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# Uisce: Compositional Explorations for Various Ensembles

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The College of Wooster

SENIOR INDEPENDENT STUDY IN MUSIC COMPOSITION  
UISCE: EXPLORATIONS FOR VARIOUS ENSEMBLES

***Sea Gods***

for accompanied solo soprano

***The Dead***

for accompanied SATB chorus with divisi

***Waves***

for chamber orchestra

by

James May

MUSC 451-452

Submitted in Partial Fulfillment Of the Requirements  
Of Senior Independent Study in the Department of Music

Supervised by  
Jack Gallagher  
Department of Music

28 March 2016

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# *Sea Gods*

*by James May*

*Text by H.D.*

*for accompanied solo soprano*

**SEA GODS by H.D.**

**I**

THEY say there is no hope—  
sand—drift—rocks—rubble of the sea—  
the broken hulk of a ship,  
hung with shreds of rope,  
pallid under the cracked pitch.

they say there is no hope  
to conjure you—  
no whip of the tongue to anger you—  
no hate of words  
you must rise to refute.

They say you are twisted by the sea,  
you are cut apart  
by wave-break upon wave-break,  
that you are misshapen by the sharp rocks,  
broken by the rasp and after-rasp.

That you are cut, torn, mangled,  
torn by the stress and beat,  
no stronger than the strips of sand  
along your ragged beach.

**II**

But we bring violets,  
great masses—single, sweet,  
wood-violets, stream-violets,  
violets from a wet marsh.

Violets in clumps from hills,  
tufts with earth at the roots,  
violets tugged from rocks,  
blue violets, moss, cliff, river-violets.  
Yellow violets' gold,  
burnt with a rare tint—  
violets like red ash

among tufts of grass.

We bring deep-purple  
bird-foot violets.

We bring the hyacinth-violet,  
sweet, bare, chill to the touch—  
and violets whiter than the in-rush  
of your own white surf.

**III**

For you will come,  
you will yet haunt men in ships,  
you will trail across the fringe of strait  
and circle the jagged rocks.

You will trail across the rocks  
and wash them with your salt,  
you will curl between sand-hills—  
you will thunder along the cliff;—  
break—retreat—get fresh strength—  
gather and pour weight upon the beach.

You will draw back,  
and the ripple on the sand-shelf  
will be witness of your track.

O privet-white, you will paint  
the lintel of wet sand with froth.

You will bring myrrh-bark  
and drift laurel-wood from hot coasts!  
when you hurl high—high—  
we will answer with a shout.

For you will come,  
you will come,  
you will answer our taut hearts,  
you will break the lie of men's thoughts,  
and cherish and shelter us.

# Sea Gods

H.D.

I.

James May

senza misura

Soprano

Piano

8" 5" 4" 4" 5"

*Sva* *p* *ppp* *pp* *mp* *pp* *mf* *pp*

*Sva*

*Ped. ad lib*

6  $\text{♩} = \text{ca. } 60$

*f* *dim.* *p*

senza misura; very freely

9 *as if speaking* *mp* *ppp* *mp*

They say \_\_\_\_\_ there is no \_\_\_ hope sand \_\_\_ drift rocks

l.h.

*mp* *pp*

11 *mf*

rub-ble \_\_\_ of the sea      The bro-ken hulk    of a ship      hung with shreds of rope, \_\_\_

*pp*      *p*      *f*      *p sub.*

hit inside bar with yarn mallet

14 *breathy*      ♩ = ca. 60

pal - lid \_\_\_ un - der the cracked pitch. (tch)

*ppp*      *p*

I.h.; any order  
5

8va

16 *mp* *p sub.* *mf*

They say \_\_\_ there is no hope to con - jure you      no

*mp agitato*      *sfz*

3      5      6

19 *mp* 3 3 3 3 3

whip of the tongue to an-ger you — no hate of words you must rise — to re-fute.

