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Portfolio of Compositions and Technical Commentary

Pinto, Leonardo

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Leonardo B. Margutti Pinto

Portfolio of Compositions and Technical
Commentary

Thesis presented in fulfillment of the requirements
for the degree of Ph.D in Music

King's College London, 2012

Abstract

During this doctoral project, I sought to find within intellectually appealing works the techniques that would enable me to write music that I personally found intuitively engaging, physically exciting, and that would reconcile the different aesthetic tendencies and influences in my music which attempts to inhabit the borders of the vibrant Brazilian popular musics, jazz and European twentieth-century art music. The six compositions in this portfolio are the result of this research project which can be separated into two phases. In the first phase prevailed the study and appropriation of specific techniques identified in works by well established composers, namely Carter's use of hexachords, Birtwistle's layerings and Ligeti's 'consonant atonality'. These techniques were explored intuitively, reinterpreted and juxtaposed in different sections of the first three compositions present in the portfolio which are: *Um Pequeno Ensaio* (for piano, clarinet in Bb, violin and cello), *Digressões* (for clarinet in Bb, violin, cello, double bass and piano) and *Resolute* (for string quartet and guitar). In the second phase, these techniques were completely reconsidered and virtually abandoned in favour of a more unified and personal approach to harmony and composition through the use of 'static harmonisation', 'static counterpoint' and 'compositional feedback loops', culminating in the final three pieces of the portfolio: *Shades* (for an ensemble of eleven players), *Of Instance and Memory* (for an ensemble of ten players) and *Different Sevens* (for orchestra). During this research for appropriate harmonic techniques, I also explored the appropriation and reinterpretation of a number of textures and rhythms derived from jazz and Brazilian popular music albeit in different musical contexts. These textures all have as central thematic the pianist's role as accompanist within these popular musics, an aspect which is indebted to the fact that the piano is my constant source of compositional ideas and experimentation through improvisation and performance.

List of Contents

Acknowledgements

1.0 Introduction

2.0 Jazz, Brazilian rhythms and the piano

2.1 Piano and bass within a jazz ensemble

2.2 Piano grooves

2.3 Brazilian rhythms

3.0 First phase: Um Pequeno Ensaio, Digressões and Resolute

3.1 Hexachords and melody

3.2 Combining layers that follow distinct processes

3.3 Layering of hexachordally determined material to create a variety of degrees of tonal motivation

3.4 Layering with at least one stratum exhibiting diatonic features

3.5 Layering to disrupt tonality

3.6 Consonant Atonality

3.7 Tonality and modes

3.8 Observations on Form

4.0 Second Phase: Shades, Of Instance and Memory and Different Sevens

4.1 Hexachord as accompaniment

4.2 Hexachord accompaniments and the Expressivo from Shades

4.3 Use of hexachords in Of Instance and Memory

4.4 A necessary Interlude, returning to Resolute

4.5 Static Harmonisation in Shades

4.6 Consequences of the use of Static Harmonisation

4.7 From static harmonisation to feedback loops

4.8 From static harmonisation to counterpoint and feedback loops

4.9 From static harmonisation to allusions of tonality

4.11 Observations on form

5.0 Conclusion

6.0 Bibliography

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1.0 Introduction

My relationship with music from an early age has been tightly connected with performance. Sadly, at the age of 21, an injury that debilitated my left hand's strength and coordination led me to move away from any type of career as a pianist/composer, I can still play and feel the constant need to physically engage with music, in fact most of my creative ideas come from moments of improvisation at the piano, but since the injury, performance has become a private and personal affair. This was a significant event in my life nonetheless, and challenged my intuitive and physical relationship with music. Composing was still an engaging activity, but the limitations to performance were not an easy situation to deal with.

My undergraduate education was heavily influenced by serialism and the 1950's Avant garde, and while I found this music intellectually stimulating, it failed to reach me physically. True, I am fascinated by Schoenberg and Webern's work, and even some avant garde music, but I have never had any desire to play much of it besides Berg's *Piano Sonata*. I was therefore faced with a complicated dilemma. Even though I found most of this music rhythmically, harmonically and melodically problematic, I still felt I had to engage with it at some level as I felt more academic incentive towards composing music that though intellectually stimulating, inspired no desire of performance in me.

Alongside my composition studies, I began to study jazz harmony and improvisation, and eventually became deeply engaged with this music under the guidance of Claudio Dauelsberg. Jazz provided me with an immensely appealing palette of harmony, musical thought and freedom, along with an abundance of rhythmic possibilities. The way in which pianist Cesar Camargo Mariano

developed samba accompaniments at the piano was of particular interest, changing my approach to the instrument. More importantly, it was through the performance of Brazilian rhythms and jazz that I began to reconnect with my performer's instinct. Therefore, since my undergraduate years, my compositional research has been directed towards finding some way of reconciling these different impulses, attempting to find within intellectually appealing works the techniques that would enable me to write music that I personally found intuitively engaging, physically exciting, and that would somehow inhabit the borders of the vibrant Brazilian popular musics, jazz and European twentieth-century art music.

As my knowledge of twentieth-century music developed, I started to find composers that were more appealing to me such as Knussen, Birtwistle and even Murail. Yet, while I do enjoy the harmonic colours and textures in Murail's *Ethers* (1978) and *Winter Fragments* (2000), I am still discouraged by the limited melodic material and lack of rhythmic vitality in these pieces. It was in Ligeti's work that I found immediate connection and attraction, particularly in his first *String Quartet* and the *Piano Studies*. It seemed that his techniques would aid me in bridging the gap between the intellectual and the intuitive. Therefore, I set out to experiment with techniques I found in other composers that seemed to resonate my personal compositional aspirations.

The works in this portfolio of compositions explore a number of selected techniques and textures, derived both from the vernacular of Brazil and European art music and may be divided in two stages. The first phase includes the first three pieces of the portfolio (*Um Pequeno ensaio*, *Digressões* and *Resolute*) and the second comprises *Shades*, *Of Instance and Memory* and *Different Sevens*. Behind all of these works lies the desire to create music that inhabits the borders of tonality and atonality, but there was a significant change to the way in which I sought this out in each of these phases.

Throughout the first phase I studied numerous scores and learned techniques from the works of other composers such as Elliott Carter, Harrison Birtwistle and Gyorgy Ligeti, and appropriated or reinterpreted them freely, namely Carter's use of Hexachords in works such as *Gra* and *Retrouvailles*, Birtwistle's layered writing in *Saraband* and *Pulse Shadows*, and what Ligeti calls 'consonant atonality' in his fourth piano study *Fanfares*. As I worked with these techniques I gradually found my own path which eventually led me to completely abandon them altogether, in favour of my own variants and techniques.

The second chapter of this commentary deals with my rhythmic appropriation from jazz and Brazilian popular music within the whole portfolio. This chapter is shorter than the others due to the fact that there was little change to the way in which rhythms were appropriated in the portfolio. The third chapter addresses the compositional techniques used in the first phase, while the fourth focuses on the techniques present in the second phase. Given that most of the research was concerned with harmony, this shall be the major focus of both chapters three and four. Chapter three describes the techniques appropriated from other composers such as Ligeti's consonant atonality, Carter's hexachords and Birtwistle's layerings and how they appeared in the first three pieces of the project. Chapter four focuses on static harmonisation and feedback loops that appeared in the final three pieces as a consequence of the appropriations made in phase one. At the end of chapter three and four, there is a discussion of the implications of the harmonic techniques relative to each phase with regards to musical form and overall compositional approach.

2.0 Jazz, Brazilian rhythms and the piano

I have always been interested in the background and yet important role of the piano as accompanist within different jazz formations, particularly in three different settings: as the main harmonic accompanist within the standard jazz rhythm-section (piano, bass and drums), as a central figure when the music or the accompaniment is based around repetitive pianistic patterns or grooves, and finally as sole accompanist performing Brazilian rhythms. These accompaniment textures from jazz and Brazilian rhythms were a major source of influence, inspiration, appropriation and experimentation throughout the composition of the works in this portfolio.

2.1 Piano and bass within a jazz ensemble

When a jazz ensemble has a standard piano trio rhythm section accompanying a small number of soloists, the piano and bass interact intensely and are responsible for a significant part of the rhythmic feel and drive of the music. While the bassist provides the root of each chord, the pianist normally plays a sequence of rootless chords alternating rhythmic patterns with much variation. Pianist Herbie Hancock is a perhaps one of my strongest influences when it comes to accompanying Jazz soloists, particularly in his work as a sideman in Wayne Shorter albums such as *Juju*, *Adam's Apple*, *Speak no Evil*, and *Schizophrenia*, and with Miles Davis during the sixties in albums such as *E.S.P.*, *Filles de Kilimanjaro* and *Miles Smiles*.

I created and explored variants of this accompanimental texture five times within three pieces of the portfolio. The first time was in *Um Pequeno Ensaio*, from bars 13 to 32. *Digressões* presents three

instances of it: bars 90-120, bars 297 to 319, and the final from bars 425 to 447. The final variant occurs a number of times throughout the *Misterioso* movement of *Shades*, one of which extends from bar 31 to 64. In all cases, I strived to create a floating, free flowing, non-linear sequence of chords for the piano that at times contradicts the occurring time signatures, and would not necessarily be governed by tonal or modal structure. In every variant – except in *Shades* where I started from the bass melody – composition began by creating a chord sequence at the piano.

The extract from *Um Pequeno Ensaio* shown in Figure 1, is the first appearance of a variant of this accompaniment texture in the portfolio. Here, the chord sequence appears in the piano, while the bass line is played by the cello, which alternates between sustained tremolo gestures and brief pizzicato phrases. This texture functions as an accompaniment to a duet played by clarinet and violin. The rhythmically independent cello and piano parts eventually combine into a defined rhythmic pattern at bar 28, changing the character of the section and adding drive towards its climax. The piano chord sequence up to bar 28 is comprised of differently sized groupings of sustained chords that always conclude through descending motion on a staccato chord. The alternation between staccato and sustained chords is used in all the variants of this texture creating motivic figures within the long sequences of chords.

