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Fictions

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Score in C

Fictions

1 **Veiled** ♩ = 56

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Percussion

Vibraphone *non vib bowed*

Violin

Viola

Cello

pp < *mp* *p* < *fp*

mf < *mf*

p < *fp*

p *mp* *ppp*

f

f *fp* *fp*

p < *f*

p < *f*

ppp < *fp*

p < *mf* *pp*

pp < *fp*

accel..... rit.....

cadenza

accel.....

Fl.

Ob.

Cl.

Bn.

Hn.

Trpt.

Perc.

Vln.

Vla.

Vc.

The musical score consists of ten staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. The brass section (Horn, Trumpet) has fewer notes, focusing on sustained tones and dynamic shifts. The percussion part includes a 'bowed' section and 'med hard mallet' instructions. The string section (Violin, Viola, Violoncello) provides harmonic support with sustained notes and dynamic markings. Performance markings include *ff*, *p*, *mp*, *f*, *fp*, *rit.*, *accel.*, and *cadenza*. Fingerings (5, 6) and breath marks are also present.

11 **1** **Insouciant** ♩ = 144

Fl. *p* <

Ob. *p* <

Cl. *pp* *f* *mp* *fp* *mf* *p* <

Bn. *mf* *fp* *f* *p* *p* *mf* *p* <

Hn. *p* *mf* *fp* *pp* *p* <

Trpt. *p* <

Perc. Woodblock

Vln. *ff* *p* *mf* *f* *p* *ord* *Arco*

Vla. *p* *mf* *mf* *p* *ord* *Arco*

Vc. *p* *mf* *f* *p* *ord* *Arco*

This musical score page (numbered 18) contains the following parts and details:

- Flute (Fl.):** Starts with a fortissimo (*f*) dynamic, followed by piano (*p*) accents, and a trill (tr) in the fifth measure.
- Oboe (Ob.):** Features a fortissimo (*f*) dynamic and a triplet (3) in the fifth measure.
- Clarinet (Cl.):** Includes fortissimo (*f*) dynamics and triplet (3) markings throughout the section.
- Bassoon (Bn.):** Features fortissimo (*f*) dynamics and triplet (3) markings.
- Horn (Hn.):** Includes fortissimo (*f*) dynamics and a sord (sordina) marking in the fifth measure.
- Trumpet (Trpt.):** Includes fortissimo (*f*) dynamics and a sord (sordina) marking in the fifth measure.
- Bongos:** Features fortissimo (*f*) and piano (*p*) dynamics.
- Maracas/Cymbal (M.Cym):** Features fortissimo (*f*) dynamics and is marked "sticks".
- Violin (Vln.):** Includes fortissimo (*f*) and piano (*p*) dynamics.
- Viola (Vla.):** Includes fortissimo (*f*) and piano (*p*) dynamics.
- Violoncello (Vc.):** Includes fortissimo (*f*) and piano (*p*) dynamics.

Presto

Slow

2

Smooth

$\text{♩} = 116$

The musical score is arranged in a standard orchestral layout. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.). The middle section includes Horn (Hn.) and Trumpet (Trpt.). The bottom section includes Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Cello (Vc.).

Flute (Fl.): Starts with a *fp* dynamic, transitioning to *ff*. In the second system, it plays *mp > pp* and *mp > p*. In the third system, it plays *< mf*.

Oboe (Ob.): Enters in the second system with *ff*. In the third system, it plays *mf* with a triplet.

Clarinet (Cl.): Enters in the second system with *ff*.

Bassoon (Bn.): Enters in the second system with *ff*.

Horn (Hn.): Enters in the second system with *f*. In the third system, it plays *sord*.

Trumpet (Trpt.): Enters in the second system with *fp < f* and a triplet marked *deliberate*. In the third system, it plays *sord*.

Percussion (Perc.): M.Cym (Mild Cymbal) starts with *p* and *ff*. Vibraphone (Vib) starts with *p* and *vib*.

Violin (Vln.): Starts with *ff*. In the second system, it plays *mp > pp* and *mp > p*. In the third system, it plays *< mf*.

Viola (Vla.): Starts with *ff*. In the second system, it plays *mp > pp* and *mp > p*. In the third system, it plays *< mf*.

Cello (Vc.): Starts with *ff*.

rit..... A Tempo

Fl. *mp* > < *mf pp fp fp* < *f fp fp* < *f* *fp* *p* > *ppp* rit.....

