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Bassoon Concerto

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duration: c. 13 minutes

Bassoon Concerto

Randall Snyder

1971 rev. 2005

Senza Misura

c.5" each measure

Prolog

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flute, Oboe, Alto Sax, Horn in F, Harp, Celesta, Piano, Percussion (vibraphone), Solo Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 5/4 time and is marked 'Senza Misura' with a tempo of 'c.5" each measure'. The key signature has one sharp (F#). The piece is titled 'Prolog'. The score includes various dynamics such as *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). Performance instructions include 'sord' (sordina), 'sempre ped' (pedal sempre), and 'repeat ad libitum'. The score is divided into three measures by vertical dashed lines. The Solo Bassoon part is mostly silent, with a few notes in the second measure. The Harp, Celesta, and Piano parts have specific melodic lines in the second and third measures. The Percussion part has a rhythmic pattern in the second and third measures. The other instruments are mostly silent.

A Tempo ♩ = 60

Fl. *non vib*
mf *ppp*

Ob.

A. Sx. *non vib*
ppp *mf* *ppp*

Hn.

Hp. *f* *pp*
f *pp*
f *8^{vb}*
quasi tam tam

Cel. *f* *pp*

Pno. *f* *pp*
f *pp*
mf *8^{vb}*
play inside with soft timp mallet

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

Bsn. *ppp* *f* *pp*
B. Bb

Vln. I *div non vib* *vib* *sord*
ppp *f* *ppp* *p*

Vln. II *div non vib* *vib* *sord*
ppp *f* *ppp* *pp* *p*

Vla. *div non vib* *vib* *sord*
ppp *f* *ppp* *pp* *p*

Vc. *non vib* *vib* *sord*
ppp *f* *ppp* *p*

D.B. *non vib* *vib* *sord*
ppp *f* *ppp* *p*

10

Fl.

Ob.

A. Sx.

10

Hn.

10

Hp.

10

Cel.

10

Pno.

10

Perc.

Cadenza

10

Bsn.

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

senza sord

10

Vln. I

senza sord

10

Vln. II

senza sord

10

Vla.

senza sord

10

Vc.

senza sord

10

D.B.

senza sord

Slow $\text{♩} = 52$

Fl. *pp* \triangleleft *f*

Ob. *pp* \triangleleft *f*

A. Sx. *pp* \triangleleft *f*

Hn. *ppp* *mf* *sord* *senza sord*

Hp. *f* *f* *table*

Cel. *p* \triangleleft *mf* *f*

Pno. *p* \triangleleft *mf* *mp* *p* *8va*

Perc. *p*

Bsn. *mf* *pp*

Vln. I *pp* *mf* *p* \triangleleft *fp* *slow gliss*

Vln. II *pp* *mf* *p* \triangleleft *f* *slow gliss*

Vla. *pp* *mf* *p* \triangleleft *f* *slow gliss*

Vc. *pp* *mf* *mf* *p* \triangleleft *f* *slow gliss* *solo* *fp*

D.B. *pp* *mf* *p* \triangleleft *f* *slow gliss*

Playful $\text{♩} = 108$

I

18 take Picc Picc

Fl. *f p pp*

Ob. *fp f mf >*

A. Sx. *p < p f > p mf >*

Hn. *fp mf*

Hp. *mf*

Cel. *p*

Pno. *mf f*

Perc. Snare Dr. *f*

Bsn. *f*

Vln. I *Pizz f Arco mf ff Pizz f*

Vln. II *Pizz f Arco mf ff Pizz f*

Vla. *p mf ff*

Vc. *p mf ff*

D.B. *Pizz f Arco p mf ff*

24

Fl. *take Flute*

Ob.

A. Sx.

Hn. *sord*

Hp. *gliss*

Cel.

Pno. *5*

Perc.

Bsn.

Vln. I *Arco* *Pizz*

Vln. II *Arco* *Pizz*

Vla. *Pizz* *Arco*

Vc. *Pizz*

D.B. *mf*

Fl. *mf* > *p* *f* *mf* > *p* *rit*.....

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

A. Sx. *mf* > *p* *mf* > *p* *mf* > *p*

Hn. *mf* *p*

Hp.

Cel.

Pno. *f*

Perc.

