

JONATHAN NEWMAN

METROPOLITAN

for orchestra

about METROPOLITAN

Metropolitan combines all of my adult influences, musical religions, and favorite musical flavors. It is a thank-you-note to many of the contemporary composers whose work has helped me to find my compositional voice, and I consider the years of listening to and learning from their orchestral music solemn preparation for writing this piece. *Metropolitan* is an act of declaration—a raucous celebration of my ever-maturing musical world. To that end, the original title, *Hip+Now*, which implied a less serious and more ironic aim, was recently dropped in favor of *Metropolitan's* more appropriate intimation of grand and sweeping eclecticism.

about THE COMPOSER

Jonathan Newman is an accomplished composer of diverse skills, having written orchestral, chamber, vocal, choral, wind ensemble, and electronic music, as well as music for dance and theater. A recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, he has been described as "an outstanding composer...with a quirky and intellectually provocative bent." Notable performances include his first string quartet, *Wapwallopen*, premiered in Weill Recital Hall at Carnegie Hall and written on commission from the New York Youth Symphony, and *Ohanashi* for chamber orchestra, written for the New Juilliard Ensemble and premiered in Alice Tully Hall. His works for winds have been performed worldwide, and have been recorded by the UNLV Wind Orchestra, the UNCG Wind Ensemble, the Rutgers University Wind Ensemble, the Tokyo Symphonic Band, and the TAD Wind Symphony in Japan. His works for dance have enjoyed multiple performances at The Juilliard Theater, Alice Tully Hall, and P.S. 122 in NY. Recently, the chamber orchestra "Alarm Will Sound" commissioned arrangements of *Aphex Twin* electronica for their "Acoustica" CD project on the *Cantaloupe* label, the American Composers Orchestra selected his new orchestral work *Metropolitan* for the 2004 Whitaker New Music Reading Sessions, and in 2003 he won the biannual NBA/Merrill Jones Composition Award for *Moon by Night*. Jonathan Newman (b. 1972) holds degrees from The Juilliard School and Boston University's School for the Arts. His principal teachers were John Corigliano, Richard Cornell, David Del Tredici, and George Tsontakis. Early training includes studies at the Boston University Tanglewood Institute and the Aspen Music Festival. He resides with his wife Melissa Schlachtmeyer, a costume designer, in New York City.

INSTRUMENTATION

1 Piccolo
2 Flutes
2 Oboes (2nd doubles English Horn)
2 Clarinets in B-flat (2nd doubles Bass Clarinet)
2 Bassoons (2nd doubles Contrabassoon)

4 Horns in F
3 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba

Timpani

Percussion (3)
Xylophone, 2 Glockenspiels, Crotales, Marimba, Vibraphone
Temple Blocks, Wood Block
Hi-Hat, 2 Suspended Cymbals, 2 Triangles, 2 Brake Drums
3 Tom-toms, Bass Drum, 2 Bongos, Shaker

Piano

Harp

Strings

DURATION

ca. 8:30

*Read by the American Composers Orchestra
13th Annual Whitaker New Music Readings
May 20-21, 2004
Carl St. Clair, conductor*

METROPOLITAN

PERCUSSION KEY

Battery

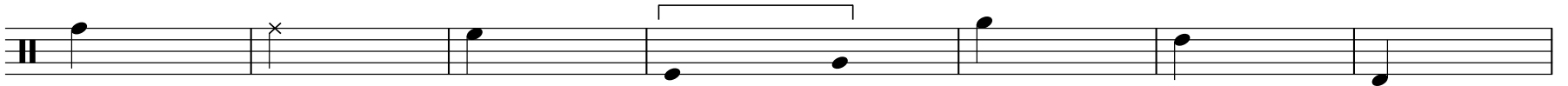
Xylophone, 2 Glockenspiel, Crotales, Marimba, Vibraphone
Temple Blocks, Wood Block

Hi-Hat, 2 Suspended Cymbals, 2 Triangles, 2 Brake Drums
3 Tom-toms, Bass Drum, 2 Bongos, Large Shaker

Player 1

Xylophone
Glockenspiel
Crotales — 3 mallets (players 1 & 3)

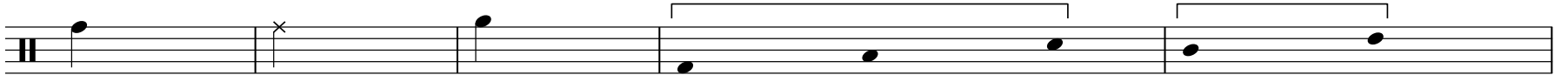
Triangle Suspended Cymbal Wood Block (players 1 & 3) Temple Blocks lowest and highest blocks (players 1 & 3) Brake Drum (players 1 & 3) Large Shaker (players 1 & 3) B.D. (players 1 & 3)



