

BRIAN FENNELLY

**Fantasia Concertante
for solo Violin, Violoncello,
and Orchestra
(2009)**

**AMERICAN COMPOSERS EDITION
American Composers Alliance
New York, NY**

ABOUT THE COMPOSER

Brian Fennelly (born Kingston, NY 1937) studied at Yale with Mel Powell, Donald Martino, Allen Forte, Gunther Schuller, and George Perle (M.Mus '65, Ph.D. '68). From 1968 to 1997 he was Professor of Music in the Faculty of Arts and Science at New York University, where he is now Professor Emeritus. In addition to a Guggenheim fellowship, his awards include three fellowships from the National Endowment for the Arts, three composer grants from the Martha Baird Rockefeller Fund, two Koussevitsky Foundation commissions, and an award for lifetime achievement from the American Academy of Arts and Letters. Major works include *In Wildness is the Preservation of the World*, *Fantasy Variations*, and *A Thoreau Symphony*, all for orchestra; *Tropes and Echoes*, *Skyscapes I-IV* for chamber ensembles, *Evanescences* for instruments and electronic sound, two piano sonatas, three string quartets and three brass quintets. His music has been awarded prizes in such prestigious competitions as the Louisville Orchestra New Music Competition and the Goffredo Petrassi International Competition for orchestral music.

ABOUT THE MUSIC

Fantasia Concertante was written in 2009 at the request of Duo Parnas, sisters Madalyn (violin) and Cicely (cello). It consists of a series of contiguous elaborated variations on the theme stated at the very beginning, which is also the material used in several recent works including *Sigol Musings* for solo violin, String Quartet No. 3, and '*Sigol*' for Two, a fantasy written for Duo Parnas. The lyrical theme is intended as an imagined portrait of the composer's young granddaughter Sigol, starting rhapsodically and ending with a little dance. The seven parts consist of the theme, a scherzando, a nervous fantasy, an aria which paraphrases the theme, a quixotic drama, a lullaby, and a varied reprise of the scherzando. The relationship of the solo duo to the orchestra is more in the nature of collaboration than confrontation; the orchestra not only provides congenial settings for the solo parts but maintains its own character as well.

DURATION: circa 12 minutes

INSTRUMENTATION (all at sounding pitch except for piccolo and doublebass):

Flutes 1, 2 (Piccolo)	French Horns 1, 2
Oboes 1, 2	Trumpets 1, 2
Clarinets 1, 2 (Bass Clarinet)	Timpani
Bassoons 1, 2	Percussion* (1 or 2 players)
Strings	
Solo Violin and Violoncello	

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*Marimba, Glockenspiel, Chimes, Crotales, Snare drum, Conga drums (2), Bongos (2), Wood blocks (2), Temple blocks, Slapstick, Suspended cymbals (3), Triangle, Tam-tam, Flexatone, Metal wind chimes (Mark Tree)

for Duo Parnas

Fantasia Concertante
for Violin, Violoncello, and Orchestra

Brian Fennelly

$\text{♩} = 96-108$, Gently

Fl. 1,2

Ob. 1,2

Cl. 1,2 (sounding)

Bsn. 1,2

Hn. 1,2 (sounding)

Tpt. 1,2

Timp.

Perc.

Solo Violin

Solo Cello

Vln. 1

Vln. 2

Viola

Cello

D-Bass

Musical score page 2, featuring six staves of music. The score includes dynamics such as *p*, *pp*, *cresc.*, *tr.*, *espr.*, *unis.*, *div.*, and *pp*. Measure numbers 7 and 2 are indicated. The music consists of six staves, likely for a large ensemble or orchestra, with various clefs (G, F, C) and time signatures (4/4, 5/4).