Ob. *pp* < *mf pp* *mp* > *pp* *mf* > *p* > *ppp* *mp* >

Cl. *pp* *mf* *pp*

Bn. *p* < *mp* < *f* *mp* *ppp*

Hn. *mf* *pp* *sord* *mf* *p* > *ppp*

Trpt. *mf* *pp* *sord* *mf* *p* > *ppp*

Perc. *p*

Vln. *pp* *Pizz* *Arco* *p* *pp* < *mp* *p* < *f* *pp* *mp* > *pp* *p* >

Vla. *pp* *mp* > *Pizz* *Arco* *p* *pp* < *mp* *p* < *f* *mf* > *pp* *pp* *mp* > *ppp*

Vc. *mp* > *pp* < *mp* *p* < *f* *pp* *f* *mp* > *ppp*

Playful

♩. = 76

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Flute (Fl.):** Dynamics include *ffp*, *ff*.
- Oboe (Ob.):** Dynamics include *mf*, *fp*, *f*, *p*, *mf*, *fp*, *ff*.
- Clarinet (Cl.):** Dynamics include *p*, *fp*, *mf*, *fp*, *mf*, *ff*.
- Bassoon (Bn.):** Dynamics include *mf*, *mf*, *fp*, *mf*, *fp*.
- Horn (Hn.):** Dynamics include *p*, *mp*, *fp*, *mf*.
- Trumpet (Trpt.):** Dynamics include *p*, *mp*, *fp*, *mf*, *f*.
- Percussion (Perc.):** Includes Woodblock (*p*), M.Cym mallets (*mf*), and sticks (*f*).
- Violin (Vln.):** Dynamics include *mp*, *mf*, *f*, *mf*, *f*, *p*, *ff*. Playing techniques: Pizz, Arco.
- Viola (Vla.):** Dynamics include *mp*, *mf*, *f*, *p*, *mf*, *f*, *p*, *ff*. Playing techniques: Pizz, Arco.
- Violoncello (Vc.):** Dynamics include *mp*, *mf*, *f*, *mf*. Playing techniques: Pizz, Arco.

molto rit..... A Tempo

Fl. *p* *f* *p* *f*

Ob. *mp* *f* *p* *f p*

Cl. *p* *mp* *p* *mf* *p* *mf*

Bn. *p* *mf* *mf*

Hn. *mf* *p* *mf* *p*

Trpt. *mf* *p* *mf* *p* sord

Perc. W.B. *mf* mallets *mf*

Vln. *p* *p < f* *p* *f*

Vla. *p* *p < f* *p* *f* *p* *f* *p*

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

50

4

Elegaic

♩ = 56

molto rit.....

A Tempo

Fl.

Ob.

Cl.

Bn.

Hn.

Trpt.

Perc.

Vln.

Vla.

Vc.

take English Horn

senza sord

L.Gong

Pizz

Arco

Fl. -
Ob. -
Cl. *mf - p* *pp* *fp* *fp*
Bn. *mf - p* *mf* *pp* *mf* *p*
Hn. *pp* *mf*
Trpt. -
Perc. *mf* *pp* *mp* *pp* *mp* *p*
Vln. *pp*
Vla. *pp*
Vc. *mf* *p* *mf* *f* *p* *f* *p*

freely
3
6
6

Time signatures: 3/4, 5/4, 4/4

Fl.

Ob.

Cl.

Bn.

Hn.

Trpt.

Perc.

Vln.

Vla.

Vc.

mf

pp *mp*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

cadenza

f *pp* *mf* *p*

3

3

3

3

6

6

5 Rigid ♩ = 116

Fl. *p < f* *mf < ff*

Ob. E.Hn *f* *p < f* *mf* *p* *f*

Cl. *f* *p < f* *f* *p* *f*

Bn. *f* *fp* *mf*

Hn. *pp* *fp* *p*

Trpt. *fp* *p < f* *p < f* *p*

Perc. Snare Drum *p* *fp* *mf* *p < f* *p* *f* *p* *f* *p* *f*

Vln. *f* *p < f* *p < f* *p*

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

Vc. *f* *pp* *mf* *fp* *mf*

Fl. *f* > *p* *f* *f*
 Ob. *mf* *f* *mp*
 Cl. *mf* *f* > *p* *f* *mp* *f* *mf*
 Bn. *mf* *mp* *p*
 Hn. *mf* *p*
 Trpt. *mf* *mf*
 Perc. *pp* < *mf* *mf* *pp* < *mp*
 Vln. *fp* *mf* *f* *p* < *f* *p* *fp*
 Vla. *Pizz* *f* *Arco* *p* *fp*
 Vc. *Pizz* *f* *Arco* *p* *Pizz* *Arco* *mf*

