

A PALE VIEW OF COLORS

BY

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A Pale View of Colors

淡彩

for orchestra

LI Qi

李祺

2017

Instrumentation

3 Flutes (Fl. 3 doubling Piccolo/Alto Flute)

2 Oboes (Ob. 2 doubling English Horn)

3 B-flat Clarinets (Cl. 2 doubling E-flat Clarinet; Cl. 3 doubling Bass Clarinet)

2 Bassoons (Bsn. 2 doubling Contrabassoon)

4 F Horns

2 C Trumpets

2 Trombone

Bass Trombone

Tuba

3 Percussions

(Vibraphone, Glockenspiel, Xylophone, Marimba, 2 Crotales, Chimes, Bass Drum, Large Tam-tam, 5 Woodblocks, Snare Drum)

Harp

Piano

Celesta

Strings

Performance Information

General:

All trills are half-step trills unless specified.

All staccato notes are as short as possible regardless of duration.

Piano:

+ Muted string: inside piano, press the string with fingers to mute the sound.

Harp:

Harmonics sound as written.

Solo Violin:

♯ quarter-tone sharp

♭ quarter-tone flat

♯♯ 3 quarters-tone sharp

Duration: ca. 10 min

Program Notes

A Pale View of Colors is written as a piece of absolute music. The title itself is associated with the compositional process of this piece. The limited materials are transformed into different sections with minimal changes in various parameters such as tempo, dynamics, rhythm, and articulation. The process is like adding colors onto a canvas but with limited contrasting materials. The result of composing through this method is that *A Pale View of Colors* becomes like a painting.

The harmonic language in this piece is a mixture of chromatic and whole-tone pitch collections. The opening melody, which is played by the alto flute and later by the clarinet, is a linear version of the harmonic language that blends chromatic pitches simultaneously into the whole-tone scale. The melody itself creates two independent linear lines, and each note is sustained by other instruments. The next section is a vertical version of the harmonic language, featuring repetitions of several chords juxtaposed and developed in different layers. Then the music goes into a more chromatic world until the return of the opening material in a distinct rhythmic profile and tempo.

Timbral transformation is another key aspect of this piece, as you can hear throughout the piece that sustained notes are played by different instruments sharing a smooth transition from one to another as in *tonfarbenmelodie*. The feathered-beaming repetitive motive is another version of sustained notes in a more engaging way. It appears as one of the tools that enhances chromaticism and the intensity of music.

Score in C

A PALE VIEW OF COLORS

淡彩

for orchestra
Dedicated to CHEN Yihan

LI QI
李祺

Tempo: $\text{♩} = 80$

Score includes instruments and parts for:

- Flute 1
- Flute 2
- Flute 3 / Piccolo/Alto Flute
- Oboe 1
- Oboe 2 / English Horn
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3 / B♭ Bass Clarinet
- Bassoon 1
- Bassoon 2 / Contrabassoon
- F Horn 1, 3
- F Horn 2, 4
- Trumpet in C 1, 2
- Trombone 1, 2
- Bass Trombone
- Tuba
- Percussion 1 (Vibraphone)
- Percussion 2 (Glockenspiel)
- Percussion 3
- Harp
- Piano
- Celesta
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Performance markings and dynamics include:

- ppp** (pianissimo), **pp** (pianissimo), **p** (piano), **mp** (mezzo-piano), **mf** (mezzo-forte)
- poco rit.** (poco ritardando), **a tempo** (ritornello)
- poco vib.** (poco vibrato), **vib. ord.** (vibrato ordinario)
- non vib.** (non vibrato), **molto vib.** (molto vibrato)
- hard mallet** (hard mallet)
- Ped.** (pedal)

24 ♩ = 96

rit. a tempo molto rit.

Fl. 1 *pppp* as soft as possible *pp* *p* *ppp* *pp*

Fl. 2 *pp* *mp* *ppp* *pp* *ppp* *p*

A. Fl. *pp* *pp* *p* *ppp* *pp* *mp* *ppp* *pp* *ppp* *p*

Ob. 1 *pppp* *mp* *pp*

Ob. 2 English Horn *ppp* *p* *ppp*

Cl. 1 *sf* *p* *sub.* *p* *mp* *pp* *pp* *mp* *pp* *p*

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

Cl. 3 *pp* *mp* *pp*

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Perc. 1 *pp* *pp*

Perc. 2

Perc. 3

Hp. *p*

Pno. *mf* *pp*
Ped. → (Ped.)

