

**Suite from**  
***No Sleep for The Wicked***  
*a ballet in seven parts*

(ca. 20:00)\*

2008

Christopher Gainey

\* options for shorter subsets of suite outlined on “Initial Considerations for Performance” page.

**Suite from**  
*No Sleep for The Wicked*  
*a ballet in seven parts*

## **Initial Considerations for Performance:**

1. The extended piano techniques used in the piece will not damage the instrument in any way. Three different pianos have been used for readings of this piece, and none have been any worse for wear.
2. This suite is rather long and if time is an issue, subsets of the suite may be performed (movement numbers of the suite correspond to their position within the full ballet):
  - Mvt. I alone (ca. 6:00)
  - Mvt. IV alone (ca. 6:00)
  - Mvt. V alone (ca. 6:00, separate cello solo under the title *Dreamless Sleep*)
  - Mvts. I, IV and VI (ca. 16:00)
  - Mvt. IV, V and VI (ca. 15:00)
3. The composer would be happy to supply the “bows” of rosin-coated trimmer line as well as assist in rehearsal by demonstrating their use.

**To:**

Jeremy Starr, Emily Fenton, Cheryl Poduska, Hilary Hott,  
Emmalee Hunnicutt, Chris Sande , John Griffin

**Special Thanks:**

David Gompper, Curtis Curtis-Smith,  
Ray Chester and Dr. Bruno Amato

## Performance Notes

### Instrumentation

flute (doubling piccolo)  
 clarinet in B-flat (doubling bass clarinet)  
 violin  
 cello  
 piano  
 1 percussionist (see below)  
 (this piece is meant to be performed  
 with a conductor)

For more information, or to  
 contact the composer,  
 please visit:

[www.christophergainey.com](http://www.christophergainey.com)

1. The percussion instruments required to play this piece are 3 suspended cymbals (small, medium and large) and a triangle. These are notated as shown below in the first staff. The percussionist should play the cymbals with yarn mallets.

2. The percussionist and pianist for this piece are asked to play inside the piano as indicated below in the second and third staves

large cymbal 19 - 24 inches	medium cymbal 15 - 18 inches	small cymbal 10 - 14 inches	triangle
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perc.  x x

Play on the strings inside the piano with a bass drum beater. Because the head of the bass drum beater is too big to play individual strings, a cluster has been notated to indicate the approximate pitches that should be struck. If the architecture of the piano gets in the way, get as close as possible to the indicated cluster.

piano and perc. 

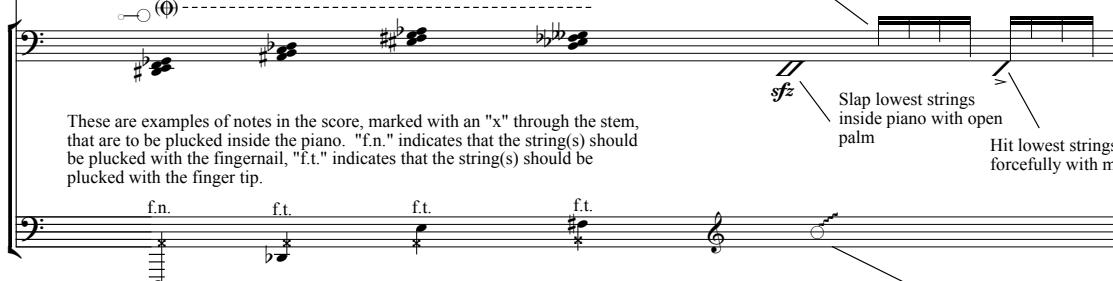
Play at random with a soft yarn mallet on the wound strings inside the piano

These are examples of notes in the score, marked with an "x" through the stem, that are to be plucked inside the piano. "f.n." indicates that the string(s) should be plucked with the fingernail, "f.t." indicates that the string(s) should be plucked with the finger tip.

f.n. f.t. f.t. f.t.

sfz Slap lowest strings inside piano with open palm

Hit lowest strings inside the piano forcefully with mallets



3. In certain places in the score, a series of repeated notes is contained under an accelerando/decelerando beam. In these repeated figures, it is more important to realize the gesture than play the exact number of notated attacks. One of these figures occurs in m. 5 and is notated with a fermata. In this instance the conductor and flute player must work together to give a clear downbeat for the rest of the ensemble in the next measure. In all other instances this type of gesture must fit within the confines of the prevailing meter.
4. The symbol  is used for the woodwinds and strings in this piece to indicate that their attack should be imperceptible.
5. The symbol  is used to indicate that the performer is to bow the string inside the piano with a resin-coated length of nylon trimmer line (weed wacker cord). Trimmer line, that is of at least .05 in (.13cm) in diameter and made by a company named "Arnold" seems to work the best. Rosin that seems to adhere well to this trimmer line is Taylor's "dark, natural rosin" designed for violin, viola or cello. "Bow" the piano strings by threading the trimmer line around the strings of the indicated pitch. Then, by pulling both ends of the trimmer line, drag the rosin-coated nylon cord across the strings of the piano similar to the way the hair of a bow contacts the strings of a cello.
6. The symbol  is used for the strings in this piece to indicate that the performer should dig in momentarily with the bow to produce a "scratchy" tone.
7. When performing this piece, the lid of the piano should be removed.
8. The fingerings specified for the flute have been taken from Robert Dick's book, "The Other Flute." The fingerings for the clarinet in this piece have been taken from a fingering chart created by Paul Zonn used by permission in Alfred Blatter's book, "Instrumentation and Orchestration."

Quickly sweep across the strings in the upper register inside the piano with a finger of the left hand. To avoid injury to the finger and produce a brighter sound, the performer should wear a metal finger pick of the type used by banjo players.

## Preparation

1. Before performing or rehearsing this piece, it is necessary to thread the “bows” (trimmer lines) around the appropriate strings inside the piano.
  - a. For higher pitches, the bows should be threaded around all the strings inside the piano that correspond to the specified note.<sup>1</sup>
  - b. Due to differences in piano architecture (e.g. grand vs. baby grand), it may be necessary to displace the bowed notes by an octave in either direction. The notes specified in the score assume the use of a full-size grand piano. To correct for the architectural difference of the baby-grand piano, for example, the bowed-note D3<sup>2</sup> played by the percussionist was lowered by one octave to D2.
  - c. It is necessary to liberally apply rosin to the “bows” prior to each performance or rehearsal. If possible, use the same bows for each performance as they will over time build up a base of rosin that is beneficial to the sound.
  - d. Care must be taken to keep the bowed notes rather quiet. As these notes are meant to create a background texture, very little upward pressure (i.e. upward meaning a pulling force perpendicular to the string) is needed to produce the sound. If a pitch is difficult to produce, the performer should first increase the speed at which the bow is drawn across the string(s), rather than increasing the upward pull on the bow.
2. Throughout this piece there are various effects beyond bowing the piano strings that are produced inside the piano. In order to make these effects easier for the performers it is recommended that a color-coded labeling system be employed.
  - a. The dampers corresponding to the specified pitches may be marked with Post-it® “flags” (manufactured by 3M Office supplies division). These “flags” come in a variety of colors and are sticky enough to adhere reliably to the dampers inside the piano throughout the performance, without leaving any residue when they are removed.
  - b. It is recommended that the choice of color be left up to the performers as different performers may have different color preferences. The pitches that should be labeled are:

<b>Color 1 (plucked notes in mvt. IV)</b>	<b>Color 2 (bass drum beater cluster notes in mvt. IV)<sup>3</sup></b>	<b>Color 3 (piano harmonics in mvt. VI)</b>
D-flat 2      C3	<b>(cluster 1)</b>	<b>(cluster 4)</b>
E3              B2	D-sharp 2      A-sharp 2	(E-double flat 3)
F-sharp 3      D2	E2              (B2)	G 1
	F2              (C3)	(F-flat 3)
	G-flat 2      D-flat 3	E-flat 3
		D3

<sup>1</sup> The lowest notes of the piano have 1 string, some of the middle register notes have two strings, and the higher notes of the piano have three strings

<sup>2</sup> Octave location of pitch is specified as follows: one octave below middle C = C3, middle C = C4, one octave above middle C = C5 and so on in both directions

<sup>3</sup> These notes should be labeled last as there is some overlap from other categories (notes affected in parentheses). Due to the fact that these clusters indicate a range of the strings to be struck with the bass drum beater, it is only necessary to give the performer a general idea of the location of the pitches. Thus, pitches that are already labeled do not need to be labeled again. As stated in the performance notes, the architecture of the piano will most likely not allow for the exact pitches to be struck. The performer should simply try to get as close as possible while maintaining the contour of the gesture created with the four clusters.

