

LETTERS FROM KEELING

BY

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Submitted to the faculty of the
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Instrumentation

Flute *
Oboe *
Bb Clarinet *
Bassoon

Horn in F *
Trumpet in C *
Trombone *

Two Percussion

1. Timpani, Glockenspiel, Suspended Cymbal, Snare, Bass Drum, and Tam Tam
2. Wood Blocks (2, high and low [any selection]), Vibraphone, Bass Drum, Tenor Drums (8", 10", and 13"), and Snare.

Celesta/MIDI Keyboard

Harp
Piano

Mezzo Soprano Voice

Baritone Voice

Violin 1 *
Violin 2 *
Viola *
Cello *
Bass

* Instruments double with plastic bags

Woodwinds:



- Flutter tongue when possible. Other growl or distortion effects are acceptable.

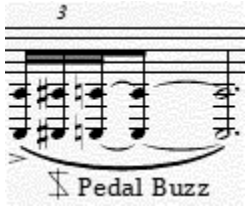
- Flute - Speak through instrument on pitch.

Percussion:

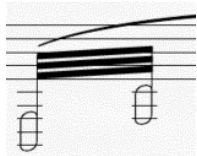


- Snare - Using a credit card or other thick plastic, scrape along snare wires.

Harp:

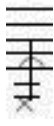


- Pedal Buzz. Lower the pedal to raise the pitch to the point the pedal disks lightly touch the string. Once the string has been articulated by the pedal disk, release pedal to sustain. The resulting sound should be an articulated buzz full of overtones.



- Using open palm, strike strings with both hands in notated register.

Strings:



- Bow behind bridge, on string wrapping with heavy pressure.



- Overpressure, little to no pitch and a scratchy sound.



- Ricochet with the wood of the bow.

knuckle



- Tap knuckle on the body of the instrument.



- As high as possible, no specific pitch.

All:



- Plastics - Crumple plastic bags following the dynamic curve for intensity and volume. It is recommended that 4+ bags are placed into a cardboard box and placed underneath the performers chair when not performed. This allows the performer to quietly set down instrument and pick up the box of plastic bags silently.

Program Note

There is much to be learned from the study, *Atmospheric carbon dioxide variations at Mauna Loa Observatory, Hawaii*, by Charles D. Keeling et al. This groundbreaking research paper was the first to directly link human greenhouse gas emissions to the changing atmospheric carbon concentration and its consequences. The creation of a standard measuring system in this experiment established the seasonal fluctuations in the carbon dioxide atmospheric levels. Within a few years of collecting data, Keeling observed the average annual concentration of carbon dioxide parts per million (ppm) was rapidly increasing.

Letters From Keeling presents the findings of this paper through the direct use of data sequences and found poetry from the original document. Data from the Mauna Loa Hawaii study includes the earliest measurements of CO2 ppm concentration using air cylinders, and its numerology is a foundation of this composition, informing the pitch selections, interval sequences, and note repetitions.

“Postlude as Preface” opens with modern CO2 ppm data sequences. This dense texture is juxtaposed with audio samples from individuals who have suffered from the effects of climate change. “1959” jumps back in time, to the beginning of Keeling’s study. Sorting through the technical jargon, the study’s language highlights natural imagery and humanity, while the CO2 data is masked in layers of simple rhythmic cycles and hidden within the voice. “Figure 1” presents the CO2 data from 1959 as sequences of ascending pitches and as a function of musical mode. “Influence on Concentration” presents a distant look at the data against the backdrop of a plastic ocean, while methane data is introduced as clusters of explosive sonic clouds.

Audio found from public interviews with individuals who survived fire, flood, and droughts caused by the impacts of climate change.

Text written by Charles Keeling; found poetry written by Timothy Reinholz

Postlude as Preface

“and, uhm”

“picture the strongest blizzard you’ve ever seen on film, where the wind is just blowin.”

“so this is like”

“Holy Moly”

“The, the video, if you watch the video.”

“A person don’t realizes [sic] how hard it is to say something like that. You think you’re prepared for it. you think you’re mentally prepared for it, physically prepared for it, you’re not.”

1959

Seasonal uptake of soil in
the southward ground.

Greater, in the greater extent
of forests and grasslands
with height.

