

spiked

for Alarm Will Sound (2016)

RYAN LINDVEIT

2016 Mizzou International Composers Festival

about *spiked*

I composed *spiked* during the exhilaratingly busy final months of my senior year at USC, and its persistently erratic rhetoric is partially a result of my delirious yet determined state of mind. I settled on the title because of its pungent ambiguity and its relation to the musical features of the piece. The word *spiked* can mean that something quickly increased (and likely subsequently decreased) such as in this 2013 headline in *The Atlantic*: “Oil Prices Spiked Thanks to a Misread Tweet.” Likewise, contours which rise and fall rapidly and unexpectedly are a salient feature in the piece. Additionally, *spiked* can mean to add something that gives flavor or interest as in “saffron-spiked rice” or “Who spiked the eggnog?” In the piece, solo instrument melodies are frequently spiked with color from other instruments in the ensemble doubled in unison. This process is exemplified by the colorations of the piano solo at the beginning of the piece, and reversed at the very end when a *klangfarbenmelodie* version of this material dissolves back into a piano solo. Ultimately, *spiked* was written with the immense talent and energy of Alarm Will Sound in mind, and I am beyond thrilled that this group is premiering the piece at the 2016 Mizzou International Composers Festival.

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Ryan Lindveit

Instrumentation

Flute/Piccolo

Oboe/English Horn

B-flat Clarinet 1

B-flat Clarinet 2

Bassoon

F Horn

C Trumpet

Trombone

Percussion 1

vibraphone, glockenspiel, sandpaper blocks

Percussion 2

kick drum, hi-hat, snare drum, sandpaper blocks, suspended cymbal

Piano

Violin I

Violin II

Viola

Cello

Bass

DURATION: 6'30"

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For more information, please visit www.ryanlindveit.com.

Percussion Setups:

PERC. 1 SANDPAPER BLOCKS

+VIBRAPHONE & GLOCKENSPIEL

Detailed description: A musical staff with five lines. On the left, there is a box labeled 'PERC. 1'. To its right, the text 'SANDPAPER BLOCKS' is written. Further right, there is a single eighth note with a stem pointing down. To the right of this note is a rectangular box containing the text '+VIBRAPHONE & GLOCKENSPIEL'. The staff continues to the right with empty lines.

PERC. 2 SANDPAPER BLOCKS

KICK DRUM SNARE DRUM HI-HAT

SUSPENDED CYMBAL SPLASH CYMBAL

Detailed description: A musical staff with five lines. On the left, there is a box labeled 'PERC. 2'. To its right, the text 'SANDPAPER BLOCKS' is written. Further right, there is a single eighth note with a stem pointing down, labeled 'KICK DRUM' below it. To the right of this note is another single eighth note with a stem pointing down, labeled 'SNARE DRUM' below it. To the right of the snare drum note is a vertical line with an 'X' at the top, labeled 'SUSPENDED CYMBAL' above it. To the right of the suspended cymbal is another vertical line with an 'X' at the top, labeled 'HI-HAT' below it. To the right of the hi-hat is a third vertical line with an 'X' at the top, labeled 'SPLASH CYMBAL' above it. The staff continues to the right with empty lines.

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Flute

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon

Horn in F

Trumpet in C

Trombone

Vibraphone

Percussion

Piano

Violin I

Violin II

Viola

Cello

Double Bass

2/4 $\text{♩} = 144$

3/4

4/4 $\text{♩} = 128$

f *ff*

f *ff*

f *ff*

f *ff*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

MED. RUBBER

f

f

solo, impetuous

mp *f*

f

3 3

2/4 $\text{♩} = 144$

3/4

4/4 $\text{♩} = 128$

ff S.P. M.S.P.

ff S.P. M.S.P.

ff S.P. M.S.P.

ff (ord.) M.S.P.

fp *ff*

pizz.

1 2 3 4 5

Picc.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

6 7 8 9 10

p < f

mp f mp f

13

Picc.
 E. Hn.
 B \flat Cl. 1
 B \flat Cl. 2
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 Vib.
 Perc.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for measures 11-15. Measure 13 is highlighted with a box. The score includes parts for Piccolo, Flutes, Clarinets, Bassoon, Horns, Trumpets, Trombone, Vibraphone, Percussion, Piano, Violins I & II, Viola, Violoncello, and Double Bass. The piano part features complex rhythmic patterns with dynamic markings *mp*, *f*, and *mp*. The string parts enter in measure 14 with dynamics *p* and *mf*.

11 12 13 14 15

PICCOLO

air

n *sffz*

p

3 5

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

3

mp

Bsn.

p *sffz*

Hn.

air

n *sffz*

C Tpt.

air

n *sffz*

Tbn.

air

n *sffz*

Vib.

Perc.