*No Sleep for the Wicked* is a ballet in seven parts based upon my battles with insomnia. Specifically, it evokes the changes in one's perception of time and state of mind as the seemingly endless night drags on. I have chosen a line of poetry that reflects the mood of the music as the title for each movement. These four movements serve as a suite that has been excerpted from the ballet to be performed in a concert setting separate from the dance.

I.        "...Now fades the glimmering landscape on the sight,  
            And all the air a solemn stillness holds..."

- Thomas Gray

*Elegy Written in a Country Churchyard*

IV.       "...The clocks are striking, calling to each other,  
            And one can see right to the edge of time..."

- Rainer Maria Rilke, trans. Robert Bly

*To Say Before Going to Sleep*

V.       "...The silence of that dreamless sleep,  
            I envy now too much to weep..."

- George Gordon, Lord Byron

*And Thou Art Dead, As Young and Fair*

VI.       "In all its raucous impudence  
            Life writhes, cavorts in pallid light..."

- Charles Baudelaire, trans. Norman R. Shapiro

*The End of the Day*

I. "...Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds..."

Transposed Score

- Thomas Gray

Christopher Gainey (2008)

Surreal  $\text{♩} = 66$

Flute

Clarinet in B $\flat$

Violin

Violoncello

Percussion

Piano

*esp.*

*f*

*n*

alternate  
between these  
two fingerings

$\phi(\square\backslash)$

*pp*

$\phi(\square\backslash)$

*pp*

$\phi(\square\backslash)$

*pp*

*ped. semper*

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Fl. *>n* 3 *ff* *n* *f* *n* *pp*  
 (actual sounding pitch indicated for note bowed inside piano)

Cl.

Vln. remove cord from piano and place on the floor aggressive *ff* 5

Vc.

Perc.

Pno.

15

Fl. *mf*

p *mp* n

p *mf* n

pp

remove cord from piano and place on the floor

Cl.

Vln. 5 tr 7 3 > *mp* f > *mf* ff

Vc.

Perc.

Pno.

This musical score page contains five staves of music. The top staff is for Flute (Fl.), followed by Clarinet (Cl.). The third staff is for Violin (Vln.), the fourth for Cello (Vc.), and the bottom two are for Percussion (Perc.) and Piano (Pno.). Measure 15 begins with the Flute playing a sustained note at *mf*. The Clarinet follows with a sustained note at *p*, dynamic *mp*, and a 'n' (neutral) instruction. The Violin has a complex rhythmic pattern with sixteenth-note groups, dynamic *mp*, and a 'tr' (trill) instruction. The Cello remains silent throughout this section. The Percussion and Piano provide harmonic support with sustained notes. Measure 16 starts with the Flute at *p*, dynamic *mf*, and a 'n' instruction. The Clarinet joins at *mf*. The Violin continues its sixteenth-note pattern at *f*, dynamic *mf*. The Cello begins with a sustained note at *ff*. The Percussion and Piano continue their harmonic support. Measure 17 begins with the Flute at *pp*. The Clarinet and Violin continue their patterns. The Cello and Percussion provide harmonic support. The Piano part shows sustained notes with grace notes underneath.

21

Fl. *mp* *n* *p* *mp* 3 *n* *mp*

Cl. *fp* *f* 5 *mp* *fp* *mf* *p* *mf* *p* *mf*

Vln. *mf* *n* *mp* sul pont. 3 nat. *p* *mf*

Vc. *pp* *(\(\square\))* *^*

Perc. *^*

Pno.

29

A musical score for orchestra and piano. The score consists of five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), and Percussion (Perc.). The piano staff (Pno.) is at the bottom, with its notes connected by a brace. Measure 29 begins with the flute playing eighth-note pairs. The clarinet follows with sixteenth-note patterns. The violin plays eighth-note pairs. The cello provides harmonic support with sustained notes. The percussion part consists of sustained bass notes. Dynamic markings include  $p$ ,  $pp$ ,  $n$ ,  $mf \leftarrow f$ , and  $pp$ . Performance instructions like "sul pont.", "sul tasto", and "remove cord from piano and place on the floor" are also present. Measure 29 concludes with a forte dynamic and a fermata over the final notes.

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

$p$

$pp$

$n$

$mf \leftarrow f$

$pp$

sul pont.

$p$

$pp$

remove cord from piano and place on the floor

sul tasto

36

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*forceful*

*sul pont.* 5      5      5      6

*sul tasto*

*nat.*

*f*      *ff*      *f*      *fp*      *ff*      *f*      *mf*      *f*      *mf*

R E      alternate between these two fingerings

42

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*pp*

*n*

*f*

*ff* *mf*

*ff*

*p*

5

remove cord from piano  
and place on the floor

This musical score page contains six staves. The top three staves are woodwind instruments: Flute (Fl.), Clarinet (Cl.), and Violin (Vln.). The bottom three staves are strings: Cello (Vc.) and Bass (Perc.). The piano part (Pno.) is at the bottom. Measure 42 starts with a dynamic *pp* for Flute and Clarinet, followed by a note with a 'n' dynamic. The Violin and Cello play sustained notes. The Cello has dynamics *f*, *ff*, *mf*, and *ff*. The Violin has dynamics *ff* and *ff*. The Percussion and Piano staves are mostly silent. Measure 5 begins with a dynamic *p* for Flute and Clarinet. The Violin and Cello continue their sustained notes. The Cello has a dynamic *p*. The Percussion and Piano staves are mostly silent. A note in the Piano staff has the instruction: "remove cord from piano and place on the floor".

46

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*pp*      *mp*      *n*

*pp*

*pp*

*mp*

*sul pont.*      5      *mf*

*sul pont.*

*sul tasto*

*pp*

*pp*

*mp*

*f*

*mf*      *mp*

*f*

From here to the end, alternate at will between these two fingerings for this pitch.

(F)      E

6

3

6

3

50

This musical score page contains six staves of music for various instruments, labeled from top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The page is numbered 50 in the top left corner.

**Flute (Fl.):** The flute part consists of two staves. The first staff begins with a dynamic of *n*. The second staff begins with a dynamic of *mp*, followed by a series of sixteenth-note patterns involving grace notes and slurs.

**Clarinet (Cl.):** The clarinet part also has two staves. It features sustained notes with dynamics of *mp* and *mf*, and includes grace note patterns similar to the flute.

**Violin (Vln.):** The violin part includes two staves. The first staff shows sustained notes with dynamics of *mp* and *mf*. The second staff shows sustained notes with dynamics of *pp* and *mp*. There are performance instructions: "sul pont." (on the bridge) pointing to the first staff, and "nat." (natural) pointing to the second staff.

**Cello (Vc.):** The cello part has two staves. The first staff uses dynamics of *pp* and *mp*. The second staff uses dynamics of *mp* and *mp*. There is a performance instruction "sul tasto" (on the fingerboard) pointing to the first staff.

**Percussion (Perc.):** The percussion part consists of two staves, both of which show sustained notes with dynamics of *mp*.

**Piano (Pno.):** The piano part is shown in two staves. The first staff begins with a dynamic of *f*, followed by *mp*. The second staff begins with *mp*, followed by a dynamic of *f*. The piano part features complex sixteenth-note patterns with dynamics of *ff*, *mp*, *f*, and *mf mp*.