Cel. *p* *p* *mp* *pp* *pp* *mp* *pp*
Ped. →

24 ♩ = 96

rit. a tempo molto rit.

Vln. I solo violin *pppp* *p* *pppp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *pppp*

Vln. II unis. gli altri *pppp* *p* *pppp* *poco* *pppp* *pppp* *pp* *pppp* *pp* *pppp*

Vla. *pppp* *p* *pppp* *poco* *pppp* *pppp* *pp* *pppp*

Vc. *pppp* *p* *pppp* *poco* *pppp* *pppp* *pp* *pppp*

Cb.

35

A Pale View of Colors

molto accel. . . . ♩ = 108

Fl. 1

Fl. 2

A. Fl.

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Perc. 1 (Vibr.)

Perc. 2 (Glock.)

Perc. 3 (Crot.)

Hp.

Pno.

Cel.

35

molto accel. . . . ♩ = 108

Vln. I

Vln. II

Vla.

Vc.

Cb.

42 ♩ = 96

This page of the musical score covers measures 42 through 45. The tempo is marked as ♩ = 96. The score is arranged in systems for various instruments:

- Flutes (Fl. 1, 2):** Fl. 1 has a melodic line starting in measure 42 with dynamics *ppp* and *mp*. Fl. 2 is silent until measure 44, then plays a melodic line with dynamics *ppp*, *pp*, and *ppp*.
- Woodwinds:** A. Fl. (Alto Flute) has a melodic line with dynamics *ppp* and *mp*. Ob. 1 (Oboe) has a melodic line with dynamics *ppp* and *mp*. Eng. Hn. (English Horn) has a melodic line with dynamics *ppp* and *mp*. Cl. 1 (Clarinet 1) and Cl. 2 (Clarinet 2) have melodic lines with dynamics *ppp*, *p*, and *ppp*. Cl. 3 (Clarinet 3) is silent. Bsn. 1 (Bassoon 1) and Bsn. 2 (Bassoon 2) are silent.
- Brass:** Hn. 1, 3 (Horn 1, 3) has a melodic line with dynamics *ppp*, *p*, and *ppp*. Hn. 2, 4 (Horn 2, 4) is silent. Tpt. 1, 2 (Trumpets 1, 2) are silent. Tbn. 1, 2 (Trumpets 1, 2) are silent. B. Tbn. (Baritone) and Tuba are silent.
- Percussion:** Perc. 1, 2, and 3 are silent. Perc. 2 has a rhythmic pattern in measure 44 with dynamics *p*, *mp*, and *p*.
- Keyboard:** Hp. (Harpsichord) has a melodic line with dynamics *ppp*, *pp*, and *mp*. Pno. (Piano) has a melodic line with dynamics *pp*, *mp*, *ppp*, *mp*, and *p sub.*. Ped. (Pedal) is indicated for the piano part.
- Strings:** Cel. (Cello) has a melodic line with dynamics *p*, *mp*, *p*, *mp*, and *p*. Ped. (Pedal) is indicated for the cello part.
- Violins:** Vln. I and II (Violins I and II) have melodic lines with dynamics *pppp*, *mp*, *ppp sub.*, *pp*, *ppp sub.*, *mp*, and *ppp sub.*. Vln. I has a *2 solo violins* marking in measure 44. Vln. II has a *unis.* (unison) marking in measure 44 and a *div.* (divisi) marking in measure 45.
- Other:** Vla. (Viola) has a melodic line with dynamics *ppp*, *mp*, *ppp sub.*, *pp*, *ppp*, and *mp*. Vc. (Violoncello) and Cb. (Contra Bass) are silent.

