

ABSTRACT

Title of Document: ABOVE THE HORIZON, for Orchestra

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Above the Horizon is a two-movement composition for orchestra of roughly sixteen and a half minutes. The piece explores a variety of musical characteristics that have been important in my recent work, including the textural difference between active and static music. In this piece, I try to find various ways of superimposing these seemingly contrasting ideals. For example, a section of music that is not driven by pulse or harmonic change and is therefore static may be animated by active musical gestures such as tremolandi, trills or repetitions of single pitches. This technique helps to provide a constant sense of energy even within the slower, more reflective sections. Another important characteristic involves using timbre changes to transform single pitches and/or larger harmonic units. The orchestral medium, with its broad spectrum of colors, was a logical choice for this aesthetic consideration.

The first movement, *Cloud Formations*, considers how the registral placement of pitch affects the resulting sound of similar harmonies, mainly through the opposition of open-spaced harmonies and cluster chords. The piece can be divided into three main formal sections, the first of which slowly unfolds the primary harmonic material, an openly spaced five-pitch chord that expands in a wedge-shaped motion. The second section shifts the focus to clusters, concentrating the pitch

material into narrower but densely packed registral bands. The third section combines ideas from the previous two and leads to a forceful orchestral tutti before a short coda ends the movement.

The second movement, *Fireworks*, consists of an energetic sound world that is motivated by the initial brass chords. The reiteration of these chords leads to the first of three main formal sections, where an underlying sixteenth note pulse that is irregularly accented provides a background for multiple layers of music. A contrasting second section lacks a regular pulse, is more chromatic and focuses on high and low registral extremes. The final section begins with a single trill-like figure before forceful repetitions of dense harmonies, rushing scalar gestures and repeated yet staggered pitch patterns provide the material for the end of the piece.

ABOVE THE HORIZON, for Orchestra

By

Matthew Joseph Jaskot

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of the requirements for the degree of
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INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

1 Bass Trombone

Timpani

Percussion (3 players)

Crash Cymbals, Suspended Cymbal, Tam-tam, Triangle
Tambourine, Shaker, Flexatone, 3 Woodblocks, Snare Drum, Bass Drum
Glockenspiel, Xylophone, Vibraphone, Marimba

Harp

Celesta

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

Above the Horizon

for orchestra
(2011)

Matthew Jaskot

Transposed Score

I. Cloud Formations

Ethereal ♩=40

Woodwinds:
Piccolo
Flute 1,2
Oboe 1,2
English Horn
Clarinet in B \flat 1,2
Bass Clarinet in B \flat
Bassoon 1,2
Contrabassoon

Brass:
Horn in F 1,3
Horn in F 2,4
Trumpet in C 1,2
Trumpet in C 3
Trombone 1,2
Bass Trombone
Tuba

Percussion:
Timpani (G \sharp , A \sharp , C \sharp , G)
Percussion 1
Percussion 2
Percussion 3 (Vibraphone)

Other:
Harp (D \flat , C, B; E, F \sharp , G, A \flat)
Celesta

Strings:
Violin 1
Violin 2
Viola
Violoncello
Double Bass

Performance Instructions:
con sordino 1.
con sordino
con sordino
con sordino
1. con sordino
Tune C \sharp to D \sharp , G \sharp to A
sul tasto
divisi
non vibrato attack imperceptibly
divisi arco, non vibrato attack imperceptibly
pizz.
pizz.