Player 2

Marimba
Glockenspiel

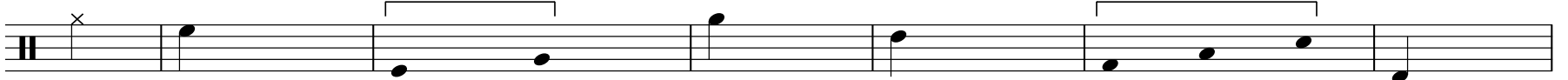
Triangle Suspended Cymbal Brake Drum 3 Tom-toms (players 2 & 3) 2 Bongos



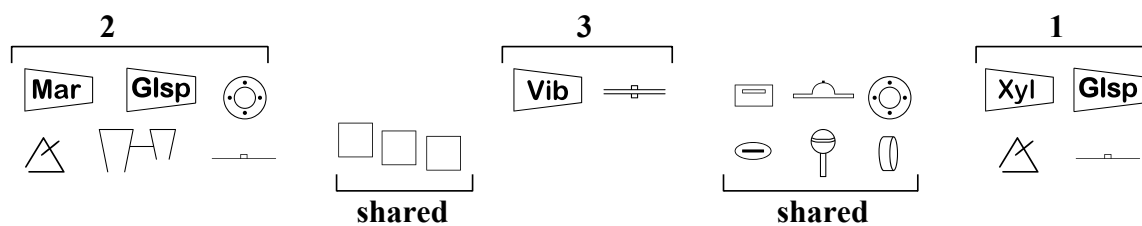
Player 3

Vibraphone
Crotales — 3 mallets (players 1 & 3)

Hi-hat Wood Block (players 1 & 3) Temple Blocks lowest and highest blocks (players 1 & 3) Brake Drum (players 1 & 3) Large Shaker (players 1 & 3) 3 Tom-toms (players 2 & 3) B.D. (players 1 & 3)



Players should situate so that the shared instruments are in between their individual setups — see suggested setup below.
If necessary, shared instruments which can be easily duplicated might be provided for each player's setup (ie. 2 B.D., or 2 Shakers)



METROPOLITAN
for orchestra

JONATHAN NEWMAN

Motoric,
with precision
♩ = 96-100

2
4

3
4

2
4

3
8

2
4

3
8

2
4

3
8

Piccolo

Flute 1-2
a2
f

Oboe 1-2
f

Clarinet 1 in B \flat
f

Bass Clarinet in B \flat (Cl. 2)
f

Bassoon 1-2
f

Horn 1-2 in F
a2
f

Horn 3-4 in F
a2
f

Trumpet 1 in C
f

Trumpet 2-3 in C
a2
f

Trombone 1-2

Bass Trombone

Tuba

Timpani

Percussion 1
T.Bl. (L&H) w/ snare sticks
f

Percussion 2
W.Bl.
Mar.
f

Percussion 3
Xyl.
B.D.
f

Piano
secco
f

Harp

2
4

3
4

2
4

3
8

2
4

3
8

2
4

3
8

Motoric,
with precision
♩ = 96-100

2
4

3
4

2
4

3
8

2
4

3
8

2
4

3
8

Violin I
f
div.

Violin II
f

Viola
secco
f

Violoncello
div: arco
pizz.
f

Contrabass
arco
pizz.
f

9

17 **A**

3/8 2/4 3/8 2/4 3/8 2/4 3/8 2/4

Picc.

Fl. 1-2
f *mf* *mp cresc.*

Ob. 1-2
f *mp*

Cl. 1
f *mf* *f*

B. Cl.

Bsn. 1-2
mp

Hn. 1-2
a2 *(mf)* *mp cresc.*

Hn. 3-4
a2 *(mf)*

Tpt. 1
mf *cresc.*

Tpt. 2-3

Tbn. 1-2
mf

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2
Mar. *mf*

Perc. 3

Pno.
mf

Hp.

3/8 2/4 3/8 2/4 3/8 2/4 3/8 2/4

A

Vln. I
f *mp cresc.*

Vln. II
mf

Vla.
mf

Vc.
mf *non div.*

Cb.
mf

25

2/4 **3/8** **2/4** **3/4** **4/4**

Picc.

Fl. 1-2 *a2*

Ob. 1-2 *cresc.*

Cl. 1

B. Cl. *cresc.*

Bsn. 1-2 *cresc.*

Hn. 1-2 *(a2)*

Hn. 3-4 *(a2)*

Tpt. 1

Tpt. 2-3

Tbn. 1-2 *a2*

B. Tbn.

Tba.

2/4 **3/8** **2/4** **3/4** **4/4**

Timp.

Perc. 1 *Xyl.* *f* *Glock*

Perc. 2

Perc. 3 *Vibr.* *f* *Crot.* *B.D.*

Pno.

Hp.

