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## Clarinet Sanjo

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for  
John Russo

# Clarinet Sanjo

Randall Snyder  
(2000)

Chajinmori Tempo  $\text{♩} = 66$

A

The score is written for a large ensemble. The Clarinet Solo part begins with a *f* dynamic. The Percussion part features a Changgo with a *f* dynamic. The woodwinds (Flute, Oboe, Alto Sax, Bb Trumpet, Horn) and strings (Violin 1, Violin 2, Viola, Cello, Bass) all play a melodic line starting in the second system, marked with a *f* dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings (*f*, *mp*, *p*) to guide the performer.

Cl.

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

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

A Sax *mf* *f* *p* *f*

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

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

Tba *mf* *p* *f*

Perc

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

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

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

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

Cb. *mf* *f* *f*

Sord

Senza Sord

Sord

Sord

B

14

Cl. *mf* *f* *subp* *mf* *p* *mf* *p* *f* *mp* *f*

Fl. *f*

Ob. *f*

A Sx *f*

Trpt

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

Tba

Perc *p* S. Cym

Vln. 1 *pp* *f* *p* *mf* *p*

Vln. 2 *pp* *f* *p* *mf* *p*

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

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

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

Pizz Arco

D

Musical score for orchestra, measures 21-24. The score is written for the following instruments: Clarinet (Cl.), Flute (Fl.), Oboe (Ob.), Alto Saxophone (A Sx), Trumpet (Trpt), Horn (Hn.), Trombone (Tba), Percussion (Perc), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures, each with a different time signature: 6/4, 12/8, 6/4, and 12/8. The key signature is D major. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

C

27

Cl. *mf* *p* *f* *mp* *f* *3* *3* *3*

Fl. *f* *ff* *p*

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

A Sx *f* *ff* *p* *p* *p* *f* *3*

Trpt *f* *ff* *p* *p*

Hn. *f* *ff* *p* *p*

Tba *f* *ff*

Perc *f* *ff* *mp*

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

Vln. 2 *f* *ff* *p* *fp* *fp* *fp* *fp* *fp* *f* *fp* *fp* *f*

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

Vc. *f* *ff* *mp* *mp* *fp* *fp* *fp* *fp* *f* *fp* *fp* *f*

Cb. *f* *ff*

34

Cl. *mf* *f*

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

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

A Sax *f* *p* *mf* *p* *mf* *f* *mp* *mf* *f*

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

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

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

Perc *f* *p* *f* *p*

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

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

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

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

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

F

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

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

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

A Sx *subp* <> <> *f p* *f p* *f p* *f* *ff*

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

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

Tba *subp* <> <> *f* *f*

Perc *p* *f* *mf* *mp* [3]

Vln. 1 *subp* <> <> *fp fp fp fp fp* *fp* *f* *p* *f* *ff* *mp*

Vln. 2 *subp* <> <> *fp fp fp fp fp* *fp* *f* *p* *f* *ff*

Vla. *subp* <> <> *fp fp fp fp fp* *fp* *f* *f* *ff*

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

Cb. *subp* <> <> *f* *ff* *mf p* *mf* *p* < *mf* *p* < *mf*



H

48

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

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

Ob. *mf* *f*

A Sax *mf* *f*

Trpt *mp* *f*

Hn. *p* *mf* *p* *mp* *f*

Tba *p* *mf* *p* *mp*

Perc *f* *mp* *f*

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

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

Vla. *mf* *mf* *f*

Vc. *fp* *fp* *mp* *mf* *f*

Cb. *mp* *mf* *f*

Measures: 48, 55, 62, 69, 76, 83, 90, 95

Time signatures: 3/8, 6/8, 12/8, 6/4, 3/8

Cl. *ff* *f*

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

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

A Sx *ff* *p* *f* *ff* *ff*

Trpt *p* *f* *ff* *p* *mf* *p* *gl* *fp* *f* *fp*

Hn. *p* *f* *ff* *p* *mf* *p* *gl* *ff* *fp* *f* *fp*

Tba *f* *p* *f* *ff* *f* *p* *gl* *fp* *f* *fp*

Perc *f* *ff* *f* *p* *Mokta*

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

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

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

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

Cb. *f* *p* *f* *ff*

60

Cl. *ff*

Fl. *ff*

Ob. *ff*

A Sx *ff* *f* *mf* *p*

Trpt *ff*

Hn. *ff*

Tba *ff* *f* *mp* *f* *p*

Perc *ff* *mp* L. Gong

Vln. 1 *ff* *mf* *p* Sord *p* *mf* *p*

Vln. 2 *ff* *mf* *p* Sord *p* *mf* *p*

Vla. *ff* *mf* *p* *f* Sord *p* *mf* *p*

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

Cb. *ff* *f* *mp* *f* *p*

Cl.