Bsn. *fp* *mp* *pp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

B *a tempo*

40

Fl.

Ob.

A. Sx.

Hn.

Hp.

Cel.

Pno.

Perc.
Bass Dr. *ff* *mf* *f*

Bsn.

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

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

Vla. *ff* *f* *ff* *mf*

Vc. *ff* *gliss* *ff* *f* *ff* *mf*

D.B. *ff* *ff* *mf*

Fl. *ff*

Ob. *ff* *p*

A. Sx. *ff* *p*

Hn. *fp* *fp*

Hp.

Cel.

Pno.

Perc. Snare Dr. *mp* *p* *mf* *p* *f*

Bsn.

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

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

Vla. *ff* *mf* *f* *fp* *f*

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

D.B. *ff* *f* *p*

Slow ♩ = 60

B A Tempo 1 ♩ = 108

47

Fl. *fp*

Ob. *fff* *mp* *p*

A. Sx. *fff* *mp*

Hn. *fff*

Hp. *ff*

Cel. *sempre ped* *ff*

Pno. *f* *mf*

Perc. *ff* vibraphone

Bsn. *mf* *< f*

Vln. I

Vln. II

Vla. *pp* *mp*

Vc. *fff* *pp* *mp* *p < mf*

D.B. *fff* *p < mf*

52

Fl.

mf > p f > p

Ob.

mf > p f > p

A. Sx.

mf > p f > p

Hn.

p

Hp.

Cel.

Pno.

Perc.

Bsn.

p mp fp

Vln. I

Pizz f Arco mf > pp p 3

Vln. II

Pizz f Arco mf > pp p 3

Vla.

Pizz f Arco mf > pp p 3

Vc.

mf > p mf pp 3

D.B.

mf pp 3

59

Fl. *f* *p* *p*

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

A. Sx. *p* *f* *pp*

Hn. *mf*

Hp.

Cel.

Pno. *mp*

Perc.

Bsn. *f* *mf* *ff* *mp* *f* *p*

Vln. I *f* *mf* *pp* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* Pizz *mf*

D.B. Pizz *mf*

64

Fl. *mf* *f* *pp*

Ob. *mp* *pp*

A. Sx. *mp* *pp* *pp* *mp*

Hn. *p* *mp* *pp*

Hp.

Cel.

Pno.

Perc.

Bsn. *mf* *p* *mp*

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

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

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

Vc. *Arco* *< mf > pp* *p < > f* *mf > pp*

D.B. *Arco* *Pizz* *f*

Slow $\text{♩} = 52$ C A Tempo 1 $\text{♩} = 108$

70 Fl. *fp* *mf* *ff*

70 Ob. *fp* *mf* *ff*

70 A. Sx. *fp* *mf* *ff*

70 Hn. *mf*

70 Hp. *f*

70 Cel. *f*

70 Pno. *mf* *f*

70 Perc. Rattle *p* Bass Dr. *mp* 3 3

70 Bsn. *pp* *mp* *p* *pp* bend

70 Vln. I *mf* *fp* *fp* *fp* *ff*

70 Vln. II *mf* *fp* *fp* *fp* *ff*

70 Vla. *pp* *mf* *fp* *fp* *fp* *ff*

70 Vc. *pp* *ff*

70 D.B. *pp* *ff*

75 take Picc

Fl.

Ob.

A. Sx.

75 sord

Hn.

Hp.

Cel.

Pno.

75 Snare Dr.

Perc.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

mp

f

p < *f*

mf < *fp* > *mp*

f

f > *p* *ff*

f > *p* *ff*

f > *p* *ff*

f > *p* *ff*

Pizz *mf*

Pizz *f*

Arco *ff*

81 Picc *p*

Ob. *p* *mf* *mf* *pp*

A. Sx. *p* *mf*

Hn. *pp*

Hp. *mp*

Cel.

Pno. *mf* *pp*

Perc.