The score is for page 68 and features a complex rhythmic structure with multiple time signatures: 4/4, 2/4, 3/4, and 2/2. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet. The string section includes Violin, Viola, and Violoncello. The percussion part is also present. Dynamics range from *pp* (pianissimo) to *fp* (fortissimo piano). Performance techniques like *Pizz* (pizzicato) and *Arco* (arco) are indicated for the strings. Fingerings (e.g., 6, 3) and accents are also shown.

Picc

Fl.

Ob.

Cl.

Bn.

Hn.

Trpt.

Perc.

Vln.

Vla.

Vc.

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

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

ff *mf* *sub p*

ff *mf* *f* *sub p*

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

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

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

ff *p* *mf* *f* *sub p*

ff *p* *f* *sub p*

p *f* *f* *sub p*

6 Melodramatic

80

Fl. *f* *ff* *f* *ff*

Ob. *f* *fp* < *fp* < *fp* *ff* *p* < *f* *p* < *f* *p*

Cl. *f* *mf* < *fp* *ff* *p* < *f* *p* < *f* *p*

Bn. *f* *fp* < *fp* < *fp* *ff* take Contrabassoon

Hn. *mf* *fp* < *fp* < *fp* *f* sord

Trpt. *mf* *fp* < *fp* < *fp* *f* *p* < *f* *p*

Perc. *mf* Maracas

Vln. *f* *mf* < *fp* *ff* *p* *f* *fp* *ff* *fp* *ff*

Vla. *f* *p* *ff* *p* *f* *fp* *ff* *fp* *ff*

Vc. *f* *p* *ff* *f* *f* *f* *f* *f*

85

Slower $\text{♩} = 88$

cadenza

Fl. *mf* *p* *f*

Ob. *f p < f* *p < f* *p* *mf*

Cl. *mf* *ff* *f p < f* *p < f* *p* *mf*

Bn. *f* *ff* *mf*

Hn. *f p < f* *p < f* *p* *mf*

Trpt. *f p < f* *p < f* *p* *mf*

Perc.

Vln. *sub p* *f p* *f* *pp*

Vla. *sub p* *ff* *f p* *f* *pp*

Vc. *mf* *ff* *f p* *f* *pp*

6 3 7 7 6 3 15:16 8va 8va

sul D *sul D* *Pizz* *Arco* *Pizz* *Arco* *Pizz* *Arco*

cadenza *rit.....*

Fl. take Flute

Ob. take Oboe

Cl.

Bn.

Hn.

Trpt.

Perc. Vibraphone *non vib*

Vln. *Pizz Arco*

Vla. *Pizz Arco*

Vc. *Pizz Arco*

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

sord

non vib *3*

Fl. *pp* < > *pp* *mp* *pp* take Picc Picc 6

Ob. *f p* *mf pp* *mf > pp* *pp* 6

Cl. *p < f p* *mf pp* *mf > pp*

Bn. *mf* *ff* *f* 3 5 6 5 3

Hn. *ppp* *p* *pp*

Trpt. *ppp* < > *ppp* *p* *pp*

Perc. *mf* *mp* bowed Mark Tree

Vln. *mf > pp* *p* *f* 3 non vib

Vla. *pp* < *mp* *ppp* < *f p* *f* *pp* vib

Vc. *pp* < *mp* *ppp* < *f p* *pp* < *mp* *pp* vib

take Flute

Fl. *f* *f p* *ff*

Ob. *f* *f p* *ff* *mp*

Cl. *p* *mp*

Bn. *f p* *f* *p* *fff* *mf* *f p* *f p* *ff* *take Bassoon*

Hn. *f* *senza sord* *p*

Trpt. *f* *senza sord* *p*

Perc. *Vibraphone* *mf*

Vln. *f* *Arco* *f p* *p* *f p* *p* *mf* *p*

Vla. *f* *pp* *f p* *mf* *p*

Vc. *f* *pp* *f p* *Pizz* *Arco* *mf*

Fl. *mp* *f* *mf* *p* *f* *mf* *p*

Ob. *mp* *mf* *f* *p*

Cl. *p* *mf* *p*

Bn. Bassoon *mf* *mf* *f* *p*

Hn.