Measure 7 (top staff): *p*

Measure 7 (second staff): *p*

Measure 7 (third staff): *p*

Measure 7 (fourth staff): *espr.*

Measure 7 (fifth staff): *p* *cresc.*

Measure 7 (bottom staff): *p* *cresc.*

Measure 2 (top staff): *tr.*

Measure 2 (second staff): *p*

Measure 2 (third staff): *p*

Measure 2 (fourth staff): *unis.*

Measure 2 (fifth staff): *p*

Measure 2 (bottom staff): *pp*

13

Marimba sus. cym.

pp *pp*

mp *piu p* *cresc.* *pizz.* *mp*

unis. *legato* *poco cres.* *legato* *pizz.*

p

17

Marimba

17

p

p

p

mp

cresc.

cresc.

poco

poco

legato

p

pizz. *arco*

p

poco

p

legato

p

pizz.

p

21

21

21

21

mf

poco

mp

p

25 *poco rit.* *poco a poco* *a tempo*
playfully *playfully* *playfully* *playfully*

26 *dim.* *ppp* *poco rit.* *poco a poco* *a tempo*

27 *dim.* *poco rit.* *p* *poco a poco* *a tempo*
pizz. playfully *pizz. playfully* *p* *playfully* *pizz.*

30

cresc. *mp*

p *a 2*

playfully *mp* *pizz.*

playfully *arco* *cresc.* *mp* *pizz.* *mp*

cresc. *arco* *mp* *cresc.* *mp* *cresc.* *mp*

(*pizz.*) *cresc.* *mp*

36

Glock.

p

pp

mf

arco

mf

p

pizz.

(*pizz.*)

p

42 2. ♩ = 96-104, Delicately

1.

p

1.

p

1.

p

1.

1. mute

mute

1.

pp

pp

p

T. Blocks

pp

42 2. ♩ = 96-104, Delicately

sfz

sim.

arco sul pont.

sfz

sim.

42 *arco sul pont.*

pizz.

p

pizz.

p

p

p

p

a 2 2. change to piccolo
 a 2 2.
 a 2 2.
 p p
 mute p
 cresc. p
 47
 arco norm.
 p
 arco
 arco
 p
 pizz.
 p

This musical score page contains ten staves of music. The top section (measures 1-47) includes five staves: Treble, Alto, Bass, Tenor, and Bassoon. It features dynamic markings such as 'p' (piano), 'cresc.' (crescendo), and 'mute'. Articulation marks include slurs, grace notes, and a 'change to piccolo' instruction. Measure 47 begins a new section with three staves: Treble, Alto, and Bass. It includes dynamic markings 'arco norm.', 'p', 'arco', 'arco', and 'p'. Articulation marks include 'pizz.' and slurs. The bassoon staff has a 'p' marking at the bottom.

52 rit. a tempo Piccolo

52 rit. a tempo pizz. arco mp p

52 arco norm. a tempo mp pp pp sim. pizz. p

52 mp pizz. mp pizz. pp pp

57

Piccolo

p

p

57

cresc.

mp

cresc.

mp

p

57

arco

p

p

62 *rit.* *a tempo*

62 *rit.* *a tempo*

1. *p*

mp

mp

mp

mp

piccolo

pizz.

arco

poco cresc.

poco cresc.

p

mp

mp

67

67

68

69

70

71

72

73

74

75

76

1.

mp

1.

mp

a 2

mp

1.

mp

2.

mp

pizz.

arco

mf

pizz.

arco

mf

67

mp

arco

mp

pizz.

mp

pizz.

mp

pizz.

mp

Piccolo (♩ = 64-72)
72 Picc. to Flute 2

72 (♩ = 64-72)

mf cresc.

f

8va (♩ = 64-72)

pp p

78

2. to Bass Cl.

open

f open

sus. cym. tr~~~~~ mp

choke Wood blocks

mf

mf

f arco

f arco pizz.

85

a 2

85

T. Blocks

sus. cym.

p

pp

dim.

mp

dim.

mp

85

mp

p

mp

p

p

pizz.

mp

arco

mp

p

pizz.

p

91 3. $\text{J} = \text{ca. } 72$, with sudden contrasts

2.

