

CHOREOGRAPHING FEELINGS

RX447

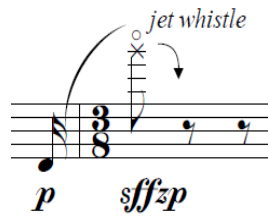
for ensemble
dur. ca. 10'

Flute
Cor anglais
Clarinet in A
Horn in F
Piano
Viola
Cello
Double Bass

Performance Notes

Woodwinds

1)



: (flute) jet whistle

2)



: flutter – tonguing

3)

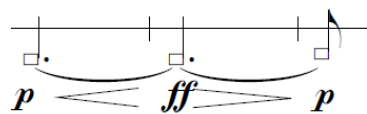
key clicks and airy sounds



:key clicks and airy sounds: produce percussive sounds (key clicks) in the rhythmic pattern indicated. Also produce airy sounds by breathing into the instrument freely in terms of rhythm.

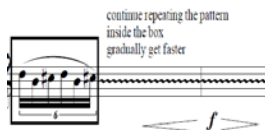
4)

blow air inside
the tube



: blow air inside the tube.

5)



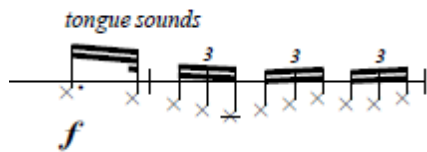
: repeat the pattern inside the box by gradually getting faster.

6)



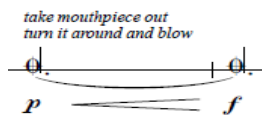
:(horn) Horn hand – stopping.

7)



:(horn) produce tongue sounds.

8)



:(horn) take mouthpiece out, turn it around and blow.

Piano

1)



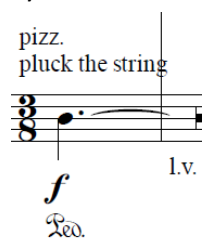
mp *sfz* : scratch the string inside the piano violently with fingernail. Gradually the movement of the scratch is faster so as to produce an attack (*sfz*).

2)

Pedal indications:

- l.v.: let vibrate
- half pedal (1/2)
- normal pedal

3)



f Ped. : pluck the string (pizzicato) with fingertip, producing a deep and resonant sound.

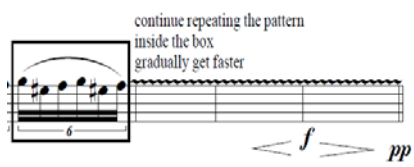
Strings

1) s.t.: sul tasto

2) s.p.: sul ponticello

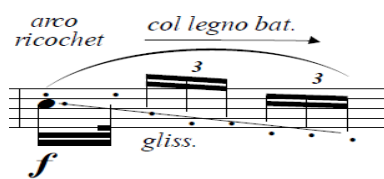
3) flautando: fast and light bow

4)



repeat the pattern inside the box by gradually getting faster.

5)



The arrow indicates the gradual transition from normal bowing to “col legno battuto” (tapping with the wood side of the bow).

6)

C senza misura
viola
78 $\left(\right)$ 1" gliss. 2"

mf > *pp* : (cello) play the note indicated (gliss.) one second (1'') after you hear the note (inside the brackets) played by the viola part.

7)

Sul. A
seagull effect

f > *p* : (cello) Seagull effect.

8)

glissando pizz.

mf > *p* : (double bass) slurred pizzicato

Programme Note

This piece draws inspiration from contemporary dance as the title suggests (“Choreographing feelings”). Music, in an attempt to depict the movements of a dancer, moves forwards not only in time but also in an imaginary space. In this spatiotemporal dimension, the movements of the dancer are directed/ guided by his feeling states. These feeling states determine the formal structure of the piece which has a linear narrative character and is divided into three sections. In section A, inertia, stasis, emotional stiffness and inactivity prevail as the dancer feels restrained to his overstretched and neglected body, mind and soul. Gradually a desire to break free from these emotional states, arouse inside him, leading us to B section. There, he tries to explore and reexamine his inner self by putting himself through a psychological effort in order to move away from the unwanted state he was. In section C he achieves to reach the desired freedom and a sense of lightness and flexibility (both physical and emotional) he was striving for.

In order to express musically these feeling states and movements of the dancer I came up with some musical materials which represent this linear process which moves from inertia to freedom. The use of these musical materials has both structural and unifying functions. I describe below how these musical elements are used in a different way in each section (as well as its metaphors inside the brackets).

1) Melody and rhythm

→ “hidden” melody

A: it is presented in the very beginning of the piece, consisting of all accented notes in the left hand piano part. Each accented note introduces a different instrument. The melody is “hidden” here because it is not present in its entirety (like a melodic line) but it remains “hidden” “behind” other notes. (constraints, stiffness).

B: It does not appear in this section.

C: It is present in the very ending in the right hand piano part, but his time is revealed to us, as the previously accented notes are conjoint here, forming a continuous melodic line (freedom/flexibility).

