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Burnished Paths

Randall Snyder

University of Nebraska - Lincoln, rsnyder1@unl.edu

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for
James Pellerite

Burnished Paths

Randall Snyder
1997

Evocative ♩ = 72

Native Flute
1
mf *p* *mf* *ff* *p* *f*

Percussion 1
L. Cym *bowed*
pp *mf* *pp*

Percussion 2
Sus. Cyms *soft mallets*
pp *mp*
coin
S. Rattle *p*
Sus. Cyms *pp*

Harp
p *mf* *p*

Violin 1
pp *mp-pp* *mp* *p*
div non vib *vib* *non vib* *div*

Violin 2
pp *mp-pp* *mp* *p*
non vib *vib* *non vib*

Viola
ppp *mp-pp* *mp* *pp*
non vib *vib* *non vib*

Cello
ppp *mp-pp* *mp* *pp*
non vib *vib* *non vib*

Bass
ppp *mp-pp* *mp* *pp*
non vib *vib* *non vib*

This musical score is for a section of a piece, starting at measure 7. The score is divided into six staves, each representing a different instrument. The time signature changes from 4/4 to 2/4, then 3/4, and finally 4/4. The Flute part features a melodic line with dynamics ranging from *fp* to *sub pp*. Percussion 1 and 2 have rhythmic patterns with dynamics from *mp* to *f*. The Harp provides accompaniment with dynamics from *mf* to *f*. The Violin and Cello/Double Bass parts play sustained chords with dynamics from *mp pp* to *fp*. The Viola part has a melodic line with dynamics from *mp pp* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Flute
7 *fp* *mf* *p* *f* *sub pp*

Perc. 1
mp *p* *pp* *f*

Perc. 2
mp *p* *pp* *f* *p*

Harp
mf *mp* *f* *mf*

Vln. 1
mp pp *mf* *pp* *mp* *pp* *p* *fp*

Vln. 2
mp pp *mf* *pp* *mp* *pp* *p* *fp*

Vla.
mp pp *mf* *pp* *mp* *pp* *p* *fp* *mf* *f*

Vc.
mp pp *mf* *pp* *mp* *pp* *p* *fp* *mf* *f*

Cb.
mp pp *mf* *pp* *mp* *pp* *p* *fp*

This musical score page features seven staves. The Flute staff (top) begins at measure 12 with dynamics *fp*, *fp*, *f*, *mp*, *fp*, and *mp*. It includes a *freely* marking, a triplet of eighth notes, a sextuplet of eighth notes, and a 5-measure rest. Percussion 1 (L. Gong) has dynamics *pp* and *mf*. Percussion 2 has dynamics *pp* and *mf*, with a triplet of eighth notes and a *sticks* marking. The Harp part has a dynamic of *f*. Violin 1 has dynamics *fp*, *mp*, *fp*, *fp*, *mp*, *fp*, and *fp*, with a *Solo* marking and a triplet. Violin 2 has dynamics *mf*, *fp*, *fp*, and *mf*. Viola has dynamics *p*, *mf*, *fp*, *p*, and *fp*. Violoncello has dynamics *p*, *mf*, *fp*, *fp*, and *fp*. Contrabass has dynamics *fp* and *fp*. The score is in 3/4 time and includes various articulations and phrasing slurs.

This musical score page, numbered 4, features seven staves for different instruments. The Flute staff (top) begins at measure 17 with a *gl* (glissando) and dynamic markings of *fp*, *f*, and *p*. Percussion 1 and 2 have various textures, including *med mallets* and *coin* sounds, with dynamics ranging from *pp* to *mf*. The Harp part includes a *bowed L. Cym* (bowed left cymbal) and a *8va* (octave) marking. The Violin 1 staff starts with an *All* (Allegro) tempo marking and dynamics of *mf* and *pp*. The Violin 2, Viola, Violoncello, and Contrabass parts feature complex rhythmic patterns with triplets and quintuplets, and dynamics such as *f*, *fp*, and *mf*. The Contrabass part concludes with a *Pizz* (pizzicato) marking.

