

**The Thesis Committee for Ryan Michael Laney  
Certifies that this is the approved version of the following thesis:**

**Vortex**

**APPROVED BY  
SUPERVISING COMMITTEE:**

**Supervisor:**

---

Donald Grantham

---

Russell Pinkston

**Vortex**

**by**

**Ryan Michael Laney, B.A.**

**Thesis**

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

**Master of Music**

**The University of Texas at Austin**

**May 2014**

# **Vortex**

by

Ryan Michael Laney, M.Music

The University of Texas at Austin, 2014

Supervisor: Donald Grantham

*Vortex* is a two-movement piece for 14-player chamber ensemble of approximately 12 minutes in duration. It is scored for Flute/Piccolo, Oboe, Clarinet in B-flat, Horn in F, Trumpet in B-flat, Trombone, Percussion, Drum Set, Piano, and Strings.

## Table of Contents

Vortex .....	1
Program Note .....	2
Instrumentation .....	3
I. Turbine .....	4
II. Coin Funnel .....	27

Ryan Michael Laney

# VORTEX

*for Chamber Ensemble*

(2014)

**C Score**



## PROGRAM NOTE

As its title suggests, this piece is about vortices. I had a really strange fascination with vortices as a child, and my family doesn't let me forget this. They tell me stories about how I had to flush all the toilets in every house we visited, how I could fall asleep watching the agitators in washing machines swish the water around, and how I once injured myself trying to get a better view of water going down my kitchen sink. I don't know why they've always been so interesting to me, but I suppose it's about time that it manifests itself in my music.

The first movement, *Turbine*, is about the creation of a vortex. Imagine you're in a calm lake and you push the water in a certain direction; the vortex that forms is fairly small and disappears after a few seconds. However, if a big machine is moving the water around, the vortex that appears is much more significant and can last a long time. In *Turbine*, several impulses at the beginning dissolve quickly into sparse and isolated textures. On the third iteration, however, the impulse is significant enough that it generates spiraling motives that build throughout the rest of the movement.

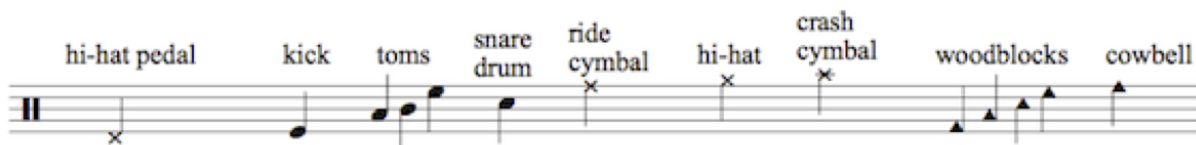
The second movement is inspired by the yellow, funnel-shaped wishing wells you might see at a mall. If you're not familiar with how they work, you drop a coin (or a lot of coins) down a chute and then watch them spin to the bottom of the well, where they finally disappear through a small hole. Each of the three themes in this movement imagines a different scenario: in the first theme, a stream of coins spirals down to the center, uninhibited. In the second, coins being dropped clumsily into the well fall down the sides, knocking any others out of orbit. The third theme, a lush melody passed from the strings to the brass, pictures a single coin spinning elegantly from the top to bottom. The three themes then repeat, each one coming back faster and faster – and just as the coins become a blur as they near the center of the well, by the end of the movement, the first and second themes oscillate back and forth so quickly that it's difficult to keep track of them.

## PERFORMANCE NOTES

<i>molto</i> 	- decrease volume <i>very</i> quickly; the rate of diminuendo should start high and then decrease.
<i>air through instrument</i>	- blow (unpitched) air through the instrument, but feel free to use valves, keys, or slide to inflect the sound in different ways.
	- tremolo

- Grace notes should be played as fast as possible before the beat they precede. Beamed grace notes should be treated the same, although it might take half a beat or so to fit them in.
- The second movement is somewhat quirky, and even nonsensical at times. It should not be approached as a “serious” piece!
- In the second movement, certain transitions involve groups of instruments playing in different tempos for a short period of time. In these spots (m. 53 and m. 138), the “true” tempo of the section starts where indicated, but instruments with the *in the previous tempo* indication should, essentially, ignore the conductor for the first beat or two. In these places, rhythmic accuracy is less important than simply carrying over the energy from the previous section.
- The transition from m. 112 to m. 113 in the second movement should be direct, without any ritardando or caesura. All sound from m. 112 should cut off *immediately* at m. 113; the change in tempo and character should feel sudden and unexpected.

## DRUM SET NOTATION



The drum set notation consists of a single staff with various rhythmic symbols. Above the staff, labels identify the instruments: hi-hat pedal, kick, toms, snare drum, ride cymbal, hi-hat, crash cymbal, woodblocks, and cowbell. The notation includes a double bar line at the beginning, followed by a series of notes and symbols: a cross for hi-hat pedal, a solid circle for kick, a solid circle for toms, a solid circle for snare drum, a cross for ride cymbal, a cross for hi-hat, a cross for crash cymbal, and a solid triangle for woodblocks and cowbell.

DURATION: *ca. 12 minutes*

### **Instrumentation:**

Flute / Piccolo  
Clarinet in B-flat  
Oboe

Horn in F  
Trumpet in B-flat  
Trombone

Percussion (2 players)

Player 1

Marimba  
Glockenspiel  
Suspended Cymbal  
Triangle  
Wind Chimes (metal)  
4 Woodblocks

Player 2: Drum Set (requires drum sticks, brushes, and rods)

Hi-hat  
Crash Cymbal  
Ride Cymbal  
Snare Drum  
2 Suspended Toms  
Floor Tom  
Kick Drum  
4 Woodblocks  
Cowbell

Piano

Violin I  
Violin II  
Viola  
Cello  
Double Bass (requires C extension)

# I. Turbine

ca. ♩ = 108 *poco a poco rit. e calmando.*

1 2 3 4

Flute *fff* *p*

Oboe *fff*

Clarinet in B♭ *mf* *fff molto* *p*

Horn in F *ppp* air through instrument

Trumpet in B♭ Harmon mute w/ stem in *pp* *mp* air through instrument

Trombone *mf* *fff* *(ppp)* *(f)*

Suspended Cymbal using Medium Mallets throughout *ppp* *mp*

Glockenspiel using Hard Rubber Mallets throughout *f*

Marimba using Medium Mallets throughout

Drum Set SNARE ON with DRUM STICKS *fff* *f* *p* mute the string

Piano *ff*

Violin I *fff*

Violin II *mf* *molto* *p* *pp*

Viola *mf* *molto* *p* *pp* *ppp* sul pont.

Violoncello *mf* pizz.

Contrabass *mf* pizz.

1 2 *mf* 3 4



5 (♩ = 72) 6 7 8 9 10 11 simile, ad lib. 12

Fl. *air through instrument*

Ob.

Cl. *f molto*

Hn. *f* simile, ad lib.

Tpt.

Tbn. simile, ad lib.

Sus. Cym. l.v. *p*

Glock.

Mar.

