

BRIAN FENNELLY

**REFLECTIONS/
METAMORPHOSES**
(1995)

for Chamber Orchestra

AMERICAN COMPOSERS EDITION

ABOUT THE COMPOSER

Brian Fennelly (born Kingston, N.Y.1937) studied at Yale with Mel Powell, Donald Martino, Allen Forte, Gunther Schuller, and George Perle (M.Mus '65, Ph.D. '68). In 1968 he joined the faculty of New York University, where he is now Professor of Music and co-director of the Washington Square Contemporary Music Society. 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, and a Koussevitsky Foundation commission. Major works include *In Wildness is the Preservation of the World*, *Quintuplo*, *Thoreau Fantasy No. 2*, and *Fantasy Variations*, all for orchestra, *String Quartet in Two Movements*, *Wind Quintet*, *Sonata Seria* for piano, *Evanescences* for instruments and tape, and *Locking Horns* for brass quintet. His music has been awarded prizes in such prestigious competitions as the Louisville Orchestra New Music competition and the Premio Citta di Trieste.

ABOUT THE MUSIC

Reflections/Metamorphoses was written in the summer of 1995. The initial impulse behind the work was in reaction to calamitous world events of the time: the Oklahoma City bombing, the tragedy of Grozny in Chechnya, and the atrocities in the Balkan countries. There is little specific in the music that reflects the anguish of these events except for the final cries in the clarinet and the violent drumbeats near the end of the piece.

The title conveys more the nature of the flow of events in the work, which includes three primary textures: 1) the opening rhapsodic music, 2) bright, rhythmic music in winds and percussion, which grows longer at each appearance, and 3) a melodic line in the strings, first heard as a nostalgic dance, which is transformed at each occurrence and combined with the wind music at the high point of the piece.

Instrumentation:

Flutes 1,2	Horns 1,2
Oboes 1,2	Trumpets 1,2
Clarinets 1,2	Percussion (2 players)
Bassoons 1,2	Strings

Duration: ca. 11 minutes

THE SCORE IS WRITTEN IN C

for the Woodstock Chamber Orchestra

Reflections/Metamorphoses

for Chamber Orchestra

Brian Fennelly

SCORE IN C

♩ = 64 Pensively

Fl. 1&2
Ob. 1&2
Cl. 1&2
Bn. 1&2
Hn. 1&2
Tpt. 1&2
Perc.
Vib. motor on
Mba.
Vln. I
Vln. II
Vla.
Vcl.
D.B.

1. (solo)
p
espr.
mp

1. (solo)
p
espr.

p
poco

p
poco

pp
s.p.
pizz.
arco s.p.
norm.
gl.
p
poco
(p)

s.p.
pizz.
arco s.p.
norm.
gl.
p
poco
(p)

pizz.
p
arco
p

pizz.
p
arco
p

Fl. *mp* *mf* 5

Ob.

Cl. *cresc.* *mp* 5 *mf* *ten.*

Bn. *mp* 2. D.B. cue *p* (*p*)

Hn. *mp* 1. solo *p* *espr.*

Tpt.

Perc. *p* *mp* *p* *mp* Vib. *p*

Mba. Tamb. *tr*

Vln. I III *mp* *p* *cresc.* *tr* *gl.* (*vib.*) *mp* *mf* *p*

Vln. II III *mp* *p* *cresc.* *tr* *gl.* (*vib.*) *mp* *mf* *p*

Vla. *tr* *pizz.* *mp* *mp* *pizz.* *arco* *div*

Vcl. *tr* *pizz.* *mp* *mp* *arco* *v* *3* *mp* *mf* *p*

D.B. *p*

10

Fl. *p* *tr* *mf* *dim.*

Ob.

Cl. *p* *tr* *mf* *dim.*

Bn. (D.B. cue) 1. *p* *cresc.* *mf* *dim.*

Hn. *p* *cresc.* *mf* *dim.*

Tpt. 1. *mute* *p* *poco cresc.*

Perc. High sus. cym. *p* *mp* l.v.

Tamb. *p* 6 6

Vln. I *cresc.* *mf* *dim.* gl.

Vln. II *cresc.* *mf* *dim.* gl.

Vla. *cresc.* *mf* *dim.*

Vcl. *cresc.* *mf* *dim.* div.

D.B. *cresc.* *mf* *dim.*

Fl. *p*

Ob.

Cl. *p*

Bn. *p*

Hn. *p*

Tpt. 1 *poco cresc.* *dim.* *pp*
complete line, then stop.