B. Cl.

B. Cl.

mf *p*

f *p* *p*

Glock.

mf *#*

p *mp*

p

pizz.

mf

pizz.

mf

pizz.

f

pizz.

f

mp

arco *div.*

pp *arco* *div.*

pp *arco* *div.*

pp *arco*

pp

1
95

9:8

p 6

mf 5

mute

p pp sub. 7

p

mp

95

8va

arco

pp

mp

mp

mp

98

Musical score page 20, measures 98-100. The score consists of six staves. Measures 98-99 show mostly rests with occasional eighth-note patterns. Measure 100 features a complex rhythmic section with sixteenth-note patterns and dynamic markings like *poco*, *p*, and *mp*. Measure 101 begins with a dynamic *mp* and includes a measure number *(8va)*. Measures 102-103 show mostly rests. Measure 104 concludes with a dynamic *pp* and a *poco* instruction.

98

poco

p

mp

p

(8va)

pp

poco

101

1. *mp*

1. *mp*

1. *mp*

1. *mf*

1. *mp*

Marimba *mp*

gliss. *mf* *mp*

pizz. *mp* *mf*

pizz. *mp* *pizz.* *unis.* *mp* *pizz.* *mp*

108 *flutter*

f *p*

mf *p*

brassy +

mf

B. Cl. 6

p

Glock.

pp

108 *mp*

p *molto*

mp *p* *molto*

2 Soli

p

div. sul pont.

sul pont. 3

pizz.

mf *pizz.*

mf *pizz.*

mf

113

1. *p* *pp*

pp

mute *pp*

sfp p subito *tutti* *mp* *p* *sfp p* *pizz.* *p*

pp *ppp* *ppp* *ppp*

arco norm. *pp* *ppp* *ppp*

arco norm. *pp* *ppp* *ppp*

arco *pp* *ppp* *ppp*

118

a 2 *mf*

mp a 2

1. *mp*

mf

mf

mf

mf

mf

mf

mf

mf

p

mf

snare drum (snares off) rim shot

p *mf*

deliberate

mf

mf

mf

mf

mf

mf

mf

mf

mf

pizz.

mf

mf

mf

mf

mf

mf

pizz.

mf

mf

pizz.

mf

mf

mf

mf

mf

mf

123

123

mp

mf

a 2

mp *mf*

Bongos rim shot Slapstick

mp *mf*

(*pizz.*)

f

arco

f

123

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp *mf*

128

a 2

1.

open *mp*

open *mp*

Chimes *l. v.*

Crotales *pp*

(8va)

128 *molto espr.*

128 *f*

poco sul pont.

div.

mp

sim.

135

135

a 2 *mf*

mp *mf*

a 2 *mf* *p* *B. Cl.*

cresc. *mf*

cresc. *mf*

sus. cym. *l. v.* *mf*

p *mf*

135

mf

mf *unis. norm.* *mf*

mf *arco* *mf*

141

1. 3
3 4 2 4
p mp

1. 3
3 4 2 4
p mp

flutter
3 4 2 4
mp mf

tr
3 4 2 4
pp mp

Crotales
p

141 3 4 2 4
mf 3 3 3 3
3 4 2 4
mf 3 3 3 3
141 3 4 2 4
mf 3 3 3 3
3 4 2 4
3 4 2 4
3 4 2 4
div.
pp mp p
pizz.

3 4 2 4
pp mf p
pizz.

30

146

30

146

f

pp

B Cl. to Cl. 2

f

pp

f

146

146

f
p *poco**pp subito**mute on**mute on**mute on**mute on**mute on**unis. arco**f* *3**p* *poco**arco**pp subito**mute on*

152 4. $\text{J.} = 64-72$, Aria; Soothing, leisurely

Perc.

