

FROM UNDER

BY

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Master of Music
Indiana University
May 2018

Accepted by the faculty of the
Indiana University Jacobs School of Music
in partial fulfillment of the requirements for the degree
Master of Music

Don Freund, Director of Thesis

April 27, 2018

From Under

for Orchestra

Jamie Kunselman

- 2018 -

- Jamie Kunselman -
From Under
- 2018 -

Duration: 8 minutes 30 seconds

C Score

- Standard octave transpositions indicated by clef

Instrumentation:

2 Flutes

2 Oboes

2 Clarinets in Bb

1 Bass Clarinet

2 Bassoons

4 Horns in F

2 Trumpets in C (with straight mutes)

2 Trombones (with straight mutes)

1 Bass Trombone

1 Tuba

1 Timpani

Percussion 1:

- Xylophone, Vibraphone, Suspended Cymbal
(Bass Drum and Snare Drum with Splash
Cymbal are shared with Perc. 2)

Percussion 2:

- Snare Drum, Bass Drum, Hi-hat, Glass
Wind Chimes, Snare Drum with Splash
Cymbal

Harp

Strings

Performance Notes:

- Foot stomps can be executed however easiest for each player, as long as they produce a deep, audible sound. They must be convincing!
- A second snare drum should be set up to be shared by both percussionists with a splash cymbal (right side up) resting on the head. Players should strike the body of the cymbal with a hard mallet or stick. Snares may be adjusted to prevent buzzing throughout, but they should be on when striking the cymbal.
- **mm. 120** – upper strings should hammer the second note in each slurred pizzicato figure.

Program Notes:

From Under was originally conceived as the first movement of a larger set for sinfonietta. It was then expanded out to full orchestra as an entire work. I began mapping the work with the rhythm you'll hear in the strings at the beginning, as well a minimalist bass line that develops over time. I soon realized that the bass line could transform effortlessly into a melody imagined by my fiancée, Kia Frank (she was very pleased about this!).

The piece can be roughly split into four sections: the introduction of the developing bass line, a new (but related) melody in canon with itself creating a funky flavor, a mixture of the two, and an extended Coda. The movement between sections is pretty abrupt, usually accentuated by percussion hits.

The music is always driving forward, with a consistent tempo the whole way through. There is a deep connection between human movement and music, so I wanted this work to include my funk music influence to get people's heads nodding and give them a way to really feel the pulse of it.

An integral part of the work is the swelling gesture that appears in brass and percussion. The iterations begin with short swells in the suspended cymbal, but the piece ends with pages-long timpani and bass drum rolls and low brass pedal tones. I enjoy the low register, so I like to feature that sound whenever I can.

The piece reminds of some sort of nebulous monster *from under* your bed as a child – one that turns out to be pretty cool in a Monsters Inc. sort of way.

From Under

Score

With Attitude $\text{♩} = 120$

Jamie Kunselman (ASCAP)

2 Flutes
2 Oboes
2 Clarinets in B \flat
Bass Clarinet
2 Bassoon
4 Horns in F
2 Trumpets in C
2 Trombones
Bass Trombone
Tuba
Timpani
Percussion 1 (xyl. vib. sus. cymbal)
Percussion 2 (SD w/spl. cym. SD, BD, hi-hat, glass w. chimes)
Harp
Violin 1
Violin 2
Viola
Cello
Double Bass

Foot stomp
a2
f
Foot stomp
a2
f
Foot stomp
a2
f
Foot stomp
a2
f
Foot stomp
a2
f
Foot stomp
a4
f
Foot stomp
a2
f
Foot stomp
a2
f
Foot stomp
f
Sus. Cym. soft mallet
pp < f
SD snares on cross-shot
f
Foot stomp
f
col legno
p
col legno
p
col legno
p
mf
p
col legno
p