Pno.

p *f* *mp* *p*

3 3 3 3

3 5

* *f*o

Vln. I

pp *sffz*

Vln. II

pp *sffz*

Vla.

pp *sffz*

Vc.

pp *sffz*

D.B.

8

16 17 18 19 20

22

The image shows a page of a musical score, page 5, with a rehearsal mark 22. The score is divided into two systems. The first system includes Piccolo (Picc.), E. Hn., B♭ Cl. 1, B♭ Cl. 2, Bsn., Hn., C Tpt., Tbn., Vib., Perc., and Pno. The second system includes Vln. I, Vln. II, Vla., Vc., and D.B. The Piccolo part has a melodic line with dynamics *mf* and *p*, and fingerings 5, 5, 5, 5, 6, and a triplet of 3. The Piano part has a similar melodic line with dynamics *mf* and *p*, and fingerings 5, 5, 5, 5, 6, and a triplet of 3. There are asterisks and a *leg.* marking under the piano part. The rehearsal mark 22 is placed above the Pno. staff in the second system. The page number 5 is in the top right corner. The page numbers 21, 22, 23, and 24 are at the bottom.

5 (2+3) 8 4 4

Picc. *f* 5 6 *mp* 7 *f* 6

E. Hn.

B♭ Cl. 1 *pp* *mp* *pp*

B♭ Cl. 2 *pp* *mp* *pp*

Bsn.

Hn. 5 8 4 4

C Tpt.

Tbn.

Glk. GLOCKENSPIEL BRASS MALLETS *mp* *f* *f*

Perc.

Pno. *f* 5 6 *mp* 7 *f* 6

Vln. I 5 (2+3) 8 4 ^{ped.} 27 *f*

Vln. II

Vla. flautando *pp* *mp* *pp*

Vc. flautando *pp* *mp* *pp*

D.B.

25 26 27 28

Picc. *5*

E. Hn. ENGLISH HORN *mp* *f*

B♭ Cl. 1

B♭ Cl. 2 *6* *mp* *f* *mp*

Bsn. *f*

Hn.

C Tpt.

Tbn.

Glk.

Perc. SANDPAPER BLOCKS *mp* *mf* *f* *mf* *mp*

Pno. *5* *6* *mp* *f* *mp* *

Vln. I

Vln. II *f*

Vla. *p* *pp* *sfz* *p* *sfz* S.P.

Vc. *pp* *sfz* *p* *sfz* S.P.

D.B. *arco* III *mp*

2/4 5/8 (2+3) 2/4 4/4

Picc. *mp* *f* 7 6 5

E. Hn.

B \flat Cl. 1 *p* *sf*

B \flat Cl. 2

Bsn. *mp* *f* *mp* 6

Hn. *sfz* *n*

C Tpt. metal straight mute *sfz* *n*

Tbn. harmon, stem in *sfz* *n*

Glk. *p* *sf* *f* *f*

Perc. *mf* *f*

Pno. *mp* *f* 7 6 5

Vln. I *mp* *f* *sfz* *n* *f*

Vln. II *sfz* *n*

Vla. *sfz* *n*

Vc. S.P. *p* *sfz* *sfz* *n*

D.B. IV, S.P. *pp* *sfz*

32 33 34 35

Musical score for multiple instruments, including Picc., E. Hn., B♭ Cl. 1, B♭ Cl. 2, Bsn., Hn., C Tpt., Tbn., Glk., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and D.B.

The score is divided into four measures, with time signatures 2/4, 3/8, and 2/4 indicated above the measures. Dynamics include *mp*, *f*, *p*, *sf*, and *f*. Performance markings such as *mp*, *f*, *p*, *sf*, and *f* are present. A *5* marking is visible in the Bsn., Vc., and Pno. staves. A *Tea* marking is present in the Vln. I staff. A *** marking is present in the Vln. II staff. A *6* marking is present in the D.B. staff.

Picc.

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

sf

f

5

6

3

3

metal straight mute

(ord.) \rightarrow M.S.P.