Solo Violin

Solo Cello

Vln. 1

Vln. 2

Viola

Cello

D-Bass

158

158

sim.

sim.

mute legato

p poco

164

164

p

pp

pp

pp

pp
mute

pp

169

169

arco

poco

p

pp

pizz.

pp

poco

pizz.

pp

p

pp

174

poco cresc.

poco cresc. arco

174

p

arco

p sub.

cresc.

pizz. p cresc.

pizz.

p

pizz.

arco

p sub.

p

pizz.

p

p

pizz.

p

p

180

Crotales rit.

p rit.

pp

poco a poco accelerando a

playfully

180

mf

p

poco a poco accelerando a

playfully

180

rit.

poco a poco accelerando a

pizz.

180

mp

pizz.

p

arco

pp

pizz.

p

pizz.

p

a tempo

186

186

a tempo

cresc.

mp

arco

cresc.

cresc.

mp

mp

arco

arco

pizz.

p pizz.

cresc.

mp

mp

p

cresc.

mp

Crotales $\# \ddot{\text{p}}$

191

191

mp

pp

p

mute off

mute off

mute off

pizz.

pp pizz.

mute off

pp

5. $\text{J} = \text{circa } 72$, Quixotic

197

5. $\text{J} = \text{circa } 72$, Quixotic

197

197

5. $\text{J} = \text{circa } 72$, Quixotic

197

201

Musical score page 36, system 1 (Measures 1-4).

Measure 1: Treble clef, 2 measures. Dynamics: *p*, *p*. Articulation: *v.* (vibrato). Measure 2: Dynamics: *mp*, *p*. Measure 3: Dynamics: *pp*. Measure 4: Dynamics: *pp*.

Measure 5: Bass clef, 2 measures. Dynamics: *mf*, *dim.*; *p*. Measure 6: Dynamics: *mf*, *dim.*; *p*. Measure 7: Dynamics: *dim.*; *pp* (triangle); *sus. cym.*; *choke*.

Measure 8: Treble clef, 2 measures. Dynamics: *p*, *mf*.

Measure 9: Treble clef, 2 measures. Dynamics: *mf*, *dim.*; *p*. Measure 10: Dynamics: *mf*, *dim.*; *mp*. Measure 11: Dynamics: *mf*, *dim.*; *mp*. Measure 12: Dynamics: *p*, *mf*.

Measure 13: Bass clef, 2 measures. Dynamics: *mf*, *dim.*; *p*. Measure 14: Dynamics: *mf*, *dim.*; *mp*. Measure 15: Dynamics: *p*, *mf*.

205

mf

mf dim.

p

mf

mf dim.

p

mp dim.

pp triangle p

205

205

cresc.

mf dim.

p

mf dim.

p

cresc.

mf dim.

p

mf dim.

p

Hurried

208

3 2
4 3
3 2
4 3
3 2
4 3

3 2
4 3
3 2
4 3
3 2
4 3

Hurried

208

pizz. # arco n. v.
mp mf p n. v.
pizz. # mp
arco n. v.

Hurried

208

pp p pp
pp p pp
pizz. #
p
pp p pp

3 2
4 3
3 2
4 3
3 2
4 3
3 2
4 3

214 ♩ = ca. 72, Dramatic

Hurried

p

p

pizz. *arco*

sfz

mp

pizz.

mp

Hurried

p

arco

p

pizz.

p

pizz.

p

219

Deliberately ($\text{♩} = \text{ca. } 60$)

Fl. 2 to piccolo

mf

mf

mf

mp \nearrow *mf*

mp \nearrow *mf* *open*

mf

wood block snare drum, snares on *mf*

Bongos *mp*

mf

mp \nearrow *f* \div *molto dim.*

p

mf

arco gliss.

mf

p *sempre*

mf

p *sempre*

p

p

mf

pizz.

pizz.

f *molto dim.*

p

225

poco a poco accelerando a

1.



225

*poco a poco accelerando a**sim.**sim.*

225

poco a poco accelerando a

div.