Dynamics: ppp, mp, p, pp, pp \sharp

A

7

Fl. 1,2 *mf* *p* *mp* *pp*

Ob. 1 *mp* *mf* *pp*

Eng. Hn. *pp* *mp*

Cl. 1,2 *mf* *pp* *p* *mp* *ppp*

B. Cl. *mf* *pp*

Bsn 1,2 *mp* *mp* *mf* *pp* *mp*

Hn 1,3 *ppp* senza sordino *p*

Hn 2,4 *ppp* senza sordino *p*

C Tpt 1,2 *mp* senza sordino *mp*

C Tpt. 3 *mp*

Vib. *pp*

Hp. *f* *mp* *f*

Cel. *mp*

A

Vln. 1 ord. *fp* unis. *pp*

Vln. 2 divisi *fp* unis. *pp* sul tasto *p* *mp*

Vla. unis. ord. *pp*

Vc. unis. *mp* *mf* *p* *mp*

11

Fl. 1,2 *mf*

Ob. 1,2 *mp* *f* *mf*

Eng. Hn. *pp* *mf*

Cl. 1,2 *mf* *mf* *mf* *mf*

B. Cl. *f*

Bsn 1,2 *f* *mp* *mf* *mf*

Hn 1,3 *senza sordino* *p* *mf* *fp* *mp* *pp*

Hn 2,4 *senza sordino* *fp* *mp* *pp*

C Tpt 1,2 *mp* *fp*

C Tpt 3 *senza sordino* *fp*

Tbn. 1,2 *mf* *gliss.* *pp* *senza sordino*

Xylophone

Marimba

Vib. *mf*

Hp. *mf*

Cel. *ff* *mf*

Vln. 1 *sul tasto* *ord* *p* *mp* *p* *divisi* *unis.* *p*

Vln. 2 *ord* *p* *mp* *p* *divisi* *unis.* *p*

Vla. *sul tasto* *ord* *p* *mp* *pp* *mf* *pizz.* *divisi arco* *unis.* *p*

Vc. *mf* *pizz.* *mf* *arco* *p* *mf*

Picc. *mf*

Fl. 1,2 *pp* *mf* *f*

Ob. 1,2 *pp* *mf* *f*

Eng. Hn. *pp* *mf* *f*

Cl. 1,2 *pp* *mf* *f*

B. Cl. *pp* *f* *f*

Bsn 1,2 *f* *mf* *f*

Cbsn. *f* *f* *f*

Hn 1,3 *f*

Hn. 2,4 *f*

C Tpt 1,2 *f*

C Tpt. 3 *f*

Tbn. 1,2 *f* *f*

B. Tbn. *f*

Tba. *mf*

Timp. *mf*

Tri. Triangle *mf*

Mar. *f* *f*

Vib. *mf*

Cel. *mf*

Vln. 1 *p* *mf* *fp* *f*

Vln. 2 *p* *mf* *fp* *f*

Vla. *p* *mf* *fp* *f*

Vc. *mf* *mf* *fp* *f*

Db. *mf* *pizz.* *f* *arco*

19 B

Picc. *p*

Fl. 1 *ff* *p* *pp* *mf*

Fl. 2 *ff* *p* *pp* *mf* *mp*

Ob. 1,2 *ff* *p* *pp* *mf* *mp*

Eng. Hn. *ff* *p*

Cl. 1 *ff* *p* *pp* *mp* *p*

Cl. 2 *ff* *ppp* *mp* *p*

Bsn 1,2 *f*

Cbsn. *mf*

Hn. 1,3 *f* 1. con sordino *pp*

Hn. 2,4 *f*

C Tpt. 1,2 *f* *mf*

C Tpt. 3 *f* *mf*

Tbn. 1,2 *f* *mp*

B. Tbn. *f* *mp*

Tba. *f* *mp*

Timp. *f* tune A# to C
A to Eb

S. D. *fp* *mf*

Sus. Cym. *p* *f*

Glockenspiel *p* *f*

Glock. *pp* *Ed.*

Hp. *p* *mf* bisbigliando.

Vln. 1 *ff* *p* *pp* divisi

Vln. 2 *ff* *p* *pp* divisi

Vla. *ff* *p* *p*

Vc. *ff* *p* *gliss.* *gliss. b*

Db. *f* *ff* *p* sul G

25 *sfz*

Fl. 1 *mp* *mf* *sfz* *p*

Fl. 2 *fp* *p*

Ob. 1 *mf*

Ob. 2 *pp* *f* *mp* *mf*

Eng. Hn. *mp* *f* *fp* *f*

Cl. 1 *sfz* *sfz*

Cl. 2 *mp* *pp*

Hn. 1,3 *mp* *pp*

Hn. 2,4 *con sordino* *p*

C Tpt. 1,2 *con sordino* *p*

C Tpt. 3 *con sordino* *p*

Tbn. 1,2 *con sordino* *pp* *gliss.* *mp* *gliss.* *p*

Tamb. Tambourine *p* *f*

Shk. Shaker *p* *f*

Vib. *mf* *p* To Glock. Glockenspiel *mp*

Vln. 1 *fp* *mf* *p* gradually to sul pont. sul pont. *fp*

Vln. 2 *fp* *pp* *unis.* *mp* sul pont.

Vla. *sul tasto* gradually to sul pont. *mf* sul pont. *p* *mf*

Vc. *sul tasto* gradually to sul pont. *p* *gliss.* *gliss.* *gliss.* *mf* sul pont. *mf*

Db. *sul D* *sul D*

C

28

Picc. *mf*

Fl. 1 *mf* *fp*

Fl. 2 *mf* *fp*

Ob. 1 *fp* *mf* *p* *mf*

Ob. 2 *fp* *mf* *p*

Eng. Hn. *fp* *mf* *p*

Cl. 1 *mp* *fp*

Cl. 2 *mp* *fp*

Bsn 1 *fp* *mf* *p*

Hn 1,3 *p* *pp* *mp*
senza sordino

Hn 2,4 *p*
senza sordino

Tri. Triangle *mf* To Xyl. Xylophone *mf*

Vib. Vibraphone *mf*

Glock. *mf*

Hp. *f* *f* *L.v.* *L.v.* *L.v.*
Eb

Cel. *mf*

Vln. 1 *pp* *mp* *fpp* *fpp* *fpp*
divisi pizz. *C* unis. ord arco sul pont.

Vln. 2 *p* *mf* *pizz.* *p*
divisi ord.

Vln. 2 *p* *mf* *pizz.* *p*
ord.

Vla. *mp* *mf* *arco ord. gliss.*

Vc. *pp* *mp* *fpp* *fpp*
divisi pizz. *C* unis. ord arco sul pont.

poco accel.

31

Picc. *mp*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f* *mp*

Ob. 2 *fp* *f* *p* *mp*

Eng. Hn. *fp* *f* *mp*

Cl. 1 *f*

Cl. 2 *f*

Bsn 1

Hn. 1,3 *p* *f*

Hn. 2,4 *pp*

C Tpt. 1,2. *mf* *p* senza sordino

C Tpt. 3 *p* *mf* senza sordino

Xylophone *f*

Vib. *f* *mp*

Triangle *f*

Cel. *f* *mf* *p*

Vln. 1 *fp* *f* *mp* ord

Vln. 2 *f* *fp* *ff* *fp* *mp* arco to sul pont.

