

Eòlas nan Ribheid
(The Wisdom of the Reeds)

CONCERTINO
for
CLARINET and ORCHESTRA

William Sweeney
2016

BBC
RADIO



Commissioned by BBC Radio 3 and first performed by the BBC Scottish Symphony Orchestra, conducted by Thomas Dausgaard with soloist Yann Ghiro on 9th December 2017 at the City Halls, Glasgow.

ORCHESTRA

Piccolo

Flutes 1, 2

Oboes 1, 2

Clarinets 1, 2 in B \flat

Bassoons 1, 2

Contra-Bassoon

Trumpets 1, 2, 3 in C

Trombones 1, 2

Bass-Trombone

3 Percussion:

2 Tam-tams (high, low), 3 Metal plates (tuned Eb, B \flat , C \flat), Vibraphone, Glockenspiel, Tubular Bells, 2 Cabasas (high, low), 2 Suspended Cymbals, Bass Drum (Orch.), Bass Drum (foot-pedal).

Cimbalom

Piano

Clarinet Solo in B \flat

Violins 1, 2

Violas

Cellos

Basses

Performance Notes:

The title, "Eòlas nan Ribheid" was suggested by my friend and collaborator, the gaelic poet, Aonghas MacNeacail. It could be translated as "The Wisdom of the Reeds", and might be thought of as a dream in which one of the great piobaireachd players meets Johnny Hodges in some ante-room of the after-life and they trade phrases interwoven with their memories; but the dreamer has also supplied items from his own back-catalogue of phrases from Weber, Brahms and from his own imagination.

The piece contrasts styles: amongst others, the incisive directness of piobaireachd, Weber's "clarinet-as-romantic-hero" and Hodges' oblique and heartfelt expressive mastery. It reflects on different ways of playing the clarinet, my memories of learning to play and the fascination of some phrases, their shapes and colours.

A few years ago, I encountered the work of the great Sudanese artist Ibrahim El-Salahi at Tate Modern. In particular his work "Reborn Sounds of Childhood Dreams", with its strongly etched, but ambiguously shadowed figures, suggested the possibility of musical processes; not technical parallels exactly, but the suggestion that what may be drawn from dreams, of remembered dreams, has to be reborn, re-defined, woven anew in the present.

Basic tone-colour is of course a matter for each player's taste and upbringing, but I hope to cause no offence by stressing some specifics.

At letters A, E and F, the tone production must be bagpipe- (or organ-) like, the air pressure sustained steadily throughout each note and phrase without shading or "rounding-off", and also through the rests, which should be produced solely by the action of the tongue stopping the airflow, then releasing it. (This is also the technique Kell shows us in his studies on staccato).

Other passages (C, D, K) are marked with detailed dynamics and shading, requiring greater flexibility of air-flow and subtlety of articulation, but the player should aim for the *effect* indicated by these marks and adjust the actual execution in the light of their own technique and sense of narrative. At least one passage (B) is simply marked "*poco meno f*", but also "*molto espressivo*", so that the player should find appropriate shadings of dynamics and timbre for themselves.

Armed with these distinctions, the player will (the composer hopes!) develop their own technical strategies through the introductory bars, linking passages and cadenza.

Use, or avoidance of, vibrato is a matter, again, of each player's style and preferences, but the composer would simply ask for its deployment to be varied according to expressive purpose rather than as a coat of timbral varnish over everything. The example of Hodges (and Kell in his 1930s recording of the Brahms Quintet) can be helpful here, as they also should be in approaching the interpretation of legato. The standard notation of slurs and glissandi might seem to indicate a uniform treatment, but I would urge the player to deploy a wide range of variants: from clear finger 'pops' through smooth 'tenuto' to varied degrees of 'portamento' up to full glissandi.

Some fingerings are suggested overleaf not only for swift execution of the extended groups of grace-notes, but also to bring out varieties of pitch and timbre.

The work is also dedicated to the memory of Alan Hacker (1938 - 2012), my guide, philosopher of the clarinet and friend.

<http://www.tate.org.uk/art/artworks/el-salahi-reborn-sounds-of-childhood-dreams-i-t13979>

<http://www.piobaireachd.co.uk>

Johnny Hodges: Duke Ellington's lead alto saxophonist.

"Blood Count": https://www.youtube.com/watch?v=_o7RBW-T_Cc

In memory of Alan Hacker (1938 - 2012)

MSR.: 1 2 89 107 etc.

etc.