Piccolo

230 $\text{♩} = \text{ca. } 144$, Precipitous

1. flutter

Piccolo flutter

wood block

230 $\text{♩} = \text{ca. } 144$, Precipitous

pizz.

mp

sim.

poco cres.

poco cres.

230 $\text{♩} = \text{ca. } 144$, Precipitous

pp

mp

pizz.

p

pizz.

235 Piccolo to Flute 2

1. *p* *sim.* *a 2* *cresc.* *mp*

p *cresc.* *mp* *a 2* *mp*

mute *>* *cresc.* *mp* *mp* *2.*

Marimba

p *cresc.* *mp*

unis. *p* *sim.* *cresc.* *mf*

unis. *p* *cresc.* *sim.* *mf*

unis. *arco* *cresc.* *pizz.* *mp*

pizz. *p* *cresc.* *pizz.* *mp*

p *cresc.* *mp*

240

Musical score page 44, measures 240-241. The score consists of six staves:

- Staff 1 (Treble):** Shows a melodic line with dynamic *mf*. The measure begins with a rest followed by two eighth-note pairs.
- Staff 2 (Bass):** Shows a bass line with dynamic *mf*. The measure begins with a rest followed by two eighth-note pairs.
- Staff 3 (Treble):** Shows a melodic line with dynamic *mf*. The measure begins with a rest followed by two eighth-note pairs.
- Staff 4 (Bass):** Shows a bass line with dynamic *mf*.
- Staff 5 (Drums):** Shows a wood block and suspended cymbal pattern. The wood block has dynamic *mp*, and the suspended cymbal has dynamic *pp*. The wood block part ends with dynamic *pizz.*
- Staff 6 (Drums):** Shows soft mallets on the suspended cymbal. The dynamic is *soft mallets*.

Measure 241 continues with the same instrumentation and dynamics. The bass staff (Staff 2) has dynamic *mf*. The drums (Staff 5) have dynamic *pizz.* The bassoon staff (Staff 6) has dynamic *arco*. The bassoon staff (Staff 6) also has dynamic *pizz.* The bass staff (Staff 2) has dynamic *mf*. The bassoon staff (Staff 6) has dynamic *pizz.*

245

$\text{♩} = 84$, Mysterious

1.

pp

pp

pp

Mark Tree
wind chimes

$\text{pp } \text{♩} = 84$, Mysterious

mp

p

sim.

arco

sim.

pizz.

8va

arco

ppp

arco

ppp

4 sole

pp

arco

pp

arco

ppp

245

246

1.

pp

1.

pp

249

arco

pizz.

cresc.

cresc.

(8va)

249

251

251

pp

open

p

tr.

cresc.

pp

p

arco spic.

spic.

cresc.

(8va)

mp

cresc.

mf

pizz.

mf

cresc.

p

cresc.

pp

253

6 16 9 16

6 16 9 16

6 16 9 16

13 6 16 9 16
mp *mf*

6 16 9 16

6 16 9 16

Wood blocks T. Blocks
253 6 16 9 16
p *cresc.* *mp*

6 16 9 16
arco 6 16 9 16
mf 6 16 9 16
mf 6 16 9 16
5 5

253 6 16 9 16
mp *cresc.* 6 16 9 16
mp *cresc.* 6 16 9 16
pizz. 6 16 9 16
mp *#cresc.* 6 16 9 16
pizz. 6 16 9 16
mp *#cresc.* 6 16 9 16
pizz. 6 16 9 16
mf *cresc.* 6 16 9 16
mf *cresc.* 6 16 9 16
pizz. 6 16 9 16
mf *cresc.* 6 16 9 16
pizz. 6 16 9 16
mf

