. The Flute (Fl.) part has rests in measures 70-73. The English Horn (E.H.) part has a melodic line with slurs and accents. The Bassoon (Bsn.) part has rests. The Horn (Hn.) part has a melodic line with slurs and accents. The Trumpet (Tpt.) part has rests. The Trombone (Tbn.) part has a melodic line with slurs and accents. The Vibraphone (Vib.) part has a sustained chord in measure 71. The Cello (Cel.) part has a complex melodic line with slurs and accents. The Clarinet Solo (Cl. Solo) part has a melodic line with slurs and accents, including a trill in measure 72. The Violin (Vln.) part has a melodic line with triplets in measures 70-73. The Viola (Vla.) part has rests. The Violoncello (Vc.) part has a melodic line with slurs and accents. The Double Bass (D.B.) part has a melodic line with slurs and accents.

73

Fl.

E.H.

Bsn.

73

Hn.

Tpt.

Tbn.

73

Vib.

73

Cel.

73

Cl. Solo

73

Vln.

Vla.

Vc.

D.B.

(♩=♩) F

76

Fl.
 E.H.
 Bsn.
p mf

76

Hn.
 Tpt.
 Tbn.
mp *p* *mf* *p*

76

Vib.

76

Cel.

76

Cl. Solo
f *poca a poco cresc.*

(♩=♩) F

76

Vln.
 Vla.
 Vc.
 D.B.
mp *p*

82

Fl.

Ob.

Bsn. *p*

82

Hn. *mf*

Tpt. *p*

Tbn. *mf* *p*

82

Vib. Take hard mallets

82

Pno.

82

Cl. Solo

82

Vln. *p* *mp*

Vla. *mf* *p*

Vc. *mf* *p*

D.B.

G

87

Fl. *ff*

Ob.

Bsn. *mf* *ff* *mf* *ff*

87

Hn. *p* *mf*

Tpt. *mf* *p*

Tbn. *mf* *p*

87

Vib. *f*

87

Pno. *ff*

87

Cl. Solo

87

Vln. *f*

Vla. *f*

Vc. *ff* *mf* *ff*

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

Hard Mallets

93

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

ff

mf *ff* *mf* *ff* *mf*

p *mf*

mf *p* *mf*

mf *ff* *mf* *ff* *mf*

mf *ff* *mf* *ff* *mf*

mf *ff* *mf* *ff* *mf*

H

99

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

ff *mf* *ff* *mf* *ff*

p *mf*

mf *p*

p *mf*

ff *mf* *ff* *mf* *ff*

ff *mf* *ff* *mf* *ff*

104

Fl.

Ob.

Bsn.

mf *ff* *mf* *ff*

104

Hn.

Tpt.

Tbn.

p *mf* *p* *mf*

104

Vib.

104

Pno.

104

Cl. Solo

104

Vln.

Vla.

Vc.

mf *ff* *mf* *ff*

D.B.

mf *ff* *mf* *ff*

subito ritenuto

♩ = 60; ♩. = 80

109

Fl.

Ob.

Bsn.

mf

109

Hn.

Tpt.

Tbn.

mp

f

mf

mp

f

mp

f

109

Vib.

109

Pno.

mf

109

Cl. Solo

subito ritenuto

f possible

♩ = 60; ♩. = 80

109

Vln.

Vla.

Vc.

D.B.

mf

mf

I ♩ = 84 Tempo Primo

114

Fl.

Ob.

Bsn.

cantabile (without placing particular emphasis on notes in syncopated positions)

mp

114

Hn.

Tpt.

Tbn.

cantabile (as before)

mp

cantabile (as before)

mp

cantabile (as before)

mp

114

Vib.

114

mf

114

Cl. Solo

I ♩ = 84 Tempo Primo

114

Vln.

Vla.

Vc.

D.B.

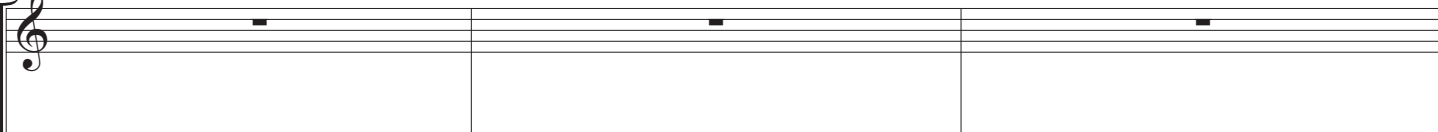


f cantabile

port.

mp

ff > p

120

Fl. 
 Ob. 
 Bsn. 

120

Hn. 
 Tpt. 
 Tbn. 


120

Vib. 

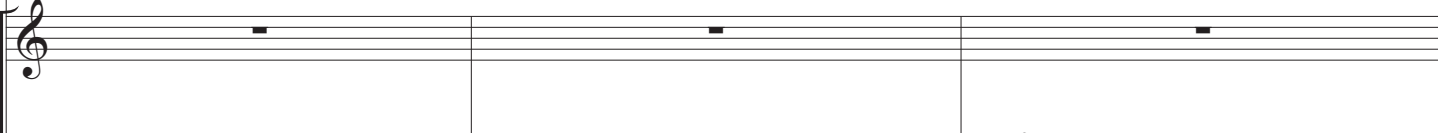
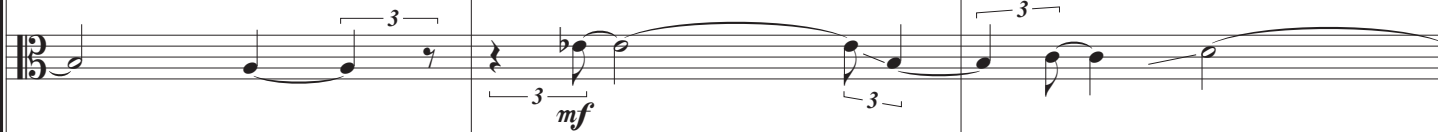
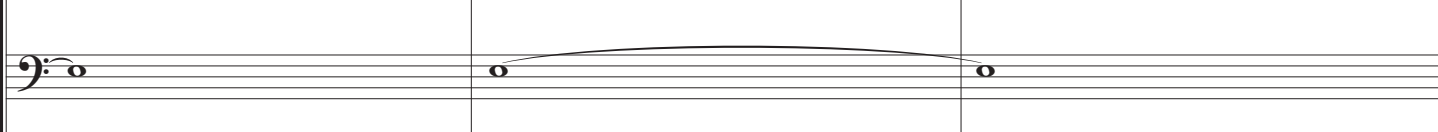
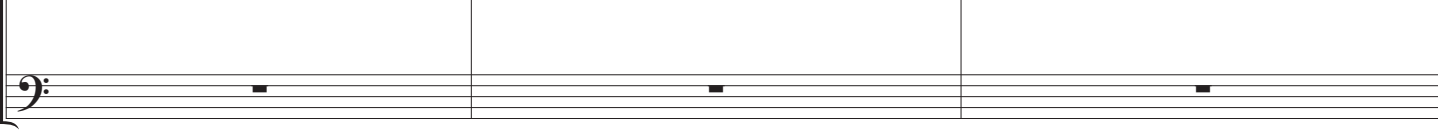
120

