
BEGETTING

Instrumentation

Flute

Cor Anglais

Horn in F

Timpani

Rototoms

Vibraphone

Harp

Celeste

Violin I

Violin II

Viola

Violoncello

Double Bass

Score in C

Programme Notes

It is commonly understood that there is a hierarchy of creation when it comes to music and dance; dance is generally a consequence of the physiological impulses that an existing piece of music encourages. In other words, music comes first. Dance can of course exist autonomously from musical influence and be effective in so doing. However, it would be rare that such an event wouldn't feel consciously aware of its absent partner. Music on the other hand, even if composed for the purposes of choreography, rarely suffers in the same way. The hierarchy is embedded into our psyche.

This piece tests whether this need always be the case. Using a combination of analytical and compositional techniques, the composer formulated a new musical work from the visual choreography attached to a pre-existing piece of music. This was done to prove that dance need not always be the secondary product to music but can, in fact, form the foundation for new compositions, establishing a new archetype for audio-visual reciprocity.

The implications of this piece are infinite. A piece of choreography could be created to this music and then a new piece of music could be produced from that choreography. The cycle is potentially endless and infinitely open to interpretation.

Methods Used

First, a dance was selected. The one settled upon was Robert Bondara's choreography for the Radiohead song "Reckoner", made in collaboration with the Polish National Ballet [available on YouTube at time of composition under the title "Take Me With You" - <https://www.youtube.com/watch?v=UT7ilqcoTWI>].

The dance duet was then broken down into its component elements. First, the body parts that the dancers predominantly lead with was considered, namely:

- Head
- Arms
- Torso
- Legs

These categories were further divided into Laban's "Eight Efforts", a method created for the purpose of analysing movement. These eight efforts are described by the table below:

	<i>Direction</i>	<i>Speed</i>	<i>Weight</i>	<i>Flow</i>
Punch	Direct	Quick	Heavy	Bound
Slash	Indirect	Quick	Heavy	Free
Dab	Direct	Quick	Light	Bound
Flick	Indirect	Quick	Light	Free
Press	Direct	Sustained	Heavy	Bound
Wring	Indirect	Sustained	Heavy	Bound
Glide	Direct	Sustained	Light	Free
Float	Indirect	Sustained	Light	Free

Programme Notes Cont.

4

Sometimes a move wouldn't accurately fit into any one of these efforts. These movements would be categorised as whatever effort they were closest to OR, if it was felt they encompassed more than one effort, both were noted down.

Once this task was complete, the composer began to compose motifs for each different effort in each body category. The motifs, whilst not aesthetically restricted by the emotion suggested by the efforts themselves, were composed to at least partially reflect the effort category to which they were assigned.

These are the motifs alongside their respective effort descriptors:

Head

The image displays eight musical staves, each representing a different effort descriptor for the 'Head' category. The music is written in 4/4 time and treble clef. The first staff, 'Punch', features a rhythmic motif of eighth notes with accents and a dynamic marking of '(Generally Loud)'. The 'Slash!' staff begins with a forte 'f' dynamic. The 'Dab' staff consists of a few chords. The 'Flick!' staff has a rhythmic pattern of eighth notes. The 'Press' and 'Wring' staves use long horizontal lines to represent sustained pressure or tension. The 'Glide' staff features a melodic line with slurs and accents. The 'Float' staff has a melodic line with a long slur over the first two notes.

Punch
(Generally Loud)

Slash!
f

Dab

Flick!

Press

Wring

Glide

Float

Programme Notes Cont.

Arms

3

Pu.

S.

D.

(sfz) (sfz)

Fli.

Pr.

W.

G.