Dr. rim shot *quasi cadenza, ad lib.*  
*ff mf < ff f p f<sup>3</sup>*

Pno.

Vln. I

Vln. II

Vla. *ff* *n*  
 arco; change bow as needed  
 repeat continuously ad lib.

Cb. *p*  
*a piacere, ca. 2-3 seconds from top to bottom (and vice-versa)*  
 arco; change bow as needed  
 repeat continuously ad lib.

stopping somewhere in this measure

stopping somewhere in this measure

5 6 7 9 10 11 12

ca. 15-20 sec. ——— ca. 8-10 sec. ———

13 ...stopping somewhere in this measure

14

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Sus. Cym.

Glock.

Mar.

Improvise freely using short, separated gestures

Improvise using mostly cymbals, without any empty space in the sound

*f*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

airy

*ppp*

*p*

*ppp*

13

14

15 *poco accel.* **16** Tempo I *poco a poco rit. e calmando.* 17

Fl. *ppp* *f* *f*

Ob. *f* *f*

Cl. *mp*

Hn. *stopped* *harmonic gliss* *wild!* *p* *ff* *ppp* *fff* *p*

Tpt. *mp*

Tbn. *pp ff* *mf* *fff*

Sus. Cym. *p* *f*

Glock. *mf* *mp*

Mar.

*p* *subito mf* *p* *f* *mp-f*

Pno. *ord.* *ord.*

Vln. I *f* *f* *p*

Vln. II *sul tasto* *slightly out of tune* *ppp* *mf* *molto* *pp*

Vla. *arco sul tasto* *pp* *mf* *molto* *p* *pp*

Vc. *pizz.* *f*

Cb. *pizz.*

15 16 17

*f*

18 19 20 21 22 (♩ = 84)

Fl. *mf* *p* *p*

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

Cl. *p*

Hn. open air through instrument *(ppp)* *(f)*

Tpt. Harmon mute w/ half stem *(ppp)* *(f)*

Tbn. air through instrument *(ppp)* *(f)* simile, ad lib.

Sus. Cym.

Glock. *p*

Mar.

Dr. *p* *pp* *ff*

Pno. *mp* *p*

Vln. I con sord. sul tasto *pp* *mp* *ppp* senza sord.

Vln. II *pp* *mp* *ppp* senza sord.

Vla. con sord. *pp* *mp* *ppp* senza sord.

Vc. *mp* *p* arco; change bow as needed repeat ad lib.

Cb. *mp* *p* *a piacere., ca. 2-3 seconds from top to bottom (and vice-versa)* arco; change bow as needed repeat ad lib.

18 19 20 21 22 *a piacere., ca. 2-3 seconds from top to bottom (and vice-versa)*

ca. 5-6 sec.    ca. 5-6 sec.    ca. 4-5 sec.    ca. 4-5 sec.    ca. 6-7 sec.

23    24    25    26    27

Fl.

Ob.

Cl.    air through instrument    simile, ad lib.    ...stopping somewhere in this measure

Hn.    simile, ad lib.    ...stopping somewhere in this measure

Tpt.

Tbn.    ...stopping somewhere in this measure

Sus. Cym.

Glock.    *mf*    *f*

Mar.

Improvise freely using short, separated gestures

Use cymbals more and more frequently; gestures should become less separated (more textural)

Use *only* cymbals. Improvisation should be entirely textural, without any empty space in the sound.

*mf*    *mp*    *p*

Using only this D-natural: mute the string; re-press key as desired (approximately once every few seconds); change placement of fingers on string each time to inflect different harmonics

*a piacere*

...stopping somewhere in this measure

stopping somewhere in this measure

stopping somewhere in this measure

Vln. I

Vln. II

Vla.

(♩ = 72) **Tempo I, but a little rushed**  
(ca. ♩ = 116)

Musical score for orchestral instruments, measures 28 to 34. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Suspended Cymbal (Sus. Cym.), Glockenspiel (Glock.), Maracas (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 28: Flute and Oboe parts begin with a *f* dynamic. Clarinet part begins with *pp* and *ff* dynamics. Horn part begins with *f*. Piano part begins with *ff* and *mp* dynamics. Violin I and II parts begin with *pp* and *ff* dynamics. Viola part begins with *pp* and *mf* dynamics. Violoncello part begins with *f*. Contrabass part begins with *f*.

Measure 29: Flute and Oboe parts continue with *f* dynamics. Clarinet part continues with *pp* and *ff* dynamics. Horn part continues with *f*. Piano part continues with *ff* and *mp* dynamics. Violin I and II parts continue with *pp* and *ff* dynamics. Viola part continues with *pp* and *mf* dynamics. Violoncello part continues with *f*. Contrabass part continues with *f*.

Measure 30: Flute and Oboe parts continue with *f* dynamics. Clarinet part continues with *pp* and *ff* dynamics. Horn part continues with *f*. Piano part continues with *ff* and *mp* dynamics. Violin I and II parts continue with *pp* and *ff* dynamics. Viola part continues with *pp* and *mf* dynamics. Violoncello part continues with *f*. Contrabass part continues with *f*.

Measure 31: Flute and Oboe parts continue with *f* dynamics. Clarinet part continues with *pp* and *ff* dynamics. Horn part continues with *f*. Piano part continues with *ff* and *mp* dynamics. Violin I and II parts continue with *pp* and *ff* dynamics. Viola part continues with *pp* and *mf* dynamics. Violoncello part continues with *f*. Contrabass part continues with *f*.

Measure 32: Flute and Oboe parts continue with *f* dynamics. Clarinet part continues with *pp* and *ff* dynamics. Horn part continues with *f*. Piano part continues with *ff* and *mp* dynamics. Violin I and II parts continue with *pp* and *ff* dynamics. Viola part continues with *pp* and *mf* dynamics. Violoncello part continues with *f*. Contrabass part continues with *f*.

Measure 33: Flute and Oboe parts continue with *f* dynamics. Clarinet part continues with *pp* and *ff* dynamics. Horn part continues with *f*. Piano part continues with *ff* and *mp* dynamics. Violin I and II parts continue with *pp* and *ff* dynamics. Viola part continues with *pp* and *mf* dynamics. Violoncello part continues with *f*. Contrabass part continues with *f*.

Measure 34: Flute and Oboe parts continue with *f* dynamics. Clarinet part continues with *pp* and *ff* dynamics. Horn part continues with *f*. Piano part continues with *ff* and *mp* dynamics. Violin I and II parts continue with *pp* and *ff* dynamics. Viola part continues with *pp* and *mf* dynamics. Violoncello part continues with *f*. Contrabass part continues with *f*.

35 36 37 38 39

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *mp*

Tpt. *p*

Tbn.

Sus. Cym. *pp < p* *pp < mp*

Glock.

Mar.

Dr. *p* *pp* *a piacere, irregular*

Pno.

Vln. I

Vln. II *p*

Vla. *p*

Vc.

Cb.