Vla. *f* *mp* pizz. arco

Vc. *fp* *fp* *fp* *fp*

D Original Tempo

♩=40

♩=48

33 -

Picc. *f*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Eng. Hn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn 1 *mp* *f* *mf*

Bsn. 2 *mp* *f*

Cbsn. *mp* *f*

Hn. 1,3 *mp* *f* *f* *p* *pp* *mp*

Hn. 2,4 *mp* *f* *pp*

C Tpt. 1,2 *f* *p*

C Tpt. 3 *f* *p*

Tbn. 1,2 *f* *senza sordino* *f* *fluttertongue*

B. Tbn. *f* *fluttertongue*

Tba. *f*

Timp. *f* *f* *p* *tr* *ff*

Cym. *f* *Crash Cymbals*

Glock. *f*

B. D. *mf*

♩=48

Vln. 1 *fp* *f* *6* *6* *6* *6* *fp* *ppp* *sul tasto* *mp*

Vln. 2 *fp* *f* *6* *6* *6* *6* *fp* *ppp*

Vla. *fp* *f* *6* *6* *6* *6* *fp* *ppp*

Vc. *fp* *f* *6* *6* *6* *6* *p* *pizz.* *f*

Db. *fp* *f* *6* *6* *6* *6* *p* *pizz.* *f*

D Original Tempo

♩=40

36

Fl. 1,2 *mp* *pp*

Ob. 1,2 *mp* *pp*

Eng. Hn. *pp*

Cl. 1,2 *mp* *pp*

B. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp* *f* *mp*

Cbsn. *mf*

Hn. 1,3 *mp*

Hn. 2,4 *mp*

C Tpt. 1,2 *p*

C Tpt. 3 *pp* *mf*

Tbn. 1,2 *pp* *mp* *mf*

B. Tbn. *mp* *mf* *mp*

Tba. *mf* tune E \flat to C \sharp

Timp. *mp* *mf*

Glock. Glock.

Mar. Marimba *mf*

Flex. Flexatone *mp* *f* *l.v.* *p* indefinite pitch (low to high) gliss.

Hp. *mf* *mp*

Cel. *p* *mp*

Vln. 1 *ppp* unis. arco

Vln. 2 *ppp* arco

Vla. *mp* *f* *mf* arco

Vc. *mp* *mf* arco

Db. *mp* *mf*

ord

E Animated

40

Picc. *pp* *mp* *mf* *g*

Fl. 1,2 *mp*

Ob. 1,2

Eng. Hn. *mf* *pp* *pp* *mf* *g*

Cl. 1,2 *mp*

Bsn 1 *mf* *pp* *mf* *g*

Bsn. 2 *f*

Hn. 1,3 *pp*

Hn. 2,4 *p* *mp* *pp*

C Tpt. 1,2 *mp*

C Tpt. 3 *p* *mp* *pp* *mp*

Tbn. 1,2 *pp*

B. Tbn. *f* *pp*

Timp. *f* tune C to G Eb to Bb

Xyl. *f*

Mar. *f* To Vib. *p* *mf* *pp* *Ed.*

Glock. *p*

E Animated

Vln. 1 *ff* *sub. pp*

Vln. 2 *ff* *sub. pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *arco* *mf*

43

Fl. 1 *mf*

Ob. 1,2

Eng. Hn.

Cl. 1,2 *mp*

B. Cl. *mp*

Bsn 1,2

Hn 1,3 *pp*

Hn 2,4 *pp*

C Tpt 1,2 *pp*

C Tpt 3 *pp*

Tbn. 1,2 *pp*

Xyl.

Vln. 1 *fp* *ff* *detache* *f* gradually to sul pont. *sub. pp* gradually to sul pont.

Vln. 2 *fp* *ff* *detache* *f* gradually to sul pont. *sub. pp* gradually to sul pont.

Vla. *fp* *ff* *detache* *f* gradually to sul pont. *sub. pp* gradually to sul pont.

Vc. *fp* *ff* *detache* *f* gradually to sul pont. *sub. pp* gradually to sul pont.

45

Fl. 1,2

Ob. 1,2 *mf*

Eng. Hn. *mf*

Cl. 1,2 *mf*

B. Cl.

Bsn 1,2 *mf*

Hn 1,3 *p*

Hn 2,4 *mp* *mp*

Cel.

Vln. 1 *mp* *pp* *gradually to ord.* *ord.* *ff* *sub. pp* *detache*

Vln. 2 *mp* *pp* *gradually to ord.* *ord.* *ff* *sub. pp* *detache*

Vla. *mp* *pp* *gradually to ord.* *ord.* *ff* *sub. pp* *detache*

Vc. *mp* *pp* *gradually to ord.* *ord.* *ff* *sub. pp* *detache*

47

Picc. *mf*

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

Fl. 2 *p*

Cl. 1 *mf* *f* *pp*

Cl. 2 *mf* *f* *pp*

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

Hn. 1,3

Hn. 2,4 *p* *mf* *f* *p*

C Tpt. 1,2 *mp* *mf* *fp*

C Tpt. 3 *fp*

Xyl. *mf* *mf*

Vib. *f*

Mar. *mf* *f*

Vln. 1 *ff* *sub. pp*

Vln. 2 *ff* *sub. pp*

Vla. *ff* *sub. pp*

Vc. *ff* *sub. pp*

accel.