Flo.

sfz

b₂

Detailed description: This is a page of a musical score for a piece titled 'Arms'. The score is arranged in a vertical staff system with eight staves, each labeled with an instrument: Pu. (Piano), S. (Soprano), D. (Double Bass), Fli. (Flute), Pr. (Percussion), W. (Woodwind), G. (Guitar), and Flo. (Flute). The music is written in treble clef. The first staff (Pu.) begins with a triplet of eighth notes, followed by a half note and a quarter note. The second staff (S.) features a long, sweeping melodic line with a slur and a fermata. The third staff (D.) has two measures of music, each marked with '(sfz)'. The fourth staff (Fli.) starts with a '7' indicating a seventh fret, followed by a series of notes and rests. The fifth staff (Pr.) shows a single note on a low string. The sixth staff (W.) contains a series of eighth notes with slurs and accents. The seventh staff (G.) has a long, sustained note followed by a few more notes. The eighth staff (Flo.) begins with a long, sustained note, followed by a few more notes and a 'b₂' marking. The score is divided into two measures by a vertical bar line.

Programme Notes Cont.

Torso

5

Pu.

S.

D.

Fli.
(Quite Quiet) (Louder)

Pr.

W.
tr

G.

Flo.
(Quiet) (Louder)

Detailed description: This is a page of a musical score for a piece titled 'Torso'. The page is numbered '6' in the top left corner and '5' at the beginning of the first staff. The score is arranged in eight staves, each labeled with an instrument or voice part: Pu. (Percussion), S. (Soprano), D. (Drum), Fli. (Flute), Pr. (Piano), W. (Woodwind), G. (Guitar), and Flo. (Flute). The Pu. part starts with a series of notes and rests, followed by a rest. The S. part has a melodic line with a slur and a dynamic marking '< >'. The D. part consists of a rhythmic pattern of eighth notes. The Fli. part has a melodic line with a slur and dynamic markings '(Quite Quiet)' and '(Louder)'. The Pr. part has a simple harmonic line. The W. part has a melodic line with a slur and a dynamic marking 'tr'. The G. part has a melodic line with a slur and a dynamic marking '< >'. The Flo. part has a melodic line with a slur and dynamic markings '(Quiet)' and '(Louder)'. The score is written in treble clef and includes various musical notations such as slurs, dynamics, and articulation marks.

Legs

7

Pu. *(Loud)* *(Even Louder)*

S. Col Legno (Battuto)

D. *f*

Fli.

Pr. *(Quite Loud)* *(Quite Quiet)*

W.

G. 12

Flo.

The musical score is written for eight instruments: Piccolo (Pu.), Snare Drum (S.), Drum (D.), Flute (Fli.), Clarinet (Pr.), Trumpet (W.), Trombone (G.), and Flute (Flo.). The score is in 2/4 time and begins at measure 7. The Piccolo part starts with a half note on G4, followed by a dotted half note on A4, and then a quarter note on B4 with a sharp sign. The Snare Drum part plays a series of four eighth notes on G4, marked 'Col Legno (Battuto)'. The Drum part starts with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The Flute part plays a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The Clarinet part starts with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The Trumpet part plays a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The Trombone part plays a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. The Flute part plays a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. Dynamics include *f* for the Drum and Piccolo parts, and *(Quite Loud)* and *(Quite Quiet)* for the Clarinet part. Performance instructions include *(Loud)*, *(Even Louder)*, and *Col Legno (Battuto)*.

Programme Notes Cont.

The composer tried to remain non-prescriptive about dynamics. However, suggestions were provided in brackets, where thought necessary, about the general volume imagined for a certain note or section of notes.

Once these motifs were created, the video of the dance was imported into Sibelius notation software and the process of composition began. Direct synchronicity with the video was beneficial for the music's formulation. The motifs were used at their respective points and leit-motivic compositional techniques of manipulation, such as truncation, diminution, augmentation, fragmentation etc. were applied to add interest and weight to the music. The composer felt free to add in material other than the motifs, perceiving the motifs as the groundwork on which a more elaborate piece could be built. This was done to mitigate for the possible repetitiveness that could arise from a piece constructed purely out of 32 motivic units. They still are the defining feature of the music. They are simply supported by other sonic ideas.