The oscillation at ground level
attenuated.
Of the sea, north [site]
- 1959

Influence on Concentration

normally, during the night,
especially after midnight,
air of low blows downslope.

steady, on the same nights
for as much as several hours,
irregular bursts, higher
concentration develops,

near 1800 hr,
from noon to afternoon
the largest decline, occurring
always in the summer

after 1800 hr,
after several hours,
nighttime bursts release
upslope

This work was composed using climate data from the Mauna Loa Hawaii Observatory's climate research facility and is dedicated to those studying the effects of climate change. Text and data used from the scientific paper, "Atmospheric carbon dioxide variations at Mauna Loa Observatory, Hawaii" by Charles D. Keeling.

Charles D. Keeling, Robert B. Bacastow, Arnold E. Bainbridge, Carl A. Ekdahl Jr., Peter R. Guenther, Lee S. Waterman & John F. S. Chin (1976) Atmospheric carbon dioxide variations at Mauna Loa Observatory, Hawaii, *Tellus*, 28:6, 538-551, DOI: 10.3402/tellusa.v28i6.11322

Postlude as Preface

Wind Whipped, ♩ = 136, Driving

Timothy Reinholz

This musical score is for a piece titled "Postlude as Preface" by Timothy Reinholz, in C major. The tempo is marked "Wind Whipped, ♩ = 136, Driving". The score is arranged for a full orchestra, including woodwinds, brass, percussion, strings, and piano. It also includes parts for Mezzo-Soprano and Baritone. The score is divided into two systems. The first system covers measures 1 through 16, and the second system covers measures 17 through 32. The woodwinds (Flute, Oboe, Clarinet in B♭, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Double Bass) play a driving, rhythmic pattern of eighth notes, often in triplets. The piano part features a complex, rhythmic accompaniment with many triplets and a "Pedal Buzz" effect. The percussion includes Timpani and Wood Blocks. The vocal soloists (Mezzo-Soprano and Baritone) have parts that are mostly rests, with some melodic lines in the second system. The score includes various dynamics such as *ff*, *f*, *sub. mp*, and *mp*, and includes performance instructions like "ord." and "flz.". The key signature is one flat (B♭), and the time signature is 4/4.

Fl. *mp pp*

Ob. *mf p*

B. Cl.

Bsn. *pp*

Hn.

B. Tpt. *pp mf p*

Tbn. *pp mp p*

Perc. 1 *Bass Drum p*

Perc. 2 *Vibraphone arco pp ff*

Cel. *Celesta p Midi Keyboard*

Hp. *p p Pedal Buzz*

Pno. *n mf guitar pick*

*) silently depress keys and sustain

**) sustain block chord w/ one hand and use guitar pick to pluck strings including those between written pitches.

Vln. I *mp pp mp*

Vln. II *mp pp*

Vla. *mp pp*

Vc. *mp pp*

D.B. *mp f pizz. mp*

Elec. *"and uhm" "Picture the strongest blizzard that you've ever seen on film..."*

19 ♩ = 136, Driving

Fl. *mf* *ff* *f* *ff* flz.

Ob. *mf* *ff* *f* *ff* flz.

B. Cl. *pp* *ff* *f* *ff* flz.

Bsn. *pp* *ff* *f* *ff* flz.

Hn. *fp*

B. Tpt. *fp*

Tbn. *pp* *f* *p*

Perc. 1

Perc. 2 Tom Rim *p* *f* Wood Blocks *f*

Cel.

Hp. *pp* *mf* *pp* *ff* *v* *3*

Pno. *mf* *f* *ff* *v* *3*

Vln. I *ff* *v* *3*

Vln. II *ff* *v* *3*

Vla. *ff* *v* *3*

Vc. *pp* *ff* *v* *3*

D.B. *pp* *ff* *v* *3*

Elec. "…where the wind is just blowin"

♩ = 102, Hesitant

20

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

Perc. 1

Perc. 2

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Elec.

ord.

f

ff

fp

f

pp

mp

Timpani

Toms

rute

mf

pp

pp

pp

pp

pp

pp

arco

ff

"so this is like" "Holy Moly"

26 ♩ = 136, Driving

Musical score for woodwinds, percussion, and piano. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Baritone Trompete (B. Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello (Cel.), Harp (Hp.), and Piano (Pno.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Electric Bass (Elec.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *fp*, *f*, *mf*, and *ff*. A "Wood Blocks" part is indicated in the Perc. 2 staff. The tempo is marked as ♩ = 136, Driving.