49

Picc. *mp* *f* *pp* *pp*

Fl. 1 *mp* *f* *pp* *pp*

Fl. 2 *mp* *f* *pp* *pp*

Ob. 1 *pp* *f* *pp* *pp*

Ob. 2 *pp* *f* *pp* *pp*

Eng. Hn. *pp* *f* *pp* *pp*

Cl. 1 *mp* *f* *pp* *pp*

Cl. 2 *mp* *f* *pp* *pp*

B. Cl. *mp* *f* *pp* *pp*

Bsn. 1 *pp* *f* *pp* *pp*

Bsn. 2 *pp* *f* *pp* *pp*

Hn. 1,3 *p* *mp* *mp* *mf*

Hn. 2,4 *p* *mp* *mp* *mf*

C Tpt. 1,2 *mp* *mp* *mf*

C Tpt. 3 *mp* *mf*

Tba. *mp*

Vln. 1 *accel.* *sul pont.* *gradually to ord.* *ord.* *pp*

Vln. 2 *sul pont.* *gradually to ord.* *ord.* *pp*

Vla. *sul pont.* *gradually to ord.* *ord.* *pp*

Vc. *sul pont.* *gradually to ord.* *ord.* *pp* *gliss.*

Db. *p* *mp*

14

F Expressive, without accentuation

rit. $\text{♩} = 52$

$\text{♩} = 48$
attack very gently

Picc. *f* *ppp* *pp* *niente*

Fl. 1 *f* *ppp* *pp* *mp* *ppp*

Fl. 2 *f* *ppp* *pp* *mp* *ppp*

Ob. 1 *f* *ppp* *pp* *mp* *ppp*

Ob. 2 *f* *ppp* *pp* *mp* *ppp*

Eng. Hn. *f* *ppp* *pp* *mp* *ppp*

Cl. 1 *f* *ppp* *pp* *mp* *ppp*

Cl. 2 *f* *ppp* *pp* *mp* *ppp*

B. Cl. *f* *ppp* *pp* *mp* *ppp*

Bsn 1,2. *f* *ppp* *pp* *mp* *ppp*

Hn 1,3 *fp* *ppp* *pp* *mp*

Hn 2,4 *fp* *ppp* *pp* *mp*

C Tpt 1,2. *fp* *ppp* *pp* *mp*

C Tpt 3. *fp* *ppp* *pp* *mp*

Tbn. 1,2. *fp* *ppp* *pp* *mp*

B. Tbn. *fp* *ppp* *pp* *mp*

Tba. *fp* *ppp* *pp* *mp*

Vib. *p* *mf* *pp* *mp*

Cel. *p* *mf* *pp* *pp*

$\text{♩} = 52$ *rit.* *sul tasto* *ord* *extreme sul pont.*

$\text{♩} = 48$
Expressive, without accentuation

Vln. 1 *f* *p* *mf* *pp* *mf* *ppp* *mp* *pp*

Vln. 2 *f* *p* *mf* *pp* *mp* *pp*

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

Vc. *f* *p* *mf* *pp* *pp* *mp* *pp*

Db. *pp*

70

Picc. *mp*

Fl. 1 *mf*

Fl. 2 *f* *ff*

Ob. 1,2 *mp* *f* *f* *ff*

Eng. Hn.

Cl. 1 *f* *ff*

Cl. 2 *mf* *f* *ff*

B. Cl.

Bsn 1,2 *mf*

Hn 1,3 *mf* *f* *ff*

Hn. 2,4 *mf* *f* *ff*

C Tpt. 1,2 *f* *f* *f*

C Tpt. 3 *f* *f* *f*

Tbn. 1,2 *f* *f* *mf*

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

Tba. *f* *f* *mf*

Timp.

Glock. Glockenspiel To Tam-tam *mp* Tam-tam

Vib. Vibraphone To Crash Cymbals *pp* *f* Cymbals *f* Snare Drum *mp* *ff*

Tri. Triangle To S. D. *f*

Vln. 1 unis. *p* *f*

Vln. 2 unis. *p* *f*

Vla. unis. *p* *f*

Vc. *mf* *f*

Db. *mf* *f*

H Heavy ♩=52

II. Fireworks

With Force $\text{♩} = 76$

A Slower, Holding Back $\text{♩} = 60$

Piccolo

Flute 1,2

Oboe 1,2

English Horn

Clarinet in B \flat 1,2

Bass Clarinet in B \flat

Bassoon 1,2

Contrabassoon

Horn in F 1,3

Horn in F 2,4

Trumpet in C 1,2

Trumpet in C 3

Trombone 1,2

Bass Trombone

Tuba

G, B \flat , C, F
Timpani

Cymbals

Percussion 1

Tam-tam

Percussion 2

Percussion 3

D, C, B
E, F \sharp , G \sharp , A \sharp
Harp

Piano

With Force $\text{♩} = 76$

A Slower, Holding Back $\text{♩} = 60$

Violin 1

Violin 2

Viola

Violoncello

Double Bass

pp, *f*, *divisi*, *pp*, *f*, *pp*, *f*, *pp*, *pizz.*, *f*

7

Fl. 1, 2 *pp* *p* *ppp*

Ob. 1, 2 *pp* *p* *ppp* *mp* *p*

Eng. Hn. *pp* *p* *ppp* *p*

Cl. 1, 2 *pp* *ppp*

B. Cl. *p* *mp*

Bsn 1, 2 *mp* *p*

Hn. 1, 3 *p* *pp*

Hn. 2, 4 *p* *p*

Timp. *p*

Tamb. *p* Snare Drum

W.B. *mp* *pp*

Mar. *mp* *pp*

Hp. *mp* *l.v.*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vc. *mp* *p*

Db. *p*

B

Energetic

♩=76

poco accel.