Cel. 

120

Cl. Solo 

120

Vln. 
 Vla. 
 Vc. 
 D.B. 

123

Fl.

Ob.

Bsn. *pp*

123

Hn.

Tpt. *pp*

Tbn.

123

Vib.

123

Cel.

123

Cl. Solo

123

Vln.

Vla. *mp*

Vc.

D.B.

126

Fl.

Ob.

Bsn.

p

126

Hn.

Tpt.

Tbn.

pp

p

pp

mp

126

Vib.

p

126

Cel.

p

Try to produce either the dyad in the main staff or in the *ossia* staff

mp

Oscillating close dyad multiphonic - Let the two notes overlap, fading in and out, creating beating patterns when they coincide

mp

126

Cl. Solo

mp

126

Vln.

p

126

Vla.

Vc.

D.B.

pp

mp

129

Fl.

Ob.

Bsn.

129

Hn.

Tpt.

Tbn.

mp

129

Vib.

129

Cel.

129

129

129

Vln.

Vla.

Vc.

D.B.

II

J

133 ♩ = 84 Sultry, with panache

Fl.

Ob.

Bsn.

133

Hn.

Tpt.

Tbn.

133

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

Concert Toms

mp *mp* *p*

133

Cel.

133

Cl. Solo

exuberant, with dramatic flair
Solo
f

133 ♩ = 84 Sultry, with panache

J

Vln.

Vla.

Vc.

D.B.

pizz. espress., con vibrato
mf *mp*

pizz.
mf *mp*

137

Fl.

Ob.

Bsn.

137

Hn.

Tpt.

Tbn.

B.b/
Toms

Boobam

Concert Toms

137

Cel.

Cl. Solo

137

Vln.

Vla.

Vc.

(pizz.)
(espress., con vibrato)

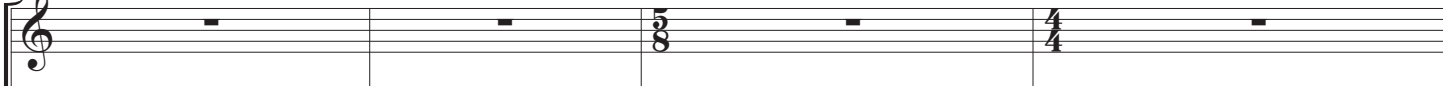
D.B.

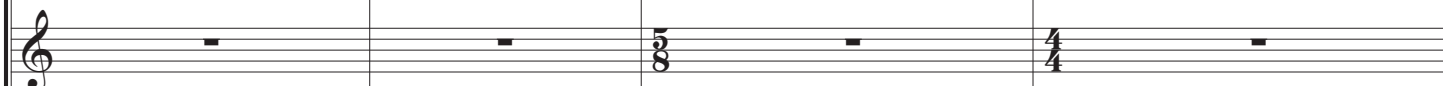
Musical score for page 33, measures 141-144. The score is written for a full orchestra and includes a clarinet solo part.


Measures 141-144:

- Fl.**: Rest.
- Ob.**: Rest.
- Bsn.**: Rest.
- Hn.**: Rest.
- Tpt.**: Rest.
- Tbn.**: Rest.
- B.b./Toms**: Measure 141: *p* $\frac{3}{8}$ note, *f* $\frac{3}{8}$ note. Measure 142: Rest. Measure 143: Rest. Measure 144: Rest.
- Cel.**: Rest (both staves).
- Cl. Solo**: Measure 141: *p* $\frac{3}{8}$ note, *f* $\frac{3}{8}$ note. Measure 142: *f* $\frac{3}{8}$ note. Measure 143: *mf* $\frac{3}{8}$ note. Measure 144: *ff* $\frac{3}{8}$ note. Includes dynamic markings *p*, *f*, *mf*, and *ff*.
- Vln.**: Rest.
- Vla.**: Rest.
- Vc.**: Measure 141: $\frac{3}{8}$ note, $\frac{3}{8}$ note. Measure 142: Rest. Measure 143: Rest. Measure 144: Rest.
- D.B.**: Measure 141: $\frac{3}{8}$ note, $\frac{3}{8}$ note. Measure 142: Rest. Measure 143: Rest. Measure 144: Rest.

All staves have a 4/4 time signature for measures 142-144.

Fl. 

Ob. 