2/4 **3/8** **2/4** **3/4** **4/4**

Vln. I *div.* *f* *ff* *f*

Vln. II *div.* *f* *ff* *f*

Vla. *div.* *f* *ff* *f*

Vc. *non div.* *div.* *f* *ff* *f*

Cb. *f* *ff* *f*

31 **4/4** **2/4** **3/8** **2/4** **3/8**

Picc. *mf* *f*

Fl. 1-2 *mf* *mp*

Ob. 1-2 *mp* *mp*

Cl. 1 *mp* *mp*

B. Cl. *f* *mp*

Bsn. 1-2 *f* *mp*

Hn. 1-2 *a2* *a2* *mf*

Hn. 3-4 *a2* *mf*

Tpt. 1 *f*

Tpt. 2-3 *f*

Tbn. 1-2 *con sord.* *mf*

B. Tbn. *con sord.* *mf*

Tba. *mf*

4/4 **2/4** **3/8** **2/4** **3/8**

Timp. *mf*

Perc. 1 T.BL., rubber mallet *mf* T.BL/W.BL *f* Tri. *p* B.D. *mf*

Perc. 2 Mar. *f* *mf* Vibr. *mf*

Perc. 3 *mf*

Pno. *f* *mf*

Hp.

4/4 **2/4** **3/8** **2/4** **3/8**

Vln. I *ff* *unis.*

Vln. II *ff* *div.*

Vla. *mf*

Vc. *f* *mf*

Cb. *f* *mf*

36

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Cl. 1

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf cresc.

mf cresc.

(1.)

f

con sord. (straight)

mf

Xyl.

mf

div. a3, molto secco, energetic

div.

mf cresc.

3/8 2/4 3/8 2/4 3/8 2/4 3/8 2/4 3/8

44 **3/8** **2/4** **3/4** **9/8**

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2

Ob. 1-2

Cl. 1

B. Cl.

Bsn. 1-2 *f* a2

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt. 1 *mf* *f* open

Tpt. 2-3 *mf* *f*

Tbn. 1-2 *mf* *f* open, a2

B. Tbn. *mf* *f* open

Tba. *mf* *f*

Timp. *f*

Perc. 1 *f* Glock

Perc. 2 Br. Dr. *mf*

Perc. 3 (Vibr.) *f* Croc.

Pno. *f* *f*

Hp. D C B E \flat F \sharp G A

Vln. I *f* *ff*

Vln. II *f* *ff* unis. non div.

Vla. (div. a2) *ff* non div.

Vc. *f* *ff*

Cb. *f* *ff*

50 **89** **C**

Picc. -

Fl. 1-2 -

Ob. 1-2 *p* *a2* *sub. p*

Cl. 1 *p* *sub. p*

B. Cl. *p*

Bsn. 1-2 *mp* *p*

Hn. 1-2 *p*

Hn. 3-4 *p*

Tpt. 1 -

Tpt. 2-3 -

Tbn. 1-2 -

B. Tbn. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Pno. *mp*

Hp. *mf* *F#* *F#*

89 **C**

Vln. I *p* *pizz. (non div.)* *div. a2*

Vln. II *p* *div., pizz.*

Vla. -

Vc. *f* *Solo, frantic*

Cb. *mp*

54

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6/8

6/8

6/8

mp

mp

mf

f

mp

mp

mf

mf

mp

p

mp

mf

mf

mf

mp

mp

mp

mf

mf

mf

f

mf

mf

mf

Solo, strident

sim.

Mar.

Vibr.

arco div.

arco, div.

unis.

(Solo)

tutti, secco

F#

F#

57

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

mp

(div.)

mp

mp

60 66 72 78

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1

B. Cl. to Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

66 72 78 84

Timp.

Perc. 1 Crot., l.v.

Perc. 2 Mar.

Perc. 3 Vibr.

Pno.

Hp. F#

Vln. I div. mp cresc.

Vln. II div. mp cresc.

Vla. (div.) mp

Vc. div. sfz-mp

Cb. div. sfz-mp

2/4 2/4 2/4 2/4

This page contains the orchestral score for page 11 of a larger work. It features 22 staves for various instruments and sections. The woodwinds (Piccolo, Flutes 1-2, Oboes 1-2, Clarinet 1, Bass Clarinet, Bassoons 1-2) and strings (Violins I and II, Viola, Violoncello, Contrabass) are active throughout. The brass section (Trumpets 1 and 2-3, Trombones 1-2, Baritone Trombone, Tuba) has several measures of music. The percussion section (Timpani, Percussion 1-3) includes mallet percussion (Crotales, Maracas, Vibraphone) and piano. The harp and piano parts are also present. The score is written in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked as 60, with rehearsal marks at 66, 72, 78, and 84. The page number '11' is in the top right corner.

64 **2**^D/**4** **3**/**8** **3**/**16** **2**/**4** **3**/**8** **2**/**4** **3**/**8** **2**/**4** **3**/**8** **2**/**4** **3**/**8**

Picc. *f*

Fl. 1-2 *f* *a2* *p*

Ob. 1-2 *f* *a2* *p* 1.