11

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *p* *mp* *pp*

Eng. Hn.

Cl. 1, 2 *mp* *f* *mp*

B. Cl. *mp* *f*

Bsn. 1, 2 *mp* *f*

Cbsn. *mp* *mf*

Hn. 1, 3 *p* *mp* *pp* *ff*

Hn. 2, 4 *p* *mp* *pp*

C Tpt. 1, 2 *f*

C Tpt. 3 *f*

Tba.

Timp. *f* *p* *f*

S. D. *mp* Cymbals

W. B.

Vib. *mp* *mf* Glockenspiel

Hp. *f* *gliss.* *gliss.*

Pno. *f* G, A

B

Energetic

♩=76

poco accel.

Vln. 1 *mf* *gliss.* *ppp* *pp* *mf* *f*

Vln. 2 *mf* *gliss.* *ppp* *pp* *mf* *f* *divisi* *tr*

Vla. *mp* *mf* *gliss.* *ppp* *mf* *divisi*

Vc. *mp* *mf* *gliss.* *ppp* *non divisi* *p* *ff*

Db. *mp* *mf* *pizz.* *arco* *mf*

17

Picc. *f*

Fl. 1, 2 *mp*

Ob. 1, 2 *f* *p* *mf* *f* *f*

Eng. Hn.

Cl. 1, 2 *ff* *mf* *mp* *f*

B. Cl. *mf* *f* *f* *ff* *6*

Bsn. 1, 2 *f* *mp* *f*

Cbsn.

Hn. 1, 3 *p* *p* *f* *p* *fp*

Hn. 2, 4 *f* *p* *p* *f* *fp*

C Tpt. 1, 2 *p* *f* *p* *f*

C Tpt. 3 *p* *p* *f* *fp*

Tbn. 1, 2 *f* *p* *f* *p* *ff* *fp*

B. Tbn. *f* *p* *ff* *fp*

Tba. *f* *p*

Timp.

Cym.

Vib. *f* *ff*

Hp. *f* *ff*

Pno. Eb Bb E, Ab *ff*

Vln. 1 *mf* *ff* *f* *6*

Vln. 2 *mp* *f* *f* *6*

Vla. *mp* *f* *f* *6*

Vc. *mf* *f* *f* *6* *unis.* *6*

Db. *mf* *f* *f* *6*

C Lively and Playful

21

Picc. *mp* *mf* *mp*
 Fl. 1 *mp* *mf* *mp*
 Fl. 2 *mp* *f* *mp*
 Ob. 1 *mp*
 Ob. 2 *mp* *mf* *mp*
 Eng. Hn. *mp*
 Cl. 1, 2 *mf* *f*
 B. Cl. *mf* *f*
 Bsn 1, 2 *f* *ff* *mp*
 Hn 1, 3 *mf* *f* *ff* *mp*
 Hn 2, 4 *mf*
 C Tpt. 1, 2 *p* *f*
 C Tpt. 3 *p*
 Tbn. 1, 2 *mf* *f*
 B. Tbn. *mf*
 Glock. *mp*
 Xyl. *mp*
 Vib. *mp*
 Hp. *mp*
 Pno. *mp*

C Lively and Playful

Vln. 1 *ff* *p unis.* *mf*
 Vln. 2 *ff* *unis. pizz.* *mp* *mf* *arco* *mf*
 Vla. *ff* *mp* *mf* *arco* *mf*
 Vc. *ff* *pizz.* *mp* *arco* *mf* *mf*
 Db. *ff* *mf*

D Grand

27

Picc. *f* *p* *f*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f*

Ob. 2

Eng. Hn.

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mf* *f*

Bsn 1,2 *f*

Hn 1,3 *p* *mp*

Hn 2,4 *mp*

C Tpt 1,2 *f*

C Tpt 3 *f*

Tbn. 1,2 *mp* *f*

B. Tbn. *f*

Timp. *mf* Tune G to E

Xyl.

Mar. Marimba *f*

Hp. *f* *f* *gliss.* *gliss.* B F#, A

Pno. *f*

D Grand

Vln. 1 *f* *unis. pizz.* *f*

Vln. 2 *mp* *unis. pizz.*

Vla. *mp* *unis. pizz.* *arco*

Vc. *mp* *f*

Db. *pizz.* *f*

42 **E**

Picc. *f*

Fl. 1 *mf* *f*

Fl. 2 *f*

Ob. 1,2 *mp*

Eng. Hn. *mp*

Cl. 1 *mf* *f*

Cl. 2 *mp*

Bsn. 1,2 *p*

Cbsn. *p*

Hn. 1,3 *mf*

Hn. 2,4 *f*

C Tpt. 1,2 *f* *mp*

C Tpt. 3 *f* *mp*

Tbn. 1,2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *f*

S. D. *f*

Xyl. *ff* Triangle To Glock. Glockenspiel

Tri. *ff*

Pno. *ff*

E

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mp* *f*

Vc. *mp* *mp*

Db. *mp*

46

Picc. *mf* *mp*

Fl. 1 *mp*

Fl. 2 *mf* *mp*

Ob. 1,2 *mf* *f* *mp*

Eng. Hn. *mf*

Cl. 1

Cl. 2 *mf* *f* *mp*

Hn. 1,3 *mf* *mp*

Hn. 2,4 *mf*

C Tpt. 1,2 *mf* *mp*

C Tpt. 3 *mp*

Tbn. 1,2 *mp* *mp*

B. Tbn. *pp* *mf*

Tba. *mp* *p*

Timp. *ff*

S. D. *fp*

Tri.