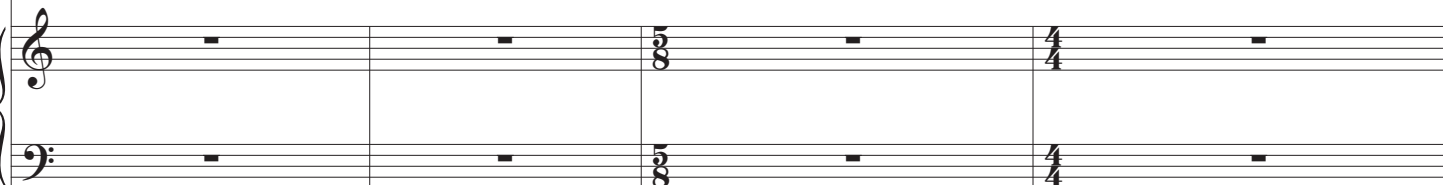
Bsn.  *p*

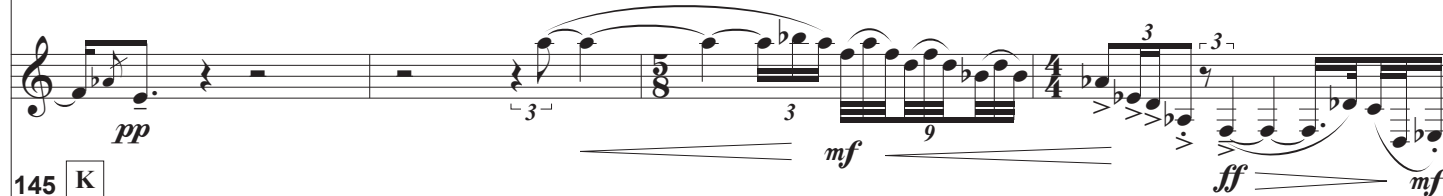
Hn.  *mf* *p* *mf*

Tpt. 

Tbn.  *mp* *cantabile*

B.b./Toms  *mp* *pp* *mp* *p* *pp* *mp* *p* *mp* *p*

Cel. 

Cl. Solo  *pp* *mf* *ff* *mf*

Vln. 

Vla. 

Vc. 

D.B. 

149

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

B.b./Toms

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

pp

p

flutter

pp

mf

pp < p

pp < p

pp < p

mp

< mp

p

Boobam Concert Toms

f

ff

f

3

3

152

Fl.

Ob.

Bsn.

152

Hn.

Tpt.

Tbn.

152

B.b/
Toms

152

Cel.

152

Cl. Solo

6 laughing 3

mp

f

ff

152

Vln.

Vla.

Vc.

D.B.

155

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

B.b./Toms

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

pp

p

pp

mf

pp < p

pp < p

pp < p

mp

sfz

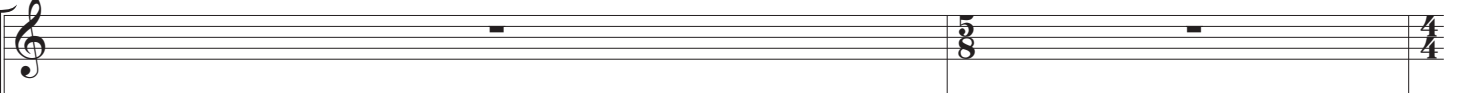
f

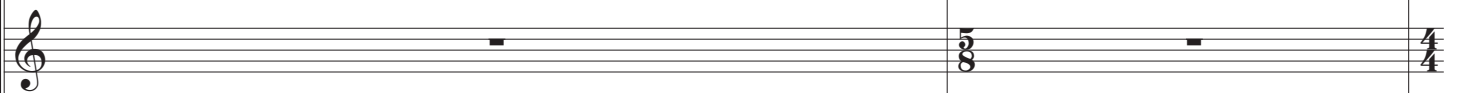
mf

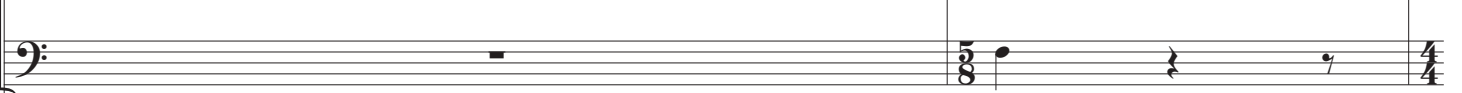
f

mp

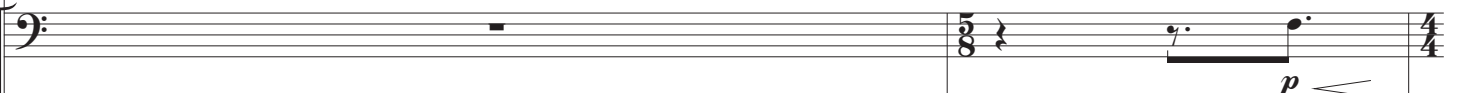
158

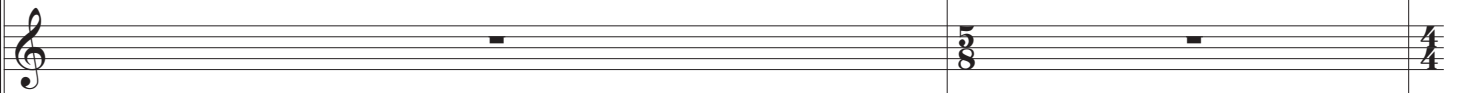
Fl. 

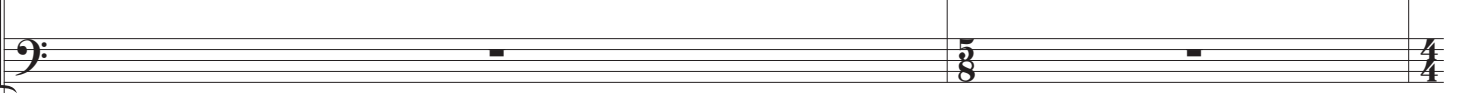
Ob. 

Bsn. 


158

Hn. 