A Pensive ♩ = 108

Cadenza

22

Flute

fp *f* *p*

Perc. 1

mf

Perc. 2

< mf

Harp

slow arp.

f *mf* *p*

Vln. 1

f *p* *pp* *mp* *p* *div*

Vln. 2

fp *p* *mp* *p*

Vla.

fp *p* *mp* *p*

Vc.

fp *p* *mp* *p*

Cb.

p Arco Pizz Arco

Flute: *sub pp*, *mf*, *p*, *f*, *p*

Perc. 1: [Empty staff]

Perc. 2: [Empty staff]

Harp: *mf*, *p*

Vln. 1: *mf*, *pp*, *mf > pp*, *mf*, *p*, *pp*

Vln. 2: *f*, *pp*, *mf > pp*, *mf*, *p*, *pp*

Vla.: *f*, *p*, *mf*, *p*, *mp*

Vc.: *f*, *mp*, *p*, *mf*, *p*

Cb.: *mp*, *p*, *mf*, *p*

Performance markings: Pizz, Arco

36

Flute

Perc. 1

Perc. 2

Harp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *p* *f* *p* *f* *p* *f* *mp*

rit.

soft mallets

p *< f >*

table

f

f *p* *< f p* *< f p* *< f p* *f* *p* *< f >* *p* *mf* *mp* *pp*

f *p* *f* *p* *< f p* *f* *p* *< f >* *p* *mf* *mp* *pp*

f *p* *f* *p* *f* *p* *f* *p* *< f >* *p* *mf* *p*

Arco *f* *p* *f* *p* *f* *p* *f* *p* *< f >* *p* *mf* *p*

Arco Pizz *f* *p* *p* *< f* *p* *p* *mf* *p* *p* *mf* *p* *Arco*

A Tempo

rit.

Slower

A Tempo

accel.

43
Flute

mf *p* *f*

Perc. 1

Perc. 2

Maracas

mf

Harp

table

f

Vln. 1

fp *mf* *p* *mf* *f* *mp* *f*

Pizz Arco

Vln. 2

fp *mp* *p* *mf* *f* *mp* *f*

Pizz Arco

Vla.

fp *mp* *f* *p* *mf* *f* *mp* *f*

Pizz *gl* Arco

Vc.

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

Pizz Arco

Cb.

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

Pizz Arco

B Agitated $\text{♩} = 120$

49

Flute: f , ff , p , $ff p$

Perc. 1: f , ff

Perc. 2: mf (stick)

Harp: ff

Vln. 1: fp , fp , mf , pp , ff , fp , f , p , mf , ff , f (Pizz)

Vln. 2: fp , fp , mf , pp , ff , fp , f , mf , fp

Vla.: f , mf , pp , ff , f , p , f , fp

Vc.: f , mf , pp , ff , fp , f , mf , f , fp

Cb.: Pizz, f , f , mf , f , Pizz, f

56 *f* *ff* *mf* *fff* *mf* *p* *mp* *p*

Perc. 1 *f* *mf* *p* *mp* *p*

Perc. 2 *p* *f* *mf* *mp* *p*

L. Cym *soft mallets*

soft mallets

Harp *f*

Vln. 1 Arco *mf* *f* *p* *f* Pizz *mp* Solo *ff* *f* *p* *mf* *p*

Vln. 2 *mf* *f* *p* *f* Pizz *mp* *ff* *f* *p* *mf* *p* *mp*

Vla. Pizz *f* Arco *p* *f* *mp* *ff* *f* *p* *mf* *p* *mp* *div*

Vc. Pizz *f* Arco *p* *f* *mp* *ff* *f* *p* *mf* *p* *mp*

Cb. Arco *f* *p* *f* *f* *p* *mf* *p* *mp*

C ♩ = 108

rit.

Flute

bowed

Perc. 1

Perc. 2

Harp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Solo

Arco

Pizz

Pizz

Slower

Flute

70

p *ff* *p* *f* *pp* *f* *pp* *mf* *pp*

Maracas

p

coin

mf

Harp

mf

Vln. 1

f *p* *ppp* *pp*

non vib

Vln. 2

f *p* *ppp* *pp*

non vib

Vla.

f *p* *pp*

Vc.

f *p* *pizz* *Arco* *p* *f* *pp*

Cb.

f *p* *pizz* *Arco* *p* *f*

D

Smooth

$\text{♩} = 180$

Cadenza

Flute

77

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

Perc. 1

L. Gong

p

med mallets

3+2+2+3

mf

Changgo (Toms)

stick

L. Wood Block

p

Perc. 2

p

3+2+2+3

mf

soft mallet

p

Harp

3+2+2+3

mp

Vln. 1

3+2+2+3

Vln. 2

3+2+2+3

Vla.

3+2+2+3

Vc.

3+2+2+3

Pizz

p

Cb.