Hp. *ff* *gliss.*

Pno. *f*

Vln. 1 *pp* *pp* *sul pont.*

Vln. 2 *pp* *pp* *sul pont.*

Vla. *pp* *pp* *sul pont.*

Vc. *f* *ff* *pp* *sul pont.*

Db. *f* *ff* *p*

Tune F to G
E to F#

G

55

Picc. *p*

Fl. 1, 2 *p* *mf* *f*

Ob. 1, 2 *mf* *f*

Eng. Hn. *mf*

Cl. 1, 2 *mf* *mf*

B. Cl. *p*

Bsn. 1, 2 *mf* *mf* *mp*

Cbsn. *pp* *f*

Hn. 1, 3 *p*

Hn. 2, 4 *p*

Hp.

G

Vln. 1 *f*

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

Vla. *p* *f*

Vc. *p* *f*

H Reflective; with nervous energy

poco rit.

♩=48

58

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

Glock.

Vib.

Hp.

con sordino

Suspended Cymbal

Tambourine

Tune C to C#
F# to F

Db, B#
F#, A

poco rit.

H Reflective; with nervous energy

♩=48

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Db.

ff

64

Fl. 1

Ob. 1,2

Eng. Hn.

Cl. 1

Tamb.

Vib.

Hp.

Pno.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

67

Fl. 1

Ob. 1

Hn. 1,3

Hn. 2,4

T.-t.

Vib.

Hp.

Pno.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Db.

69

Fl. 1

Ob. 1

Hn. 1,3

Hn. 2,4

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Db.

f

mp

mp

f

f

f

mf

divisi gradually to sul pont.

divisi gradually to sul pont.

divisi gradually to sul pont.

70

Fl. 1

Vib.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

fp

mf

pp

mp

pp

pp

pp

gliss.

gliss.

gliss.

gliss.

71 I

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *f*

Ob. 1 *p* *mf* 3 5 *pp*

Ob. 2 *mf* 5 *p*

Cl. 1 *mp* *mf*

Cl. 2 *mp*

Cbsn. *p* *f* *pp*

Hn. 1,3 *p*

Hn. 2,4 *p*

C Tpt. 1,2. *mf* *ppp*

C Tpt. 3 *mf* *ppp*
con sordino

Vib. *pp*

Hp.

Pno. *mf* 6 8^{ub} *Red.*

Vln. 1 *mf* *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.*

Vla. *gliss.* *gliss.*

Db. *mp* 6

73

Picc. *mp* *mf*

Fl. 1 *mp* *mf*

Fl. 2 *p* *f* *mf*

Ob. 1 *mp* *p*

Ob. 2 *pp* *mp* *f*

Cl. 1 *pp* *mp* *f*

Cl. 2 *p* *mf*

Bsn. 1,2 *ff*

Cbsn. *p*

Hn. 1,3 *pp* *f*

Hn. 2,4 *pp* *f*

C Tpt. 1,2 *f* *ppp*

C Tpt. 3 *f* *ppp*

B. D. Bass Drum *pp*

Pno.

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ff* *divisi*

Db.

75

poco accel.

Fluttertongue

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *ff*

Cl. 1 *f*

Cl. 2 *ff*

B. Cl. *mf* *f* *ff*

Bsn 1,2 *f*

Cbsn. *ff*

Hn 1,3 *ff*

Hn 2,4 *ff*

B. D. *mf*

Pno. *ff* *mp*

Vc. *f* *ff* *f*

Db. *f* *ff* *f*

J Slightly Faster

♩ = 54

77

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Suspended Cymbal

Cym.

Pno.

J Slightly Faster

♩ = 54

Vln. 1

Vln. 2

Vla.

Vc.

Db.

K More Reserved

81

Ob. 1,2

Eng. Hn.

Cl. 1, 2

B. Cl.

Cbsn.

Hn. 1,3

Hn. 2,4

C Tpt. 1,2

C Tpt. 3

p

1.

3

5

K More Reserved

Vln. 1

Vln. 2

Vla.

Vc.

unis.

pp

mf

pp

pp

mf

pp

pp

mf

pp

sul pont.

More Animated

$\text{♩} = 60$

85

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,3

Hn. 2,4

Tbn. 1,2

B. Tbn.

Tba.

p

ppp

ppp

mf

pp

ppp

ppp

mf

pp

pp

pp

pp

mf

mf

mf

mf

More Animated

$\text{♩} = 60$

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ord.

mp

pp

pp

pp

pp

pp

mf

ff

f

mf

mf

mp

sul pont.

sul pont.

sul pont.

sul pont.

Playful

88

Fl. 1, 2
Ob. 1, 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
C Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Tri.
W.B.
Xyl.

Playful

Vln. 1
Vln. 2
Vla.
Vc.
Db.