Trpt.

Perc. *p*

Vln. *f p* *p* *mf* *p* *mf-p*

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

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

Pizz *Arco* *Pizz* *Pizz*

9 Veiled

♩ = 56

rit.....

Fl. *f p < mf* *pp* *< mf p* *mf p* *p*

Ob. *f p < mf* *pp* *mf p* *mf p* *mf p*

Cl. *f p < mf* *pp* *< mf p*

Bn. *f p < mf*

Hn. *mp* *< mf*

Trpt. *p* *mf* *pp* *< mf p < fp*

Perc. *pp* *< mf* *pp* *< ff* *p < f* *p < f* *p <*

Vln. *fp* *fp* *pp* *< mp p* *< fp* *< mf p* *< f p* *< mf p*

Vla. *fp* *fp* *pp*

Vc. *Arco* *fp* *f*

The score is for a 3/4 time piece. The first section (measures 1-4) is marked *rit.....*. The second section (measures 5-8) features a change in tempo and dynamics. The Flute and Oboe parts include triplets and a quintuplet. The Percussion part includes a *bowed* section. The Violin and Viola parts have *fp* markings. The Cello part is marked *Arco*.

10 Growing ♩ = 96

120

Fl. *f p* *f* *ff*

Ob. *f* *mp* *mf*

Cl. *mf* *p* *mf* *f* *mp* *ff*

Bn. *p* *f p* *f p* *f* *mp* *mf*

Hn. *pp* *mf* *mp* *pp* *mf*

Trpt. *f*

Perc. L. Gong *f* *pp* *mp* *p*

Vln. *f* *p* *f* *f* *f* *Pizz* *Arco*

Vla. *f* *p* *mf* *p* *f* *p* *f* *mf* *f* *Pizz* *Arco*

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

rit.....

11 Valse Triste

♩ = 156

Fl. take Picc Picc take Flute

Ob. *fp* *mf* *pp* *mf* *ff* *p*

Cl. *p* *pp* *mf* *ff* *p*

Bn. *fp* *mf* *fff* *p* *mf*

Hn. *mp* *p* *pp*

Trpt. *mp* *p* *pp* *fp* *fp* *ff* *mf* *p* *mf* *p*

Perc. Toms (sticks) *f* *p* *f* *p* *mf* *ff*

Vln. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *p* *f* *p* *mf*

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

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

rit..... A Tempo

Fl. *p*

Ob. *p*

Cl. *fp* *f* *fp* *f*

Bn. *p* *fp* *fp* *f*

Hn. *fp* *fp* *mf*

Trpt. *mf* *p* *mf*

Perc.

Vln. *p* *f* *sub p* *f* *p* *f* *mp* *f* *p* *f*

Vla. *p* *f* *mp*

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

rit..... Slower $\text{♩} = 132$

Fl. *fp*

Ob. *fp* *fp* *f*

Cl. *p* *f*

Bn. *fp* *fp* *f*

Hn. *p* *pp* *f*

Trpt. *p* *pp* *f*

Perc.

Vln. *mp* *p* *fp*

Vla. *f* Pizz Arco *f* Pizz Arco

Vc. *p* *mf* *f*

Longa

Fl. *p < f* *mf* *p*

take English Horn
Ob. E.Hn *mp f p* *mf > p* *mf > p* *mf > p* *mf* *f p* *f > p* *mf >*