257

9 16 *dim.* *mp*

9 32 *pp* *flutter*

9 16 *dim.* *mp*

9 16 *f* *dim.* *mp*

9 32 *dim.* *mp*

9 16 *f* *dim.* *mp*

9 16 *dim.* *mp*

9 32 *dim.* *mp*

257

T. Blocks *tr* ~~~~~

9 16 *mf* *dim.*

9 32 *p*

9 16 *mf*

9 32 *pizz.* *mf*

257

9 16

9 32

9 16

12 16

9 32

9 16

9 32

9 16

50

260

♩ = 84. Dramatic

260

♩ = 84. Dramatic

260

♩ = 84. Dramatic

6. J. = 56-60 Lyrical

264

mf mp

p pp

p

6. J. = 56-60 Lyrical

264

mf mp

6. J. = 56-60 Lyrical

264

solo

mp

solo

mp p

arco
mp

arco
mp

p

270

270

p

sus. cym.
metal beater, crown to rim

arco

p

cresc.

p

cresc.

tutti

pizz.

cresc.

pizz.

arco

pizz.

cresc.

pizz.

p

pp

p

cresc.

pizz.

p

cresc.

275

275

275

275

275

275

280

Musical score page 54, measures 280. The score consists of six staves:

- Staff 1 (Treble):** Rests throughout the measure.
- Staff 2 (Treble):** Dynamics *p*. Notes on the first two beats, followed by rests.
- Staff 3 (Bass):** Dynamics *p*. Notes on the first two beats, followed by rests.
- Staff 4 (Treble):** Rests throughout the measure.
- Staff 5 (Treble):** Rests throughout the measure.
- Staff 6 (Bass):** Dynamics *p*. Notes on the first two beats, followed by rests.

In the next measure (281), the Marimba part begins:

- Marimba Staff:** Dynamics *p*. Notes on the first two beats, followed by rests.
- Staff 1 (Treble):** Dynamics *mp*. Slurs and grace notes.
- Staff 2 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 3 (Bass):** Dynamics *mp*. Slurs and grace notes.
- Staff 4 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 5 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 6 (Bass):** Dynamics *p*. Slurs and grace notes.

Measure 282 continues with the Marimba and Bass parts:

- Marimba Staff:** Dynamics *p*. Slurs and grace notes.
- Bass Staff:** Dynamics *p*. Slurs and grace notes.
- Staff 1 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 2 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 3 (Bass):** Dynamics *p*. Slurs and grace notes.
- Staff 4 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 5 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 6 (Bass):** Dynamics *p*. Slurs and grace notes.

Measure 283 concludes with the Bass and Treble parts:

- Bass Staff:** Dynamics *p*. Slurs and grace notes.
- Treble Staff:** Dynamics *p*. Slurs and grace notes.
- Staff 1 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 2 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 3 (Bass):** Dynamics *p*. Slurs and grace notes.
- Staff 4 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 5 (Treble):** Dynamics *p*. Slurs and grace notes.
- Staff 6 (Bass):** Dynamics *p*. Slurs and grace notes.

poco rit.

285

285

poco rit.

285

p *piu p* *pizz.* *poco rit.*

285

p *pizz.* *piu p* *p* *arco col legno*

col legno *p* *col legno* *p*

p

289 $\text{J} = 96\text{-}108.$ Boisterous

poco rit. *a tempo*

1. mp *cresc.*

mf mp

mf p

1. mp *cresc.*

mf mp

mf p

2. mf p

289 $\text{J} = 96\text{-}108.$ Boisterous

poco rit. *a tempo*

pizz. *arco*

arco

mf

pizz.

mf

289 $\text{J} = 96\text{-}108.$ Boisterous

poco rit. *a tempo*

norm.

p

norm.

p

pizz.

mp

dim.

p

296

Musical score page 296, featuring six staves of music. The score includes dynamics such as *cresc.*, *mp*, *pp*, *p*, *mf*, *mp*, *pizz.*, *arco*, and *mp* (multiple times). Measure 1 starts with a dynamic of *pp*. Measures 2 and 3 show a crescendo followed by a dynamic of *p*. Measure 4 features a dynamic of *mf*. Measure 5 includes dynamics of *mp* and *arco*. Measure 6 shows a dynamic of *mp*. Measure 7 starts with a dynamic of *p*, followed by *cresc.*, *mp*, and *p*.