Figure 1. Bass and piano accompaniment texture from *Um Pequeno Ensaio* bars 22 to 31. From an independent seven bars, bass and piano converge into unified rhythmic pattern at bar 29.

Although jazz played a significant influence in the genesis of this section, the resulting texture is perhaps quite distant from it, as is also the case in the first variant in *Digressões* (bar 90 to 120). Both these variants are in fact the least ‘jazzy’ of all five within the portfolio. This is related to the fact that over the course of this doctoral project, popular rhythms and harmonies only enter the surface of the music gradually. Alongside the increased influence of popular music was an interest in exploring and expanding this type of texture. In *Shades*, the use of a larger ensemble allowed me to reinterpret this type of texture without needing to recourse to extra layers. Accordingly, I selected a number of chords from the sequence, in no particular pattern but with careful attention to the melodic strata, and orchestrated them within the woodwind and brass with crescendo gestures (e.g. bar bar 31 to 64 of the *Misterioso* movement from *Shades*). The idea was to enhance the piano part, without adding an independent musical layer and maintaining the piano/bass accompaniment relation as the basis.

2.2 Piano grooves

Herbie Hancock's *Cantaloupe Island* from the album *Empyrean Isles* is one of the most famous examples of the type of jazz songs and themes that are built around repetitive pianistic patterns. This is the second way in which pianistic accompaniment textures from vernacular music, be it jazz or Brazilian, have been explored in this portfolio. However, in this instance, *Fingerprints* from Chick Corea's album *Past & Present*, and Finnish pianist Alexi Tuomarilla's *Changes* from the album *Voices of Pohjola* were more significant influences than Hancock's piece.

In this type of piano based texture, a pianistic pattern, that in most cases includes a bass line, is presented either as an accompaniment or on its own. These patterns do not necessarily exhibit much melodic variation, their identity and character primarily lies in their rhythmic vibrancy and the drive brought about by the means of repetition, thus lending well to the role of accompanimental figures. The first occurrence of a piano groove in the portfolio is in *Digressões* from bars 320-356, which contrary to common practice in jazz, exhibits some variation. Figure 2 presents an extract of this accompaniment from which it is possible to appreciate the variations between the four constituent phrases by means of additive rhythms, anticipations, retardations and motivic sequences providing unpredictability to an otherwise fixed pattern. This piano pattern serves as an accompaniment to a chromatic melody doubled in the flute and clarinet almost exclusively in major seconds, while strings are responsible for adding to the overall texture with tremolos and fast quaver note gestures. Both these gestures in the strings and the variations applied to the pattern contribute to distancing the music from jazz and turning it into something more akin to art music.

Figure 2. First piano groove from *Digressões* showing motivic variations and irregular entries.

The second pianistic accompaniment pattern from *Digressões* in bars 379 to 398 is much ‘jazzier’ than the first in the sense that there are no motivic variations, it is fixed and completely based around a 5/4 piano groove (figure 3). Within the ensemble, the piano’s left hand line is doubled by the bass. This section leads into music that mimics a piano jazz solo where the pianist’s left hand merely punctuates the right hand melody through carefully placed chords.

Figure 3. 5/4 Piano groove from *Shades*.

Although the final piano groove that appears in *Shades, Alegre, Leve* from bars 81 to 94 (figure 4) is similar to the others, it makes use of a predetermined rhythmic sequence. I created the pattern at

the piano as with the others, but this time I had a pre-defined rhythmic sequence to use as foundation for the accompaniment groove. This pattern therefore combines two fundamental rhythmic approaches used in this portfolio, namely the use of accompaniments and rhythms from popular music and the use of fixed rhythmic patterns.

The image shows two systems of musical notation for piano accompaniment. The first system, starting at bar 81, is marked '(ostinato)' and 'Piano' with a dynamic of 'mp'. It features a repeating rhythmic sequence in the right hand and a homophonic counterpart in the left hand. The second system, starting at bar 85, is labeled 'Pno.' and continues the same pattern. The music is in 2/2 time and uses a key signature of one sharp (F#).

Figure 4. Piano accompaniment pattern or groove from *Shades, Alegre, Leve* and its generating rhythmic sequence.

2.3 Brazilian rhythms

Three pieces in the portfolio use Brazilian rhythms to various extents, ranging from a slightly veiled presence through the use of syncopation in *Um Pequeno Ensaio*, to a bossa-nova variant in *Resolute* and a much more explicit appropriation of samba in *Of Instance and Memory's* final movement. Figure 5 shows the piano part from bars 69 to 100 of *Um Pequeno Ensaio* that serves as an accompaniment to what appears to be a set improvised melodies. The piano right hand plays a pre-composed line while the left hand has its homophonic counterpart. The intention was to create an accompaniment that, while fixed and repetitive in essence, had an improvised melodic feel. Therefore as seen in figure 4, I based the right hand melody on three phrases that present rhythmic displacements of variants of 'motive a' and brief melodic semiquaver runs. Although this

accompaniment is by no means a literal representation of any Brazilian rhythm, the syncopated nature of ‘motive a’ can be traced to my being influenced by rhythms such as samba and choro. This piano part, like in all the cases discussed previously in this chapter was the first stratum created in the music.

The image displays a piano accompaniment score for two systems of music. The first system begins at measure 77 and is marked with a piano (*p*) dynamic. It features a melodic line in the right hand and a bass line in the left hand. A bracket labeled 'Phrase 1' spans the first two measures. Within this phrase, 'Motive a' is identified in the first measure, and 'Motive a1' is identified in the second measure. The second system begins at measure 80 and is marked with a mezzo-piano (*mp*) dynamic. It also features a melodic line in the right hand and a bass line in the left hand. A bracket labeled 'Phrase 2' spans the first two measures of this system. Within this phrase, 'Motive a2' is identified in the first measure, and 'Motive a1' is identified in the second measure. Below the second system, a bracket labeled 'Phrase 1\'' spans the first two measures, indicating a return to the structure of the first phrase. Additionally, 'Motive a3' is identified in the third and fourth measures of the second system.

Figure 5. Long accompaniment figure from *Um Pequeno Ensaio*, showing the phrase structure and the variants of motive a.

The other two appropriations are partly related to my experience in studying and playing samba and bossa nova at the piano under the guidance of Claudio Dauelsberg, but more directly to my study of Cesar Camargo Mariano’s extremely polished and elegant style, which can be seen throughout his album *Duo* with guitarist Romero Lubambo. Along with eloquent bass lines and rhythmic precision, Mariano explores the use of two rhythmic layers in the right hand, creating intense activity and variation, relinquishing and emulating the machine like semi-quaver patterning characteristic of much Brazilian rhythms.

In order to demonstrate this technique, figure 6 shows a purposely composed simple samba accompaniment over a ii - V chord sequence. I started with a basic two-bar samba cell on the right hand, and a simple crotchet bass line which is used as reference for developing a more elaborate accompaniment. In the second staff I explored bass-line variation, and in the third staff I introduced a second rhythmic layer to the right hand in ways similar to Cesar Camargo Mariano’s technique. This three-part layered rhythmic structure adds significant vibrance and vitality to these rhythms and is the basis for the appropriations that appear both in *Resolute* and *Of Instance and Memory*.

Basic two bar samba cell

5

C.C. M. Second R.H. rhythmic layer

9

13

Figure 6. Example of samba playing at the piano, from the basic two bar cell to more complex variations influenced by Cesar Camargo Mariano’s three-part layered performance style.

Figure 7. Basic samba cuica part.

Figure 8 shows the first six bars from the *Final Instance*, where a 5/2 samba-variant was created. The pattern is written as a 2/2 and 3/2 bar-sequence, where the first is a literal samba bar, and the second expands the basic samba rhythm by prolonging the ending. In bar 6 the 3/2 bar is replaced by a 2/2 bar creating a more genuine samba, although as the piece progresses, constant time signature changes occur in order to expand and contract the basic samba cell, creating variation and unpredictability.

The musical score for Figure 8 consists of seven staves. The top staff is labeled 'samba and Cuica' and features a rhythmic line with a bracket above it labeled '5/2 samba'. Below this, the Harp (Hp.) staff has a melodic line with dynamic markings 'mp' and 'pizz.' and arrows pointing to specific notes. The Violin I (Vln. I) and Violin II (Vln. II) staves also have 'pizz.' markings. The Viola (Vla.) staff has a 'mp' marking. The Violoncello (Vc.) and Double Bass (Db.) staves have 'pizz.' markings and dynamic markings 'p' and 'f'. The time signature changes from 2/2 to 3/2 and back to 2/2 throughout the six bars.

Figure 8. Extract of samba accompaniment from *O.I.A.M.* With a 5/2 samba guide rhythmic line pointing out cuica allusions in the harp.

3.0 First phase: *Um Pequeno Ensaio*, *Digressões* and *Resolute*

As outlined in the introduction, initially I was drawn to exploring compositionally the hexachordal techniques evident in Carter's *Gra* and *Retrouvailles*, Birtwistle's layered writing in *Saraband* and *Pulse Shadows*, and what Ligeti calls 'consonant atonality' as manifested in his fourth piano study *Fanfares*. In each of the first three pieces more than one technique was explored, and although I sought out ways of synthesising these differing techniques into unified compositional processes, at this stage of the portfolio, they are mainly juxtaposed within the pieces. This chapter will explain each technique in order to present how these were appropriated in specific parts of the first three pieces, *Um Pequeno Ensaio*, *Digressões* and *Resolute*.