Cl. *mf* *pp < mp* *p*

Bn. *mf* *mf > p*

Hn. sord *p* *mp f p* *mf > p* *mf > p* *mf > p* *mf* *f p* *p <*

Trpt. sord *p* *mp f p* *mf > p* *mf > p* *mf > p* *mf* *f p* *p <*

Perc. Cyms (mallets) *mf* *p < mp* *p < mf* *p <*

Vln. *f p* *ff* *pp < f p* Pizz *p < f* Arco *mf* *p* *f > p* *mf >*

Vla. *pp < f p* Pizz *p < f* Arco *mf > p* *f > p* *mf >*

Vc. Pizz *mf* Arco *f > p* *mf >*

Fl. *pp* < > *f p* *mf* < *ff p* < *f* >

Ob. *f pp* < > *f p* *mf* < *f* > *f* < *f* >

Cl. *f p* *mf* *ff* < *f* >

Bn. *f* *f p* *p* < *f* >

Hn. *mf* *mp* < *f* *senza sord*

Trpt. *mf* *mp* < *f* *senza sord* *mp* < *ff*

Perc. Maracas *mf p* sticks *p* *f* Toms (sticks) *p*

Vln. *f pp* < > *p* *f p* < *f p* < *ff p* < *f* >

Vla. *f pp* < > *f p* < *f p* < *ff*

Vc. *f pp* < > *f p* < *f p* < *ff*

13 Martial (♩ = 76)

165

Fl. -

Ob. -

Cl. -

Bn. -
take Contrabassoon

Hn. *mf fp fp fp < f* *p fp < mf* *p* *f*

Trpt. *mf fp fp fp < f* *p fp < mf* *p* *f*

Perc. *f* *p < f* *mf* *p < f* *mf* *p* *f ff*

Vln. -

Vla. -

Vc. -

rit..... A Tempo

Fl. *ff*

Ob. *ff*

Cl. *ff*
Contra *tr*

Bn. *p* 3

Hn. *ff* *free* *mf* 6 6 *p* *f* *p* sord

Trpt. *ff* *free* *mf* *ff* *mp* *p* *f* *p* sord

Perc. (mallets) *p* 3 5 *f*

Vln. *Pizz* *Arco* *ff* *pp*

Vla. *p* *pp*

Vc. *p* *mf*

accel.....

14 Mercurial

♩ = 112

take Picc

Fl. *p* *mf* *mf*

Ob. *mf* *ff* *f* *p* *f* *p*

Cl. *p* *f* *p* *mf*

Bn. *f*

Hn. *mf* senza sord

Trpt. *mf* senza sord *pp*

Perc. Temple Blocks *mf* *f* *p* *f* *p*

Vln. *p* *f* *p* *pp* *f* *p* *f*

Vla. *p* *f* *p* *f* Pizz *p* *f* Arco

Vc. *p* *f* *mp* *p* *f*

Picc
 Fl. *p* < *mf* *p* *f* *p* *fp* < *f* *sub p*
 Ob. *f* *mf* *f* *mf* *p* *fp* < *ff*
 Cl. *fp* *f* *mf* *mf* < *sub p* *f* *p* *fp* < *f* *sub p*
 Bn. *p* < *f* *mp* *p* < *ff*
 Hn. *fp* *sord* *mf* < *sub p* *senza sord*
 Trpt. *f* *fp* < *mf*
 Perc. *f* *p* < *f* *mf* *p* < *mf* *p* < *f*
 Vln. *fp* < *f* *fp* < *mf* *mf* *mf* *f* < *p*
 Vla. *fp* < *mf* *mf* *p* < *f* *fp* *fp* < *f* *sub p*
 Vc. *fp* < *mf* *mf* < *sub p*

Fl. *take Picc*, *take Flute*

Ob. *mp* *f* *p* *ff* *mf* *pp* *p* *f* *fp* *ff* *pp*

Cl. *p*

Bn. *take Bassoon*

Hn.

Trpt. *p*

Perc. *p* *f*

Vln. *pp* *f* *Pizz* *Arco*

Vla. *pp* *f* *Pizz* *Arco*

Vc. *pp*

Detailed description: This page of a musical score, numbered 188, contains measures 188 through 192. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Trpt.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins in 3/8 time, moving to 3/4, 4/4, and 2/4. It features dynamic markings of *p*, *f*, and *fp*, with a *take Picc* instruction. The Oboe part is more active, with dynamics ranging from *mp* to *pp* and *ff*, and includes fingerings (3, 5) and a *take Flute* instruction. The Bassoon part has a *take Bassoon* instruction. The Percussion part has a triplet of eighth notes in the first measure, with dynamics *p* and *f*. The Violin and Viola parts have a *pp* dynamic in the 4/4 section and a *f* dynamic in the 2/4 section, with *Pizz* and *Arco* markings. The Violoncello part has a *pp* dynamic. The score includes various time signatures (3/8, 3/4, 4/4, 2/4) and articulation marks.