Bsn. *f*

Vln. I *fp* *f* *Pizz*

Vln. II *fp* *f* *p* *Arco*

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

Vc. *f* *mf* *p*

D.B. *f* *mf* *p*

Detailed description: This page of a musical score covers measures 81 to 84. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sx.), Horn (Hn.), Harp (Hp.), Cello (Cel.), Piano (Pno.), Percussion (Perc.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 3/4 time. Measure 81 begins with a Piccolo (Picc) entry. The Oboe and Bassoon parts feature triplet markings. The Piano part has a triplet in the bass line. The Violin and Viola parts are marked *fp* (fortissimo piano) and *f* (fortissimo). The Violoncello and Double Bass parts are marked *f* (fortissimo). The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *mp* (mezzo-piano). Performance instructions like *Pizz* (pizzicato) and *Arco* (arco) are present for the string sections. The page concludes with a double bar line at the end of measure 84.

D Senza Misura

A Tempo 1

Fl. 87 take Flute Flute *p*

Ob. *pp*

A. Sx. *pp*

Hn. *mp*

Hp. *p* *quasi tam tam* *f 8th*

Cel. *p*

Pno. *p* *mf* play inside with soft timp mallet *8th*

Perc. 87 vibraphone *p*

Bsn. *mf* *p* *mp* *pp* *p* bend

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B.

molto rit...... Cadenza

This page contains the musical score for a Cadenza section, starting at measure 91. The score is for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 91-94, dynamics *mf* to *fff*.
- Oboe (Ob.):** Measures 91-94, dynamics *mf* to *fff*.
- Bassoon (A. Sx.):** Measures 91-94, dynamics *mf* to *fff*.
- Horn (Hn.):** Measures 91-94, dynamics *mf* to *fff*.
- Harp (Hp.):** Measures 91-94, dynamics *ff*.
- Cello (Cel.):** Measures 91-94, dynamics *ff*.
- Piano (Pno.):** Measures 91-94, dynamics *ff*.
- Percussion (Perc.):** Measures 91-94, dynamics *pp* to *fff*.
- Bassoon (Bsn.):** Measures 91-94, dynamics *f*, *fff*, *mf*, *ff*.
- Violin I (Vln. I):** Measures 91-94, dynamics *ff*, *f*, *fff*.
- Violin II (Vln. II):** Measures 91-94, dynamics *ff*, *f*, *fff*.
- Viola (Vla.):** Measures 91-94, dynamics *ff*, *fp*, *fff*.
- Violoncello (Vc.):** Measures 91-94, dynamics *ff*, *fp*, *fff*.
- Double Bass (D.B.):** Measures 91-94, dynamics *ff*, *fp*, *fff*.

The score is in 3/4 time and features a variety of dynamics and articulations, including accents and slurs. The Cadenza section is marked with a *molto rit.* (very slow) tempo change.

94

Fl.

Ob.

A. Sx.

Hn.

Hp.

Cel.

Pno.

Perc.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

3 9

E

This page of a musical score covers measures 97 to 100. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 97-100. Dynamics range from *mf* to *pp*. Includes triplets and accents.
- Oboe (Ob.):** Measures 97-100. Dynamics range from *mf* to *pp*. Includes triplets and accents.
- Assault Saxophone (A. Sx.):** Measures 97-100. Dynamics range from *mf* to *pp*. Includes triplets and accents.
- Horn (Hn.):** Measures 97-100. Starts with a rest, then plays a melodic line in measure 99 with dynamics *f* and *p*.
- Harp (Hp.):** Measures 97-100. Starts with a rest, then plays chords in measure 99 with dynamic *f*.
- Cello (Cel.):** Measures 97-100. Starts with a rest, then plays chords in measure 99 with dynamic *f*.
- Piano (Pno.):** Measures 97-100. Starts with a rest, then plays chords in measure 99 with dynamic *f*, and a sustained chord in measure 100 with dynamic *mf*.
- Percussion (Perc.):** Measures 97-100. Includes a Gong in measure 100 with dynamic *mp*.
- Bassoon (Bsn.):** Measures 97-100. Starts with a rest, then plays a melodic line in measure 99.
- Violin I (Vln. I):** Measures 97-100. Dynamics range from *p* to *ff*. Includes a sextuplet in measure 97 and accents.
- Violin II (Vln. II):** Measures 97-100. Dynamics range from *p* to *ff*. Includes a sextuplet in measure 97 and accents.
- Viola (Vla.):** Measures 97-100. Dynamics range from *p* to *ff*. Includes a sextuplet in measure 97 and accents.
- Violoncello (Vc.):** Measures 97-100. Dynamics range from *p* to *ff*. Includes a sextuplet in measure 97 and accents.
- Double Bass (D.B.):** Measures 97-100. Dynamics range from *p* to *ff*. Includes a sextuplet in measure 97 and accents.