Tpt. 2 *mute p poco cresc.* *dim.* *pp*
complete line, then stop.

Vib. motor off

Perc. *mp* Ped. *p*

Mark Tree wind chimes *p*

sus. cym. (metal beater) *p*
bell → edge bell → edge

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

D.B. *p*

Fl.

Ob. 1. (solo) *p* *espr.*

Cl. 1. *p* *poco*

Bn.

Hn.

Tpt.

Perc. temple blocks (soft mallets) *pp* continue sim., leisurely *dim.*

Vln. I each player: individually, out of sync. *dim.*

Vln. II each player: individually, out of sync. *dim.*

Vla. *dim.*

Vcl. *dim.*

D.B.

Fl. *mp* *3* *3* *3* *3* *p* *ten.*

Ob.

Cl. *espr.* *p*

Bn.

Hn.

Tpt.

Perc. *Vib.* *mp* *with D.B. bow* *pp* *poco* *I.v.* *sus. cym.* *bell > edge* *pp*

Solo Vln. *p* *espr.* *pp*

Vln. I *pp* *mp* *dim.* *gl.* *pp* *pp*

Vln. II *pp* *mp* *dim.* *gl.* *pp* *pp*

Vla. *pp*

Vcl. *pp*

D.B.

♩ = 72 Brightly

Fl. *p* *p* 25

Ob. *p* *p*

Cl. *p* *p*

Bn.

Perc. temple blocks (hard mallets) *p* *p* 3



Fl. *p* *cresc. 3* *mp* 30 *a 2*

Ob. *p* *cresc. 3* *mp* 1. *a 2*

Cl. *p* *cresc. 3* *mp*

Bn. *p* *cresc. 3* *mp*

Perc. Bongos, with fingertips *p* *cresc. 3* *mp* Tamb. temple blocks

Musical score for measures 28-34. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Percussion (Perc.), and Violoncello (Vcl.).

- Fl.:** Measures 28-34. Dynamics: *p*.
- Ob.:** Measures 28-34. Dynamics: *p*.
- Cl.:** Measures 28-34. Dynamics: *p*.
- Bn.:** Measures 28-34. Dynamics: *p*.
- Hn.:** Measures 28-34. Dynamics: *p*. *poco* marking at the end.
- Perc.:** Measures 28-34. Includes "Bongos (fingers)" and "sus. cym." markings. Dynamics: *p*.
- Vcl.:** Measures 28-34. Dynamics: *p*. *poco* marking at the end.

Musical score for measures 35-40. The score includes parts for Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Solo Violin (Solo Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

- Cl.:** Measure 35. *poco* marking.
- Hn.:** Measures 35-40. Dynamics: *p*.
- Perc.:** Measures 35-40. Includes "med. sus. cym. metal beater bell → edge" and "sus. cym. wire brush" markings. Dynamics: *p*.
- Solo Vln.:** Measures 35-40. Dynamics: *p*. *espr.* marking.
- Vla.:** Measures 35-40. Includes Roman numerals II and III. Dynamics: *p*. *solo* and *espr.* markings.
- Vcl.:** Measures 35-40. Dynamics: *p*.
- D.B.:** Measures 35-40. Dynamics: *p*.

Fl. 1. *p* *espr.*

Ob. 1. *p* *espr.*
(wire brush)

Perc.

Vln. I *p* *espr.*

Vln. II *p* *espr.*

Fl. *p* *espr.*

Ob. *p* *espr.*

Cl. 1. *p*

Vln. I

Vln. II

Fl. *p* *cresc.* *mp* *ten.*

Ob. *p* *cresc.* *mp* *ten.*

Cl. *mp*

Vln. I *cresc.* *mp*

Vln. II *cresc.* *mp*

60

(poco all. A Tempo)

Musical score for measures 60-64. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), and Violin II (Vln. II). The Flute part begins with a melodic line marked *mp*. The Oboe and Clarinet parts enter in measure 62 with a *p* dynamic. The Violin parts play a sustained accompaniment, marked *dim.* and *p*, with a *più p* dynamic in measure 64. A double bar line is present at the end of measure 64.

65

Musical score for measures 65-69. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Flute part has a *p* dynamic. The Oboe and Clarinet parts have melodic lines. The Violin parts are marked *poco*. The Viola part enters in measure 68 with a *p* dynamic and *espr.* marking. The Violoncello and Double Bass parts also have *p* dynamics and *espr.* markings. A double bar line is present at the end of measure 69.