L

93 rit. $\text{♩} = 54$

Picc. *p* *ppp*

Fl. 1, 2 *f* *p* *ppp*

Ob. 1, 2 *f* *p* *ppp*

Eng. Hn. *f* *mf* 3

Cl. 1, 2 *f* *p* *ppp*

B. Cl. *f*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

Cbsn. *f* *pp*

Hn 1, 3 *f* *pp*

Hn. 2, 4 *f* *pp*

C Tpt 1, 2 *f* *pp*

C Tpt. 3 *f* *pp*

Tbn. 1, 2 *mf* *f* *pp*

B. Tbn. *f* *pp*

Cym. Suspended Cymbal *mf* *p* *f* *pp*

Vib. *mf*

Hp. *gliss.* *gliss.* *mp* 3

L

C. B E# $\text{♩} = 54$

Vln. 1 *arco* *f* *p* *f* *pp* *gliss.*

Vln. 2 *arco* *f* *p* *f* *pp* *gliss.*

Vla. *arco* *f* *p* *f* *pp* *gliss.*

Vc. *arco* *f* *p* *f* *pp* *gliss.*

Db. *arco* *f* *p* *f* *pp*

to sul pont. →

98

accel.

Picc. *mp* 5

Fl. 1 *mp* 5

Ob. 1 *mp* 5

Ob. 2 *p* *mp* 5

Eng. Hn. *p* *mp* 5

Cl. 1 *mf* 3 5 *mp*

Cl. 2 *mf* 3 5 *mp*

B. Cl. *mf* 5 5 5 *mp*

Bsn. 1 *p* *mp* 5

Bsn. 2 *mf* 3 *mp* 5

Hn. 1,3 *ff* 1.

Hn. 2,4 *ff* 2.

C Tpt. 1,2 con sordino *mf*

C Tpt. 3 con sordino *mf*

Tbn. 1,2 *mf*

B. Tbn. *mf*

Mar. *mp* 3

Glock. Glock.

Hp.

accel. gradually to ord.

Vln. 1 *pp* gliss.

Vln. 2 gliss.

Vla. gliss.

Vc. *pp* gliss.

M Agitated
♩ = 72

102

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Eng. Hn. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mp* *mf* *f*

Cbsn. *mp* *mf* *f*

Hn. 1,3 *ffp*

Hn. 2,4 *ffp*

C Tpt. 1,2 *ff* *f*

C Tpt. 3 *ff* *f*

Tbn. 1,2 *ff* *f*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *mf* *f* *fff*

Snare Drum *ff* *mf*

Glock. *mf*

Xyl. *mp*

Tune C# to D
Bb to A
F to E

M Agitated
♩ = 72

Vln. 1 *ord.* *ff* *fff* sul pont.

Vln. 2 *ord.* *ff* *fff* sul pont.

Vla. *ord.* *ff* *fff* sul pont.

Vc. *ord.* *gliss.* *ff* *fff* sul pont.

Db. *divisi pizz.* *mf* *f* *fff*

105 *rall.*

Picc. *p* *mp*

Fl. 1, 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *p* *mp* *mp* *mf*

Eng. Hn. *mp* *mf*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2 *mf*

Cbsn. *mf* *mp* *p*

Hn. 1,3 *ff* *mp* *p*

Hn. 2,4 *ff* *p*

C Tpt. 1,2 *f*

C Tpt. 3 *f*

Tbn. 1,2 *ff*

B. Tbn. *ff*

B. D. *p*

S. D. *ff*

Xyl. *ff*

Hp.

Pno. *mp* *p*

ped. *rall.* *ped.* *ped.*

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *fff*

Db. *arco* *mp*

N

Quieter; Animated

♩ = 60

107

Musical score for measures 107-110. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 2, Horns 1, 2, 3 & 4, Trumpets 1, 2 & 3, Bass Drum, Vibraphone, Harp, and Piano. The tempo is marked as 'Quieter; Animated' with a quarter note equal to 60 beats per minute. The time signature changes from 2/4 to 2/2. Dynamics include *f*, *pp*, *mf*, and *mp*. Performance instructions include 'senza sordino' for trumpets and 'tr' (trills) for oboes and vibraphone.

N

Quieter; Animated

♩ = 60

Musical score for measures 111-114. The score includes parts for Violin 1 & 2, Viola, Violoncello, Double Bass, and Clarinet 2. The tempo is marked as 'Quieter; Animated' with a quarter note equal to 60 beats per minute. The time signature changes from 2/4 to 2/2. Dynamics include *ord.*, *pp*, *p*, and *mp*. Performance instructions include 'ord.' (ordine) for strings and 'pizz.' (pizzicato) for cello and double bass.

O

112

Fl. 1 *mp* *p* *pp* *mp* *pp*

Ob. 1 *mp* *p*

Eng. Hn. *p*

Cl. 1 *p* *pp*

Cl. 2 *mp* *p* *mp*

Bsn. 1 *mp*

Hn. 1,3 *pp* *mp* *pp* *mf*

Hn. 2,4 *mp*

C Tpt. 1,2 *p* *mp* *p* *mf*

C Tpt. 3 *mp*

Tbn. 1,2

Tamb. Tambourine *mf*

Cym. Triangle Marimba

Vib. *mp*

Hp. *mp*

Pno. *mf*

Vln. 1 *f* *pizz.*

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

Vla. *p* *f* *mp*

Vc. *arco* *fp* *f* *divisi* *fp*

Db. *mf*

Picc. *f* *mp* *f* *p*

Fl. 1 *f* *mp* *f* *p*

Fl. 2 *mp* *f* *p*

Ob. 1,2 *p* *mp* *p* *f* *p*

Eng. Hn. *p* *mp* *p*

Cl. 1 *p* *mp* *f* *p*

Cl. 2 *mp* *mf* *p* *f* *p*

Bsn. 1 *p*

Hn. 1,3 *f* *mf* *p*

Hn. 2,4 *f* *mf* *p*

C Tpt 1,2 *mf* *p*

Tbn. 1,2 *f*

Mar. *mf*

Vib. *mf*

Hp.