19 *pp* *Sva*

22 *mp* *molto* *ff* 3 3 3

They say you are twist - ed by the sea — you are cut a-part by

22 *ppp* *sfz* *f*

*Sub*

25 3 3 3

wave - break up - on wave break, that you are mis-sha - pen —

25 *ff* 3

7



27 *rit.*

3 by the sharp rocks bro-ken by the rasp and af-ter rasp.

*dim.* *ppp* *fff*

30 *rubato* *pp agitato* *mp* *p*

That you are cut, torn, man-gled torn by the stress and beat no

*ppp* *mp* *p*

*Sva*

33 *lunga*

stron-ger than the strip of sand a-long your rag-ged beach.

*ppp* *lunga* *attacca*

## II.

Energetically, almost chaotically (♩ = 108)

Soprano *mf*

But we bring vio - lets, vio - lets,

Piano *mf*

4 *sfz*

great (t) mass es sin - gle, sweet

9 *mf*

wood - - - vio - lets stream - vio -

*p sub.* *mf* *p sub.*

13

lets vio - lets from a wet marsh. (sh) Vio -

*mf* *sfz* *mf*

*mf* *pp* *f* *mp*

17

lets in clumps from hills,

19

tufts with earth at the roots,

*mf* *p sub.*

22 *p* 7

vio - lets tugged from rocks, blue vio - lets, moss, cliff,

*p sub.* *f*

27 *f*

ri - ver vio - lets.

*f* *cresc.*

31 **Trance-like** (♩ = 66)

*p sub.* spoken at approximate pitch

attack on pitch like a sigh

Yel - low vio - lets' gold, burnt (t)

*pp legato*

35

with a rare tint (t)

38

vio - - - lets like red ash

41

(shh.) a - mong tufts of grass

*ppp* *ppp*

44 **Proclamatory** (♩ = 99)

44

*f* *accel.*

**Excitedly** (♩ = 108)

49 *mp* *mf* *sfz* *ff*

We, we bring, deep pur-ple bird-foot (t) vio-lets.

49 *sfz* *f*

56 *mf*

We bring the hy-a-cinth vio-let

56 *mf* 3

60

sweet, bare, chill to the touch

64

(ch) and vio - lets whi - ter than the in - rush

*p sub.*

68

of your own white surf.

*f sfz f*

*attacca*  
 Ped. after release  
 catch overtones

# III.

Expectantly (♩ = 76)

Soprano

Piano

*p*

*pp* *una corda*

*Ped. ad lib.* *pp*

*S<sup>va</sup>*

For

4

you will come, \_\_\_\_\_ you will yet haunt men in ships, \_\_\_\_\_

*S<sup>va</sup>*

8

(2 + 3 + 2)

you will trail \_\_\_\_\_ a - cross \_\_\_\_\_ the



10 *mp* *p*

fringe the fringe of strait

12 *rubato*

and cir - cle the jag - ged rocks.

14 *mf*

You will trail

*mp* *tre corda*

16 (2 + 2 + 3)

a - cross the rocks and wash them with your salt

18 (2 + 3)

you will curl bet - ween

19 *mp*

sand - hills you will thun - der a -

21 (2 + 2 + 2) (3 + 2)

long \_\_\_\_\_ the cliff break re - treat get \_\_\_\_\_ fresh strength \_\_\_\_\_

23 (3 + 2 + 2)

*f* ga - ther \_\_\_\_\_ and pour weight up - on the beach. *mp* You will *p*

25 (2 + 3 + 2)

draw back, \_\_\_\_\_ and the rip - ple \_\_\_\_\_ on the sand - shelf \_\_\_\_\_ will be wit - ness \_\_\_\_\_ of your

27 *p*

— track. O — pri - vet - white, you will paint the

30 *mp*

lin - tel — of wet sand with froth.