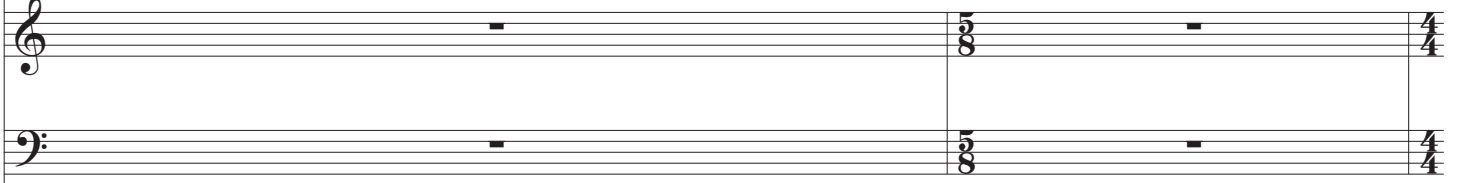
Tpt. 

Tbn. 

158

B.b./Toms 

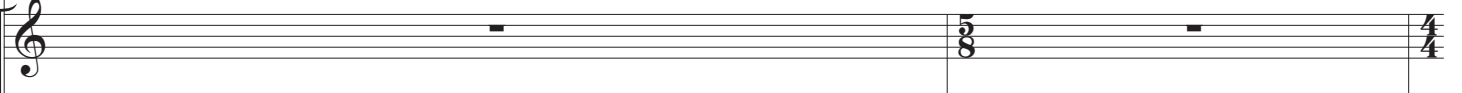
158

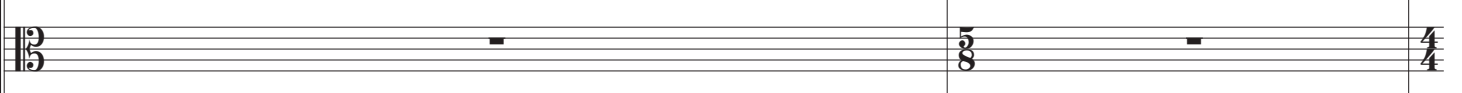
Cel. 


158


Cl. Solo 

158

Vln. 

Vla. 

Vc. 

D.B. 

160

Fl.

Ob.

Bsn.

160

Hn.

Tpt.

Tbn.

B.b/
Toms

160

Cel.

160

Cl. Solo

160

Vln.

Vla.

Vc.

D.B.

mf

pp

ff

sfz

p

mp

f

ff > mp

mf

G.P. L

162

Fl. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$

Ob. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$

Bsn. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$

162

Hn. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$
mp

Tpt. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$

Tbn. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$

162

B.b./Toms $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$
> < mf

162

Cel. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$

162

Cl. Solo $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$
mf --- *f* *mf*

162

G.P. L

Vln. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$

Vla. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$

Vc. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$

D.B. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3+2+2}{16}$ $\frac{4}{4}$

167

Fl. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -

Ob. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -

Bsn. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -

167

Hn. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -

Tpt. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -

Tbn. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -

167

B.b/
Toms $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -

167

Cel. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -

167

Cl. Solo $\frac{4}{4}$ $\frac{3+2+2}{16}$ *p* $\frac{4}{4}$ -

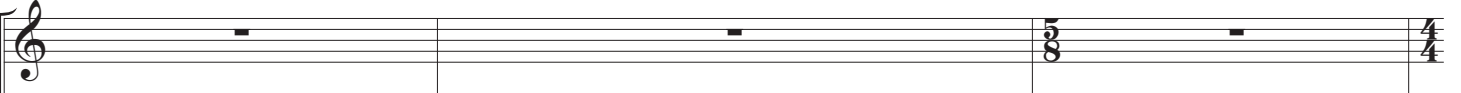
167

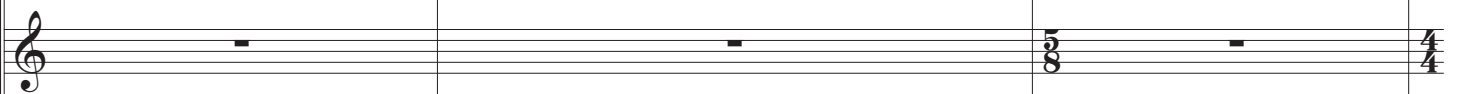
Vln. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -

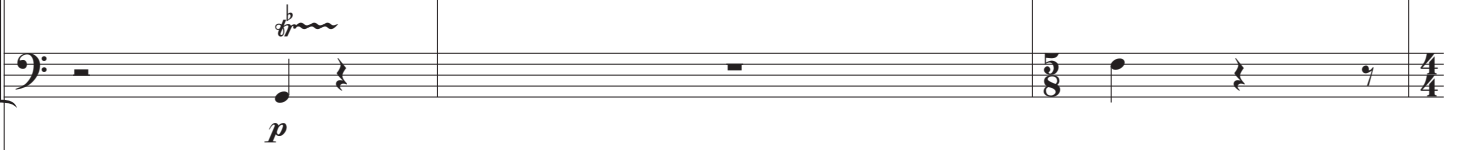
Vla. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -


Vc. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -


D.B. $\frac{4}{4}$ - $\frac{3+2+2}{16}$ - - - $\frac{4}{4}$ -

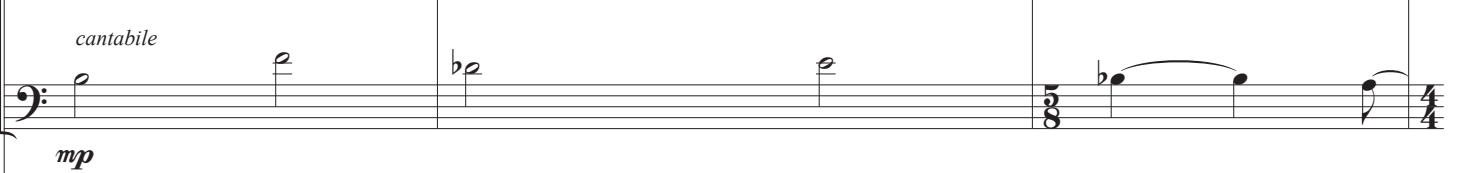
Fl. 

Ob. 

Bsn.  *p*

Hn.  *mf*

Tpt. 

Tbn.  *mp*
cantabile

172 **Concert Toms**

B.b./Toms  *mp*, *mp*, *p*, *pp*, *mp*, *p*

Cel. 