Fl.

Ob.

A Sx

Trpt

Hn.

Tba

Perc

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

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

*mf* *mp* *p*

*pp* *f* *f*

(coin)

*pp* *f* *f*

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

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

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

*f* *pp*

*f* *pp*

Senza Sord

Senza Sord

Senza Sord

Cl. *mf* *mp* *ff*

Fl. *mf* *mp* *ff* *S<sup>no</sup>* *Take Picc.*

Ob. *mp* *ff*

A Sx *ff*

Trpt *p* *mf* *p*

Hn. *p* *mf* *p*

Tba *p* *ff*

Perc *p* *f* *cresc.....* *f*

Vln. 1 *mf* *p* *cresc.....* *mf* *ff*

Vln. 2 *mf* *p* *cresc.....* *mf* *ff*

Vla. *mf* *p* *cresc.....* *mf* *ff*

Vc. *mf* *p* *cresc.....* *ff* *p*

Cb. *mf* *p* *cresc.....* *ff* *p*

79

This page of a musical score, numbered 79, features a full orchestral arrangement. The instruments and their parts are as follows:

- Cl. (Clarinet):** Active in measures 79-81, then rests.
- Fl. (Flute):** Rests until measure 82, then plays a melodic line with dynamics *mf* and *ff*, including a five-measure phrase.
- Ob. (Oboe):** Rests until measure 82, then plays a melodic line with dynamics *p* and *ff*.
- A. Sx. (Assault Saxophone):** Rests until measure 82, then plays a rhythmic accompaniment with dynamics *f* and *ff*.
- Trpt. (Trumpet):** Rests until measure 82, then plays a rhythmic accompaniment with dynamics *f* and *ff*.
- Hn. (Horn):** Rests until measure 82, then plays a rhythmic accompaniment with dynamics *f* and *ff*.
- Tba. (Tuba):** Rests until measure 82, then plays a rhythmic accompaniment with dynamics *f* and *ff*.
- Perc. (Percussion):** Plays a consistent rhythmic pattern throughout, with dynamics *f* and *ff*.
- Vln. 1 (Violin 1):** Rests until measure 82, then plays a melodic line with dynamics *f* and *ff*.
- Vln. 2 (Violin 2):** Rests until measure 82, then plays a melodic line with dynamics *f* and *ff*.
- Vla. (Viola):** Rests until measure 82, then plays a melodic line with dynamics *f* and *ff*.
- Vc. (Violoncello):** Rests until measure 82, then plays a melodic line with dynamics *f* and *ff*.
- Cb. (Cello):** Rests until measure 82, then plays a melodic line with dynamics *f* and *ff*.

The score includes various musical notations such as rests, dynamics (*f*, *ff*, *mf*, *p*), and articulation marks. A Piccolo (Picc.) part is also indicated for the flute in measure 82.

Musical score for orchestra and percussion, measures 14-19. The score includes parts for Clarinet (Cl.), Flute (Fl.), Oboe (Ob.), Alto Saxophone (A Sx), Trumpet (Trpt), Horn (Hn.), Trombone (Tba), Percussion (Perc), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key markings and dynamics include:

- Cl.: *f*, *mf*
- Fl.: *f*, *ff*
- Ob.: *p*, *mp*, *f*, *fp*, *ff*
- A Sx.: *p*, *f*, *fp*, *ff*
- Trpt.: *p*, *fp*
- Hn.: *p*, *fp*
- Tba.: *fp*
- Perc.: *p*, *f*, *p*, *ff*, *mf*
- Vln. 1: *f*, *fp*, *ff*, *mf*
- Vln. 2: *f*, *fp*, *ff*, *mf*
- Vla.: *f*, *fp*, *ff*, *mf*
- Vc.: *mf* (Pizz), *f* (Arco), *fp*, *ff*, *mf*
- Cb.: *f*, *ff*

Performance instructions include *Mokta* and *Pizz* (Pizzicato) for the Percussion part, and *Arco* (Arco) for the Violoncello part.