3.1 Hexachords and melody

My taste for chromatic and angular melodies, with 'awkward' or 'rough edges', but with neither obligation for chromatic completion nor resource to Messiaen's modes of limited transposition, led me to explore the use of unordered hexachords. Elliott Carter's approach to hexachords and melody, particularly in *Gra* for solo clarinet provided a strong influence. In *Gra* for solo clarinet and *Retrouvailles* for solo piano, Carter is quite rigorous in restricting the source of pitches in the music to specific transpositions of an unordered chosen hexachord. Choice of transposition level seems to be determined by the presence or absence of common tones, enabling local pitch centricity when necessary. In his late compositions Carter used extensively all-triad-hexachords (i.e. hexachords that contain all possible triads as subsets) which enabled him to focus on specific triads throughout a piece.

My approach however is probably less abstract than Carter's as I rely primarily on improvisation. Generally I create a melody or gesture at the piano from which I abstract a hexachord, which in turn serves as the basis to both harmony and the development of the melody itself. For instance, figure 1 shows a clarinet melody based on a transposition of a [012457] source hexachord from *Um Pequeno Ensaio* appearing as [G-F#-F-Eb-D-C] which is freely permuted from bar 15 to 30 with the aim of creating an expressive melodic contour. This pitch collection is an abstraction from the gesture presented at the piano in bar 1 with an added pitch C (figure 2). The starting material of this piece was in fact the improvised right hand gesture, which could be regarded as a subgroup of a G-harmonic-major scale. The rationale for the five-note left-hand counterpart was to create an almost entirely mirrored second voice in counterpoint using major seconds and thirds major seconds and thirds.



Figure 1. Clarinet melody from *Um Pequeno Ensaio* based on permutations of a [012457] hexachord.

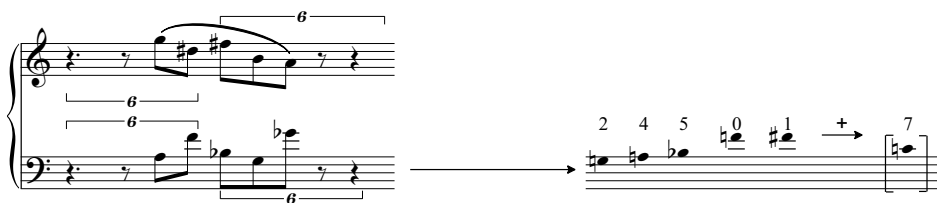


Figure 2. Initial gesture from *Um Pequeno Ensaio* and the derived hexachord.

The third movement from *Digressões, Poema*, involves another melody completely focused around a hexachord. This time I strived to create a longer and flowing melodic line which appears on the flute at bar 155, instead of the more constricted example from *Um Pequeno Ensaio*. The section extending from bars 142 to 175, sees the melody rise from a chromatic canon in the strings and clarinet. This canon is a two-part structure with the first part exploring the chromatic collection from C to F in bars 142 to 155, and the second exploring the interval from F# to B, in bars 155 to 170. The flute melody is initially tangled within the canon exploring the low Eb to Gb chromatic region (bars 142 to 155), but it comes to the fore between bars 155 to 175 exploring the [Db-C-Bb-A-Gb-F] collection which is a transposition of the [013478] source hexachord. The contrasting section extending from bar 175 to 221 does not develop motivic material from the first part. Instead, a completely unrelated texture appears using transpositions of the aforementioned hexachord in a texture involving a double bass melody and a more vertical and rhythmic layer played by the piano. This layering of numerous strata is characteristic of the way that I use hexachords.

3.2 Combining layers that follow distinct processes

The recourse to combining layers that follow distinct rules or processes is a common trait in much contemporary music. Figure 3 shows an example of its use in Harrison Birtwistle's *Saraband* for solo piano. Two chord layers with distinct formation principles rigorously maintained throughout the whole piece combine to form a harmonic background strand while the melody that explores chromatic pitch collections completes the three-layer texture. Each layer maintains its own harmonic integrity while combining with the others through no particular rule other than the maintenance of its specific individual orientation, thus creating a variety of unpredictable colours and environments.

The image shows a musical score for Piano, consisting of two staves (treble and bass clef). The score is annotated with three structural layers: 'tenor chords' (pointing to the upper register of the treble staff), 'bass chords' (pointing to the lower register of the bass staff), and 'chromatic melody' (pointing to a single line of notes in the treble staff). The score includes triplet markings (indicated by a '3' in a bracket) over several notes in both the tenor and bass lines. The key signature has one sharp (F#) and the time signature is 3/4.

Figure 3. Birtwistle's *Saraband* extract. Three structural layers.

The combination of harmonic unpredictability with some sort of identity or inner consistency, be it melodic, harmonic, linear, spatial (placing in register) or textural interests me immensely. In the case of Birtwistle's *Saraband*, I was also drawn by the unpredictable way in which the melody is developed while always maintaining some sort of self-reference in its unfolding as well as the rich harmonies that accompany it. Although I personally would have never guessed the underlying logic that governs the chords' elaboration, I heard some sort of captivating continuity that led me to analyse the piece. With this idea of combination and unpredictability in mind, I experimented with different types of independent layering particularly in the first three pieces of the portfolio. They range from the most direct experiment involving the layering of two different transpositions of a hexachord used in the aforementioned B section of the *Poema* (bars 175 to 221), to others that involve more complex strata and layers with different individual orientations.

3.3 Layering of hexachordally determined material to create a variety of degrees of tonal motivation

Throughout *Digressões*, layering was used in a variety of ways, both as a technique to generate large sections of music and as a local procedure for disrupting modality. Figure 4 shows an extract of the *Desvio Lúdico* completely built through layering, in which a total of five layers acting as

either ‘melody’ or ‘accompaniment’ may be observed. In this melodic layer, the flute is doubled almost consistently a major second below by the clarinet. The ‘accompaniment’ combines three transpositions of the [013478] that was also used in the *Poema*. The three transpositions of the hexachord were chosen and voiced carefully in order to create a sense of E-minor, an allusion that was facilitated due to the presence of E and B in the two transpositions of the hexachord used in the lower register of the accompaniment.

The figure displays a musical score for the first part of *Desvio Lúdico*, starting at measure 279. It is divided into two main sections: 'melodic chromatic layers' and 'harmonic hexachord layers'.
 - **Melodic Chromatic Layers:** This section involves the Flute and Clarinet in B \flat . The Flute part begins with a *pp* dynamic and features a melodic line with chromatic movement. The Clarinet part follows a similar line, consistently a major second below the flute. Arrows from the notation point to 'collections used in each layer' on the right, which shows the specific hexachord transpositions for each instrument.
 - **Harmonic Hexachord Layers:** This section involves the Contrabass and Piano. The Contrabass part features a melodic line with chromatic movement. The Piano part provides accompaniment with chords and moving lines. Arrows from the notation point to 'collections used in each layer' on the right, which shows the specific hexachord transpositions for each instrument. The collections are labeled with the numbers 0, 1, 3, 4, 7, 8, representing the pitch classes of the hexachord transpositions.

Figure 4. Layers in the first part of the *Desvio Lúdico*.

In my music, the main motivation for using a particular harmonic technique is always to express my ideas adequately. In this case, perhaps ironically, I use three superimposed hexachord transpositions to both approximate and deny a suggested modality.

In another experiment from *Um Pequeno Ensaio*, I sought after a different type of ambiguity. By applying a number of processes to a single transposition of a hexachord I aimed at creating an

unpredictable and floating chord sequence played by the piano (bar 11 to 33). The sequence is based on the [0,1,2,4,5,7] source hexachord which I have already mentioned in relation to this work. Figure 5 shows the intervening steps in its transformation:

1. Selection of a specific transposition \rightarrow [B-Bb-A-G-F#-E] (piano, bar 11);
2. Division of the chord into three dyads \rightarrow [B-F#], [A-G], [E-Bb];
3. re-writing the remaining tetrachord of the hexachord above these dyads;
4. filtering of one note from each tetrad leaving a different triad above each dyad;
5. maintaining the dyads unaltered while transposing their accompanying triads freely.

The figure shows three stages of chord construction on a grand staff (treble and bass clefs):

- hexachord:** A single chord with notes B, Bb, A, G, F#, E.
- Dyads chosen:** Three dyads are shown: [B-F#], [A-G], and [E-Bb].
- Triads filtered:** Three triads are shown, each formed by one of the dyads plus a note from the original hexachord, illustrating the filtering process.

Fig 5. Creation of chords for piano sequence in section B.

This process can be observed in the piano chords of subsection B, where the left hand alternates between the above dyads while the right hand plays their accompanying triads in different inversions and transpositions. This resulted in a chord sequence that is not goal oriented and floats or hovers ‘as if’ around itself. This procedure generated a self-referential sequence of harmonies that while maintaining some degree of intervallic similarity between successive chords, results in a succession of chords with continuously shifting intervallic constitution.

3.4 Layering with at least one stratum exhibiting diatonic features

Both techniques I described in the previous sections were used only once within the portfolio. On other occasions, instead of superimposing hexachords to hint to a mode, I superimposed hexachords or chromatic strata on an actual mode. A clear instance of this occurs in the first movement of *Resolute* in the sense that it presents a dichotomy between chromatic and diatonic material through layering. A modal melody in the Dorian mode on C is played by the guitar accompanied by chromatic chords played by the string quartet. Figure 6 presents the first three chords of *Resolute I*, labelled as A, B and B' in which the third chord is a transposition of the second. The two musical layers, melody and accompaniment start to interact at bar 36 as the guitar plays forceful versions of the quartet's chords that are prolonged in high string tremolo harmonic gestures leading to a harmonic role reversal in the second part of the movement. From bars 52 to 77, the string quartet continues to play accompanimental figures, but now it is harmonically from the superimposition of two Dorian scales (F#m and Gm). These two scales are present in the second violin and viola, creating a bimodal texture. The guitar plays a largely chromatic melody and even gestures derived from one of the chords belonging to the first part. Figure 7 shows an extract of the guitar melody from bar 61 that is constructed with the pitch collection from chord B.