33 *mf*

You will bring myrrh - bark and

35 *f*

drift laur - el wood from hot \_\_\_\_\_ coasts! \_\_\_\_\_ when you hurl

*cresc.*

37 *ff*

high \_\_\_\_\_ when you hurl high \_\_\_\_\_ we will an - swer \_\_\_\_\_ with a shout. \_\_\_\_\_

39

*sfz* *ff* *dim.*

40

Musical score for measures 40-41. The vocal line is silent. The piano accompaniment features a complex rhythmic pattern with triplets and slurs in both hands.

42

*p*

For you will come,

*pp una corda*

Musical score for measures 42-44. Measure 42 has a 9/4 time signature. Measure 43 has a 7/4 time signature. Measure 44 has a 6/4 time signature. The vocal line sings "For you will come,". The piano accompaniment includes a triplet in the left hand and "pp una corda" marking in the right hand.

45

you will come, —

*ppp*

Musical score for measures 45-47. Measure 45 has a 5/4 time signature. Measure 46 has a 5/4 time signature. Measure 47 has a 6/4 time signature. The vocal line sings "you will come, —". The piano accompaniment includes a "ppp" marking in the left hand.

48

You will an - swer our taut hearts, you will break the lie of men's

51

*pp* (2 + 2 + 2)

thoughts, and cher - ish and

54 (3 + 3)

shel - ter us.

# *The Dead*

*by James May*

*Text by James Joyce*

*for accompanied SATB chorus*



A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

- from "The Dead" by James Joyce

# The Dead

James Joyce

James May

**Reflectively** (♩ = 66)

Soprano  
Alto  
Tenor  
Bass  
Piano

A few light taps up - on the pane made him turn to the win - dow.

**Thoughtfully** (♩ = 60)

S  
A  
T  
B  
Pno.

It had be - gun to snow a - gain.

let ring  
1.h.  
espress.  
Ped. ad lib.

9 (2 + 3) *mp dolce* 3

S He \_\_\_\_\_ watched sleep-i - ly the flakes, \_\_\_\_\_ sil-ver and dark, \_\_\_\_\_ fall -

A He \_\_\_\_\_ watched sleep-i - ly the flakes, \_\_\_\_\_ sil-ver and dark, \_\_\_\_\_

T \_\_\_\_\_

B \_\_\_\_\_

Pno. (2 + 3) l.h. 3 l.h. 3 3 3 l.h. 3

12 (3 + 2) 3 3 3 3

S - ing ob - lique - ly a - gainst the lamp - light. \_\_\_\_\_

A fall - ing a - gainst the lamp light. \_\_\_\_\_

T \_\_\_\_\_ *mp dolce* He watched

B \_\_\_\_\_ *mp dolce* He watched

Pno. (3 + 2) l.h. 3 l.h. 3 3 3

15

S  
A  
T  
B

sleep - i - ly the flakes, sil - ver and dark, fall - ing ob - lique - ly a - gainst the  
sleep - i - ly the flakes, sil - ver and dark, fall - ing a - gainst the

Pno.

18 (3 + 2) *mp*

S  
A  
T  
B

The time had come for him to set out on his jour - ney  
The time had come for him to set out on his jour - ney  
lamp - light. The time had come for him to set out on his jour - ney  
lamp - light. The time had come for him to set out on his jour - ney

Pno.

*cresc.*

21

S  
west - ward. Yes, the news - pa-pers were right: snow was gen - er - al all ov - er

A  
west - ward. Yes, the news - pa-pers were right: snow was gen - er - al all ov - er

T  
west - ward. Yes, the news - pa-pers were right: snow was gen - er - al all ov - er

B  
west - ward. Yes, the news - pa-pers were right: snow was gen - er - al all ov - er

Pno.

l.h. *mf*

26

S  
*mp* Ire - land. *pp sub.* It was fall - ing on ev - ery

A  
*mp* Ire - land. *pp sub.*

T  
*mp* Ire - land. *pp sub.*

B  
*mp* Ire - land. *pp sub.*

Pno.

*pp agitato*

*S<sup>va</sup>*

30

S part of the dark cen - tral

A fall - - - ing soft -

T

B

Pno.