40

41

42

43

44

This musical score page covers measures 45 through 49. The instrumentation includes Piccolo, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horn, Trumpet, Trombone, Glockenspiel, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into two systems. The first system contains measures 45-48, and the second system contains measures 49-49. Measure 45 begins with a Piccolo part in 3/4 time, marked *f*. The Oboe and Clarinet 1 parts enter in measure 46 with a 5-measure rest, then play in 3/4 time, marked *f*. The Clarinet 2 and Bassoon parts are silent. The Horn and Trumpet parts enter in measure 47 with a 2-measure rest, then play in 2/4 time, marked *f*. The Trombone part is silent. The Glockenspiel part enters in measure 45 with a 3-measure rest, then plays in 2/4 time, marked *f*. The Percussion part is silent. The Piano part enters in measure 45 with a 5-measure rest, then plays in 3/4 time, marked *f*. The Violin I and Violin II parts enter in measure 45 with a 3-measure rest, then play in 3/4 time, marked *p* and *sf*. The Viola part enters in measure 46 with a 5-measure rest, then plays in 3/4 time, marked *mf*. The Violoncello part enters in measure 46 with a 5-measure rest, then plays in 3/4 time, marked *mf*. The Double Bass part enters in measure 46 with a 5-measure rest, then plays in 3/4 time, marked *mf*. Measure 49 begins with a Piccolo part in 2/4 time, marked *p*. The Oboe and Clarinet 1 parts enter in measure 49 with a 3-measure rest, then play in 2/4 time, marked *p*. The Clarinet 2 and Bassoon parts are silent. The Horn and Trumpet parts enter in measure 49 with a 3-measure rest, then play in 2/4 time, marked *f*. The Trombone part is silent. The Glockenspiel part enters in measure 49 with a 3-measure rest, then plays in 2/4 time, marked *p*. The Percussion part is silent. The Piano part enters in measure 49 with a 5-measure rest, then plays in 2/4 time, marked *p*. The Violin I and Violin II parts enter in measure 49 with a 3-measure rest, then play in 2/4 time, marked *f*. The Viola part enters in measure 49 with a 3-measure rest, then plays in 2/4 time, marked *f*. The Violoncello part enters in measure 49 with a 3-measure rest, then plays in 2/4 time, marked *f*. The Double Bass part enters in measure 49 with a 3-measure rest, then plays in 2/4 time, marked *f*. The page number 49 is enclosed in a box in the top right corner of the second system.

This page of a musical score contains parts for various instruments across measures 50 to 54. The instruments and their parts are as follows:

- Picc.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *mf* and *p*.
- Ob.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *mf* and *p*.
- B♭ Cl. 1:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *mf* and *p*.
- B♭ Cl. 2:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *mf* and *p*.
- Bsn.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *mf* and *p*.
- Hn.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54.
- C Tpt.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *f*.
- Tbn.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *f*.
- Glk.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *mf* and *p*.
- Perc.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *mf* and *f*.
- Pno.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *mf* and *p*.
- Vln. I:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *f* and *p*.
- Vln. II:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54. Dynamics include *f* and *p*.
- Vla.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54.
- Vc.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54.
- D.B.:** Features a melodic line with a five-measure rest in measures 50 and 51, and a five-measure rest in measures 53 and 54.

rit. ----- ♩ = 116

Picc. *f* 5

Ob. *f* 6

B♭ Cl. 1 *mf* *f* 6 7

B♭ Cl. 2 *f* 7 5

Bsn. *f* 5

Hn. *f* 5 3 *mf*

C Tpt. *mf*

Tbn. *mf*

Glk. *f*

Perc.

Pno. *f* 5 3 *f* 15^{ma} *f* black note gliss.

Vln. I *f* 5

Vln. II *f* 5

Vla. *f* 5

Vc.

D.B.

rit. ----- ♩ = 116

This page of a musical score covers measures 59 to 62. The instruments and parts are as follows:

- Picc.**: Piccolo, rests in measures 59 and 60, then plays a melodic line in measures 61 and 62.
- Ob.**: Oboe, rests in measures 59 and 60, then plays a melodic line in measures 61 and 62.
- B♭ Cl. I**: Bass Clarinet I, rests in measures 59 and 60, then plays a melodic line in measures 61 and 62.
- B♭ Cl. 2**: Bass Clarinet II, plays a melodic line in measure 59, rests in 60, and plays in 61 and 62.
- Bsn.**: Bassoon, plays a melodic line in measure 59, rests in 60, and plays in 61 and 62.
- Hn.**: Horn, plays a melodic line in measure 59, rests in 60, and plays in 61 and 62.
- C Tpt.**: Cornet, plays a melodic line in measure 59, rests in 60, and plays in 61 and 62.
- Tbn.**: Trombone, plays a melodic line in measure 59, rests in 60, and plays in 61 and 62.
- Glk.**: Glockenspiel, rests in measures 59 and 60, then plays a single note in measure 61.
- Perc.**: Percussion, rests in measures 59 and 60, then plays a single note in measure 61.
- Pno.**: Piano, plays a descending arpeggiated figure in measure 59, then a rising arpeggiated figure in measure 60, and continues in measures 61 and 62.
- Vln. I**: Violin I, plays a melodic line in measure 59, rests in 60, and plays in 61 and 62.
- Vln. II**: Violin II, plays a melodic line in measure 59, rests in 60, and plays in 61 and 62.
- Vla.**: Viola, plays a melodic line in measure 59, rests in 60, and plays in 61 and 62.
- Vc.**: Violoncello, plays a melodic line in measure 59, rests in 60, and plays in 61 and 62.
- D.B.**: Double Bass, plays a melodic line in measure 59, rests in 60, and plays in 61 and 62.

