

Peter Knell

Rhythm Changes
for violin and chamber orchestra

(2002)

Duration: ca. 13 minutes

Peter Knell

Rhythm Changes

scored for

2 Flutes
2 Oboes (2nd doubles English Horn)
2 Clarinets in Bb (2nd doubles Bass Clarinet)
2 Bassoons (2nd doubles Contrabassoon)

2 French Horn
1 Trumpet in C
1 Bass Trombone

Timpani

Percussion (2 players):

- 1: Snare, 2 Suspended Cymbals, Vibraphone, 4 Tom-Toms, Claves
- 2: 2 Suspended Cymbals, Glockenspiel, Marimba, 5 Temple Blocks, Bass Drum, Sizzle Cymbal, Triangle

Harp

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

C Score

Duration: ca. 13 minutes

Peter Knell

838 S. Arroyo Blvd.
Pasadena, CA 91105
tel: (323)687-1870
KNELL1@aol.com

Biography

Peter Knell (b. 1970) has received awards in numerous national and international competitions, including First Prizes in the Winnipeg Symphony Orchestra's 10th New Music Festival International Composers Competition, the Indiana State University Contemporary Music Festival/Louisville Orchestra Prize, and the Omaha Symphony Guild International New Music Competition, and Second Prizes in the Fourth International Witold Lutoslawski Composers Competition, the First International Composers' Competition "*In Memoriam Zoltán Kodály*", and the Cincinnati Symphony Orchestra's Young Composers Competition. He has also received a Fulbright Fellowship, a BMI Student Composer Award, two ASCAP Foundation Morton Gould Young Composers Awards, grants from the Paloheimo Foundation and Meet the Composer, and commissions from the Fromm Music Foundation, Ying Quartet, Winnipeg Symphony Orchestra, Barlow Endowment for Music Composition, Pacific Serenades, Oakland East Bay Symphony, and Dale Warland Singers, among others.

His music has been performed at the Aspen, Bowdoin, Chautauqua, June in Buffalo, Norfolk, Oregon Bach, Ernest Bloch, New Music North and MATA festivals, by ensembles such as the Hungarian Radio Orchestra, Louisville Orchestra, Kremlin Chamber Orchestra, Filharmonia de Stat "Transilvania", Winnipeg, Omaha, Richmond, Memphis, and Oakland East Bay Symphony Orchestras, the Onyx String Quartet, Verdi Quartet, Southwest Chamber Music, Volti Chamber Chorus, counter-induction, and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. It has been broadcast nationally in Russia, Canada, Hungary and Finland, as well as in several US cities. His *Seven Last Words*, based on paintings of Rolf Stein, is available in a book/CD format from Valve-Hearts, Cologne. A compact disc featuring his orchestral work, "...the weakening eye of day" in a live performance by the Budapest Symphony Orchestra, is available on the Artisjus label, and a compact disc featuring German pianist Susanne Kessel performing two of his *Four Snapshots* was released by OehmsClassics in February 2006.

Mr. Knell holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA), and he was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. His principal composition teachers have included Dan Welcher, Donald Grantham, and David Diamond. He is currently a freelance composer based in Los Angeles, and he served as Composer-in-Residence for the American Music Festival in Cluj, Romania, in November 2004.

Program Note

Rhythm Changes was composed in 2002 for Cologne-based duo lirico, who gave the premiere of the work in January 2003, and was subsequently arranged for violin and orchestra. My preceding works, *Dialogues* for viola and piano and *LINES/ANGLES* for orchestra, had been growing in harmonic and melodic complexity. *Rhythm Changes* represented a shift to a more lighthearted affect and an embrace of my American musical heritage. As the title suggests, it pays homage to Gershwin and to the jazz tradition of building new works on the harmonic progression ("changes") from "I Got Rhythm", though highly sublimated. Unable to resist the musical pun, the work is also an exploration of constantly shifting rhythms.