3+2+2+3

Pizz

p

fp

p

81

Flute *mp*

Perc. 1 *sim*

Perc. 2

Harp

Vln. 1 *pp*

Vln. 2 *pp*

Vla. Arco *pp* Pizz *p*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 81 through 85. The Flute part begins at measure 81 with a melodic line marked *mp*. Percussion 1 plays a snare drum pattern marked *sim*, while Percussion 2 plays a bass drum pattern. The Harp provides a steady accompaniment. Violins 1 and 2 enter in measure 84 with a *pp* dynamic. The Viola part features a transition from arco (*pp*) to pizzicato (*p*) in measure 84. The Violoncello and Contrabass parts continue with their respective melodic lines, both ending with a hairpin crescendo in measure 85.

87

Flute

Perc. 1

Perc. 2

Harp

Vln. 1

Vln. 2

Vla. Arco

Vc.

Cb.

mf *p* *fp*

mf *mp*

p *pp*

mp *p*

Detailed description: This page of a musical score, numbered 87, features a key signature of two sharps (F# and C#) and a 3/4 time signature. The score is arranged in a standard orchestral layout. The Flute part (top) begins with a melodic line, followed by a complex sixteenth-note passage marked *mf* and *p*, and concludes with a dynamic shift to *fp*. Percussion parts (Perc. 1 and Perc. 2) provide rhythmic accompaniment with various patterns. The Harp part consists of two staves, with the upper staff playing a melodic line and the lower staff providing a bass accompaniment, both marked *mf* and *mp*. The Violin parts (Vln. 1 and Vln. 2) enter in the second measure with a melodic line marked *p* and *pp*. The Viola part (Vla.) is marked *Arco* and *pp*. The Cello and Double Bass parts (Vc. and Cb.) play a rhythmic accompaniment, with the Cello marked *mp* and *p*, and the Double Bass marked *mp* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

92

Flute

Perc. 1

Perc. 2

Harp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

mp p

mf

mf

p

mf

mf

mf

p

mp p

mf

mf

p

mf

p

mp p

mf

p

mf

p

Arco

Pizz

Detailed description: This page of a musical score, numbered 16, contains measures 92 through 96. The score is written for a full orchestra. The Flute part (top staff) begins with a melodic line marked *mp* and features dynamic markings *mf* and *mp p*. Percussion 1 and 2 (Perc. 1 and Perc. 2) provide rhythmic accompaniment with various patterns. The Harp part consists of two staves with arpeggiated figures. The Violin 1 and 2 (Vln. 1, Vln. 2) parts play a melodic line, with Vln. 1 marked *mf* and *mp p*, and Vln. 2 marked *mf* and *mp p*. The Viola (Vla.) part plays a rhythmic accompaniment marked *mf*. The Violoncello (Vc.) and Contrabass (Cb.) parts play a melodic line, with Vc. marked *mf* and *p*, and Cb. marked *mf* and *p*. The Vc. part includes markings for *Arco* and *Pizz*. The score is in the key of D major and 4/4 time. The page number 16 is in the top left corner, and the measure number 92 is in the top left of the Flute staff.

97

Flute

f p *f* *p* *mf* *f*

Perc. 1

S. Cym

p *f* *mp* *f* damp

Perc. 2

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

Harp

p *f*

Vln. 1

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

Vln. 2

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

Vla.

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

Vc.

Arco

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

Cb.

Arco

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

3+3+4 3+2+2+3

102

Flute *f p* *f* *mf*

Perc. 1 *f* *p* *f* *p* *f* *p*

Perc. 2 *f* *p* *f* *p* *f* *p*

Harp *mf* *p* *p*

Vln. 1 *f* *p* *f* *p* *f* *p*

Vln. 2 *f* *mf* *f* *f* *f*

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

Vc. *f* *mf* *f* *mf* *f* *mf*

Cb. *f* *mf* *f* *mf* *f* *mf*

Pizz *Arco* *Pizz* *Arco* *Pizz* *Arco*

107

Flute

Perc. 1

Perc. 2

Harp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *p* *f*

p

f *mp* *f*

Pizz Arco

mf *f* *f*

f *mp* *f* *mp*

Arco Pizz

f *mf* *f* *mf*

Arco Pizz

f *mf* *f* *mf*

F

This musical score page, numbered 20, features a section marked with a large 'F' in a box. The score is written for a full orchestra and includes the following parts:

- Flute:** Starts at measure 112 with a dynamic of *ff*. It features a complex rhythmic pattern with a 7-measure rest and a crescendo leading to *ff* and *f*.
- Perc. 1:** Features a rhythmic pattern with dynamics of *f*, *mp*, and *mf*.
- Perc. 2:** Features a rhythmic pattern with dynamics of *f*, *p*, *f*, and *mf*.
- Harp:** Features a rhythmic pattern with dynamics of *p*, *f*, and *mf*.
- Vln. 1 & 2:** Violin parts with dynamics of *f*, *pp*, *f*, *p*, *f*, and *p*.
- Vla. & Vc.:** Viola and Cello/Double Bass parts, both using *Pizz* (pizzicato) and *Arco* (arco) techniques. Dynamics include *f*, *mf*, *pp*, and *f*.
- Cb.:** Cello/Double Bass part with dynamics of *f*, *mf*, *pp*, *f*, *mf*, and *f*.

The score is divided into four measures, each with a specific rhythmic signature: $2+2+3+3$ and $3+2+2+3$. The Flute part includes a 7-measure rest and a crescendo. The Percussion parts include various dynamic markings and rhythmic patterns. The Harp part includes a *8va* marking. The Violin parts include dynamic markings and a crescendo. The Viola and Cello/Double Bass parts include *Pizz* and *Arco* markings and dynamic markings.

117

Flute

Perc. 1

Perc. 2

Harp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Arco Pizz

f p f p f p < f p mf p

mf p < f p < f f p < mf

mf p < f p < f f p < mf

Detailed description: This page of a musical score, numbered 117, features seven staves. The Flute staff (top) has a treble clef and a key signature of two sharps (F# and C#), with a complex melodic line. Percussion 1 and 2 are shown with various rhythmic patterns. The Harp part consists of two staves with a grand staff clef. Violins 1 and 2, Viola, and Contrabass are in the lower section. The Violin 1 staff includes dynamic markings: *f p f p f p < f p mf p*. The Violin 2 staff includes: *mf p < f p < f f p < mf*. The Viola staff includes: *mf p < f p < f f p < mf*. The Violoncello and Contrabass staves are marked with 'Arco' and 'Pizz' (pizzicato) at the beginning of the second measure.

122

Flute *tr* *tr* *fp* *ff* *f*

Perc. 1

Perc. 2 *f* *p*

Harp *f* *p* *f*

Vln. 1 *mf* *fp* *f* *p* *f*

Vln. 2 *fp* *mf* *f* *p* *f*

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

Vc. *f* *mf* *f* *p* *f*

Cb. *f* *mf* *f* *p* *f*

Arco Pizz Arco Pizz Arco

G Faster $\text{♩} = 108$

126

Flute *fff*

Perc. 1 *ff*

Perc. 2 *mf* *ff* *mp*

Harp *gl*

Vln. 1 *fp* *cresc.*

Vln. 2 *fp* *cresc.*

Vla. *fp* *cresc.*

Vc. *fp* *cresc.*

Cb. *fp* *cresc.*

8

3+2+3+2 3+2+2+3 3+2+3+2 3+2+2+3

Detailed description: This page of a musical score, numbered 126, is marked 'Faster' with a tempo of 108 beats per minute. It features seven staves: Flute, Percussion 1 and 2, Harp, Violin 1 and 2, Viola, Violoncello, and Contrabass. The Flute part begins with a melodic line and a fortissimo (*fff*) dynamic. Percussion 1 and 2 play rhythmic patterns, with Perc 2 starting at mezzo-forte (*mf*) and moving to fortissimo (*ff*) and mezzo-piano (*mp*). The Harp part includes a glissando (*gl*). The string sections (Violins, Viola, Cello, and Contrabass) play a rhythmic accompaniment, starting at fortissimo-piano (*fp*) and gradually increasing in volume (*cresc.*). The score is divided into four measures, each with a 3+2+3+2 or 3+2+2+3 rhythmic signature. A fermata is placed over the first measure of the strings. A bracket with the number '8' is positioned below the string staves in the first measure.