(8va) -

32

S plain, on the tree - less hills, on the

A - - ly up - on the Bog up - on the Bog of

T soft - ly fall - ing in - to the dark

B soft - ly fall - ing in - to the dark

Pno.

34

S *mf* dark mu - ti - nous Shan - non waves. *mp* It was

A Al - len and, far - ther west - ward, *mf* *mp* It was

T mu - ti - nous Shan - non waves. *mp* It was

B mu - ti - nous Shan - non waves. *mp* It was

Pno. *cresc.* *f*

37

S fall ing, too, up - on ev - ery part of the

A fall ing too, up - on ev - ery part of the

T fall ing too, up - on ev - ery part of the

B fall - ing too, up - on ev - ery part of the

Pno. *p*

39 *mf*

S lone - - ly church - yard \_\_\_\_\_ on the hill where Mich - ael Fu - rey lay

A lone - - ly church - yard \_\_\_\_\_ on the hill where Mich - ael Fu - rey lay

T lone - - ly church - yard \_\_\_\_\_ on the hill where Mich - ael Fu - rey lay

B lone - - ly church - yard \_\_\_\_\_ on the hill where Mich - ael Fu - rey lay

Pno. *cresc.*

41 *f*

S bur - ied. It lay thick - ly drif - ted on the crook - ed cross -

A bur - ied. It lay thick - ly drif - ted on the crook - ed cross -

T bur - ied. It lay thick - ly drif - ted on the crook - ed cross -

B bur - ied. It lay thick - ly drif - ted on the crook - ed cross -

Pno. *mf agitato*

Continue playing random notes in similar style. Avoid consonant intervals. Remain in high register.

Play bass notes in time.

*sfz*



43

S  
- es and head - stones, on the spears of the lit - tle gate, on the bar - ren thorns.

A  
- es and head - stones, on the spears of the lit - tle gate, on the bar - ren thorns.

T  
- es and head - stones, on the spears of the lit - tle gate, on the bar - ren thorns.

B  
- es and head - stones, on the spears of the lit - tle gate, on the bar - ren thorns.

Pno.

*sfz* *sfz* *sfz* *sfz* *sfz*

Ethereally (♩ = 48)

47 *rit.* *pp espress.*

S  
His soul swooned slow - ly as he heard the snow fall - ing

A  
His soul swooned slow - ly as he heard the snow fall - ing

T  
His soul swooned slowly as he heard the snow fall - ing

B  
His soul swooned slowly as he heard the snow fall - ing

Pno.

*rit.* *pp*

52 (2 + 3)

S *p* faint - ly through the u - ni - verse and faint - ly fall - ing like the de - *pp* 3

A *p* faint - ly through the u - ni - verse and faint - ly fall - ing, like the de - *pp* 3

T *p* faint - ly through the u - ni - verse and faint - ly fall - ing like the de - *pp* 3

B *p* faint - ly through the u - ni - verse and faint - ly fall - ling like the de - *pp* 3

Pno.

56 (2 + 3)

S scent of their last end, up - on all the liv - ing and the dead.

A scent of their last end, up - on all the liv - ing and the dead.

T scent of their last end, up - on all the liv - ing and the dead.

B scent of their last end, up - on all the liv - ing and the dead.

Pno. *p*



# *Waves*

*by James May*

*for Chamber Orchestra*

Title: Waves

Composer: James May

Duration: ca. 5'

Instrumentation:

Flute (dbl. Alto)

Oboe

Clarinet in Bb

Bassoon

Trumpet in C

Horn

Percussion (1 player)

Bass Drum

Quad Toms

Bongo

Vibraphone

Crotales

Suspended Cymbal

Harp

Violin I & II

Viola

Cello

Double Bass

Performance Notes:

- For purposes of balance, woodwinds should sit in front of strings.
- Percussionist will need soft & hard mallets, a triangle beater, and a bow.
- Violas, Cellos, and Bass should strive for continuous sound through rehearsal D and from rehearsal F to end. Moving notes should be played with no beginning change in bow direction. To keep texture active, vary vibrato speeds when permitted.
- In letters D and E, all instruments should accentuate the high point of each statement, phrasing as repeated gestures.
- All crotale attacks should decay naturally.