A Pale View of Colors

This page contains the musical score for the piece "A Pale View of Colors". The score is written for a large orchestra and includes the following parts:

- Fl. 1, Fl. 2, A. Fl., Ob. 1, Eng. Hrn., Cl. 1, Cl. 2 (To Eb Cl.), Cl. 3, Bsn. 1, Bsn. 2, Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn., Tuba, Perc. 1 (Vibr.), Perc. 2 (Glock.), Perc. 3 (Xylophone), Hp., Pno., Cel., 2 Solo Vlns., Vln. I, Vln. II, Vla., Vc., and Cb.

The score is divided into measures, with time signatures changing from 3/4 to 2/4 and back to 3/4. Dynamic markings such as *p*, *pp*, *mp*, *mf*, *f*, *sub.*, and *molto* are used throughout. Performance instructions include "Piccolo solo" and "straight mute". Pedal markings are present for the harp and cello parts.

70 accel.

♩ = 80

This page of the musical score covers measures 66 to 70. It features a variety of instruments including woodwinds (Flutes, Piccolo, Oboe, English Horn, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones, Tuba), percussion (Vibracomb, Glockenspiel, Marimba, Cymbals, Snare, Bass Drum), strings (Violins, Violas, Cellos, Double Basses), and piano. The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked '70 accel.' and the metronome is set to 80. The music is characterized by dynamic contrasts, with many passages marked *ppp* (pianississimo) and *f* (forte). The woodwinds and strings play melodic lines, while the piano provides a complex harmonic accompaniment. The percussion section includes a marimba part starting in measure 68. The brass section provides a steady accompaniment, with horns and trumpets playing sustained notes. The strings play a rhythmic pattern, often with a *mf* (mezzo-forte) dynamic. The piano part is highly detailed, with many notes and rests, and includes a *ped.* (pedal) marking. The score is well-organized, with clear markings for dynamics, articulation, and performance instructions.

76

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2, Piccolo, Oboe 1, English Horn, Clarinet 1 & 2 (B-flat), Clarinet 3 (B-flat), Bassoon 1 & 2, Horns 1, 2, 3 & 4, Trumpets 1 & 2, Trombones 1, 2, and Bass Trombone, and Tuba. Percussion includes three different parts (Perc. 1, 2, 3), Harp, Piano, and Cello. The score features various dynamics such as *mp*, *mf*, *pp*, *ppp*, *p*, *sub.*, and *sub. sub.*, along with performance instructions like "To Fl.", "To B. Cl.", "To Cbsn.", "cup mute", "muted", and "Ped.". The key signature is one sharp (F#) and the time signature is 4/4.

76

Musical score for strings, including Violin I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *pp*, *mf*, *ppp*, *mp*, *p*, *sub.*, *sub. sub.*, *div.*, and *mf*. Performance instructions include "div." (divisi) and "mf" (mezzo-forte). The key signature is one sharp (F#) and the time signature is 4/4.

A Pale View of Colors

89 **90** ♩ = 100

The score is for a full orchestra and includes the following parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3. Includes markings for flutter and ord.
- Woodwinds:** Eng. Hrn. (To Ob.), Cl. 1, Cl. 2, Cl. 3 (B♭ Bass Clarinet), Bsn. 1, Bsn. 2 (Contrabassoon), Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn., Tuba.
- Percussion:** Perc. 1 (Vibr.), Perc. 2 (Large Tam-tam, Glockenspiel), Perc. 3 (Bass Drum).
- Other:** Hp. (Harp), Pno. (Piano), Cel. (Cello).
- Strings:** Vln. I, Vln. II, Vla. (Violoncello), Vc. (Viola), Cb. (Cello).

Key performance instructions include *flutter*, *ord.*, *f*, *pp*, *mf*, *ppp*, *mp*, *sub.*, *mute out*, *L.v.*, *sul pont.*, *tutti*, and *ord.*. The score is marked with a tempo of 90 ♩ = 100.