101

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

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

A. Sx. *p* *mf* *f* *p* *mf*

101

Hn.

101

Hp.

table *f*

101

Cel. *mf* *p*

101

Pno. *f*

101

Perc.

101

Bsn.

101

Vln. I *Pizz* *p*

Vln. II *Pizz* *p*

Vla. *Pizz* *p*

Vc. *Pizz* *p*

D.B.

Elegaic ♩ = 60

II

105

Fl.

Ob.

A. Sx.

Hn.

Hp.

Cel.

Pno.

Perc.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp

pp

p

p

mp

p

pp

mp

pp

mf

mp

f

p

mp

sord

sord

sord

sord

The musical score is for a piece titled "Elegaic II" with a tempo of ♩ = 60. It is a multi-movement work, with this page being the second movement. The score is arranged for a large ensemble including Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sx.), Horn (Hn.), Harp (Hp.), Cello (Cel.), Piano (Pno.), Percussion (Perc.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 105. The Oboe and Bassoon parts feature complex melodic lines with triplets and dynamic markings such as *pp*, *mp*, *p*, *mf*, *f*, and *p*. The Bassoon part also includes the instruction "sord" (sordano). The other instruments are mostly silent in this section, indicated by rests. The score is written in a variety of time signatures, including 4/4, 5/4, 3/4, 2/4, and 3/2.

rit.....

F

a tempo

take Picc

Fl. *pp* < *mp* >

Ob. *mp* < *f* > *p* >

A. Sx. *p* >

Hn.

Hp. *f*

Cel.

Pno.

Perc.

Bsn. *pp* *mf* > *pp* *p* < *mf* > *p*

Vln. I Arco *mf* > *p* *mp* > *pp* *p* *pp*

Vln. II Arco *mf* > *p* *mp* > *pp* *p* < *fp* *pp*

Vla. Arco *mf* > *p* *mp* > *pp* *p* < *fp* *pp*

Vc. Arco *mf* > *p* *mp* > *pp* *pp* < *f* senza sord

D.B. Pizz *f* *mp* *pp* < *f* Arco *pp* < *f* Pizz *mf* >

accel e cresc. poco a poco

♩ = 84

rit.....

Musical score for measures 122-125. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (A. Sx.), Horn (Hn.), Harp (Hp.), Cello (Cel.), Piano (Pno.), Percussion (Perc.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 122: Flute, Oboe, Bassoon, Horn, Harp, Cello, Piano, Percussion, and Bassoon are silent. Violin I and II, Viola, and Double Bass begin with a melodic line. Dynamics include *mf*, *fp*, *p*, and *ff*. A triplet of eighth notes is marked in Vln. I, Vln. II, and Vc.

Measure 123: Similar to measure 122, with dynamics *mf*, *fp*, *p*, and *ff*. Triplet markings are present in Vln. I, Vln. II, and Vc.

Measure 124: The woodwinds (Fl., Ob., A. Sx.) enter with a melodic line. Dynamics include *mf*, *ff*, and *p*. Triplet markings are present in Vln. I, Vln. II, and Vc.

Measure 125: The woodwinds continue their melodic line. Dynamics include *ff* and *p*. Triplet markings are present in Vln. I, Vln. II, and Vc.

Senza Misura

Musical score for page 28, titled "Senza Misura". The score is for a full orchestra and includes the following parts:

- Fl. (Flute): *ff* at measure 130, *pp* at measure 131.
- Ob. (Oboe): *ff* at measure 130, *pp* at measure 131.
- A. Sx. (Assoluto Saxophone): *ff* at measure 130, *pp* at measure 131.
- Hn. (Horn): *ff* at measure 130, *pp* at measure 131.
- Hp. (Harp): *ff* at measure 130.
- Cel. (Cello): *ff* at measure 130.
- Pno. (Piano): *ff* at measure 130.
- Perc. (Percussion): Slapstick at measure 130.
- Bsn. (Bassoon): *fff* at measure 130, *p* at measure 131. Includes a "Cadenza" section.
- Vln. I (Violin I): *ff* at measure 130.
- Vln. II (Violin II): *ff* at measure 130.
- Vla. (Viola): *ff* at measure 130.
- Vc. (Violoncello): *ff* at measure 130.
- D.B. (Double Bass): *ff* at measure 130.