Cl. *p* *mf*

Fl.

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

A Sx *mf p* *mf* *mf* *mf*

Trpt *mf*

Hn. *mf*

Tba *mf*

Perc *p* *mf*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*



This page of a musical score, page 16, rehearsal mark 101, features the following parts and dynamics:

- Cl.:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *f*.
- Fl.:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *f*.
- Ob.:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *f*, *p*, and *mf*.
- A Sx:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *f* and *p*.
- Trpt:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *mf*, *f*, and *p*.
- Hn.:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *mf*, *p*, and *f*.
- Tba:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *p*, *mf*, and *f*.
- Perc:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *f*, *mf*, and *p*.
- Vln. 1:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *f*.
- Vln. 2:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *f*.
- Vla.:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *f*.
- Vc.:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *f*, *mf*, and *f*.
- Cb.:** Starts with a rest, then plays a sixteenth-note pattern starting at rehearsal mark 101. Dynamics include *f*, *mf*, and *f*.

107

This page contains a musical score for 14 instruments. The instruments are listed on the left: Cl., Fl., Ob., A Sax, Trpt, Hn., Tba, Perc, Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is divided into measures by vertical bar lines. Dynamic markings such as *f*, *mf*, *p*, and *ff* are placed below the staves to indicate volume. Articulation marks, including slurs and accents, are used throughout. A five-measure rest is indicated by a horizontal line with a '5' above it in the first measure of the Clarinet part. The Percussion part features a rhythmic pattern of eighth and sixteenth notes. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) play a complex, fast-moving melodic line. The woodwind parts (Cl., Fl., Ob., A Sax, Trpt, Hn., Tba) have more varied rhythmic patterns, including some rests and some melodic fragments.

115

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

Fl. *f* *fp* *ff*

Ob. *fp* *ff*

A Sx *p* *f* *p* *mf* *ff*

Trpt *p* *f* *mf* *ff*

Hn. *p* *f* *mf* *ff*

Tba *p* *f* *mf* *ff*

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

Vln. 1 *f* *mp* *f* *mf* *p* *mf* *ff*

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

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

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

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

122

This musical score page, numbered 122, contains the following components:

- Cl.**: Clarinet part, mostly silent in this system.
- Fl.**: Flute part, playing a melodic line starting in the fourth measure.
- Ob.**: Oboe part, playing a melodic line starting in the first measure.
- A Sx**: Alto Saxophone part, playing a melodic line starting in the first measure.
- Trpt**: Trumpet part, playing a melodic line starting in the third measure.
- Hn.**: Horn part, playing a melodic line starting in the first measure.
- Tba**: Trombone part, playing a melodic line starting in the fourth measure.
- Perc**: Percussion part, playing a rhythmic pattern starting in the first measure.
- Vln. 1**: Violin I part, playing a rhythmic accompaniment starting in the first measure.
- Vln. 2**: Violin II part, playing a rhythmic accompaniment starting in the first measure.
- Vla.**: Viola part, playing a rhythmic accompaniment starting in the first measure.
- Vc.**: Violoncello part, playing a melodic line starting in the first measure.
- Cb.**: Contrabass part, playing a melodic line starting in the fourth measure.

The score includes various dynamic markings: *p* (piano), *fp* (fortissimo piano), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). It also features technical markings such as slurs, accents, and fingering numbers like "5".