130

Flute

Perc. 1

Perc. 2

Harp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

L. Cym

M. Tom

cresc.

ff

mf

ff

fp

ff

fp

ff

fp

139

Flute: $3+3+2+2$, $3+2+2+3$, *ff*

Perc. 1: *fff*, $3+3+2+2$, $3+2+2+3$, *p*

Perc. 2: *fff*, $3+3+2+2$, *f*, $3+2+2+3$, *f*, *ff*, *p*

Harp: *fff*, $3+3+2+2$, $3+2+2+3$, *mf*

Vln. 1: *fff*, $3+3+2+2$, *f*, *mp*, $3+2+2+3$, *ff*, *p*, *f*, *p*, *ff*

Vln. 2: *fff*, $3+3+2+2$, *f*, *mp*, $3+2+2+3$, *ff*, *p*, *f*, *p*, *ff*

Vla.: *fff*, *Pizz*, $3+3+2+2$, *f*, *mp*, $3+2+2+3$, *ff*, *p*, *f*, *p*, *ff*, *mf*

Vc.: *fff*, *Pizz*, $3+3+2+2$, *f*, *Arco*, $3+2+2+3$, *p*, *ff*, *f*, *Pizz*

Cb.: *fff*, *Pizz*, $3+3+2+2$, *f*, *Arco*, $3+2+2+3$, *p*, *ff*, *f*, *Pizz*

143

Flute *f*

Perc. 1

Perc. 2 *f p f p*

Harp *p p*

Vln. 1 *mf f f mf*

Vln. 2 *mf f f mf*

Vla. *f mp f mp mf*

Vc. *mf f mf* Arco Pizz

Cb. *f mf* Arco Pizz

Detailed description: This is a page of a musical score, page 27, starting at measure 143. The score is for a full orchestra. The Flute part features a melodic line with a forte (*f*) dynamic. Percussion 1 and 2 have rhythmic patterns with dynamics of *f* and *p*. The Harp provides accompaniment with piano (*p*) dynamics. The Violin 1 and 2 parts play a rhythmic pattern with dynamics of *mf* and *f*. The Viola part has a similar rhythmic pattern with dynamics of *f*, *mp*, and *mf*. The Cello and Double Bass parts play a rhythmic pattern with dynamics of *mf* and *f*, and include markings for *Arco* (arco) and *Pizz* (pizzicato).

148

This musical score page, numbered 28 and starting at measure 148, features seven staves. The Flute staff (top) begins with a melodic line marked with a *p* dynamic, including a *7* fingering and a *3* breath mark. Percussion 1 and 2 staves show rhythmic patterns with dynamics *f*, *p*, *pp*, and *f*, and a *damp* instruction. The Harp staff consists of two staves with a *p* dynamic. Violin 1 and 2 staves play a rhythmic figure with dynamics *f*, *mf*, *pp*, and *f*. The Viola, Violoncello, and Contrabass staves play a similar rhythmic figure with dynamics *f*, *mp*, *pp*, and *f*, and include *Arco* and *Pizz* markings. The score is divided into measures by vertical bar lines, with some measures containing complex time signature changes indicated by $3+3+2+2$ and $3+2+2+3$ over an 8-measure bar.

I

153

Flute

Perc. 1

Perc. 2

Harp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3+2+2+3

mf *ff*

ff *p* *mp* *pp* *p* *fp*

ff *p* *mp* *pp* *p* *fp*

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

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

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

6

Arco Pizz

Arco Pizz

158

Flute

mf *p* *f* *mf*

Perc. 1

Perc. 2

Harp

Vln. 1

mf *p* *pp*

Vln. 2

mf *p* *pp*

Vla.

p

Vc.

Arco *mf* Pizz *mp*

Cb.

Arco *mf* Pizz *mp*

Detailed description: This page of a musical score, numbered 30, covers measures 158 to 162. The score is for a full orchestra and includes parts for Flute, Percussion 1 and 2, Harp, Violins 1 and 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is common time (C). The Flute part begins with a dynamic of *mf* and features a complex melodic line with a seven-measure rest indicated by a bracket and the number '7'. Dynamics for the Flute part are *mf*, *p*, *f*, and *mf*. The Percussion parts (Perc. 1 and Perc. 2) provide rhythmic accompaniment. The Harp part consists of arpeggiated chords. The Violin parts (Vln. 1 and Vln. 2) play a rhythmic pattern of eighth notes, with dynamics *mf*, *p*, and *pp*. The Viola part plays a similar rhythmic pattern with a dynamic of *p*. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes, with dynamics *mf* and *mp*. The Vc. and Cb. parts are marked with 'Arco' and 'Pizz' (pizzicato) in the later measures.