Dynamic markings include *mf*, *f*, *mp*, and *f*. Performance instructions include *15^{ma}* for the piano part and *solo* for the trombone in measure 62. Measure numbers 59, 60, 61, and 62 are printed at the bottom of the page.

9
8

2
4

Picc. *f*

Ob. *f* 6

B♭ Cl. 1 *f* 7

B♭ Cl. 2 *f* 5

Bsn. *f* 5

Hn. *mf* 3

C Tpt. *mf* 5

Tbn. *mf*

Glk. *f*

Perc. *f* 15^{ma}

Pno. *f* black note gliss.

Vln. I *f* 5

Vln. II *f*

Vla. *f* 5

Vc. *f* 5

D.B. *f*

9 8 9 8 9 8

2 4 2 4 2 4 2 4

65

2/4 6/8 2/4 3/8 4/4 3/8

Picc. -

Ob. -

B♭ Cl. 1 -

B♭ Cl. 2 *fp* -

Bsn. *fp* -

Hn. *mp* -

C Tpt. -

Tbn. *mp* -

Glk. 2/4 6/8 2/4 3/8 4/4 3/8

Perc. *mp* -

Pno. *mp* -

Vln. I 2/4 6/8 2/4 3/8 4/4 3/8

Vln. II -

Vla. -

Vc. *mp* -

D.B. *mp* -

66 *mp* 67 68 69 *mf* *f* *fp* 70

3 2 4 1 9 3 4
 8 4 4 4⁺16 4 4

Picc. _____

Ob. _____

B♭ Cl. 1 _____

B♭ Cl. 2 _____

Bsn. _____

Hn. _____

C Tpt. _____

Tbn. _____

Glk. _____

Perc. _____

Pno. _____

Vln. I _____

Vln. II _____

Vla. _____

Vc. _____

D.B. _____

f *fp* *f* *mf* *ff* *f*

sffz *n* *n* *n* *n*

6 6 6

71 72 73 74 75

Musical score for measures 76-81. The score includes parts for Picc., Ob., B♭ Cl. 1, B♭ Cl. 2, Bsn., Hn., C Tpt., Tbn., Glk., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and D.B. The time signature changes from 4/4 to 3/4, 2/4, 4/4, 2/4, and 4/4 across the measures. The Bsn., Hn., and Vc. parts have musical notation, while others are mostly rests. A dynamic marking of *f* is present in the Perc. part at measure 79.

83

4/4

Picc.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

82

83

84

85

86

ff

p

ffp

ff

p

ff

ff

p

ff

p

M.S.P.

M.S.P.

M.S.P.

M.S.P.

Picc.

Musical staff for Piccolo with dynamics *p* and *sfz*, and a 3/4 time signature change.

ENGLISH HORN

E. Hn.

Musical staff for English Horn with dynamics *p*, *ff*, and *sfz*.

B♭ Cl. 1

Musical staff for B♭ Clarinet 1 with dynamics *p*, *ff*, and *sfz*.

B♭ Cl. 2

Musical staff for B♭ Clarinet 2 with dynamics *p*, *ff*, and *sfz*.

Bsn.

Musical staff for Bassoon with dynamics *ffp*, *p*, and *sfz*, and a 3/4 time signature change.

Hn.

Musical staff for Horn with dynamics *ff* and a 3/4 time signature change.

C Tpt.

Musical staff for C Trumpet with dynamics *p*, *ff*, and *sfz*.

Tbn.

Musical staff for Trombone with dynamics *ff* and a 3/4 time signature change.

Glk.

Musical staff for Glockenspiel with a 3/4 time signature change.

Perc.

Musical staff for Percussion.

Pno.

Musical staff for Piano with dynamics *f* and *mp*.

Vln. I

Musical staff for Violin I with dynamics *p*, *ff*, and *sfz*, and a 3/4 time signature change.

Vln. II

Musical staff for Violin II with dynamics *p*, *ff*, and *sfz*, and a 3/4 time signature change.

Vla.

Musical staff for Viola with dynamics *p*, *ff*, and *sfz*.

Vc.

Musical staff for Violoncello with dynamics *ffp* and *sfz*.

D.B.

Musical staff for Double Bass with dynamics *ffp* and *sfz*.

92

4/4

Picc. *mf*

E. Hn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. *mf*

4/4

Hn.

C Tpt.

Tbn.

4/4

Glk. *mf*

Perc.

Pno. *mf*

15^{ma}

4/4

92

Vln. I *8^{va}* *pizz.*

Vln. II *f* *8^{va}* *pizz.*

Vla.

Vc.

D.B.