The score is in 2/2 time and features dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), and *fff* (fortississimo). The Bsn. part includes a "Cadenza" section starting at measure 130. The page number 130 is indicated at the beginning of each staff.

134

Fl. *fp* ⁵ *ff*

Ob. *fp* ⁵ *ff*

A. Sx. *ff* *ppp*

Hn. *mf*

Hp.

Cel. *f*

Pno. *f*

Perc.

Bsn. *f* *p*

Vln. I *p* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *fp* *ff*

D.B. *fp* *ff*

Cadenza

III

137 take Picc

Fl.

Ob.

A. Sx.

Hn.

Hp.

Cel.

Pno.

Perc.

137

Bsn.

138 fluttertongue

$f > p < f$

p

ff

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

Arco

Arco

Arco

Arco

Arco

Arco

A Tempo

G c.1^a each measure

Fl. *mp* *p* <

Ob. *mp* *p* >

A. Sx. *pp* *p*

Hn. *p* *p*

Hp. *f* *f* *p* *mf*

Cel. *f* *f* *p*

Pno. *p* *mf* *p* *mp*

Perc.

Bsn. *p* < *fp* *fff* *rit.*

Vln. I solo Pizz. *mf* *f*

Vln. II Pizz. *p* Arco *p* <

Vla. solo *col legno batt.* *f* Arco *f*

Vc. solo Pizz. *mf* *pp*

D.B. solo Pizz. *mp*

150

Fl. *p* *mf*

Ob. *mp* *f*

A. Sx. *pp* *p*

Hn. *mf* *mouthpiece*

Hp. *mf* *table*

Cel. *f* *mf*

Pno. *p* *f* *p*

Perc. *mf*

Bsn. *mf*

Vln. I *Pizz* *mp* *ff*

Vln. II *p*

Vla. *mf*

Vc. *Pizz* *p* *Arco* *sul G* *mf*

D.B. *col legno batt.* *ff*

162

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

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

A. Sx. *f* *pp*

Hn. *p*

Hp. *f* *table*

Cel. *p* *f*

Pno. *pp* *mf* *p*

Perc. *f*

Bsn. *f*

Vln. I *f* *f*

Vln. II

Vla. *p* *p* *mf*

Vc. *pp* *f* *Pizz* *f* *Arco* *f*

D.B. *f*

♩ = 60

H

take Flute

Fl. *p* *ff* take Flute

Ob. *p* *ff* *fp*

A. Sx. *fp* *ff* *fp*

Hn. *fp* *ff* *fp*

Hp. *ff* *f*

Cel. *f*

Pno. *f* *f* *f*

Perc. Toms w sticks *f* *ff*

Bsn. *mf* *ff* *p*

Vln. I *Arco* *tutti* *pp* *ff* *Pizz* *f*

Vln. II *Pizz* *mf* *tutti* *Arco* *fp* *ff* *Pizz* *f*

Vla. *tutti* *fp* *fp* *ff* *Pizz* *f*

Vc. *tutti* *fp* *Pizz* *mp*

D.B. *tutti* *Arco* *fp* *ff* *Pizz* *mp*

183

Flute *mf* *p* *f*

Ob. *mf* *p* *f*

A. Sx. *mf* *p* *f*

Hn. *mf* *p* *f*

Hp. *f*

Cel. *f*

Pno. *f*

Perc. 183

Bsn. *fp*

Vln. I (Pizz) *ff* Arco

Vln. II (Pizz) *ff* Arco

Vla. (Pizz) *ff* Arco

Vc. (Pizz) *ff* Arco

D.B. (Pizz) *ff* Arco

Detailed description: This page of a musical score covers measures 183 to 192. The instruments listed are Flute, Oboe, Alto Saxophone, Horn, Harp, Cello, Piano, Percussion, Bassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key with one flat (B-flat major or D minor) and a 3/8 time signature. Measures 183-192 show a dynamic progression from mezzo-forte (mf) to piano (p) and then to forte (f). The woodwinds and strings play melodic lines with various articulations, including accents and slurs. The strings are marked with 'Pizz' (pizzicato) and 'Arco' (arco). The percussion part is mostly silent, with a measure rest in measure 183. The bassoon has a forte-pianissimo (fp) dynamic in measure 183. The strings play a rhythmic pattern of eighth notes, with some triplets in measures 190 and 191.

