

E se...

Davide Ianni

Performance Notes

General remarks:

All accidentals are valid for the notes next to which they appear and notes that appear on the same octave in the same bar.

↑ 1/8 tone higher † 1/4 tone higher ‡ 3/8 tone higher ↓ 1/8 tone lower † 1/4 tone lower ‡ 3/8 tone lower

All crescendi e diminuendi should be performed not linearly but exponentially.

Bass Flute

breathy tone. balance the pitch and the air components of the sound. X on stem indicates Key clicks.

Air sounds. Pitch production is reduced to the minimum in favor of an emphasis on the air component of the sound.

Perform these air sounds with the mouth completely covering the mouthpiece

T.R.

Tongue ram

Multiphonic sounds.

All multiphonics have been taken from *The Techniques of Flute Playing* by Carin Levine and Christina Mitropoulos-Bott

Pizzicato sounds, (with pitch).

Bass Clarinet

breathy tone. balance the pitch and the air sound letting some of the air escape from the side of the mouth.

Air sound. Blow air through the instrument. Pitch production is reduced to the minimum

Slap tongue (with pitch).

Multiphonic sounds. All multiphonics have been taken from; *The Bass Clarinet* by Harry Spiarnaay

Percussion (one performer):

Vibraphone, Med. Cymbal, Timpani (32 inches), Bass Drum, Spring Drum, Log Drum

circular scraping over the head of the Bass Drum

Hit with open hand the rim of the spring drum. Let ring as indicated:
 • covered with the hand
 ○ uncovered

Detune timpani as low as possible (no perceptible pitch)

Piano

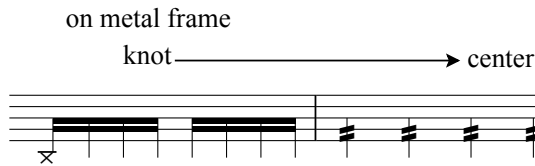
Preparation:



The following strings have to muted with Blue -Tack placed on the pins holding the strings in place farther away from the performer. The Blue-tack shall be pressed half over the string and half over the pins to create a pitched percussive sound at louder dynamics.



Label these notes with a sticker over the dampers for better accessibility when playing inside the piano



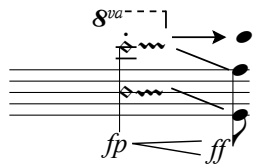
With med-soft rubber mallets play rhythm on metal frame. Knot indicates a place of the metal frame that is less resonant (where 2 piece of metal meet). Center indicates a resonant spot on the metal frame (central piece of a longer piece of metal in the metal frame)



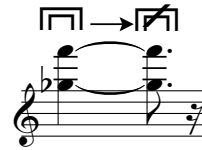
Stomp energetically on the dumper pedal to create a resonant echo.

Strings

s.p.= sul pont. s.t.= sul tasto c.l.b.= con legno battuto



Harmonic pressure with a wide and rapid vibrato. Move gradually to ordinario pressure while performing a portamento down to the final double stop



Crushed sound (bow over pressure) to ordinario bow pressure.



bow over the bridge to produce a hissing sound (no pitch). Mute the strings with right hand.

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♩ = 72

Bass Flute
 [B] *p* *mf* *ff* *f* T.R. [B] *ppp* *p* *gliss.* *mp* [A]

Bass Clarinet in Bb
pp *mp* *f* *pp*

Percussion
 scrape with wood mallet
 Spr. dr. hit the rim of the drum
ff *mf* *l.v. sempre*

Piano
 scratch with fingers inside the piano
f *fff*
 (no ped.)

Violin
 ♩ = 72
 s.t. *f* *p* *gliss.* *gliss.* *5f* *fp* *f* *ff* *pizz.*

Violoncello
 arco on the bridge (no pitch) *f* possibile *p* *ff* *3* *arco con sord. no vib.* *s.t. flautato* *pp*

7

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

B. Cl. *ppp* *mf* *f* sub. *ppp*

Perc. *pp* *f* *mp* *mf* *pp*

Pno. *fff* *p* *f*

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

Vc. *ppp* *f* *fp*

scrape spring lengthwise with wood stick
Spr. Dr. *pp* *f* *mp* *mf* *pp*

l.v. sempre

Spr. Dr. shake

scrape with wood mallet

scrape spring with mallet

scratch with fingers inside the piano

ord. *gliss.* *s.p.*

s.t. flautato *ppp* *f* *fp*

(s.p.) *ff* *f* *ff*

gliss. *gliss.* *gliss.*

3 *5* *3* *3* *3* *3* *6*

[B]