# Waves

James May

Ponderously (♩ = 54)

A

The score is for a 4/4 piece in a minor key, marked 'Ponderously' with a tempo of ♩ = 54. The instrumentation includes Alto Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in C, Percussion, Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The Alto Flute part begins with a *ppp* dynamic and features two triplet markings. The Percussion part includes a *pp* dynamic for a suspended cymbal and triangle beater, and *pp* for crotales. The Viola and Cello parts are marked *ppp* and include 'non vib.' markings. The Violin I part has a *ppp* dynamic. A section marker 'A' is placed above the first measure of the Alto Flute staff.

A. Fl. *pp*

Ob.

B♭ Cl. *pp*

Bsn.

Hn. *pp*

C Tpt.

Perc. L.V.

Hp.

Vln. I

Vln. II

Vla. *3*

Vc. *5* *3* *5*

D.B.

Detailed description of the musical score: This page of a symphony score contains 13 staves. The top staff is for the first flute (A. Fl.), which begins with a *pp* dynamic and a melodic line. The oboe (Ob.) and bassoon (Bsn.) parts are mostly silent. The bass clarinet (B♭ Cl.) also starts with *pp* and a melodic line. The horn (Hn.) part features a triplet of eighth notes. The trumpet (C Tpt.) part is silent. The percussion (Perc.) part has a single note marked 'L.V.' (left valve). The harp (Hp.) part is silent. The first violin (Vln. I) part has a long, sustained note with a hairpin dynamic. The second violin (Vln. II) part is silent. The viola (Vla.) part has a triplet of eighth notes. The violin (Vc.) part has a complex rhythmic pattern with triplets and quintuplets. The double bass (D.B.) part is silent.

A. Fl. *ff*

Ob.

B $\flat$  Cl. *ff*

Bsn.

Hn.

C Tpt.

Perc. *pp* bow L.V. bow

Hp. *p*

Vln. I *ppp*

Vln. II *ppp*

Vla. 6 3

Vc. 3

D.B.

The musical score for page 3 features a variety of instruments. The woodwind section includes A. Fl., Ob., B $\flat$  Cl., and Bsn., all marked with a fortissimo (*ff*) dynamic. The string section consists of Vln. I, Vln. II, Vla., Vc., and D.B., with Vln. I and Vln. II marked *ppp*. The Percussion part includes a bowed instrument (likely a xylophone or maracas) marked *pp*. The Harp (Hp.) part is marked *p*. The score is divided into three measures. The first measure shows the woodwinds and strings. The second measure features the woodwinds, strings, and percussion. The third measure continues the woodwind and string parts. The Percussion part has a specific notation for the bowed instrument, including a bowing direction and a 'L.V.' (left hand) marking. The Harp part has a specific notation for the right hand. The string parts have specific notation for the left hand, including a '6' and a '3' marking. The woodwind parts have specific notation for the right hand, including a 'ff' marking. The Percussion part has a specific notation for the bowed instrument, including a 'pp' marking. The Harp part has a specific notation for the right hand, including a 'p' marking. The string parts have specific notation for the left hand, including a '6' and a '3' marking. The woodwind parts have specific notation for the right hand, including a 'ff' marking.



A. Fl. *pp* 6 6

Ob.

B $\flat$  Cl. 14 5 5 *pp* 7

Bsn.

Hn. 14

C Tpt.

Perc. 14 L.V.

Hp. 14 A $\sharp$  *p*

Vln. I 14

Vln. II 14

Vla. 5

Vc.

D.B.

16

A. Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ppp*

*non vib.*

Vibraphone

bow

L.V.