Picc.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

chromatic cluster

15^{ma}

8^{va}

8^{va}

5

96 97 98 99

101

This musical score page covers measures 100 through 103. The instruments and parts are as follows:

- Picc.**: Piccolo flute, starting in measure 101.
- Ob.**: Oboe, playing *f* throughout.
- B♭ Cl. 1 & 2**: Bass clarinets, playing triplets and slurs.
- Bsn.**: Bassoon, playing a melodic line with a triplet.
- Hn.**: Horn, playing a melodic line with a slur.
- C Tpt. & Tbn.**: Trumpet and Trombone parts, mostly rests.
- Glk.**: Glockenspiel, playing a rhythmic pattern.
- Perc.**: Percussion, rests.
- Pno.**: Piano, playing chords and arpeggios, marked *(15^{ma})*.
- Vln. I & II**: Violins, playing melodic lines with *flegato* and *arco* markings.
- Vla.**: Viola, playing a melodic line with a quintuplet in measure 100 and *flegato* markings.
- Vc.**: Violoncello, playing a melodic line with *flegato* and triplet markings.
- D.B.**: Double Bass, rests.

Measure 101 is marked with a box containing the number 101. The time signature changes from 3/4 to 4/4 in measure 101 and remains 4/4 through measure 103. The score includes various musical notations such as slurs, triplets, and dynamic markings like *f* and *mp*.

Picc. 3/4 4/4 9/8
 Ob. 3/4 4/4 9/8
 B♭ Cl. 1 3/4 4/4 9/8
 B♭ Cl. 2
 Bsn.
 Hn. 3/4 4/4 9/8
 C Tpt.
 Tbn. 3/4 4/4 9/8
 Glk. 3/4 4/4 9/8
 Perc.
 Pno. *(15^{ma})* 3/4 4/4 9/8
 Vln. I 108
 Vln. II
 Vla. 108
 Vc. 108
 D.B. 108

9/8 4/4 2/4 3/4

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Glk.

Perc.

Pno. (15^{ma})

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

5

Fl. $\frac{4}{4}$ $\frac{3}{4}$

Ob.

B \flat Cl. 1 *pp*

B \flat Cl. 2 *pp*

Bsn.

Hn. $\frac{4}{4}$ $\frac{3}{4}$

C Tpt. *p* *f*

Tbn. *p* *f*

Glk. $\frac{4}{4}$ $\frac{3}{4}$

Perc.

Pno. *loco*

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ *p* **116**

Vln. II *p*

Vla. *p*

Vc.

D.B.

Fl. *p*

Ob. *mp* *pp*

B♭ Cl. 1 *mp* *pp*

B♭ Cl. 2 *mp*

Bsn.

Hn.

C Tpt.

Tbn.

Glk.

Perc.

Pno. *mf*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p*

Vc. *mf* *p* *mf* *p* *mf* *p*

D.B.

5/8 (2+3) 4/4 3/4 4/4 3/4

Fl. *f*

Ob. *mp* *f* *tr*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2 *pp* *mp* *f*

Bsn.

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Glk. 5/8 4/4 3/4 4/4 3/4

Perc. *f* *f*

Pno.

Vln. I 5/8 (2+3) 4/4 125 3/4 4/4 3/4

Vln. II *f* *f* *f*

Vla. *f* *f*

Vc.

D.B.

3/4 9/8 4/4 1/4 9/8

Fl. *f*

Ob. *f* *tr*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn.

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Glk. 3/4 9/8 4/4 1/4 9/8

Perc. *f*

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f* *tr*

Vc.

D.B.

Fl. $\frac{9}{8}$ $\frac{3}{8}$ $\frac{9}{8}$

Ob.

B \flat Cl. 1 f

B \flat Cl. 2 f

Bsn.

Hn. $\frac{9}{8}$ $\frac{3}{8}$ $\frac{9}{8}$

C Tpt.

Tbn.

Glk. $\frac{9}{8}$ $\frac{3}{8}$ $\frac{9}{8}$

Perc. f

Pno. f

Vln. I $\frac{9}{8}$ $\frac{3}{8}$ $\frac{9}{8}$ 134 ff f mp

Vln. II ff f mp

Vla. ff f mp

Vc.

D.B.

Fl. *p* *f p*

Ob.

B♭ Cl. 1 *mp* *f p*

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn. solo *mp*

Glk.

Perc.

Pno. *p* *f p*

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Vc.

D.B.

Fl. *p*

Ob.

B♭ Cl. 1

B♭ Cl. 2 *p* 4 4 4 4 4

Bsn.

Hn.

C Tpt.