B. Fl. *ff* *sfz mp* *pp* *ff*
 B. Cl. *p < mp > ff* *mp* *pp* *f*
 Perc. *mf* *ff f* *Ped. p*
 Pno. *mp* *fff* *f mp p*
 Vln. *fp* *f ff* *mp mp pp* *ff* *fff*
 Vc. *ff* *f ff* *sfp mp* *(mp)* *pp* *ff*

T.R. (no vib.) 5 7
 (no vib.) 5 7
 arco flaut. (no vib.) s.t.
 arco flaut. (no vib.) s.t.
 pizz. III
 pizz. IV
 s.p.

[B] [B]

Vibraphone
 Spr. D

16

B. Fl. *mp* *p* *f* *p* *mp*

B. Cl. *pp* sub.

Perc. *ff* *l.v. sempre* *ppp* *p* *Red.* *Vibraphone*

Pno. *fff* *mf*

Vln. arco s.t. flaut. *mp* *p*

Vc. s.t. flaut. *pp* *p*

Detailed description: This page of a musical score, numbered 16, features six staves. The B. Fl. staff begins with a dynamic of *mp*, moves to *p*, then *f*, and ends with *p* and *mp*. The B. Cl. staff is marked *pp* sub. The Perc. staff starts with *ff*, includes a *l.v. sempre* instruction, and features *ppp* and *p* dynamics, with a *Red.* (Reduction) marking. The Pno. staff has *fff* in the right hand and *mf* in the left hand. The Vln. staff is marked *arco s.t. flaut.* with dynamics *mp* and *p*. The Vc. staff is marked *s.t. flaut.* with dynamics *pp* and *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

22

B. Fl. *tr* *ff* *p* *f* *pp*

B. Cl. *3* (slap tongue) *ff* *ppp* *pp*

Perc. *mp* *

Pno. l.h. r.h. *mp* *f* *ff* (1/3 Ped.) *mp* *p*

Vln. (II) *pizz.* *ff* *arco 1/2 c.l.b.* *f* (Jeté) *arco ord.* *flautato* *p sub.* *s.t. no vib.* *pp*

Vc. *pizz.* *ff* *arco ord. s.p.* *white vibr.* *p* *s.t. no vib.* *flaut.* *pp*

Detailed description of the musical score: The score is for measures 22-25. It features six staves: B. Fl., B. Cl., Perc., Pno., Vln., and Vc. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics range from *ff* to *ppp*. Performance instructions include *tr*, *slap tongue*, *1/3 Ped.*, *arco 1/2 c.l.b.*, *Jeté*, *arco ord.*, *flautato*, *p sub.*, *s.t. no vib.*, *white vibr.*, and *flaut.*. Fingerings and articulation marks are present throughout.

26

B. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

pp *mp* *pp*

(pp)

ord. white vib. no vib. s.t.

pp *mp* *pp*

(pp)

32 T.R.

B. Fl. *mf* *ppp* *mfp* *mf* *p* *f* *mp*

B. Cl. *mp* *fff*

Perc.

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

1/3 Ped. Ped. ord. *

Vln. ord. wide vib. → no vib. s.t. *mf pp sub.* *mp* *mf* *sfz* on bridge

Vc. *f poss.* on bridge 3 no sord.

Detailed description of the musical score: The score is for measures 32-35. The B. Fl. part starts with a trill (T.R.) in measure 32, followed by a breath mark (B) and a trill (T.R.) in measure 34. Dynamics range from *mf* to *ppp*, *mfp*, *mf*, *p*, *f*, and *mp*. The B. Cl. part has a long note in measure 32, followed by a crescendo from *mp* to *fff* in measures 34-35. The Pno. part features octaves (*8va*) and triplets in measures 32-35, with dynamics *mp*, *p*, *mf*, *f*, *p*, and *mf*. The Vln. part has a wavy line indicating vibrato, with dynamics *mf pp sub.*, *mp*, *mf*, and *sfz*. The Vc. part has a triplet in measure 34 and a dynamic of *f poss.*. Performance instructions include 'ord. wide vib.', 'no vib. s.t.', 'on bridge', and 'no sord.'.