Performance Instructions

Horn in F:

- "Stopped Horn" technique indicated by following symbol marked above respective note(s).
A return to "Open Horn" will then be indicated by the following symbol



- *flt.* - this instruction indicates the use of the "Flutter Tongue" technique (also in Flute & Clarinet)

Harp:

- *bar 71* - "Half Pedal Rattle" technique indicated by following symbol marking two notes' connecting stem



This technique requires the performer to hold pedal halfway between two notches to allow the string to vibrate against the tuning gear.

Vibraphone:

- Use Hard Cord Mallets unless instruction "Bowed" is used, in which case play the respective note(s) with a bow (I recommend a cello bow)

Strings:

- "Bartok Pizz." technique indicated by following symbol marked above respective note(s)



- *Col legno battuto* - strike the string with the wood of the bow

Conductor:

- This piece should not be considered incomplete without its original visuals. Whilst composed to match precise beats and synch points, this music holds its own autonomy and can be handled in whichever manner the conductor should choose. In fact, the conductor should be dissuaded from watching the choreography which influenced this piece to encourage a new narrative to arise from engagement with the music itself. That being said a time stamp is provided at the head of the score to indicate where the video and music began as one.

♩ = 92 12.2"
1.1.07
Hit 01

Flute: *pp* (measures 1-4), *mp* (measures 5-8)

Cor Anglais: *p* (measures 1-2), *pp* (measures 3-4)

Horn in F: *pp* (measures 3-4)

Timpani: (measures 1-8)

Roto-toms: (measures 1-8)

Vibraphone: *mf* (measures 7-8), Bowed + Mallets

Harp: *pp* (measures 1-8), D \sharp , C \sharp , B \flat / E \sharp , F \sharp , G \flat , A \sharp , D \sharp

Celesta: *mf* (measures 1-4), *p* (measures 7-8)

Violin I: (measures 1-8)

Violin II: (measures 1-8)

Viola: *ppp* (measures 1-8), *sul pont.*

Violoncello: *pp* (measures 7-8)

Bass: (measures 1-8)

B

Fl. *pp* *f*

C. A. *pp* *f*

Hn. *sfz* *pp*

Timp. *p* *pp* *f* *pp*<

Roto-t. *pp* *f*

Vib. *f* *mp*

Hp. *B \sharp /A \sharp* *D \sharp /A \sharp* *C \flat , B \sharp /F \sharp , G \sharp* *D \flat , C \flat , B \sharp /E \sharp , F \sharp , G \sharp , A \sharp*
f *mp*

Cel.

Vln. I *pizz.* *pp*

Vln. II *pp* *pizz.* *arco* *pizz.* *f*

Vla. *ppp* *f*

Vc. *pp* *pp* *f*

Bs. *p* *f* *mf*

Mallets *f* *mp*

Musical score for a symphony orchestra, measures 17-20. The score includes parts for Flute (Fl.), Clarinet in A (C. A.), Horn (Hn.), Timpani (Timp.), Rototom (Roto-t.), Vibraphone (Vib.), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bassoon (Bs.).

Measures 17-20 are marked with a 'C' in a box above measure 17. Measure 20 is marked with a '4' in the top right corner.

Dynamic markings and articulation include:

- mf*, *pp*, *p*, *f*, *mp*, *fz*, *pz*, *arco*, *pizz.*
- Accents (>), decrescendos (<), and crescendo hairpins (p < mf >).

Instrument-specific markings include:

- Flute: *mf*, *pp*, *mf*.
- Clarinet in A: *mf*, *pp*, *mp*, *f*.
- Horn: *mp*, *mf*, *p*, *f*.
- Timpani: *f*, *pp*, *f*.
- Rototom: *pp*, *f*.
- Vibraphone: *f*, *mp*, *p*, *f*.
- Harp: *f*, *mp*, *p*, *f*. Chords: D3, C3, B2 / E3, F#, G3, A3.
- Cello: *p*, *mf*.
- Violin I: *p*, *fz*, *pp*, *arco*, *mp*, *f*.
- Violin II: *pizz.*, *arco*, *p*, *mf*, *pp*, *arco*, *mp*, *f*.
- Viola: *pizz. arco*, *p*, *mf*, *pp*.
- Bassoon: *p*, *fz*.