Cl. 1-2 *f* 1. Solo

Bsn. 1-2 *p* 1.

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

2/**4** **3**/**8** **3**/**16** **2**/**4** **3**/**8** **2**/**4** **3**/**8** **2**/**4** **3**/**8**

Timp.

Perc. 1 *Glock* *mf*

Perc. 2 *f*

Perc. 3 *f*

Pno.

Hp.

2^D/**4** **3**/**8** **3**/**16** **2**/**4** **3**/**8** **2**/**4** **3**/**8** **2**/**4** **3**/**8**

Vln. I *f* *unis.*

Vln. II *f* *unis.*

Vla.

Vc. *very dry* *sub. mp*

Cb. *unis., pizz.* *sub. mp*

72

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/8 **2/4** **3/8** **2/4** **3/8** **2/4** **3/8** **3/16** **2/4**

3/8 **2/4** **3/8** **2/4** **3/8** **2/4** **3/8** **3/16** **2/4**

3/8 **2/4** **3/8** **2/4** **3/8** **2/4** **3/8** **3/16** **2/4**

2.
mp

mp

mf

f

mf

f

mf

mf

f

Crot.

Vibr.

D# E₂

80 **2/4** **E** **3/8** **2/4** **3/8** **2/4** **3/8** **2/4**

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

Cl. 1-2 *mf*

Bsn. 1-2 *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tpt. 1 *f* Solo w/ Marimba

Tpt. 2-3

Tbn. 1-2 *mf* stacc.

Tba. *mf*

Timp. **2/4** **3/8** **2/4** **3/8** **2/4** **3/8** **2/4**

Perc. 1 *mf* T.Bl. (low)

Perc. 2 *f* Mar.

Perc. 3 *f*

Pno.

Hp. *mf*

Vln. I *f* **2/4** **E** *div. a3, molto secco as before* **3/8** **2/4** **3/8** **2/4** **3/8** **2/4**

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf* (pizz.)

86

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2/4

3/8

2/4

3/8

2/4

mp cresc.

(mf)

a2

2/4

3/8

2/4

3/8

2/4

Xyl.

f

(div. a3)

mf

cresc.

cresc.

cresc.

cresc.

92

3
16

3
4

Picc. *f*

Fl. 1-2 *sfzp*

Ob. 1-2 *f*

Cl. 1-2 *f*
a2

Bsn. 1-2 *mf*
a2

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tpt. 1 *mf*

Tpt. 2-3 *f*
a2

Tbn. 1-2 *mf*

B. Tbn. *sfz-mp*
f

Tba. *sfz-mp*
f

3
16

3
4

Timp. *f*
sfzp

Perc. 1 *mf*
Crot. *mf*
Sus. cym. *mp*

Perc. 2 *mf*
Glock

Perc. 3 *f*
Vibr. *f*
Led. *

Pno.

Hp.

3
16

3
4

Vln. I *f*
div. a4

Vln. II *mf*
div.

Vla. *mf*
div.

Vc. *mf cresc.*
div.

Cb. *sfz-mp*
div., arco

97 **F**

Picc.

Fl. 1-2

Ob. 1

Eng. Hn. 2. to Eng. Hn.

Cl. 1-2

Bsn. 1

Bsn. 2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 ϕ choke Glock *mp*

Perc. 2 Mar. *f*

Perc. 3 Vibr. *f*

Pno. *f* secco

Hp.

F 1/2 section, molto secco

Vln. I unis. *mp* unis., tutti *pp*

Vln. II *mp* unis.

Vla. *mp*

Vc. *f*

Cb. unis., pizz. *mf*

4
4

6
8

103

Picc.

Fl. 1-2

Ob. 1

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

4
4

6
8

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

D \sharp C \sharp

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

1.

p

2. to B.Cl.

p

p poco

p

mp

Tri.

p

Vibr.

mp

mf

mf

mf

div.

mf

un.

p

mfp

mf

pizz.

mf

arco, div.

div.

p

div., pizz.

mf

arco

div.

p

arco

div.

p

pizz.

mp

111

4/4 6/8 2/4 6/8 **G** 3/4

Picc. *p* *mf* *mp poco cresc.*

Fl. 1-2 *p* *p* *mf* *mp poco cresc.*

Ob. 1 *p* *mp poco cresc.*

Eng. Hn. *mp poco cresc.*

Cl. 1 *mf*

B. Cl. *mf* *mp poco cresc.*

Bsn. 1-2 *p* *mf*

Hn. 1-2 *p* a2

Hn. 3-4 *p* a2

Tpt. 1 Solo, con sord., detached *mp* *poco*

Tpt. 2-3

Tbn. 1-2 1. con sord. *p*

B. Tbn.

Tba.