B. Fl. *f* *mp* *smorzato*

B. Cl. *mf* *f* *mp* *f* *mp* *off the mouth piece*

Perc. *p* *mf* *p* *p* *mf* *p*
Cymbal *3* B. Dr. scrape skin *5*

Pno. *p* *f*
inside r.h. *l.h. 5*
(no ped.)

Vln. *f* *p*

Vc. *mf* *f* *sfz* *f* *sfz* poss.

36 6/4

40

B. Fl. *ppp* *pp* *ff* *fp* *ff* *ff* ord.

B. Cl. *sfz* *mp* *f* *ff* *fp* *pp* sub.

Perc. l.v. *p* *Red.* B.Dr. l.v. ** ppp*

Pno. *mf* (1/3 ped.) *fff*

Vln. *ff* *ffp* *fff* *8va* (s.p.)

Vc. *ff* *ff* *ff* *f > p* pizz. 1/2 c.l.b. arco ord. *arco* *s.p.*

Detailed description of the musical score: The score is for measures 40 to 44. It features six staves: B. Fl., B. Cl., Perc., Pno., Vln., and Vc. The time signature changes from 6/4 to 3/4 at measure 41, then to 8/8 at measure 42, and finally to 4/4 at measure 44. The B. Fl. part starts with *ppp* and *pp* dynamics, followed by *ff*, *fp*, and *ff*. The B. Cl. part has *sfz*, *mp*, *f*, *ff*, *fp*, and *pp* sub. dynamics. The Perc. part includes *p* and ** ppp*. The Pno. part has *mf* and *fff*. The Vln. part has *ff*, *ffp*, and *fff*. The Vc. part has *ff*, *ff*, and *f > p*. There are various articulations like *ppp*, *pp*, *ff*, *fp*, *sfz*, *mp*, *f*, *fff*, *pp*, *p*, *Red.*, ** ppp*, *mf*, *fff*, *ff*, *ffp*, *fff*, *ff*, *f > p*, *pizz.*, *1/2 c.l.b.*, *arco ord.*, *arco*, and *s.p.*. There are also performance instructions like *ord.*, *sub.*, *Red.*, ** ppp*, and *8va* (s.p.).

45

B. Fl. *ff* (pizz.) *ff* *mf* *f*

B. Cl. multiphonic *mf* (slap tongue) *mf* *p*

Perc. *fff* l.v. *p* Vibr. Ped.

Pno. *fff* *f* (1/3 ped.) *mp* *f* inside loco r.h. l.h. 5

Vln. *ff* *ffp* *ff* *sfz* 1/2 c.l.b. jete 7 tratto

Vc. arco ord. s.t. *ff* s.p. *ff* pizz. *ff* *ff* pizz. IV III

Detailed description of the musical score: The score is for measures 45-48. It features six staves: B. Fl., B. Cl., Perc., Pno., Vln., and Vc. The time signature changes from 4/4 to 2/4 to 3/4 to 7/8. Dynamics range from *fff* to *p*. Performance instructions include 'multiphonic', 'slap tongue', 'ped.', 'inside loco', 'jete', and 'tratto'. Fingerings and articulations like '3', '5', and 'pizz.' are indicated throughout.

12

B. Fl.: 49 fp f mf ff fp ff ff mp ff
B. Cl.: mf ppp f ff ff $p < mf >$ ff
Perc.: f f p p
Pno.: f fff f f
Vln.: ff ff f
Vc.: ff f pp ff ff ff ff ff

Performance Instructions:
 B. Fl.: T.R., 3, T.R., 3, 6
 Perc.: 5, 5, 1.v., Vibr., Cymb., 3
 Pno.: 8va-1, 8va, 8va, (no ped.), (1/3 ped.), 8va
 Vln.: pizz, 5, 3, arco 1/2 c.l.b., Jeté, s.p., arco, 5, pizz., arco 1/2 clb, jete, pizz., 5, 3
 Vc.: arco 1/2 c.l.b., arco tratto, arco flaut., s.p., (s.p.), 5, pizz., 3, arco s.p., pizz., II III IV s.p., III

53

B. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

f *f* *sfz* *sfz*

pp *ppp* *ppp*

fff *fff* *fff*

ff *ff* *ff* *sfz*

8^{va} 1/3 ped. 8^{va}

arco pizz. arco s.p. arco s.p.