6 *accel.* $\text{♩} = 69$ *a tempo* ($\text{♩} = 54$)

Fl. 1, 2 *pp* *mp* *p* *pp*

Ob. 1 *mp* *pp* *p* *pp*

E.H. *mp* *pp* *p* *pp* (to Oboe)

Cl. 1 *pp* *mp*

B-Cl *pp* *mp*

Bsn. 1, 2 *pp* *mp* *p* *pp*

6 *accel.* $\text{♩} = 69$ *a tempo* ($\text{♩} = 54$)

Hn. 1, 2 *p* *p* *pp*

Tpt. *pp* *mp* to whisper mute

B. Tbn. *pp* *mp* *pp* to whisper mute

Perc. 1 (Snare & Susp. Cymb.) *as before* *pp* ord. 2 Tom-toms (low) Sizzle Cymbal *as before* *pp*

Solo *accel.* $\text{♩} = 69$ *a tempo* ($\text{♩} = 54$)

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

6 *accel.* $\text{♩} = 69$ *a tempo* ($\text{♩} = 54$)

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

Vln. II *ppp* *p* *mp*

Vla. *ppp* *p* *mp*

Vc. unis. *ppp* *p* div. *mp*

D.B. *ppp* *mp*

10 (A)

Fl. 1, 2 *ppp*

Cl. 1 *ppp* echo tone

B-Cl *ppp*

10 (A)

Hn. 1, 2 *ppp* echo tone

Tpt. *ppp* whispera mute

B. Tbn. *ppp* whispera mute

Perc. 1 (Snare & Susp. Cymb.) *pp* as before

Solo *pp* sul tasto *p* *mf* *pp* sul tasto

10 (A)

Vln. I *p > pp* *div.*

Vln. II *p > pp* *div.*

Vla. *p > pp* *p >*

Vc. *p > pp* *unis.*

D.B. *p > pp* *p >*

14 Solo *f* *s*

14

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

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

Vla. *pp* *pp* *div.* *mf*

Vc. *pp* *pp* *div.* *mf*

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

♩ = 69

17

Fl. 1, 2
Cl. 1
B-Cl
Bsn. 1, 2

♩ = 69

17

Hn. 1, 2
Tpt.
B. Tbn.

(Snare & Susp. Cymb.)
as before

Perc. 1

♩ = 69

17

Solo

♩ = 69

17

Vln. I
Vln. II
Vla.
Vc.
D.B.

20 *a tempo* (♩ = 54) (B)

Fl. 1, 2

Ob. 1, 2

Cl. 1

B-Cl (to Clarinet)

Bsn. 1, 2

pp, *mp*, *mf*

20 *a tempo* (♩ = 54) (B)

Hn. 1, 2

Tpt.

B. Tbn.

mf, *mf*, *mf*

flutter tongue

plunger

20 *a tempo* (♩ = 54) (B)

Timpani

pp, *p*, *p*, *mp*

a tempo (♩ = 54) (B)

Solo

mf espr., *f*

20 *a tempo* (♩ = 54) (B)

Vln. I

Vln. II

Vla. unis.

Vc.

D.B.

pp, *pp*, *pp*, *pp*, *pp*

mp, *mp*, *mp*, *mp*

p, *mp*, *mp*, *mf*

pizz.

arco

34 **C**

Fl. 1, 2 *pp*

Cl. 1 *pp*

B-Cl. *pp* (to Clarinet)

Bsn. 1 *pp*

C-Bsn. *pp* (to Bassoon)

Perc. 1 (Vib.) *pp* l.v.

Perc. 2 Glockenspiel *ppp* l.v. *ppp*

Hp. (sounds 8va) *pp* l.v. *pp*

Solo *p* *pp*

34 **C**

Vln. I *pp* unis.

Vln. II *pp* unis.

Vla. *pp* unis.

Vc. *pp* arco

D.B. *pp*

(D) Delicate, introspective (♩ = 108)

Fl. 1
Ob. 1
Cl. 1
Bsn. 1
C-Bsn.

ppp (sempre)

ppp (sempre)

ppp (sempre)

ppp (sempre)

pp < p

(to Bassoon)

(D) Delicate, introspective (♩ = 108)

Hn. 1,2
Tpt.
B. Tbn.

open

p

1. stopped

whisper mute

ppp

ppp (sempre)

bucket mute

p

(D) Delicate, introspective (♩ = 108)

Timp.
Perc. 1
Perc. 2

pp

(Vib.)

l.v.

ppp (sempre)

l.v.

ppp (sempre)

(D) Delicate, introspective (♩ = 108)

Solo

p

(D) Delicate, introspective (♩ = 108)

Vln. I
Vln. II
Vla.
Vc.
D.B.

pp

mp

pp

sul G

pp

mp

pp

sul G

pp

mp

pp

mutes off

mutes off

mutes off

mutes off

pp

mp

pp

45

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Musical score for measures 45-49, Flute 1 part. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

45

Hn. 1

Tpt.