56

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*sul tasto*

*sul pont.*

*nat.*

*sul pont.*

*nat.*

*f*      *mf*      *mp*      *p*

*f*      *5*

*5*

*5*

*5*

*5*

*5*

60

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

→ sul pont.  
3

mf

5

5

pp

→ sul tasto

mp

6

6

13

ff

mf

mp

This musical score page contains five staves of music for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello/Bass (Vc.), and Percussion (Perc.). The score is numbered 60 at the top left. The Flute and Clarinet staves feature sixteenth-note patterns with dynamic markings of *mp*, *mf*, and *mp*. The Violin staff includes dynamics *mf*, *pp*, and *mp*, along with performance instructions "sul pont." (on the bridge) and "sul tasto" (on the fingerboard). The Cello/Bass staff has a dynamic *mp*. The Percussion staff consists of sustained notes. The Piano (Pno.) staff at the bottom features a complex harmonic progression with various key signatures, indicated by numbers 6, 6, 13, and *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano).

63

Fl.

Cl.

Vln. → sul tasto  
→ nat.  
Vc. → nat.  
Perc.

Pno. 8va (both hands) 5 ff 3 6 loco 8va (both hands) 6 f

This musical score page contains six staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.). The third staff is for Violin (Vln.), with performance instructions '→ sul tasto' and '→ nat.' pointing to specific notes. The fourth staff is for Cello (Vc.), with a performance instruction '→ nat.' pointing to a note. The fifth staff is for Percussion (Perc.). The bottom two staves are for Piano (Pno.). The piano staff features complex fingerings such as '8va (both hands)', '5', 'ff', '3', '6', 'loco', and '8va (both hands)' again. Dynamics include 'p', 'mf', 'pp', 'ff', and 'f'. Measure numbers 63 and 64 are indicated at the top of the page.

poco rit.

67

Fl.

Cl. > *pp* — *p* — *n*

Vln. *mp* — *p* — *pp*      *mp* — *sul D* *#o* — *n*

Vc. *mf* — *pp*      *mp* — *nat.* *#o* — *sul A* *sul D* — *n*  
*sounding* *#f* — *f* — *f* — *f* — *n*

Perc.

Pno. *loco* *mf* — *f* — *mf* — *mp* — *p* — *pp*  
*loco* *p* — *mf* — *f* — *mf* — *mp* — *p* — *pp*

remove cord from piano and place on the floor

IV. "...The clocks are striking, calling to each other,  
and one can see right to the edge of time..."

- Rainer Maria Rilke, trans. Bly

**Dark and Quiet  $\text{♩} = 50$**

Flute

Clarinet in B-flat

Violin

Violoncello

Percussion

Piano

Dynamic markings:  $pp$ ,  $mf$ ,  $sul D$ ,  $pp$ ,  $n$ ,  $p$ ,  $ppp$ ,  $p$ ,  $(\phi)$ ,  $mp$ ,  $pp$ ,  $f.n.$ ,  $f.t.$ ,  $f$ ,  $ff$ ,  $f$ ,  $pp$ ,  $\hat{8}$ ,  $f$ ,  $f$ ,  $f$ ,  $f$ .

Performance instruction:  $\text{Ped. sempre}$

Musical score page 15, featuring six staves of music for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The score is divided into measures by vertical bar lines.

**Flute (Fl.)**: Measures 6-7. Dynamics: *p*, *n*. Measure 8: *p*. Measure 9: *mf*, *p*. Measure 10: *mp*.

**Clarinet (Cl.)**: Measures 6-7. Dynamics: *pp*, *p*, *n*. Measure 8: Rest. Measure 9: *p*. Measure 10: *mp*, *n*.

**Violin (Vln.)**: Measures 6-7. Dynamics: *pp*, *p*, *n*. Measure 8: Rest. Measure 9: *sul pont.*, *p*.

**Cello (Vc.)**: Measures 6-7. Dynamics: *pp*, *n*. Measure 8: *sul D ord. 8va*. Measure 9: *pp*.

**Percussion (Perc.)**: Measures 6-7. Dynamics: *ppp*, *pp*. Measure 8: *p*. Measure 9: *pp*. Measure 10: *pp*.

**Piano (Pno.)**: Measures 6-7. Dynamics: *f.n.*, *mp*. Measure 8: Rest. Measure 9: *f.t.*, *mf*. Measure 10: Rest.

II

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*sul tasto*

*play inside piano*

*sus. cymbals*

*f.t.*

*on keys*

This musical score page contains six staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The score is labeled 'II' at the top left. The Flute and Clarinet staves begin with dynamic 'mf'. The Flute has a sustained note with a 'n' dynamic. The Clarinet has a sustained note with a 'p' dynamic followed by 'mf', 'pp', and 'n' dynamics. The Violin staff has a dynamic 'mf' followed by 'mp'. The Cello staff has sustained notes with 'n' dynamics. The Percussion staff has dynamic markings 'pp', 'p', 'mp', 'pp', and 'p'. The Piano staff has dynamic markings 'f.t.', 'on keys', 'p', 'mp', 'mf', and 'sus. cymbals'. Various performance instructions are included, such as 'sul tasto' for the violin and 'play inside piano' for the percussion. Measure lines divide the music into measures.

Fl. 16 *n*

Cl. 5 *mf* > *p*

Vln. ord. *pp* *n* *pp*

Vc. *mf* *p* *n* pizz. *p*

Perc. triangle *pp* *ppp* *p* *ppp* *pp*

Pno. (8) 3 *mp* *p* *mp* *p*

This musical score page contains six staves. The top staff is for Flute (Fl.), followed by Clarinet (Cl.). The third staff is for Violin (Vln.), the fourth for Cello (Vc.), the fifth for Percussion (Perc.), and the bottom staff is for Piano (Pno.). The page is numbered 16 at the top left. A tempo marking of  $\text{♩} = 60$  is centered above the staves. Various dynamics and performance instructions are written on the staves, such as *mf*, *p*, *pp*, *n*, *triangle*, *pizz.*, and *mp*. The piano staff includes measure numbers (8) and (9) with specific dynamic markings for each measure. Measure 8 starts with *mp* and ends with *p*. Measure 9 starts with *mp* and ends with *p*.

23

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*pp*

*n*

*sul D*

*p*

*n*

*pp*

*p*

*mp*

*(Φ)* play inside piano

*mp*

*p*

*mf*

*mp*

*8va*

*mf*

*mp*

27

Fl. *pp* *n*

Cl.

Vln. *n*

Vc. *arco* *mf* *n*

Perc. *p* sus. cymbals *p* *p*

Pno. *mf* *f* *p* loco *p* loco *p* \* *Ld. sempre*

*J. = 42 (J. = 126)*

*9*/*8* *9*/*8* *9*/*8* *9*/*8*

32  $\text{♩} = \text{♩} = 42$

Fl.  $p$  —  $n$   $mf$  —

Cl. —  $pp$  —  $mf$  —  $n$

Vln.  $p$  —  $n$   $mp$  —  $mf$

Vc.  $p$  —  $mp$  —  $p$   $mf$

Perc. —  $mp$  —  $pp$

Pno.  $mp$  —  $mp$

This musical score page contains six staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The tempo is indicated as  $\text{♩} = \text{♩} = 42$ . Measure 32 begins with the Flute playing eighth-note pairs at  $p$ , followed by a grace note  $n$  and a sustained note at  $mf$ . The Clarinet has a sustained note at  $p$ . Measure 33 starts with a rest, followed by the Clarinet at  $pp$ , the Violin at  $mp$ , and the Cello at  $p$ . The Violin then plays a sixteenth-note pattern labeled "pizz." at  $3$ . The Cello continues with eighth-note pairs at  $mp$ . The Percussion and Piano staves are mostly rests. The Violin ends with a sustained note at  $mf$ . Measure 34 begins with the Violin at  $mp$ , followed by the Cello at  $arco$  and  $p$ , and the Piano at  $mf$ . The Violin then plays eighth-note pairs at  $mp$ . The Cello continues with eighth-note pairs at  $p$ . The Percussion and Piano staves are mostly rests. Measure 35 begins with the Violin at  $mp$ , followed by the Cello at  $pp$ , and the Piano at  $pp$ . The Violin then plays eighth-note pairs at  $mp$ . The Cello continues with eighth-note pairs at  $pp$ . The Percussion and Piano staves are mostly rests.