Cl. Solo  *f*, *mp*, *laughing*

172 M *pizz. espress., con vibrato*

Vln.  *mf*

Vla.  *mf*

Vc.  *mf*, *p*

D.B. 

175

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

B.b./Toms

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

cantabile

mp

pp

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

f *mp* *p* *mf*

mf *pp* *mf*

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

B.b./Toms

Cel.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

Attacca

181

Fl.

Ob.

Bsn.

flutter

mp *f*

181

Hn.

Tpt.

Tbn.

f

181

B.b./Toms

f sfz p sfzp f

181

Cel.

181

Cl. Solo

(staccato repetition, not flutter)

ff *fp* *ff* *f* *fff* *p*

181

Vln.

Vla.

Vc.

D.B.

mf *pp* *f*

(♩=♩) Attacca

III.

♩. = 112; ♩ = 168 With a Steady and Incisive Groove

185 (T)

Fl. *f*

Ob.

Bsn. *p*

185

Hn. *f*

Tpt. *f*

Tbn. *f*

185 Concert Toms

B.b/ Toms *pp* *mf*

185

Cel. *mp*

Celeste, mm. 188-204: if using a 4-octave celeste transpose the low B up one octave.

185

Cl. Solo *f* *mp*

185 ♩. = 112; ♩ = 168 With a Steady and Incisive Groove

Vln.

Vla. *arco* *mp*

Vc.

D.B.

194

Fl.

Ob.

Bsn.

194

Hn.

Tpt.

Tbn.

194 Solo Hard Mallets Motor off

Vib.

mf con pedale *

Cel.

194

Cl. Solo

194 arco

Vln. *p*

Vla.

Vc. pizz. molto vib. *f* espress.

D.B.

200

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

Ob. $\frac{4}{4}$

Bsn. $\frac{4}{4}$

200

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

Tpt. $\frac{4}{4}$

Tbn. $\frac{4}{4}$

200

Vib. $\frac{4}{4}$

pedal simile

200

Cel. $\frac{4}{4}$

200

Cl. Solo $\frac{4}{4}$

200

Vln. $\frac{4}{4}$

Vla. $\frac{4}{4}$

Vc. $\frac{4}{4}$

D.B. $\frac{4}{4}$

pizz. molto vib.
mf espress.

206 O Flutter (fl.)

Fl. *mp*

Ob. *mp* Flutter (fl.)

Bsn. *p*

Hn.

Tpt.

Tbn.

206 increase motor speed to full Motor off

Vib. *

Cel. *mf*

Celeste, m. 207-208: if using a 4 octave celeste, omit the notes below the low C.

Cl. Solo *f* *quasi staccato*

206 O

Vln. *mp*

Vla.

Vc.

D.B.

208

P

Fl. *f*

Ob.

Bsn.

Hn.

Tpt.

Tbn.

208

Vib. *mf*

Cel. *ff* *p*

Celeste: treat low B as before

Cl. Solo *ff* *mp*

208

P

Vln.

Vla. *f* (pizz.) (espress., con vibrato) *mp*

Vc. *f* *mf*

D.B. pizz. *mf*

214 Q

Fl. *mp*

Ob. *mp*

Bsn. *p*

Hn.

Tpt.

Tbn.

214 increase motor speed to full

Vib. *f con pedale* *

Cel. *mf*

Celeste: mm. 215-218: if using a 4-octave model omit notes below low C.

Cl. Solo *f*

214 Q

Vln. *mp*

Vla.

Vc.

D.B.

R

216

Fl. (1)

Ob.

Bsn.

f

216

Hn.

Tpt.

Tbn.

p

216

Vib.

Motor off

ff

mf pedal as before

216

Cel.

Celeste: as before

216

Cl. Solo

ff

p

R

216

Vln.

mf

pizz.

216

Vla.

p (pizz.)

216

Vc.

f (espress., con vibrato)

216

D.B.

mf

S

221

Fl. *mp*

Ob. *mp*

Bsn. *p*

221

Hn.

Tpt.

Tbn.

221

Vib. *

221

Cel.

221

Cl. Solo *f*

221

S

Vln. *mp* arco

Vla.

Vc.

D.B.

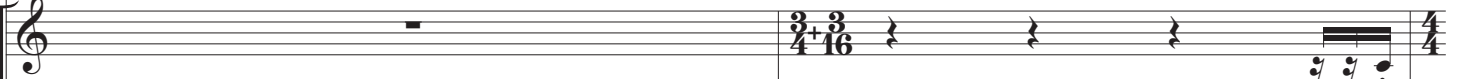
225

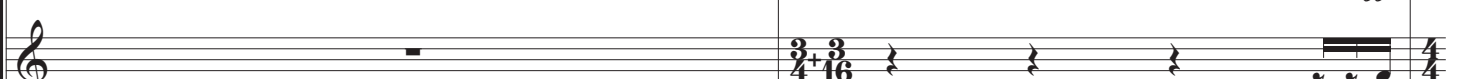
Fl.  *ff*


Ob.  *ff*

Bsn. 

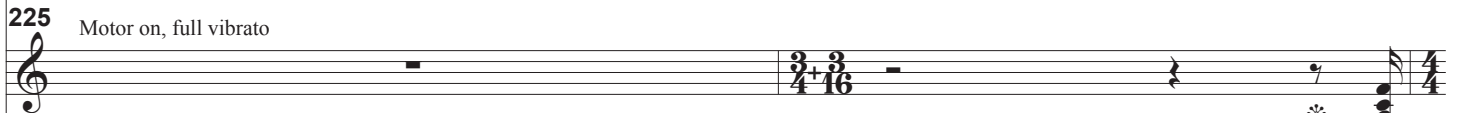
225

Hn.  *ff*

Tpt.  *ff*

Tbn.  *ff*

225

Vib.  Motor on, full vibrato *ff*

225

Cel.  *ff*

Celeste: as before


225

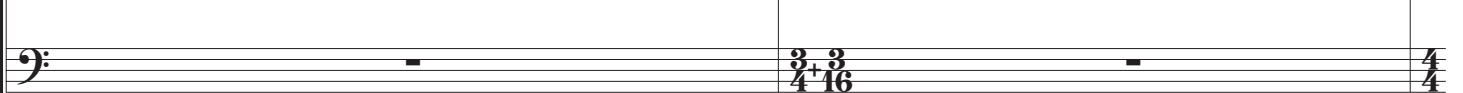
Cl. Solo 

225

Vln.  *ff*

Vla.  *ff*

Vc. 