35 36 37 38 39

Detailed description of the musical score: The score is for measures 35 through 39. The key signature has one sharp (F#) and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet) plays a melodic line with triplets, starting in measure 38. The Horns play a sustained chord in measure 37. The Trumpets and Trombones play a rhythmic pattern of eighth notes with triplets. The Snare Drum plays a pattern of eighth notes with triplets, marked 'with RODS' and 'pp'. The Cymbals play a pattern of eighth notes with triplets, marked 'pp < p' and 'pp < mp'. The Violins II play a melodic line with triplets, marked 'p'. The Viola plays a rhythmic pattern of eighth notes with triplets, marked 'p'. The Violin I, Piano, Violoncello, and Contrabass are silent.

40 41 42 43

Fl. *p* *p* *mf*

Ob. *p* *p* *mp*

Cl. *p* *p*

Hn. *mf*

Tpt. *p* *p* *p*

Tbn. Cup mute *p*

Sus. Cym. *pp* *mp* *p*

Glock.

Mar. *mf*

Pno.

Vln. I *mf* *mp*

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

Vla. *p* *p* *p*

Vc.

Cb.

40 41 42 43

adding kick drum and/or toms as needed,  
but not too much; getting louder little by  
little, always building in intensity



44 45 46

Fl. *mp* *mp* *mf*

Ob. *p* *p*

Cl. *mp* *mp* *mp*

Hn.

Tpt. *p* *p* open

Tbn. *p*

Sus. Cym. *mp* *pp* *mf*

Glock. *mp* always l.v.

Mar.

Pno.

Vln. I *mp* *mp*

Vln. II *mp* *p* *mp*

Vla. *p* *p* *p*

Vc.

Cb.

44 45 46

Detailed description of the musical score: The score is for measures 44, 45, and 46. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.), all playing melodic lines with dynamics ranging from *mp* to *mf*. The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.), with the Tpt. part marked 'open' in measure 46. Percussion includes Suspended Cymbal (Sus. Cym.), Glockenspiel (Glock.), and Maracas (Mar.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part (Pno.) is present but contains no notation. Measure 44 shows the Flute and Clarinet starting with *mp*. Measure 45 features the Oboe and Trumpet with *p* dynamics. Measure 46 shows the Flute at *mf*, the Trumpet with *p* and 'open', and the Cymbal with *pp* and *mf* dynamics.

Musical score for measures 47-50, featuring woodwinds, brass, strings, and percussion. The score is arranged in a standard orchestral layout with staves for each instrument.

**47** **48** **49** **50**

**Fl.** *mp* *mf* *mp* *mp*

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

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

**Hn.**

**Tpt.**

**Tbn.**

**Sus. Cym.** *pp* *p* *mp* *p*

**Glock.**

**Mar.**

**Pno.**

**Vln. I** *mf* *mp* *mf*

**Vln. II** *mp* *mp* *mp* *mp*

**Vla.** *p* *p* *p* *p*

**Vc.**

**Cb.**

47 48 49 50

51 52 53

Fl. *mf* *mf* *mp*

Ob. *mp* *mf* *mf*

Cl. *mf* *mf* *mp*

Hn.

Tpt.

Tbn.

Sus. Cym.

Glock.

Mar.

Pno.

Vln. I *mf* *mf*<sup>5</sup> *mf*<sup>5</sup>

Vln. II *mp* *mp* *mp*

Vla. *mf* *mf* *mf*<sup>3</sup>

Vc.

Cb.

51 52 53

54 55 56

Fl. *ffz* *mp* *mf*

Ob. *ffz* *mp* *mf*

Cl. *ffz* *p* *p*

Hn. *ffz* *mf*

Tpt.

Tbn. *mp*

Sus. Cym. *pp* *f*

Glock. *mf*

Mar. *f*

Dr. *f* *add crash cymbal, use more and more frequently (mp)*

Pno. *p*

Vln. I *mp* *mp* *mf*

Vln. II *mp* *p* *mp*

Vla. *p*

Vc.

Cb.

54 55 56

Detailed description of the musical score: The score is for measures 54, 55, and 56. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Suspended Cymbal (Sus. Cym.), Glockenspiel (Glock.), Maracas (Mar.), Drums (Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 54 and 55 feature woodwinds and strings playing a melodic line with various dynamics including *ffz*, *mp*, *mf*, and *p*. The drum part includes a crash cymbal instruction starting in measure 55. The piano part has a *p* dynamic. The strings have a *mf* dynamic in measure 56. The score includes various musical notations such as slurs, accents, and dynamic markings.

57 58 59

Fl. *mf* <sup>6</sup> *mf* <sup>5</sup> *sfz*

Ob. *mf* *mp* *sfz*

Cl. *mf* *mp* *sfz* *mp*

Hn. *sfz*

Tpt.

Tbn.

Sus. Cym. *mp* *mf*

Glock.

Mar.

Dr. *f*

Pno. <sup>(8)</sup>

Vln. I *mp* *mf* *mp* <sup>5</sup>

Vln. II *mp* *mf* *mp*

Vla. *p* <sup>3</sup> *p* <sup>3</sup> *mp* <sup>5</sup>

Vc.

Cb.

57 58 59

Detailed description of the musical score: This page contains measures 57, 58, and 59 of a symphony. The woodwind section (Flute, Oboe, Clarinet) has melodic lines with dynamic markings of *mf*, *mp*, and *sfz*. The strings (Violins I & II, Viola, Violoncello, Contrabasso) play a rhythmic accompaniment with triplets and dynamic markings of *mp*, *mf*, and *p*. The percussion section includes Suspended Cymbal, Glockenspiel, Maracas, and Drums, with dynamic markings of *mp*, *mf*, and *f*. The Piano part features a sustained chord in the right hand and rests in the left hand.

60 61 62

Fl. *mp* *mp* *ff*

Ob. *mp* *mp* *sffz*

Cl. *mf* *sffz*

Hn. *mf* *sffz* *f*

Tpt. *mf*

Tbn. *mf*

Sus. Cym. *pp* *f*

Glock. *f*

Mar. *f*

Dr. *ff*

Pno. *mp*

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

Vln. II *mp* *p* *mf* *mp*

Vla. *mp* *p* *mpf*

Vc. *mp* arco

Cb. *mp*

60 61 62

63 64 65

Fl. *mf* *mf* *mf*

Ob. *p* *p*

Cl. *mf* *mf* *mf*

Hn.

Tpt.

Tbn.

Sus. Cym. *pp*

Glock.

Mar.

Pno. (8)

Vln. I *mf* *mf* *mf*

Vln. II *mp* *mp* *mp*

Vla. *p*

Vc.

Cb.

63 64 65

66 67 68

Fl. *sfz* *mf* *mf*<sup>5</sup>

Ob. *sfz* *p*<sup>3</sup> *mf*

Cl. *sfz* *mf*

Hn. *sfz* *f*

Tpt. *sfz* *f*

Tbn. *f*

Sus. Cym. *f* *pp*

Glock.

Mar.

Dr. *ff* *wildly... using any drums necessary* *(f)*

Pno.

Vln. I *mp* *mf* *mf*

Vln. II *mp* *mf* *mp*

Vla. *p* *p*

Vc. *p*

Cb.