15 Plaintive

♩ = 80

rit..... A Tempo

194

Fl. *fp* *f* *p* *p* *f* *pp* *f*

Ob. *fp* *f* *p* take Oboe

Cl. *fp* *f* *p* *mp* *p* *f* *p*

Bn. *fp* *f* *p* *pp*

Hn. *mf* *p*

Trpt. *mf* *p*

Perc. *p* *f* *p* *pp* *mp* *p* coin Woodblock (mallets) L.Gong

Vln. *p* *f*

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

Vc. Pizz *f*

Fl. $p < f$

Ob. $f >$ $p < f$ $p <$ $f p$

Cl. mf p f p

Bn. $mp > p$ mf p $< f$ p

Hn. p $mp > p$ *sord* p

Trpt. p $mp > p$ *sord* p

Perc. *coin* *mallets* p mf $p <$ mf

Vln. $p < mf p$ p

Vla. f $p <$ f mp f p $mf >$ $< f p$

Vc. *Arco* p

Picc take Flute

Fl. *mf* *mf* *p* *rit.....*

Ob. *mf* *p* *f*

Cl. *mf > p* *p* *pp* *f*

Bn. *p* *p* *p*

Hn. senza sord *p* *mf > p* *pp* *f*

Trpt. senza sord *p* *mf > p* *pp* *f*

Perc. coin *p* *mf* *p* *mp* *coin*

Vln. *mf > p* *p* *pp*

Vla. *mf* *p* *f* *p* *ff* *f* *mp* *f* *p* *f* *p*

Vc. *pp*

A Tempo

16 Quietly Moving

♩ = 52

Fl. *f* > *f* > *p* < *f* *mf*

Ob.

Cl. *pp* < *mp* *p* < *f* *fp*

Bn. *pp* < *mp* *p* < *f* *fp*

Hn. *p* < *f* *fp* *pp*

Trpt. *p* < *f* *fp* *pp*

Perc. *pp* < *mp*

Vln. *p* < *f* *mf*

Vla. *mf* *p* < *f* *p* *f* *pp* *p*

Vc. < *f* *fp* *pp* *p*

cadenza

mallets

Fl. *p* < *fp* < *mf* *fp* < > < *f* > *p* < *f* *p* < *f* *p* >

Ob.

Cl. < *fp* >

Bn. < *fp* >

Hn.

Trpt.

Perc.

Vln. *p* < *fp* < *mf* *fp* < > < *f* > *p* < *f* *p* < *f* *p* >

Vla. < *fp* > < *mf* > *p* >

Vc. < *fp* > < *mf* > *p* >

rit..... A Tempo rit.....

17

Agitato

♩ = 92

Fl. *pp* *mf p* *f* *p* *f* *f*

Ob. *f p* *mf p* *f* *f* *mf* *f*

Cl. *f p* *mf p* *f p* *mf* *f* *p*

Bn. *f p* *mf p* *f p* *mf* *f* *p*

Hn. *ppp* *mf p* *f p* *f* *f*

Trpt. *ppp* *mf p* *f p* *f*

Perc. Bongos *ppp* *mf p* *f* *p mf f* *p f* sticks

Vln. *pp* *mf p* *f p* *mf* *f > p*

Vla. *f p* *mf p* *f* *f > p*

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

Detailed description: This page contains a musical score for measures 224 through 230. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Trpt.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 6/8 time and features a variety of dynamic markings such as *pp*, *ppp*, *f*, *mf*, and *p*. The score includes a section marked '17 Agitato' with a tempo of ♩ = 92. The percussion part includes 'Bongos' and 'sticks'. The woodwind and string parts have complex rhythmic patterns and phrasing. The score is written in a standard musical notation style with a key signature of one flat and a common time signature of 6/8.

Fl. *f p f p ff mp < f p*

Ob. *f p f p ff p < f*

Cl. *mf ff mf < f* take Eb Cl.