Musical score for measures 45-49, Horn 1 and Trumpet parts. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

(Vib.)

Perc. 1

(Glock)

Perc. 2

Musical score for measures 45-49, Percussion parts. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

45 (8va)

Hp.

Musical score for measures 45-49, Harp part. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

Solo

Musical score for measures 45-49, Solo part. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

50

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

E

Musical score for measures 50-54, Flute 1 part. The notation includes various note values, rests, and dynamic markings such as accents and hairpins. A circled 'E' is present above the staff.

50

Hn. 1

Tpt.

E

Musical score for measures 50-54, Horn 1 and Trumpet parts. The notation includes various note values, rests, and dynamic markings such as accents and hairpins. A circled 'E' is present above the staff.

(Vib.)

Perc. 1

(Glock)

Perc. 2

Musical score for measures 50-54, Percussion parts. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

50 (8va)

Hp.

Musical score for measures 50-54, Harp part. The notation includes various note values, rests, and dynamic markings such as accents and hairpins.

Solo

p

p

mp

Musical score for measures 50-54, Solo part. The notation includes various note values, rests, and dynamic markings such as accents and hairpins. Dynamic markings p, p, and mp are indicated.

55

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

55

Hn. 1

Tpt.

Perc. 1 (Vib.)

Perc. 2 (Glock)

55 (8^{va})

Hp.

Solo

60 (1.)

Fl. 1, 2

Ob. 1

Cl. 1, 2 (1.)

Bsn. 1

F

ppp (sempre)

60

Hn. 1, 2

Tpt.

Perc. 1 (Vib.)

Perc. 2 (Glock)

F

ppp (sempre)

60 (8^{va})

Hp.

Solo

F

The following passage (through measure 81) may be freely improvised within the suggested style. The given notation is a suggestion for those uncomfortable with improvisation.

65 *ppp* (*sempre*)

Fl. 1, 2

Cl. 1, 2

65 *ppp*

Hn. 1, 2

(Vib.)

Perc. 1

(Glock)

Perc. 2

65 (*8^{va}*)

Hp.

Solo

71

Fl. 1, 2

Cl. 1, 2

71

Hn. 1, 2

(Vib.)

Perc. 1

(Glock)

Perc. 2

71 (*8^{va}*)

Hp.

E# F# Bb, Ab

Solo

V

76

Fl. 1, 2

Cl. 1, 2

Hn. 1, 2 *ppp*

Perc. 1 (Vib.)

Perc. 2 (Glock)

Hp. *8va*

Solo

81 H $\text{♩} = \text{♩ Playful} = 144$

Fl. 1, 2

Cl. 1, 2

Perc. 1 (Vib.) *lv.*

Perc. 2 (Glock) *mf*

Hp. *8va* *mf* \leftarrow *f* \rightarrow *p*

Solo *f* \rightarrow *sul pont.* *ord.* *f* *trb*

81 H $\text{♩} = \text{♩ Playful} = 144$

Vln. I *p* \rightarrow *mfpp (sempre)* *div.*

Vln. II *p* \rightarrow *mfpp (sempre)* *div.*

Vla. *p* \rightarrow *mfpp (sempre)* *div.*

Vc. *p* \rightarrow *mfpp (sempre)* *div.*

D.B. *p* \rightarrow *mfpp (sempre)* *div.*

87

Fl. 1, 2 *mf* *f* (I)

Ob. 1, 2 *mf* *f* (Ob. 2 to E. H.)