Cl. *mf* *f* *p* *ff*  
 Fl. *p* *p* *f* *f*  
 Ob. *p* *mf* *mf* *p* *ff* *f*  
 A Sx *p* *mf* *p* *ff*  
 Trpt *p*  
 Hn. *p* *p*  
 Tba *(S<sup>b</sup>)* *p*  
 Perc *p* *f*  
 Vln. 1 *p* *mf* *p* *mf* *mp* *p* *f*  
 Vln. 2 *p* *mf* *p* *mf* *mp* *p* *f*  
 Vla. *p* *mf* *p* *mf* *p* *f*  
 Vc. *p* *mf* *f*  
 Cb. *p* *mf* *f*

Pizz Arco Pizz Arco Pizz Arco  
 Pizz Arco Pizz Arco Pizz Arco

Musical score for orchestra and woodwinds, measures 128-133. The score includes parts for Clarinet (Cl.), Flute (Fl.), Oboe (Ob.), Alto Saxophone (A Sx), Trumpet (Trpt), Horn (Hn.), Trombone (Tba), Percussion (Perc), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features various dynamics such as *mf*, *p*, *f*, *ff*, and *mp*, along with articulation marks like *Pizz* and *Arco*. The time signature changes from 3/4 to 4/4.

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

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

Ob. *ff* *f* *f*

A Sx *ff* *f* *p* *f*

Trpt *f* *mp* *pp*

Hn. *f* *mp* *pp*

Tba *f p* *ff* *mp* *pp* *p* *mf* *f p*

Perc *ff* *p* *mp* S. Bell

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

Vln. 2 *ff* *f* *p* *f p* *f p*

Vla. *ff* *f* *p*

Vc. *ff* *f* *p* *pizz* *p* *mf* *arco* *mf*

Cb. *ff* *f* *p* *pizz* *p* *mf* *arco* *mf*

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

Fl. *f mp f f < ff*

Ob. *f f mp f*

A Sx *f f mf mp f pp f*

Trpt *p*

Hn. *p*

Tba

Perc

Vln. 1 *f p mf pp f*

Vln. 2 *f p mf pp f*

Vla. *f pp f*

Vc. *p f mf mf mf p f*

Cb. *f mf mf p f*

Pizz Arco

149

This page contains the musical score for measures 149 through 154. The score is arranged in a standard orchestral format with the following parts from top to bottom: Clarinet (Cl.), Flute (Fl.), Oboe (Ob.), Saxophone (A Sax), Trumpet (Trpt), Horn (Hn.), Trombone (Tba), Percussion (Perc), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 149 with a key signature of one sharp (F#) and a 2/4 time signature. The woodwinds and strings play a complex rhythmic pattern. The Clarinet part starts with a *mp* dynamic and a five-measure rest, followed by a *ff* dynamic. The Flute part has a *mp* dynamic with a five-measure rest, then *ff*. The Oboe part has a *pp < f* dynamic. The Saxophone part has a *ff* dynamic. The Trumpet part has a *p* dynamic. The Horn part has a *ff* dynamic. The Trombone part has a *p* dynamic. The Percussion part plays a rhythmic pattern with a *f* dynamic. The Violin 1 and Violin 2 parts have a *f p* dynamic. The Viola part has a *ff* dynamic. The Violoncello part has a *ff* dynamic. The Contrabass part has a *ff* dynamic.

The score continues through measure 154, where the key signature changes to one flat (F) and the time signature changes to 4/4. The dynamics and rhythmic patterns continue to evolve across the measures.



This page contains the musical score for measures 157 through 162. The score is written for a full orchestra and woodwind section. The instruments and their parts are as follows:

- Cl. (Clarinet):** Remains silent throughout the measures.
- Fl. (Flute):** Starts with a *ff* dynamic, then *mf* with an accent (>), and ends with *ff*.
- Ob. (Oboe):** Starts with *ff*, then *mf* with triplets (3) and a fifth (5), and ends with *ff*.
- A Sax (Alto Saxophone):** Starts with *ff*, then *mf* with a fifth (5), and ends with *ff*, *p*, and *mp*.
- Trpt (Trumpet):** Starts with *ff* and ends with *f*.
- Hn. (Horn):** Starts with *ff*, then *p*, *f*, *p*, and *mp*.
- Tba (Tuba):** Starts with *f*, then *p*, *p*, and *f*.
- Perc (Percussion):** Starts with *ff*, then *p*, *f*, *p*, and *ff*.
- Vln. 1 (Violin I):** Starts with *ff*, then *f p*, *ff*, *p*, and *ff*.
- Vln. 2 (Violin II):** Starts with *ff*, then *f p*, *ff*, *p*, and *ff*.
- Vla. (Viola):** Starts with *ff*, then *f p*, *ff*, *f p*, and *ff*.
- Vc. (Violoncello):** Starts with *ff*, then *f*, *p*, *ff*, *p*, and *ff*.
- Cb. (Cello):** Starts with *f*, then *p*, *ff*, *p*, and *ff*.