Tbn. *mf* *mp* *mf*

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc. *mp* 4 4 4

D.B. *mp*

142 143 144 145

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *f* *p*

146 147 148 149

151

Fl. *mf* *p*
 Ob. *mf* *p*
 B♭ Cl. 1 *mf* *p*
 B♭ Cl. 2
 Bsn. *mf*
 Hn. *mf*
 C Tpt.
 Tbn. *f*
 Glk.
 Perc.
 Pno. *mp* *f* *mf*
 Vln. I *f* *mp*
 Vln. II *f* *mp*
 Vla. *f* *mp*
 Vc. *f* *mf*
 D.B. *f* *mf*

150 151 152

4
4

Fl.
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 Glk.
 Perc.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

p
p
p

This musical score page covers measures 157, 158, and 159. The music is in 4/4 time. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a *mf* dynamic in measure 157, then rests.
- Oboe (Ob.):** Enters in measure 158 with a *mf* dynamic, playing a melodic line.
- B♭ Clarinet 1 (B♭ Cl. 1):** Enters in measure 158 with a *mf* dynamic, playing a rhythmic accompaniment.
- B♭ Clarinet 2 (B♭ Cl. 2):** Enters in measure 158 with a *mf* dynamic, playing a rhythmic accompaniment. A *f* dynamic is indicated at the end of measure 159.
- Bassoon (Bsn.):** Enters in measure 158 with a *mf* dynamic, playing a rhythmic accompaniment.
- Horn (Hn.):** Enters in measure 157 with a *mf* dynamic, then rests.
- Trumpet (C Tpt.):** Enters in measure 158 with a *mf* dynamic, playing a sustained note that rises to *f* in measure 159.
- Tuba (Tbn.):** Enters in measure 157 with a *mf* dynamic, then rests.
- Glockenspiel (Glk.):** Enters in measure 157 with a *mf* dynamic, playing a rhythmic pattern.
- Percussion (Perc.):** Enters in measure 157 with a *mf* dynamic, playing a rhythmic pattern.
- Piano (Pno.):** Enters in measure 157 with a *mf* dynamic, then rests.
- Violin I (Vln. I):** Enters in measure 157 with a *f* dynamic, then *mf* in measure 158.
- Violin II (Vln. II):** Enters in measure 157 with a *f* dynamic, then *mf* in measure 158.
- Viola (Vla.):** Enters in measure 157 with a *f* dynamic, then *mf* in measure 158. A *f* dynamic is indicated at the end of measure 159.
- Violoncello (Vc.):** Enters in measure 157 with a *f* dynamic, then rests.
- Double Bass (D.B.):** Enters in measure 157 with a *f* dynamic, then rests.

Measure numbers 157, 158, and 159 are printed at the bottom of the page.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Glk.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

7

7

5 (2+3)
8

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

5
8

Glk.

Perc.

Pno.

5 (2+3)
8

Vln. I

Vln. II

Vla.

Vc.

D.B.

167

2
4

3
4

Fl.

mf

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

mf

Hn.

mf

C Tpt.

Tbn.

mf

f

Perc.

Perc.

Pno.

2
4

3
4

167

2
4

3
4

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

D.B.

mf

167

168

169

170

This musical score page covers measures 171 through 174. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), and Piano (Pno.). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- Tempo and Meter:** The score begins in 3/4 time and changes to 4/4 time at measure 173.
- Woodwinds:** Flute, Oboe, and Clarinets 1 and 2 play a complex, rhythmic melody with many slurs and ties. Bassoon and Horn parts are mostly rests.
- Brass:** Trumpets and Trombones play sustained notes with some melodic movement. Horns are mostly rests.
- Percussion:** Features a rhythmic pattern of eighth notes and a snare drum part.
- Piano:** Plays a dense, rhythmic accompaniment with many slurs and ties.
- Strings:** Violins I and II, Viola, and Cello play a melodic line with slurs and ties. Double Bass plays a rhythmic accompaniment.
- Dynamic Markings:** *mf* (mezzo-forte) is used for Flute, Oboe, Clarinets, Bassoon, Horn, Percussion, and Piano. *f* (forte) is used for Violins, Viola, and Cello.
- Rehearsal Markers:** Measure 173 is marked with a box containing the number 173.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Pno. *(8va)*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. *f* *ff* *tr*

Ob. *f* *ff* *tr*

B♭ Cl. 1 *f* *ff* *tr*

B♭ Cl. 2 *f* *ff* *tr*

Bsn.

Hn. *mp* *mf* *f*

C Tpt. *mp* *mf*³ *f*

Tbn. *mp* *mf*³ *f*

Perc. *mf* *f*

Perc.

Pno.