25

Fl. *p sfz ff f*

C. A. *sfz sfz sim. p sfz ff f*

Hn. *f mf ff*

Timp. *f*

Roto-t. *ff mf p*

Vib. *sfz*

Hp. *p f f G#*

Cel. *sfz sfz sim. fp*

Vln. I *f p pp mf p < mf* Col legno battuto

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

Vla. *f p mf < p < f*

Vc. *f p mf < p < f*

Bs. *f p mf p < f*

To Picc.

31

Fl. *p* *f* *<fp* *f*

C. A. *p* *f* *<fp* *f*

Hn. *mf* *fp* *<fp* *f* *ff*

Timp. *p* *ff* *<fp* *p* *f*

Roto-t. *ff*

Vib. *f* *<fp* *f*

Hp. *pp* *ff* *<fp*

Cel. *fp* *p* *ff* *f* *<fp*

Vln. I *nat.* *p* *f* *ff* *<fp* *arco* *ppp* *f*

Vln. II *Col legno battuto* *nat.* *mp* *f* *ff* *<fp* *arco* *ppp* *f*

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

Vc. *ff*

Bs. *pp* *fp* *ff* *f* *ff*

Piccolo

Picc. *pp* *f* *mf* *p* To Fl. rit.

C. A. *pp* *f*

Hn. *mf* *p* mute

Timp. *ff*

Roto-t. *ff*

Vib. *f* *mp* Bowed Bowed + Mallets

Hp. *mf* *p* D#/E# G#

Cel. *mf* *p*

Vln. I *pp* *f* *fp* *fp* *sim.* *pp*

Vln. II *pp* *f* *fp* *fp* *sim.* *pp*

Vla. *mf*

Vc. *mf*

Bs. *f* *p* rit.

D

A tempo

Flute
flt.

Picc. *mp* *p*

C. A. *f* *ff* *mp* *p*

Hn. *f* *pp*

Tim. *pp* *mp* *mp*

Roto-t.

Vib. *pp* *mp* *subito, f* *p*

Hp. *mp* *pp* *p* *f* *p* *p*

Cel. *mp* *pp* *p* *f* *p*

Vln. I *mp* *p* *f* *f* *pp*

Vln. II *ff* *mp* *p* *f* *pp* *mf*

Vla. *mp* *f* *pp*

Vc. *mp* *f* *pp*

Bs. *pp* *subito p* *mf*

Mallets

Bowed + Mallets

D₂/E₂ D₃, C₃, B₂/E₃, F₃, G₃, A₃ C₃

pizz. Col legno battuto nat.

52 *(tr)* To Picc. Piccolo *tr* *tr* *tr* To Fl. Flute

Fl. *fp* *fp* *fp*

C. A. *mp* *fp* *fp* *fp*

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

Timp. *f* *ff* *p* *mf* *mf* *mf*

Roto-t. *mp* *ff* *p* *mf* *mf* *mf*

Vib. *Mallets* *mf*

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

Cel. *f* *p* *f*

Vln. I *mp* *fp* *mf* *mf* *mf*

Vln. II *f* *mp* *fp* *f* *p* *f* *p* *f* *p* *f*

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

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

Bs. *f* *ff* *p* *f* *p* *f* *p* *f* *p* *f*

E

57 (tr)

Fl. *fl.* *mf* *f*

C. A. *fl.* *mf* *mp* *p* *f*

Hn. *mp* *mute* *nat.*

Timp. *mf* *f*

Roto-t. *mf*

Vib. *f*

Hp. *p* *f* *p* *f* *f*
 D₃, C₃, B₂ / E₃, F₃, G₃, A₃

Cel. *p* *f* *p* *f* *f* *mp* *f*

Vln. I *mf* *mp* *p* *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *mf* *mp* *p*

Vc. *mf* *pizz.*

Bs. *p* *f* *mf* *pizz.* *nat.*

This page contains the musical score for measures 63 through 68. The score is written for a full orchestra and includes the following instruments and parts:

- Flute (Fl.):** Measures 63-68, dynamics include *ff*.
- Clarinet (C. A.):** Measures 63-68, dynamics include *mf*, *mp*, and *f*.
- Horn (Hn.):** Measures 63-68, dynamics include *f* and *sfz*.
- Tympani (Timp.):** Measures 63-68, dynamics include *fp*, *p*, *f*, and *fp*.
- Roto-tom (Roto-t.):** Measures 63-68, dynamics include *f*.
- Vibraphone (Vib.):** Measures 63-68, dynamics include *pp*, *f*, *pp*, *fp*, and *f*. Includes triplet markings.
- Harp (Hp.):** Measures 63-68, dynamics include *pp*, *f*, *pp*, and *f*. Includes markings *F3* and *C4, F#*.
- Cello (Cel.):** Measures 63-68, dynamics include *mf*, *mp*, *fp*, *ff*, and *mp*.
- Violin I (Vln. I):** Measures 63-68, dynamics include *f*, *fp*, *f*, and *p*.
- Violin II (Vln. II):** Measures 63-68, dynamics include *f*, *mp*, and *p*.
- Viola (Vla.):** Measures 63-68, dynamics include *f*, *mp*, and *p*.
- Violoncello (Vc.):** Measures 63-68, dynamics include *f*, *sfz*, *f*, *mp*, and *<f*. Includes the marking *arco*.
- Bass (Bs.):** Measures 63-68, dynamics include *f* and *mf*. Includes the marking *arco*.

The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

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

C. A. *p* *mf* *f* *fp*

Hn. *p* *p*

Timp. *fp*

Roto-t. *mp*

Vib. *ff* *f* *ff* *mp f*

Hp. *p* *D4, G4* *mp* *p* *D4, C4, B3/ E4, F4, G4, A4* *f*

Cel. *p* *mp* *p* *f*

Vln. I *p* *p* *p* *fp* *f* *pizz.* *arco* *p* *mf*

Vln. II *p* *p* *p* *fp* *f* *pizz.* *arco* *mf*

Vla. *mp* *mf* *subito f > p* *sfz* *< f*

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

Bs. *mf* *pizz.*

75

Fl. *fp* *f* *f* *p* *mp* *fl.*

C. A. *fp* *sfz* *sfz* *mf* *f* *p* *f*

Hn. *mf* *p* *pp* *mute*

Timp. *mp*

Roto-t. *mp*

Vib. *f*

Hp. *B \flat* *f* *D \flat /G \sharp* *p*

Cel. *f* *sfz* *sfz* *f* *mp* *pp* *f*

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

Vln. II *pizz.* *f* *arco* *mf* *pp* *p*

Vla. *mf* *<fp* *mp* *p*

Vc. *mf* *<fp* *arco* *mp* *f* *mf* *f* *mp* *p* *mp*

Bs. *mp* *f* *mp* *pp*

85

Fl.

C. A.

Hn.

Timp.

Roto-t.

Vib.

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Bs.

f

ff

p

pp

fz

mf

pp

f

mp

f

fp

mf

p

fp

fp

mp

f

f

fp

fp

pp

mp

f

mp

pp

fp

fp

pp

fp

mf

nat.

p

fp

fp

pp

Col Legno Battuto

fp

fp

mf

nat.

mp

subito p

subito mp

mp

f

mp

fp

fp

p

mf

mf

p

B₂

91 rit.

Fl.

C. A.

Hn. nat. mp

Timp. mf

Roto-t. mf

Vib.

Hp.

Cel. f

Vln. I III ppp < > ppp < > ppp molto cresc. (f)

Vln. II I ppp < > ppp < > ppp molto cresc. (f) mp

Vla. mp < < < subito ppp < > 15ma < > < > < > molto cresc. (f) mp

Vc. ppp < > < > < > < > < > < > ppp molto cresc. (f) mp

Bs. rit. mp

101

Fl. *f* *f*

C. A. *f* *f* *mp* *f*

Hn. *f* *p* *f* *mute*

Timp. *p* *f*

Roto-t. *p*

Vib.