66 67 68

Detailed description of the musical score: This page contains the musical notation for measures 66, 67, and 68. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Suspended Cymbal (Sus. Cym.), Glockenspiel (Glock.), Maracas (Mar.), Drums (Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).  
 - Flute: Measures 66-68 feature a melodic line starting with a *sfz* dynamic in measure 66, moving to *mf* in measure 67, and ending with a *mf* dynamic in measure 68. A fingering of 5 is indicated in measure 68.  
 - Oboe: Measures 66-68 feature a melodic line starting with a *sfz* dynamic in measure 66, moving to *p* in measure 67, and ending with a *mf* dynamic in measure 68. A triplet of 3 notes is indicated in measure 67.  
 - Clarinet: Measures 66-68 feature a melodic line starting with a *sfz* dynamic in measure 66, moving to *mf* in measure 67, and ending with a *mf* dynamic in measure 68.  
 - Horn: Measures 66-68 feature a melodic line starting with a *sfz* dynamic in measure 66, moving to *f* in measure 67, and ending with a *f* dynamic in measure 68.  
 - Trumpet: Measures 66-68 feature a melodic line starting with a *sfz* dynamic in measure 66, moving to *f* in measure 67, and ending with a *f* dynamic in measure 68.  
 - Trombone: Measures 66-68 feature a melodic line starting with a *f* dynamic in measure 66, moving to *f* in measure 67, and ending with a *f* dynamic in measure 68.  
 - Suspended Cymbal: Measures 66-68 feature a melodic line starting with a *f* dynamic in measure 66, moving to *pp* in measure 67, and ending with a *pp* dynamic in measure 68.  
 - Glockenspiel: Measures 66-68 feature a melodic line starting with a *f* dynamic in measure 66, moving to *f* in measure 67, and ending with a *f* dynamic in measure 68.  
 - Maracas: Measures 66-68 feature a melodic line starting with a *f* dynamic in measure 66, moving to *f* in measure 67, and ending with a *f* dynamic in measure 68.  
 - Drums: Measures 66-68 feature a melodic line starting with a *ff* dynamic in measure 66, moving to *wildly... using any drums necessary* in measure 67, and ending with a *(f)* dynamic in measure 68.  
 - Piano: Measures 66-68 feature a melodic line starting with a *f* dynamic in measure 66, moving to *f* in measure 67, and ending with a *f* dynamic in measure 68.  
 - Violin I: Measures 66-68 feature a melodic line starting with a *mp* dynamic in measure 66, moving to *mf* in measure 67, and ending with a *mf* dynamic in measure 68. A fingering of 5 is indicated in measure 66.  
 - Violin II: Measures 66-68 feature a melodic line starting with a *mp* dynamic in measure 66, moving to *mf* in measure 67, and ending with a *mp* dynamic in measure 68. A fingering of 6 is indicated in measure 66.  
 - Viola: Measures 66-68 feature a melodic line starting with a *p* dynamic in measure 66, moving to *p* in measure 67, and ending with a *p* dynamic in measure 68. A triplet of 3 notes is indicated in measure 67.  
 - Violoncello: Measures 66-68 feature a melodic line starting with a *p* dynamic in measure 66, moving to *p* in measure 67, and ending with a *p* dynamic in measure 68.  
 - Contrabass: Measures 66-68 feature a melodic line starting with a *p* dynamic in measure 66, moving to *p* in measure 67, and ending with a *p* dynamic in measure 68.



69 70 71

Fl. *sfz* *mp* *mf* *mf*

Ob. *sfz* *p* *mp*

Cl. *sfz* *mp* *p*

Hn. *sfz* *f*

Tpt.

Tbn.

Sus. Cym. *f* *pp*

Glock.

Mar.

Dr. *ff*

Pno. *mf*

Vln. I *mp* *mf* *mf*

Vln. II *mf* *mf*

Vla. *mp* *mf*

Vc. *mf*

Cb. *mf* arco

69 70 71

Detailed description of the musical score: This page contains measures 69, 70, and 71 of a symphony. The woodwind section (Flute, Oboe, Clarinet) has complex melodic lines with dynamic markings ranging from *sfz* to *mp*. The brass section (Horn, Trumpet, Trombone) provides harmonic support with sustained notes. Percussion includes suspended cymbal, glockenspiel, maracas, and drums. The piano part features sustained chords. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays rhythmic patterns and sustained notes, with the Contrabass marked 'arco'.

72 73 74

Fl. *mf* <sup>5</sup>

Ob. *mp*

Cl. *mf*

Hn. *ff*

Tpt.

Tbn. open *f*

Sus. Cym. *f* *pp*

Glock.

Mar.

Dr. *ff*

Pno. (8)

Vln. I *mf* <sup>5</sup>

Vln. II *mf* <sup>3</sup>

Vla. *mf* <sup>3</sup> <sup>3</sup>

Vc. *f*

Cb. *f*

72 73 74

Detailed description of the musical score: This page contains measures 72, 73, and 74 of a symphony. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Suspended Cymbal (Sus. Cym.), Glockenspiel (Glock.), Maracas (Mar.), and Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pno.) part is also present. The score features various dynamics such as *mf*, *mp*, *f*, *ff*, and *pp*, along with articulation marks like accents and slurs. Measure 72 shows the Flute and Violin I parts with a *mf* dynamic and a five-measure slur. Measure 73 features a *ff* dynamic in the Horn part and a *f* dynamic in the Trombone part. Measure 74 continues the *mf* dynamics in the Flute and Violin I parts.

75 76 77

Fl. *mf* <sup>5</sup> *mf* <sup>5</sup> *mf* <sup>5</sup>

Ob. *mp* *mp*

Cl. *mf* <sup>5</sup> *mf* <sup>5</sup> *f* <sup>5</sup>

Hn.

Tpt. *ff*

Tbn.

Sus. Cym. *f* *p*

Glock.

Mar.

Dr.

Pno. *f*

Vln. I *mf* <sup>5</sup> *mf* <sup>5</sup> *mf* <sup>5</sup>

Vln. II *mf* <sup>5</sup> *mf* <sup>5</sup> *mf* <sup>5</sup>

Vla. *mf* <sup>3</sup> *mf* <sup>3</sup> *mf* <sup>3</sup>

Vc. *ff*

Cb. *ff*

75 76 77 *ff*

Detailed description of the musical score: This page contains measures 75, 76, and 77 of a symphony. The woodwind section (Flute, Oboe, Clarinet) plays a melodic line with a quintuplet of eighth notes. The brass section (Trumpet, Trombone) provides harmonic support with sustained notes. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment, with the Violins and Viola featuring quintuplets. The percussion section includes Suspended Cymbal, Glockenspiel, and Maracas. The Piano part features a sustained chord. Dynamics range from mezzo-forte (mf) to fortissimo (ff). Measure numbers 75, 76, and 77 are indicated at the top and bottom of the page.