Cl. 1, 2 *mf* *f*

Bsn. 1, 2 *mf* *f*

87

Hn. 1, 2 *mf* *f* (I)

B. Tbn. *mf* *f*

Perc. 1 (Vib.) *p*

Solo *p* *f* *p* *f* (I)

87

Vln. I *f* *f* *pizz.* (I)

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

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

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

D.B. *f* *f*

99

Fl. 1, 2 *mf* *pp* *pp* *pp*

Ob. 1 *mp* *mf* *pp* *pp*

E.H. *mp* *pp* *pp* (to Oboe)

Cl. 1, 2 *pp* *pp* 1. (Cl. 2 to play small notes if Fl. 2 has no B)

Bsn. 1 *pp* *p*

99

Hn. 1, 2 open *p*

Tpt. (straight mute) *pp*

B. Tbn. bucket mute *p*

99

Hp. *mp*

F# *G#* *G#* *b2.*

Solo *pp* *p* *mf* *mp*

99

Vln. I *mp* *pizz.* *pp* *mp* *p* *arco*

Vln. II *mp* *pizz.* *pp* *mp* *p* *pp* *mutes off*

Vla. *mp* *mutes off* *pp* *mp*

Vc. *mp* *pizz.* *pp* *mp* *mutes off* *mp*

D.B. *mp*

107 **K** *agitato*
 Timp. *ppp*
 Solo *ppp* *agitato* poco ponticello *p*

107 *mutes off* **K** *agitato*
 Vln. I
 Vln. II
 Vla. *mf* *pp* arco *pp* sul pont. *pp* *p* arco *pp* ord.
 Vc. *pp* *mp* *ppp* *pp*
 D.B. *pp* *mp* *ppp* *pp*

116 *poco rit.*
 Fl. 1, 2 *f* *fp*
 Ob. 1, 2 *f* *fp* (Ob. 2 to E. H.)
 Cl. 1, 2 *f* *fp* (Cl. 2 to B-Cl)
 Bsn. 1, 2 *f* *fp*

116 *poco rit.*
 Hn. 1, 2 *mf* *f*

116 *poco rit.*
 Timp. *mf* *fp*

116 *poco rit.*
 Solo *fp* *ff* sul G

116 *poco rit.*
 Vln. I *mf* *f*
 Vln. II *mf* *f*
 Vla. *f*
 Vc. *f*
 D.B. *f*

139

Ob. 1

Cl. 1

Bsn. 1

Hn. 1,2

Tpt.

B. Tbn.

Solo

pp

pp

pp

mp

pp

pp

f

p

pp

146

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

pp

fp

mp

fp

fp

(N)

146

Hn. 1,2

Tpt.

B. Tbn.

mf

p

mf

mf

(N)

Perc. 1

Vibraphone (motor off)

f

p

pp

Hp.

f

p

pp

Solo

f

p

pizz.

arco

pizz.

arco

pizz.

(N)

146

Vln. I

Vln. II

Vla.

Vc.

D.B.

col legno battuto

p

p

p

p

p

p

153 (1.)

Fl. 1, 2

Cl. 1

B-Cl

Perc. 1 (Vib.)

Hp.

Solo

arco pizz. arco

pp

pp

pp

pp

f

p

160

Fl. 1, 2

Ob. 1

E.H.

Cl. 1

B-Cl

Bsn. 1

mp

pp

pp cresc.

pp cresc.

pp

pp

pp cresc.

pp cresc.

160

Hn. 1

Hn. 2

Tpt.

Perc. 1 (Vib.)

Hp.

Solo

Vc.

D.B.

stopped

p cresc.

stopped

mp cresc.

straight mute

pp cresc.

pp

pp

mf

p

f

p

f

p cresc.

ord.

p

ord.

p

p

167 (P)

Ob. 1 *f* *p*

E.H. *f* *p*

Cl. 1 *f* *p* *pp*

B-Cl *f* *p* *pp* *p* *pp*

Bsn. 1,2 (1.) *f* *p* *pp* *p*

Hn. 1,2 *f* *p* *pp* *pp* open

Tpt. *f* *p* *pp*

B. Tbn. *f* *p* *pp* straight mute

Timp. *ppp cresc.*

Solo *f* *pp cresc.*

Vln. I *f* *mp* ord.

Vln. II *f* *mp* ord.

Vla. *f* *p* *mp* ord.