302

Musical score page 58, system 1. The score consists of six staves, each with a treble clef and a bass clef. The key signature changes throughout the page.

Staff 1: Dynamics include *p*, *pp*, and *pizz.*. Performance instruction: "triangle".

Staff 2: Dynamics include *poco*, *mp*, *dim.*, *p*, and *pizz.*

Staff 3: Dynamics include *pp* and *pp*.

Staff 4: Dynamics include *pp* and *pp*.

Staff 5: Dynamics include *pp* and *pp*.

Staff 6: Dynamics include *pp* and *pp*.

7. ♩ = 96-108, With delicacy

309

snare drum sticks

pp T. Blocks Congas Bongos *pp* Glock.

pp

arco *leggiero* *p* *leggiero* *pizz.*

309 7. ♩ = 96-108, With delicacy

60

315

Musical score page 60, staff 315.

The score consists of four staves:

- Treble Clef Staff:** Contains six empty measures.
- Bass Clef Staff:** Contains six empty measures.
- Percussion Staff:** Contains six measures. The first measure includes labels: "T. Blocks", "Congas", "Wood blocks", "Bongos rim". The second measure includes "Bongos". The third measure includes "T. Blocks", "Congas", "T. Blocks". The fourth measure includes "rim".
- Bass Clef Staff:** Contains six measures. The first measure includes "arco". The second measure includes "p". The third measure includes a dynamic marking "p".

Measure 1: T. Blocks, Congas, Wood blocks, Bongos rim

Measure 2: Bongos

Measure 3: T. Blocks, Congas, T. Blocks

Measure 4: rim

Measure 5: arco

Measure 6: p

62

326

—

mp *cresc.* *mf*

mp *cresc.* *mf*

mp *mf*

p *mf*

mp *mf*

temp. sticks *tr* *tr*

sus. cym. *l. v.* *mp* *snare drum (snares off)* *Congas*

p *mf* *mp*

326

cresc. *mf* *arco*

cresc. *mf* *arco*

arco *mf* *arco*

mf *arco* *mf* *arco*

mf *arco* *mf* *arco*

mf *arco* *mf* *arco*

331

331

rit.

1. $\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

tam-tam

Bongos

l. v.

mp

dampen tam-tam

331

rit.

331

331

dim.

mp

dim.

mp

mp

mp

331

64

336 *a tempo*

Marimba

p

mp

pizz.

arco

mf

8va - - -

pizz.

p

mp

341

a 2

p

sus. cym.

8va

arco

pizz.

poco

pizz.

p

arco

p

347

cresc.

mp

cresc.

mf

tr.

2 to Piccolo

cresc.

mp

cresc.

mf

cresc.

mp

cresc.

mf

mp

mf

sus. cym.

l. v.

p

cresc.

mf

arco

p

cresc.

mp

354

Musical score page 354, measures 1-3.

The score consists of six staves. Measures 1-2 show the first three staves with eighth-note patterns and dynamics *mp*. Measure 3 shows the first three staves with eighth-note patterns and dynamics *mp*, followed by a dynamic *f*. The fourth staff (Treble) contains the instruction "T. Blocks". Measures 4-5 show the first three staves with eighth-note patterns and dynamics *mp*, followed by a dynamic *f*. Measures 6-7 show the first three staves with eighth-note patterns and dynamics *pp*, followed by a dynamic *f*. The fourth staff (Treble) contains dynamics *pp* and *f*. Measures 8-9 show the first three staves with eighth-note patterns and dynamics *pp*, followed by a dynamic *f*.

360

Piccolo

poco rit.

p *dim.* *pp*

tr ~~~~~

pp tam-tam Crotales *ppp*

pp *poco rit.* *pp*

360 *dim.* *p* *dim.* *poco rit.* *pp*

mp *dim.* *p* *dim.* *poco rit.* *pp*

pizz.

p

pizz. *ppp* *pizz.*