97 98

Fl. 1: *pp* *mf* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

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

Fl. 3: *mf* *pp* *p* *f* *pp* *mf* *mf* *pp* *pp* *mf* *mp* *ppp*

Ob. 1: *pp* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Ob. 2: *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Cl. 1: *mf* *f* *mf* *p* *mp* *pp* *p* *mp* *pp*

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

B. Cl.: *ppp* *ppp* *mf* *ppp*

Bsn. 1: *mf* *ppp* *ppp* *mf* *ppp*

Cbsn.: *ppp* *mf* *ppp*

Hn. 1, 3: *ppp* *mf* *ppp*

Hn. 2, 4: *ppp* *mf* *ppp*

Tpt. 1, 2: *pp* *mf*

Tbn. 1, 2: *ppp* *mf* *ppp* *ppp* *mf* *ppp*

B. Tbn.: *ppp* *mf* *ppp*

Tuba: *ppp* *mf* *ppp*

Perc. 1: *mf*

Perc. 2: *mf* *p* *mp*

Perc. 3: *mf* *p*

Hp.: *mp* *ff* *p* *f*

Pno.: *fp* *f* *f* *fp* *f* *fp* *mf* *f* *fp* *f* *mf*

Cel.: *f* *p* *f* *p* *f* *p* *mf* *pp* *f* *p*

98

Vln. I: *ppp* *fp* *ppp* *ppp* *fp* *ppp* *ppp* *fp* *ppp*

Vln. II: *ppp* *fp* *ppp* *ppp* *fp* *ppp* *ppp* *fp* *ppp*

Vla.: *pp* *pp* *mf* *pp*

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

Cb.: *fp* *fp* *fp* *fp*

A Pale View of Colors

103

Fl. 1 *flutter* *mf* *pp* *flutter* *ord.* *mf* *f* *ppp* *mp* *ppp* *ord.* *flutter* *p* *ppp*

Fl. 2 *mf* *mp* *ppp* *fp* *5* *6* *mp* *mp* *ppp* *flutter* *ppp* *3* *p* *ppp* *flutter*

Fl. 3 *pp* *3* *mp* *mp* *ppp* *flutter* *mp* *ppp* *mp* *ppp* *mp* *ppp*

Ob. 1 *6* *mf* *pp* *5* *6* *mp* *ppp* *5* *p*

Ob. 2 *To Eng. Hn.* *ppp* *3* *mf* *ppp* *3* *p*

Cl. 1 *ord.* *mf* *ord.* *p* *mp* *pp* *f sub.* *ppp* *ord.* *3* *mp* *ppp* *6* *p*

Cl. 2 *ord.* *p* *mp* *pp* *f*

B. Cl. *ppp* *f* *ppp*

Bsn. 1

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Perc. 1 (Vibr.)

Perc. 2 (Glock.) *mf*

Perc. 3 (B.D.)

Hp. *bisbigl.* *fp* *f* *bisbigl.* *fp* *f*

Pno. *f* *fp* *mf* *f*

(Ped.)

Cel. (Ped.) *f* *p* *f* *p* *ppp* *6* *p*

Vln. I *ppp* *fp* *ppp* *ppp* *fp* *ppp* *ppp* *mp* *ppp* *ppp* *p*

Vln. II *ppp* *fp* *ppp* *ppp* *fp* *ppp* *ppp* *fp* *ppp*

Vla. *ppp* *f* *ppp*

Vc. *ppp* *fp* *ppp* *mp*

Cb. *ppp* *fp* *ppp* *mp*

107

Musical score for measures 107-116. Instruments include Flutes 1-3, Oboes 1-2, Clarinets 1-2, Bass Clarinet, Bassoons 1-2, Contrabassoon, Horns 1-3 and 2-4, Trumpets 1-2, Trombones 1-2, Bass Trombone, Tuba, Percussion 1-3, Harp, Piano, and Cello. The score features dynamic markings such as *pppp*, *p*, and *pp*, along with performance instructions like *tr.* and *rit.*. Percussion parts include *l.v.* (luteal vibration) and *Chimes* with *felt* instruction.