3 3 3

Spr. Dr.

58

B. Fl. *f* *mp* *ff* *3*

B. Cl. *p* *f* *p* *tr* *p* *sfz* *ff* *f* *3*

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

Pno. *f* *mp*

Vln. *con sord.* *s.p.* → *ord.* *ff* *p* *ff* *pizz. IV* *ff* *3*

Vc. *con sord.* *s.p.* → *ord.* *ff* *p* *ord.* → *s.p.* *p* *ff* *pizz. IV* *f* *3*

Annotations: *w/ vib. mallet on the bell*, *Cymb.* *3*, *Vibr.* *3*, *Ped.*, *8va*, *1/3 ped*, *T.R.*, *D#*, *2*, *3*, *4*

61

B. Fl. no vib. \rightarrow ord. 3
p \rightarrow *f* \rightarrow *mp*

B. Cl. no vib.
p \rightarrow *f* \rightarrow *mp*

Perc. Spr. Dr. 5^o l.v. *f* \rightarrow *f* \rightarrow *mf* \rightarrow *p*

Pno. *fff*
fff 3 *mf* \rightarrow *p*

Vln. arco no vib. s.p. \rightarrow s.t.
p \rightarrow *f* \rightarrow *mp*

Vc. arco no vib. s.p. \rightarrow s.t.
p \rightarrow *f* \rightarrow *mp*

Detailed description of the musical score: The score is for measures 61 to 66. It features six staves: B. Fl., B. Cl., Perc., Pno., Vln., and Vc. The time signature changes from 4/4 to 3/4, then 4/4, 3/4, 5/4, and finally 6/4. The B. Fl. and B. Cl. parts are marked 'no vib.' and have dynamics *p*, *f*, and *mp*. The Perc. part includes 'Spr. Dr.' and 'l.v.' markings, with dynamics *f*, *mf*, and *p*. The Pno. part has a *fff* dynamic and includes a triplet of eighth notes. The Vln. and Vc. parts are marked 'arco no vib.' and have dynamics *p*, *f*, and *mp*. The score includes various musical notations such as slurs, accents, and articulation marks.

67

B. Fl. *ffz* **B** *mp* ord. no vib. immobile sempre

B. Cl. no vib. immobile sempre *pp* *mp*

Perc. mute B.Dr. tune Timp in G

Pno. depress silently

Vln. (no vib. s.t.)

Vc. (no vib. s.t.) immobile sempre

sos. Ped.

73

B. Fl. *ppp* *mp* *f* poss. *sfz*

B. Cl. *f*

Perc. Cymbal over timpani *pp* *p* *mp* take vibr. mallets
Timp. detune as low as possible

Pno. inside the pno with middle finger *pp* *mf* *pp* *ppp*
with knuckles on a resonant section of the metal frame inside the piano

Vln. s.t. flautato *sfz* immobile sempre

Vc.

78

B. Fl. *mp* sub.

B. Cl. (no vib.)

Perc. muted B.Dr. *f* with vibr. mallets *pp* Log Dr. with vibr. mallets *f*

Pno. *ff* *p* *f* on string with finger *p* *mp*

Vln. (immobile sempre) *ppp* *mp*

Vc. *mp*

Detailed description of the musical score for measures 78-81:

- Measure 78:** B. Fl. plays a half note G4 with *mp* and *sub.* (sustained). B. Cl. rests. Perc. plays a half note G4 with *f* and vibrato. Pno. plays a half note G4 with *ff* and vibrato. Vln. plays a half note G4 with *ppp*. Vc. plays a half note G4 with *mp*.
- Measure 79:** B. Fl. plays a half note G4 with *mp* and *sub.*. B. Cl. rests. Perc. plays a half note G4 with *f* and vibrato. Pno. plays a half note G4 with *p* and vibrato. Vln. plays a half note G4 with *ppp*. Vc. plays a half note G4 with *mp*.
- Measure 80:** B. Fl. plays a half note G4 with *mp* and *sub.*. B. Cl. rests. Perc. plays a half note G4 with *f* and vibrato. Pno. plays a half note G4 with *f* and vibrato. Vln. plays a half note G4 with *ppp*. Vc. plays a half note G4 with *mp*.
- Measure 81:** B. Fl. plays a half note G4 with *mp* and *sub.*. B. Cl. rests. Perc. plays a half note G4 with *f* and vibrato. Pno. plays a half note G4 with *p* and vibrato. Vln. plays a half note G4 with *mp*. Vc. plays a half note G4 with *mp*.