4/4 6/8 2/4 6/8 3/4

Timp. *p* *p*

Perc. 1 Glock *p*

Perc. 2 Mar. *mp*

Perc. 3

Pno.

Hp. *p* *mf* *f*

4/4 unis. 6/8 2/4 6/8 **G** 3/4 div., stacc.

Vln. I *mf* unis.

Vln. II arco *mf* *mf*

Vla. *mf*

Vc. arco *mf*

Cb. *mp* *mp*

117

3/4 **2/4** **4/4** **6/8**

Picc.

Fl. 1-2

Ob. 1

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

3/4 **2/4** **4/4** **6/8**

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

3/4 **2/4** **4/4** **6/8**

Vln. I

Vln. II

Vla.

Vc.

Cb.

124

Picc. *mp*

Fl. 1-2 *mp*

Ob. 1 *mp*

Eng. Hn. Solo *mp cresc.* to Ob.

Cl. 1 *mp* to Cl.

B. Cl. *mp* *p* *mp*

Bsn. 1-2 *mp* *mp*

Hn. 1-2 *p* a2

Hn. 3-4 *p* a2

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 Mar. *mp*

Perc. 3 Vibr. *mp* (Vibr.) *p* Ped. *

Pno. *mp* *p*

Hp. *mf*

Vln. I *mp* *fp* *poco* *mp* unis.

Vln. II *mp* arco, div. *fp* *poco* *mp* unis. *p*

Vla. *mp* *fp* *poco* *p* unis.

Vc. *fp* *poco*

Cb. *fp* *poco* *p* pizz. *div. arco*

9 6

12
16 **H**

132

Vln. I
Vln. II
Vla.
Vc.
Cb.

div. a2
p
unis., pizz.
p

Detailed description: This system covers measures 132 to 137. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and II parts have rests until measure 135, where they play a melodic phrase marked *p*. The Viola part plays a sustained chord. The Violoncello part has a 'div. a2' marking and plays a rhythmic pattern marked *p*, with 'unis., pizz.' noted below. The Contrabass part plays a rhythmic pattern marked *p*.

138

Cl. 1
Cl. 2
Vln. I
Vln. II
Vc.
Cb.

p
p

Detailed description: This system covers measures 138 to 141. It features six staves: Clarinet 1, Clarinet 2, Violin I, Violin II, Violoncello, and Contrabass. Clarinet 1 plays a melodic line marked *p* with grace notes. Clarinet 2 has a rest until measure 141, where it plays a melodic phrase marked *p*. Violin I and II play a rhythmic pattern. The Violoncello and Contrabass parts play a rhythmic pattern.

142

Fl. 1
Fl. 2
Ob. 1-2
Cl. 2
Hn. 1-2
Hn. 3-4
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
mp
mp
sfz
sfz
mp
mp
cresc.
cresc.
cresc.

Detailed description: This system covers measures 142 to 145. It features ten staves: Flute 1, Flute 2, Oboe 1-2, Clarinet 2, Horn 1-2, Horn 3-4, Violin I, Violin II, Viola, Violoncello, and Contrabass. Flute 1 and 2 play melodic lines with triplets, marked *f* and *mp*. Oboe 1-2 plays a melodic line marked *mp*. Clarinet 2 has a rest. Horn 1-2 and Horn 3-4 play sustained chords marked *sfz*. Violin I and II play a rhythmic pattern marked *mp*. Viola, Violoncello, and Contrabass parts play a rhythmic pattern, with *cresc.* markings in measures 144 and 145.

146

I

Picc. *mf* 3

Fl. 1 *f* 3

Fl. 2 *f* *mf* 3

Ob. 1 *mf*

Ob. 2 *mf* (7 7)

Cl. 1-2 1. *mf* 3 (1.) 3

Bsn. 1-2 *mf* 3

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 Xyl. *mf* 3

Perc. 2 Mar. *mf* 3 3

Perc. 3

Pno. *mf* 3

Hp.

I

Vln. I *mf*

Vln. II *mf*

Vla. *mf* unis., pizz.

Vc. *mf* unis., pizz. (pizz.)

Cb. *mf*

153

Picc. *poco cresc.*
 Fl. 1 *cresc. poco a poco*
 Fl. 2
 Ob. 1 *mf* *cresc. poco a poco*
 Ob. 2 *cresc. poco a poco*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Bsn. 1-2
 Hn. 1-2 *a2* *mf*
 Hn. 3-4 *mf*
 Tpt. 1
 Tpt. 2-3
 Tbn. 1-2 *mf* *a2* *mf cresc.*
 B. Tbn. *mf* *mf cresc.*
 Tba. *mf cresc.*
 Timp. *mp cresc. poco a poco*
 Perc. 1 *cresc. poco a poco*
 Perc. 2 *mf*
 Perc. 3 *mf*
 Pno. *cresc. poco a poco*
 Hp. *A#* *mf cresc. poco a poco*
 Vln. I *cresc.*
 Vln. II *cresc.*
 Vla. *cresc. unis.*
 Vc. *cresc. unis.* *div.*
 Cb. *cresc.*

157

Picc. *f*

Fl. 1 *f*

Fl. 2

Ob. 1 *f*

Ob. 2

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1-2

Hn. 1-2

Hn. 3-4 *a2*

Tpt. 1 *f*

Tpt. 2-3 *f*

Tbn. 1-2 *a2* *f*

B. Tbn. *f*

Tba.