1.
p mf

1 2 3 4 5 6 7

From Under

8 9

Fl. (a2) *f* *p*

Ob. (a2) *f* *p*

B. Cl. (a2) *f* *p*

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

Bsn. (a2) *f* *f* *p* *f*

Hn. (1-3) (2-4) *p* *mf*

C Tpt. (a2) *f* *p*

Tbn. (a2) *f* *p*

B. Tbn. *f* *p*

Tuba *f* *p*

Timp. *f* *p*

Perc. 1 (sus. cym.) *pp* *f* *p* scrape w/triangle beater

Perc. 2 (SD) *f* *f*

Harp *f* *p*

Vln. 1 (col legno) *p*

Vln. 2 (col legno) *p*

Vla. (col legno) *p*

Vc. *mf* *p* *mf*

D.B. (col legno) *p*

8 9 10 11 12 13 14

From Under

15

19

FL. *f*

Ob. *f*

B. Cl. *f* 1. *mf* *p*

B. Cl. *f*

Bsn. *f*

(1-3) Hn. *p* *mf* *f*

(2-4) *f*

C Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 (sus. cym.) *pp* *f*

Perc. 2 (SD) *f* *f*

Hp. *f* *f*

15

Vln. 1 (col legno) *(p)*

Vln. 2 (col legno) *(p)*

Vla. (col legno) *(p)*

Vc. *p* *f*

D.B. (col legno) *(p)*

15 16 17 18 19 20 21

From Under

22

26

FL. *f*

Ob. *f*

B. Cl. *f* (a2) *mf* *p*

B. Cl. *f*

Bsn. *f* (a2) *f* 1.

(1-3) Hn. *p* *mf* *f* (a4) *p* *mf* (2-4)

C Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 (sus. cym.) *f* *pp* *f*

Perc. 2 (SD) *f*

Harp *f*

22

Vln. 1 (col legno) *p* *mp* (*mp*)

Vln. 2 (col legno) *p* *mp* (*mp*)

Vla. (col legno) *p* *mp* (*mp*)

Vc. *f* *f*

D.B. (col legno) *p* *mp* (*mp*)

22 23 24 25 26 27 28

From Under

29

Fl. *f*

Ob. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

(1-3) Hn. *p* *mf* *mp* *f*

(2-4) *p* *mf* *mp* *f*

C Tpt. *f*

Tbn. *p* *mf* *mp* *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 (sus. cym.) *f*

Perc. 2 (SD) *f*

Harp. *f*

29

Vln. 1 (col legno)

Vln. 2 (col legno)

Vla. (col legno)

Vc. *mf*

D.B. (col legno)

29 30 31 32 33

From Under

34

FL. (a2) *f*

Ob. (a2) *f*

B♭ Cl. (a2) *mf* *p* *f* *mf* *p* *f*

B. Cl. *f*

Bsn. (a2) *f*

(1-3) Hn. (2-4) *f*

C Tpt. (str. mute) *f* (str. mute) (*f*)

Tbn. (a2) *f*

B. Tbn. *f*

Tuba *f* *mf*

Timp. *f*

Perc. 1 (sus. cym.) *f* *f*

Perc. 2 (SD) *f* *f*

Hp. *f* L.V. *f*

34

Vln. 1 (col legno) (*mp*)

Vln. 2 (col legno) (*mp*)

Vla. (col legno) (*mp*)

Vc. *f*

D.B. (col legno) (*mp*)

34 35 36 37 38 39

From Under

40 50

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1
(sus. cym.)

Perc. 2
(SD)

Harp

40

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp

pp

pp

p

f

Splash Cym on SD

(cross-shot)

f

BD

ff

ff

ff

40 41 42 43 44 45 46 47 48 49 50

From Under

51 53 (a2)

Fl. *f*

Ob. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

(1-3) Hn. *f*

(2-4) *f*

C Tpt. *f* *mf* *p* Open *p* *f*

Tbn. *f* *p* *mf* *p* *mf* *f*

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

Tuba *f*

Timp. *f*

Perc. 1 (sus. cym.) *f*

Perc. 2 (SD, BD) *f*

Hp. *f*

51

Vln. 1

Vln. 2

Vla. *ffp* *mf*

Vc. *ffp* *mf*

D.B. *ffp* *mf*

51 52 53 54 55 56 57

From Under

58

63

Musical score for 'From Under', measures 58-63. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (B♭ Cl.), Clarinet in Bb (B. Cl.), Bassoon (Bsn.), Horns (Hn. (1-3), (2-4)), Trumpet in C (C Tpt.), Trombone (Tbn.), Trombone in Bb (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1 (sus. cym.)), Percussion 2 (Perc. 2 (SD, BD)), and Harp (Hp.).