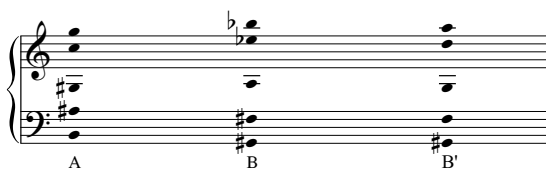


Figure 6. First three chords of *Resolute I*



Figure 7. Melodic extract based on chord B

The dichotomy of chromatic and modal layers is revisited in *Resolute II*, in which both sections of the first movement return, but with a different treatment. While the final section, which returns in bar 423, is almost unaltered, the melody of the first section of *Resolute I* appears in a thoroughly altered musical context between bars 355 to 379. The melody on Dorian mode on C of the first movement returns, along with the accompanying chords, but these chords are texturally reworked.

3.5 Layering to disrupt tonality

A different use of layering where the material is neither hexachordally or chromatically determined was explored in the second movement of *Digressões, Tema*. Figure 8 shows a particular chord succession of tonal origin that is highly relevant to the movement. After this chordal sequence is introduced at bar 90, the chords disconnect from the original bass line, generating two distinct layers, each of which is subjected to different transposing principles, thus resulting in an ambiguous quasi-tonal environment.



Figure 8. Bar [90] *Tema* accompaniment.

3.6 Consonant Atonality

*Music is for me in the first instance something intuitive. Then, however, I begin to work conceptually, making concrete the original purely acoustic or musical vision. In finding a conceptual development that matches the musical vision, during which I prescribe rules for myself as to composition or form, something concrete emerges from the general vision, and that is the score.*¹

Ligeti (1998)

I have always been fascinated by virtually everything Ligeti wrote, but his approach to rhythm and harmony in the piano studies have been particularly influential to me. According to Steinitz, Ligeti referred to a procedure that interested me in *Fanfares* as ‘consonant atonality’². *Fanfares* can be understood as essentially consisting of a layered structure comprising a constant ascending quaver pattern and melodic chord phrases. The quaver ostinato figure ascends stepwise in a mode that combines the first four notes of a C-major scale followed by the first four of an F#-major scale in sequence, with the melodic chord phrases alternating as if there were two voices, one above and the other below the ostinato. While the chords are all consonant they are tonally unrelated. Each one is carefully composed in relation to the ostinato forming specific chords with the coinciding ostinato pitch, creating a fantastic soundscape where vertical consonance is not supported by tonal progression. In each section of the piece individual chord constitution is changed, but their relation with the ostinato is always controlled. This results in successions of triads (as in figure 9) as well as various types of triads with added sevenths. So while it is possible, through understanding of form, to predict the type of chord to be expected, their transposition is always surprising as it is not governed by tonal functionality. In instances where the chords that form the melodic strata are reduced to one line, each pitch is still carefully composed against the ostinato favouring intervals of fifths or thirds, but mostly the later.

¹ Ligeti; Hausler, (1998). p.401.

² Steinitz, p.291.

Figure 9. Ligeti *Fanfares* extract showing which major triads are formed between right hand dyads and left hand coinciding pitch.

The use of constant counterpoint in relation to a continuous ostinato was an important preoccupation in the early stages of this project. The most literal experiment with this technique appears in the first movement of *Digressões. Introdução* explores two elements, the main motif of the piece (figure 10) and an extended whole-tone descending sequence (figure 11), which are bound together through contrapuntal relations similar to those found in *Fanfares*. Both the chords played by the piano as well as the string pizzicato chords form major triads with added major sevenths with the coinciding descending scale pitch, occasionally also with an added augmented fourth. This relationship is virtually constant from bar 1 to 22. At the point when a flute melody emerges (bar 23) instead I used minor chords with added minor sevenths. For instance this is evident at bar 23 where the flute melody has an A, the piano ostinato has a B, and the pizzicato strings contribute a D and an F# the B-minor-seventh chord (Bm⁷). Minor-seventh chords are present all the way through this section until bar 42, when the initial motif returns in the piano, and with it so do the major

triads with added major sevenths. In this way, much like Ligeti, I used the change in resulting chords to reinforce important formal moments.



Figure 10. Motif, first appearance in the piano. Introdução, bars [1-2].

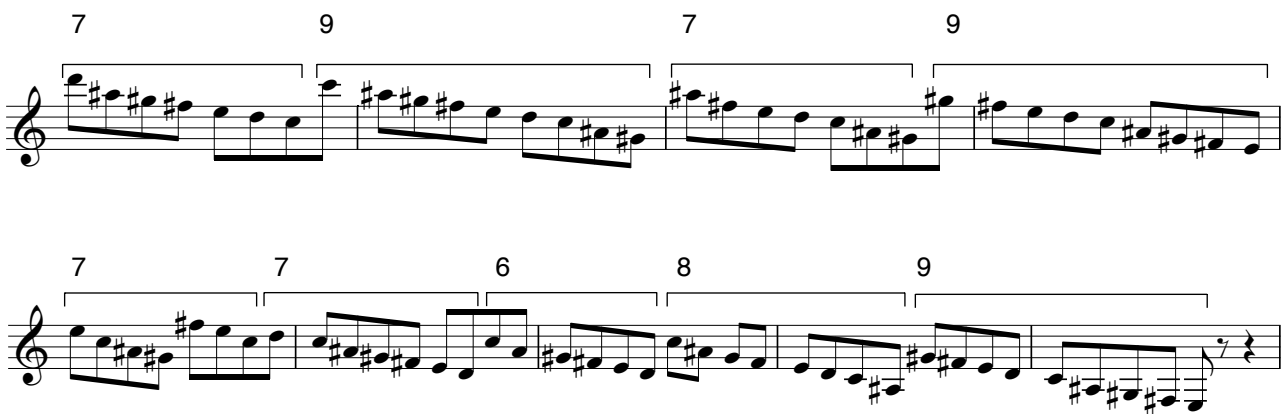


Figure 11. Introdução, ostinato.

In *Um Pequeno ensaio* I experimented with a slightly different version of consonant atonality. From bars 71 to 100, stepwise modal quaver sequence was replaced with a repetitive ostinato in the piano that has much more character, and a stronger rhythmic and melodic identity. Instead of chordal phrases, I created a three-part counterpoint between violin, clarinet and cello over the two-part piano ostinato. Each individual melodic line is constructed by using pitches that form intervals of thirds and fifths with the ostinato. Yet the idea of consonant atonality was not exclusive to the counterpoint strata, but it was also used to elaborate the underlying piano ostinato itself. While the

left hand part of the accompaniment is based on the D-dorian mode, the right hand part was composed to favour intervals of a third.

In *Digressões* I also experimented briefly with another variant of consonant atonality to accompany melodies. Figure 12 presents an extract from *Final* where a chord within a sequence of modal harmonies was transformed into a [0,1,3,4,6,8] hexachord, which becomes the predominant sonority from there on. At bar 500, while the three top notes of the piano chord move upward within the respective Gb-major mode, the two bottom notes shift down chromatically creating an ‘out of mode chord’. This new chord is then fixed and a number of its transpositions and rotations are used to accompany the modal melody. While all piano chords are transpositions of the same [0,1,3,4,6,8] chord, their sequence is determined by the melodic considerations, as they were devised as having an obligatory common-tone with the melodic pitch with which they coincide, and thus complying with the basic principle of consonant atonality.

variations on *Desvío ostinato*. modal melody

490

Flute

Contrabass

Piano

Local layering: RH modal
LH Chromatic

new hexachord from layering:
{D F# G# A# B C#}
[013468]

498

Fl.

Cb.

Pno.

transpositions of [013468] that
contain the coinciding flute melody
note

Figure 12. Local application of layering disrupting an otherwise modal environment to introduce a hexachord as accompaniment.

3.7 Tonality and modes

In the earlier pieces of the portfolio I experimented with a variety of techniques of tonal and modal writing particularly *Digressões* and to a lesser extent in *Resolute*, always with the intention of hinting at unstable and ambiguous or ‘blurred’ harmonic environments. As already explained, at that

stage, an accompaniment figure was the source of harmony and was written before the melodic foreground. It was only in the last piece of the portfolio that the order of the genesis of the roles were reversed and melody became the initial source of composition. This change in compositional approach to tonality is concomitant to the change from hexachord layerings to hexachordal accompaniment textures and from ‘consonant atonality’ to ‘static harmonisation’.

An example of the way I tended to proceed in the earlier earlier phase can be seen in figure 13 which is an extract from the accompaniment pattern seen in the *Tema* movement of *Digressões*. In this accompaniment, a modal progression from I to iii in Gb-major is expanded through awkward voice-leading, chromatic passing notes and symmetric transpositions. The specific sound of modally unrelated minor triads with an added ninth is sought after and realised by means of chromatic voice-leading. The strangeness of the sequence is made stronger by the fact that the resolutions do not occur always in the expected voice. Once the modal Bbm⁹ chord is reached it is transposed sequentially through major thirds in a symmetrical pattern, resulting in another process that further undermines modal stability. This chord sequence is the source of harmony for bars 90 to 120 and accompanies a violin melody in Gb that makes extensive use of chromaticism within the mode. This is an example of what I mean by background defining melodic foreground.