Musical score for measures 78, 79, and 80. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Suspended Cymbal (Sus. Cym.), Glockenspiel (Glock.), Maracas (Mar.), Drums (Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 78: Flute (Fl.) and Clarinet (Cl.) play a melodic line with a forte (*f*) dynamic. Oboe (Ob.) plays a melodic line with a mezzo-forte (*mf*) dynamic. Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) play sustained notes. Suspended Cymbal (Sus. Cym.) plays a sustained note with a forte (*ff*) dynamic. Glockenspiel (Glock.) and Maracas (Mar.) are silent. Drums (Dr.) play a sustained note with a fortissimo (*fff*) dynamic. Piano (Pno.) plays a sustained note with a forte (*f*) dynamic. Violin I (Vln. I) and Violin II (Vln. II) play a melodic line with a forte (*f*) dynamic. Viola (Vla.) plays a melodic line with a forte (*f*) dynamic. Violoncello (Vc.) and Contrabass (Cb.) play a melodic line with a forte (*f*) dynamic.

Measure 79: Flute (Fl.) and Clarinet (Cl.) play a melodic line with a forte (*f*) dynamic. Oboe (Ob.) plays a melodic line with a forte (*f*) dynamic. Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) play sustained notes. Suspended Cymbal (Sus. Cym.) plays a sustained note with a piano (*p*) dynamic. Glockenspiel (Glock.) and Maracas (Mar.) are silent. Drums (Dr.) play a sustained note with a fortissimo (*fff*) dynamic. Piano (Pno.) plays a sustained note with a forte (*f*) dynamic. Violin I (Vln. I) and Violin II (Vln. II) play a melodic line with a forte (*f*) dynamic. Viola (Vla.) plays a melodic line with a forte (*f*) dynamic. Violoncello (Vc.) and Contrabass (Cb.) play a melodic line with a forte (*f*) dynamic.

Measure 80: Flute (Fl.) and Clarinet (Cl.) play a melodic line with a forte (*f*) dynamic. Oboe (Ob.) plays a melodic line with a forte (*f*) dynamic. Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) play sustained notes. Suspended Cymbal (Sus. Cym.) plays a sustained note with a piano (*p*) dynamic. Glockenspiel (Glock.) and Maracas (Mar.) are silent. Drums (Dr.) play a sustained note with a fortissimo (*fff*) dynamic. Piano (Pno.) plays a sustained note with a forte (*ff*) dynamic. Violin I (Vln. I) and Violin II (Vln. II) play a melodic line with a forte (*f*) dynamic. Viola (Vla.) plays a melodic line with a forte (*f*) dynamic. Violoncello (Vc.) and Contrabass (Cb.) play a melodic line with a forte (*f*) dynamic.

81 82

Fl. 

Ob. 

Cl. 

Hn. 

Tpt. 

Tbn. 

Sus. Cym. 

Glock. 

Mar. 

Dr. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

81 82

83 **Maestoso**

84 85 86 87 88 89

Fl.

Ob.

Cl.

Hn. *fff* c.a. 1 sec (rests simile) *mf* *fff* *mf* *fff* *fff*

Tpt.

Tbn. *fff* c.a. 1 sec (rests simile) *fff* *fff* *fff* *fff* *fff*

Sus. Cym.

Glock.

Mar.

Dr. *fff* c.a. 1 sec (rests simile)

Pno. hold pedal down to "catch" resonances from brass instruments

Vln. I

Vln. II

Vla.

Vc. *fff* c.a. 1 sec (rests simile) *mf* *fff* *mf* *fff*

Cb. *fff* c.a. 1 sec (rests simile) *mf* *fff* *mf* *fff*

83 *fff* 84 85 *mf* 86 *fff* 87 *mf* 88 *fff* 89

## II. Coin Funnel

Not too fast; very precise (ca. ♩ = 100)

2 3 2 + 3 4 5

Fl. *mp* *mf*

Ob.

Cl. *mp* *mf*

Hn.

Tpt. without mute

Tbn.

Perc. using Medium Mallets throughout, except on Triangle

Mar. using Medium Mallets on Marimba, Hard Rubber Mallets on Glockenspiel *mp* *p* *mf*

Dr. with STICKS

Pno. *mp* *mf*  
[NO sustain pedal unless indicated!]

Vln. I Fl. (senza sord.) *ppp* — *pp* < *f*

Vln. II (senza sord.) *ppp* — *pp* < *f*

Vla. (senza sord.) *ppp* — *pp* < *f*

Vc. pizz. *p*

Cb. pizz. *p*

2 3 4 5

6 7 8 9

Fl. *mp* *mf* *p*

Ob. *p*

Cl. *mp* *p*

Hn. *p* *mf* *stopped*

Tpt. *p* *mf*

Tbn.

Perc.

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

Dr. *mf* *p* *mf*

Pno. *p* *mf*

Vln. I

Vln. II

Vla.

Vc. *mp*

Cb. *mp*

6 7 8 9



10 11 12 13

2 + 3

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

Ob.

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

Hn.

Tpt. *mp*

Tbn.

Perc.

Mar. *mf* *p* *p* *mf* *p* *mp*

Dr. *mp* *f*

Pno. *mf* *mp* *p* *mf* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

10 11 12 13

14 15 16 17

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

Ob. *f*

Cl. *p* *f* *p* *f* *mf* *ff*

Hn.

Tpt. *p* *f* *f*

Tbn.

Perc.

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

Dr. *p* *f*<sup>3</sup>

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

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc.

Cb.

14 15 16 17

Detailed description: This page of a musical score covers measures 14 through 17. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Percussion (Perc.), Maracas (Mar.), and Drums (Dr.). The piano (Pno.) part is shown in both treble and bass clefs. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *mf* (mezzo-forte), *p* (piano), *f* (forte), and *ff* (fortissimo). There are also hairpins indicating crescendos and decrescendos. The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature has one flat (B-flat).

18

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Hn. *f* *ff*

Tpt. *mf*

Tbn.

Perc.

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

Dr. *p* *ppp* *f* *p* *mp*

Pno. *mf*

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* arco

Vc. arco *ff*

Cb. arco *ff*

18 19 20

21 22 To Picc. 23

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *fff*

Tpt. *f*

Tbn. *f* *pp* *f* *pp*

Perc.

Mar. *mf* *f*

Dr. *mf* *fp*

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz.

21 22 23

Detailed description of the musical score: This page contains the musical notation for measures 21, 22, and 23. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet) and brass section (Trumpet, Trombone) are prominent, with dynamic markings ranging from *f* to *fff*. The percussion section includes Maracas and Drums. The string section (Violins I and II, Viola, Violoncello, Contrabass) provides harmonic support. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

24 Piccolo 25 2 + 3 26 ca. 3 sec. 27

Picc. *ff* *ff*

Ob. *ff* 3

Cl. *ff*

Hn.

Tpt. *ff*

Tbn. *f* *pp* *ff* *ff*

Perc.

Mar. 3

Dr. 3 6 *ff*

Pno. *ff*

Vln. I 3 *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. 3 *ff* pizz.

24 25 26 27

30 Playfully (ca. ♩ = 92)

28 29 30 31 32 33

Flute ca. 4 sec.