*pp*

5

3

Detailed description of the musical score: This page of a musical score, numbered 5, contains parts for various instruments. The top section includes A. Fl., Ob., B♭ Cl., and Bsn. The middle section includes Hn., C Tpt., Perc., and Hp. The bottom section includes Vln. I, Vln. II, Vla., Vc., and D.B. The score is in 3/4 time. The A. Fl. part has a melodic line starting at measure 16. The B♭ Cl. part has a similar melodic line. The Perc. part has a vibraphone part starting at measure 16, marked *pp*, with a bow and L.V. (left hand) instruction. The Vln. I and Vln. II parts are mostly silent. The Vla. part has a melodic line starting at measure 16, marked with a '5' above it. The Vc. part has a melodic line starting at measure 16, marked with a '3' below it. The D.B. part has a melodic line starting at measure 16, marked *non vib.* and *ppp* below it.

A. Fl. *pp*

Ob. *pp* 3 6 6

B $\flat$  Cl. 18

Bsn. *pp* 5 5 5

Hn. 18

C Tpt. 18

Perc. *mp* soft mallets 3 3 3 3

Hp. *ppp* 3 3 3

Vln. I *ppp* 18

Vln. II *ppp* 18

Vla. 5 *p* vib.

Vc. *p* 3 vib.

D.B. *p* vib.

Detailed description: This page of a musical score covers measures 18 through 21. The woodwind section includes Flute (A), Oboe, Clarinet in B-flat, Bassoon, Horn, and Trumpet in C. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Percussion part uses soft mallets. The score is marked with various dynamics: *pp* for woodwinds, *mp* for percussion, and *ppp* for strings. The key signature has one flat (B-flat major or D minor), and the time signature is 7/8. Measure numbers 18, 19, 20, and 21 are indicated at the start of their respective staves. The woodwinds play rhythmic patterns, often with triplets and sixteenth notes. The strings play sustained notes and some rhythmic figures. The percussion part features a melodic line with triplets. The Viola and Violoncello parts include vibrato markings.

A. Fl. <sup>20</sup>

Ob.

B $\flat$  Cl. <sup>20</sup>

Bsn.

Hn. <sup>20</sup>  
*pp* *p*

C Tpt.

Perc. <sup>20</sup>

Hp. <sup>20</sup>  
3 3 3 3

Vln. I <sup>20</sup>

Vln. II <sup>20</sup>

Vla. <sup>20</sup>  
5

Vc. <sup>20</sup>  
5

D.B. <sup>20</sup>  
5 3

22

A. Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 22 and 23. The woodwind section includes A. Fl., Ob., B $\flat$  Cl., and Bsn. The string section includes Vln. I, Vln. II, Vla., Vc., and D.B. The piano part (Hp.) is also present. Measure 22 features a woodwind melody with a slur and a piano dynamic marking. The strings play a sustained chord with a hairpin crescendo. The piano part has a triplet in the right hand and a triplet in the left hand. Measure 23 continues the woodwind melody and the string chord. The piano part features a triplet in the right hand and a triplet in the left hand. The score is written in a key with two flats and a 3/4 time signature.

24

A. Fl.

Ob.

24

B $\flat$  Cl.

Bsn.

24

Hn.

C Tpt.

24

Perc.

24

Hp.

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

5

3

3

3

5

3

3

sfz

10

26

Flute

(2 + 2 + 2 + 1)

A. Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Perc.

Crotales

bow

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

*sfz*

*p*

5

D

Fl. *mf*

Ob. *mp*

B♭ Cl. *mf*

Bsn. *mp*

Hn.

C Tpt.

Vibraphone  
hard mallets *mp*

Perc.

Hp. *mf*

Vln. I *mp*

Vln. II *ppp* *sfz* *mp*

Vla. *sfz* *p*

Vc.

D.B.



Fl. *f*

Ob.

B♭ Cl. *f*

Bsn.

Hn.

C Tpt. *mf*

Perc. *f* Quad Toms 3 Bongo *mf*

Hp.