37  $\text{J} = \text{j.} = 42$

Fl.  $\frac{9}{8}$  *n*  $mp$   $mf$

Cl.  $\frac{9}{8}$   $mp$   $mf$

Vln. *pizz.*  $mp$  arco  $p$  *pizz.*  $mp$

Vc.  $p$  *n*  $mf$

Perc.  $p$

Pno.  $mp$   $mp$   $mf$

Musical score page 22, system 41.

**Fl.** (Flute): Playing eighth-note patterns. Dynamics: *f*, *f*.

**Cl.** (Clarinet): Playing eighth-note patterns. Dynamics: *n*, *f*.

**Vln.** (Violin): Playing eighth-note patterns. Dynamics: *n*, *mf*.

**Vc.** (Cello): Playing eighth-note patterns. Dynamics: *f*.

**Perc.** (Percussion): Playing eighth-note patterns. Dynamics: *mf*.

**Pno.** (Piano): Playing eighth-note patterns. Dynamics: *f*.

Measure 41 consists of two measures of 5:6 time followed by one measure of 3:4 time. Measures 42-43 consist of two measures of 5:6 time followed by one measure of 3:4 time.

$\text{♪} = \text{♩} (\text{♩} = 63)$

Fl. 44  $3\frac{2}{4}$   $\text{ff}$   $n$

Cl.  $3\frac{2}{4}$   $ff$   $n$   $ff$

Vln.  $3\frac{2}{4}$   $ff$   $3$   $6$   $3$

Vc.  $3\frac{2}{4}$   $ff$   $n$

Perc.  $3\frac{2}{4}$   $mf$

Pno.  $3\frac{2}{4}$   $ff$   $n$   $ff$  no pedal

This musical score page contains six staves of music for an orchestra and piano. The top staff is for Flute (Fl.), followed by Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and two staves for Piano (Pno.). The time signature is mostly  $3\frac{2}{4}$ . Dynamics include  $ff$ ,  $mf$ , and  $n$  (soft). Performance instructions like 'no pedal' are present. Measure numbers 44, 3, 6, and 7 are indicated above the staves.

47

A musical score for orchestra and piano. The score consists of six staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The flute has a rest in measure 47. The clarinet plays a six-note melodic line. The violin plays eighth-note patterns. The cello plays sustained notes with grace notes. The percussion plays eighth-note patterns. The piano has two staves, both playing eighth-note patterns. Measure 47 ends with a repeat sign and begins a new section.

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

50

A musical score for orchestra and piano. The score consists of six staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello/Bass (Vc.), Percussion (Perc.), and Piano (Pno.). The piano staff has two systems. Measure 50 starts with the flute playing eighth-note pairs. The clarinet enters with eighth-note pairs. The violin and cello play eighth-note pairs. The percussion plays eighth-note pairs. The piano plays eighth-note pairs. Measures 51-52 show the flute, clarinet, and violin playing eighth-note pairs. The cello and bass play eighth-note pairs. The percussion and piano play eighth-note pairs. Measures 53-54 show the flute, clarinet, and violin playing eighth-note pairs. The cello and bass play eighth-note pairs. The percussion and piano play eighth-note pairs. Measures 55-56 show the flute, clarinet, and violin playing eighth-note pairs. The cello and bass play eighth-note pairs. The percussion and piano play eighth-note pairs. Measures 57-58 show the flute, clarinet, and violin playing eighth-note pairs. The cello and bass play eighth-note pairs. The percussion and piano play eighth-note pairs. Measures 59-60 show the flute, clarinet, and violin playing eighth-note pairs. The cello and bass play eighth-note pairs. The percussion and piano play eighth-note pairs.

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mp

f

n

f

mf

6

f

mf

n

f

mf

mp

f

mf

mf

mf

Ped.

53

A musical score for orchestra and piano. The score consists of six staves. From top to bottom: Flute (Fl.) playing eighth-note patterns with dynamics *f*, *ff*, *f*; Clarinet (Cl.) playing eighth-note patterns with dynamic *f*; Violin (Vln.) playing eighth-note patterns with dynamics *n*, *f*, *z*, *z*, *ff*; Cello (Vc.) playing eighth-note patterns with dynamic *f*; Percussion (Perc.) playing eighth-note patterns with dynamic *mf*; Piano (Pno.) playing eighth-note patterns with dynamics *f*, *ff*. Measure 53 begins with a forte dynamic (*f*) for Flute and Clarinet. The Violin has a dynamic *n*. The Cello has a dynamic *f*. The Percussion has a dynamic *mf*. The Piano has a dynamic *f*. The score continues with eighth-note patterns and dynamics *ff*, *f*, *n*, *z*, *z*, *ff*, *f*, *ff*.

56

Fl.  $\text{♩} = \text{♩} (\text{♩.} = 42; \text{♩} = 126)$

Cl.

Vln.  $n$

Vc.  $fff$

Perc.  $mp$   $f$  triangle  $mp$

Pno.  $fff$

$\wedge \rightarrow \text{Pd.}$  sempre al fine

This musical score page contains six staves. The top four staves (Flute, Clarinet, Violin, Cello) have treble clefs and are aligned vertically. The bottom two staves (Percussion, Piano) have bass clefs and are also aligned vertically. Measure 56 begins with the flute playing a note followed by three rests. The clarinet has a rest in the first measure. The violin plays a note with a grace note and a 'n' dynamic. The cello starts with a dotted half note and then plays a sustained note with a 'fff' dynamic. The percussion part consists of two X-shaped strokes with dynamics 'mp' and 'f'. The piano part starts with a dynamic 'fff' and a melodic line that descends over several measures, ending with a dynamic arc from 'fff' to 'mf'. Measure 56 concludes with a tempo change to  $\text{♩} = \text{♩} (\text{♩.} = 42; \text{♩} = 126)$ . The score ends with a instruction ' $\wedge \rightarrow \text{Pd.}$  sempre al fine'.

60

Fl.  $\geq n$  *mf*  $n$

Cl.  $\geq n$  *mf*  $n$

Vln. *sul pont.* *p* *mp*

Vc. *sul pont.* *mp*  $n$

Perc. *mp*

Pno.

This musical score page contains six staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in treble clef. The Flute has dynamics  $\geq n$ , *mf*, and  $n$ . The Clarinet has  $\geq n$  and *mf*. The third staff is for Violin (Vln.) in treble clef, with dynamics *sul pont.*, *p*, and *mp*. The fourth staff is for Cello (Vc.) in bass clef, with dynamics *sul pont.*, *mp*, and  $n$ . The fifth staff is for Percussion (Perc.), showing rhythmic patterns with a dynamic of *mp*. The bottom staff is for Piano (Pno.), with a dynamic of  $n$ . Measure numbers 60 through 64 are indicated above the staves. Performance instructions like *sul pont.* are placed above specific notes. Articulation marks such as  $\geq$  and  $\#$  are also present.

Musical score for orchestra and piano, page 29, system 64.

Flute (Fl.): Playing eighth-note patterns with grace notes and dynamic **p**.

Clarinet (Cl.): Playing eighth-note patterns with grace notes and dynamic **p**. Includes dynamic **n** and slurs.

Violin (Vln.): Playing sixteenth-note patterns with grace notes and dynamic **p**. Includes dynamic **n** and slurs. Instruction: *sul tasto*.

Cello (Vc.): Playing eighth-note patterns with grace notes and dynamic **p**. Includes dynamic **n** and slurs. Instructions: *pizz.*, *arcò ord.*, *mp*.