Cadenza

(ϕ = trill)

cl cl cl cl

cl

Cadenza

cl

Cadenza

(open fingering)

213 (dark)

(dark)

Molto Lento ♩ = 36

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

Bassoon 1

Bassoon 2

Contrabassoon

Trumpet 1 in C

Trumpet 2 in C

Trumpet 3 in C

Trombone 1

Trombone 2

Bass Trombone

Tam-tam

Metal plates

Percussion

Vibraphone

Cimbalom

Piano

Molto Lento ♩ = 36

Solo Clarinet in B♭

Violin 1

Violin 2

Viola

Cello

Double Bass

A Tempo Giusto ♩ = 90

Perc. *f* Tub.Bells

Pno. *f* molto marcato *l.v.* *l.v. sempre*

6 *scia*

A Tempo Giusto ♩ = 90

Solo Cl. *poco f*

VI.1 *con sord.* *ppp* *pp* *div. a4* *ppp*

Vln.2 *con sord.* *ppp* *pp* *div. a4* *ppp*

Perc. 14

Pno. 14

14

Solo Cl. *senza dim.*

VI.1 *pp* *ppp* *pp*

Vln.2 *pp* *ppp* *pp*

20 **B**

Picc. *poco marc.* *f* 5

Fl.1 *poco marc.* *f* 5

Fl.2 *poco marc.* *f* 5

Ob.1 *poco marc.* *f* 5

Ob.2 *poco marc.* *f* 5

Perc. *mf* *lv. sempre* 3

Cimb. *f*

Pno. *f* *lv. sempre* *

Solo Cl. **B** *molto espress.* *poco meno f* 5

VI.1 *p*

Vln.2 *p*

This page of a musical score, numbered 4, contains the following parts and measures:

- Picc.**: Piccolo part, measures 25-29.
- Fl.1**: First Flute part, measures 25-29.
- Fl.2**: Second Flute part, measures 25-29.
- Ob.1**: First Oboe part, measures 25-29.
- Ob.2**: Second Oboe part, measures 25-29.
- Perc.**: Percussion part, measures 25-29, featuring triplet patterns.
- Cimb.**: Cymbal part, measures 25-29.
- Pno.**: Piano accompaniment, measures 25-29.
- Solo Cl.**: Solo Clarinet part, measures 25-29.
- VI.1**: Violin I part, measures 25-29, with dynamic markings *p* and *<*.
- Vln.2**: Violin II part, measures 25-29, with dynamic markings *p* and *<*.

The score is written in a key signature of one flat (B-flat) and includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page, numbered 5, features the following instruments and parts:

- Picc.**: Piccolo part with a melodic line starting at measure 30, marked with a *s* (sforzando) dynamic.
- Fl.1** and **Fl.2**: Flute parts with similar melodic lines, also marked with *s*.
- Ob.1** and **Ob.2**: Oboe parts with a rhythmic pattern of eighth notes, marked with *s*.
- Perc.**: Percussion part featuring a triplet of eighth notes.
- Cimb.**: Cymbal part with a rhythmic pattern of eighth notes.
- Pno.**: Piano accompaniment with a complex rhythmic pattern in the right hand and chords in the left hand.
- Solo Cl.**: Solo Clarinet part with a melodic line, marked with *s*.
- VI.1** and **Vln.2**: Violin parts with long, sustained notes, marked with a *p* (piano) dynamic.



L'istesso tempo (♩ = 90)

Tempo Rubato

Picc. Fl.1 Fl.2 Ob.1 Ob.2 Bsn.1 Bsn.2 C. Bn.

Perc. Cabasa (low) Cimb. Pno.



L'istesso tempo (♩ = 90)

Tempo Rubato

Solo Cl. Vln.1 Vln.2 Vla. Cell. Db.

42 **Tempo Giusto** T⁰R T⁰G

Picc. Fl.1 Fl.2 Ob.1 Ob.2 Bsn.1 Bsn.2 C. Bn. Perc. Cimb. Pno.

Detailed description: This section of the score covers measures 42 to 45. It includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet in B-flat, Percussion, and Cymbals. The woodwinds and strings play a melodic line with dynamics ranging from *pp* to *ppp*. The percussion part features a triplet of eighth notes in measure 42 and a triplet of eighth notes in measure 44. The piano part is mostly silent.