Vln. I *f* *ord.* *ff* *ord.* *M.S.P.*

Vln. II *ff* *ord.* *M.S.P.*

Vla. *ff* *ord.* *M.S.P.*

Vc. *fp* *ff*

D.B. *pizz.*

Fl. *mp* < *f*
 Ob. *mp* < *f*
 B♭ Cl. 1 *mp* < *f* solo *mf*
 B♭ Cl. 2 *mp* < *f*
 Bsn. *mp* < *f*
 Hn. *mp* < *f*
 C Tpt. *mp* < *f*
 Tbn. *mp* < *f*
 Perc. SANDPAPER BLOCKS *mp*
 Perc. *p*
 Pno. *mp* < *f* *p* *mp*
 Vln. I *mp* < *f*
 Vln. II *mp* < *f*
 Vla. *mp* < *f*
 Vc. *mp* < *f* pizz. *mp* pizz.
 D.B. *mp* < *f* *mp*

Fl. —
 Ob. —
 B♭ Cl. 1 —
 B♭ Cl. 2 —
 Bsn. *mf*
 Hn. —
 C Tpt. *mf*
 Tbn. —
 Perc. —
 Perc. *mf*
 Pno. —
 Vln. I —
 Vln. II —
 Vla. *mf* pizz.
 Vc. *f*
 D.B. *f*

188 189 190 191

Fl. *f*

Ob. *f*

B \flat Cl. 1

B \flat Cl. 2 *f* 6 6 5

Bsn. *f*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc.

Perc. *p*

Pno. *p*

Vln. I *f*

Vln. II *f* pizz.

Vla. *f*

Vc. *f*

D.B. *f*

This musical score page contains measures 195, 196, and 197. The instruments are arranged as follows:

- Fl.**: Flute, measures 195-197, *f*, 3/4, 4/4.
- Ob.**: Oboe, measures 195-197, *f*, 3/4, 4/4.
- B♭ Cl. 1**: Bass Clarinet 1, measures 195-197, *f*, 3/4, 4/4.
- B♭ Cl. 2**: Bass Clarinet 2, measures 195-197, *f*, 3/4, 4/4.
- Bsn.**: Bassoon, measures 195-197, *f*, 3/4, 4/4.
- Hn.**: Horn, measures 195-197, *mf*, 3/4, 4/4.
- C Tpt.**: Trumpet C, measures 195-197, *mf*, 3/4, 4/4.
- Tbn.**: Trombone, measures 195-197, *mf*, 3/4, 4/4.
- Vib.**: Vibraphone, measures 195-197, 3/4, 4/4.
- Perc.**: Percussion, measures 195-197, 3/4, 4/4.
- Pno.**: Piano, measures 195-197, 3/4, 4/4.
- Vln. I**: Violin I, measures 195-197, 3/4, 4/4.
- Vln. II**: Violin II, measures 195-197, 3/4, 4/4.
- Vla.**: Viola, measures 195-197, 3/4, 4/4.
- Vc.**: Violoncello, measures 195-197, 3/4, 4/4.
- D.B.**: Double Bass, measures 195-197, 3/4, 4/4.

Measures 195, 196, and 197 are indicated at the bottom of the page.

4/4 *mf* 3 *f* 3/4 *f* 2/4

Ob. *mp* 6 *f* *f* 5

B♭ Cl. 1 *mp* 3 6 *f* *f*

B♭ Cl. 2 *p* 6 *f* *f*

Bsn. *p* 6 *f* *f*

Hn. *p* *f* *p* < *f* 2/4

C Tpt. *p* *f* *p* < *f*

Tbn. *p* *f* *p* < *f*

Vib. *p* *f* *p* < *f* 2/4

Perc. *f*

Pno. *p* *ff*

Vln. I *ff* *p* < *f* 3/4 199 *p* < *f* 2/4

Vln. II *p* *ff* *p* < *f*

Vla. *p* *ff* *p* < *f*

Vc. *p* *ff* *p* < *f*

D.B. *f* *ff* 199 *p* < *f* 200

Fl. *ff* *f* *p < f*

Ob. *ff* *f* *p < f*

B♭ Cl. 1 *ff* *f* *p < f*

B♭ Cl. 2 *ff* *f* *p < f*

Bsn. *ff* *f*

Hn. *fp* *f* *air* *p < f*

C Tpt. *fp* *f* *air* *p < f*

Tbn. *fp* *f* *air* *p < f*

Vib. *fp* *f* *p < f*

Perc.

Pno. *ff*

Vln. I *ff* *f* *pizz.*

Vln. II *ff* *f* *pizz.*

Vla. *ff* *f* *pizz.*

Vc. *ff* *f* *pizz.*

D.B.

206

210

Fl. $\frac{3}{4}$ ff tr $\frac{2}{4}$ $\frac{3}{4}$ f
 Ob. ff tr $\frac{3}{4}$ f
 B \flat Cl. 1 ff tr $\frac{3}{4}$ f
 B \flat Cl. 2 ff tr $\frac{3}{4}$ f
 Bsn. ff tr $\frac{3}{4}$ f
 Hn. $\frac{3}{4}$ mf $\frac{2}{4}$ f $\frac{3}{4}$ f p
 C Tpt. mf f f p
 Tbn. mp mf f f p
 Vib. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
 Perc. mf f mf
 Pno. ff
 Vln. I $\frac{3}{4}$ 206 $\frac{2}{4}$ $\frac{3}{4}$ 210 p
 Vln. II $arco$ ff tr p
 Vla. $arco$ ff tr p
 Vc. ff p
 D.B. f ff p