Timp. *f* *cresc.*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

Pno.

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *unis.*

Cb. *div.* *f* *unis.*

160

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4

163

3/4 **2/4** **3/8** **2/4** **3/8** **2/4**

Picc.

Fl. 1-2 *ff* *mf* *mf*

Ob. 1-2 *ff* *mf*

Cl. 1-2 *ff* *mp* 1.

Bsn. 1-2 *ff* *mf*

Hn. 1-2 *ff* *mf* 4.

Hn. 3-4 *ff* *mf*

Tpt. 1 *ff*

Tpt. 2-3 *ff*

Tbn. 1-2 *ff* *mf* a2

B. Tbn. *ff*

Tba. *ff*

3/4 **2/4** **3/8** **2/4** **3/8** **2/4**

Timp. *ff* *f*

Perc. 1 Br.Dr. (glock mallet) *ff* B.D.

Perc. 2 Tom-toms *ff*

Perc. 3 *ff* Hi-hat + 3

Pno. *mf*

Hp. *mf* A2

3/4 **2/4** **3/8** **2/4** **3/8** **2/4**

Vln. I *ff* *mf* *f* *mf*

Vln. II *ff* *mf* *f* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf* unis., arco

Cb. *f* *mf* unis., arco

169

cresc.

mp cresc.

mf

mf

mf

div. a3, molto secco as before

mp cresc.

2/4 3/8 2/4 3/8 2/4 3/8 2/4 4/4

2/4 3/8 2/4 3/8 2/4 3/8 2/4 4/4

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

176 **4/4** **2/4** **3/8** **3/16** **2/4** **3/8**

Picc. *f*

Fl. 1-2 *mf* a2

Ob. 1-2 *f* a2

Cl. 1-2 *mf* 1. *f* a2

Bsn. 1-2 *f* 2.

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt. 1 Solo, harmon mute, stem in *f* *mf* open

Tpt. 2-3 *mf* a2

Tbn. 1-2 *f*

B. Tbn.

Tba.

4/4 **2/4** **3/8** **3/16** **2/4** **3/8**

Timp. *mf*

Perc. 1 Xyl. *f* Br. Dr. *f* B.D. *mf*

Perc. 2 T.B./W.B. Mar. *ff*

Perc. 3 Hi-hat, pedal Shaker *mf*

Pno. *f* *mp* *f*

Hp. *f* D#

4/4 **2/4** **3/8** **3/16** **2/4** **3/8**

Vln. I *mf* div. *mp* non div. *f* *mf* div. a3 as before

Vln. II *mf* div. *mp* unis. *f*

Vla. *mf* *mf* *mf* stacc. *ff*

Vc. *mp* *ff*

Cb. *mp* *mf*

182

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 Temple Bl. B.D.

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I unis. div. a3 unis.

Vln. II div. cresc.

Vla.

Vc.

Cb.

f

cresc.

189

Picc. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

$\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$

Timp. *ff*

Perc. 1 Glock *f*

Perc. 2 *8va*

Perc. 3 Tom-Toms *f*

Pno.

Hp.

Vln. I $\frac{2}{4}$ (div. a3) $\frac{3}{8}$ $\frac{2}{4}$ unis. $\frac{3}{16}$ $\frac{3}{4}$

Vln. II unis.

Vla. *ff*

Vc. div. *f* unis. *ff*

Cb. *ff*

196 **3/4** **12/16** **L**

Picc. *f* *ff*

Fl. 1-2 *sfzp* *ff*

Ob. 1-2 *f* *ff*

Cl. 1-2 *f* *ff* 2. to B.Cl.

Bsn. 1-2 *mf* *ff* a2 2. to Cbsn.

Hn. 1-2 *mf* *ff*

Hn. 3-4 *mf* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2-3 *mf* *ff*

Tbn. 1-2 *mf* *ff*

B. Tbn. *sfz-mp* *f*

Tba. *sfz-mp* *f*

Timp. *sfzp* *f*

Perc. 1 *mf*

Perc. 2 *mp* *f* Sus. cym. l.v. Vibr.

Perc. 3 *f* *mp* **8** *

Pno.

Hp.

Vln. I *ff* *pp* *div.* *a4*

Vln. II *mf* *ff* *pp* *div.*

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

Vc. *mf* *ff* *non div.*

Cb. *sfzp* *ff* *pizz. (div.)* *p* *cresc. poco a poco*

201

Cbsn. *mp*

Perc. 3

Vla.