Measures 58-63 are shown. Measure 63 is marked with a box containing the number 63. The score includes various dynamics such as *mf*, *p*, *f*, and *mp*, and articulation marks like accents and slurs. Performance instructions include *(a2)*, *(a4)*, and *1.* for first endings. The string parts (Vln. 1, Vln. 2, Vla., Vc., D.B.) play a rhythmic accompaniment of eighth notes.

From Under

64

Fl. (a2) (mf) (mf)

Ob. (mf) p

B♭ Cl. (a2) (mf) p p

B. Cl. (mf) (a2) p

Bsn. p

(1-3) Hn. (2-4)

C Tpt.

Tbn. (a2) p

B. Tbn. p

Tuba p

Timp. mf

Perc. 1 (sus. cym.)

Perc. 2 (SD, BD) p

Hp. mf (mf)

64

Vln. 1 mf

Vln. 2 mf

Vla. (mf)

Vc. (mf)

D.B. (mf)

64 65 66 67 68 69

From Under

70 72

Fl. *f*

Ob. *f*

B♭ Cl. *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

(1-3) Hn. *mf* *f*

(2-4)

C Tpt. *mf* *f*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Perc. 1 (BD, sus. cym.) *mf* *f* Sus. Cym. *f*

Perc. 2 (SD) *f*

Hp. *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* *fp*

Vc. *ff* *fp*

D.B. *ff* *fp*

70 71 72 73 74 75 76

From Under

77 ^(a2) 81

Fl. *f* *pp* *f*

Ob. *f* *pp* *f*

B♭ Cl. *f* *pp* *f*

B. Cl. *f* *f*

Bsn. *f* *p* *mf*

(1-3) Hn. *fp*

(2-4)

C Tpt.

Tbn. *fp* Straight Mute *mf* *p* *a2* *p* *mf*

B. Tbn.

Tuba

Timp.

Perc. 1 (BD, sus. cym.)

Perc. 2 (SD) *f*

Hp.

77

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *p* *mf*

Vc. (col legno) *(p)* *col legno*

D.B. (col legno) *(p)* *col legno*

77 78 79 80 81 82 83

From Under

86

84

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.

Tbn.
(str. mute)

B. Tbn.

Tuba

Timp.

Perc. 1
(BD,
sus. cym.)

Perc. 2
(SD)

Hp.

84

Vln. 1

Vln. 2

Vla.

Vc.
(col legno)

D.B.
(col legno)

84 85 86 87 88 89 90

p

pp

mp

p

pp

mp

pizz.

p

pizz.

p

pp

p

one buzz stroke

1.

From Under

91 94 98

Fl. *pp*

Ob.

B♭ Cl. (a2) *p*

B. Cl.

Bsn. (1.) *pp*

(1-3) Hn. (2-4)

C Tpt.

Tbn. (str. mute)

B. Tbn.

Tuba

Timp.

Perc. 1 (BD, sus. cym.)

Perc. 2 (SD) *p* Hi-hat (closed, tight) rim-shot

Hp. *pp*

91 Vln. 1 (pizz.) *pp*

Vln. 2 (pizz.) *pp*

Vla. (pizz.) *pp*

Vc. (col legno) *pp*

Vc. (col legno) *pp*

91 92 93 94 95 96 97 98 99

From Under

100

101

107

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.
p
Straight Mute
a2

Tbn.
(str. mute)

B. Tbn.

Tuba

Timp.

Perc. 1
(BD,
sus. cym.)

Perc. 2
(SD &
hi-hat)

Hp.