42 **Tempo Giusto** T⁰R T⁰G *cantabile*

Solo Cl. Vln.1 Vln.2 Vla. Cell. Db.

Detailed description: This section of the score covers measures 42 to 45. It includes parts for Solo Clarinet, Violin 1, Violin 2, Viola, Cello, and Double Bass. The Solo Clarinet part is the primary melodic line, starting in measure 42 and continuing through measure 45. The strings provide accompaniment with dynamics ranging from *p* to *pp*. The Viola and Cello parts have *rfz* markings in measure 44. The Double Bass part has *arco* and *pizz.* markings in measure 42.

50 T⁰R T⁰G poco più mosso T⁰R accel. T⁰G *attacca*

Fl.1 *pp* *mp*

Fl.2 *pp* *mp*

Ob.1

Ob.2

Bsn.1 *pp* *mp*

Bsn.2 *pp* *mp*

C. Bn. *p* *p*

Perc. *ppp* *pp* *mp*

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

Vln.1 *pp* *mp*

Vln.2 *pp* *mp*

Vla. *rfz* *pp* *rfz* *mp* *rfz*

Cell. *p* *p*

Db. *arco* *pizz.* *arco* *pizz.* *p* *p*

54 *flz.* **T^{OR}** **T^{OG}**

Fl.1 *mf* *mp* *mf* *mf*

Fl.2 *mf* *mp* *mf* *mf*

Ob.1 *mf* *mf*

Ob.2 *mf* *mf*

Bsn.1 *mp* *mf* *mf*

Bsn.2 *mp* *mf*

C. Bn. *p*

54 Perc. *mp* *mf* *mf*

Susp. Cymb. *p* *mf*

54 *molto espress.* **T^{OR}** **T^{OG}**

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

Vln.1 *mp* *mf* *pp*

Vln.2 *mp* *mf* *pp*

Vla. *p* *mp* *rfz* *mf* *mf*

Cell. *p* *mf* *mf*

Db. *arco* *pizz.* *p*

59 **T^{OR}** **T^{OG}**

Picc. *f* *mf*

Fl.1 *f* *mf*

Fl.2 *f* *mf*

Ob.1 *f* *mf*

Ob.2 *f* *mf*

B^b Cl.1 *f* *mf*

B^b Cl.2 *f* *mf*

Bsn.1 *f* *mf*

Bsn.2 *f* *mf*

C. Bn. *f* *mf*

Tbn.2

B. Tbn.

59 **T^{OR}** **T^{OG}**

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

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

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

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

Cell. *f* *mf* *mf* *mf*

Db.

D **Appassionato** ♩ = 96

Adagio ♩ = 60

Appo. ♩ = 96

Picc. *f*

Fl.1 *f*

Fl.2 *f*

Ob.1 *f*

Ob.2 *f*

B♭ Cl.1 *f*

B♭ Cl.2 *f*

Bsn.1 *f*

Bsn.2 *f*

C. Bn.

Tbn.1

Tbn.2 *pp*

B. Tbn. *pp*

rfz

pp

pp

D **Appassionato** ♩ = 96

Adagio ♩ = 60

Appo. ♩ = 96

Solo Cl. *ff* *p* *molto*

p

Vl.1 *ff* *f* *mp* *f*

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

Vla. *f* *ff* *f* *mp* *f*

Cell. *f* *ff* *f* *mp* *f*

Db.

sul G

cantabile, poco portamento

sul G

cantabile, poco portamento

sul G

cantabile, poco portamento

cantabile, poco portamento

Adagio ♩ = 60

Appo. ♩ = 96

74

Picc.

Fl.1

Fl.2

B♭ Cl.1

B♭ Cl.2

Bsn.1

Bsn.2

C. Bn.

Tbn.1

Tbn.2

B. Tbn.

74

Pno.

74

Solo Cl.

Adagio ♩ = 60

Appo. ♩ = 96

Vl.1

Vln.2

Vla.

Cell.

Db.

84

Picc. *pp*

Fl.1 *pp*

Fl.2 *pp*

B♭ Cl.1 *pp*

B♭ Cl.2 *pp*

Bsn.1 *pp*

Bsn.2 *pp*

C. Bn.

Tbn.1 *con sord.* *pp*

Tbn.2 *(senza sord.)* *pp*

B. Tbn. *(senza sord.)* *pp*

84

Pno.

84

Solo Cl. *pp* < *p* < >

84

Vl.1 *p* >

Vln.2 *p* >

Vla. *p* >

Cell. *p* >

Db.