The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *f p* (fortissimo piano), *p* (piano), and *mp* (mezzo-piano). It also features articulation marks like accents (>) and slurs. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The percussion part features a steady rhythmic accompaniment with occasional accents.

# Cadenza

molto rit.....

♩. = 66

accel..... 25

165

Cl.

Musical staff for Clarinet (Cl.). The staff begins with a *mf* dynamic and features a complex, fast-moving melodic line with many sixteenth notes. The dynamics shift to *fff*, then *f*, and finally *ff* before ending with a *mf* dynamic. The staff is marked with a *molto rit.* and an *accel.* towards the end.

Fl.

Musical staff for Flute (Fl.). The staff is mostly silent, with a few notes appearing in the second measure, marked with a *p* dynamic, and a *fff* dynamic in the third measure.

Ob.

Musical staff for Oboe (Ob.). The staff begins with a *mf* dynamic and features a few notes in the first measure, followed by a *f* dynamic in the second measure, and a *fff* dynamic in the third measure.

A Sx

Musical staff for Bassoon (A Sx). The staff begins with a *mf* dynamic and features a few notes in the first measure, followed by a *f* dynamic in the second measure, and a *fff* dynamic in the third measure.

Trpt

Musical staff for Trumpet (Trpt). The staff is mostly silent, with a few notes appearing in the second measure, marked with a *f* dynamic, and a *fff* dynamic in the third measure.

Hn.

Musical staff for Horn (Hn.). The staff begins with a *mf* dynamic and features a few notes in the first measure, followed by a *p* dynamic in the second measure, and a *fff* dynamic in the third measure.

Tba

Musical staff for Trombone (Tba). The staff is mostly silent, with a few notes appearing in the second measure, marked with a *f* dynamic, and a *fff* dynamic in the third measure.

Perc

Musical staff for Percussion (Perc). The staff begins with a *pp* dynamic and features a few notes in the first measure, followed by a *fff* dynamic in the third measure.

Vln. 1

Musical staff for Violin 1 (Vln. 1). The staff is mostly silent, with a few notes appearing in the second measure, marked with a *p* dynamic, and a *fff* dynamic in the third measure.

Vln. 2

Musical staff for Violin 2 (Vln. 2). The staff is mostly silent, with a few notes appearing in the second measure, marked with a *p* dynamic, and a *fff* dynamic in the third measure.

Vla.

Musical staff for Viola (Vla.). The staff is mostly silent, with a few notes appearing in the second measure, marked with a *p* dynamic, and a *fff* dynamic in the third measure.

Vc.

Musical staff for Violoncello (Vc.). The staff is mostly silent, with a few notes appearing in the second measure, marked with a *f* dynamic, and a *fff* dynamic in the third measure. The staff is marked with *col legno batt* and *Arco*.

Cb.

Musical staff for Contrabass (Cb.). The staff is mostly silent, with a few notes appearing in the second measure, marked with a *f* dynamic, and a *fff* dynamic in the third measure. The staff is marked with *col legno batt* and *Arco*.

170

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

slow accel.....

Fl.

Ob.

A Sx

Trpt

Hn. *mf*

Tba *mf*

Perc Slide Whistle

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

CODA  $\text{♩} = 120$

171

This musical score page, titled "CODA" with a tempo of 120 beats per minute, covers measures 171 through 175. The instrumentation includes Clarinet (Cl.), Flute (Fl.), Oboe (Ob.), Alto Saxophone (A.Sx.), Trumpet (Trpt.), Horn (Hn.), Trombone (Tba.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time and features a variety of dynamic markings such as *ff*, *f*, *f p*, *p*, *mf*, and *fff*. It includes numerous articulations like slurs, accents, and breath marks, as well as technical markings such as fingerings (e.g., 3, 7, 8, 5) and trills. The music concludes with a final cadence in measure 175.