1

c. 1st each measure

194

Fl.

Ob.

A. Sx.

Hn.

Hp.

Cel.

Pno.

Perc.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

ff

f

f > p

p

ff

f

mp

Snare Dr.

p

f

ff

mf

fp

ff

mf

fp

ff

mf

fp

ff

204

Fl. *ff* > *p*

Ob. *ff* > *p*

A. Sx. *p*

Hn.

Hp.

Cel. *mf*

Pno. *p*

Perc. *fp* Rattle

Bsn. > *mf* *p* *f* > *p*

Vln. I *fp*

Vln. II *fp*

Vla.

Vc.

D.B.

rit.

J

Musical score for orchestra, measures 213-216. The score includes parts for Flute (Fl.), Oboe (Ob.), Alto Saxophone (A. Sx.), Horn (Hn.), Harp (Hp.), Cello (Cel.), Piano (Pno.), Percussion (Perc.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 213: Flute and Oboe play a sustained note. Harp plays a chord. Cello and Piano play a rhythmic pattern. Percussion plays a steady beat. Bassoon, Violin I, Violin II, Viola, and Double Bass play sustained notes.

Measure 214: Flute and Oboe play a sustained note. Harp plays a chord. Cello and Piano play a rhythmic pattern. Percussion plays a steady beat. Bassoon, Violin I, Violin II, Viola, and Double Bass play sustained notes.

Measure 215: Flute and Oboe play a sustained note. Harp plays a chord. Cello and Piano play a rhythmic pattern. Percussion plays a steady beat. Bassoon, Violin I, Violin II, Viola, and Double Bass play sustained notes.

Measure 216: Flute and Oboe play a sustained note. Harp plays a chord. Cello and Piano play a rhythmic pattern. Percussion plays a steady beat. Bassoon, Violin I, Violin II, Viola, and Double Bass play sustained notes.

Dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), *ff* (fortissimo), *f* (forte).

Tempo marking: *rit.* (ritardando).

Section marker: **J**

226 $\bullet = 60$ take Picc

Fl. $ff > p$ $ff > p$ $f >$ p $p <$ ff

Ob. ff $fp <$ $ff >$ p $fp <$ ff

A. Sx. ff $p <$ $f >$ $<$ $>$ p $fp <$ ff

Hn. ff $p <$ $f >$ $p <$ $f >$ $p <$ $fp <$ ff

Hp.

Cel.

Pno. ff

Perc. ff

Bsn. ff p mf p f sub pp $<$ f

Vln. I ff $p <$ $f >$ p $mf >$ non vib

Vln. II ff $p <$ $f >$ p $mf >$ non vib

Vla. ff $fp <$ $f >$ p $mf >$ non vib

Vc. ff $fp <$ $f >$ p $mf >$ non vib

D.B. ff $fp <$ $f >$ p $mf >$ non vib

♩ = 60

231 take Flute

Fl. *mf*

Ob. *pp*

A. Sx. *pp*

Hn. *pp*

Hp. *ff*

Cel. *ff*

Pno. *ff* *p*

Perc. *f* (vibraphone)

Bsn. *p* *mf* *fp* *fp* *fp* *f* *ff*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

♩ = 60

[K]