Cb.

207

Bsn. 1 *mp* *sim.*

Cbsn.

Perc. 3

Vln. I *mp* *unis.*

Vla.

Cb. *(cresc. poco a poco)*

212

Bsn. 1

Cbsn.

Perc. 2 *Mar.* *p*

Perc. 3

Vln. I

Vla.

Cb. *mp* *(cresc. poco a poco)*

218 **M** very dry

B. Cl. *mp*

Bsn. 1

Cbsn.

Tbn. 1-2 *p*

Perc. 2 *cresc. poco a poco*

Perc. 3

Pno. *p*

Vln. I *cresc. poco a poco*

Vla.

Cb.

224

B. Cl.

Bsn. 1

Cbsn.

Tbn. 1-2 *cresc. poco a poco*

B. Tbn. *mp* harmon mute

Perc. 1 Glock Lv. *f*

Perc. 2 *(mf)* Crot. Lv. *f*

Perc. 3

Pno.

Hp. *n* *mf*
D C B E \flat F \sharp G A

Vln. I

Vla.

Cb.

229

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1 (Glock)

Perc. 2

Perc. 3 (Crot.)

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

unis.

mf

pizz., unis.

mf

div.

(*mf*)

234

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

stacc.

(mf)

mf

div. a3

div. a4

Detailed description of the musical score: This page of a musical score, numbered 234, contains 24 staves for various instruments. The Piccolo, Flutes 1-2, Oboes 1-2, Clarinet 1, Horns 1-2, Horns 3-4, Trumpets 1, Trumpets 2-3, Tuba, and Timpani are mostly silent, indicated by a horizontal line with a dash. The Bass Clarinet, Bassoon, and Contrabassoon play rhythmic patterns. The Trombones 1-2 play a similar rhythmic pattern. The Percussion section (Perc. 1, 2, 3) features complex rhythmic patterns with various notes and rests. The Piano and Harp play a melodic line. The Violins I and II play a melodic line with dynamics like *mf* and *stacc.* and markings like *div.* and *div. a3*. The Viola, Violoncello, and Contrabass play a rhythmic pattern.

242 **N**

Picc. *mf* (7 7)
 Fl. 1
 Fl. 2 *f* 3 3 3
 Ob. 1-2 *mf* 1. (7 7)
 Cl. 1
 B. Cl. to Clar.
 Bsn. 1
 Bsn. 2 *mf*
 Hn. 1-2
 Hn. 3-4
 Tpt. 1
 Tpt. 2-3
 Tbn. 1-2
 B. Tbn. *mf* open
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Hp. *F#*
N
 Vln. I
 Vln. II
 Vla. *div. a2*
 Vc.
 Cb.

246

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1-2

Bsn. 1

Bsn. 2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

3

3

3

3

mf

mf

Vibr.

mf

div.

3. con sord., brassy

Detailed description: This page of a musical score covers measures 246 to 249. It features a large ensemble of instruments. The Piccolo (Picc.) plays a melodic line with slurs. Flutes (Fl. 1, 2) and Oboes (Ob. 1, 2) have various parts, including triplets and slurs. Bassoons (Bsn. 1, 2) play a rhythmic pattern. Horns (Hn. 1-2, 3-4) and Trumpets (Tpt. 1, 2-3) are mostly silent or play simple rhythmic figures. Trombones (Tbn. 1-2, B. Tbn., Tba.) play a consistent rhythmic pattern. Percussion (Perc. 1, 2, 3) includes a vibraphone (Vibr.) with a melodic line. Piano (Pno.) and Harp (Hp.) provide harmonic support. Violins (Vln. I, II) play a rhythmic pattern. Viola (Vla.) and Cello (Cb.) play a rhythmic pattern. Dynamics range from mezzo-forte (mf) to forte (f). Performance instructions include triplets, slurs, and 'con sord., brassy' for the trumpets.

250

Picc. *cresc. poco a poco*

Fl. 1-2 *mf* *cresc. poco a poco*

Ob. 1 *cresc. poco a poco*

Ob. 2 *cresc. poco a poco*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *cresc. poco a poco*

Bsn. 2 *cresc. poco a poco*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn. *cresc. poco a poco*

Tba. *cresc. poco a poco*

Timp.

Perc. 1 *W.BI.* *mf*

Perc. 2

Perc. 3

Pno.

Hp. *F#* *cresc. poco a poco*

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *unis.* *cresc. poco a poco*

Vc. *non div.* *cresc. poco a poco*

Cb. *cresc. poco a poco*

254

Picc. *f*

Fl. 1 *f* 3 *mf cresc. poco a poco*

Fl. 2 *f* 3 3 (7 7)

Ob. 1

Ob. 2

Cl. 1 *mf* 3 3 3

Cl. 2 *mf* 3 3

Bsn. 1

Bsn. 2

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tpt. 1 *f*

Tpt. 2-3 *f* +2. (con sord.)