Vc. *f* *p* *mp*

D.B. *f* *pp cresc.*

172

Fl. 1, 2 *a2* *mp* *ff*

Ob. 1 *mp* *mf* *ff*

E.H. *p* *mf* *ff* (to Oboe)

Cl. 1 *mf* *ff*

B-Cl *mf* *mp* *ff*

Bsn. 1, 2 *p* *mf* *mp* *ff*

Hn. 1, 2 *p* *mf* *ff* *stopped* *mp*

Tpt. *mf* *ff* *open*

B. Tbn. *ff* *open*

172

Timp. *f*

Solo *ff*

172

Vln. I *f* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

D.B. *ff*

177 Q

Fl. 1, 2 *pp*

Cl. 1 *pp*

B-Cl *pp*

f

177 Q

Hn. 1, 2 *ff* open

Tpt. *ff* straight mute

B. Tbn. *ff* straight mute

f stopped

Perc. 2 Marimba *p* *f*

177 Q

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* pizz.

D.B. *f* pizz.

182

Fl. 1, 2

Ob. 1, 2

B.-Cl. *piu f* *ff* (to Clarinet)

Bsn. 1, 2 *f*

(R)

182

Hn. 1, 2 *f*

Tpt. *f*

B. Tbn. *f*

(R)

Perc. 1 (Vib.) *f* *pp (sempre)*

Perc. 2 (Mar.) *f*

182

Vln. I *pp (sempre)* muted free bowing

Vln. II *f* *pp (sempre)* div. free bowing

Vla. *f* *pp (sempre)* div. free bowing

Vc. *piu f* *ff*

D.B. *piu f* *ff*

(R)

187 S

Cl. 1, 2

Bsn. 1, 2

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Solo

mp

f *sfz*

187 S

Vln. I

Vln. II

Vla.

193

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

p *f* *pp*

193

Hn. 1, 2

Tpt.

B. Tbn.

f *open* *stopped*

Perc. 1 (Vib.)

Perc. 2 (Mar.)

Solo

f

193

Vln. I

Vln. II

Vla.

ppp *mf* *ppp*

unis. 3

200 *ff* *a2* *A* *A* G.P. Driving (♩ = 108) *ff*

Fl. 1, 2

200 *ff* G.P. (Ob. 2 to E. H.) 1. *ff*

Ob. 1, 2

200 *ff* G.P. 1. 2. *ff*

Cl. 1, 2

200 *ff* *p* < G.P. Driving (♩ = 108)

Hn. 1, 2

200 *ff* *p* < G.P.

Tpt.

200 *ff* *p* < G.P.

B. Tbn.

200 *f* G.P. Driving (♩ = 108)

Timp.

200 *ff* G.P.

Perc. 1

200 *ff* G.P.

Perc. 2

200 G.P. *f* *A#*

Hp.

200 *ff* *ff* Driving (♩ = 108) *ff*

Solo

200 *ff* *f* *pizz.* *f* *pizz.* *f* G.P. Driving (♩ = 108)

Vln. I

200 *ff* G.P.

Vln. II

200 *ff* *unis.* *A* *A* G.P.

Vla.

200 *ff* *arco* G.P.

Vc.

200 *ff* G.P.

D.B.

ff

207 U

Fl. 1, 2

Ob. 1

E.H.

Cl. 1, 2

Bsn. 1, 2

ff

ff

ff

ff

ff

p cresc.

p cresc.

p cresc.

1. (Cl. 2 to B-Cl)

p cresc.

ff

p cresc.

207 U

Hn. 1

Tpt.

f

f

207

Hp.

207 U

Solo

mf cresc.

207 U

Vln. I

Vln. II

Vla.

Vc.

D.B.

mutes off

213

Ob. 1

E.H.

Cl. 1

Bsn. 1,2

Solo



V

220

Fl. 1

Ob. 1

E.H.

Cl. 1

Bsn. 1,2

(Bsn. 2 to C-Bsn)

1.

f

ff

pp

f

V

220

Hn. 1,2

Tpt.

B. Tbn.

f

Perc. 2

Marimba

mf

V

Solo

ff

mf

p

(X) $\text{♩} = 144$
232

Fl. 1, 2 *f*

(X) $\text{♩} = 144$
232

Hn. 1, 2 *f*

B. Tbn. *f* open *f*

(X) $\text{♩} = 144$
232

Timp. *f* *f*

Perc. 1
Vibraphone (motor off) *f* *f* *pp* *mp*

(X) $\text{♩} = 144$

Solo *ff* *ff* *ff*

(X) $\text{♩} = 144$
232

Vln. I *at the frog* *ff* *p* *ff* *p* *ff* *pp* *mf*

Vln. II *at the frog* *ff* *p* *ff* *p* *ff* *pp* *mf*

Vla. *at the frog* *ff* *p* *ff* *p* *ff* *pp* *mf*

Vc. *at the frog* *ff* *p* *ff* *p* *ff* *pp* *mf*

D.B. *ff* *ff*

265

Fl. 1

Ob. 1

E.H.