Vln. I *f*

Vln. II *sfz* *mp*

Vla.

Vc.

D.B.

The musical score for measures 32 and 33 features the following parts and instructions:

- Flute (Fl.):** Melodic line with triplet patterns.
- Oboe (Ob.):** Rapid sixteenth-note passages with slurs.
- B♭ Clarinet (B♭ Cl.):** Melodic line with slurs and triplets.
- Bassoon (Bsn.):** Melodic line with slurs and triplets.
- Horn (Hn.):** Sustained notes with triplet markings.
- C Trumpet (C Tpt.):** Sustained notes with triplet markings.
- Percussion (Perc.):** Includes a *f* dynamic marking and triplet rhythms.
- Harp (Hp.):** Triplet arpeggiated figures in both hands.
- Violin I (Vln. I):** Sustained notes with slurs.
- Violin II (Vln. II):** Rapid sixteenth-note passages with slurs.
- Viola (Vla.):** Sustained notes with a tremolo effect.
- Cello (Vc.):** Sustained notes with a tremolo effect.
- Double Bass (D.B.):** Sustained notes with a tremolo effect.

**Violin/Viola/Cello/Double Bass Instructions:**  
 Harm. gliss on I and II  
 Freely, no exact pitch

Fl. <sup>34</sup>

Ob.

B♭ Cl. <sup>34</sup>

Bsn.

Hn. <sup>34</sup>

C Tpt. <sup>34</sup>

Perc. <sup>34</sup>

Hp. <sup>34</sup>

Vln. I <sup>34</sup>

Vln. II <sup>34</sup>

Vla.

Vc.

D.B.

*mp*

*mp*

*mp*

*mp*

*p*

*f*

Bass Drum

C  $\flat$  B  $\flat$  G  $\flat$

Harm. gliss on I and II  
Freely, no exact pitch

Harm. gliss on I  
Freely, no exact pitch

This page of a musical score, labeled 'E' and numbered '15', contains measures 36 through 41. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in C (C Tpt.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 36-41 are marked with a dynamic of *mf* (mezzo-forte). The score features several musical elements:

- Flute (Fl.):** Plays a melodic line with triplet eighth notes in measures 36, 37, and 40.
- Oboe (Ob.):** Features a complex rhythmic pattern of eighth notes in measures 36-38, followed by a melodic phrase in measures 39-41. A fortissimo (*ff*) dynamic marking appears in measure 39.
- Bass Clarinet (B♭ Cl.):** Mirrors the flute's triplet eighth notes in measures 36, 37, and 40.
- Bassoon (Bsn.):** Provides a low, sustained accompaniment, with a dynamic shift from *mf* to *ff* between measures 37 and 38.
- Horn (Hn.) and Trumpet in C (C Tpt.):** Both parts play sustained notes, with dynamics ranging from *mf* to *ff*.
- Percussion (Perc.):** Includes a snare drum roll in measure 39 and a triplet eighth-note pattern in measure 40.
- Harp (Hp.):** Accompanies the strings with arpeggiated chords, including triplets and sixteenth-note patterns. Chord changes to C# and F# are indicated.
- Violins (Vln. I & II):** Violin I plays a melodic line with slurs and accents, while Violin II provides a rhythmic accompaniment with triplets.
- Viola (Vla.):** Plays a rhythmic accompaniment with triplets.
- Violoncello (Vc.) and Double Bass (D.B.):** Both parts play sustained notes with a dynamic of *f* (forte).