Percussion (Perc.): Playing eighth-note patterns with grace notes and dynamic **f.t.**. Includes dynamic **p**.

Piano (Pno.): Playing eighth-note patterns with grace notes and dynamic **pp**. Includes dynamic **fff**.

Fl. *mp*

Cl. *n* *mp* *mf* *n*

Vln. *sul pont.* *p* *n* *mf* *ord.*

Vc. *arco* *mp* *mf* *n*

Perc. *f.t.* *f.t.* *cymbals* *mp* *p*

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

This musical score page contains six staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The score is divided into measures by vertical bar lines. Measure 68 starts with Flute and Clarinet playing eighth-note patterns. Measure 42 follows with Violin and Cello entries. Measure 60 concludes the section. Various dynamics are marked throughout, including *mp*, *mf*, *p*, and *n*. Performance instructions like *sul pont.* for violin, *arco* for cello, *f.t.* (fretless) for bass, and *cymbals* for percussion are also present. The piano part shows harmonic changes and dynamic shifts between measures.

73

A musical score for orchestra and piano. The score consists of six staves. The top four staves represent the orchestra: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Cello/Bass (Vc.). The bottom two staves represent the piano (Pno.). Measure 73 begins with a dynamic **p**. The Flute and Clarinet play eighth-note patterns. The Violin plays eighth notes with slurs. The Cello plays sustained notes. The piano part includes a triangle sound at the beginning and cymbals later on. The score uses various dynamics including **p**, **pp**, and **sul tasto** (piano). Articulation marks like **n** and **3** are present. Measure 74 continues with similar patterns, with the piano providing harmonic support.

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*p*

*n*

*p*

*n*

*3*

*pp*

*sul tasto*

*pp*

*3*

*pp*

*3*

*triangle*

*pp*

*cymbals*

*8va*

*pp*

*3*

*3*

*pp*

*3*

*3*

*3*

*3*

78

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

Flute (Fl.) and Clarinet (Cl.) play eighth-note patterns with grace notes and dynamic markings *pp*, *n*, and *sul pont.*. Violin (Vln.) plays eighth-note patterns with grace notes and dynamic markings *n*, *pp*, and *p*. Cello (Vc.) plays sustained notes. Percussion (Perc.) plays eighth-note patterns with dynamic markings *ppp*, *p*, and *ppp*. Piano (Pno.) plays eighth-note patterns with grace notes and dynamic markings *ppp*, *p*, and *ppp*.

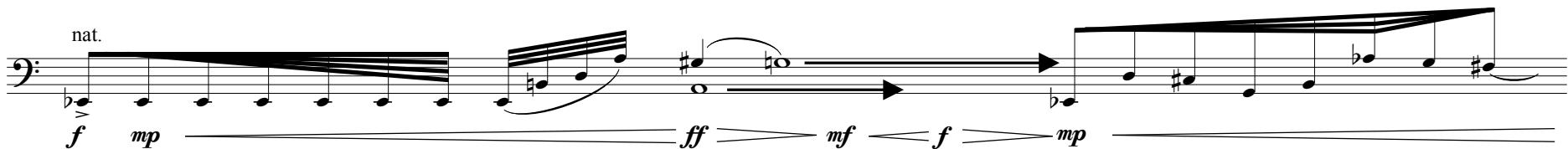
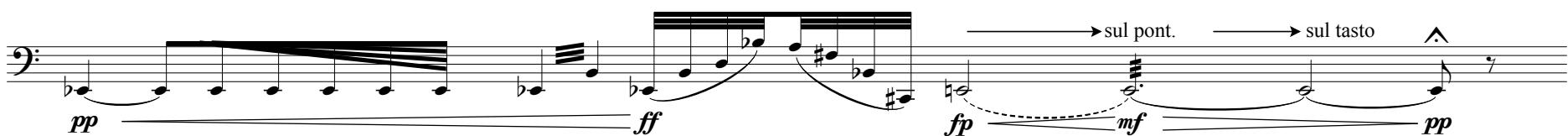
*to Emmalee Hunnicutt*

V. "...The silence of that dreamless sleep,  
I envy now too much to weep..."

Lord Byron

Very free  $\text{J} = \text{ca. } 48$

Violoncello



\*stop sound abruptly, as if "torn off"

**Mournful** ♩ = 48

*p* — *mp* — *n*

*p* — *mp* — *pp*

*pp* — *mf* — *p* — *mp* — *n*

wide vibrato on C string  
rit.  
sul G + sul C

*a tempo*

*mp* — *f*

— *pp* — *pp*

*mf* — *ff*

**Resolute** ♩ = ♩ = 72

— *mp*

*poco accel.*

*a tempo*

+ +

*pizz.* — *f* — *mp*

+ +

+ +

+ +

+ +

\* "+" indicates l.h. pizz.

Bassoon Part (Two Staves):

- Staff 1: Melodic line of eighth and sixteenth notes.
- Staff 2: Dynamic =p, followed by f.

Bassoon Part (Continuation):

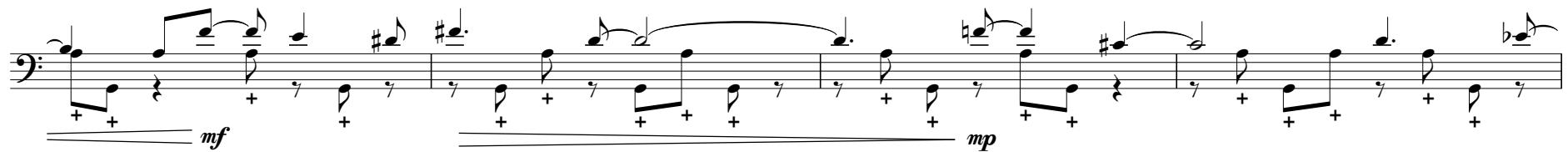
- poco accel. pizz. (Measure 5)
- a tempo arco (Measure 6)
- mp (Measure 7)

Bassoon Part (Continuation):

- mf (Measure 8)

Bassoon Part (Continuation):

- p (Measure 9)
- mp (Measure 10)
- a tempo arco (Measure 11)
- p (Measure 12)



*rit.* *a tempo*

Musical score for bassoon, measures 38-39. The bassoon part consists of two staves. The first staff starts with a dynamic of *pp*. The second staff begins with a dynamic of *mp*.

Musical score for bassoon, measures 40-41. The bassoon part consists of two staves. The first staff starts with a dynamic of *pp*. The second staff begins with a dynamic of *mf*, followed by *p*.

Musical score for bassoon, measures 42-43. The bassoon part consists of two staves. The first staff starts with a dynamic of *f*. The second staff ends with a dynamic of *n*.

VI. "In all its raucous impudence  
Life writhes, cavorts in pallid light..."

- Charles Baudelaire, trans. Shapiro

Relentless ♩ = 88

Piccolo

Bass Clarinet in B♭

Violin

R.H.  
Percussion

L.H.

Piano

For these two attacks before m. 5, place three fingers on the strings inside the piano to produce harmonics. The first should bring out lower partials than the second.

*sfz*

*no pedal*

Musical score for orchestra and piano, page 38. The score consists of five staves:

- Picc.** Treble clef, key signature of one sharp. Measures 5-6: Dynamics *ppp*, *mp*, *ppp*. Measure 7: Dynamics *mf*, *mf*.
- B. Cl.** Treble clef. Measures 5-6: Rests. Measure 7: Dynamics *mf*, *mf*.
- Vln.** Treble clef, key signature of one sharp. Measures 5-6: Dynamics *ppp*, *mp*. Measure 7: Dynamics *n*.
- Perc.** Bass clef. Measures 5-6: Rests. Measure 7: Rests.
- Pno.** Treble clef, key signature of two sharps. Measure 5: Dynamics *f*. Measures 6-7: Dynamics *f*.