→ a melodic motif is transformed throughout the piece in various ways. Its presence again becomes clearer in the C section (The dancer undergoes a change, so does the musical motif - is gradually transformed -).

A: Again the melodic motif is presented “hidden” and obscure (lack of self-awareness)

B : It becomes clearer (transformation, change).

C: It is clear now (the dancer becomes more aware of his inner self).

→rhythmic motifs

A: repetitive rhythmic patterns (stasis and emotional confusion)

B: transformation of these rhythmic patterns – rhythmic changes – (effort)

C: transformation of these rhythmic patterns - ascending melodic motions- (urge for freedom)

2) Texture

A: different texture in each instrumental group (distance from his inner self).

B: interaction and overlapping of textures - for instance, through imitations- (effort to approach himself).

C: gradually an omofonic structure is built (atonement, freedom, conciliation with himself).

3) Harmonic material

A: four sharps (stiffness, inertia)

B: modulation -we move from four sharps to one sharp - (effort for change, transformation).

C: no accidentals (freedom, atonement).

4) Meter

A: persistent change of time signature (inertia, instability, desire to change).

B: persistent change of time signature (effort, emotional instability and chaos)

C: absence of time signatures / meter (deconstruction of his previous inner world) → 3/8 (the dancer builds up his new stable inner world).

All these musical aspects serve the underlying idea of the piece and its linear spatiotemporal projection: Stasis/stiffness (A) – elaboration/effort (B) – freedom /flexibility (C). These feeling states are “choreographed” by the dancer whose urge to free himself from the “bonds” of his usual routine (a suggested metaphor) drives him to take the risk by “diving into” the difficult and painstaking path of self exploration in order to achieve his personal freedom, both mental and physical.

Score in C

Choreographing feelings

RX447

for ensemble

A

♩ = ca.75

Con dolcezza

Flute

English Horn

Clarinet in A

Horn in F

Piano

Viola

Cello

Double Bass

4
8

4
8

4
8

5 *15^{ma}*

Pno.

mp *p* *mp* *p*

p *mp* *p* *ped.*

* *ped.*
half pedal 1/2

Vla.

mp *p*

Vc.

mf *p* *mp* *p* *s.t.*

9

Fl. *p* < *mf* *p*

E. Hn. *p* < *mp*

A Cl. *p*

4/8

15^{ma}

Pno. *mp* *mp* < *p* *mf* *p* *sf* *sf*

* *ped.*

Vla. *mp* *p* *s.t.*

Vc. *mp* *p*

4/8

12

Fl.

Flute staff with rests in measures 12-14 and a final chord in measure 15.

E. Hn.

Euphonium staff with notes in measure 12, rests in measures 13-14, and a final chord in measure 15.

A Cl.

Alto Clarinet staff with notes in measure 12, rests in measures 13-14, and a final chord in measure 15. Dynamics include *fp*.

Hn.

Horn staff with notes in measure 12, rests in measures 13-14, and a final chord in measure 15. Dynamics include *sfz* and *p*.

Pno.

Piano staff with complex chords and dynamics. Includes markings for *15^{ma}*, *sffz*, *f*, and *p*. Pedal markings are present with asterisks.

Vla.

Viola staff with notes and dynamics. Includes markings for *mp*, *mf*, and *f*. An *ord.* marking is present.

Vc.

Violoncello staff with notes and dynamics. Includes markings for *mp*, *p*, *mf*, and *f*. An *ord.* marking is present.

D.B.

Double Bass staff with notes and dynamics. Includes markings for *f*, *p*, and *f*. A *V* marking is present.

15

Fl.

E. Hn.

A Cl.

Hn.

Pno.

Vla.

Vc.

D.B.

p *mp* *mf* *p*

mp *mp*

p *mp*

p *mp*

p *mp*

p *mp*

ped.
normal pedal

* *ped.*

* *ped.*

* *ped.*

Detailed description: This page of a musical score covers measures 15 to 18. The instruments are Flute (Fl.), English Horn (E. Hn.), Alto Clarinet (A Cl.), Horn (Hn.), Piano (Pno.), Viola (Vla.), Violin (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/8. The Flute and Horn parts are mostly rests. The English Horn and Alto Clarinet play melodic lines with dynamics *p* and *mp*. The Piano part features a complex texture with sixteenth-note patterns in the right hand and a bass line with dynamic markings *mp*, *mf*, and *p*. Pedal markings are present: 'ped. normal pedal' at the start, and three asterisk-marked 'ped.' markings. The Viola, Violin, and Double Bass parts play sustained notes with dynamics *p* and *mp*.

18

Fl.

E. Hn. *p*

A Cl. *mp* *mf*

Hn.