The figure displays a musical score for bar 90, divided into two parts. The top part is the original notation for piano accompaniment, showing a treble and bass staff with various chords and melodic lines. The bottom part is an analytical version of the same score, where chords are identified and their relationships are shown. A dashed arrow points from the first staff to the second. The analysis includes chord symbols: G_b^9 , $[G_m F^\#m^9]$, $B_b m^9$, and $[F^\#m^9 Dm^9]$. A solid arrow at the bottom indicates a progression from 'I' to 'iii'. Dashed arrows with '3M' and a downward arrow indicate tritone transpositions between $B_b m^9$ and $F^\#m^9$, and between $F^\#m^9$ and Dm^9 .

Figure 13. Bar [90] Tema accompaniment analysis: ‘passing minor chords’, chromatic voice leading and symmetric transpositions.

3.8 Observations on Form

The first three pieces of the portfolio all explore ternary and episodic forms within the same work. *Um Pequeno Ensaio* presents a large ternary form, where the first part is a binary AB, of which only the B returns at the end after an episodic middle section. The idea of writing pieces that start with binary AB forms of which only the B section (i.e. the musical consequence) returns unaltered has always interested me. I believe the resultant shift in hierarchy achieved by this formal scheme creates a certain ambiguity in overall form, as in this case a musical consequence defines the piece more than its antecedent. *Resolute*, despite being written in three movements has a similar overall structure.

Resolute II is a return of *Resolute I*, which is also a binary AB. The main difference with respect to *Um Pequeno Ensaio* lies in the fact that the two-part *Resolute I* returns with A using a different texture while a fantasy-like development precedes the return of the unaltered B in *Resolute II*. The episodic central movement (namely the section entitled *Numb* in this work) completes the form in *Resolute*. These episodic movements lend themselves well to an environment where different techniques are juxtaposed within a piece, a characteristic that was explored extensively in *Digressões* which was composed using a vast number of different techniques.

4.0 Second Phase: *Shades, Of Instance and Memory and Different Sevens*

The later compositions in my portfolio exhibit a different set of approaches to composition with hexachords, layering and ‘consonant atonality’. This chapter discusses the use of hexachordal accompaniment textures and static counterpoint as well as the transformation of the ‘consonant atonality’ of Ligeti into a sort of ‘static harmonisation’.

4.1 Hexachord as accompaniment

I got to know Oliver Knussen’s *Songs Without Voices* for the first time during the composition of *Shades* and became particularly interested by their accompaniment textures. While the melodies appear to be based on ordered hexachords, the remainder of the ensemble has either the same or different rotations of the hexachord spread around into a number of discreet gestures that combine into an accompanying texture. Within the accompaniment, notes may be repeated or transferred to a different octave. In addition, while the melody sternly follows a given ordering of the hexachord, the accompaniment is looser in construction. Knussen’s way of using hexachords to create the accompaniment as well as the type of textures he created interested me immediately, particularly as up till then I had only superimposed distinct layers that were largely independent and self-sufficient. I also realised that using this would allow me to explore timbre in the accompaniment with more ease, as well as offering me the possibility to explore a sort of heterophony.

4.2 Hexachord accompaniments and the *Expressivo* from *Shades*

In the *Expressivo* middle movement from *Shades* a free flowing melody emerges from a texture of long notes harshly articulated by fast trumpet figures and marimba chords. The melody grows and gradually dominates, leading to a clarinet solo that eventually fades away into a light piano and flute conclusion. *Expressivo* is the only movement based on a hexachord —[0,1,3,4,6,8]— in *Shades*. However, this source hexachord is a subgroup of the melodic-minor-mode (figure 1) which is extensively used throughout the piece, providing continuity in overall harmonic colour in *Shades* regardless of the different organisational principles applied locally.

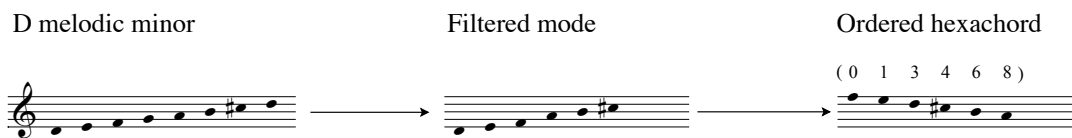


Figure 1. [013468] hexachord and the melodic minor scale

Since using one version of this hexachord at a time would merely create a melodic minor modal environment, different versions of this chord are used simultaneously. They are presented in layers of distinctive gestures, that unfold avoiding dissonant clashes and using a specific hexachord transposition in each layer. I will use the opening from bars 1 to 22 to exemplify how these hexachords were used.

The initial thirteen bars of the piece focus on two transpositions of the [0,1,3,4,6,8] source hexachord presented in three layers: 1) a common tone B pedal on the trombone, 2) a transposition in a low register chord in the marimba, and 3) another transposition in the long notes articulated by the flutes, reeds and double bass. In bar 13 a fourth layer of fast irregular gestures in quintuplets in the trumpet enters with another transposition of the chord, completing the texture of the opening

section. Figure 2 shows the pitch content and register distribution of each layer from bar 13 to 22. All these pitch configurations are rotations of $[0,1,3,4,6,8]$ around the B played on the trombone and double bass.

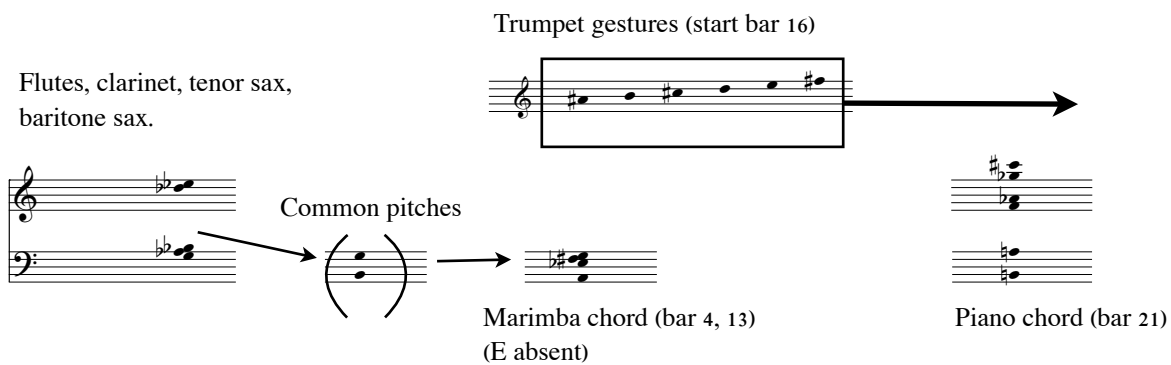


Figure 2. *Expressivo*. Spatial distribution of $[0,1,3,4,6,8]$ hexachords layers. In bar 21 the marimba chord no longer occurs, the instrument plays trills on notes derived from the piano chords.

The trumpet gesture occurs in the same register as the long notes on the flutes. Here the flutes are relegated to provide a surrounding background envelope blurring the trumpet gestures. When the piano enters at bar 21 the accompaniment gesture changes as the accompaniment starts to centre around the piano preparing for the surfacing of the main melody, reinforced by the harmonic transition from bar 20 to 22. The flutes pick up D and E, two notes from the trumpet chord, before uniting with both the trumpet and piano in one hexachord in bar 23. This convergence into a single chord suggests a harmonic resolution, reinforcing a structural point and the emergence of the clarinet melody. However the resolution is intrinsically challenged as the clarinet melody emerges, flowing through a different transposition of $[0,1,3,4,6,8]$.

4.3 Use of hexachords in *Of Instance and Memory*

In *Of Instance and Memory*, virtually all melodic material comes from hexachords. My impulse in creating this piece was to experiment with a variety of ways in which to accompany and develop a pre-composed hexachord melody, but perhaps the most significant difference between this piece and the earlier compositions of the portfolio was that now the accompaniments are always harmonically bound to the melodies in question. This means that there were no harmonically independent layers as in the previous pieces, even though all that may have connected vertical and horizontal or harmony and melody was a common pitch.

In this work, hexachords were used to accompany a melody both at the very beginning of the *First Instance* movement and again in *Fragment*. In both cases, melody was the starting point of composition. While in the *First Instance* the melody was modified, extended and varied, in *Fragment*, it was left almost intact. The original phrase of the melody from the *First Instance*, based on [0,1,3,6,7,9] is shown in figure 3. I combined two minor triads a tritone apart creating a hexachord and improvised until the ideal shape was found. However, instead of a straight forward presentation of the melody, I repeated its first half a number of times in the horn. This first part of the melody is permuted, varied and interspersed with improvisational gestures delaying the emergence of the second half which only occurs at bar 30 in the clarinet. Indeed, formal closure of the movement is achieved through completion of this melody.

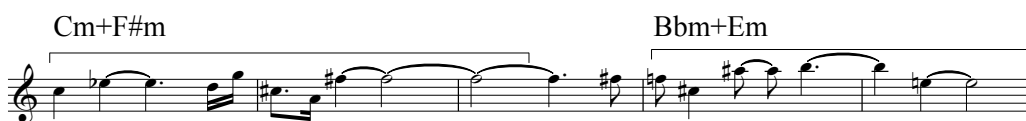


Figure 3. Main melody from *Of Instance and Memory*

This melody is further surrounded by a number of gestures, all of which use transpositions of the [0,1,3,6,7,9] source hexachord. However, the rate of change of the accompaniment hexachord is significantly slower than that in all previous pieces. Considering I thought of these hexachords as combinations of two minor triads throughout composition, I'll address them as such here, particularly since I allowed myself to add the ninth of either triad involved whenever desired. The first transposition of the source hexachord used as accompaniment is the Cm/F#m combination which is the same used in the first part of the melody. This is followed at bar 13 by Bm/Fm (also used to compose the second half of the melody), while the final transposition (Am/Ebm) does not appear until bar 30. The slower pacing of the accompanying chords is a deliberate attempt to create environments where a change in the accompanying chord is clearly discernible.