107

Musical score for measures 107-116. Instruments include Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *pppp*, *smf*, and *pp*, along with performance instructions like *div.* and *rit.*

116 ♩ = 80

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba
Perc. 1 (Vibr.) l.v. sempre
Perc. 2 (Glock.)
Perc. 3
Hp.
Pno.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

116 ♩ = 80

116 ♩ = 80

126

This page of the musical score covers measures 125 and 126. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes 1-3, Oboes 1-2, Clarinets 1-2, Bass Clarinet, Bassoon, and Contrabassoon) and strings (Violins I & II, Viola, Violoncello, and Contrabass) are active throughout. The brass section (Trumpets 1-2, Trombones 1-2, Baritone, and Tuba) is mostly silent, with a 'cup muted' instruction for the trumpets in measure 126. The percussion section includes three percussionists, with the third playing the xylophone. The harp and piano parts are also present, with the piano featuring complex rhythmic patterns and dynamic markings such as *pp*, *mf*, *p sub.*, and *mp*. The score includes various performance instructions like *espr.* (espressivo), *flutter*, and *con sord.* (con sordina). Measure numbers 125 and 126 are clearly marked at the top of their respective columns.

A Pale View of Colors

129

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Eng. Hrn., Cl. 1, Cl. 2 (Eb), B. Cl., Bsn. 1, Cbsn., Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn., Tuba, Perc. 1, Perc. 2, Perc. 3, Hp., Pno., Cel., Vln. I, Vln. II, Vla., Vc., Cb.

pp, *f*, *p*, *mp*, *mf*, *pp*, *ppp*, *mf*, *f*, *ff*, *ppp*, *ppp*, *p*, *mf*, *f*, *pp*

To A. Fl., To Bb Cl., Bassoon, Large Tam-tam, Glockenspiel

gli altri div. div.

134

Musical score for woodwinds and percussion, measures 134-138. The score includes parts for Flute 1, 2, and 3; Oboe 1; English Horn; Clarinet 1 and 2 (Bb); Bass Clarinet; Bassoon 1 and 2; Horns 1, 2, 3, and 4; Trumpets 1 and 2; Trombones 1 and 2; Tuba; Percussion 1 (Vibr.), Percussion 2 (Glock.), and Percussion 3 (Xyl.). The woodwinds and brass parts are mostly rests, with some dynamics like *ppp*, *f*, *mf*, and *pp* indicated. The percussion parts feature rhythmic patterns with dynamics such as *pp*, *mp*, *p*, *mf*, and *ppp*. The Harp and Piano parts are also present, with the Piano part showing dynamics like *p*, *pp*, *mf*, and *mp*. Pedal markings are present for the Cello part.

134

Musical score for strings, measures 134-138. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II parts feature melodic lines with dynamics ranging from *ppp* to *p*, and markings for *solo espr.* and *espr.*. The Viola part has dynamics from *ppp* to *p* and a *senza sord.* marking. The Violoncello part has dynamics from *pp* to *p* and a *senza sord.* marking. The Contrabasso part has dynamics from *pp* to *f* and a *pizz.* marking.

148 ♩ = 66

Fl. 1
Fl. 2
A. Fl.
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba
Perc. 1 (Vibr.) hard
Perc. 2 (W.B.)
Perc. 3 (Marimba)
Hp.
Pno.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for 'A Pale View of Colors', page 19, measures 157-163. The score includes parts for Flutes 1 & 2, Alto Flute, Oboe 1, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1, 2, 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Percussion (Vibraphone, Crotales, Glockenspiel, Wood Blocks, Maracas, W.B.), Harp, Piano, Cello, Violins I & II, Viola, Violoncello, and Contrabass. The score features various dynamic markings such as *mp*, *p*, *mf*, *f*, *pp*, *smfp*, and *sfpp*, along with performance instructions like 'tr.', 'sub.', 'To Picc.', 'To Eb Cl.', 'muted', 'mute out', 'sempre l.v.', and 'flautando arco'. The key signature is D major and the time signature is 4/4.

165

Fl. 1 *mp*

Fl. 2 *pp* *sf* *p*

A. Fl. *p* *mp* *mf* *f* *mf* *f*

Ob. 1 *p* *sf* *mp*

Eng. Hn.

Cl. 1 *pppp*

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

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3 *p*

Hp.

Pno. *mp*

Cel.

Vln. I

Vln. II *ppp* *mp* *ppp* *mp* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *sfppp*

Vla.

Vc.

Cb.

176

Fl. 1

Fl. 2

Picc.