Pno. *ped.* **ped.* **ped.*

Vla. *gliss.* *mf* *mp*

Vc. *gliss.* *mf* *mp*

D.B. *gliss.* *mf*

Detailed description: This page of a musical score covers measures 18, 19, and 20. The score is for a woodwind and string ensemble. The Flute (Fl.) part is mostly silent, with rests in measures 18 and 19, and a whole rest in measure 20. The E. Horn (E. Hn.) part has a half note in measure 18, a whole rest in measure 19, and a half note in measure 20. The A. Clarinet (A. Cl.) part has a whole rest in measure 18, a whole rest in measure 19, and a half note in measure 20. The Horn (Hn.) part is silent throughout. The Piano (Pno.) part features a complex texture with sixteenth-note runs in the right hand and rests in the left hand. The Viola (Vla.) part has a half note in measure 18, a half note in measure 19, and a half note in measure 20. The Violoncello (Vc.) part has a half note in measure 18, a half note in measure 19, and a half note in measure 20. The Double Bass (D.B.) part has a half note in measure 18, a half note in measure 19, and a half note in measure 20. Dynamics include *p*, *mp*, *mf*, and *ped.* (pedal). Performance instructions include *gliss.* (glissando) and *mf* (mezzo-forte).

21

Fl. *p* *mp* *p*

E. Hn. *mp* *p* *mp*

A Cl. *p* *mf* *p*

Hn. *mf* *p*

Pno. *5* *5* *5* *5* *5*

* Ped. * Ped.

Vla. *mp*

Vc. *mf* *s.t.*

D.B. *mp*

Detailed description: This page of a musical score contains measures 21, 22, and 23 for eight instruments. The Flute (Fl.) part in measure 21 has a dynamic range from *p* to *mp* and back to *p*. The E. Horn (E. Hn.) part features a melodic line with dynamics *mp*, *p*, and *mp*. The A. Clarinet (A Cl.) part starts with *p*, moves to *mf*, and ends with *p*. The Horn (Hn.) part has a melodic line with dynamics *mf* and *p*. The Piano (Pno.) part has a complex texture with five five-note chords marked with a '5' above them. The Viola (Vla.) part has a long note in measure 21 and a dynamic of *mp*. The Violoncello (Vc.) part has a long note in measure 21 and a triplet of eighth notes in measure 23 with dynamics *mf* and *s.t.* (sforzando). The Double Bass (D.B.) part has a long note in measure 21 and a dynamic of *mp*. Pedal points are marked with an asterisk and 'Ped.' in measures 22 and 23.

24

Fl. *pp* *mp* *pp*

E. Hn. *p* *mf* *p*

A Cl. *mf* *p*

Hn. *mf*

Pno. *ped.*

Vla. *s.t.* *mf*

Vc. *ord* *3* *mp*

D.B.

Detailed description: This page of a musical score, numbered 8, contains measures 24 through 26. The instruments are Flute (Fl.), E. Horn (E. Hn.), A. Clarinet (A. Cl.), Horn (Hn.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute part begins with a rest in measure 24, followed by a melodic line in measures 25 and 26 with dynamics *pp*, *mp*, and *pp*. The E. Horn and A. Clarinet parts have melodic lines in measures 25 and 26 with dynamics *p*, *mf*, and *p*, and *mf*, *p* respectively. The Horn part has a rest in measure 24 and a melodic line in measure 26 with dynamic *mf*. The Piano part features a complex texture with five-measure arpeggiated figures in measures 24, 25, and 26, and a *ped.* marking. The Viola part has a melodic line in measures 25 and 26 with dynamics *s.t.* and *mf*, and a *3* marking. The Violoncello part has a melodic line in measure 24 with dynamics *ord* and *mp*, and a *3* marking. The Double Bass part has a melodic line in measure 24.

Fl. 27 *flz.*

E. Hn.

A Cl. *mf* *mp*

Hn. *p* *mp* *p* *flz.*

Pno. *f*
Ped. * Ped. * Ped. *

Vla. 27 *ord* *mp*

Vc.

D.B. *mf* *mp*
s.t. *ord*

Detailed description: This page of a musical score, numbered 9, contains parts for Flute (Fl.), E. Horn (E. Hn.), A. Clarinet (A Cl.), Horn (Hn.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three measures. The Flute part begins at measure 27 with a fermata and then plays a sixteenth-note figure marked *flz.* The E. Horn part has a similar pattern. The A. Clarinet part starts with a sixteenth-note figure marked *mf*, followed by a crescendo to *mp*. The Horn part features a half-note with a fermata, a quarter rest, and then a sixteenth-note figure marked *mp*, followed by a half-note with a fermata marked *p* and *flz.* The Piano part consists of a continuous sixteenth-note figure with five-fingerings, marked *f*. The Viola part has a half-note with a fermata marked *ord* and *mp*. The Violoncello part has a half-note with a fermata. The Double Bass part features a triplet eighth-note figure marked *mf*, followed by a crescendo to *mp*. Pedal points are indicated by asterisks and the word 'Ped.' under the piano part. Dynamic markings include *mf*, *mp*, *p*, and *f*. Performance instructions include *flz.*, *ord*, and *s.t.*

10

Fl. *sfz*

Musical notation for Flute (Fl.) in treble clef, showing a single note with a dynamic marking of *sfz* and a breath mark (>).