Bn. *p < mf > f ff f < p*

Hn. *mf p < f*

Trpt. *mf f mf p < f mf*

Perc. *mf p < f f mf p < f p < f*

Vln. *p f fp < fp mf p < fp*

Vla. *p f fp < fp p < fp*

Vc. *p < mf > f fp < fp f < p*

Fl. take Picc Picc

Ob. *ff* *f p f p f* *mf* *f* *6* *3*

Cl. *E♭ Cl.* *f p* *f p* *tr* *tr* *ff* *f*

Bn. *mf* *p ff* *p* *f p f p f* *mf* *f* *6* *6* *3*

Hn. *f* *mf* *p* *f* *3*

Trpt. *f* *p* *f*

Perc. *f* *p* *f p f p f* *p* *f* *p* *Toms* *p* *3*

Vln. *ff* *f p f p f* *mf* *f* *6* *6* *ff* *ff* *p*

Vla. *ff* *p* *f p f p f* *mf* *f* *6* *6* *ff* *ff* *p*

Vc. *mf* *p ff* *p* *f p f p f* *mf* *f* *6* *6* *ff* *ff* *p*

Fl. *f* 3 3 *p* < *mf*

Ob. *f* *mf* *f* *f* < *ff* *f*

Cl. 5 3 3 5 7 *p* < *fp* < *ff* 6

Bn. 3 *p* < *mf* 3 *p* < *f* *f*

Hn. 3 *p* < *mf* 3 *mf* 3 *p* < *ff*

Trpt. *mf* < *f*

Perc. 3 *f* *p* *f* *ff* Snare Drum

Vln. *mf* *mf* *f* *fp* < *ff* 3 *p* < *ff* *f*

Vla. *mf* 3 *mf* *f* *fp* < *ff* 3 *p* < *ff* *f*

Vc. 3 *fp* *mf* *f* *fp* < *ff* 3 *p* < *ff*

Fl. *p* < *ff* *f* *p* *f*

Ob. *p* < *ff* *f* *mf* *f*

Cl. *f p* *fff* *f*

Bn. *f* *mf*

Hn.

Trpt. *f* *p* *f*

Perc. *p* < *ff* *p* *f* *p* *f*

Vln. *p* < *ff* *f* *p* *f* *mf* *f*

Vla. *p* < *ff* *f* *p* *f* *mf* *f*

Vc. *p* < *ff* *f* *p* *f* *mf* *f*

6

3

5

11

E♭ Cl.

Toms

19 Stormy $\bullet = 138$

Fl. *fp* *f* *mf* *p* *ff*

Ob. *fp* *fp* *f* *p* *f* *fp* *f* *p* *ff*

Cl. *fp* *f* *mf* *ff* *mf* *p* *ff*

Bn. *f* *ff* *fp* *f*

Hn. *f* *mf* *fp* *f*

Trpt. *fp* *fp* *f* *mf* *fp* *f*

Perc. Bongos *f* *p* *f* S.D. Toms *p*

Vln. *fp* *f* *p* *f* *fp* *f*

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

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

Fl. *mf* *ff* *p* *f* *mf*

Ob. *mf* *ff* *p* *fp* *f*

Cl. *mf* *p* *fp* *f*

Bn. *mf* *ff* *fp* *f*

Hn. *mf* *f* *mf*

Trpt. *mf* *f* *f*

Perc. Bongos *p* *f*

Vln. *f* *p* *fp* *ff* *f* *fp*

Vla. *f* *p* *fp* *ff* *f* *fp*

Vc. *f* *p* *fp* *ff* *f*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bn. *ff* *pp*

Hn. *f* *pp*

Trpt. *mf* *f*

Perc. *ff* *pp* Toms

Vln. *ff*

Vla. *ff* *pp*

Vc. *fp* *ff* *pp*

270

accel......

Presto ♩ = 176

rit......

Fl.

Ob.

Cl.

Bn.

Hn.

Trpt.

Perc.

Vln.

Vla.

Vc.

ff f ff *sub p* fff

f p ff mf f mf ff f p f p fff

ff mf f mf ff f p f p fff

ff mf f mf ff f p fff

ff f mf ff

p ff f mf ff

S.D. ff f ff

pp ff mf f mf ff *sub p* fff

ff mf f mf ff f p fff

sul C ff mf f mf ff f p fff

276 Slow *molto rit.*.....

20 Broad ♩ = 50

Fl. *mf* *f p* *ff* *tr* *mp* *f p* *f*

Ob. *mf* *f p* *ff* *tr* *mp* *f p* *f*

Cl. *mf* *f p* *ff* *tr* *mp* *f p* *f*

Bn. *mf* *f p* *ff* *tr* *ff* *mp* *f p* *f* 6 3

Hn. *p* *fff* *f* *p* *mf* *p* *rip*

Trpt. *p* *fff* *f* *p* *mf* *p*

Perc. L. Gong *ff* *f* *f* *mf*

Vln. *ff* *f* *Pizz*

Vla. *ff* *f* *Pizz*

Vc. *ff* *p* *f* *p*

Fl. *p* $\overset{9}{\curvearrowright}$ *f* *p* \curvearrowright *f* *f* \curvearrowright *p*