This page of a musical score covers measures 16, 17, and 18. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 16 and another triplet in measure 17.
- Oboe (Ob.):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 17.
- Bass Clarinet (B♭ Cl.):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 16 and another triplet in measure 17.
- Bassoon (Bsn.):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 17.
- Horn (Hn.):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 17.
- Trumpet (C Tpt.):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 17.
- Percussion (Perc.):** Measures 16-18, starting at measure 38. Includes a section for **Crotales** in measure 17.
- Harp (Hp.):** Measures 16-18, starting at measure 38. Includes chord markings  $C^\sharp$  and  $C^\flat$  in measures 16 and 17 respectively. Features a triplet of eighth notes in measure 17.
- Violin I (Vln. I):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 16.
- Violin II (Vln. II):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 16.
- Viola (Vla.):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 17.
- Violoncello (Vc.):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 16. Dynamic markings  $f$  and  $ff$  are present.
- Double Bass (D.B.):** Measures 16-18, starting at measure 38. Features a triplet of eighth notes in measure 17. Dynamic marking  $ff$  is present.

40 17

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bass Drum

*ff* *mf*

F Alto flute

Fl. *42* *3*

Ob. *3*

B♭ Cl. *42*

Bsn. *3*

Hn. *3*

C Tpt. *3*

Perc. *42* *3* *sfz*

Hp. *42* *3* *let ring* *A* *b* *p<sub>sub.</sub>* *5*

Vln. I *42* *3* *p<sub>sub.</sub>*

Vln. II *3* *p<sub>sub.</sub>*

Vla. *5*

Vc. *5*

D.B.

44

A. Fl. *p*

Ob.

B♭ Cl. *mf* *espress.*

Bsn.

Hn.

C Tpt.

Vibraphone *mp* soft mallets

Perc.

Hp.

Vln. I

Vln. II

Vla. *non vib.* *p*

Vc. *non vib.* *p*

D.B.

Detailed description: This page of a musical score covers measures 44, 45, and 46. The instruments and their parts are as follows:   
- **A. Fl.**: Measures 45-46, starting with a triplet of eighth notes marked *p*.   
- **Ob.**: Silent throughout.   
- **B♭ Cl.**: Measures 44-46, starting with a quarter note marked *mf* *espress.*, followed by a triplet of eighth notes in measure 45.   
- **Bsn.**: Silent throughout.   
- **Hn.**: Silent throughout.   
- **C Tpt.**: Silent throughout.   
- **Perc.**: Measures 44-46, starting with a quarter note marked *mp* and using soft mallets.   
- **Hp.**: Silent throughout.   
- **Vln. I** and **Vln. II**: Measures 44-46, playing a rhythmic pattern of eighth and sixteenth notes.   
- **Vla.**: Measures 45-46, starting with a quarter note marked *non vib.* and *p*.   
- **Vc.**: Measures 45-46, starting with a quarter note marked *non vib.* and *p*.   
- **D.B.**: Silent throughout.



A. Fl. *mf*

Ob.

B♭ Cl. *mf*

Bsn.

Hn. *pp*

C Tpt. *pp*

Perc. *3*

Hp.

Vln. I

Vln. II

Vla. *3*

Vc. *3* *5* *3*

D.B. *non vib.* *p*

Detailed description: This page of a musical score covers measures 47, 48, and 49. The woodwind section includes Flute (A), Oboe, Clarinet (B-flat), Bassoon, Horn, and Trumpet (C), with dynamics ranging from *pp* to *mf*. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass, with various articulations and dynamics like *p* and *non vib.*. Percussion features a triplet in measure 48. The harp part is silent. Measure numbers 47, 48, and 49 are indicated at the start of their respective staves.

G

A. Fl. [Rest]

Ob. [Musical notation with triplet '3' and slurs]

B♭ Cl. [Rest]

Bsn. [Musical notation with dynamic *p*]

Hn. [Rest]

C Tpt. [Rest]

Perc. [Musical notation with 'Susp. Cymbal' and dynamic *pp*]

Hp. [Rest]

Vln. I [Rest]

Vln. II [Rest]

Vla. [Musical notation with triplet '3']

Vc. [Musical notation with quintuplets '5']

D.B. [Musical notation]

A. Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Perc.

Vibraphone

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

H

A. Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Perc.

58

3

Crotales

bow

pp

L.V.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

solo

6

pp

pp

Unis.

n

n

n

n

n