E Risoluto ♩ = 84 - 90

(N.B. in sections E, F, the orchestral tutti should be aligned with the first of the "downbeat" solo grace-note groups)

90

Picc. Fl.1 Fl.2 B♭ Cl.1 B♭ Cl.2 Bsn.1 Bsn.2 C. Bn. Tbn.1 Tbn.2 B. Tbn. Perc. Cimb. Pno. Solo Cl. Vln.1 Vln.2 Vla. Cell. Db.

p *p* *con sord.* *p* *con sord.* *p* *f* *p* *f* *mp* *f* *pizz.* *p*

Tub.Bells *l.v.* Cabasa (low) *f* *p* Cimb. *f* *l.v.* Pno. *p* *f* Solo Cl. *mp* *f* *quasi* *etc.*

96

The musical score consists of seven staves. The top three staves are for C. Bn., Tbn.2, and B. Tbn., all in bass clef. The Perc. staff has two staves (treble and bass clef). The Cimb. staff is in treble clef. The Pno. staff has two staves (treble and bass clef). The Solo Cl. staff is in treble clef. The Db. staff is in bass clef. The score begins at measure 96. The C. Bn., Tbn.2, and B. Tbn. parts start with a *p* dynamic. The Perc. part has a *p* dynamic. The Cimb. part features a rhythmic pattern with accents. The Pno. part has a complex rhythmic accompaniment. The Solo Cl. part has a melodic line with accents and a *v* marking. The Db. part starts with a *p* dynamic. The score includes various time signatures such as 2/4, 3/4, and 3/8.

101

$\text{♩} = \text{♩}$

C. Bn.

Tbn.1

Tbn.2

B. Tbn.

Perc.

101

Cabasa (high) *p* (swing)

Cimb.

101

Pno.

101

Solo Cl.

101

VI.1

101

pizz.
muffle strings
p (fingers, f'nails or light plectrum)

VI.2

101

pizz.
muffle strings
p (fingers, f'nails or light plectrum)

Vla.

101

pizz.
muffle strings
p (fingers, f'nails or light plectrum)

Cell.

101

pizz.
muffle strings
p (fingers, f'nails or light plectrum)

Db.

101

* * *

F $\text{♩} = \text{♩}$

106

C. Bn.

Tbn.1 *senza sord.* *f p*

Tbn.2

B. Tbn.

Perc.

Cimb.

Pno.

Solo Cl.

Vl.1

Vln.2

Vla.

Cell.

Db.

110

This page contains the musical score for measures 110 through 113. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- C. Bn.** (Contrabassoon): Measures 110-113, mostly rests.
- Tbn. 1** (Trumpet 1): Measures 110-113, playing a melodic line with dynamics *f* and *p*.
- Tbn. 2** (Trumpet 2): Measures 110-113, playing a rhythmic accompaniment.
- B. Tbn.** (Baritone Trombone): Measures 110-113, mostly rests.
- Perc.** (Percussion): Measures 110-113, playing a rhythmic pattern.
- Cimb.** (Cymbal): Measures 110-113, playing a rhythmic pattern with accents.
- Pno.** (Piano): Measures 110-113, playing a rhythmic accompaniment.
- Solo Cl.** (Solo Clarinet): Measures 110-113, playing a melodic line with accents.
- Vl. 1** (Violin 1): Measures 110-113, playing a rhythmic accompaniment.
- Vln. 2** (Violin 2): Measures 110-113, playing a rhythmic accompaniment.
- Vla.** (Viola): Measures 110-113, playing a rhythmic accompaniment.
- Cell.** (Cello): Measures 110-113, playing a rhythmic accompaniment.
- Db.** (Double Bass): Measures 110-113, playing a rhythmic accompaniment.