Hp. *D6/F#3* *f*

Cel.

Vln. I *Col Legno Battuto* *pizz.* *mf*

Vln. II *Col Legno Battuto* *pizz.* *mf*

Vla. *p* *f* *f*

Vc. *mp* *f*

Bs. *mp* *f*

Detailed description: This page of a musical score covers measures 101 to 104. The instrumentation includes Flute (Fl.), Clarinet in A (C. A.), Horn (Hn.), Timpani (Timp.), Rototom (Roto-t.), Vibraphone (Vib.), Harp (Hp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass (Bs.). The score is written in 4/4 time. Measure 101 features a key signature of one sharp (F#) and a common time signature. The Flute and Clarinet in A parts begin with a forte (*f*) dynamic. The Horn part also starts with *f*. The Timpani part has a steady eighth-note pattern. The Rototom part has a sixteenth-note pattern. The Harp part has a chord of D6/F#3. The Violin I and II parts enter in measure 103 with a *Col Legno Battuto* instruction and a *pizz.* (pizzicato) marking, playing a rhythmic pattern with a *mf* dynamic. The Viola part has a *p* to *f* dynamic. The Violoncello part has a *mp* to *f* dynamic. The Bass part has a *mp* to *f* dynamic. Measure 102 shows the Flute and Clarinet in A continuing their melodic lines. The Horn part has a *p* dynamic. The Timpani part has a *p* dynamic. The Rototom part has a *p* dynamic. The Harp part has a *f* dynamic. The Violin I and II parts continue their rhythmic pattern. The Viola part has a *f* dynamic. The Violoncello part has a *f* dynamic. The Bass part has a *f* dynamic. Measure 103 shows the Flute and Clarinet in A continuing their melodic lines. The Horn part has a *f* dynamic. The Timpani part has a *f* dynamic. The Rototom part has a *f* dynamic. The Harp part has a *f* dynamic. The Violin I and II parts continue their rhythmic pattern. The Viola part has a *f* dynamic. The Violoncello part has a *f* dynamic. The Bass part has a *f* dynamic. Measure 104 shows the Flute and Clarinet in A continuing their melodic lines. The Horn part has a *f* dynamic. The Timpani part has a *f* dynamic. The Rototom part has a *f* dynamic. The Harp part has a *f* dynamic. The Violin I and II parts continue their rhythmic pattern. The Viola part has a *f* dynamic. The Violoncello part has a *f* dynamic. The Bass part has a *f* dynamic.

rit. A tempo

109

Fl. *mp* *f*

C. A. *mp*

Hn. *p* *f* *mp* *ft.*

Timp.

Roto-t.

Vib.

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

Cel.

Vln. I *pp* *arco*

Vln. II *f* *p* *mp* *arco*

Vla. *f* *p*

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

Bs. *f* *p* *mp*

117

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

C. A. *mf* *f* *f* *fp* *fp* *fp* *fp*

Hn. *f*

Timp.

Roto-t.

Vib.

Hp. *f* *p* D₅, C₅, B₄/E₅, F₅, G₅, A₅

Cel. *mf* *f* *p*

Vln. I *mp*

Vln. II *mf* *f*

Vla. *mf* *mp*

Vc. *mp* *mp*

Bs.

123

Fl. *f* J

C. A. *fp* *fp* *fp* *fp* *subito mp* *f*

Hn. *mp* *f* *nat.*

Timp.

Roto-t.

Vib. *p* *f* *mp*

Hp. *mf* *p* *sfz* *sfz*
 D₆, C₆, B₆/E₆, F₆,
 G₆, A₆

Cel. *f*

Vln. I *pp* *subito mf* *f*

Vln. II *pp* *subito mf* *f*

Vla. *pp* *subito mf*

Vc. *pp* *subito mf*

Bs. *p*

150

Fl. *f* *f*

C. A. *<fp* *f*

Hn. *p* *sfz*

Timp. *fp* *fp* *p* *fp < sim.*

Roto-t.