206

207

208

209

210

210

This page of a musical score covers measures 211 to 214. The score is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key with two flats (B-flat major or D minor) and a 2/4 time signature. The dynamic marking is *f* (forte). The score features complex rhythmic patterns, including sixteenth-note runs and triplets. The Flute and Oboe parts have a melodic line with a five-measure phrase and a triplet. The Bass Clarinet and Bassoon parts have a similar melodic line. The Horn, Trumpet, and Trombone parts have a rhythmic pattern of eighth notes. The Percussion part has a pattern of eighth notes with accents. The Piano part has a rhythmic pattern of eighth notes. The Violin I, Violin II, Viola, and Violoncello parts have a rhythmic pattern of eighth notes. The Double Bass part has a rhythmic pattern of eighth notes. The score is divided into four measures, with a 2/4 time signature in the first two measures and a 3/4 time signature in the last two measures. The page number 50 is at the top left. The measure numbers 211, 212, 213, and 214 are at the bottom.

Fl. **3/4** **4/4** **2/4** **3/4**

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib. **3/4** **4/4** **2/4** **3/4**

Perc.

Pno.

Vln. I **3/4** **4/4** **2/4** **3/4**

Vln. II

Vla.

Vc.

D.B.

215 216 217

This musical score page covers measures 218, 219, and 220. The instruments are arranged vertically as follows: Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 218 (left column) features a 3/4 time signature. The woodwinds and strings play melodic lines with various articulations and slurs. The piano part has a bass line with triplets. Measure 219 (middle column) changes to a 4/4 time signature. The woodwinds and strings continue their melodic development, with the piano part featuring a triplet in the bass line. Measure 220 (right column) remains in 4/4 time. The woodwinds and strings play sustained notes, while the piano part has a triplet in the bass line and a melodic line in the right hand marked *15^{ma}*.

rit.

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc.

(15^{ma})

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

2
4

Picc. *f*

Ob. *f* 6

B♭ Cl. 1 *f* 7

B♭ Cl. 2 *f* 5

Bsn. *f* 5

Hn. *mf* 3

C Tpt. *mf* 5

Tbn. *mf* *f*

Vib.

Perc.

Pno. *f* black note gliss. *mp*

2
4

Vln. I *f* 5

Vln. II *f*

Vla. *f* 5

Vc. *f* 5

D.B. *f*

225 *f* 226 227

Picc. *pp* *p*
 Ob. *p*
 B♭ Cl. 1 *pp*
 B♭ Cl. 2 *pp* *p*
 Bsn. *pp*
 Hn. *p*
 C Tpt. *pp*
 Tbn. *p*
 Vib. VIBRAPHONE *p*
 Perc. *mf* *f*
 Pno. *p*
 Vln. I *pp*
 Vln. II *p*
 Vla.
 Vc. *p* *p*
 D.B. *p*

228 229 230 231 232 233 234 235 236

Picc. *mp* *mf*
 Ob. *mp* *mf* *mf*
 B \flat Cl. 1 *mp* *mf* *f*
 B \flat Cl. 2 *mp* *mf*
 Bsn. *mp* *mf* *f*
 Hn. *f*
 C Tpt. *mp* *mp* *mf*
 Tbn. *mp* *f*
 Vib. *mf* *mf*
 Perc.
 Pno. *mf* *f*
 Vln. I *mp* *mf* *f*
 Vln. II *mp* *mf* *f*
 Vla. *mp* *mf* *mf*
 Vc. *mp* *mf* *mf*
 D.B.
 8

237 238 239 240 241 242 243

249

Picc. *f* *ff*

Ob. *f* *ff*

B \flat Cl. 1 *f* *ff*

B \flat Cl. 2 *f* *ff*

Bsn. *f* *ff*

Hn. *ff* *ff*

C Tpt. *ff* *ff*

Tbn. *ff* *ff*

Vib. *f* *ff*

Perc.

Pno. *f* *ff* *ff* *mp* 3 3

Vln. I *f* *ff* *ff*

Vln. II *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

D.B.

244 245 246 247 248 249 250

249

Picc. —
 Ob. —
 B \flat Cl. 1 —
 B \flat Cl. 2 —
 Bsn. —
 Hn. —
 C Tpt. —
 Tbn. —
 Vib. *p* 3 3 3 3
 Perc. —
 Pno. *pp* 3 3 3 3 3 3 3 3 *8va* —
 Vln. I *pp*
 Vln. II *pp*
 Vla. *pp*
 Vc. *pp*
 D.B. 8 —

251 252 253 254 255 256 257

Picc.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

C Tpt.

Tbn.

Vib.

Perc.

Pno.

(8va)

6 6 5

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

258 259 260 *p* 261 262