Picc. *fff* *mf* *mp*

Ob. *ff* *mf*

Cl. *ff* *mp*

Hn. *mf* *ff* open

Tpt. *ff* with plunger *fff*

Tbn. *f*

Perc. Triangle *p*

Mar. *f*

Dr. *p* *f* *p* *mf*

Pno.

Vln. I pizz. *p* *f* *mf*

Vln. II pizz. *p* *mf* *mf*

Vla. pizz. *p* *mf* *mf*

Vc. pizz. *mf* *più p* *più p*

Cb.

34 35 36 37

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

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

Cl. *f* *mf*

Hn. *p*

Tpt. *mp*

Tbn. *flt.*

Perc.

Mar.

Dr. *fp* *f* *p*

Pno. *p*

Vln. I *mf* *p < f* *p*

Vln. II *p* *mf* *p < f* *p*

Vla. *p*

Vc. *p* *mp*

Cb. *ff* *p* *mf*

Detailed description of the musical score: This page contains measures 34 through 37 of a symphonic score. The woodwind section (Flute, Oboe, Clarinet) features melodic lines with triplets and dynamic markings ranging from mezzo-forte (mf) to fortissimo (f). The brass section (Horn, Trumpet, Trombone) provides harmonic support, with the Trombone playing a flugelhorn part. The percussion section includes Maracas and Drums, with the Drums playing a rhythmic pattern. The string section (Violins I and II, Viola, Violoncello, Contrabass) plays a melodic line with triplets and dynamic markings from piano (p) to fortissimo (ff). The score is written in a key signature of one flat and a 3/4 time signature.

38 39 40

Fl. *f* *mp* *f*

Ob. *f* *mp* *f*

Cl. *f* *mp*

Hn. *mp*

Tpt. *mf*

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

Perc.

Mar. *p* *f*

Dr. *mf pp* *ff* *pp* with fingers

Pno. *mf* *ff*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p* *più p*

*a piacere* -----

38 39 40



41 42 43

Fl. *p* *poco* *mf*<sup>3</sup>

Ob. *mf*<sup>3</sup>

Cl. *poco* *mf*<sup>3</sup>

Hn.

Tpt.

Tbn. *p* *p*

Perc.

Mar.

Dr.

Pno. *p* *cresc. poco a poco*

Vln. I

Vln. II

Vla. *arco* *mf*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

41 42 43

Detailed description of the musical score: The score is for measures 41, 42, and 43. The woodwinds (Flute, Oboe, Clarinet) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) have melodic lines with triplets and dynamic markings. The Percussion section includes a snare drum with a steady rhythm and a cymbal with a pattern in measure 43. The Piano part features a melodic line starting in measure 41 with a piano dynamic and a crescendo leading to measure 43. The Viola part has a sustained chord in measure 43. The overall texture is complex with multiple melodic and rhythmic layers.

45 Aggressive (ca. ♩ = 96)

44 3 + 2

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Hn. *ff*

Tpt. *ff* without plunger

Tbn. *ff*

Perc.

Mar. *f* *mp*

Dr. *ff* *mp*

Pno. *f* *mp*

Vln. I *ff* arco

Vln. II *ff* arco

Vla. *ff* *mp*

Vc. *ff* arco *mp*

Cb. *mf* *ff* *mp*

44 45 46

Musical score for orchestra, measures 47-49. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Maracas (Mar.), Drums (Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 47-49 are marked with dynamic markings: *ff*, *mp*, *mp subito*, and *f*. The score features various musical notations including triplets, slurs, and accents.

50 51 52

Fl. *fff non dim.*

Ob. *fff non dim.*

Cl. *ff non dim.*

Hn. *fff*

Tpt. *ff*

Tbn. *ff*

Perc.

Mar. *ff* *p*

Dr. *f* *fff*

Pno. *ff* *ff*

Vln. I *fff*

Vln. II *fff*

Vla. *ff* *non dim.*

Vc. *ff*

Cb. *ff* *non dim.*

50 51 52



61

With motion  
2 + 2 + 3

62 poco rall.

63 a tempo

58 59 60 61 62 63

Fl. *mp*

Ob.

Cl. *mp*

Hn.

Tpt.

Tbn. *p*

Perc.

Mar.

Dr. *f* pick up BRUSHES

Pno.

Vln. I *pp* ord. *p* *mp*

Vln. II *pp* ord. *p* *mp*

Vla. *pp* arco *p* *mp*

Vc.

Cb. *pp*

64 *rall.* 2 + 3 65 *a tempo* 66 *poco rall.* 67 *a tempo* 68 *poco rit.* **69** *a tempo*

Fl. *p* *mp* *p*

Ob. *p*

Cl. *p* *mp* *p*

Hn. *p*

Tpt.

Tbn. *p*

Perc.

Mar. Glockenspiel *p*

Dr. [BRUSHES] *p* stir [STICK in R.H. only, BRUSH in L.H. only]

Pno. *p* *mp* *sm*

Vln. I *p* *p* *mp* *p* *pp*

Vln. II *p* *p* *mp* *p* *pp*

Vla. *p* *p* *mp* *p* *pp*

Vc. *p* *più p*

Cb. *p* *più p*

64 65 66 67 68 *p* *più p* 69

70 71 72 73 74 75

Fl. *p* *mp*

Ob. *p* *mp* *p*

Cl. *p* *mf*

Hn.

Tpt.

Tbn.

Perc.

Glock. *f*

Dr.

Pno. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* *arco* *mf*

Cb. *p* *arco* *mf*

70 71 72 73 74 75

Detailed description of the musical score: This page contains measures 70 through 75 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Percussion (Perc.), Glockenspiel (Glock.), and Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piano (Pno.) part is also present. The score features various dynamics such as *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions like *arco* for the strings. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes slurs, accents, and articulation marks.



76  $3 + 2$  poco stringendo . . . . . poco a poco rit. . . . . 78 79 *a tempo*  $2 + 3$  80

Fl. *mp* pastoral

Ob. *p* pastoral

Cl. *mp* pastoral

Hn.

Tpt.

Tbn.

Perc. Wind Chimes *ppp*

Glock. *colla Pno.* *p* *f*

Dr. with STICKS *mf* *p* with STICKS *pp*

Pno. *colla Glock.* *f*

Vln. I *mf* *p* *delicately* *ppp*

Vln. II *mf* *p* *delicately* *ppp*

Vla. *mf* *p* *delicately* *ppp*

Vc.

Cb.

76 77 78 79 80

81 *poco rit.* 82 *a tempo* 83  $3 + 2$  84 *rit.*

Fl. *mp*

Ob. *p*

Cl. *mp*

Hn.

Tpt.

Tbn.

Perc.

Glock.

Dr. *ppp* *p*

Pno.

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *pizz.* *p* *ppp*

Cb.

BRUSHES on crash  
STICKS on ride

81 82 83 84

*somewhat freely* 3 + 2

85 86 87

Fl. *p* *mf* *p*

Ob. *flautando* *ppp*

Cl. *p* *mf* *p*

Hn. *Fl.* *pp*

Tpt. *without plunger* *pp*

Tbn.