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2 (B♭)

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Perc. 1 (Vibr.) (Crotales) Snare Drum

Perc. 2 (Glock.) Large Tam-tam Bowed

Perc. 3 Bass Drum Marimba

Harp

Piano

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. mute out

2. ppp

rit. gliss.

180

180

203

Musical score for measures 194-203. The score includes parts for Flute 1, Flute 2, Piccolo, Oboe 1, English Horn, Clarinet 1, Clarinet 2 (Bb), Bass Clarinet, Bassoon 1, Bassoon 2, Horn 1, 3, Horn 2, 4, Trumpet 1, 2, Trombone 1, 2, Bass Trombone, Tuba, Percussion 1, 2, 3, Harp, and Piano. The score features various dynamics such as *f*, *mp*, *mf*, *sf*, *fp*, and *fz*, along with performance instructions like *tr* (trills), *div.* (divisi), *arco*, *sub.* (subito), and *muted*. Measure numbers 194 and 203 are indicated at the top of the first and last staves respectively.

203

Musical score for measures 203-212. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *mp*, *fz*, *mf*, *pp*, and *p*, along with performance instructions like *div.* (divisi), *arco*, *sub.* (subito), and *mf*. Measure numbers 203 and 212 are indicated at the top of the first and last staves respectively.

208 213

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

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

Picc. *mp* *f* *mp* *mp* *mf* *mp* *f* *mp*

Ob. 1 *f* *f*

Eng. Hn. *f*

Cl. 1 *f* *mf* *fp* *f* *mp* *mf* *mp* *f*

Cl. 2 (Bb) *mp* *mf* *sub.* *mp* *mf* *mp* *mp* *f* To Bb Cl.

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

Bsn. 1 *f* *mf* *f* *mf* *f*

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

Hn. 1, 3 *f* *mp*

Hn. 2, 4 *f* *mp*

Tpt. 1, 2

Tbn. 1, 2 *mp* *sub.*

B. Tbn. *mp* *sub.*

Tuba *f* *mp* *sub.*

Perc. 1

Perc. 2

Perc. 3 (B.D.) *ppp*

Hp.

Pno. *mp* (Ped.)

Cel.

213

Vln. I

Vln. II

Vla. *mp* *p*

Vc. *pp* *f* *mf* *f* *sub.* *mf* *f* *sub.* *mf* *f* *sub.* *mf* *f* *sub.* *mf* *f* *sub.* *mf* *f* *sub.* unis. *mp* *sub.*

Cb. *mp* *f* *sub.* *mp* *f* *sub.* *mp* *f* *sub.* *mp* *f* *sub.* *mp* *f* *sub.* *f* *sub.* *mf* *f* *sub.* *f* *sub.* *mf* *f* *sub.* *f* *sub.* *mf* *f* *sub.* *f* *sub.* *mf* *f* *sub.*

Page 24

220 rit. 222 ♩ = 80

The score is divided into two systems. The first system covers measures 220 to 222, marked with a *rit.* and a tempo of ♩ = 80. The second system covers measures 222 to 224, also marked with a *rit.* and a tempo of ♩ = 80. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flutes with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *pp* to *mp*.
- Picc.:** Piccolo part with *f* and *fff* dynamics.
- Ob. 1:** Oboe part with *pp* dynamics.
- Eng. Hn.:** English Horn part with *pp* dynamics.
- Cl. 1 & 2 (Eb):** Clarinets with *pp* dynamics.
- B. Cl.:** Bass Clarinet part with *pp* dynamics.
- Bsn. 1 & 2:** Bassoons with *fff* dynamics.
- Hn. 1, 3 & 2, 4:** Horns with *fff* dynamics.
- Tpt. 1, 2:** Trumpets with *p* and *f* dynamics, including a *cup mute* instruction.
- Tbn. 1, 2 & B. Tbn.:** Trombones with *fff* dynamics.
- Tuba:** Tuba part with *fff* dynamics.
- Perc. 1 & 2:** Percussion including *Vibraphone* and *(Large Tam-tam)* with *pp* and *mf* dynamics.
- Perc. 3:** Percussion with *fff* dynamics.
- Hp.:** Harp part with *fff* dynamics.
- Pno.:** Piano part with *fff* dynamics and *(Ped.)* markings.
- Cel.:** Cello part with *pp* dynamics.
- Vln. I & II:** Violins with *ppp* dynamics.
- Vla.:** Viola part with *ppp* dynamics.
- Vc. & Cb.:** Cello/Double Bass with *fff* dynamics and ** unis.* marking.