The piano staff includes a key signature of two sharps and measure numbers 5 and 8. The score features various dynamic markings and performance instructions such as *tr* (trill) and *n* (natural).

Musical score page 39 featuring five staves:

- Picc.**: Treble clef, key signature of one sharp. Measures 7-10. Dynamics: *ppp*, *mp*, *ppp*, *pp*. Measure 10 includes a melodic line with grace notes.
- B. Cl.**: Treble clef. Measures 7-10. Dynamics: *mf*.
- Vln.**: Treble clef, key signature of one sharp. Measures 7-10. Dynamics: *tr*, *ppp*, *mp*, *n*, *mp*. Includes slurs and grace notes.
- Perc.**: Bass clef. Measures 7-10. Dynamics: *mf*. Includes vertical strokes and dashes.
- Pno.**: Treble clef. Measures 7-10. Dynamics: *8va*, *mp*. Includes sustained notes and a dynamic line.

Musical score page 40 featuring five staves:

- Picc.**: Treble clef, key signature of one sharp. Measure 9 starts with a rest followed by a sixteenth-note pattern:  $\# \text{E} \text{ F} \# \text{G} \# \text{A} \# \text{B}$ . Dynamics: ***pp***.
- B. Cl.**: Treble clef, key signature of one sharp. Measures 9-10: Rests, then eighth-note patterns:  $\text{B} \text{ C} \text{ D} \text{ E}$  followed by  $\text{D} \text{ E} \text{ F} \text{ G}$ . Dynamics: ***mf***.
- Vln.**: Treble clef, key signature of one sharp. Measures 9-10: Slurs over sixteenth-note patterns. Measure 11: Slur over eighth-note patterns:  $\text{F} \text{ G} \text{ A} \text{ B}$ . Dynamics: ***n***.
- Perc.**: Bass clef. Measures 9-10: Eight-note patterns. Measure 11: Sixteenth-note patterns.
- Pno.**: Treble and bass clefs. Measure 9: Sixteenth-note patterns. Measure 10: Slurs over eighth-note patterns. Measure 11: Dynamics: ***f***, ***p***. Measure 12: Dynamics: ***3***, ***3***.

Musical score for orchestra and piano, page 11. The score includes parts for Picc., B. Cl., Vln., Perc., and Pno. The Picc. and B. Cl. parts show sustained notes with dynamic markings *pp*, *mp*, and *n*. The Vln. part features a melodic line with dynamics *pp*, *mp*, and *n*. The Perc. part consists of rhythmic patterns with dynamic *n*. The Pno. part includes measures labeled (8) with dynamics *mf* and *mp*.

14

Picc.

B. Cl.

Vln.

Perc.

(8)

Pno.

mf

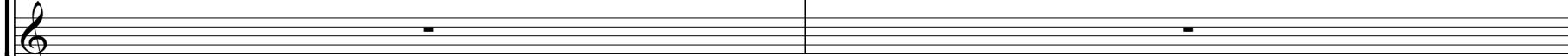
p —————— mf ——————

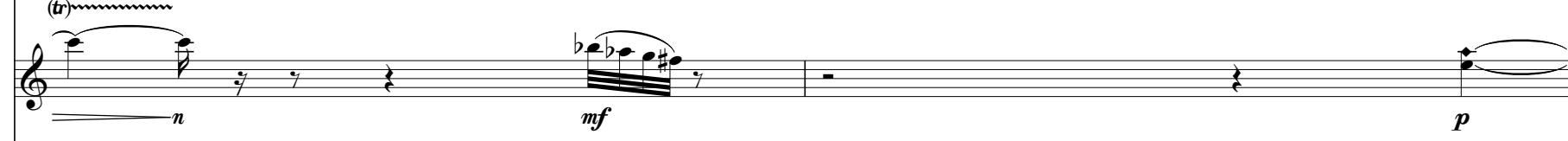
tr.  $\phi \omega$

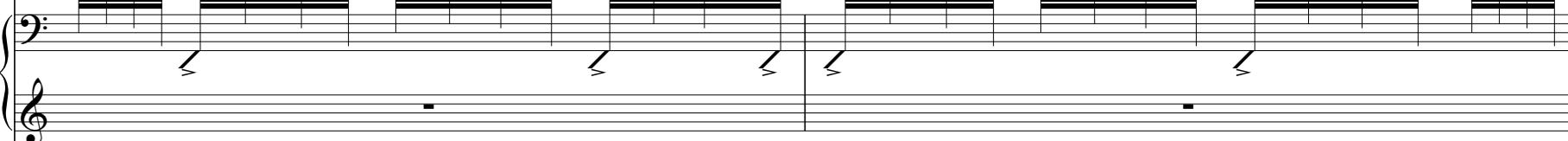
f —————— mp —————— mf ——————

17

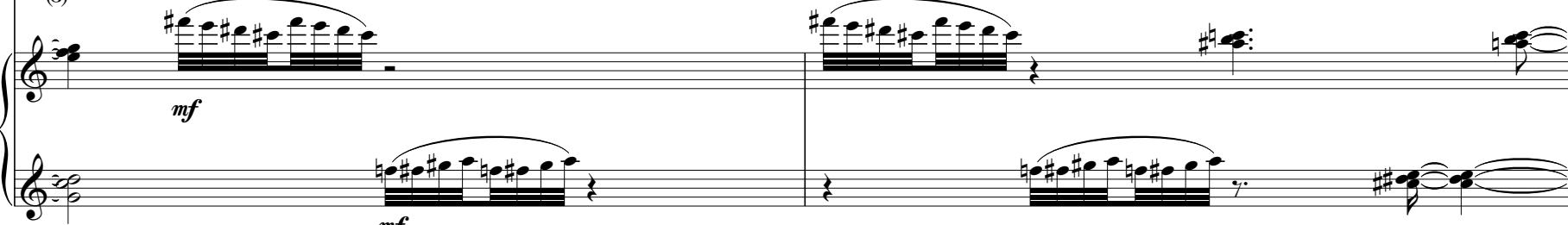
Picc. 

B. Cl. 

Vln. 

Perc. 

(8)

Pno. 

19

Picc.

B. Cl.

Vln.

Perc.

(8)

Pno.

*mf*

*mp*

*n*

*mf*

*p*

*mf*

*mp*

*p*

21

Picc.

B. Cl.

Vln. → sul pont.  
*n* *mp*

Perc.

Pno. *mf* → *f* *mp*

*mf* → *f* *mp*

This musical score page contains five staves. The Picc. (Piccolo) and B. Cl. (Bass Clarinet) staves are blank. The Vln. (Violin) staff shows a melodic line with a grace note, a fermata, and a dynamic marking of *mp*. A performance instruction "sul pont." is written above the staff with an arrow pointing to the note. The Perc. (Percussion) staff consists of two staves: a bass staff with vertical strokes and a treble staff with vertical strokes. The Pno. (Piano) staff is divided into two systems by a repeat sign. The first system starts with a dynamic of *mp*, followed by a melodic line with grace notes and a dynamic of *mf*. This is followed by a dynamic of *f* with a crescendo line. The second system begins with a dynamic of *mp*. Measures 21 and 22 are separated by a vertical bar line.

Musical score page 46, system 23. The score includes parts for Picc., B. Cl., Vln., Perc., and Pno.

**Picc.:** Rests throughout the measure.

**B. Cl.:** Rests throughout the measure.

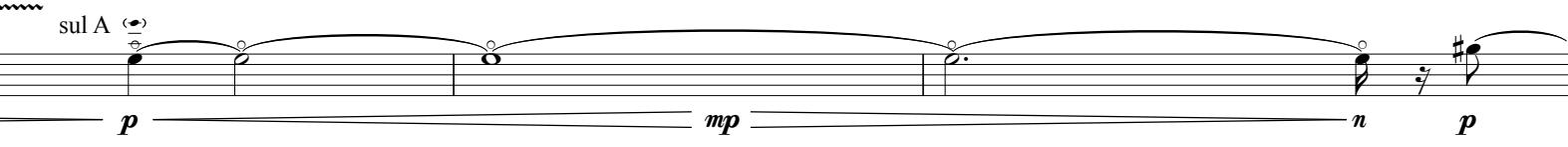
**Vln.:** Notes and grace notes with dynamics *pp* and *mf*. A dynamic *n* is indicated below the staff.