In *Fragment* although a different source hexachord is used – [0,2,3,6,7,9] –, the compositional process is similar. The hexachord melody was composed first, with the various accompaniment textures being added later. However, contrary to the *First instance*, the initial hexachord melody was significantly longer and remained unaltered as the accompaniment was added. Figure 4, which shows the original melody for *Fragment*, with brackets indicating changes in transposition clearly shows the repetitive nature of the melody as well as its rhythmic variations. These rhythmic alterations were somewhat influenced by Messiaen's *Quartet for the End of Time*, particularly the *Danse de la Fureur*, but without any intention of reproducing the same process or texture. By comparing bars 6 to 11 of Figure 11 to rehearsal mark S in *Fragment* we can observe a particular instance where the original melodic line was developed by splitting it into two similar lines in flute and piccolo.



Figure 4. Entire melody for *Fragment*, with hexachord changes pointed out in brackets.

4.4 A necessary Interlude, returning to *Resolute*

At the time of writing *Resolute*, I saw some limitations regarding my use of both layered hexachords and consonant atonality. I still found that using hexachords could provide me with a fruitful source for melodic writing and development, but the layering of numerous hexachord stratum as I had done in the previous pieces was not suited for what I had in mind. Moreover, as interesting as I found the consonant atonality technique, I felt bound by the constant need for an ostinato and its systematic nature, though I still found the harmonic quality of fixed vertical chord structures appealing. Therefore in *Resolute*, I started to explore different alternatives, but it was only in the writing of *Shades* that all these previous influences started to merge.

An instance of a transitional technique used in *Resolute* appears in the second movement. *Numb*, is in four episodes, of which the first three are based on the same pre-composed chord sequence. In order to create this harmonic foundation, I wrote a chromatic melody that explores the consecutive intervals of a third and a semitone and subsequently set out to harmonise it using unrelated collections of diatonic pitches. The pentachord collections consist of the first five pitches of either a major scale or a minor scale, with two exceptions that replace the second degree of the scale with the seventh rendering a $Cm^{7(11)}$ and a $C^{M7(11)}$ chord respectively. Figure 5 presents the chord

sequence with the generating chromatic melody in the top voice. Since the major-pentachord is merely an inversion of a minor-pentachord, and that all chords have a common tone with a generating melody, this technique could be construed as a variant of consonant atonality. However, once the sequence was created, it was fixed as an ordered sequence and used as a source of harmony for three different episodes within the *Final* movement, two of which used a bass layer extracted from the combination of two chords.

The image shows a musical score for a piano piece. The top staff is in treble clef and contains a sequence of chords. Above the staff, labels indicate the type of pentachord for each chord: m, M, M, Cm⁷(add1), m, M, M, M, m, M, m, m, C⁷(add1), m, M, m, m, m, M, m. The bottom staff is in bass clef and shows filtered triads extracted from the chords above. The triads are represented by three notes in a chordal structure, with some notes being accidentals. The overall key signature has one sharp (F#).

Figure 5. *Numb* chord sequence, with pitch collections labelled (*m*: minor pentachord; *M*: major pentachord), and with filtered triads shown in the lower staff.

The lower staff of figure 5 represents a selection of three pitches contained in either of the chords above it. Each pentachord has either one or two notes in common with the corresponding triad but seldom three. These triads were devised to compose the bass melody of Section B (bars 164 to 231) and C (bars 232 to 263) of *Numb*. For instance, from bars 163 to 169 the cello is restricted to the triad below the two first pentachords, allowing the guitar to move freely between both pentachords above it. Once the bass changes to the next triad, the guitar chords focus on the subsequent pentachords related to it. Although this approach to harmony was not used further in the portfolio, for the purposes of *Resolute* it allowed for an intuitive exploration of the rhythm and it was an important step towards ‘static harmonisation’.

4.5 Static Harmonisation in *Shades*

When composing *Shades*, I was interested in exploring further the chromatic/diatonic dichotomy also present *Resolute*. However, exploring consonant atonality to determine a static accompaniment chord sequence to a melody as I had done briefly in *Digressões* (figure 12 from chapter three) proved more appealing than the processes used in *Resolute*. This type of harmonisation yielded very appealing results and is what I refer to as ‘static harmonisation’. It consists of harmonising a given melody through the constant use of transpositions of a specific chord that always has a common tone with its coinciding melody note. In this context, any given note within a melody may determine the accompanying chord, be it a strong pivotal pitch or a passing tone, and I can alter both the rate and rhythmic pattern in which new chords appear. It also allows me to work with melodies of any harmonic origin, be it diatonic, chromatic, hexachordal or other, considering the harmonic chord sequence has its own organising principle. While ‘consonant atonality’ is quite different from this, my use of ‘static harmonisation’ might have never occurred had I not previously experimented with consonant atonality.

The most straight forward use of ‘static harmonisation’ occurs in the *Misterioso* movement from *Shades* (figure 6). A D-melodic-minor melody is harmonised through the use of minor chords with an added seventh and ninth; even a cursory look makes it evident that no tonal logic lies behind the sequence.

Figure 6. Extract from *Misterioso, Shades*, bars 93 to 97 showing the chords derived from static harmonisation.

Once the idea of ‘static harmonisation’ was settled, I immediately explored the possibilities it presented and gradually envisioned new ways in which this technique could lead to the creation of different music and textures.

4.6 Consequences of the use of Static Harmonisation

In my first experiment with static harmonisation I combined it with two modes, D-melodic-minor and E-melodic-minor. Together they can be considered as the three gravitational forces in the *Alegre, Leve* movement from *Shades*. Although each of these dominates at specific points, the other two are usually present in different degrees, colouring the harmonic environment.

Figure 7 shows a harmonic outline of bars 1-22, where fixed vertical chords dominate initially only to be layered with E-melodic-minor material later. The fixed chords originate from the ‘static harmonisation’ of D# pedal (beamed in the figure), quickly to become an individual layer of vertically fixed X^{M7} chords. A D^{M7} chord (bar 17) makes room for an apparently diatonically related melody. However, this melody proves to be in fact in the E-melodic-minor mode, merging with the D# ostinato and consequently opposing the descending layer of $X^{M7(\#11)}$ chords. Tension is built and

the merged D# pedal leads to what could be a modal resolution in E in bar 22. This in fact occurs, but is not stable and straightforward, as the pitch class E that continues the ostinato in bar 22 (piano) is a member of all three co-existing harmonic tendencies: both D and E melodic minor modes, and the fixed chords as it is the #11 of the Bb^{M7(#11)} marimba chord.

Ostinato pedal

SH chords (X^{M7})

(bar 17)

D^{M7}

E melodic minor

'resolution'

$X^{M7(\#11)}$ descending chords

$B^{M7(\#11)}$

Figure 7. Alegre, Leve. Bars 1-22 harmonic summary.

At bar 22, two musical elements created by using different techniques (as shown in figure 8) are juxtaposed. A melody in D-melodic-minor in the marimba is harmonised through 'static harmonisation' and is juxtaposed to an E-melodic-minor melody in the flute. Considering that both occur in the context of an E-melodic-minor ostinato (piano), the D-melodic-minor mode and its accompanying chords disrupt an otherwise straightforward modal environment. This is how 'static harmonisation' (henceforth SH) was used in the first movement, i.e. as a diversion from a mode, thus bringing different levels of tension and harmonic colour to the music.

This procedure reaches a climax from bar 88 to the end. Two SH layers are coupled with an E-melodic-minor mode. A double-bass line and an ostinato in piano right hand, both in E-melodic-minor, are coloured by stacked fourths in the lower register of the piano (left-hand chords) and a

sequence of mostly major triads on the woodwinds. These two layers are introduced through SH but have a tendency to detach themselves from the mode. In the final three bars the SH layers are present and extremely active, generating strong ambiguity and harmonic movement, challenging modal focus further than any part of the first movement, thus leading into the ‘post-serial’ world of the *Expressivo*.

The image shows a musical score for two instruments: Flute 1 and Marimba. The score covers measures 22 to 25. The Flute 1 part is in the upper staff, starting with a rest in measure 22, then playing a melodic line in E melodic minor. The Marimba part is in the lower staff, playing a harmonic accompaniment in D melodic minor. The score includes dynamic markings of *mp* and *mf*. Labels above the staves identify the melodic motifs: 'b': E melodic minor' and 'out' note' for the flute, and 'a': D melodic minor SH with X^{M7} chords' for the marimba.

Figure 8. ‘a’ and ‘b’ motives from *Alegre, Leve*

4.7 From static harmonisation to feedback loops

Shades also explores deriving a chord sequence from two melodic lines as in the *Misterioso* movement. A melody and an accompanying bass line in D-melodic-minor (bar 12 of the *Misterioso* and shown in figure 9) were statically harmonised simultaneously using dominant chords that have both a sharp ninth and an augmented eleventh –commonly used chord in jazz– generally referred to as an altered dominant. In Figure 9, I have pointed out which pitch was used to determine each chord by showing what function it has in the generated chord. For example, the first chord (a C#7(#9,#11)) has the C# pitch in the bass and the E pitch in the melody as generators, functioning as tonic and sharp ninth respectively. However, once generated, this chord sequence becomes a fixed entity that functions as the harmonic basis of all following episode D variants from the *Misterioso*. From bar 33 to 45, while the bass line is unaltered, the chord sequence is

repeated twice, creating a different relation with the bass line in the repetition due to their different durations. The lack of harmonic relation between bass line and chord sequence gets even more significant when the later is transposed by a tritone in the following repetitions (bars 46 to 58).

Figure 9. Extract from *Misterioso* showing sax and bass lines used to generate a sequence of chords through static harmonisation. The pitches used to generate the chords have a symbol above or below denoting its function within the chord.