Vln. 1 *f* *mp* *f* *mf* *pizz.* *mf*

Vln. 1 *f* *mp* *mf* *3*

Vln. 2 *fp* *fp* *f* *pizz.* *mf*

Vln. 2 *fp* *fp* *f*

Vla. *fp* *f* *pizz.* *mf*

Vla. *fp* *f*

Vc. *fp* *pp* *fp*

P

123

Picc. *mf*

Fl. 1 *mp* *p*

Fl. 2 *mf*

Ob. 1,2 *mf*

Cl. 1,2 *mp* *mf*

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

Bsn. 1 *mf* *mp*

Bsn. 2 *mp* *mf* *mp* *p*

Hn. 1,3 *p* *mf* *mp* *p*

Hn. 2,4 *p* *mf* *p*

Timp. *mf* *mp*

Glock. *mf*

Xylophone *mf*

Mar. *mf*

Vib. *mf*

Pno. *f* *f*

P

Vln. 1 *mf* *pizz.* *arco* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *pizz.* *arco* *f*

Vln. 2 *mf* *f*

Vla. *mf* *pizz.* *arco* *f*

Vla. *mf* *f*

Vc. *mp* *mf* *f*

Db. *mf* *f* *arco*

R

131

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tba.

Tune D to Bb

Timp.

Glockenspiel

Glock.

Mar.

Vib.

Hp.

Pno.

R

Vln. 1

Vln. 2

Vla.

Vc.

Db.

unis.

mf

pizz.

arco.

gliss.

f

mp

Fl. 1, 2: *mp* *mf* *f* *mf* *mf*

Ob. 1, 2: *mp* *mf*

Cl. 1, 2: *mp* *mf* *f* *mf*

Bsn 1, 2: *f*

C Tpt 1, 2: *f*

Mar.

Hp.: Bb, Eb, F, G# *f*

Pno.: *f*

Vln. 1: *mf* *ff*

Vln. 2: *mf* *f*

Vla.: *f* pizz.

Vc.: *f* pizz.

Db.: pizz.

150

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn 1, 2

Cbsn.

Hn 1, 3

Hn. 2, 4

C Tpt 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

B. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

mf

ff

mp

f

ff

ff

ff

f

mf

f

ff

ff

f

mf

mf

mp

mp

f

f

f

mf

mf

fluttertongue

divisi

unis.

t

157

Picc. *f* *ff*

Fl. 1, 2

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Cl. 1, 2 *mf*

B. Cl. *mf*

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Pno.

Vln. 1

Vln. 2

Vla. *mp*

Vc.

Db.

T

162 $\#C$

Fl. 1, 2 *ff* *pp* *mp* *f*

Ob. 1 *ff* *pp* *p* *f*

Ob. 2 *ff* *pp* *p*

Eng. Hn. *ff* *pp*

Cl. 1 *ff* *pp* *mp* *f*

Cl. 2 *ff* *pp* *f*

B. Cl. *ff* *pp*

Bsn. 1 *pp* *mf*

Bsn. 2 *mf*

Cbsn. *pp* *f*

Hn. 1,3 *pp* *mp*

Hn. 2,4 *pp* *mp*

C Tpt. 1,2 *pp* *f*

C Tpt. 3 *pp* *f*

Tbn. 1,2 *pp* *mf* *f* a2

B. Tbn. *pp* *f*

Tba. *pp* *f*

Timp. *pp* *f*

B. D. *f*

Glock.

Vib.

Pno. *mp* *ff* 8^{va}

Vln. 1 *ff* *p* *ff* *divisi*

Vln. 2 *ff* *p* *ff* *divisi*

Vla. *ff* *mf* *ff* *divisi*

Vc. *ff* *mf* *ff* *arco*

Db. *ff* *mf* *ff*

This page of a musical score covers measures 168 through 171. The instruments are arranged in the following order from top to bottom: Fl. 1, 2; Ob. 1; Cl. 1, 2; B. Cl.; Bsn 1, 2; Hn. 1, 3; Hn. 2, 4; C Tpt. 1, 2; C Tpt. 3; Tbn. 1, 2; B. Tbn.; Tba.; Timp.; B. D.; Pno.; Vln. 1; Vln. 2; Vla.; Vc.; and Db. The score features several dynamic markings: *mf* (mezzo-forte) and *ff* (fortissimo). In measures 168 and 169, the woodwinds (Flute, Oboe, Clarinet, Bass Clarinet) play sustained notes with *mf* dynamics, while the brass (Trumpets, Trombones, Tuba) and percussion (Tympani, Bass Drum) play rhythmic patterns with *ff* dynamics. In measure 170, the woodwinds and brass continue with *ff* dynamics, and the strings play a rhythmic accompaniment. In measure 171, the woodwinds and brass play with *ff* dynamics, while the strings continue their accompaniment. The piano part (Pno.) is marked with *ff* in measure 171. The score includes various musical notations such as slurs, accents, and dynamic markings.

172

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn 1, 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

B. D.

S. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

mf

fp

ff

divisi

divisi

divisi