70 1. solo *p espr.* 75

This musical system covers measures 70 to 75. The Bn. 1 part features a melodic line starting at measure 70, marked with a box containing the number 70. The notation includes a key signature of one sharp (F#) and a 3/4 time signature. The dynamic marking is *p* (piano) and the articulation is *espr.* (espressivo). The Bn. 2 part is mostly silent, with a few notes appearing in measure 75. The string parts (Vln. I, Vln. II, Vla., Vcl., D.B.) provide harmonic support with sustained notes and some rhythmic patterns.

80

This musical system covers measures 76 to 80. The Bn. 1 part continues its melodic line, marked with a box containing the number 80. The Bn. 2 part has a melodic line starting in measure 78, marked with a box containing the number 80. The dynamic marking is *p* (piano) and the articulation is *espr.* (espressivo). The string parts continue their accompaniment, with some notes marked with *(p)* (piano) in measures 79 and 80.

Fl. *p* *p* *espr.* *mf* *sub.* 6 *mp*

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Vln. 1 *pp* norm. staggered entries; out of sync. repeat ad lib.

Vln. 2

Vla.

Vcl.

D.B.

Fl. *a2* *3* *3*

Ob.

Cl. *1. solo* *mp* *mp* *poco* *6* *più p* *espr.* *3* *mf*

Bn. *p* *mp* *2.* *p* *mp* *mf*

Hn. *mp* *mp* *mf*

Tpt. *p* *mp* *mf*

Med. S. Cym. *pp* *p* *l.v.* *Wood Block* *mp*

Perc. *Mba.* *p* *mp* *p* *mf*

Vln. 1 *repeat ad lib. (cont.)*

Vln. 2

Vla. *stagger entries; out of sync.* *p* *repeat ad lib.*

Vcl. *unis.* *p* *div* *mp*

D.B. *p* *mp*

Fl.

Ob. 1. (solo) *p* *espr.* *poco* *mp*

Cl.

Bn. *mf* *fp*

Hn. *mf* *fp*

Tpt. *mf* *fp*

Perc. Drums: (mallets or fingertips) *pp* Continue: *sim.* Wood Block *mp* becoming more and more inactive

Vln. 1 *mp* *gl.* *mp* *gl.* *mp* continue out of sync. (within each part) repeat ad lib. players drop out one by one

Vln. 2 *p* *mp* *gl.* *mp* *gl.* *mp* repeat ad lib. players drop out one by one

Vla. *p* *mp* *gl.* *mp* *gl.* *mp* repeat ad lib. players drop out one by one

Vcl. *dim.* *p*

D.B. *dim.* *p*

95

Fl.

Ob. *espr.*

Cl.

Bn. *poco*

Hn. *poco*

Tpt. *poco*

Perc. Low Gong (Tam Tam or substitute low S. Cym. if necessary) High S. Cym. metal beater *p* l.v.

Vln. 1 unis. not in sync. etc. *p* gl. *dim.* players drop out one by one

Vln. 2 unis. not in sync. etc. *p* gl. *dim.* players drop out one by one

Vla. unis. *tr* *p* *p* (&)

Vcl. (div) solo *p* *mp* *espr.*

D.B. solo pizz. *gl.* *mp* *p*

♩ = 72 Brightly

100

Fl. a 2 *mp* 3 3

Ob. *mp* 3 3

Cl. *mp* 3 3

Bn.

Hn. 1. *mp*

Tpt. 1. mute *p*

Perc. Vib. *mp* Mba. *mp* 3 3

Vln. I pizz. *mp*

Vln. II pizz. *mp*

Vla.

Vcl.

D.B.

Fl. *cresc.* 3 *mf* *ten.* *a2* 110 *mp*

Ob. *cresc.* 3 *mf* *ten.* 1. *a2* *mp*

Cl. *cresc.* 3 *mf* *ten.* *a2* *mp*

Bn. *cresc.* 3 *mf* *ten.* 1. *a2*

Hn. 1. *mp* *mf* *mf* *mp*

Tpt. 3 *poco* *dim.*

Perc. *cresc.* 3 *mf* *ten.* *P* *mf* *P* *dim.* *mp*

Vln. *cresc.* *mf* *dim.* *mp*

Vln. *cresc.* *mf* *dim.* *mp*

Vla.

Vcl.

D.B.