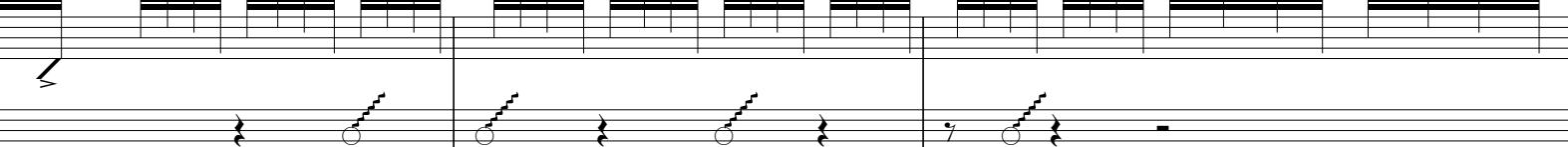
**Perc.:** Crotchet strokes throughout the measure.

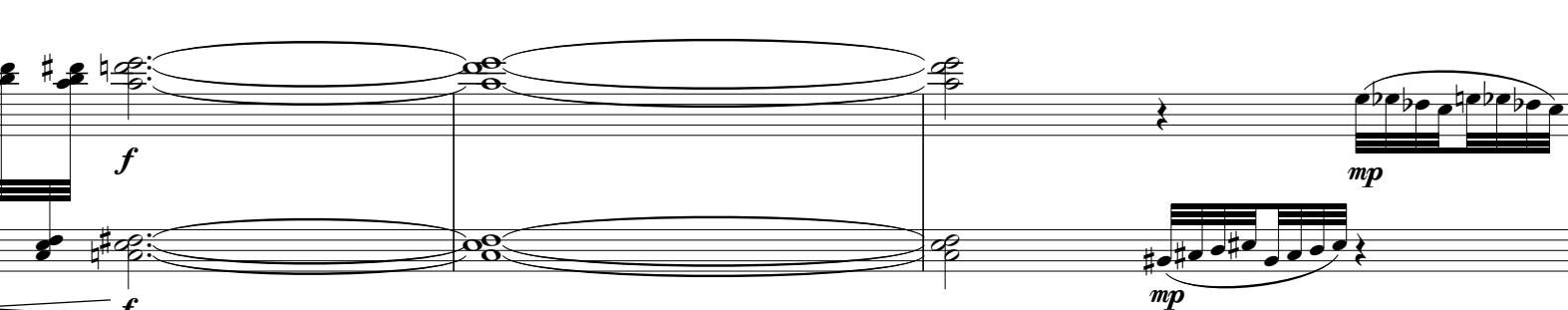
**Pno.:** Measures 1-10 show a complex harmonic progression with various chords and rests. Measures 11-12 show a continuation of this pattern. Measure 13 concludes with a dynamic *f*.

Picc. 25   
***ppp***

B. Cl.   
***mf*** — ***p*** — ***mp*** —

Vln.   
***p*** — ***mp*** — ***n*** — ***p***

Perc. 

Pno.   
***mf*** — ***f*** — ***f*** — ***mp*** —

28

Picc.

B. Cl. *n*

Vln.

Perc.

Pno. *mf* — *f*

*mf* — *ff*

*ff*

8va

This musical score page contains five staves. The Picc. (Piccolo) and B. Cl. (Bass Clarinet) staves are mostly silent. The Vln. (Violin) staff shows sustained notes with grace notes. The Perc. (Percussion) staff shows eighth-note patterns. The Pno. (Piano) staff shows arpeggiated chords. Dynamic markings include *mf*, *f*, *ff*, and *ff*. Measure 28 concludes with a dynamic *ff*.

30

Picc.

B. Cl.

Vln.

Perc.

(8)

Pno.

This musical score page contains five staves. The top three staves (Picc., B. Cl., Vln.) have treble clefs and are in common time. The Percussion staff has a bass clef and is in common time. The bottom staff (Pno.) has a treble clef and is in common time. Measure 30 begins with Picc. and B. Cl. playing eighth-note pairs. Vln. enters with eighth-note pairs in measure 31. Percussion provides rhythmic support with eighth-note patterns. Pno. starts its part in measure 32 with eighth-note pairs, followed by sixteenth-note patterns and dynamic markings like *8va*, *loco*, and *mf*.

32

Picc. *p* *mf* *n* *mp*

B. Cl. *p* *mf*

Vln. pizz. *f* arco *mp*

Perc.

(8)

Pno. *mf* *mp* *mp*

This musical score page contains five staves of music. The Piccolo (Picc.) staff starts with a dynamic of *p*, followed by a measure with *mf*, a measure with *n* (natural), and a measure with *mp*. The Bassoon (B. Cl.) staff starts with *p* and then *mf*. The Violin (Vln.) staff starts with *f* (pizzicato) and then changes to *mp* (arco). The Percussion (Perc.) staff consists of two staves, both showing rhythmic patterns with various strokes and rests. The Piano (Pno.) staff starts with *mf*, followed by a measure with *mp*, another measure with *mp*, and a final measure with *mp*. Measure numbers 32 and (8) are indicated at the top of the page.

35

Picc.

B. Cl.

Vln.

Perc.

(8)

Pno.

*mf*

*mp*

*p*

*mf*

*mp*

*mf*

*p*

*p*

37

Picc.

B. Cl.

Vln.

Perc.

(8)---

Pno.

*n*

*mp*

*mf*

*sul pont.*

*p*

*mf*

*p*

39

Picc. *pp* — *mf* — *n*

B. Cl. *mp*

Vln. *mf* — *n*

Perc.

Pno. *#8:* *b* *#8:* *#8:* *#8:*

42

Picc.

B. Cl. *p*

Vln. *sfz* *sfz* *sfz* *sfz*

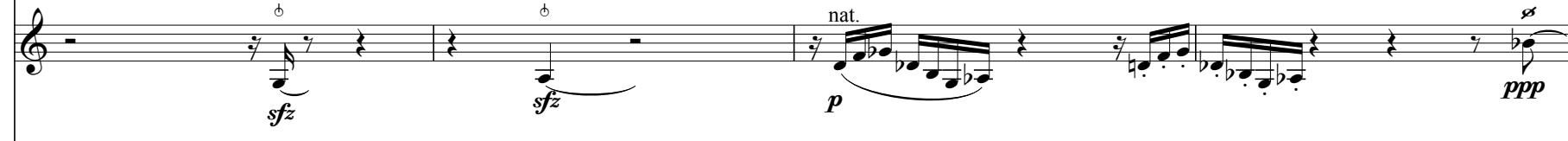
Perc. *p*

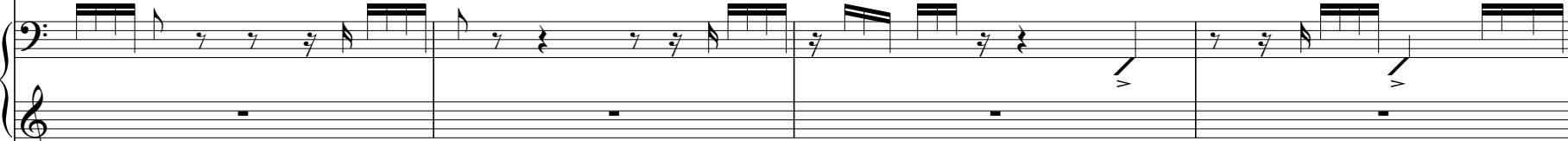
Pno. 88 88 88 88

46

Picc. -

B. Cl. 

Vln. 

Perc. 

Pno. 