D.B. 

227 T

Fl. *mp*

Ob. *mp*

Bsn.

Hn. *sffz*

Tpt. *sffz*

Tbn. *sffz*

Vib. Motor on, full vibrato

Cel. *mf*

Cl. Solo *f*

227 T

Vln. *mp*

Vla.

Vc.

D.B.

U

229

Fl. *ff*

Ob. *ff*

Bsn. *ff*

229

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

229

Vib. *ff*

Motor off

229

Cel. *ff*

mf

229

Cl. Solo *ff*

U

229

Vln. *ff*

Vla. *ff*

Vc. *f* *espress.*

D.B. *f*

(pizz.) *molto vib.*

V

235

Fl.

Ob.

Bsn.

235

Hn.

Tpt.

Tbn.

235

Vib.

235

Cel.
light, agogic accents in L.H. until m. 247

235

Cl. Solo

235

V

Vln.

Vla.
pizz.

Vc.
(pizz.) ord.

D.B.

239

Fl. Ob. Bsn.

239

Hn. Tpt. Tbn.

239

Vib.

239

Cel.

239

Cl. Solo

239

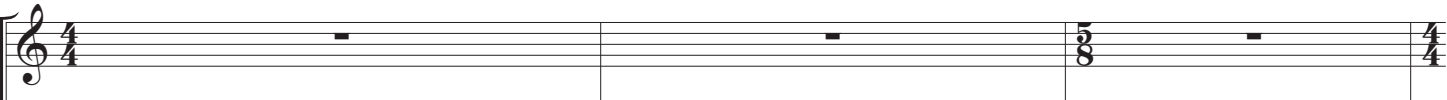


Vln. *p light, agogic accents until m. 247*

Vla.

Vc.

D.B.

242

Fl. 
Ob. 
Bsn. 

242

Hn. 
Tpt. 
Tbn. 

242

Vib. 

242

Cel. 

242

Cl. Solo 

242

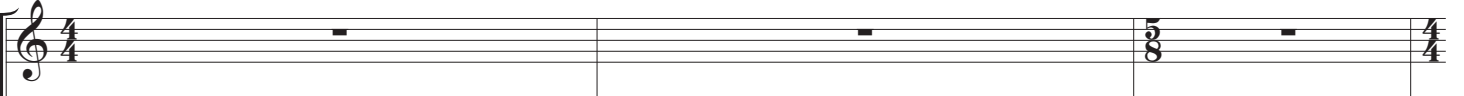
Vln. 

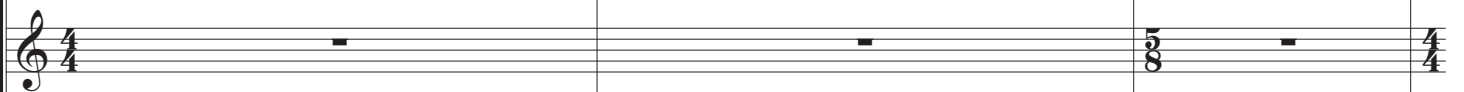
Vla. 

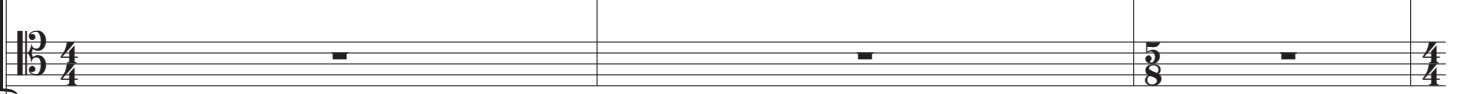
Vc. 

D.B. 

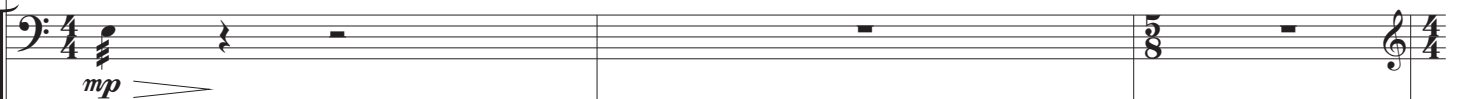
245

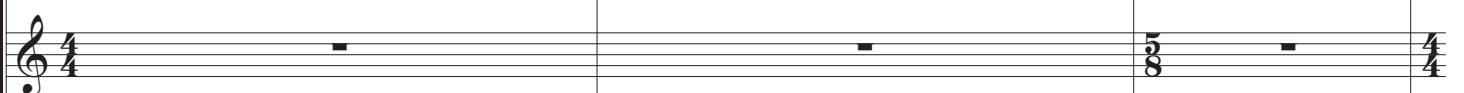
Fl. 

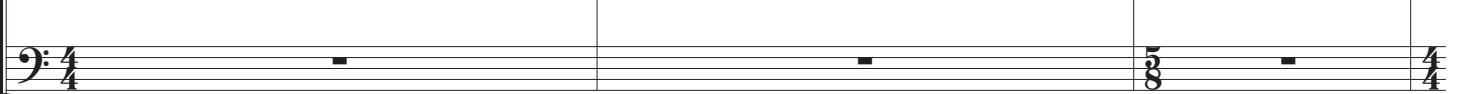
Ob. 

Bsn. 

245

Hn. 