* Play the higher octave if without extension.

229 *flutter* *ord.* **232** *poco rit.*

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

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

Picc. *p* *mp* *p* *mp* *pp* *mp* *p* *mf* *pp* *mp* *f* *p* *p* *mf* *p*

Ob. 1 *pp* *mp*

Eng. Hn. *p* *mf* *p* *ppp*

Cl. 1 *mp* *pp* *p* *mf* *p* *mp* *p* *p* *f* *p*

Cl. 2 (B♭) *p* *mf* *p* *mf* *pp*

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *mp* *pp* *p* *mf* *p* *p* *f* *p* *ppp* *straight mute*

Tbn. 1, 2

B. Tbn.

Tuba

Perc. 1 *p* *mf* *p* *p* *mf* *p* *(Ped.)*

Perc. 2 *p* *Glockenspiel*

Perc. 3

Hp.

Pno. *mp* *pp* *pp* *mp* *p* *mf* *p* *p* *f* *p* *ppp*

Cel. *p* *mp* *mp* *mf*

232 *poco rit.*

Vln. I *ppp* *mp* *pp* *mp* *p* *mp* *pp* *mp* *pp* *mf* *pp* *mf* *p* *mf* *pp* *mp* *pp* *p*

Vln. II *ppp* *mp* *pp* *mp* *p* *mp* *ppp* *mp* *pp* *mf* *pp* *mf* *p* *mf* *pp* *mp* *pp* *p*

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

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

Cb.

242 ♩ = 72

252

The musical score is arranged in systems for various instruments. The woodwind section includes Flute 1 and 2, Piccolo (Picc.), Oboe 1 (Ob. 1), English Horn (Eng. Hn.), Clarinet 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Saxophone 1 (Sax. 1), and Saxophone 2 (Sax. 2). The brass section includes Horns 1, 2, 3, and 4 (Hn. 1, 2, 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trombone 1 and 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), and Tuba. The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The string section includes Harp (Hp.), Piano (Pno.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *ppp*, *pp*, *p*, *mf*, and *mp*, as well as performance instructions like *poco*, *arco*, *pizz.*, and *straight mute*. The tempo is marked as ♩ = 72. Measure numbers 242 and 252 are indicated at the top of the page.

254

Fl. 1
Fl. 2
A. Fl. (Alto Flute)
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tbn. 1, 2 (bucket mute)
B. Tbn.
Tuba
Perc. 1 (soft, hard soft)
Perc. 2
Perc. 3
Hrp.
Pno. (Ped.)
Cel.
Vln. I
Vln. II
Vla. (arco, div.)
Vc. (div.)
Cb. (pizz.)

260 261 ♩ = 66

Fl. 1
Fl. 2
A. Fl.
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fp *pp* *ppp* *p* *mf* *f* *hard* *pp* *ppp* *pp* *pppp* *mf* *arco*

bucket mute
Crotales
Glockenspiel
Ped.
unis.
arco

*Play an octave higher if without extension

268 270

Fl. 1

Fl. 2

A. Fl. *pp* → *ppp*

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2 Contrabassoon
grace note on the beat
sf *mf* → *ppp*

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba *sf* muted *pp* → *pppp*

Perc. 1

Perc. 2

Perc. 3

Hp. *f* *ff* *sf* *mp* *p* *pp*
8th.....]

Pno. *mf* *sf*
(Ped.) 8th.....]

Cel. *pp*
(Ped.)

270

Vln. I *mf* *sf* *ppp* *pppp*
flautando (fast bowing)
flautando (slow bowing) Staggered bowing. Do not synchronize with other players.

Vln. II *mf* *sf* *ppp* *pppp*
flautando (fast bowing)
flautando (slow bowing) Staggered bowing. Do not synchronize with other players.

Vla.

Vc.

Cb. *sf* *pp* *ppp* *pppp*
div.