100

Vln. 1
(pizz.)

Vln. 2
(pizz.)

Vla.
(pizz.)

Vc.

D.B.

100 101 102 103 104 105 106 107

From Under

112

108

FL. *p*

Ob.

B♭ Cl. *(p)*

B. Cl.

Bsn. *a2* *p* *p*

(1-3) Hn. (2-4)

C Tpt. (str. mute) *(a2)* *(p)*

Tbn. (str. mute)

B. Tbn.

Tuba

Timp.

Perc. 1 (xyl. vib. sus. cym.) *Xylophone* *p*

Perc. 2 (SD & hi-hat) *(p)* *mp*

Hp.

108

Vln. 1 (pizz.)

Vln. 2 (pizz.)

Vla. (pizz.)

Vc.

D.B.

208 209 210 211 212 213 214

115

120

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.
(str. mute)

Tbn.
(str. mute)

B. Tbn.

Tuba

Timp.

Perc. 1
(xyl.)

Perc. 2
(SD & hi-hat)

Hp.

Vln. 1
(pizz.)

Vln. 2
(pizz.)

Vla.
(pizz.)

Vc.

D.B.

p

mp

mf

f

Vibraphone
hard yarn mallet

Sus. Cym.

Splash Cym on SD

Div. arco

(pizz.)

Unis.
pizz.

0 2

0 2

0 2

0 2

115 116 117 118 119 120 121 122

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.
(str. mute)

Tbn.
(str. mute)

B. Tbn.

Tuba

Timp.

Perc. 1
(sus. cym.)

Perc. 2
(SD & hi-hat)
(mp)

Hp.
(mf)

123

Vln. 1
(pizz.)
(mf)

Vln. 2
(pizz.)
(mf)

Vla.
(pizz.)
(mf)

Vc.
p
pizz. arco
p

D.B.
p
pizz. arco
p

123 124 125 126 127 128 129

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.
(str. mute)

Tbn.
(str. mute)

B. Tbn.

Tuba

Timp.

Perc. 1
(sus. cym.)

Perc. 2
(SD & hi-hat)

Hp.

Vln. 1
(pizz.)

Vln. 2
(pizz.)

Vla.
(pizz.)

Vc.
(pizz.)

D.B.
(pizz.)

(damp)

mf

pp

(str. mute)
(a2) stacc. same length

(str. mute)
a2

Straight Mute

p

soft mallet

p

pizz.

arco

p

130 131 132 133 134 135

From Under

136

Fl. *mp*

Ob.

B. Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.
(str. mute) *mf* *pp* *mf*

Tbn.
(str. mute) *p*

B. Tbn.
(str. mute) *(p)*

Tuba *(p)*

Timp. *p*

Perc. 1
(sus. cym.) *mp* *mf* *mf* **Vibraphone**

Perc. 2
(SD & hi-hat) *(mp)*

Hp. *(mf)*

136

Vln. 1 (pizz.) *(mf)* *mp* **Solo arco gliss**

Vln. 1 (pizz.) *(mf)*

Vln. 1 (pizz.) *(mf)* **Div. arco** *mp*

Vc. *(p)* *(p)*

D.B. *(p)*

136 137 138 139 140

From Under

141 144

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.
(str. mute)
pp

Tbn.
(str. mute)
p (str. mute)
1.

B. Tbn.

Tuba
f

Timp.
f

Perc. 1
(vib.)
mp Xylophone

Perc. 2
(SD & hi-hat)
mf Hi-hat (closed, somewhat loose)

Hp.
f L.V.

141

Vln. 1

Vln. 2

Vla.

Vc.
f_{sub.}

D.B.
f_{sub.}

141 142 143 144

From Under

145

Fl.

Ob. (a2) *mf*

B♭ Cl.

B. Cl. *mf*

Bsn. (a2) *mf*

(1-3) Hn. *f* *pp* *mp* *f*
(2-4)

C Tpt. (str. mute) *f* (str. mute)

Tbn.