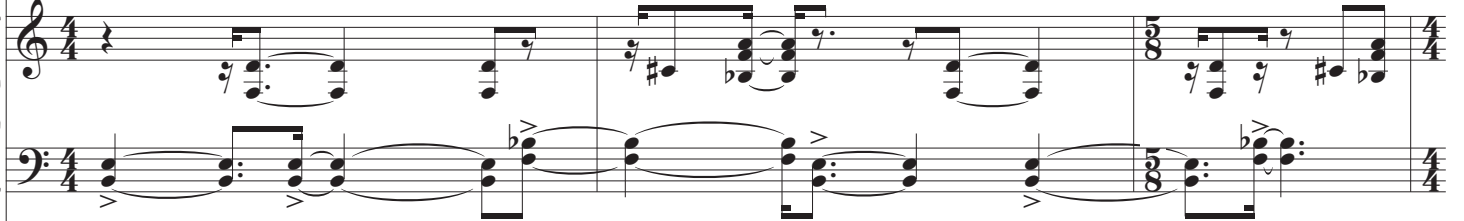
Tpt. 

Tbn. 

245

Vib. 

245

Cel. 

245

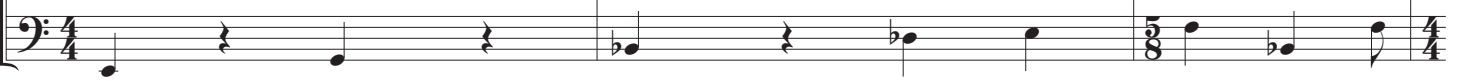
Cl. Solo 

245

Vln. 

Vla. 

Vc. 

D.B. 

W

Fl. *ff* *fff* *p*

Ob. *ff* *fff* *p*

Bsn. *ff* *p*

Hn. *ff* *fff*

Tpt. *ff* *pp* *fff subito*

Tbn. *ff* *fff*

Vib. *ff* * Motor on, full vibrato *fff* * *p* *

To Piano Piano *fff* *p*

Pno.

Cl. Solo *ff* *fff* *fff* *f* 3 3

W

Vln. *ff* arco *fff* *p*

Vla. *ff* arco *fff*

Vc. *ff* *fff* arco

D.B. *ff* *fff*

252

Fl.
Ob.
Bsn.

252

Hn.
Tpt.
Tbn.

252

Vib.
Motor on, full vibrato

252

Pno.

252

Cl. Solo

252

Vln.
Vla.
Vc.
D.B.

254 X

Fl. *ff* *p*

Ob. *ff* *p*

Bsn.

Hn. *ff* *sffz*

Tpt. *ff* *sffz*

Tbn. *ff* *sffz*

Vib. *ff*

Pno. *ff* *p*

Cl. Solo *ff*

254 X

Vln. *ff* *p*

Vla. *ff*

Vc. *ff*

D.B.

3/4 + 3/16

256

Fl. *ff*

Ob. *ff*

Bsn. *ff*

256

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

256

Vib. *ff*

Pno. *ff*

256

Cl. Solo *fff* *f* *3* *3* *3* *3* *3* *3* *ff*

256

Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B.

258

Fl. *p*

Ob. *p*

Bsn.

258

Hn. *sffz*

Tpt. *sffz*

Tbn. *sffz*

258

Vib. *

258

Pno.

258

Cl. Solo *f* 3

258

Vln. *p*

Vla.

Vc.

D.B.

Z

260

Fl. *ff*

Ob. *ff*

Bsn.

260

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

260

Vib. Motor off * *mp*

260

Pno. *mp*

light, agogic accents in R.H. until m. 302

260

Cl. Solo *ff* *f* *fff* *f*

Z

260

Vln. *ff*

Vla. *ff* *mp* light, agogic accents in L.H. until m. 275

Vc. *ff* *mf*

D.B. *ff* *mf*

AA

263

Fl.

Ob.

Bsn.

mp

263

Hn.

Tpt.

Tbn.

263

Vib.

263

Pno.

263

Cl. Solo

AA

263

Vln.

Vla.

Vc.

D.B.

f cantabile, molto espressivo

266

Fl.

Ob.

Bsn.

266

Hn.

Tpt.

Tbn.

266

Vib.

266

Pno.

266

Cl. Solo

266

Vln.

266

Vla.

266

Vc.

266

D.B.

269

BB

staccato sempre

Fl. *mp* *staccato sempre*

Ob. *mp* *staccato sempre*

Bsn.

269

Hn.

Tpt.

Tbn.

269

Vib.

269

Pno.

269

Cl. Solo

269

BB

Vln.

Vla.

Vc.

D.B.

272

Fl.

Ob.

Bsn.

272

Hn.

Tpt.

Tbn.

272

Vib.

272

Pno.

272

Cl. Solo

272

Vln.

Vla.

Vc.

D.B.

CC

Fl. *staccatissimo (until m. 303)*
 Ob.
 Bsn. *f*

Hn. *mp*
 Tpt. *mp*
 Tbn. *mp*

Vib.
 Pno.

cantabile, molto espressivo

Cl. Solo

CC

Vln. *f*
 Vla. *f cantabile, molto espressivo*
 Vc. *arco*
 D.B. *f*

278

Fl.

Ob.

Bsn.

Flute, Oboe, and Bassoon parts. Flute and Oboe parts feature melodic lines with accents and slurs. Bassoon part includes triplet markings.

278

Hn.

Tpt.

Tbn.

Horn, Trumpet, and Trombone parts. Horn and Trumpet parts feature melodic lines with accents and slurs. Trombone part includes a triplet marking.

278

Vib.

Vibraphone part. Part features complex rhythmic patterns and chords.

278

Pno.

Piano part. Part features complex rhythmic patterns and chords.

278

Cl. Solo

Clarinet Solo part. Part features a melodic line with slurs and accents.

278

Vln.

Violin part. Part features a melodic line with slurs and accents.

278

Vla.

Viola part. Part features a melodic line with slurs and accents.

278

Vc.

Violoncello part. Part features a melodic line with slurs and accents.

278

D.B.

Double Bass part. Part features a melodic line with slurs and accents, including triplet markings.