Cl. 1

B-Cl

Bsn. 1

(Clav.)

Perc. 1

(Mar.)

Perc. 2

Solo

265

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains measures 265 through 268. The instruments are arranged in the following order from top to bottom: Flute 1, Oboe 1, English Horn, Clarinet 1, Bass Clarinet, Bassoon 1, Percussion 1 (Clavichord), Percussion 2 (Maracas), Solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in treble clef with a key signature of one sharp (F#). The time signature changes from 3/4 to 4/4 between measures 266 and 267. A dynamic marking of *f* (forte) is present in measures 265 and 266. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the page.

270 (BB)

Fl. 1, 2 (1.) *f*

Cl. 1 *f*

B-Cl *f*

Bsn. 1 *f*

C-Bsn. *f*

Hn. 1, 2 *p* < *f* a2 stopped

Tpt. straight mute *p* < *f*

270 (BB) Gb / Ab / Bb / D

Timp. *mf* *f* *tr*

Perc. 1 (Clav.) *f*

Perc. 2 Bass Drum *mf*

270 (BB)

Hp. *f*

Solo *ff*

270 (BB)

Vln. I arco *p* *mf* div.

Vln. II arco *p* *mf*

Vla. arco *p* *mf*

Vc. *f*

D.B. *f*

275

Fl. 1, 2

Bsn. 1

C-Bsn.

275

Hn. 1, 2

Tpt.

B. Tbn.

open

mp

open

mp

open

mp

275

Timp.

Perc. 1

Perc. 2

tune D₄ to C₄; Gb to G₄

p

(Clav.)

(BD)

ff

(take snare stick in free hand)

275

Hp.

ff

Solo

275

Vln. I

Vln. II

Vla.

Vc.

D.B.

CC $\text{♩} = 132$
280

Fl. 1, 2
Ob. 1
E.H.
Cl. 1
B-Cl
Bsn. 1
C-Bsn.

CC $\text{♩} = 132$
280

Hn. 1, 2
Tpt.
B. Tbn.

CC $\text{♩} = 132$
280

Temp.
Perc. 1
Perc. 2
(BD)

Bb G C F Bb

Snare

2 Suspended Cymbals Sizzle Cymbal

on the bell

p

CC $\text{♩} = 132$
280

Solo

poco

p

CC $\text{♩} = 132$
280

Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz.
mf

pizz.
mf

pizz.
mf

286

Cl. 1

B-Cl

Bsn. 1

C-Bsn.

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

286

Hn. 1,2

Tpt.

B. Tbn.

Solo

Vla.

Vc.

D.B.

f *fp* *fp* *fp* *p* *mf* *sfz*

straight mute

straight mute

straight mute



291 (DD)

Hn. 1,2

Tpt.

f

f

291 (DD)

Timp.

Perc. 1

Perc. 2

p

Vibraphone (motor off)

Marimba

dead stroke

dead stroke

p

291

Hp.

p

296

Fl. 1, 2

Cl. 1

B-Cl

Perc. 1 (Vib.)

Perc. 2

EE

pp

Triangle

pp

296

Hp.

Solo

The following passage (until measure 351) may be improvised. The passage after measure 343 may be approached especially freely. Those uncomfortable with improvising may play the notated passage.

sul pont.

f

EE

300

Fl. 1, 2

Cl. 1

B-Cl

Perc. 2 (Tri.)

p

p

p

300

Hp.

Solo

D.B.

sul pont.

f

pizz.

p

304 **FF**

Fl. 1, 2 *f*

Ob. 1 *f* *fp* *f* *fp*

E.H. *f* *fp* *f* *fp*

Cl. 1 *f*

B-Cl *f* *fp*

Bsn. 1 *f* *fp* *f* *fp*

304 **FF**

Hn. 1, 2 *pp* *mf*

Tpt. *pp* *mf*

B. Tbn. *pp* *mf*

FF

Solo *f* sul pont.