83

B. Fl. *sffz mp* sub.

B. Cl. (no vib.) *pp* *mp*

Perc. B.D. (muted) *p* *ppp* *ppp* *mf* *dim.* *(mp)* *ppp* (timp. C#)

Pno. *pp* med-soft rubber mallets on metal frame knot *mf--f* center *p* *ppp* depress silently *accell.* 6 9 knot *sos. Ped.*

Vln. *(mp)*

Vc. *(mp)*

Detailed description of the musical score: The score is for measures 83-88. The B. Fl. part starts with a dynamic of *sffz mp* and includes a 'sub.' instruction. The B. Cl. part is marked '(no vib.)' and has dynamics *pp* and *mp*. The Percussion part features a B.D. (muted) with dynamics *p*, *ppp*, *mf*, *dim.*, *(mp)*, and *ppp*, plus a timpani C# in the final measure. The Piano part uses 'med-soft rubber mallets on metal frame knot' and has dynamics *pp*, *mf--f* center, *p*, and *ppp*, with instructions for 'depress silently' and 'accell.' with markings 6 and 9. The Violin and Viola parts are marked *(mp)*.

89

(no vib.)

B. Fl.

f *ff*

p sub.

(no vib.)

B. Cl.

p sub.

Vibr.

B.D. (muted) 3

f *pp*

mf *pp*

Perc.

Ped.

timp.

f

* * *

r.h.

inside the piano

ff

brushing very rapidly strings with the flesh of the fingers

mp *f* *mp*

Pno.

l.h.

p

* *

(no vib.)

Vln.

f *fff*

pp *mp*

(no vib.)

Vc.

f *fff*

mp

A

95 immobile (no vib.) B → ord.

B. Fl. *pp* ← *mp*

B. Cl.

Perc. B.D. (muted) *ppp* *mp* *ff* *mf* *pp*

Pno.

Vln. (*mp*)

Vc.

99

B. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

off the mouthpiece ϕ

mp *mf* *p* *pp*

7 7 7

detune Timp.
as low as possible

B.Dr. no mute

pp *mp*

(mp) *(mp)*

104

B. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

B.D. *ff*

L.Dr. *ppp*

ff

f

mp

ppp

rubber mallets woodframe

metal frame rubber mallet

knot

center

pp

mf

108

B. Fl. (°)

B. Cl.

Perc. Cymb. (over Timp.) rim

Pno. depress silently inside the piano with fingers

Vln.

Vc. no sord. s.t. flautato

pp *mp* *f* *ff* *p* *mp* *f* *mp* *ppp* *ppp* *f* *mp* *f* *ff* *p* *f* *ff*

sweep through high harmonics

5 5 knot 5 5

5 5 3 5

3 3 3

3

tr

Detailed description of the musical score: The score is for measures 108-111. The B. Fl. part starts with a whole note G4, followed by a half note A4, and then a melodic line with dynamics *f* and *ff*. The B. Cl. part has a whole note G3, followed by a half note A3, and then a melodic line with dynamics *f* and *ff*. The Perc. part features a cymbal pattern with dynamics *ppp*, *mp*, *f*, *mp*, and *ppp*. The Pno. part has a left-hand accompaniment with dynamics *ppp* and *f*, and a right-hand part with dynamics *mp* and *f*. The Vln. part has a melodic line with dynamics *f* and *ff*. The Vc. part has a melodic line with dynamics *p*, *f*, and *ff*. Performance instructions include 'depress silently', 'inside the piano with fingers', 'sweep through high harmonics', and 'no sord. s.t. flautato'. Fingerings and articulations are indicated throughout.