This musical score page features the following instruments and parts:

- Flute (Fl.):** Part 2 (a 2), marked *mf* and *mp*, with a *cresc.* instruction.
- Oboe (Ob.):** Part 3, marked *mf* and *mp*, with a *cresc.* instruction.
- Clarinet (Cl.):** Part 3, marked *mf* and *mp*, with a *cresc.* instruction.
- Bassoon (Bn.):** Part (a 2), marked *mf* and *mp*, with a *cresc.* instruction.
- Horn (Hn.):** Part 3, marked *mp*.
- Trumpet (Tpt.):** Part 1, marked *mp* and *p*.
- Percussion (Perc.):** Part 3, marked *mf* and *mp*, with a *cresc.* instruction.
- Violin I (Vln. I):** Part 3, marked *cresc.*
- Violin II (Vln. II):** Part 3, marked *cresc.*
- Viola (Vla.):** Part 3, marked *cresc.*
- Violoncello (Vcl.):** Part 3, marked *cresc.*
- Double Bass (D.B.):** Part 3, marked *cresc.*

The score includes various musical notations such as triplets, dynamics (*mf*, *mp*, *p*, *cresc.*), and articulation marks. The woodwind and percussion parts feature complex rhythmic patterns, while the string parts provide a steady accompaniment.

120

Fl. *a 2* *f* *rit...*

Ob. *(a 2)* *f* *mf* *mp*

Cl. *f*

Bn. *f* *mf* *mp* 2. D.B. cue *(p)*

Hn. *mf* *f* *mp* *a 2*

Tpt. *cresc.* *mf* *mp* *mp* *p* *(p)*

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

Vln. I *f* *mp* *p* *arco* *rit...*

Vln. II *f* *mp* *p* *arco*

Vla. *tutte pizz.* *mp* *p* *arco*

Vcl. *tutti pizz.* *mp* *p* *arco*

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

125

♩ = 64 Restrained, but with expression

130

Fl.

Ob. 1. *p*

Cl.

Bn. (D.B.cue) (D.B.cue)

Hn. 1. mute *pp* (>)

Tpt.

Perc. Mba. *p*

Vln. I *legato* *espr.*

Vln. II *legato* *espr.*

Vla.

Vcl.

D.B.

Fl.

Ob.

Cl.

Bn. (D.B.cue)

Hn. 1. open *pp-p*

Tpt.

Perc.

Vln. I *poco*

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Percussion are mostly silent, indicated by horizontal lines. The Horn and Trumpet parts have some activity, with the Horn part starting in the second measure and including dynamic markings *pp-p* and the instruction "1. open". The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is active throughout, with Violin I marked *poco*. The Bassoon part includes a "(D.B.cue)" instruction. The score is written in a common time signature and features various note values, rests, and dynamic markings.

Fl.
Ob.
Cl.
Bn.

Hn. *ten.* *p* *(ten.)*
Tpt.

Perc.

Vln. I *cresc.* *mp* *mp*
Vln. II *poco cresc.* *mp*
Vla. *poco cresc.* *mp*
Vcl. *poco* *pizz.* *arco* *div.* *mp*
D.B. *poco* *pizz.* *arco* *mp*

Fl.
Ob.
Cl.
Bn.

Hn.
Tpt.

(1.)
p *mp* *p*

Perc.

Vln. I
Vln. II
Vla.
Vcl.
D.B.

cresc. *mf* *(mf)* *mp sub.*
cresc. *mf* *mp*
pizz. *arco* *cresc.* *mf poco* *mp*
pizz. *arco* *mp* *mf* *mp* *unis.*
mp *mp* *mp*

150

This musical score page features the following instruments and parts:

- Fl.:** Flute part, mostly silent with rests.
- Ob.:** Oboe part, playing a rhythmic pattern starting at measure 150 with a *p* dynamic.
- Cl.:** Clarinet part, mostly silent with rests.
- Bn.:** Bassoon part, playing a rhythmic pattern starting at measure 150 with a *p* dynamic.
- Hn.:** Horn part, playing a melodic line starting at measure 150 with a *p* dynamic, including a first ending (1.) and a second ending (a 2).
- Tpt.:** Trumpet part, playing a melodic line starting at measure 150 with a *p* dynamic, including a first ending (1. open) and a second ending (2. mute).
- Perc.:** Percussion part, featuring temple blocks starting at measure 150 with a *p* dynamic, and a Med. S. Cym. (Medium Small Cymbal) part starting at measure 150 with a *p* dynamic.
- Vln. I:** Violin I part, starting with a *dim.* dynamic and a *p* dynamic.
- Vln. II:** Violin II part, starting with a *dim.* dynamic and a *p* dynamic.
- Vla.:** Viola part, starting with a *dim.* dynamic and a *p* dynamic, including *pizz.* (pizzicato) and *arco* (arco) markings.
- Vcl.:** Violoncello part, starting with a *dim.* dynamic and a *p* dynamic, including *pizz.* and *(vla. cue)* markings.
- D.B.:** Double Bass part, starting with a *dim.* dynamic and a *p* dynamic, including *pizz.* markings.