114

This page of a musical score covers measures 114 through 117. The score is arranged in a standard orchestral format with the following parts:

- C. Bn. (Contrabassoon):** Measures 114-117, mostly resting with some notes in measures 115 and 116.
- Tbn. 1 (Trumpet 1):** Measures 114-117, playing a melodic line with dynamic markings *f p* and crescendo/decrescendo hairpins.
- Tbn. 2 (Trumpet 2):** Measures 114-117, playing a rhythmic accompaniment.
- B. Tbn. (Baritone Trombone):** Measures 114-117, playing a rhythmic accompaniment.
- Perc. (Percussion):** Measures 114-117, playing a rhythmic pattern.
- Cimb. (Cymbal):** Measures 114-117, playing a rhythmic pattern with accents.
- Pno. (Piano):** Measures 114-117, playing a complex rhythmic accompaniment.
- Solo Cl. (Solo Clarinet):** Measures 114-117, playing a melodic line with various articulations and dynamics.
- Vln. 1 (Violin 1):** Measures 114-117, playing a rhythmic accompaniment.
- Vln. 2 (Violin 2):** Measures 114-117, playing a rhythmic accompaniment.
- Vla. (Viola):** Measures 114-117, playing a rhythmic accompaniment.
- Cell. (Cello):** Measures 114-117, playing a rhythmic accompaniment.
- Db. (Double Bass):** Measures 114-117, playing a rhythmic accompaniment.

G

118

Fl.1

Fl.2

Ob.1

Ob.2

B \flat Cl.1

B \flat Cl.2

Bsn.1

Bsn.2

C. Bn.

Tbn.1

Tbn.2

B. Tbn.

Perc.

Cimb.

Pno.

Solo Cl.

Vl.1

Vln.2

Vla.

Cell.

Db.

f *p*

f *p*

fp

cresc.

f

cresc.

f

cresc.

f

cresc.

cresc.

f

cresc.

f

f *p*

cresc.

f *p*

cresc.

f *p* *pp*

cresc.

f *p* *pp*

f

f *p* *pp*

f

G

123

Fl.1

Fl.2

Ob.1

Ob.2

B♭ Cl.1

B♭ Cl.2

Bsn.1

Bsn.2

C. Bn.

Tbn.1

Tbn.2

B. Tbn.

123

Perc.

123

Cimb.

123

Pno.

123

Solo Cl.

123

VI.1

VI.2

Vla.

Cell.

Senza Misura *Senza Misura*

128

Fl.1

Fl.2

Ob.1

Ob.2

B♭ Cl.1

B♭ Cl.2

Bsn.1

Bsn.2

Cimb.

Pno.

Senza Misura *Senza Misura*

128

Solo Cl.

Vl.1

Vln.2

Vla.

Cell.

H

Appassionato ♩ = 96

131

Fl.1 *pp*

Fl.2 *pp*

Ob.1 *pp*

Ob.2 *pp*

B♭ Cl.1 *pp*

B♭ Cl.2 *pp*

Bsn.1 *pp*

Bsn.2 *pp*

131

Cimb. *f*

Pno. *pp* *f*

H

Appassionato ♩ = 96

131

Solo Cl. *pp* *mp* *sub. p* *pp* *f* *molto* (gliss.)

131

Vl.1 *arco sul G* *ff*

Vln.2 *arco sul G* *ff*

Vla. *arco sul G* *ff*

Cell. *arco* *ff*

136

B♭ Cl.1

B♭ Cl.2

Bsn.1

Bsn.2

C. Bn.

B. Tbn.

136

Pno.

136

Solo Cl.

136

Vl.1

Vln.2

Vla.

Cell.

Db.

140

B \flat Cl.1

B \flat Cl.2

Bsn.1

Bsn.2

C. Bn.

B. Tbn.

Pno.

Solo Cl.

Vl.1

Vln.2

Vla.

Cell.

Db.

148

B♭ Cl.1 *p* *pp*

B♭ Cl.2 *p* *pp*

Bsn.1 *p* *pp*

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

C. Bn. *mf* *mf* *f*

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

148

Pno. *mf* *pp*

Cadenza

Ad Lib., ca ♩ = 60

148

Solo Cl. *f* *ff* *pp* *f* *ff* *f* *p* *pp*

Db. *mf* *mf* *f*

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

Solo Cl. *espress.* *mp* *p* *pp* *mf* *senza dim.* *ppp sub.* *p*

Solo Cl.

Solo Cl.

mf p p mp

Solo Cl.

mp mf f f mp mp f f

Solo Cl.

mp mp mf p mf p

Solo Cl.

mf f mf f p mf p f f pp

Solo Cl.

f

Solo Cl.

mf mf mf mf f ff ff p ff pp

Più mosso ♩ = 90

Solo Cl.

p ppp ff f accel. a tempo ff f ff

I **Maestoso** ♩. = 36 - 40

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

B♭ Cl.1

B♭ Cl.2

Bsn.1

Bsn.2

C. Bn.

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

B. Tbn.

Perc.