26 ♩ = 136, Driving

Musical score for strings and electric bass. The score is divided into two systems. The first system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Electric Bass (Elec.). The second system includes Electric Bass (Elec.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* and *f*. The tempo is marked as ♩ = 136, Driving.

Fl. *ff* *f* *ff* *f* *ff* *f* *mp* *f*

Ob. *ff* *f* *ff* *f* *ff* *f* *mp*

B. Cl. *ff* *f* *ff* *f* *ff* *f* *mp*

Bsn. *ff* *f* *ff* *f* *ff* *f* *mp*

Hn. *fp* *f*

B. Tpt. *fp* *f*

Tbn. *fp* *f*

Perc. 1 *ff* *fp*

Perc. 2 *f*

Cel.

Hp. *ff* *ff*

Pno.

Vln. I *ff* *f*

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

Vla. *ff* *f*

Vc. *ff* *f*

D.B. *ff* *fp*

Elec.

36

Fl. *mp* *f* *f*

Ob. *f* *f* *mp* *f*

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

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

Hn. *f* *mp* *f*

B^b Tpt. *f* *mp* *f*

Tbn. *f*

Perc. 1 *ff* *ff* *ff*

Perc. 2 *ff* *fp* *ff*

Cel.

Hp.

Pno. *mp* *f*

Vln. I *mp* *f* *mp* *f* *mf* *ff*

Vln. II *f* *mp* *f* *mf* *ff*

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

Vc. *ff* *ff*

D.B. *ff* *ff* *ff*

Elec.

Toms

42 ♩ = 102, Hesitant

Fl. *pp*

Ob. *mp* *ff* easily speaking multiphonic

B♭ Cl. *pp*

Bsn. *mp*

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2 Toms rute Snare wire *mf* *mf*

Cel. *pp* Midi Keyboard

Hp. *pp*

Pno. *p* *p* **) sustain block chord w/ one hand and use guitar pick to pluck strings including those between written pitches.

42 ♩ = 102, Hesitant

Vln. I *pp* *ff* *pp*

Vln. II *pp* *ff* *pp*

Vla. *pp* *ff* *pp*

Vc. *pp* *mp* m.s.t.

D.B. *pp*

Elec. "The, the video, if you watch the video" "A person don't realizes how hard it is to say something like that. You think you're prepared for it. You think you're mentally prepared for it, physically prepared for it, you're not."

1959

49 As Time Floats By, ♩ = 60, Brilliant

Fl. *p* *mp* *p* [ch k ch k ch k] *mf* frantic ch k sh sh k t sh k t ch k ch k ch k ch k ch k ch k

Ob. *p* *mp* *p*

B. Cl. *p* *mp* *p* *pp*

Bsn. *p* *mp* *p*

Hn. *pp*

B. Tpt. Practice Mute *pp* *mp* *pp*

Tbn. *pp*

Perc. 1 Glockenspiel *mf*

Perc. 2 Tam tam *mp* Snare *p* *mf*

Cel. *p* *connected* *Ped., very bright*

Hp. *p* *connected* *8va*

Pno. *p* *connected* *5* *8va* *Ped., very bright*

49 As Time Floats By, ♩ = 60, Brilliant

Vln. I *pp*

Vln. II *p* *pizz.*

Vla. *p* *col legno battuto* *pp*

Vc. *p* *col legno battuto* *pp*

D.B. *pp* *pizz.* *knuckle* *p*

56

Fl. shk t sh shk t *f* *f* ch k ch k *mf*

Ob. *p* *mf* *f* *p* *mp p*

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

Bsn. *p* *mp p*

Hn. *p* Practice Mute

B. Tpt. Straight Mute *pp*

Tbn. *p*

Perc. 1 Cymbal metal drag metal on cymbal *p* *f* Glockenspiel *mf*

Perc. 2 *f* Wood Blocks

Cel. *p*

Hp. *p*

Pno. *p*

B. *p*

Vln. I *mf* *f* *pp*

Vln. II *mf* *f* *pp*

Vla. *p* *mp* *p* *f* col legno battuto *pp*

Vc. *p* *mp* *pp* col legno battuto *pp*

D.B. *mp* *f*

61

Fl. *sh ch k ch k ch k* *f* *ch k* *mp* *mf* *sh* *sh k t* *sh k t*

Ob.