112 (tr) B

B. Fl. *mf* *mp*

B. Cl. *mf* *p*

Perc. *ppp* *mp* *pp* *f* *mf* *ppp*

Pno. *mp* *pp* *f* *p_{sub}*

Vln. *mf* *mp* (rit.)

Vc. *mf* *mp*

ordinario playing

inside the piano with fingers *pp* *f* *p_{sub}*

8^{vb} * Ped. (dumper)

5 3 6

3 3 3

(tr) 3 3

(h)

Detailed description: This page of a musical score covers measures 112 to 115. It features six staves: B. Fl., B. Cl., Perc., Pno., Vln., and Vc. The B. Fl. part begins with a trill (tr) and a box 'B' above it, followed by a triplet of eighth notes. The B. Cl. part has a triplet of eighth notes and a long note with a fermata. The Percussion part includes a snare drum line with dynamics *ppp*, *mp*, *pp*, *f*, *mf*, and *ppp*, and a bass drum line with a triplet of eighth notes. The Piano part is marked 'ordinario playing' and features a triplet of eighth notes, a section marked 'inside the piano with fingers' with dynamics *pp*, *f*, and *p_{sub}*, and a pedal point marked '8^{vb} * Ped. (dumper)'. The Violin part has a triplet of eighth notes, a trill, and a ritardando (rit.) marking. The Viola part has a triplet of eighth notes. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

117

B. Fl. *mf* *f* *mp* *tr* *ord.* *overblow*

B. Cl. *mf* *f* *mp*

Perc. *vibr.* *Ped.* *p*

Pno. *with mallets on frame* *ppp* *pp* *p* *6* *6* *6* *6* *6* *6* *6* *6*

Vln. *mf* *f* *mp* *tr* *s.p.* *ord.* *3*

Vc. *mp* *3*

122

B. Fl. *pp* *mp*

B. Cl. *pp* *mp*

Perc. L.Dr. *pp* *f* *mp* * *p* *f* *mp* B.Dr. *f* *mp*

Pno. *f* *p* *pppp* *pp* *mf*

Vln. no sord. flautato s.t. *mp*

Vc.

126

B. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

ppp

pp

f

mf

mp

f

mp

mf

pp

f

mf

mp

f

mp

mf

f

mp

mf

f

mp

mf

B. Dr.
on rim

rub hand's nails on head

on rim

inside the piano
with fingers

* Red.

Remove Blue Tack
from inside the piano

Detailed description of the musical score: The score is for measures 126-130. It features six staves: B. Fl., B. Cl., Perc., Pno., Vln., and Vc. The B. Fl. and B. Cl. parts have long melodic lines with dynamics ranging from *f* to *mp*. The Percussion part includes a quintuplet of eighth notes (*ppp*) and various rhythmic patterns with dynamics from *pp* to *mf*. The Piano part has chords and melodic fragments with dynamics from *mf* to *pp*. The Violin part has a sustained melodic line with dynamics from *f* to *mp*. The Violoncello part has a sustained melodic line with dynamics from *mp* to *f*. Performance instructions include 'B. Dr. on rim', 'rub hand's nails on head', 'on rim', 'inside the piano with fingers', and 'Remove Blue Tack from inside the piano'. A redaction mark is present in the Piano part.

131

B. Fl. *mp* *f* *fff* *ppsub.* *fff* *mf* *ff*

B. Cl. *p* *f* *fff* *ppsub.* *fff* *pp* *ff*

Perc. *pp* *p* *f* *Red.* *p* *mp*

Pno. *fff* *Red.* *8va* *Red.*

Vln. *mf* *fff* *ppsub.* *fff* *pp* *fp* *mp* *ff*

Vc. *mp* *mf* *fff* *ppsub.* *fff* *f* *mp* *ff*

137

B. Fl.

B. Cl.

Perc.

Cymbal/ Timp

p * *pp*

l.v.

pp

p

Pno.

fff *f* *dim.* *mp* *fff*

f *mp* *Red.*

8^{va}

3 5 7

Vln.

Vc.