E. Hn. *sfz*

Musical notation for E. Horn (E. Hn.) in treble clef, showing a single note with a dynamic marking of *sfz* and a breath mark (>).

A Cl. *sfz*

Musical notation for A. Clarinet (A Cl.) in treble clef, showing a single note with a dynamic marking of *sfz* and a breath mark (>).

Hn. *sfz*

Musical notation for Horn (Hn.) in bass clef, showing a single note with a dynamic marking of *sfz* and a breath mark (>).

Pno.

Musical notation for Piano (Pno.) in treble clef, showing a single note with a dynamic marking of *sfz* and a breath mark (>).

Vla. *f*

Musical notation for Viola (Vla.) in bass clef, showing a sequence of notes with a dynamic marking of *f* and a breath mark (>).

Vc. *f*

Musical notation for Violin (Vc.) in bass clef, showing a sequence of notes with a dynamic marking of *f* and a breath mark (>).

D.B. *f*

Musical notation for Double Bass (D.B.) in bass clef, showing a sequence of notes with a dynamic marking of *f* and a breath mark (>).

Three staves of musical notation for strings. The first staff has a treble clef and a key signature of one sharp (F#). It contains two measures of music, each with a half note and a fermata. The first measure is marked *pp* and the second is marked *p*. The second staff has a treble clef and a key signature of one sharp (F#). It contains two measures of music, each with a half note and a fermata. The first measure is marked *pp* and the second is marked *p*. The third staff has a bass clef and a key signature of one sharp (F#). It contains two measures of music, each with a half note and a fermata. The first measure is marked *pp* and the second is marked *p*.

Musical score for three instruments: Vla. (Violin), Vc. (Violoncello), and D.B. (Double Bass). The score is in 3/4 time and has a key signature of one sharp (F#). The first measure is numbered 32. The Vla. part features five-measure phrases with a *pp* dynamic, followed by a *ff* section, and then a *f* section with a *pizz.* marking. The Vc. part features five-measure phrases with a *pp* dynamic, followed by a *ff* section, and then a *f* section with a *pizz.* marking. The D.B. part features five-measure phrases with a *pp* dynamic, followed by a *ff* section, and then a *f* section with a *pizz.* marking. The *pp* and *ff* sections are marked with triplets (3) and the *f* section is marked with quintuplets (5).

B ♩ = ca.70
Poco meno mosso

jet whistle

35

Fl. *p* *sffz**p*

E. Hn. *mf* *f*

A Cl. *mf* *ffp* *pp* *mp*

Hn. *mf* *f* *pp*

Pno. scratch the string violently with fingernails gradually faster
mp *sffz* l.v.
Ped.

Vla. *f* *sfz*
bartok pizz.

Vc. *f* *sfz*
bartok pizz.

D.B. *f* *sfz*

39

Fl.

E. Hn.

A Cl.

Hn.

Pno.

Vla.

Vc.

D.B.

p *mf* *mp*

pp

pizz.
pluck the string

f

arco

p

1.v.

jet whistle

Fl. *p* < *sffz* *p*

E. Hn. *p* < *sfz*

A Cl. *p* < *sfz* *pp*

Hn. *p* < *sfz* > *p* *mp* *p* < *mp*

cuivre

Pno. *mp* < *sffz* l.v.

scratch the string violently with fingernails gradually faster

Vla. *mf* < *f* *sfz*

nail pizz.

Vc. *mp* < *f* *sfz*

bow pressure gradually producing a scratching effect

nail pizz.

D.B. *f* > *sfz* *f* > *p*

nail pizz. arco ord. ricochet

(throw the bow with weight)

48

Fl.

E. Hn.

A Cl.

Hn.

Pno.

Vla.

Vc.

D.B.

pp *mp* *mf*

pp *p* *mp* *p*

mf *p*

pizz. pluck the string

f l.v.

f l.v.

arco

mp

arco

mp

mp *p* *mp*

Detailed description: This page of a musical score, numbered 15, covers measures 48 to 52. It features eight staves for different instruments: Flute (Fl.), E. Horn (E. Hn.), A. Clarinet (A. Cl.), Horn (Hn.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 3/8 time and includes dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*. Performance instructions include 'pizz. pluck the string' for the piano and 'arco' for the strings. The piano part features a 'l.v.' (left hand) entry in measures 48 and 50. The double bass part has a 'l.v.' entry in measure 50. The score concludes with a complex time signature change to 3/8 + 1/16 in the final measure.

53

Fl. *jet whistle*
p sfz p

E. Hn. *p ffp mp mf*

A Cl. *sfz*

Hn. *flz sfz pp*

Pno. *scratch the string violently with fingernails gradually faster*
mp sfz l.v.
ped.

Vla. *f sf f p*
(throw the bow with weight)
ricochet

Vc. *f sf p mf*
(throw the bow with weight)
gliss.

D.B. *f sf p*
(throw the bow with weight)
ricochet

57 flz.

Fl. *pp* *mp* *p*

E. Hn. *p* *p* *mp*

A Cl.