B. Cl.

Bsn.

Hn.

B^b Tpt.

Tbn.

Perc. 1 Cymbal drag metal on cymbal *p* *f*

Perc. 2 Snare Wood Blocks Snare

Cel.

Hp.

Pno.

B. *p* *f* /s/

61

Vln. I *mf* *f* *mf* *f*

Vln. II *mp* *f* *fp* *f*

Vla.

Vc.

D.B. *mf* *knuckle* *mp* *pizz.*

67

Fl. *pp* *p* *pp* *mf* ch k ch k ch k ch k

Ob.

B♭ Cl. *p* *pp* *pp* *p*

Bsn. *mf*

Hn.

B♭ Tpt.

Tbn.

Perc. 1 Glockenspiel *p* Cymbal metal *pp* *mp*

Perc. 2

Cel.

Hp.

Pno. *p*

B *p* *mf* *p* *f* *mp*
 sea - - - so - nal up take of /s/ soil

Vln. I *sub. p* *p*

Vln. II *sub. p*

Vla. pizz. *mf*

Vc. *mf*

D.B. *mf* knuckle

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

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

B. Tpt. *p* *mp* *p* *pp*

Tbn. *pp*

Perc. 1

Perc. 2

Cel. *p*

Hp. *p*

Pno. *p*

B. *f* *mp*

in the south

Vln. I *mp*

Vln. II

Vla. *mf* *mp*

Vc. *arco*

D.B. *p*

79

Fl. *mf* *f* *p*

Ob. *p* *mf* *pp* *f*

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

Bsn.

Hn.

B^b Tpt. *p* *mp* *p*

Tbn.

Perc. 1

Perc. 2

Cel. *mf*

Hp. *mf*

Pno. *mf*

B

ward _____ ground _____

79

Vln. I *mp* *mf* *f* *pp* *mp*

Vln. II *mp* *mf* *f* *pp* *mp*

Vla. *pp* *mp* *pp*

Vc. *p* *mf* *p*

D.B.

84

Fl. *pp* *pp* *mp pp*

Ob. *p* *mp*

B. Cl. *pp* *p*

Bsn. *pp* *mp pp*

Hn.

B. Tpt.

Tbn. *p*

Perc. 1

Perc. 2

Cel. *p* *Ped.*

Hp. *p*

Pno. *p* *Ped.* *8va-5*

B. *p* *mf*

grea - - - - ter

84

Vln. I *pp* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp pp*

Vc. *pp*

D.B.

91

Fl. *p*

Ob. *p*

B. Cl. *p* *mp* *p*

Bsn. *p*

Hn.

B^b Tpt.

Tbn.

Perc. 1

Perc. 2

Cel.

Hp.

Pno.

B. *f* *mf*

in the grea - ter ex - tent of for - - - ests and

Vln. I *pp* *mp* *pp* *mp* *pp* *mp*

Vln. II *pp* *mp* *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc.

D.B.

Fl. *pp*

Ob.

B. Cl. *pp mp pp*

Bsn. *mp pp mp pp*

Hn. *pp mp pp*

B^b Tpt.

Tbn. *p* [No Mute]

Perc. 1 *pp* [Timpani]

Perc. 2

Cel. *p*

Hp. *p*

Pno. *p*

B. *f*
the osc - ill - a - tion

Vln. I *pp mp pp*

Vln. II *pp mp pp*

Vla. *pp mp pp*

Vc. *pp mp pp*

D.B. *pp mp pp*

pizz. *arco* *p*

Musical score for measures 121-123. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello (Cel.), Harp (Hp.), Piano (Pno.), and Bass (B). The score features various dynamics such as *pp*, *p*, *mp*, and *p*. The Bass part includes the instruction "at ground level".

Musical score for measures 121-123. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features various dynamics such as *p*, *mp*, and *p*.

135

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

Perc. 1

Perc. 2

Cel.

Hp.

Pno.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

pp *p* *pp*

pp *p* *pp*

mf

mf

mf

f

north

nine teen fif ty nine

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

Musical score for measures 143-148. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello (Cel.), Harp (Hp.), Piano (Pno.), and Bass (B.). The woodwind parts (Fl., Ob., B. Cl., Bsn., Hn., B♭ Tpt., Tbn.) feature a melodic line starting at measure 143 with a *p* dynamic, moving to *mf* by measure 148. The piano part (Pno.) has a complex accompaniment with *mp* and *p* dynamics. The bass part (B.) has a long note in measure 143. Percussion parts 1 and 2 are silent.