Perc.

Glock. *ppp*

Dr. *pp* BRUSHES on snare *p*

Pno.

Vln. I *ppp* *pp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *arco* *ppp*

Cb.

85 86 87

Driving (ca. ♩ = 132) **92**  
*poco rall.* *a tempo*

88 89 90 91 92

Fl. 2 + 3

Ob.

Cl. *pp* *mp* *mf*

Hn. *pp* *mp* *mf*

Tpt. *pp* *mp*

Tbn. *pp* *mp* *mp*

Perc.

Glock. *pp* *mp*

Dr. [BRUSHES on crash] [STICKS on ride] *p* [BRUSHES on snare (stir)] [STICKS on ride] *p*

Pno. *p*

Vln. I *mp* *pp* *mp* *p* *p*

Vln. II *mp* *pp* *mp* *p* *pp* *p*

Vla. *mp* *pp* *mp* *p* *pp* *p*

Vc. *mp* *ppp* *mp* *pp* *pizz.*

Cb. *mp* *ppp* *mp* *pp* *pizz.*

88 89 90 91 92

*ppp* *mp* *pp*

93 94 95 96 97 98

Fl. *f*

Ob. *f*

Cl.

Hn.

Tpt. *mf*

Tbn.

Perc.

Glock.

Dr. BRUSHES on crash  
STICKS on ride STICKS on tom BRUSHES on snare (stir)  
STICKS on ride *p*

Pno. *f*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

Cb. *mf*

93 94 95 96 97 98

99 100 101 102

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Perc. *mp*

Glock. *mp*

Dr. *mp* [R.H. to STICK]

Pno.

Vln. I

Vln. II

Vla.

Vc. *f* arco

Cb. *f* arco pizz.

99 100 101 102

Detailed description of the musical score: The score is for measures 99-102. The woodwind section (Flute, Oboe, Clarinet) plays a melodic line with slurs and accents, featuring triplets in measures 101 and 102. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides harmonic support with sustained notes and triplets. The percussion section includes a snare drum with a steady rhythm, a glockenspiel with triplets, and a drum set with a stick change instruction in measure 101. The piano part features complex rhythmic patterns with triplets and slurs. Dynamics range from *f* to *mp*.

103 104 105

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

Perc. *mf*

Glock. *f*

Dr. *f*

Pno. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

103 104 105

*ff*

STICKS in both hands

106 107 108 109

Fl. 5 3 3 3

Ob. 3 3 3

Cl. 3 3 3

Hn.

Tpt.

Tbn.

Perc.

Glock. 3 3 3

Dr. *fp* *ff*

Pno. 3 3 3 *f*

Vln. I 5 7

Vln. II 5 5

Vla. 5 5

Vc. 3

Cb. 3 3 3

106 107 108 109



110 113 Tempo I 114  $\frac{2}{4} + 3$

Fl. *fff* *ffff* as loud as possible

Ob. *fff* *ffff* as loud as possible

Cl. *fff* *ffff* as loud as possible *mp*

Hn. *fff* *ffff* as loud as possible

Tpt. *fff* *ffff* as loud as possible

Tbn. *fff* *ffff* as loud as possible

Perc. -

Glock. *fff* fill (cymbals only) fill (go crazy) *mp* Marimba MUTE ALL SOUND

Dr. *fff*

Pno. *fff* *mp*

Vln. I *fff* *ffff* as loud as possible *pizz. playfully p*

Vln. II *fff* *ffff* as loud as possible *pizz. playfully p*

Vla. *fff* *ffff* as loud as possible *pizz. playfully p*

Vc. *fff* *ffff* as loud as possible *pizz. playfully p*

Cb. arco MUTE ALL SOUND

110 *fff* 111 112 *ffff* as loud as possible 113 114

115 2 + 3 116 117 118

Fl. *mp* *mf*

Ob.

Cl. *mf*

Hn.

Tpt.

Tbn.

Perc.

Mar. *mf*

Dr. *mf*

Pno. *mf*

Vln. I *mp* *pp*

Vln. II *pp*

Vla. *arco* *pizz.* *arco sul tasto* *pp*

Vc. *pp*

Cb. *pizz.* *p*

115 116 117 118

119 120 121 122

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

Ob.

Cl. *mp* *p* *mf*

Hn. *mf* stopped

Tpt. *mf* with plunger *mf*

Tbn.

Perc.

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

Dr. *p* *mf*

Pno. *p* *mf* *p* *mf* *p*

Vln. I *ord precise* *p* *mf* *pizz. playfully* *p*

Vln. II *pizz. precise* *p* *mf* *playfully* *p*

Vla. *pizz. precise* *p* *mf* *playfully*

Vc. *playfully* *più p*

Cb. *playfully* *più p*

119 120 121 122

123  $\dot{\bullet} + \dot{\bullet} + \dot{\bullet}$  124 125 126  $\dot{\bullet} + \dot{\bullet}$

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

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

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

Hn. *mf* *mp* *f*

Tpt. *p* *f* *f*

Tbn. *mp* *mp* *f*

Perc.

Mar. *p* *f* *p* *f* *f*

Dr. *p* *p* *f*

Pno. *f* *p* *mf* *p* *mf* *f*  
arco

Vln. I *precise* *marco* *f* *pizz.* *playfully* *f* *precise* *arco*

Vln. II *precise* *f* *arco sul tasto* *playfully* *f* *precise* *arco*

Vla. *precise* *f* *playfully* *p* *f* *precise* *arco*

Vc. *precise* *f* *playfully* *mf* *p* *f* *precise*

Cb. *mp* *f*

123 124 125 126

127 Tempo II, but a little held back (ca. ♩ = 88)

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute (Fl.):** Measures 127-129 feature a triplet of eighth notes starting on G4, marked *f*. Measure 130 features a melodic line starting on G4, marked *mp*.
- Oboe (Ob.):** Similar to the flute, with a triplet in measures 127-129 (*f*) and a melodic line in measure 130.
- Clarinet (Cl.):** Remains silent in measures 127-129. In measure 130, it plays a melodic line marked *mp*.
- Horn (Hn.):** Silent in measures 127-129. In measure 130, it plays a melodic line marked *mf*, with a dynamic shift to *ff* in the following measure.
- Trumpet (Tpt.):** Similar to the horn, marked *mf* in measure 130 and *ff* in the next.
- Tuba (Tbn.):** Remains silent throughout.
- Percussion (Perc.):** Features woodblocks. Measures 127-129 are marked *f* and *insistent*. Measure 130 is marked *p*.
- Maracas (Mar.):** Remains silent throughout.
- Drum (Dr.):** Features a cowbell. Measures 127-129 are marked *f* and *insistent*. Measure 130 is marked *mp*.
- Piano (Pno.):** Remains silent in measures 127-129. In measure 130, it plays a chord marked *p*, which then *dim.* (diminuendo) in the next measure.
- Violin I (Vln. I):** Measures 127-129 are marked *pizz.* and *p*. Measure 130 is marked *f*.
- Violin II (Vln. II):** Measures 127-129 are marked *pizz.* and *p*. Measure 130 is marked *mf*.
- Viola (Vla.):** Measures 127-129 are marked *pizz.* and *p*. Measure 130 is marked *mf*.
- Violoncello (Vc.):** Measures 127-129 are marked *pizz.* and *mf*, with a dynamic shift to *più p* in measure 128. Measure 130 is marked *mf*.
- Contra Bass (Cb.):** Remains silent throughout.