Pno.

This section of the score covers the woodwind, brass, percussion, and piano parts. It begins with a Piccolo part. The woodwinds include Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, and Contrabassoon. The brass section consists of Trumpet 1, 2, and 3, Trombone 1 and 2, and Baritone Trombone. Percussion includes Tam-tam (high and low), Bass drum (orchestral and pedal), and Snare drum. The piano part features a complex rhythmic accompaniment with triplets and sixteenth notes. Dynamics are marked with *ff* (fortissimo) and *f* (forte). The tempo is **Maestoso** at 36-40 beats per minute.

Solo Cl.

VI.1

Vln.2

Vla.

Cell.

Db.

This section of the score covers the Solo Clarinet, Violins, Viola, Cello, and Double Bass parts. The Solo Clarinet part features a melodic line with dynamics ranging from *f* (forte) to *fff* (fortississimo), including markings for *pizz.* (pizzicato) and *fp* (fortissimo piano). The strings (Violins 1 and 2, Viola, Cello, and Double Bass) play a rhythmic accompaniment with triplets and sixteenth notes, marked with *ff* and *pizz.*. The tempo is **Maestoso** at 36-40 beats per minute.

This page of a musical score, numbered 29, begins at measure 154. It is a full orchestral score with the following parts:

- Picc.**: Piccolo
- Fl.1, Fl.2**: Flutes 1 and 2
- Ob.1, Ob.2**: Oboes 1 and 2
- B♭ Cl.1, B♭ Cl.2**: Bassoons 1 and 2
- Bsn.1, Bsn.2, C. Bn.**: Bassoons 1 and 2, and Contrabassoon
- Tpt.1, Tpt.2, Tpt.3**: Trumpets 1, 2, and 3
- Tbn.1, Tbn.2, B. Tbn.**: Trombones 1 and 2, and Bass Trombone
- Perc.**: Percussion
- Pno.**: Piano
- Violins (Vl.1, Vl.2)**: Violins 1 and 2
- Vla.**: Viola
- Cell.**: Cello
- Db.**: Double Bass

The score is written in a common time signature (C) and features a variety of rhythmic patterns, including frequent triplets and sixteenth-note passages. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. The woodwinds and strings play complex, often syncopated lines, while the brass sections provide harmonic support and rhythmic drive. The percussion part features a consistent rhythmic pattern with accents. The piano part has a dense, textured accompaniment. The strings play a rhythmic pattern with accents and slurs.

Molto Lento ♩ = 36

The musical score is arranged in systems. The first system includes Piccolo (Picc.), Flutes 1 and 2 (Fl.1, Fl.2), Oboes 1 and 2 (Ob.1, Ob.2), Bass Clarinets 1 and 2 (B♭ Cl.1, B♭ Cl.2), Bassoons 1 and 2 (Bsn.1, Bsn.2), and Contrabassoon (C. Bn.). The second system includes Trumpets 1, 2, and 3 (Tpt.1, Tpt.2, Tpt.3) and Bass Trombone (B. Tbn.). The third system includes Percussion (Perc.), Vibraphone, and Cymbals (Cimb.). The fourth system includes Solo Clarinet (Solo Cl.), Violins 1 and 2 (Vl.1, Vl.2), Viola (Vla.), and Double Bass (Db.).

Measures 167-172 are marked with a 'J' time signature change and 'Molto Lento ♩ = 36'. Dynamics include *mp*, *mf*, *p*, *pp*, *ppp*, *f*, *l.v.*, *arco*, *div. a3*, and *pizz.*. The Solo Clarinet part features a complex rhythmic pattern with slurs and dynamic markings. The string parts (Vl.1, Vl.2, Vla., Db.) play sustained chords with various dynamics and articulations. The woodwinds and brass parts have sparse entries, often marked with *ppp* or *mf*.

rit.

K Poco Meno Mosso

175

The score is written for measures 175 through 178. The tempo is marked **K** Poco Meno Mosso, with a *rit.* (ritardando) leading into measure 175. The key signature has one sharp (F#) and the time signature is 3/4.

Picc.: Rests in measures 175-177; enters in measure 178 with *pp* *sempre*.

Fl.1 and **Fl.2**: Play a melodic line in measures 175-177 with *p* dynamics and a quintuplet (5) in measure 175. They re-enter in measure 178 with *pp* *sempre*.

Ob.1 and **Ob.2**: Rest throughout.