Treating the bass line and a fixed chord sequence differently is not a new form of layering in this portfolio, whereas using the generated chord sequence as harmonic basis to develop the melody initially responsible for its generation is. This is in fact how all melodic material was developed in all variants of episode D from *Misterioso*. Figure 10 shows two variants of the melody above the accompanying chord sequence. The first is the initial version of the melody from bar 12 in D-melodic-minor responsible for generating the chords. The other is a variant derived from bar 33 that initially suggests a possible F melodic minor but goes a different path accommodating itself to the accompanying harmonies. This procedure creates an elegant conceptual feedback loop: a chord sequence that is generated from an initial melody, based

on a different harmonic principle, goes to determine subsequent harmonic content and variations of precisely that initial melody.

bar 12

Ten. Sax. *mf*

C Tpt. *mf*

bar 33

Fl. *f*

C Tpt. *mf*

Pno. *mf*

Db. *mf*

Chord sequence: C#7(9), B7(9), Bb7(9), D7(9), F7(9), C#7(9), C7(9), E7(9), G#7(9), Eb7(9), F#7(9), C#7(9)

Figure 10. Melodic comparison from *Misterioso* showing the original D-melodic-minor melody and a variant that explores the modes and harmonies suggested by the generated chord sequence below.

4.8 From static harmonisation to counterpoint and feedback loops

The writing of a melody at the start of the compositional process required by static harmonisation marked a departure in my compositional approach. I proceed in this way in *Of Instance and Memory* and *Different Sevens* where harmonies and textures were derived from the melody, either through ‘static harmonisation’ or ‘feedback loops’.

In the *Variations and fugato* movement from *Of Instance and Memory* composition started from a melody in the bass. Here I particularly sought different contrapuntal possibilities within ‘static

harmonisation' by exploring a polyphonic texture that has a constant vertical relation between each voice and is completely based on the hexachord cello melody that appears in bar 2 and is shown in figure 11.



Figure 11. Second movement Theme

In order to create the desired texture, I applied a sequence of procedures of which the first was to filter the melody into a simpler version as played by the clarinet in figure 12. This simpler version of the melody was doubled twice almost exclusively in fourths by both flutes, with one stratum being completely identical in rhythm to the clarinet melody and the other presenting more independent movement. It is possible to see from figure 12 that the movement of the three individual voices is varied between direct, contrary and oblique motion to enhance the polyphonic content. I shall refer to the process of creating a polyphony of distinct voices derived from an initial melody where only intervallic vertical relations determine the outcome of generated melodies as 'static counterpoint' for the purposes of this commentary.

All strata of the subsequent variations of the movement use similar processes, including imitations at the octave, filtering and static counterpoint in fourths/fifths. For instance, at bar 15 the bass line from figure 12 is transposed down a major third to start on a Gb and filtered resulting in a new rhythmic profile. The clarinet, retains the equivalent rhythmic profile from figure 12, but now forms intervals of fourths or fifths with the coinciding bass note. In the same bar the horn presents an apparently new melodic line as a result of a different combination of either octaves or fourth/fifth relations with the coinciding bass notes.

Figure 12. Static counterpoint extract from the second movement

In *Different Sevens*, similar processes were used to invent the thematic material of section A extending from bars 69 to 245. The section stems from the short phrase presented in figure 13 that combines a melody in G melodic minor (accented notes) and a figure of continuous quavers that subdivides the 7/8 successively in 2-2-3 pattern. These continuous quaver sequences are a product of ‘static harmonisation’ of the main melody through $Xm^{(M7)}$ chords as shown in figure 13.

Figure 13. Main melody and 7/8 motive of A

The first step for developing this phrase was to create a longer melody based on the phrase from figure 13 which is presented in the lower staff of figure 14. This line comprises both the G melodic minor melody and the mechanical quaver-accompaniment derived from ‘static harmonisation’ (the chords used are pointed out above the the staff in the figure). The G-melodic-minor melody is doubled in the the top voice of the top staff of figure 14. I then set out to create a new three-part

homophonic version of the G-minor-melody by adding a second voice using exclusively pitches belonging to the respective static chord, and a third voice recurring to the idea of ‘static counterpoint’, as it is set to create a fourth with either one of the other pitches in the resulting triad. This homophonic chord sequence is played by the three flutes starting from bar 69 (shown in the top staff in figure 14). The rationale of this process was to mildly disturb a texture created with static harmonisation. Finally, I returned to the initial mechanical line and filtered out a number of notes creating the line seen in the middle staff of figure 14. This new line was played simultaneously with the flute triads in bar 69 by the first oboe, and string tremolos using the pitches from the three-part homophonic gesture expand the texture within the orchestra. The original continuous line was actually never used in the piece, it only served as the starting point in this creative process.

Figure 14. Process of construction of the first appearance of motive A

Although perhaps unapparent, the entire section from bar 69 to 245 of *Different Sevens* explores variations of the material described above, based on the oboe melody shown in the middle staff of figure 14, which was completely modified through a cycle of successive compositional ‘feedback loops’. First the higher pitches of this line were transposed an octave lower resulting in a new melody. This new melody was then used to generate two new counterparts through ‘static counterpoint’ favouring intervals of fourths. The resulting polyphony is played by the two clarinets and bassoon now written in 2/4 time from bars 76 to 85. One of these three melodies was chosen

and harmonised by an ordered sequence of three types of chords: Xm^7 Xm^{M7} $X^{M7(\#11)}$. In this case, it is possible to predict what type of chord will appear next in the sequence but its transposition level is always determined by the melodic note it is set with. This sequence of chords was then used as a harmonic basis to write two variants of the melody played from bars 76 to 85, one of which can be seen along with the generating chords in figure 15. The resulting rhythmic chord sequence appears orchestrated in woodwinds and strings for the first time in bar 83, and it is used as harmonic basis for a number of variants occurring from bars 83 to 137, in another instance of a feedback loop.

The figure shows a musical staff in 2/4 time. The melody is written in treble clef. Above the staff, the following chords are indicated: Dm7, C#m(M7), C M7(#11), Bm7, Gm(M7), A M7(#11), G#m7, Fm7, and Ebm(M7). The melody starts with a half note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, and D5. The dynamics are marked as *mp* and *mf*.

Figure 15. melody from *Different Sevens* and its generating harmony.

4.9 From static harmonisation to allusions of tonality

In the *Final Instance* from *Of Instance and Memory*, I harmonised a hexachordal melody exploring the interaction between local static harmonisation, brief diatonicism and pitch centres with the intention of alluding to tonality. Transient tonic centricity was created through reoccurrence of tonics in accompaniment chords, namely G and Bb either in major or minor form. When in major, these are present as the first degree of a Lydian scale, therefore with an augmented eleventh, and when in minor these tonics appear as the first degree of a melodic-minor scale. In accordance with this major minor relation, the main chord values used for ‘static harmonisation’ were the $X^{M7(\#11)}$, which is first degree of a lydian, and the first degree of melodic-minor (i.e. the Xm^{M7} chord). In the next page I present a graph outlining the harmony of the entire movement. All chords related by ‘static harmonisation’ are connected by a line, with diatonicism and other relations shown in

brackets. From the graph it is possible to see that the piece opens presenting the first tonic, which is Bb in both major and minor form consecutively, followed by a sequence of $X^{M7(\#11)}$ 'static harmonisation' chords over a B pedal. This pedal 'resolves' or ends on a C-Lydian chord, albeit with an A as bass, and over this new bass pedal A, a I - iii Lydian diatonic movement occurs, which is immediately followed by a vii-V^(alt)-I in G-Lydian, which presents the second tonic. G centricity is explored in both major and minor form up to bar 21, where a vii-I progression in E-Lydian is followed by two dominant chords, E^{7alt} and C^{#7alt}, both seventh degrees of a respective melodic-minor-mode. This sequence of dominants leads to a minor chord, which is immediately instated as the new vertically constant value until the end of the piece.

4.10 Quasi-tonal harmonisation in Different Sevens

Section B from *Different Sevens*, extending from bars 282 to 356 is based around an accompanied melody in 7/8 time. Here a melody paved way for harmonic quasi-tonal accompaniment without any relation with ‘static harmonisation’. All elements within the section, namely melody accompaniment and harmony, are evocative of a more traditional style of composition, and yet there is still contradiction and tension within these elements. While the melody is in the E minor mode with brief chromaticism, the accompaniment focuses around C#-minor, thus creating two distinct tonal focuses. Figure 15 shows the starting segment of the melody from bar 282 and the chords that accompany it, exposing the C#m centricity and the exploration of parallel chords a minor third apart. The figure also shows a false dominant relation introducing the return of C#m with an A⁷(#5) chord. The fact that this unrelated dominant is played over a D pedal reinforces C#m centricity and resolution.

The figure shows a musical score for Section B, starting at bar 282. It consists of two staves. The top staff is for the violin 1 (vln. 1) and oboe, with dynamics *p* and *mp*. The bottom staff is for the flute (fl.), trumpet (tpt.), and violin 1 (vln. 1), with dynamics *p* and *mf*. The score includes various chords and intervals, such as C#m⁹, C#m⁹(b5), C#m⁷, Em⁷, CM⁷(#11), Gm⁷, Ab⁷alt., F#⁷/D, Ab^{M7}/D, A⁷(#5)/D, and C#m⁷. A D pedal is indicated at the bottom. Dashed lines with '3m' labels indicate intervals of a minor third between C#m⁹ and Em⁷, and between Em⁷ and Gm⁷.

Figure 15. Section B melody

4.11 Observations on form

The prevailing formal structure used in the second phase of this project was that of theme and variations, though there is not always a regular theme in the traditional sense of the form. This tendency is intimately intertwined with the harmonic techniques used, as ‘static harmonisation’ and ‘static counterpoint’ start from a melody and provide harmonic material for subsequent variations, and ‘feedback loops’ are essentially a type of variation applied to these melodies.