Tempo II, but a little faster (ca. ♩ = 96)

131 132 133 134 135 To Picc.

Fl. *mf* 3

Ob. *mf* 3

Cl. *mf* 3

Hn. *p*

Tpt. *fff* 3 *mf* 3 *mf*

Tbn. *f* *f*

Perc. 3

Mar. *f* *p*

Dr. *f* 3 *fp* *f* *mp*

Pno. *pp* *p* 3 *p* *quasi rubato* 5

Vln. I *mf* *pp* *f* *pizz. 3* *p < f*

Vln. II *mf* *mf* *p* *pp* *f* *pizz. 3* *p < f*

Vla. *mf* *p* *pp* *f*

Vc. *p* *mp*

Cb. *p* *mf*

131 132 133 134 135

ca.  $\text{♩} = 54$   
 $2 + 2 + 3$   
(in the previous tempo)

*poco accel.*

136

Piccolo 137

*forceful*

**138** To Fl.

139 *poco rall.*

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Perc.

Mar.

Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

136 137 138 139

Flute *a tempo* *dolce* *mp* 140 *poco rall.* 141 *a tempo* 142 *rit.* 143 *Slightly slower* *col Vln. I* 144 *p* 145

Ob.

Cl. *dolce* *p* *p* *mp*

Hn.

Tpt.

Tbn.

Perc.

Glock.

Dr.

Pno.

Vln. I *dolce* *p* *pp* *p* *mp* *mp* *pp* *schmalzy*

Vln. II *p* *pp* *p* *mp* *pp* *ppp* *colla parte*

Vla. *p* *pp* *p* *mp* *pp* *ppp* *colla parte*

Vc. *p* *mp* *pp* *ppp* *colla parte*

Cb.

140 141 142 143 144 145



**146** Tempo I, but a little rushed (c.a. ♩ = 108)  
 2 + 3

The score is for measures 146 through 149. The tempo is marked 'Tempo I, but a little rushed (c.a. ♩ = 108)' with a '2 + 3' time signature. The key signature has one sharp (F#). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Marimba (Mar.), Drums (Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 146: Flute, Oboe, and Clarinet enter with a melodic line. Marimba and Piano play a rhythmic accompaniment. Drums play a pattern of eighth notes. Violin I and II play pizzicato. Viola and Cello play pizzicato. Dynamics range from *mp* to *f*.

Measure 147: The woodwinds continue their melodic line. Marimba and Piano continue their accompaniment. Drums continue their pattern. Violin I and II continue pizzicato. Viola and Cello continue pizzicato. Dynamics range from *mf* to *f*.

Measure 148: The woodwinds continue their melodic line. Marimba and Piano continue their accompaniment. Drums continue their pattern. Violin I and II continue pizzicato. Viola and Cello continue pizzicato. Dynamics range from *mf* to *f*.

Measure 149: The woodwinds continue their melodic line. Marimba and Piano continue their accompaniment. Drums continue their pattern. Violin I and II continue pizzicato. Viola and Cello continue pizzicato. Dynamics range from *f* to *f*. The Horn part is marked 'stopped'.

150 151 152

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *f* *ff* open

Tpt. *f* *ff*

Tbn. *ff*

Perc.

Mar. *ff*

Dr. *ff*

Pno. *ff*

Vln. I *p* *sul pont.*

Vln. II *pizz.* *p* *f* *p*

Vla. *sul tasto* *pp*

Vc. *arco sul tasto* *p*

Cb. *p* *f* *più p*

Tempo II, but even more held back (c.a. ♩ = 84)

♩ = 112

Musical score for orchestra and piano, measures 153-156. The score is in 4/4 time and features a variety of instruments including woodwinds, brass, percussion, piano, and strings. The tempo is marked as 'Tempo II, but even more held back (c.a. ♩ = 84)' and the key signature is B-flat major. The score is divided into two systems, with measures 153-155 in the first system and measures 156 in the second system. The tempo changes to ♩ = 112 at measure 156. The score includes dynamic markings such as *f*, *mf*, *ff*, *p*, and *più p*, as well as performance instructions like *insistent*, *stopped*, *open*, *pizz.*, and *arco*. The woodwinds (Flute, Oboe, Clarinet) play a melodic line with triplets and slurs. The brass (Horn, Trumpet, Trombone) plays a similar melodic line, with the Horn and Trumpet parts marked *stopped* and *open*. The percussion (Percussion, Maracas, Drums) plays a rhythmic pattern. The piano (Piano) plays a harmonic accompaniment. The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a pizzicato accompaniment.

153 154 155 156

Musical score for a symphony orchestra, measures 157-161. The score is divided into five systems, each containing five staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Maracas (Mar.), Drums (Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The tempo markings are  $\text{♩} = 84$ ,  $\text{♩} = 112$ , and  $\text{♩} = 84$ . The time signatures are  $\frac{4}{4}$ ,  $\frac{6}{16}$ ,  $\frac{3}{4}$ ,  $\frac{6}{16}$ , and  $\frac{3}{4}$ .

The score includes various dynamics such as *ff*, *f*, *mf*, and *p*. The Percussion part includes *p* and *f*. The Piano part includes *ff* and *g<sup>tr</sup>*. The Violoncello part includes *pizz.* and *più p*.

The measures are numbered 157, 158, 159, 160, and 161. The score is written for a full orchestra.

162 163 164 165 166 167 168 169 170 *ca. 5 sec. - - -*  
*To Picc.*

Fl. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *fff*

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

Cl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *fff*

Tpt. *ff* *mf* *ff* *ff* *ff* *ff* *ff* *ff* *fff*

Tbn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *fff*

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

Mar. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *fff*

Dr. *f* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf* *fff*

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

Vln. I *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *fff*

Vln. II *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *fff*

Vla. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *fff*

Vc. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *fff*

Cb. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *fff*

171

Deliberate, ca. ♩ = 80

ca. 7 sec. - - - - - ca. 3 sec. - - - - -

Tempo I

ca. 5 sec. - - - - -

ca. 5 sec. - - - - - Piccolo

Musical score for measures 171-177. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Maracas (Mar.), Drums (Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 171: *f*

Measure 172: *f*

Measure 173: *f*

Measure 174: *f*, *più p*

Measure 175: *ff*

Measure 176: *ff*

Measure 177: *fff*, *arco*

Tempo markings: *ca. 7 sec.*, *ca. 3 sec.*, *ca. 5 sec.*

Dynamic markings: *f*, *ff*, *fff*, *più p*, *arco*