Hn.

8va

Pno. *mp* *mp* *mp*

Ped. ** Ped.* ** Ped.*

halp pedal 1/2

Vla. *gliss.* *mf* *p*

Vc. *p*

D.B. *gliss.* *mp* *p* *gliss.* *mf*

61 *gliss.* *mf* > *p* *flz.* *mf* > *p*

E. Hn. *gliss.* < *p* *mp* > *p* > *pp*

A Cl.

Hn.

Pno. *mp* *mf* *f*
* Led. * Led. * Led. * Led. *

61 *gliss.* *mf* > *mp* *gliss.* *f* > *mp*

Vc. *gliss.* *f* > *mp* *gliss.* > *fp*

D.B. > *mp* < *mf* > *mp* > *fp* *gliss.* *gliss.* V

Detailed description: This page of a musical score, numbered 18, contains staves for Flute (Fl.), E. Horn (E. Hn.), A. Clarinet (A Cl.), Horn (Hn.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 6/8 time and features various dynamics and performance instructions. The Flute part includes glissandos and a flautando (flz.) section. The E. Horn part has a piano (p) section followed by mezzo-piano (mp) and piano (p) dynamics. The Piano part features a crescendo from mezzo-piano (mp) to forte (f) with a 'Led.' (lead) instruction. The Viola and Violoncello parts have glissandos and dynamic markings like mf, mp, f, and fp. The Double Bass part starts with an accent (>) and mezzo-piano (mp) dynamics, followed by a crescendo to mf and mp, and ends with a glissando and fortissimo (fp) dynamic.

65

Fl. *mf* *f* *gliss.*

E. Hn. *mf* *p* *gliss.* *mf* *p*

A Cl. *p* *gliss.* *mf*

Hn. *pp*

Pno. *f* *mp* *mf* *Led.*

Vla. *p* *pp* *flautando e sul pont. thin sound, light bow pressure*

Vc. *fp* *pp* *flautando e sul pont. thin sound, light bow pressure*

D.B. *fp*

Detailed description: This page of a musical score contains measures 65, 66, and 67 for an orchestral ensemble. The instruments are Flute (Fl.), E. Horn (E. Hn.), A. Clarinet (A. Cl.), Horn (Hn.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 4/8 time. Measure 65 begins with a dynamic of *mf* for the Flute and E. Horn. The Flute part features a glissando. The E. Horn part has a dynamic of *mf* followed by *p*. The A. Clarinet part is marked *p* and also includes a glissando. The Horn part is marked *pp*. The Piano part has a dynamic of *f* in the right hand and *mf* in the left hand, with a triplet of eighth notes in the left hand. The Viola part starts with a dynamic of *p* and a hairpin crescendo. The Violoncello part starts with a dynamic of *fp* and a hairpin decrescendo. The Double Bass part has a dynamic of *fp* and a hairpin decrescendo. Measure 66 continues the dynamics and textures. Measure 67 features a dynamic of *pp* for the Viola and Vc., with the instruction "flautando e sul pont. thin sound, light bow pressure" written above both parts. The Flute part has a dynamic of *mf* and a glissando. The E. Horn part has a dynamic of *p* and a glissando. The A. Clarinet part has a dynamic of *mf* and a glissando. The Horn part is marked *pp*. The Piano part has a dynamic of *mp* in the right hand and *mf* in the left hand. The Viola part has a dynamic of *pp* and the instruction "flautando e sul pont. thin sound, light bow pressure". The Violoncello part has a dynamic of *pp* and the instruction "flautando e sul pont. thin sound, light bow pressure". The Double Bass part has a dynamic of *fp*.

68 *gliss.*

Fl. *p* *f* *p*

E. Hn. *gliss* *mf* *p*

A Cl. *gliss* *mf* *p*

Hn. *mp* *p*

Pno. *Red.* * *simile*

Vla. *s.t.* *s.p.* *mp*

Vc. *flautando e sul pont.*
thin sound, light bow pressure

D.B. *pp*

Detailed description of the musical score for page 20, measures 68-71:

- Flute (Fl.):** Measures 68-71. Starts with a half note G4 (*p*), followed by a glissando from G4 to B4 (*f*), and ends with a half note G4 (*p*).
- E. Horn (E. Hn.):** Measures 68-71. Starts with a half note G3, followed by a glissando from G3 to B3 (*mf*), and ends with a half note G3 (*p*).
- A. Clarinet (A Cl.):** Measures 68-71. Starts with a half note G3, followed by a glissando from G3 to B3 (*mf*), and ends with a half note G3 (*p*).
- Horn (Hn.):** Measures 68-71. Starts with a half note G3 (*mp*), followed by a half note G3 (*p*).
- Piano (Pno.):** Measures 68-71. Treble clef: G#4, G#4, G#4. Bass clef: G3, G3, G3. *Red.* (Reduction) in the first measure, ** simile* in the second.
- Viola (Vla.):** Measures 68-71. Treble clef. Measures 68-70: *s.t.* (sottotasto) with a *mp* dynamic. Measure 71: *s.p.* (sul ponticello) with a *mp* dynamic. Includes 5th and 7th fret markings.
- Violoncello (Vc.):** Measures 68-71. Bass clef. Measures 68-70: *flautando e sul ponticello* with a *mp* dynamic. Includes 3rd and 3rd fret markings. Measure 71: *s.p.* with a *mp* dynamic. Includes 5th and 7th fret markings.
- Double Bass (D.B.):** Measures 68-71. Bass clef. Starts with a half note G2 (*pp*), followed by a triplet of eighth notes G2-A2-B2, and ends with a triplet of eighth notes G2-A2-B2.