240

Fl. *fff*

Ob. *fff*

A. Sx. *fff*

Hn. *ff* sord

Hp. *f* *mf* *f* *mf*

Cel. *p* *f* *p* *mf*

Pno. *p* *f* *p* *f* *p* *p* *fp*

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

Bsn. *fp* *mf* *f* *p*

Vln. I *fff* solo *fp* continuous gliss

Vln. II *fff* solo *fp* continuous gliss

Vla. *fff*

Vc. *fff*

D.B. *fff*

253

Fl. *mp* *p* *mf*

Ob. *mp* *p* *mf*

A. Sx. *mp* *p* *mf*

Hn. *p* *mf*

Harp. *mp* *f* *ped gliss* *f* *f* *fff*

Cel. *p* *f*

Pno. *p* *f* *p* *f*

Perc. *p* *f* *mf*

Bsn. *fp* *fp* *mf* *p* *f* *p* *f* *p*

Vln. I *mf* *sord* *tutti* *pp* *mf* *senza sord*

Vln. II *mf* *sord* *tutti* *pp* *mf* *senza sord*

Vla. *sord* *pp* *mf* *senza sord*

Vc. *sord* *pp* *mf* *senza sord*

D.B. *pp* *mf*

266

Fl. *fp* *fp*

Ob. *fp* *fp*

A. Sx.

Hn. *senza sord*

Hp.

Cel. *p* *f* *f*

Pno. *mf* *f*

Perc. *f* *mf* Triangle

Bsn. *p* *f* *p*

Vln. I

Vln. II

Vla. *fp* solo *continuous gliss*

Vc. solo *f* *fp* *tutti* *Arco*

D.B. solo *f* *fp*

rit.....

M
a tempo

Fl. *ff*

Ob. *fp*

A. Sx. *f*

Hn. *f*

Hp. *p*, *ff*

Cel. *ff*

Pno. *ff*

Perc.

Bsn. *f*, *fp*

Vln. I *mf*, *ff*

Vln. II *mf*, *ff*

Vla. *tutti*, *mf*, *ff*

Vc. *ff*, *mf*, *ff*

D.B. *ff*

cresc poco a poco

283 *clack*
 Fl. *f* *mf*

Ob. *p* *mf*

A. Sx. *p* *p*

283 *fp* *f*
 Hn.

283
 Hp. *p* *f* *table* *ord*

283
 Cel. *p*

283
 Pno. *p*

283
 Perc. *p*

283 *fp* *fff*
 Bsn.

283 solo Pizz Arco Pizz
 Vln. I *mf* *p* *f*

283 solo Pizz Arco
 Vln. II *mf* *f* *p*

283 solo Pizz Arco
 Vla. *p* *p*

283 solo Pizz
 Vc. *p*

283 solo Pizz Arco
 D.B. *mf*

rit.....

Fl. *fff*

Ob. *fff*

A. Sx. *fff*

Hn. *mp* *fff*

Hp. *ff* *fff*

Cel. *f* *fff*

Pno. *mf* *f* *fff*

Perc. *mf* *p* *fff*

Bsn. *f*

Vln. I *tutti* *fp* *fff*

Vln. II *f* *fp* *fff*

Vla. *fp* *fff*

Vc. *tutti Pizz* *ff* *fp* *fff*

D.B. *tutti Pizz* *ff* *fff*

Senza Misura

Epilog

A Tempo $\text{♩} = 60$

307 Picc *mf* *ff* *ff* *p* take Flute *mf*

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

A. Sx. *mf* *ff* *ff* *p* *mf*

Hn. *mf* *f* *f* >

Hp. *f* continuous gliss

Cel. *f*

Pno. *f* δ^{ma}

Perc. *mf* *f*

Bsn. *mf*

Vln. I *mf* *f* *ff* *p* non vib

Vln. II *mf* *f* *ff* *p* non vib

Vla. *mf* *f* *ff* *p* non vib

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

D.B. *mf* < *f* *ff* *p* *Vizz*

A Tempo ♩ = 60

310

Fl. *f* *p* *non vib* *pp* *mf*

Ob. *f* *p* *non vib* *p* *mf*

A. Sx. *f* *p* *non vib* *ppp* *mf*

Hn. *pp* *mf*

Hp. *mf* *fade* *ppp* *p* *8va* *8vb*

Cel. *p* *mf* *ppp*

Pno. *p* *fade* *ppp*

Perc. *vibraphone* *mf* *fade* *ppp*

Bsn. *pp* *wide vib* *f* *p* *mf* *f* *p* *mf* *ppp* *al niente*

Vln. I *pp* *non vib* *ppp* *mf*

Vln. II *pp* *non vib* *ppp* *mf*

Vla. *pp* *non vib* *ppp* *mf*

Vc. *pp* *non vib* *ppp* *mf*

D.B. *mp*