160 ♩ = 144

1. $\text{b}\bar{\text{b}}$

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Bn. *f*

Hn. *a 2* *mf*

Tpt. *mf*

Perc. Mba. *mp* *f* *sus. cym.*

solo Vln. *giocoso* *mf* *dramatically* *f*

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

Vln. II (pizz.) *mf* *f*

Vla.

Vcl.

D.B. (pizz.)

♩ = ♩ = 72 Brightly

165

Fl. *a 2* *f*

Ob. *a 2* *mp*

Cl. *f* *mp*

Bn. *mp*

Hn. *mp* *f* *mf* *legato, espr.*

Tpt. *p* *mf* *1. mute* *mf*

Gong High S. Cym.

Perc. *mf* *l.v.* *mf* *temple blocks*

♩ = ♩ = 72 Brightly

solo Vln.

Vln. I *arco* *legato, espr.*

Vln. II *arco* *f* *legato, espr.*

Vla. *f* *arco* *legato, espr.*

Vcl. *arco* *mf* *(port.)* *pizz.* *f*

D.B. *arco* *mp* *f* *pizz.* *f*

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): Melodic line with triplets and slurs.
- Ob.** (Oboe): Melodic line with triplets and slurs.
- Cl.** (Clarinet): Melodic line with triplets and slurs.
- Bn.** (Bassoon): Melodic line with triplets and slurs. Markings include *legato, espr.* and *f*.
- Hn.** (Horn): Melodic line. Markings include *2. mute*, *mf*, and triplets.
- Tpt.** (Trumpet): Melodic line. Markings include *1. open*, *2. mute*, *mf*, and *2. (mute)*.
- Perc.** (Percussion): Includes Vibraphone (Vib.), Glockenspiel (Glock.), Bongos, and Mbira (Mba.). Markings include *mf* and triplets.
- Vln. I** (Violin I): Melodic line.
- Vln. II** (Violin II): Melodic line.
- Vla.** (Viola): Melodic line.
- Vcl.** (Violoncello): Bass line.
- D.B.** (Double Bass): Bass line.

170

Fl. *mf* *cresc.* *f* *mf*

Ob. *mf* *cresc.* *f* *mf*

Cl. *mf* *cresc.* *f* *mf*

Bn. *mf* *cresc.* *f* *mf*

Hn. 1. (open) *f* 2. (mute) *f* 1. *f*

Tpt. *f* *mf*

Perc. (Bongos) *mf* *cresc.* *f* (Mba.) *mf* Tamb. *mf* Vib. *mf* Glock. *f* temple blocks *mf*

Vln. I *piu' f*

Vln. II *piu' f*

Vla. *piu' f*

Vcl. *cresc.* (*piu' f*)

D.B. *cresc.* (*piu' f*)

175 a 2

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bn. *mf* *f* (a 2) *legato, espr.*

Hn. 2. open *mf* a 2

Tpt. *poco* *mf* a 2

(vib.)

Perc. (T. Blks.) *mp* Mba. *mf* Glock. *mf* Drums *mp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Detailed description: This page of a musical score covers measures 175, 176, and 177. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) features complex rhythmic patterns with triplets and accents. The brass section (Bassoon, Horn, Trumpet) provides harmonic support with various dynamics. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays sustained notes, with the lower strings moving to a fortissimo dynamic in measure 177. The percussion section includes Tambourine, Mba, Glockenspiel, and Drums, contributing to the rhythmic texture. The score includes performance instructions such as 'legato, espr.' for the Bassoon and 'poco' for the Trumpet.