70

Fl. *gliss.* *mf* *f*

E. Hn. *gliss.* *mf* *p* *f*

A Cl. *gliss.* *mf* *p* *gliss.* *mf*

70 Hn. *gliss.* + *mf* *mp* *p* 3

70 Pno. *simile*

70 Vla. *s.t.* *pp* 7 5 3 3

Vc. *s.t.* *s.p.* *mp* *pp* 7 5

D.B. *s.t.* *s.p.* *mp* 5 7

Detailed description: This page of a musical score, numbered 21, contains parts for Flute (Fl.), E. Horn (E. Hn.), A. Clarinet (A. Cl.), Horn (Hn.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 70. The Flute part features a glissando leading to a *mf* dynamic, which then increases to *f*. The E. Horn part has a glissando, moving from *mf* to *p* and then to *f*. The A. Clarinet part includes glissandos and dynamics of *mf*, *p*, and *mf*. The Horn part starts with a glissando and dynamics of *mf*, *mp*, and *p*, followed by a triplet. The Piano part is marked *simile*. The Viola part is marked *s.t.* and *pp*, featuring a 7-measure and a 5-measure phrase, and later triplets. The Violoncello part is marked *s.t.* and *s.p.*, with dynamics of *mp* and *pp*, and includes 7-measure and 5-measure phrases. The Double Bass part is marked *s.t.* and *s.p.*, with a dynamic of *mp*, and includes 5-measure and 7-measure phrases.

72

Fl. *pp*

E. Hn. *pp* *p*

A Cl. *p* *mp*

Hn. *mf* *p*

Pno. *f* *mp* *mf*

simile

Vla. *ord.* *mp*

Vc. *3* *3* *3*

D.B. *s.t.* *pp* *3* *3*

Fl. *f* *pp*

E. Hn. continue repeating the pattern inside the box gradually get faster *f* *pp*

A Cl. *f* *pp*

Hn. *mp* *mf* *pp*

cuivre 3

Pno. *mp* *ff*

Ped. * Ped. *

Vla. continue repeating the pattern inside the box gradually get faster *f* *pp*

Vc. continue repeating the pattern inside the box gradually get faster *f* *pp*

D.B. *f* *pp*



Senza misura

slow

Fl. *35"*

E. Hn. *35"*

A Cl. *35"*

Hn. *35"*

ca. 20"

space notation

Pno. *fff* *mf* *p*

Vla. *f* *p*

2" *33"*

Vc. *mf* *pp*

1" *2"* *32"*

D.B. *18"*

molto sul pont.

pp



ca.15"

2

3

4

Pno.

mf

p

mf

Red.

* *Red.*

slowly and continuously
vary overtones
by altering position and
pressure of bow

ord.

Sul A
seagull effect

f

s.p.

D.B.

mf

pp

ff

The musical score consists of two staves: Piano (Pno.) and Double Bass (D.B.). The Pno. staff is in bass clef and features a melodic line with notes on the 2nd, 3rd, and 4th strings, marked with dynamics *mf*, *p*, and *mf*. A hairpin crescendo is shown above the notes. The D.B. staff is also in bass clef and features a melodic line with notes on the 2nd, 3rd, and 4th strings, marked with dynamics *mf*, *pp*, and *ff*. A hairpin crescendo is shown below the notes. Performance instructions include "slowly and continuously vary overtones by altering position and pressure of bow" with an arrow pointing to the *ord.* marking, and "Sul A seagull effect" with an arrow pointing to a specific note in the Pno. staff. A treble clef staff with a 3/8 time signature is shown at the top right. A bar line is present at the end of the Pno. staff.

80

Pno.

80

Vla.

Vc.

D.B.

p

mp

f

mp

p

mf

mp

mp

p

mp

ord.

s.t.

pizz.

arpegg.

Sul G

harmonic gliss.

* *ped.*

85

Fl. *key clicks and airy sounds*
f

E. Hn. *key clicks and airy sounds*
f

A Cl. *key clicks and airy sounds*
f

Hn. 85

Pno. 85
p *mf*
* *Leg.*

Vla. 85
arco *col legno bat.*
ricochet *gliss.* *f* *pizz.* *arpegg.* *f*

Vc. *seagull effect*
p *mf* *p*

D.B. *s.p.*
mf

30

rit.

A tempo

♩ = ca.85

Con moto

Fl.