B. Tbn. Open *mp* *f*

Tuba

Timp. *mf* *f*

Perc. 1 (xyl.)

Perc. 2 (SD, BD, hi-hat) *p < mf* *p*

Hp.

145

Vln. 1 *mf* *Tutti*

Vln. 2 *mf*

Vla. *mf* *Unis.*

Vc. *f* *f*

D.B. *f* *f*

145 146 147 148 149 150 151

From Under

152 156

Fl. *mf* *pp* *mp*

Ob.

B♭ Cl.

B. Cl. *(mf)*

Bsn. *(mf)*

(1-3) Hn. (2-4)

C Tpt. (str. mute) *p* Open *f*

Tbn. *f* Open a2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 (xyl.) *p* *f* Sus. Cym.

Perc. 2 (SD, BD, hi-hat) *f*

Hp. *mf* *pp* *mp*

152

Vln. 1

Vln. 2

Vla.

Vc. *f*

D.B. *f*

152 153 154 155 156 157 158

159

Fl. *(mp)*

Ob.

B♭ Cl. *p* 1.

B. Cl.

Bsn. *p* (a2) *pp*

(1-3) Hn. (2-4)

C Tpt. *(a2)* *mp* *f* *mp* *mf* *p* *mp* *pp*

Tbn. *(f)* *p* *(p)*

B. Tbn. *p* *pp*

Tuba *p* *pp*

Timp. *mp* *f* *mp* *mf* *p* *mp* *pp*

Perc. 1 (sus. cym.)

Perc. 2 (SD, BD, hi-hat) *(f)*

Hp. *(mp)* *pp*

159

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

159 160 161 162 163 164 165

From Under

166

Fl.

Ob.

Bb Cl. 1

Bb Cl. 2
(2.)
p

B. Cl.
p

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1
(sus. cym.)

Perc. 2
(SD, BD,
hi-hat)

Hp.

166

Vln. 1

Vln. 2

Vla.

Vc.

D.B.
6

166 167 168 169 170 171

From Under

172

174

Fl.
 Ob.
 Bb Cl. 1 (1.)
 Bb Cl. 2 (2.)
 B. Cl.
 Bsn.
 (1-3) Hn.
 (2-4)
 C Tpt.
 Tbn.
 B. Tbn.
 Tuba
 Timp.
 Perc. 1 (sus. cym.)
 Perc. 2 (SD, BD, hi-hat)
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

Musical score for measures 172-177. The score includes parts for Flute, Oboe, Clarinets (Bb and B), Bassoon, Horns (1-3 and 2-4), Trumpets (C), Trombones (Tbn., B. Tbn., Tuba), Timpani, Percussion 1 (suspended cymbal), Percussion 2 (snare drum, bass drum, hi-hat), Harp, Violins (1 and 2), Viola, Violoncello, and Double Bass. Dynamics include *mf*, *mp*, and *f*. Performance markings include *mp* \leftarrow *f* and *mp* \leftarrow *f*. A rehearsal mark *a2* is present above the Oboe and Clarinet 1 parts. The Double Bass part includes a *Div.* marking. The page number 172 is repeated at the start of the section, and 174 is in a box at the top. Measure numbers 172, 173, 174, 175, 176, and 177 are printed at the bottom.

From Under

178

Fl.

Ob.

Bb Cl. (1-2)

B. Cl.

Bsn.

(1-3)
(2-4)
Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1 (sus. cym.)

Perc. 2 (SD)

Hp.