Musical score for measures 143-148, focusing on the string section: Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The strings play a rhythmic accompaniment with *pp* dynamics. Slurs and accents are present over the notes.

149

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Cel.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

f

mp

s

3

5

154

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

Ob. *f p* *mf* *pp*

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

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

Hn. *f p* *mf* *p*

B. Tpt. *f p* *mf* *p*

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

Perc. 1

Perc. 2

Cel. *mf*

Hp. *mf*

Pno. *mf*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

D.B. *mf*

159 Figure 1. ♩ = 136, Analytical

Perc. 1 **Snare**

Perc. 2 **Wood Blocks**

Pno. *pp*

159 Figure 1. ♩ = 136, Analytical

Vln. I *mf* *f* *mf* *f*

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

Vla. *mf* *f* *mf*

Vc. *p* *pizz.* *f* *mf* *f* *mf* *f*

D.B.



Perc. 1

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

Vln. I *f* *mf* *f* *mf* *f* *mf* *f*

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

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

Vc. *f* *f* *f* *f* *f* *f* *f*

D.B.

Influence on Concentration

183 Undulating, ♩ = 60, Relaxed

Fl. *Plastics* *pp* *mp* *pp* *pp* *p* *pp*

Ob. *Plastics* *pp* *mp* *pp* *pp* *p* *pp*

B. Cl. *pp* *mp* *pp* *pp* *p* *pp*

Bsn. *solo* *f* *p* *mp* *pp*

Hn. *Plastics* *pp* *p* *pp* *pp* *p*

B. Tpt. *pp* *p* *pp* *pp* *p*

Tbn. *Plastics* *pp* *p* *pp* *pp* *mp*

Perc. 1 *Bass Drum* *pp* *p* *pp* *pp* *p*

Perc. 2 *Vibraphone* *pp* *p*

Cel.

Hp. *E F G A*
D C[♯] B[♯]

Pno. *p* *pp*

M.

B.

183 Undulating, ♩ = 60, Relaxed

Vln. I *Plastics* *pp* *mp* *pp* *pp* *p* *pp*

Vln. II *Plastics* *pp* *p* *pp* *pp* *p*

Vla. *Plastics* *pp* *p* *pp* *pp* *p*

Vc. *Plastics* *pp* *p* *pp* *pp* *mp*

D.B.

Fl. *pp* *p* *pp* *mf* *pp*

Ob. *pp* *p* *pp* *mf* *pp*

B♭ Cl. *pp* *p* *pp* *mf* *pp*

Bsn. *ff*

Hn. *mp* *pp* *p* *pp* *mf* *pp*

B♭ Tpt. *mp* *pp* *p* *pp* *mf* *pp*

Tbn. *mp* *pp* *p* *pp* *mf* *pp*

Perc. 1 Bass Drum *pp* *p* *pp*

Perc. 2 *mp*

Cel.

Hp. *pp* both hands, open palm *mp*

Pno. *ff* *mp* *pp*

M. *mf* es - pe - ci - ally af - ter mid - night *f*

B. *mf* nor - mal - ly du - ring the night af - ter mid - night air of

Vln. I *pp* *p* *pp* *mf* *pp*

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

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

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

D.B. *ff*

205

Fl. *f* *pp* *pp* *mf* *pp*

Ob. *f* *pp* *pp* *mf* *pp*

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

Bsn. *f* *mf* *f* *mp* *f* *ff*

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

B. Tpt. *f* *pp* *pp* *mf*

Tbn. *f* *pp* *mp* *pp* *mf*

Perc. 1 Tam Tam *pp* *p* *pp*

Perc. 2

Cel. *mp* *f*

Hp. *pp* *pp* *mp* *pp* *mp*

Pno. *mf* *mp*

M. *f*
down

B. low blows slope

Vln. I *f* *pp* *pp* *mf* *pp*

Vln. II *f* *pp* *pp* *mf*

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

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

D.B. arco *p* *mp* *p* *mf* *pizz.*

Fl. *mp* *pp* *mp* *pp*

Ob. *mp* *pp* *mp* *pp*

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

Bsn. *ff*

Hn. *pp* *mp* *pp* *mp* *pp*

B. Tpt. *pp* *mp* *pp* *mp* *pp*

Tbn. *pp* *mp* *pp* *mp* *pp*

Perc. 1 *pp* *mp* *pp*

Perc. 2 *Vibraphone*

Cel.