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): Features a melodic line with triplets and a dynamic marking of *mf*.
- Ob.** (Oboe): Features a melodic line with triplets and a dynamic marking of *mf*.
- Cl.** (Clarinet): Features a melodic line with triplets and a dynamic marking of *mf*.
- Bn.** (Bassoon): Features a melodic line with triplets and a dynamic marking of *mf*.
- Hn.** (Horn): Features a melodic line with triplets and a dynamic marking of *mf*.
- Tpt.** (Trumpet): Features a melodic line with triplets and a dynamic marking of *mf*.
- Vib. b.** (Vibraphone): Features a melodic line with triplets and a dynamic marking of *mf*.
- Perc.** (Percussion): Includes *poco*, *mf*, *Tamb.* (Tambourine), and *Bongos* with dynamic markings of *mp* and *mf*.
- Vln. I** (Violin I): Features a melodic line with triplets.
- Vln. II** (Violin II): Features a melodic line with triplets.
- Vla.** (Viola): Features a melodic line with triplets.
- Vcl.** (Violoncello): Features a bass line.
- D.B.** (Double Bass): Features a bass line.

Additional markings include *a 2*, *1.*, *2.*, and *dbl. Vn. I*.

180

Fl. (2.) (Ob. I dbl. Vn. I) *cresc.* *f* *f*

Ob. *cresc.* *f* *f* a 2

Cl. *cresc.* *f* *f*

Bn. a 2 *stacc.*

Hn. *cresc.* *f*

Tpt. 1, 2 open *mf* *mf* *mf*

Perc. Mba. *mf* *mf* *f* *mf* *f* Glock. *mf-f* *f*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vcl. *cresc.*

D.B. *cresc.*

Fl. *legato, espr.*

Ob.

Cl. *f* *a 2*

Bn. *f* *a 2*

Hn. *mf* *f* *a 2* *espr.*

Tpt. *f* *dim.* *mf*

Perc. (Glock.) *f* *Vib.* *f* *High S. Cym. l.v.* *Med. S. Cym. l.v.* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

185

Fl. *mf* *f* *a 2*

Ob. *mf* *f* 3

Cl. *mf* *f* 3

Bn. *mf* *f* 3

Hn. *f* 1. 3° 3 *f* *ff*

Tpt. *mf* *f* 3

Perc. *f* Glock. *mf* *f*

Drums Low Sus. Cym. l.v. Med. S. Cym. l.v. Gong

mp *f* *f* *f* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f* *f* *arco* *espr.*

D.B.

Detailed description: This page of a musical score covers measures 185, 186, and 187. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello) play melodic lines with dynamic markings of *mf* and *f*. The brass section (Horn, Trumpet) has a more rhythmic part with dynamics *f* and *ff*. The percussion section includes Drums, Low Suspended Cymbal, Medium Suspended Cymbal, and Gong, with dynamics *mp* and *f*. The Violoncello part features *f* dynamics and includes markings for *arco* and *espr.* (espressivo). The score is in 4/4 time and features a key signature of one sharp (F#).

Fl. *a 2* *Pensively* 190 *ten.*

Ob. *mf* *f* *mf* *mp* *ten.* *mp*

Cl. *a 2* *f* *mf* *mp* *ten.* *1. (solo)* *mf*

Bn. *mf* *f* *mf* *mp* *1.* *mp*

Hn. *f* *fp*

Tpt. *mf*

Perc. (Glock.) *p*

l.v. *mf*

Pensively *solo* *espr.* *piu p* *mf*

solo Vln. *mf* *f* *mf* *piu p* *mf*

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

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

Vla. *dim.* *mf* *n.v.* *mp* *pizz.* *arco (n. v.)*

Vcl. *dim.* *mf* *n.v.* *mp* *pizz.* *div* *arco (n. v.)*

D.B. *arco* *n.v.* *mp* *pizz.* *arco (n. v.)*

mp

Fl.

Ob.

Cl. *espr.* *ten.* *mf* *as a cry* 3 3

Bn.

Hn.

Tpt. 1. open (solo) somewhat distant *p*

Perc.

solo Vln.

Vln. I *mp* *n.v.* *mf* *più p* *p*

Vln. II *div n.v.* *mp* *più p* *p* *p*

Vla. *pizz.* *arco n.v.* *mp* *più p* *p* *p* II III

Vcl. *pizz.* *arco* *mp* *gl.* *più p* *p*

D.B. *pizz.* *arco* *mp* *gl.* *più p* *p*

200

Fl.

Ob. 1. *p* *sfz* *p*

Cl. *f sfz*

Bn.

Hn.

Tpt.

Perc. Drum (violently) *ff* *f* *mf poco*

solo Vln. *mp* *più p* *mp*

Vln. I (*p*)

Vln. II (*p*) *gl.*

Vla. (*p*)

Vcl.

D.B.

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

dim.

pp

with D. B. bow Vib.

p

Finger Cymbals

mp

p

p

dim.

p

og.