Musical score for orchestra and piano, page 56. The score consists of five staves:

- Picc.**: Treble clef, no key signature. Dynamics: *p*, *mf*.
- B. Cl.**: Treble clef, one sharp key signature. Dynamics: *mp*, *mf*, *mp*.
- Vln.**: Treble clef, one sharp key signature. Dynamics: *mf*, *p*.
- Perc.**: Bass clef. Dynamics: >, >.
- Pno.**: Treble clef, two sharps key signature. Dynamics: *mp*, *mf*.

The score shows a sequence of measures with various dynamics and performance instructions. Measures 50-51 show Picc. and B. Cl. entries. Measures 52-53 show Vln. entries. Measures 54-55 show Perc. entries. Measures 56-57 show Pno. entries. The score concludes with a final measure of rests.

54

This musical score page contains five staves of music for orchestra and piano, labeled 54 and 55.

- Picc.** (Piccolo) Starts with a sustained note, followed by eighth-note pairs. Dynamics: *n*, *p*, *f*, *n*, *p*.
- B. Cl.** (Bassoon) Playing eighth-note pairs. Dynamics: *p*, *mp*, *mf*.
- Vln.** (Violin) Playing sixteenth-note patterns. Dynamics: *mp*, *n*, *p*, *f*, *n*.
- Perc.** (Percussion) Playing eighth-note pairs. Dynamics: *>*
- Pno.** (Piano) Playing eighth-note pairs. Dynamics: *mp*, *mf*.

Musical score page 58, featuring five staves:

- Picc.** (Piccolo) staff: Measures 57-58. Dynamics: *f*, *n*, *mf*, *n*. The first measure shows a melodic line with grace notes and slurs. The second measure shows a descending scale-like pattern.
- B. Cl.** (Bass Clarinet) staff: Measures 57-58. Dynamics: *mp*, *mf*. The bass clarinet provides harmonic support with sustained notes and rhythmic patterns.
- Vln.** (Violin) staff: Measures 57-58. Dynamics: *mf*, *n*. The violin plays a melodic line with slurs and grace notes.
- Perc.** (Percussion) staff: Measures 57-58. The percussion part consists of two staves, both of which are silent throughout the measures.
- Pno.** (Piano) staff: Measures 57-58. Dynamics: *mp*. The piano part features rhythmic patterns and grace notes.

60

Picc. *p* 3 6 6 *ff* *n*

B. Cl. *p* *mp*

Vln. pizz. *mf*

Perc.

Pno. *mf* *p*

Musical score page 60 featuring five staves:

- Picc.** (Piccolo) starts with a dynamic *mp*, followed by *mf*, then *ff*.
- B. Cl.** (Bass Clarinet) starts with eighth-note patterns, followed by *mf*, then a sustained note with dynamic *n*.
- Vln.** (Violin) starts with sixteenth-note patterns, followed by rests, then *p*.
- Perc.** (Percussion) consists of two staves. The top staff uses bass clef and includes dynamics *p*, *f*, and *mf*. The bottom staff uses treble clef and includes dynamics *p*, *f*, and *mf*.
- Pno.** (Piano) starts with rests, followed by *mf*, then *ff*. The right hand part continues with *ff* dynamics.

Musical score page 61 featuring five staves:

- Picc.**: Treble clef, key signature of one sharp. Measure 65 starts with a sustained note followed by a fermata over two measures. The dynamic is *n*.
- B. Cl.**: Treble clef. Measures 65-66 are silent. Measure 67 begins with a dynamic *mf*, followed by a measure of eighth-note patterns.
- Vln.**: Treble clef, dynamic *mf*. Measures 65-66 are silent. Measure 67 begins with a dynamic *n*.
- Perc.**: Bass clef. Measures 65-66 are silent. Measure 67 begins with a dynamic *mf*.
- Pno.**: Treble clef. Measures 65-66 show eighth-note patterns with dynamics *8va* and *loco*. Measures 67-68 show eighth-note patterns with dynamics *8va* and *1 loco*. Measures 69-70 show sustained notes with slurs.

Musical score for orchestra and piano, page 62, measures 67-85.

**Picc.** (Measures 67-71) Dynamics: *mf*, *mp*.

**B. Cl.** (Measures 67-71) Dynamics: *p*, *mf*, *n*.

**Vln.** (Measures 67-71) Dynamics: *p*, *mf*, *n*.

**Perc.** (Measures 67-71) Dynamics: *p*, *mf*, *n*.

**Pno.** (Measures 67-71) Dynamics: *f*, *mp*. Articulation: *loco*.

(Measures 72-75) Dynamics: *f*, *mp*.

(Measures 76-79) Dynamics: *mp*.

(Measures 80-83) Dynamics: *mp*.

(Measures 84-85) Dynamics: *mp*.

Picc. 70

B. Cl.

Vln.

Perc.

(8)

Pno.

This musical score page contains five staves. The Picc. (Piccolo) staff has dynamics *mf*, *mp*, *p*, and *mf*. The B. Cl. (Bass Clarinet) staff has dynamics *mf* and *mp*. The Vln. (Violin) staff has dynamics *mf* and *mp*. The Perc. (Percussion) staff shows rhythmic patterns with a dynamic *f* at the end. The Pno. (Piano) staff is divided into two systems, each with dynamics *mf*, *f*, *mp*, and *mp*. Measure numbers 70 and (8) are indicated above the staves.

72

Picc.

B. Cl.

Vln.

sul pont.  
*p*

Perc.

(8)---

*mf*

*p*

*mf*

*p*

*mp*

74

Picc. *pp* — *f*

B. Cl. *f*

Vln. *f* — *n* nat. *p* —

Perc.

Pno. *mp* — *mf* — *f* — *ff* — *ff*

This musical score page contains five staves. The top three staves are for Picc. (Piccolo), B. Cl. (Bass Clarinet), and Vln. (Violin). The bottom two staves are for Perc. (Percussion) and Pno. (Piano). Measure 74 begins with a dynamic of *pp* for the Picc. and B. Cl. parts, followed by a melodic line of eighth notes. This is followed by a dynamic change to *f*. The Vln. part has a sustained note with a grace note, followed by a dynamic *n*, then *nat.* (natural), and finally *p*. The Perc. part consists of eighth-note patterns. The Pno. part features bassoon entries with dynamics *mp*, *mf*, *f*, *ff*, and *ff*, and includes slurs and grace notes. Measure 74 ends with a dynamic *ff*.

Musical score page 66 featuring five staves:

- Picc.**: Treble clef, dynamic **p**, then **f**, then **n**.
- B. Cl.**: Treble clef, dynamic **n**, then **mf**.
- Vln.**: Treble clef, dynamic **(tr)**, then **ff**, then **n**, then **mf**.
- Perc.**: Bass clef, dynamic **sfz**, then **l.v.**
- Pno.**: Treble clef, dynamic **(8)**, then **8va**, then **l.v.**, then **l.v.**, then **l.v.**, with instruction **Red. sempre al fine**.

78

Picc. *ss*

B. Cl. *pp* — *f*

Vln.

Perc.

Pno.

al fine del suono

This musical score page contains five staves. The Picc. (Piccolo) staff starts with a rest, followed by a dynamic marking 'ss' (sforzando), a sharp sign, and a dotted half note. Below it, the B. Cl. (Bass Clarinet) staff begins with a 'pp' dynamic, followed by a measure of sixteenth-note patterns, a 'f' dynamic, another measure of sixteenth-note patterns, and a 'n' dynamic. The Vln. (Violin) staff contains six measures of eighth-note patterns. The Perc. (Percussion) and Pno. (Piano) staves both contain six measures of rests. The page is numbered '78' at the top left. In the top right corner, there is a instruction 'al fine del suono' with a fermata symbol above it. The Picc. staff also features a dynamic marking 'ss' with a sforzando symbol above it. The B. Cl. staff includes dynamics 'pp', 'f', and 'n'. The Vln. staff consists of six measures of eighth-note patterns. The Perc. and Pno. staves both contain six measures of rests.

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Iowa City, IA