Hp. *pp* *mf*

Pno. *pp* *mf*

M *mf* *mp* *mf* *f*
 stea - dy on the same nights for as much as ir - reg - u - lar bursts

B *mf* *f*
 sev - eral ho - urs

Vln. I *mp* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp* *mp* *pp*

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

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

D.B. *arco* *pp* *mp* *pp*

223

Fl. *f* *pp* *mf* *pp* *pp* *mf* *pp*

Ob. *f* *pp* *mf* *pp* *pp* *mf* *pp*

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

Bsn. *p* *mp* *mf* *pp*

223

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

B. Tpt. *pp* *f* *pp* *mf* *pp* *pp* *mf* *pp*

Tbn. *pp* *f* *pp* *mf* *pp*

223

Perc. 1 *pp* *mp* *pp* *mf* *pp*

Perc. 2 *p* *p* *mf* *p* *p* *mf* *p* *mf* *p*

223

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

223

Hp. *pp* *p* *pp* *f* *pp*

223

Pno. *f* *mf* *p*

223

M *mf*

B

near eight - een hun - dred

223

Vln. I *f* *pp* *mf* *pp* *pp* *mf* *pp*

Vln. II *pp* *f* *pp* *mf* *pp* *pp* *mf* *pp*

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

Vc. *mf* *pizz.*

D.B. *mf* *pizz.*

230

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Cel.

Hp.

Pno.

M.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mf* *pp* *mp* *pp* *f* *pp*

pp *mf* *pp* *mp* *pp* *f* *pp*

pp *mf* *pp* *mp* *pp* *f* *pp*

f *p* *mp* *p*

pp *mf* *pp* *mf* *pp* *mf*

pp *mf* *pp* *mf* *pp* *mf*

mp *mf* *f* *p*

p

mf *p* *mf* *p*

p *mp*

pp *mp* *pp* *mf* *f* *mp*

f *mp*

ho - urs from noon to af - ter noon the lar - gest de - cline

af - ter noon

pp *mf* *pp* *mp* *pp* *f*

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf*

pp *mf* *pp* *f* *mp*

f *mp*

236

Fl. *mf* *pp* *pp* *mf* *pp*

Ob. *mf* *pp* *pp* *mf* *pp*

B. Cl. *mf* *pp* *pp* *mf* *pp*

Bsn. *p* *mp* *p*

236

Hn. *pp* *mf* *pp* *pp* *mf* *pp*

B♭ Tpt. *pp* *mf* *pp*

Tbn. *mp*

236

Perc. 1 *mp* *p* *mp* *mp* *p*

Perc. 2 *p* *mf*

Snare snares off

236

Cel. *p*

236

Hp. *pp* *mp* *pp* *pp* *mf* *pp*

E F# G A
D C# B

236

Pno. *mf* *p*

236

M *mp* *f* *mp* *mf* *mp*

B *mf* *mf*

oc - cur - ing in the sum - mer

al - ways af - ter eight - teen hun - dred ho - urs

236

Vln. I *pp* *mf* *pp* *pp* *mf* *pp*

Vln. II *pp* *mf* *pp* *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

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

D.B. *pp* *mp* *pp* *pp*

243

Fl. *pp* *mf* *pp* *f* *pp* *mp* *pp*

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

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

Bsn. *f*

Horn *mf* *f*

Tr. *mf* *f*

Tbn. *p* *mf*

Perc. 1

Perc. 2 *p* *p* *mf* *p* *p* *mf* *p* *p* *mf*

Cel.

Hp. *pp* *mp* *pp*

Pno. *mp* *p* *f*

M.

B. *f*

af - ter sev - eral ho - urs night time__ bursts re - lease

Vln. I *pp* *mf* *pp* *f* *pp* *mp* *pp*

Vln. II

Vla.