93

Flute staff notation starting at measure 93 with a dynamic marking of *ff*. The notation includes a quarter rest followed by two eighth notes.

Hn.

93

Horn staff notation starting at measure 93 with a dynamic marking of *ff*. The notation includes a quarter rest followed by two eighth notes.

Pno.

93

Piano staff notation starting at measure 93. The left hand has a dynamic marking of *p*. The right hand has a dynamic marking of *mf*. Pedal markings include ** Ped.* and ** simile*. A triplet of eighth notes is marked with a '3'.

Vla.

93

Viola staff notation starting at measure 93 with a dynamic marking of *sfz* and the instruction *molto vib.*. The notation includes a quarter rest followed by two eighth notes.

Vc.

Violin staff notation starting at measure 93 with a dynamic marking of *mp*. The notation includes a quarter rest followed by two eighth notes.

D.B.

Double Bass staff notation starting at measure 93 with a dynamic marking of *mp*. The notation includes a quarter rest followed by two eighth notes. A triplet of eighth notes is marked with a '3'. Dynamic markings include *mf*, *p*, *mf*, *pizz.*, *glissando pizz.*, *mf*, and *p*. The instruction *ricochet* is present above the triplet.

101

Fl.

E. Hn.

A Cl.

Hn.

Pno.

Vla.

Vc.

D.B.

f *ff* *pp*

p *mf* *p*

mp *f* *espress.*

f *p* *mp* *p*

always legato

ord. *molto vib.* *solo con vib.*

arco

Leg. ** simile*

5

105

Fl.

E. Hn.

A Cl.

Hn.

Pno.

Vla.

Vc.

D.B.

mp

mf

ff

mp

solo cantabile

3

5

3

109

Fl.

E. Hn.

A Cl.

Hn.

Pno.

Vla.

Vc.

D.B.

mp

mp

p

pp

mf

con vib.

mf espress.

senza vib.

flautando

3

3

5

5

113

Fl. *p* *mp*

E. Hn. *p* *mp*

A Cl. *pp* *mp*

Hn. *mp*

Pno. *pp* *mp*

Vla. 113 *senza vib.* *pp* *mp*

Vc. *pp* *mp*

D.B. *pp* *p* *fp*

Detailed description: This page of a musical score, numbered 35, contains eight staves for different instruments. The Flute (Fl.) part starts at measure 113 with a piano (*p*) dynamic, featuring a melodic line with triplets and a crescendo to mezzo-piano (*mp*). The E. Horn (E. Hn.) part also begins at measure 113 with a piano (*p*) dynamic, playing a rhythmic pattern of eighth notes with triplets, crescendoing to mezzo-piano (*mp*). The A. Clarinet (A Cl.) part has a piano (*pp*) dynamic, mostly silent until measure 113, then plays a triplet. The Horn (Hn.) part starts at measure 113 with a mezzo-piano (*mp*) dynamic, playing a simple melodic line. The Piano (Pno.) part features a right-hand part with a piano (*pp*) dynamic playing a dense texture of sixteenth notes with quintuplets, and a left-hand part with a piano (*pp*) dynamic playing a simple bass line, both crescendoing to mezzo-piano (*mp*). The Viola (Vla.) part starts at measure 113 with a piano (*pp*) dynamic, playing a melodic line with a *senza vib.* marking, crescendoing to mezzo-piano (*mp*). The Violoncello (Vc.) part starts at measure 113 with a piano (*pp*) dynamic, playing a melodic line with triplets, crescendoing to mezzo-piano (*mp*). The Double Bass (D.B.) part starts at measure 113 with a piano (*pp*) dynamic, playing a melodic line with triplets, crescendoing to piano (*p*) and then fortissimo-piano (*fp*).

117

Fl.

E. Hn.

A Cl.

Hn.

Pno.

Vla.

Vc.

D.B.

The musical score for measures 117-120 includes the following parts and dynamics:

- Flute (Fl.):** Measures 117-118 feature a triplet of eighth notes. Measure 119 has a dynamic of *f*. Measure 120 has a dynamic of *f*.
- English Horn (E. Hn.):** Measures 117-118 feature a triplet of eighth notes. Measure 119 has a dynamic of *f*. Measure 120 has a dynamic of *f*.
- Alto Clarinet (A Cl.):** Measures 117-118 feature a triplet of eighth notes. Measure 119 has a dynamic of *f*. Measure 120 has a dynamic of *mp*.
- Horn (Hn.):** Measures 117-118 feature a triplet of eighth notes. Measure 119 has a dynamic of *mf*. Measure 120 has a dynamic of *mp*.
- Piano (Pno.):** Measures 117-118 feature a quintuplet of eighth notes. Measure 119 has a dynamic of *f*. Measure 120 has a dynamic of *f*.
- Violin (Vc.):** Measures 117-118 feature a triplet of eighth notes. Measure 119 has a dynamic of *fp*. Measure 120 has a dynamic of *f*.
- Viola (Vla.):** Measures 117-118 feature a triplet of eighth notes. Measure 119 has a dynamic of *fp*. Measure 120 has a dynamic of *f*.
- Double Bass (D.B.):** Measures 117-118 feature a triplet of eighth notes. Measure 119 has a dynamic of *p*. Measure 120 has a dynamic of *f*.