304 **FF**

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

D.B. *f*

309 GG

Cl. I

B-Cl

Bsn. I

C-Bsn.

f *fp* *f* *fp*

mf *mf*

309 GG

Hn. 1,2

Tpt.

B. Tbn.

open

f *fp* *f* *fp*

cup mute *mf* *mf*

cup mute *mf* *mf*

309 GG

Solo

f

309 GG

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *f* *f*

mf

314

Ob. 1

E.H.

Cl. 1

B-Cl

Bsn. 1

C-Bsn.

Detailed description: This system contains six staves for woodwind instruments. The first two staves (Ob. 1 and E.H.) are in treble clef, while the others are in bass clef. The music begins with a 3/8 time signature, changes to 4/4, then to 3/8, and returns to 4/4. Dynamics include *mf*, *f*, *fp*, and *ff*. A large watermark 'STAMP' is visible across the page.

314

Hn. 1,2

Tpt.

B. Tbn.

Detailed description: This system contains three staves for brass instruments. Horns 1 and 2 are in treble clef, while Trumpets and Baritone Trombones are in bass clef. The music continues with the same time signature changes and dynamics as the woodwinds, including *mf*, *p*, *fp*, and *ff*.

Solo

Detailed description: A single staff for a solo instrument, likely a violin or flute, showing a melodic line with dynamics *ff*.

314

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system contains five staves for string instruments. Violins I and II, Viola, and Violoncello are in treble clef, while Double Bass is in bass clef. The music is mostly sustained chords with dynamics *f*, *mp*, and *f*.

319 (HH)

Hn. 1,2
Tpt.
B. Tbn.

Solo

319 (HH)

Vln. I
Vln. II
Vla.
Vc.
D.B.

324

Solo

324

Vln. I
Vln. II
Vla.
Vc.
D.B.

329

cadenza

Bsn. 1

C-Bsn.

p *mp* *f*

329

cadenza

Hn. 1,2

B. Tbn.

p *f*

bucket mute

cadenza

Solo

f *ord.* *sul pont.* *f* *sf*

329

cadenza

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f* *p*

unis. sul G

unis. sul C

arco muted

332

Solo

332

Vln. I

Vln. II

Vla.

Vc.

D.B.

div. take off mutes one-by-one (all off by measure 335)

334

Vibraphone (motor off) **II a tempo**

Perc. 1 *mf*

Marimba *p*

Perc. 2 *mf*

Solo *ff* **II a tempo** *f*

334

Vln. I *f* *fp* *mf* *sub p*

Vln. II *f* *fp* *mf* *sub p*

Vla. *f* *fp* *mf* *sub p*

Vc. *f* *fp* *mf* *sub p*

D.B. *f* *fp* *mf* *sub p*

338

Bsn. 1 *f* *fp* *mf* *p*

338

Hn. 1,2 *f* *fp* *mf* *p*

Tpt. *f* *fp* *mf* *p*

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

Perc. 1 (Vib.)

Perc. 2

Solo *ff* *f*

338

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f* *pizz.*

342

JJ

Bsn. 1

342

JJ

Hn. 1,2

Tpt.

B. Tbn.

(Vib.)

Perc. 1

(Mtr.)
Perc. 2

Solo

342

JJ

Vln. I

Vln. II

Vla.

Vc.

D.B.

freely

347

Ob. 1 *p* *fp*

E.H. *p* *fp*

Cl. 1 *p* *fp*

B-Cl *p* *fp*

Bsn. 1 *p* *fp*

C-Bsn. *p* *fp*

freely

347

Hn. 1,2 *p* *fp*

Tpt. *p* *fp*

B. Tbn. *p* *fp*

freely

Solo *ff*

freely

347

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc. *n*

D.B. *pizz.* *p* *f*

352 (♩ = 44)

Perc. 1: Vibraphone (motor off) *ppp*

Perc. 2: Glockenspiel *ppp*

Hp. *ppp*

Solo *pp*

Vln. I: muted div. *ppp*

Vln. II: muted div. *ppp*

Vla.: muted div. *ppp*, unis. *ppp*

Vc.: muted div. *ppp*

D.B.

KK

KK

KK