B♭ Cl.1 and **B♭ Cl.2**: Play a melodic line in measures 175-177 with *p* dynamics and a quintuplet (5) in measure 175. They re-enter in measure 178 with *pp* dynamics and a sextuplet (6) in measure 178.

C. Bn.: Rest in measure 175; enters in measure 178 with *pp* dynamics.

Perc.: Rests in measures 175-177; enters in measure 178 with *pp* dynamics, labeled "Bass drum (pedal)".

Cimb.: Rests in measures 175-177; enters in measure 178 with *pp* dynamics.

Pno.: Rests in measures 175-177; enters in measure 178 with *pp* dynamics, playing a quintuplet (5) in measure 178.

Solo Cl.: Starts in measure 175 with *p* dynamics, moving to *mp* in measure 177. In measure 178, it plays *molto espress.* with *p* and *ppp* dynamics.

VI.1 and **Vln.2**: Rests in measures 175-177; enter in measure 178 with *pp* *sempre* dynamics.

Vla.: Rests in measures 175-177; enters in measure 178 with *pp* dynamics.

Cell. and **Db.**: Rests in measures 175-177; enter in measure 178 with *pp* dynamics, playing *pizz.* (pizzicato).

180

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

B♭ Cl.1

B♭ Cl.2

Bsn.1

Bsn.2

C. Bn.

180

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

B. Tbn.

180

Susp. Cymb.

Vibraphone

Perc.

180

Cimb.

Pno.

180

Solo Cl.

180

VI.1

Vln.2

Vla.

Cell.

Db.

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

B♭ Cl.1

B♭ Cl.2

Bsn.1

Bsn.2

C. Bn.

186

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

B. Tbn.

186

Perc.

186

Cimb.

186

Pno.

186

Solo Cl.

186

VI.1

Vln.2

Vla.

Cell.

Db.

pp

mp

mf

pp

p

et seq.

191

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

B♭ Cl.1

B♭ Cl.2

Bsn.1

Bsn.2

C. Bn.

191

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

B. Tbn.

191

Perc.

191

191

Cimb.

191

Pno.

191

Solo Cl.

mf *f* *ppp* *pp*

191

VI.1

VI.2

Vla.

Cell.

Db.

senza vib.

Picc. Fl.1 Fl.2 Ob.1 Ob.2 B♭ Cl.1 B♭ Cl.2 Bsn.1 Bsn.2 C. Bn.

Tpt.1 Tpt.2 Tpt.3 Tbn.1 Tbn.2 B. Tbn.

Perc. Cimb. Pno.

Solo Cl. Vln.1 Vln.2 Vla. Cell. Db.

201

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

B♭ Cl.1

B♭ Cl.2

Bsn.1

Bsn.2

C. Bn.

201

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

B. Tbn.

201

Perc.

Cimb.

Pno.

201

Solo Cl.

VI.1

Vln.2

Vla.

Cell.

Db.

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

B♭ Cl.1

B♭ Cl.2

Bsn.1

Bsn.2

C. Bn.

206

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

B. Tbn.

206

Perc.

206

ppp

Cimb.

Pno.

206

ppp

Solo Cl.

206

ppp

pp

VI.1

Vln.2

Vla.

Cell.

Db.

206

ppp

L Poco Più Mosso ♩ = 48

210

B♭ Cl.1

B♭ Cl.2

Perc.

Metal plates

Tam-tam (low)

Solo Cl.

Vla.

Cell.

Db.

pp *mp*

pp

pp

p *pp* *poco* *ppp* *(dark)* *p*

poco rf *pp* *ppp* *ppp* *pp*

pizz. *pp* *arco* *pp*

pizz. *pp* *arco* *pp*

Dynamic markings: *pp*, *mp*, *p*, *pp*, *poco*, *ppp*, *(dark)*, *p*, *poco rf*, *pp*, *ppp*, *ppp*, *pp*, *pizz.*, *pp*, *arco*, *pp*, *pizz.*, *pp*, *arco*, *pp*

Tempo: Poco Più Mosso ♩ = 48

Measure numbers: 210

Section: L

Instrumentation: B♭ Cl.1, B♭ Cl.2, Perc., Solo Cl., Vla., Cell., Db.

Performance instructions: Metal plates, Tam-tam (low)

Articulation: *(dark)*

Phrasing: Slurs and accents are used throughout the score to indicate phrasing and emphasis.