This musical score page contains eight staves for various instruments, numbered 121 to 124. The instruments are Flute (Fl.), E. Horn (E. Hn.), A. Clarinet (A Cl.), Horn (Hn.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 4/8 time and features several triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as *mf* and *p*. The Piano part is written in both treble and bass clefs. The score includes various musical notations such as slurs, accents, and hairpins.

rit. -----

125

Fl. *pp*

E. Hn. *pp* *cantabile* *mp*

A Cl. *p* *pp* *mp* *pp*

125

Hn. *mp* *pp*

125

Pno. *mf*

125

Vla. *p* *mp* *pp* *con vib.* *mp espress.*

Vc. *p* *mf* *pp*

D.B. *mf* *pp*

A tempo

♩ = ca.75 Poco meno mosso

129

Fl. *pp* *p* *pp*

E. Hn. *pp* *mp* *mf* *cantabile*

A Cl. *mp* *mf* *cantabile*

Hn. *mf*

Pno. *mf* *8va* *Leo.*

Vla. *pp* *mp* *mf*

Vc. *mp* *espress.* *mf* *con vib.*

D.B. *mp*

Detailed description: This page of a musical score covers measures 129 to 131. The tempo is 'A tempo' with a metronome marking of approximately 75 beats per minute, described as 'Poco meno mosso'. The score is for a full orchestra. The Flute part (Fl.) features a melodic line with triplets, starting at *pp*, moving to *p*, and ending at *pp*. The E. Horn (E. Hn.) and A. Clarinet (A. Cl.) parts play a similar melodic line, with the E. Horn starting at *pp* and moving to *mp* and *mf*, and the A. Clarinet starting at *mp* and moving to *mf*. Both are marked *cantabile*. The Horn (Hn.) part has a sustained note at *mf*. The Piano (Pno.) part has a melodic line in the right hand, marked *mf*, with an *8va* marking and a *Leo.* (Lied) marking. The Viola (Vla.) part has a melodic line starting at *pp*, moving to *mp* and *mf*. The Violin (Vc.) part has a melodic line starting at *mp*, marked *espress.*, moving to *mf*, and including a *con vib.* marking. The Double Bass (D.B.) part has a sustained note at *mp*.

Fl. *132*
pp mp f p

E. Hn. *pp mp f p*

A Cl. *pp mp f p*

Hn. *132*
mp mf p

Pno. *132* *(8va)* *f ff*
p Led. Led. simile

Vla. *132*
pp mp ff p

Vc. *pp mp ff p*

D.B. *mf p fp*

rit.----- 7^{II}

135

Fl. *ff*

E. Hn. *ff*

A Cl. *ff*

Hn. *ff*

Pno. *fff*

Vla. *ff*

Vc. *fp* *ff*

D.B. *fp* *ff*

8va

Red. * *Red.* *

tremolo gliss.

al tallone

al tallone

al tallone

42 $\text{♩} = \text{ca. } 65$

138 **Meno mosso**

Fl.

blow air inside the tube

p *ff* *p*

E. Hn.

blow air inside the tube

p *ff* *p*

A Cl.

blow air inside the tube

p *ff* *p*

Hn.

blow air inside the tube

p *ff* *p*

Pno.

138

mf *p*

Leg.

*

Vla.

138 pizz. arco

p *f*

Vc.

pizz. arco

p *f*

D.B.

arco

f

142

The image shows a musical score for three instruments: Violin (Vla.), Viola (Vc.), and Double Bass (D.B.), spanning measures 142 to 145. The score is written in bass clef with a 3/4 time signature. Each instrument part features a tremolo effect, indicated by multiple diagonal lines above the notes. The dynamics and performance instructions are as follows:

- Violin (Vla.):** Starts at *p* in measure 142. In measure 143, it transitions to *f*. In measure 144, it returns to *p*. Above the staff, there are markings for *s.p.* (sostenuto) and *ord.* (ordinario) with arrows pointing to the right. A bracket above the final measure (145) is labeled "gradually slow down the tremolo".
- Viola (Vc.):** Starts at *p* in measure 142. In measure 143, it transitions to *f*. In measure 144, it returns to *p*. Above the staff, there are markings for *s.p.* and *ord.* with arrows. A bracket above the final measure (145) is labeled "gradually slow down the tremolo".
- Double Bass (D.B.):** Starts at *p* in measure 142. In measure 143, it transitions to *f*. In measure 144, it returns to *p*. Above the staff, there are markings for *s.p.* and *ord.* with arrows. A bracket above the final measure (145) is labeled "gradually slow down the tremolo".

rit

Fl.

146



Pno.

146



p

ped. l.v.

Vla.

146



s.t.

Vc.



s.t.
Sul G
harmonic gliss.

s.p.

p

f

p

D.B.



s.t.