Vc. *p* *f*

D.B. *mp* *pp* *f*

249

Fl.

mf

pp

Ob.

mf

pp

B. Cl.

mf

pp

Bsn.

mf

pp

Clarinet

p

mp

p

Hn.

mf

f

mp

mf

p

B. Tpt.

mf

f

mp

mf

p

Tbn.

f

p

mp

Perc. 1

Bass Drum

p

mp

p

p

mf

p

Perc. 2

p

Cel.

Hp.

Pno.

M

mf

f

f

slope

B

mf

f

up

Vln. I

mf

pp

Vln. II

Viola

p

f

mf

Vc.

p

f

mf

D.B.

pizz.

256

Flute (Flute) *p* *mf* *pp* *pp* *mf* *pp* *mf* *pp*

Oboe *p* *mf* *pp* *pp* *mf* *pp* *mf* *pp*

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

Bsn. *p* *mf* *pp* *pp* *mf* *pp* *mf* *pp*

Hn. *p*

B♭ Tpt.

Tbn.

Perc. 1 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mf*

Perc. 2 *mp* *f* *mp* *f* *mf* *f* *mf* *f* *mf*

Cel.

Hp. *pp* *mf* *pp* *pp* *mp* *pp* *pp* *pp*

E^b F G A
D^b C^b B^b

Pno. *mf* *p* *mf* *p*

M.

B.

256

Vln. I

Vln. II

Vla. *p*

Vc.

D.B.

Fl. *sub. p* *pp* *pp* *mp* *pp* *pp*

Ob. *pp* *p* *pp* *pp* *mp* *pp*

B. Cl. *pp* *p* *pp* *pp* *mp* *pp*

Bsn. *pp* *p* *pp* *pp* *mp* *pp*

Hn. *pp* *mp* *pp* *pp* *mp* *pp*

B^b Tpt. *pp* *mp* *pp* *pp* *mp* *pp*

Tbn. *pp* *mp* *pp* *pp* *mp* *pp*

Perc. 1 *pp* *p* *mp* *p* *mp* *p*

Perc. 2 *f* *mf* *f* *mf* *f* *mf* *mp* *f* *mp* *f* *mp* *p* *mp*

Cel. *pp* *p* *pp* *pp* *mp* *pp*

Hp. *mp* *pp* *p* *pp* *pp* *pp* *pp* *pp*

Pno. *mf* *p* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

M. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Violin I *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Violin II *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

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

Vc. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

D.B. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

270

Fl. *mp* *pp* *pp* *mf*

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

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

Bsn. *pp* *mp* *pp* *pp*

Hn. *pp* *mp* *pp* *pp*

B. Tpt.

Tbn.

Perc. 1 *pp* *mp* *pp* *pp* *p* *pp*

Perc. 2 *p* *f* *mp* *mf* *mp* *f* *mp* *mf* *mp*

Cel.

Hp. *pp* *p* *pp*

Pno. *p* *mp*

M.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

276

Fl. *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Ob. *pp* *pp* *mf* *pp* *pp* *mf* *pp*

B. Cl. *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Bsn. *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Hn. *mf* *pp* *pp* *mf* *pp* *pp* *mf*

B. Tpt. *pp* *mp* *p*

Tbn. *pp* *mp* *p*

Perc. 1 *p* *mp* *p* *p*

Perc. 2 *f* *p* *p* *mf* *p* *mp* *p* *p*

Cel. *p* *mp* *p*

Hp. *p* *mf* *p* *pp* *mf* *pp* *pp*

Pno. *p* *mp*

M

B

Vln. I *pp* *pp* *pp* *pp*

Vln. II *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp*

D.B.

Bass Drum

E[♯] G A
D C[♯] B

Fl. *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Ob. *pp* *mf* *pp* *pp* *mf* *pp* *pp*