178

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

178 *mp* *f* *mf*

p *mf*

mf

mp *f*

BD Splash Cym on SD

hard yarn mallet

(SD)

mf

(*mf*)

178 *f* 179 *f* 180 *f* 181 *f*

182 183

Fl. (a2) *ff*

Ob. (a2) *ff*

B♭ Cl. (a2) *ff*

B. Cl. *ff*

Bsn. (a2) *ff*

(1-3) Hn. *ff*

(2-4) *ff*

C Tpt. *ff*

Tbn. (a2) *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *f* *ff* Muted *p sub.*

Perc. 1 (BD, SD w/cym.) *ff* Vibraphone no pedal

Perc. 2 (SD) *ff*

Hp. *ff* *f* *mf*

182 Vln. 1 *ff* *p sub.* *col legno*

Vln. 2 *ff* *p sub.* *col legno*

Vla. *ff* *f* *p*

Vc. *ff* *pizz.* *p sub.*

D.B. *ff* arco *mf*

182 183 184 185 186 187

Foot stomp

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

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

B♭ Cl. *p* *f* *f* *f*

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

Bsn. *p* *mf* *f* *f*

(1-3) Hn. *p* *f* *f* *f*

(2-4) Hn. *p* *f* *f* *f*

C Tpt. *p* *f* *mf* *mf*

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

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

Tuba *p* *f* *f* *f*

Timp. *p < mf* *p* *p*

Perc. 1 (vib.) *p* *p* *mp* *mf*

Perc. 2 (BD) *p* *p* *mp* *mf*

Hp. *mf*

188

Vln. 1 (col legno) *f* *p* *mf*

Vln. 2 (col legno) *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *mf*

D.B. *p* *mf*

188 189 190 191 192 193 194

remove mute Muted

Straight Mute 1.

arco

From Under

195

197

1. stacc. same length

The musical score is divided into two systems. The first system covers measures 195-200 and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn. (1-3) and (2-4)), Cornet (C Tpt. (str. mute)), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1 (vib.)), Percussion 2 (Perc. 2 (BD)), Harp (Hp.), Violin 1 (Vln. 1 (col legno)), Violin 2 (Vln. 2 (col legno)), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 197 features a box labeled "197" and a first ending bracket "1. stacc. same length" above the Flute and Oboe staves. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance markings include "stacc. same length" and "a2" (second octave). The Harp part has a dynamic marking of *f*. The Percussion 2 part includes a box labeled "Glass Wind Chimes" and a marking "(BD)".

The second system begins at measure 195 and includes parts for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics include *p* (piano) and *mf* (mezzo-forte). The strings are marked "col legno" (col legno).

Measure numbers 195, 196, 197, 198, 199, and 200 are indicated at the bottom of the page. A dynamic marking *mf* is placed below measure 198.

From Under

201 205

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

Ob. *(p)* *f* *f*

B♭ Cl. *p* *p* *mf* *f* *f*

B. Cl. *f* *f*

Bsn. *f* *f*

(1-3) Hn. *p* *mf*

(2-4)

C Tpt. (str. mute) *a2* *mf* *p* *f* *f*

Tbn. *f* *p* *f*

B. Tbn. *f* *f*

Tuba *f* *mf*

Timp. *Muted* *p* *not muted* *p* *f*

Perc. 1 (vib.) *Sus. Cym.* *pp* *f* *BD*

Perc. 2 (Glass W. Ch., BD) *f* *f*

Hp. *f*

201 Ord.

Vln. 1 (col legno) *f* *f* *mf*

Vln. 2 (col legno) *Ord.* *mf* *mf*

Vla. *mp* *mp*

Vc. *mp* *mp*

D.B. *mf*

201 202 203 204 205 206 207

From Under

208

Fl. *(mf)*

Ob. *(a2)* *mf*

B♭ Cl. *mf* *a2* *mf*

B. Cl.

Bsn.

(1-3) Hn. *(a4)* *p* *mf* *mp* *f*

(2-4)

C Tpt. *Open* *1.* *mf* *2.*

Tbn. *p* *f*

B. Tbn. *mp* *f*

Tuba *(mf)*

Timp. *p*

Perc. 1 (sus. cym.)

Perc. 2 (BD) *p*

Hp. *mp* *mf*

208

Vln. 1 *(mf)*

Vln. 2 *(mp)* *mf*

Vla. *(mp)* *mf*

Vc. *(mp)* *mf*

D.B. *(mf)*

208 209 210 211 212

From Under

215

213

Fl. *f*

Ob.

B♭ Cl.