142

B. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

pp *5* *3* *ff* *morendo*

Vibr. *pp* *5* *5* *mp* *mf* *3*

Detailed description of the musical score: The score is for measures 142 to 146. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The B. Fl. and B. Cl. staves are empty. The Percussion staff shows a vibraphone part starting in measure 145, with notes G4, A4, Bb4, C5, Bb4, A4, G4. The notes are marked with vibrato (Vibr.), fingerings (5), and dynamics (pp, mp, mf). The Piano part starts in measure 142 with a piano introduction (ppp), a quintuplet (5) and triplet (3) of eighth notes, and then a fortissimo (ff) section with a morendo marking. The Violin and Violoncello staves are empty.

147

B. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

5 *p*

ppp *cresc.* *p* *f* *ff* *mp* *mf* *p*

5 *p* *cresc.* *mf*

5 3 5 3 5 3 5 6 7

3/4 2/4 3/4 2/4 7/8

151

B. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

p

ff

dim.

mf

mfp

mf

p

p

p

3

5

6

7

3

3

3

3

5

5

5

5

154

B. Fl. *mf* *fp* *ff* *mf* no vib.

B. Cl. *mf* *fp* *ff* *mf* no vib.

Perc. *pp* *mp*

Pno. *mp* *pp* *fff* *mp* (ped. sempre)

Vln. *fp* *fff*

Vc. *fp* *fff* *mp* flaut.

Measure 154 starts with a treble clef and 3/4 time signature. Measure 155 changes to 2/4 time. Measure 156 changes to 4/4 time. The B. Fl. and B. Cl. parts feature a trill in measure 154, followed by triplet patterns in measures 155 and 156. The Perc. part has a snare drum roll in measure 154 and a cymbal in measure 156. The Pno. part has a complex texture with triplets and quintuplets, and a *Red.** marking in measure 155. The Vln. and Vc. parts play triplet patterns that change in measure 156, with the Vc. part also marked *flaut.*

157

B. Fl. *mp* *f* *p* *tr*

B. Cl. *mp*

Perc. B.D. rim *pp* *ppp* *mp* *pp* *ppp* B.D. vib. *ppp* *pp-p* *pp* Led.

Pno. *pp* *pp* *cresc.* *poco a poco* *f* *dim.* *p* *pp* *f* *6* *3*

Vln. s.t. flaut. *p* *pp* *tr*

Vc. *mp* *mf* *sp* *IV*

Detailed description of the musical score: The score is for measures 157-160 in 4/4 time. The woodwinds (Bass Flute and Bass Clarinet) play a melodic line with a fifth-finger grace note and dynamic markings from *mp* to *p*, including a trill in the flute. The percussion features a complex rhythmic pattern with dynamics from *ppp* to *pp*, including rimshots and vibraphone. The piano part has a bass line with triplets and chords, and a right hand with a triplet of sixteenth notes that crescendos to *f* before decaying. The violin plays a sustained melodic line with a trill at the end, while the cello plays a similar line with a dynamic shift to *mf* and a fingering change to the fourth string.

163

B. Fl.

B. Cl.

Perc.

Pno.

Vln.

Vc.

pp *mf* *3* *p* *

p *pp* *p* *ff* *p*

ff *p* *mf*

s.p. ord. s.p. ord.

167

B. Fl. *p*

B. Cl. *p*

Perc. B.Dr. *f* L.Dr. *ppp* *cresc. poco a poco* *p* *mf* *fff*

Pno. *mp* *fff* *f* *p*

Vln. con sord. immobile no vib. flautato

Vc. con sord. immobile no vib. flautato *p*

*

Detailed description of the musical score for measures 167-171:

- B. Fl. and B. Cl.:** Both parts play a sustained, legato line of notes, starting on a whole note and ending on a half note. The dynamic is *p*.
- Perc.:** The B. Dr. (Bass Drum) plays a triplet of eighth notes (*f*) followed by a series of sixteenth notes (*ppp*) that crescendo to *p*, *mf*, and *fff*. The L. Dr. (Loud Drum) plays a series of sixteenth notes (*ppp*) that crescendo to *p*, *mf*, and *fff*.
- Pno.:** The right hand plays a melodic line with triplets and a quintuplet, starting at *mp* and reaching *fff*. The left hand plays a rhythmic accompaniment with triplets and a quintuplet, starting at *f* and ending at *p*.
- Vln. and Vc.:** Both parts play a sustained, legato line of notes, starting on a whole note and ending on a half note. The dynamic is *p*. Performance instructions include "con sord.", "immobile no vib.", and "flautato".