B. Cl. *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Bsn. *pp* *pp* *mf* *pp* *pp*

Hn. *pp* *pp* *mf* *pp* *pp* *mf* *pp*

B. Tpt. *pp* *mf* *pp* *pp*

Tbn. *pp* *mf* *pp* *pp*

Perc. 1 *mf* *p* *p* *mf* *p*

Perc. 2 *mp* *p* *f* *p* *p* *mf* *p* *f* *p* *f* *p* *f*

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

Hp. *mp* *pp* *p* *mp* *pp* *pp* *mp* *pp* *p* *mf* *p*

Pno. *pp* *mf*

M. *pp* *mf* *pp*

B. *pp* *mf* *pp*

Vln. I *pp* *mf* *pp*

Vln. II *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

D.B. *pp* *mf* *pp*

289

Fl. *mp* *ord.* *mp*

Ob. *sim.* *mp* *pp* *pp* *mp* *pp* *ord.* *p*

B. Cl. *sim.* *mp* *pp* *pp* *mp* *pp* *sim.* *pp* *mp* *pp*

Bsn. *pp* *mp* *pp* *pp* *pp* *mp* *pp*

Hn. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

B. Tpt. *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Tbn. *pp* *mp* *pp* *pp* *mp* *pp*

Perc. 1 *p* *mf* *p* *Tam Tam* *p* *mf*

Perc. 2 *> p* *f* *p* *f* *p* *mp* *f* *p* *f* *mp* *< f*

Cel.

Hp. *EFGA* *pp* *mp* *pp* *DCB*

Pno. *p* *mp* *p*

M

B

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

This page contains the musical score for measures 296 through 301. The score is divided into two systems, each starting with a measure number '299' in a box. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 296-301. Dynamics range from *pp* to *mf* and *p*. A slur covers measures 299-301.
- Oboe (Ob.):** Measures 296-301. Dynamics range from *pp* to *p*.
- Bass Clarinet (B. Cl.):** Measures 296-301. Dynamics range from *pp* to *f* and *pp*. Includes *sim.* and *ord.* markings.
- Bassoon (Bsn.):** Measures 296-301. Dynamics range from *pp* to *f* and *pp*. Includes *sim.* and *ord.* markings.
- Horn (Hn.):** Measures 296-301. Dynamics range from *pp* to *f* and *pp*.
- Bass Trombone (B. Tpt.):** Measures 296-301. Dynamics range from *pp* to *f* and *pp*.
- Trombone (Tbn.):** Measures 296-301. Dynamics range from *pp* to *f* and *pp*.
- Percussion 1 (Perc. 1):** Measures 296-301. Dynamics range from *p* to *mp* and *p*. Includes a **Bass Drum** section.
- Percussion 2 (Perc. 2):** Measures 296-301. Dynamics range from *mp* to *f* and *mp*.
- Cello (Cel.):** Measures 296-301. No notes.
- Harpsichord (Hp.):** Measures 296-301. No notes.
- Piano (Pno.):** Measures 296-301. Dynamics range from *mf* to *p*. Includes a *pizz.* marking.
- Musicians (M. and B.):** Measures 296-301. No notes.
- Violin I (Vln. I):** Measures 296-301. Dynamics range from *pp* to *mf* and *f*. Includes a *pizz.* marking.
- Violin II (Vln. II):** Measures 296-301. Dynamics range from *pp* to *mf* and *f*. Includes a *pizz.* marking.
- Viola (Vla.):** Measures 296-301. Dynamics range from *pp* to *mf* and *f*. Includes a *pizz.* marking.
- Violoncello (Vc.):** Measures 296-301. Dynamics range from *pp* to *mf* and *f*. Includes a *pizz.* marking.
- Double Bass (D.B.):** Measures 296-301. Dynamics range from *pp* to *mf* and *f*. Includes a *pizz.* marking.

Musical score for page 47, measures 303-307. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Bass Trombone (B. Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Cello (Cel.), Harp (Hp.), Piano (Pno.), Music Stand (M), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance instructions and dynamics include:

- Fl.:** *mf* (measures 303-304)
- Bsn.:** *mf* (measure 306), *p* (measure 307)
- Perc. 1:** *mp* (measures 303-304), *p* (measures 305-306), *mp* (measure 307)
- Perc. 2:** *mp* (measures 303-304), *mp* (measures 305-306), *p* (measure 307), *mf* (measure 308)
- Hp.:** *p* (measure 307)
- Pno.:** *p* (measures 303-304)
- Vln. I:** *p* (measure 303), *arco* *fp* (measures 304-305), *mf* (measure 306)
- Vln. II:** *mf* (measures 304-305), *p* (measures 306-307)
- Via.:** *p* (measures 303-304), *mf* (measures 305-306), *p* (measures 307-308), *arco* *mf* (measure 309)
- Vc.:** *p* (measures 303-304), *mf* (measures 305-306), *p* (measures 307-308), *arco* *mf* (measure 309)
- D.B.:** *p* (measures 303-304), *mf* (measures 305-306), *p* (measures 307-308)