B. Cl. *mf* *f* (*f*)

Bsn. *mf* *f* (*f*)

(1-3) Hn. (2-4)

C Tpt. *mf* *fp* *f*

Tbn. *mf*

B. Tbn. *p* *f* *mf* *f* stacc. same length

Tuba *mf* *f* (*f*)

Timp. *f*

Xylophone

Perc. 1 (sus. cym.) damp *mf* *f*

Perc. 2 (BD) *f* *f* *f* SD

Hp. *ff*

213

Vln. 1 *f*

Vln. 2

Vla.

Vc. *f* (*f*)

D.B. *f* (*f*)

213 214 *f* 215 216 217 (*f*)

From Under

218 (a2) 220

Fl. (f) (a2) f

Ob. (a2) f

B♭ Cl. (a2) f

B. Cl. (f) (a2)

Bsn. (f)

(1-3) Hn. (2-4)

C Tpt.

Tbn. a2 stacc. same length (mf)

B. Tbn. mf f p f p

Tuba (f)

Timp. f mp

Perc. 1 (xyl.) f BD mf f

Perc. 2 (SD) (f) f mp

Hp. f

218

Vln. 1

Vln. 2 (mf) f

Vla. (mf) f

Vc. (f)

D.B. (f)

(f) 218 219 220 221 222

223

226

Musical score for orchestral instruments, measures 223 to 227. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Clarinet in B-flat (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn., B. Tbn., Tuba), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into measures 223, 224, 225, 226, and 227. Measure 226 is highlighted with a box. Dynamics include *f*, *mf*, *mp*, *ff*, and *p*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature changes from one flat to two flats between measures 223 and 224. The time signature changes from 2/4 to 4/4 between measures 224 and 225.

From Under

232

228 (a2)

Fl. *(f)*

Ob. (a2) *(f)*

Bs. Cl. (a2) *(f)*

B. Cl. *Nasty!*
mf < ff mf < ff

Bsn. *Nasty!*
mf < ff mf < ff

(1-3) Hn. *(f)*

(2-4)

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp. *hard, staccato mallet*
f

Perc. 1 (xyl.)

Perc. 2 (BD) *f*

Hp.

228

Vln. 1 *(f)*

Vln. 2 *Grating!*
mf < ff mf < ff

Vla. *Grating!*
mf < ff mf < ff

Vc. *ff*

D.B. *(ff)*

(*f*) 228 229 230 231 232 233 234

237

From Under

235

Fl.

Ob.

Bs. Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1
(xyl.)

Perc. 2
(BD)

Hp.

235

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

235 236 237 238 239 240 241

From Under

243

242

Fl. *(f)*

Ob. *(f)*

B♭ Cl. *(f)*

B. Cl. *(f)*

Bsn. *(f)*

(1-3) Hn. *f*

(2-4) C Tpt. *fp*

Tbn. *(a2) f*

B. Tbn. *(f)*

Tuba *(f)*

Timp. *(f)*

Perc. 1 (xyl.) *f*

Perc. 2 (SD, BD) *fp < f p mp*

Hp.

242

Vln. 1 *mp < ff*

Vln. 2 *mp < ff*

Vla. *mp < ff*

Vc. *mp < ff*

D.B. *(f)*

242 243 244 245 246 247 248

non div.

249

Fl.

Ob.

Bs. Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1
(xyl.)

Perc. 2
(BD)

Hp.

249

Vln. 1

Vln. 2

Vla.

(1-3)
Hn.
(2-4)

D.B.

249 250 251 252 253 254 255

256 (a2) *f* *ff*

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

(1-3)
(2-4)
Hn.

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1 (xyl.)

Perc. 2 (BD)

Hp.

256 *f* *ff*

Vln. 1

Vln. 2

Vla. Div.

Vc.

D.B.

256 257 *ff* 258 259 260 261 262

From Under

263

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

(1-3)
Hn.
(2-4)

C Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Perc. 1
(xyl.)

Perc. 2
(BD)

Hp.

263

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

263

264

265

266

267