This page of a musical score contains measures 281 through 284. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Flute (Fl.):** Measures 281-284, featuring a melodic line with various ornaments and dynamics.
- Oboe (Ob.):** Measures 281-284, playing a similar melodic line to the flute.
- Bassoon (Bsn.):** Measures 281-284, featuring a triplet-based rhythmic pattern.
- Horn (Hn.):** Measures 281-284, playing a steady melodic accompaniment.
- Trumpet (Tpt.):** Measures 281-284, playing a melodic line with some chromaticism.
- Trombone (Tbn.):** Measures 281-284, playing a melodic line with some chromaticism.
- Vibraphone (Vib.):** Measures 281-284, playing a complex, rhythmic accompaniment.
- Piano (Pno.):** Measures 281-284, featuring a complex, rhythmic accompaniment in both hands.
- Clarinet Solo (Cl. Solo):** Measures 281-284, playing a melodic line with some chromaticism.
- Violin (Vln.):** Measures 281-284, playing a melodic line with some chromaticism.
- Viola (Vla.):** Measures 281-284, playing a melodic line with some chromaticism.
- Violoncello (Vc.):** Measures 281-284, playing a melodic line with some chromaticism.
- Double Bass (D.B.):** Measures 281-284, featuring a triplet-based rhythmic pattern.

284

Fl.   

284

Hn.   


284

Vib. 

284

Pno. 

284

Cl. Solo 

284

Vln. 

Vla. 

Vc. 

D.B. 

DD

287

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Vib. *mf*

Pno. *mf*

Cl. Solo *ff*

Vln. *ff* *molto vibrato, like a Theremin* *port.*

Vla. *ff* *molto vibrato, like a Theremin* *port.*

Vc. *ff*

D.B. *ff*

Detailed description of the musical score: The score is for measures 287-290. It features a woodwind section (Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Vibraphone), a piano, a solo clarinet, and a string section (Violin, Viola, Violoncello, Double Bass). The woodwinds and piano play melodic lines with accents and slurs. The strings play sustained chords with vibrato. The solo clarinet has a few notes. Performance instructions include 'molto vibrato, like a Theremin' for the strings and 'port.' for the violins and violas. A 'DD' box is present above the woodwinds in measure 288. The page number '75' is in the top right corner.

290

Fl.

Ob.

Bsn.

290

Hn.

Tpt.

Tbn.

290

Vib.

290

Pno.

290

Cl. Solo

290

Vln.

Vla.

Vc.

290

D.B.

293

Fl.

Ob.

Bsn.

293

Hn.

Tpt.

Tbn.

293

Vib.

293

Pno.

293

Cl. Solo

293

Vln.

293

Vla.

293

Vc.

293

D.B.

296

Fl.

Ob.

Bsn.

296

Hn.

Tpt.

Tbn.

296

Vib.

296

Pno.

296

Cl. Solo

296

Vln.

296

Vla.

296

Vc.

296

D.B.

EE

299

Fl.

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Cl. Solo

Vln.

Vla.

Vc.

D.B.

$\frac{3+2+2}{16}$

mp

normale

normale

304

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

Ob. $\frac{4}{4}$

Bsn. $\frac{4}{4}$

304

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

Tpt. $\frac{4}{4}$

Tbn. $\frac{4}{4}$

304

Vib. $\frac{4}{4}$

304

Pno. $\frac{4}{4}$

304

Cl. Solo $\frac{4}{4}$

304

Vln. $\frac{4}{4}$

Vla. $\frac{4}{4}$

Vc. $\frac{4}{4}$

D.B. $\frac{4}{4}$

309 **FF**

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

309

Vib. *mp*

Pno. *ff*

Cl. Solo *ff*

309 **FF**

Vln. *mp* *ff*

Vla. *mp* *ff*

Vc. *ff*

D.B.

312

Fl. *ff*

Ob. *ff*

Bsn. *ff*

312

Hn. *ffz*

Tpt. *ffz*

Tbn. *ffz*

312

Vib. *ff*

312

Pno.

312

Cl. Solo *mp* *ff*

312

Vla. *ff*

Vc. *ff*

D.B.

315 GG

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Vib. *mp*

Pno. *ff*

Cl. Solo

315 GG

Vla. *mp* *ff*

Vc. *ff*

D.B.

318

Fl. *ff*

Ob. *ff*

Bsn. *ff*

318

Hn. *ffz*

Tpt. *ffz*

Tbn. *ffz*

318

Vib. *ff*

318

Pno.

318

Cl. Solo *mp* *ff*

318

Vla. *ff*

Vc. *ff*

D.B.

321 **HH**

Fl. *mp*

Ob. *mp*

Bsn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

321 *mp*

Vib. *mp*

Pno. *mp*

Cl. Solo

321 **HH**

Vla. *mp*

Vc. *mp*

D.B.

323

Fl. *sffz*

Ob. *sffz*

Bsn. *sffz*

323

Hn. *sffz*

Tpt. *sffz*

Tbn. *sffz*

323

Vib. *sffz*

323

Pno. *sffz*

323

Cl. Solo *mp* *ff* *mp < ff*

323

Vla. *sffz*

Vc. *sffz*

D.B. *sffz*

II

327

Fl. *sffz p*

Ob. *sffz p*

Bsn. *sffz*

Hn. *sffz*

Tpt. *sffz p*

Tbn. *sffz*

Vib. *sffz*

Pno.

Cl. Solo *sffz mp*

II

327

Vla. *sffz p* pizz.

Vc. *sffz*

D.B.

333

Fl. *fff*

Ob. *fff*

Bsn. *fff*

333

Hn. *fp* *fff*

Tpt. *fp* *fff*

Tbn. *fp* *fff*

333

Vib. *fff*

333

Pno. *fff*

333

Cl. Solo *f possible* *fff*

*Incorporate a sung note with the last multiphonic
Sing in a comfortable vocal range. Choose
from the following notes: F#, G#, A, C#.

333

Vln. *fff* arco

Vla. *fff* arco

Vc. *fff*

D.B. *fff*