Ob. *p* $\overset{9}{\curvearrowright}$ *f* *p* \curvearrowright *f* *f* \curvearrowright *p* *pp* \curvearrowright *mf*

Cl. *p* $\overset{9}{\curvearrowright}$ *f* *p* \curvearrowright *f* *f* \curvearrowright *p* *pp* \curvearrowright *mf*

Bn. *p* $\overset{9}{\curvearrowright}$ *f* *p* \curvearrowright *f* *mf* $\overset{3}{\curvearrowright}$ *f* $\overset{5}{\curvearrowright}$ *p* *mf* $\overset{3}{\curvearrowright}$

Hn. *mp* \curvearrowright *p* *mp* \curvearrowright *pp* sord

Trpt. *mp* \curvearrowright *p* *mp* \curvearrowright *pp* sord

Perc. *mf* *mf* *p* *pp*

Vln. *f* *p* \curvearrowright *mf* *p*

Vla. *p* \curvearrowright *mf* *p*

Vc. *f* \curvearrowright *p* *mf* \curvearrowright *p*

rit..... ♩ = 66

Fl. *mf* *p* *f*

Ob.

Cl.

Bn. *mp* *f* *p* *mf* *f* *mp* *mf* *p* *pp* take Contrabassoon

Hn. *pp* *mp*

Trpt. *pp* *mp*

Perc.

Vln. *mp* *p*

Vla.

Vc.

21 Veiled $\text{♩} = 56$

292

rit......

Fl. $f > p$ mf p $p < f$ mf

Ob. $p < fp$ mf p $< fp < f$ mf $f p >$

Cl. pp f mf f $mf f$ $p < fp$ $f p$ $mf > p$ mf

Bn.

Hn. (sord) senza sord p

Trpt. (sord) mf p $< fp <$

Perc. *Vibraphone* *bowed* $p < p <$ p p *(mallets)* f

Vln. pp $mf > p$ fp mf p $f p <$ $f p < f$ mf

Vla. pp mf $fp < fp$ mf $f p >$ mf

Vc. pp $mf >$

298

rit.....

Fl. *p mf > p < fp* *mf* *sub pp* *p <*

Ob. *mf > p mf* *pp* *mf* *sub pp* take English Horn

Cl. *p mf > p* *mf* *pp* *mf* *sub pp* *p < mf* *p < f*

Bn. *mf* *mp* *pp* *mf* *p*

Hn. *mf > p* *mf > p* *pp < p*

Trpt. *mf > p* *mf > p* *mp* *pp*

Perc. *mf* *bowed* *Vibraphone* *pp < f*

Vln. *p mf > p* *mf* *p* *< fp >* *pp* *p*

Vla. *p mf > p* *mf* *pp* *pp* *p < f p < mf p >*

Vc. *mf > p* *mf* *p* *p* *< mf >*

Contra

Mark Tree

Fl. *f* *pp* *f* *p* *f* *mp* *f* *p* *f* *p* *f*

Ob. E.Hn *p* *f* *fp* *f* *mp* *f* *mf* *pp*

Cl. *pp* *mp* *f*

Bn. *f* *mf* *pp* *mf*

Hn. *pp*

Trpt. *mf* *pp*

Perc. *hard mallets* *mf* *f* *mf* *p*

Vln. *pp* *gl* *f* *pp* *pp* *f* *fp* *mp*

Vla. *pp* *gl* *f* *pp* *p* *f* *fp* *f* *fp*

Vc. *gl* *f* *pp*

Fl. *p* < *mf*

Ob. *p* < *mf*

Cl. *mp* > *pp*

Bn. *mp* *p*

Hn.

Trpt.

Perc. *mf* *mp* *p* *deadstick*

Vln. *mp* *pp* *p* *ppp*

Vla. *mp* *pp* *p* *ppp*

Vc. *mp* *pp* *p* *ppp*

Detailed description: This page of a musical score covers measures 312, 313, and 314. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Percussion (Perc.) part features a triplet of eighth notes in measure 312, followed by a series of notes in measure 313, and a final note in measure 314 marked 'deadstick'. The woodwinds and strings play sustained notes with dynamic markings ranging from piano (*p*) to fortissimo (*mf*). The percussion part has dynamic markings of *mf*, *mp*, and *p*. The strings play a long note in measure 312, which continues through measure 313 and ends in measure 314 with a *ppp* dynamic. The score is written in 4/4 time, with a 3/4 time signature appearing at the start of measure 314.