163

Flute

Perc. 1

Perc. 2

Harp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *fp* *f* *mp* *fp* *mf* *mp*

mp *mp* *mp*

mp *p* *p*

mp

mp *mp* *mp*

Pizz *mp*

mp *mp* *mp*

Detailed description: This page of a musical score, numbered 31, contains measures 163 through 167. The score is for a full orchestra and includes parts for Flute, Percussion 1 and 2, Harp, Violin 1 and 2, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. The Flute part features a melodic line with dynamic markings of *p*, *fp*, *f*, *mp*, *fp*, *mf*, and *mp*. The Percussion parts provide rhythmic accompaniment. The Harp part has a steady accompaniment with *mp* dynamics. The Violin 1 part starts with *mp* and *p* dynamics. The Viola part has a *mp* dynamic and includes a *Pizz* (pizzicato) instruction. The Violoncello and Contrabass parts have *mp* dynamics. The score is written in a standard musical notation style with various articulations and slurs.

This musical score page contains measures 32 through 35. The tempo is marked 'Slower' with a metronome marking of ♩ = 60. The key signature has two sharps (F# and C#), and the time signature is 5/4. The score includes parts for Flute, Percussion 1 and 2, Harp, Violins 1 and 2, Viola, Violoncello (Vc.), and Contrabass (Cb.).

- Flute:** Measures 32-34 feature a melodic line starting with a dynamic of *p*. Measure 35 contains a rapid sixteenth-note passage marked *pp* and *bowed*.
- Perc. 1:** Measures 32-34 have a rhythmic accompaniment. Measure 35 is marked *pp*.
- Perc. 2:** Measures 32-34 have a rhythmic accompaniment. Measure 35 is marked *pp*.
- Harp:** Measures 32-34 feature a melodic line with a dynamic of *p*. Measure 35 is marked *pp*.
- Vln. 1 & 2:** Measures 32-34 are marked *pp*. Measure 35 features a melodic line marked *pp*.
- Vla.:** Measures 32-34 are marked *p*. Measure 35 features a melodic line marked *pp*.
- Vc.:** Measures 32-34 feature a melodic line with a dynamic of *p*. Measure 35 features a melodic line marked *pp* and *Arco*. Measure 36 is marked *ppp*.
- Cb.:** Measures 32-34 feature a melodic line with a dynamic of *p*. Measure 35 features a melodic line marked *pp* and *Arco*. Measure 36 is marked *ppp*.

173

Flute

fp *f* *fp*

Perc. 1

Mark Tree

f *p* *p*

Perc. 2

mf *p* *mp*

Harp

f

Vln. 1

Pizz

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

Vln. 2

Pizz

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

Vla.

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

Vc.

Pizz

f *mf* *p* *mp*

Cb.

Pizz

f *mf* *p* *mp*

This musical score page, numbered 34, covers measures 177 to 179. The key signature is two sharps (D major), and the time signature changes from 4/4 to 2/4 at the start of measure 178. The instruments and their parts are as follows:

- Flute:** Measure 177 begins with a melodic line starting on G4, moving to A4, B4, and C5. A fermata is placed over the C5 note. The dynamic is *pp*. A *rit.* (ritardando) marking is present above the staff. In measure 178, the flute is silent. In measure 179, it plays a single note on G4 with a dynamic of *ppp*.
- Perc. 1:** Silent in measures 177 and 178. In measure 179, it plays a single note on C5 with a dynamic of *mf*, marked as a Finger Cymbal.
- Perc. 2:** In measure 177, it plays a rhythmic pattern of eighth notes with a dynamic of *p*. In measure 178, it is silent. In measure 179, it plays a rhythmic pattern with a dynamic of *ppp*, marked as rim.
- Harp:** Silent in measures 177 and 178. In measure 179, it plays a rhythmic pattern of eighth notes with a dynamic of *p*.
- Vln. 1:** In measure 177, it plays a melodic line with a dynamic of *p*. In measure 178, it is silent. In measure 179, it plays a single note on G4 with a dynamic of *pp*, marked as Arco. A crescendo leads to a dynamic of *fp*.
- Vln. 2:** In measure 177, it plays a melodic line with a dynamic of *p*. In measure 178, it is silent. In measure 179, it plays a single note on G4 with a dynamic of *pp*, marked as Arco. A crescendo leads to a dynamic of *fp*.
- Vla.:** In measure 177, it plays a single note on G4 with a dynamic of *mp*. In measure 178, it is silent. In measure 179, it plays a single note on G4 with a dynamic of *pp*, marked as Arco. A crescendo leads to a dynamic of *fp*.
- Vc.:** In measure 177, it plays a melodic line with a dynamic of *p*. In measure 178, it plays a melodic line with a dynamic of *p*. In measure 179, it is silent.
- Cb.:** In measure 177, it plays a melodic line with a dynamic of *p*. In measure 178, it plays a melodic line with a dynamic of *p*. In measure 179, it is silent.