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp. *F₄*

Vln. I

Vln. II

Vla. *div. a2*

Vc.

Cb.

258

Picc.

Fl. 1
(cresc. poco a poco)

Fl. 2

Ob. 1
(cresc. poco a poco)

Ob. 2
(cresc. poco a poco)

Cl. 1
mf

Cl. 2
mf

Bsn. 1
(cresc. poco a poco)

Bsn. 2
(cresc. poco a poco)

Hn. 1-2
mf cresc.

Hn. 3-4
mf cresc.

Tpt. 1

Tpt. 2-3
f

Tbn. 1-2

B. Tbn.
(cresc. poco a poco)

Tba.
(cresc. poco a poco)

Timp.

Perc. 1

Perc. 2
(cresc. poco a poco)

Perc. 3
(cresc. poco a poco)

Pno.
(cresc. poco a poco)

Hp.
(cresc. poco a poco)

Vln. I
(cresc. poco a poco)

Vln. II
(cresc. poco a poco)

Vla.
(cresc. poco a poco)
div.

Vc.
(cresc. poco a poco)

Cb.
(cresc. poco a poco)

262

Picc. *f cresc.* *stacc.*

Fl. 1 *f cresc.*

Fl. 2 *f cresc.* *stacc.*

Ob. 1 *f cresc.*

Ob. 2 *f cresc.*

Cl. 1 *f cresc.*

Cl. 2 *f cresc.*

Bsn. 1-2 *f cresc.*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt. 1 *mf*

Tpt. 2-3 *open* *mf*

Tbn. 1-2 *f cresc.*

B. Tbn. *f cresc.*

Tba. *f cresc.*

Timp.

Perc. 1 *Glock* *mf*

Perc. 2 *f* *to Toms*

Perc. 3 *f*

Pno. *f cresc.*

Hp. *f cresc.*

Vln. I *unis.* *extremely dry and strident* *f*

Vln. II *extremely dry and strident* *f*

Vla. *f cresc.* *arco, unis.*

Vc. *f cresc.*

Cb. *f* *arco* *cresc.*

270 **4/4** **2/4** **3/8** **2/4** **3/8**

Picc. *f*

Fl. 1-2 *f* *sub. p*

Ob. 1-2 *f* *sub. p*

Cl. 1-2 *f*

Bsn. 1-2 *p*

Hn. 1-2

Hn. 3-4

Tpt. 1 Solo, harmon mute, stem in *f*

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

4/4 **2/4** **3/8** **2/4** **3/8** *sim.*

Timp. *p*

Perc. 1 Xyl. *f* to Bongos

Perc. 2 Bongos *mp*

Perc. 3 low T.Bl./W.Bl. *f* *cresc.*

Pno. *f*

Hp.

4/4 **2/4** **3/8** **2/4** **3/8**

Vln. I *div.* Solo *sub mp*

Vln. II *div.*

Vla. *un.* pizz. *sub. p*

Vc. pizz. *sub. p*

Cb. pizz. *sub. p*

295

2/4 3/8 2/4

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2 (a2) *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt. 1 *f*

Tpt. 2-3 *f* *ff* a2 *ff*

Tbn. 1-2 *ff* a2

B. Tbn.

Tba.

2/4 3/8 2/4 *f*

Timp.

Perc. 1 *f* Xyl.

Perc. 2 Sus. cym. *mp*

Perc. 3 Tom-Toms (drumsticks) *mp*

Pno. ⑧

Hp.

2/4 3/8 2/4 unis.

Vln. I unis.

Vln. II unis.

Vla.

Vc. non div.

Cb.

300 **3/16** **12/16** **Q**

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f* a2

Cl. 1-2 *f* a2

Bsn. 1-2 *ff*

Hn. 1-2 *ff* a2

Hn. 3-4 *ff* a2

Tpt. 1 *ff*

Tpt. 2-3 *ff* (a2)

Tbn. 1-2 *ff* (a2)

B. Tbn. *ff*

Tba. *ff*

3/16 **12/16**

Timp. *ff*

Perc. 1 *f* Glock

Perc. 2 *f* Tri.

Perc. 3 *f* Croc.

Pno. *ff*

Hp. *ff*

3/16 **12/16** **Q**

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *ff*

Vc.

Cb.

305

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

Bsn. 1-2

Hn. 1-2 (a2)

Hn. 3-4 (a2)

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 Tri.

Perc. 3 f Crot.

Pno. (8)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

309

Picc. *cresc.*

Fl. 1-2 *cresc.*

Ob. 1-2 *cresc.*

Cl. 1-2 *cresc.*

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *Tri.*

Perc. 3 *Crot.* *B.D.* *fp*

Pno. *15^{ma}* *cresc.*

Hp. *cresc.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc.

Cb.

3/4