Vib.

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

Cel. *f* *p*

Vln. I *p <* *pp* *mp* *p < f* *pp < sim.*

Vln. II *pp* *mp* *p < f* *pp < sim.*

Vla. *f* *mp*

Vc. *f* *mp* *p*

Bs. *p*

Fl. *ff* *pp* *subito p* *<fp*

C. A. *ff* *p* *mf*

Hn. *p* *mf* *f*

Tim. *ff* *mp* *ff* *mf* *f*

Roto-t. *ff* *mf*

Vib. *f* *mp* *f* *<fp*

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

Cel. *mp* *f* *<fp*

Vln. I *f* *p* *f* *ff* *f* *f*

Vln. II *f* *p* *f* *ff* *p* *f*

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

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

Bs. *f* *p* *f* *p* *f* *p* *f*

This musical score page features the following instruments and parts:

- Fl. (Flute):** Starts at measure 143 with a dynamic of *f*. Includes a section marked "Piccolo" and a dynamic change to *<fp* followed by *f*. Ends with a dynamic of *f* and a "fit." marking.
- C. A. (Clarinet in A):** Starts with a dynamic of *p*, then *f*, *<fp*, *f*, and ends with *f* and "fit." marking.
- Hn. (Horn):** Starts with *sfz p* and *sfz*, then *fp*, *fp*, *fp*, *fp*, and ends with *mp* and "fit." marking.
- Vib. (Vibraphone):** Includes a section marked "Bowed + Mallets" with a dynamic of *f* and *> p*.
- Hp. (Harp):** Includes a section with dynamics *mp* and *pp*. A list of notes is provided: D₂, C₂, B₁/E₂, F₂, G₂, A₂.
- Cel. (Cello):** Starts with *mp*, then *f*, *<fp*, and ends with *f*.
- Vln. I (Violin I):** Starts with *p* and *pp*, then *mf*.
- Vln. II (Violin II):** Starts with *mp*, then *f* and *mp*.
- Vla. (Viola):** Starts with *pp*, then *mp*.
- Vc. (Violoncello):** Starts with *mp*.
- Bs. (Bass):** Starts with *f*.

151

Flute

rit.

Picc. *f* *ff* *< > mp* *mf*

C. A. *f* *< > mp*

Hn. *ff* *f*

Timpani *ff*

Rototom *f* *p*

Vib. *f* *p*

Harp *D_b* *p*

Cel. *f* *mp*

Vln. I *fp* *fp* *fp* *f* *ppp*

Vln. II *fp* *fp* *fp* *f* *ppp*

Vla. *f*

Vc. *mp*

Bs. *mp* *pp*

Mallets

mute

fl.

157

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

- Flute (Fl.):** Starts with a rest, then plays a melodic line starting at measure 157. Dynamics include *pp* and *p*.
- Clarinet in A (C. A.):** Plays a melodic line starting at measure 157. Dynamics include *p*.
- Horn (Hn.):** Remains silent throughout the page.
- Timpani (Timp.):** Plays a rhythmic pattern starting at measure 157. Dynamics include *p*.
- Rototom (Roto-t.):** Plays a melodic line starting at measure 157. Dynamics include *pp*.
- Vibraphone (Vib.):** Remains silent throughout the page.
- Harp (Hp.):** Provides harmonic accompaniment. Chords are indicated as D_5, C_5, B^b, E_5, F_5 and G_5, A_5 . Dynamics include *pp*.
- Cello (Cel.):** Plays a melodic line starting at measure 157. Dynamics include *pp* and *f*.
- Violin I (Vln. I):** Plays a melodic line starting at measure 157.
- Violin II (Vln. II):** Remains silent throughout the page.
- Viola (Vla.):** Remains silent throughout the page.
- Violoncello (Vc.):** Remains silent throughout the page.
- Bass (Bs.):** Plays a melodic line starting at measure 157. Dynamics include *pp*.