The extensive use of variations in *Shades* is made evident in the table below³. There are a number of variants of section A which is defined through the presence of a fourteen-quaver-ostinato that appears for the first time in the glockenspiel at the start of the piece. This rhythmic pattern always appears and is completely redefined in every variant of section A. Figure 4 from the second chapter presents one of its reinterpretations as a pianistic accompaniment groove with the rhythmic line written above for clarification, while figure 6 in this chapter presents the same ostinato but now appearing as a melody.

Movement	Episode		Brief description	Harmonic summary
<i>Alegre, Leve</i>	A	01-21	Introduction	D# pedal + SH → layering $X^{M7(\#11)}$ chords
	A ¹	22-39	Variation + ‘a’ and ‘b’	($Dm^{M7} + \underline{Em}^{M7}$) MJ
	B	40-75	Contrast section	($\underline{Dm}^{M7} + Em^{M7}$) MJ → D minor → F ^{alt} pedal
	A ^{1b}	76-80	Variation recap	($Dm^{M7} + Em^{M7}$) Modal layering
	A ²	81-87 88-94	Second variation	$\underline{Em}^{M7} + SH(X^{M7})$ ----- $Em^{M7} + SH(\text{fourths}) + SH(X, X_m)$
<i>Expressivo</i>	<u>1</u>	01-16	Established background	[013468] hexachord
	<u>2</u>	17-47	Emergence of melody	
	<u>3</u>	48-65	Clarinet solo	
	<u>4</u>	65-79	Conclusion	

³ In the table M.J. stands for modal juxtaposition, and S.H. for static harmonisation in the table.

Movement	Episode		Brief description	Harmonic summary
<i>Misterioso</i>	C	01-12	Introduces C	(Dm ^{M7} + Fm ^{M7}) Modal layering
	D	13-18	Introduces D	Dm ^{M7} + SH(X ^{7(#9,#11)})
	C ¹	19-30	Variation	(Dm ^{M7} + Bm ^{M7}) Modal layering
	D ¹	31-65	Variation	D chords repeated, melody developed
	A ^{1c}	65-85	Ostinato return	{[013468] + SH(Xm ⁷)} + Em ^{M7}
	A ³	86-104	Ostinato becomes melody	Dm ^{M7} melody + SH(Xm ⁷⁽⁹⁾)
	A ⁴	105-118	Variation	Xm ^{M7(#11)} + Xm ^{M7(#11)} or [013468]
	D ^{1b}	119-151	Final	Dm ^{M7} + SH(X ^{7(#9,#11)} , some Xm ^{M7(#11)})

Of Instance and Memory is also a theme and variations in the sense that three of the five movements are based on variants of the same initial melody and separated by movements presenting contrasting musical material. The original melody only appears in its entirety in the *Final Instance*, while shortened variations are differently harmonised in both the *First Instance* and the *Second Instance*.

This formal design, where variants of a theme or melody return in different guises was also used in *Different Sevens*, but the process of creation was quite different. In *Of Instance and Memory*, a single melody gave rise to shorter alternatives used in the first and third movements of the piece, whereas *Different Sevens*, three extended alternative melodies, all derived from the short main phrase of the piece presented in figure 13 of this chapter, were written simultaneously. Initially I struggled to decide which would be the variant with more formal importance and even if all three might be used, until I accepted their equality and chose not to aim at hierarchical distinction, presenting them in different moments of the piece. The first variant appears in bar 36, the second in a string texture in bar 397, and the final variant in bar 463.

5.0 Conclusion

Along this doctoral project, I set out to find the most adequate ways in which to express my personal musical inclinations whilst appropriating a myriad of influences by Carter, Ligeti and Birtwistle, with the intention of creating of music that would inhabit the borders of the Brazilian popular music, jazz and European contemporary art music. The six works in the portfolio present significant chronological evolution and change in the compositional processes as a result of experimenting with these techniques. A variety of textures – some of which were based on accompaniment figures that stemmed from my experience with jazz and Brazilian popular music, albeit using harmonic techniques that were not familiar to this type of music – were freely explored throughout the project alongside other textures, but it was the harmonic techniques used that underwent the most significant change in the course of the project. In the first phase, experimentation with layering, hexachords and consonant atonality prevailed and the resulting pieces were *Um Pequeno Ensaio*, *Digressões* and *Resolute*. The experiments with these techniques gradually paved the way for elaborating of the compositional techniques used in the second phase of the project in which *Shades*, *Of Instance and Memory* and *Different Sevens* were composed.

Initially the use of hexachords as the source of melodic writing played an important role and the works written in the first phase of the project experiment with layering these melodies with other strata that could either be based on the same source hexachord, or other techniques. I also superimposed multiple hexachord transpositions to create a fixed accompaniment to a chromatic melody in *Digressões*, and explored the contradiction of superimposing diatonic material with hexachords and chromaticism in *Resolute*. Even though there was constant concern with the relationship among the different strata, at this stage they were largely independent. In the second

phase of the project, influenced by Knussen's *Songs Without Voices*, I moved away from these numerous independent layers towards the creation of accompaniment textures based on hexachords (in *Shades* and *Of Instance and Memory*) which provided more harmonic focus and opportunity for textural and timbral exploration.

Ligeti's 'consonant atonality' technique presented the possibility of using triadic consonances and maintaining a harmonic connection or control between distinct strata without succumbing to traditional tonality or modes. I was particularly interested in the fact that this technique permitted independent strata that were created by using different harmonic principles to be completely connected through fixed vertical intervallic control. However, after the experiments made in the first phase of the project in *Um Pequeno Ensaio* and *Digressões*, the limitation presented by the constant need of an ostinato that the technique implies became apparent, and the harmonisation of a melody (instead of relating to an ostinato) appeared as a more expressive harmonic technique.

By means of a 'static harmonisation' I immediately set out to experiment harmonising individual melodies and duets in *Shades*. Not only were the results expressively satisfying but they presented a number of new possibilities, such as in *Shades* where a chord sequence generated through the 'static harmonisation' of a duet between bass and sax was fixed and used as a source of harmony for posterior developments and variations of the melody responsible for the original chord sequence, introducing the first 'feedback loop' of the portfolio. In the final two pieces, a number of similar 'feedback loops' were applied over source material creating a myriad of melodic variations, or derivations and harmonies. In these pieces, I also experimented with 'static counterpoint', a variant of 'static harmonisation' that fixes an intervallic relation between a number of voices to be developed through counterpoint. This technique renders music where the pitch collection of each melody derived from the original does not necessarily accommodate itself within any mode or

source hexachord, it is ultimately a consequence of the process applied to whatever the source material was, and what is defined is only its intervallic relation to the generating voice.

Paradoxically the latter techniques within the portfolio brought me back to exploring tonality, albeit in a completely different way. The move from ‘static harmonisation’ to an accompaniment that may suggest a tonal centre is not so far removed when the triadic nature of most chords I use in the technique is considered. As a result, *Of Instance and Memory* presented the first quasi-tonal accompaniment to rise from this technical environment in the *Final Instance*. In the previous pieces, and to be honest, in anything I ever wrote up to this point, I was never certain of how to approach tonality. I explored it in a number of places but the result was far too rigid to my taste. It was only as a result of all this technical exploration that I found a comfortable place for tonality in my music. To the extent that, besides ‘static harmonisation’, ‘static counterpoint’ and ‘feedback loops’, the idea of tonality and distinct vertical and horizontal determinants are paramount in *Different Sevens*.

I believe that the overall fundamental and most positive change in my compositional approach in terms of my development lies in the fact that, while I started with an array of different techniques, I ended up with an overriding idea which is that of deriving harmonic, textural and melodic counterparts from a single melodic line, duet or other combinations through transformations involving ‘static harmonisation’, ‘static counterpoint’, ‘feedback loops’ and ‘tonal allusion’. The possibilities are endless, or at least they certainly feel that way.

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Leonardo B. Margutti Pinto

Um Pequeno Ensaio
(2009)

For Clarinet in Bb, Violin, Violoncello and piano
Full score

Um Pequeno Ensaio

(2009)

First performance by Mercury Quartet on 20 March 2009.

Ensemble

Piano
Clarinet in Bb
Violin
Violoncello

Score in C

Duration: 5 minutes

Um Pequeno Ensaio

Leonardo Marquetti

Preciso, Misterioso
♩ = 72

Clarinet in B♭

Violin I

Violoncello

Piano

6

Cl.

Vln. I

Vc.

Pno.

Suspense, misterioso

♩ = 56

Musical score for measures 10-16. The score is for a Clarinet (Cl.), Violin I (Vln. 1), Violoncello (Vc.), and Piano (Pno.).

- Cl.:** Measures 10-11 feature sixteenth-note runs with sixteenth rests, marked *ff*. Measures 12-13 are rests. Measure 14 has a triplet of eighth notes marked *p*. Measure 15 has a triplet of eighth notes marked *p*. Measure 16 has a triplet of eighth notes marked *p*.
- Vln. 1:** Measures 10-11 feature sixteenth-note runs with sixteenth rests, marked *ffp*. Measures 12-13 are rests. Measure 14 has a triplet of eighth notes marked *p*. Measure 15 has a triplet of eighth notes marked *p*. Measure 16 has a triplet of eighth notes marked *p*.
- Vc.:** Measures 10-11 feature sixteenth-note runs with sixteenth rests, marked *ff*. Measures 12-13 are rests. Measure 14 has a triplet of eighth notes marked *p*. Measure 15 has a triplet of eighth notes marked *pizz.*. Measure 16 has a triplet of eighth notes marked *mf*.
- Pno.:** Measures 10-11 feature sixteenth-note runs with sixteenth rests, marked *ff*. Measures 12-13 are rests. Measure 14 has a triplet of eighth notes marked *p*. Measure 15 has a triplet of eighth notes marked *p*. Measure 16 has a triplet of eighth notes marked *p*.

Tempo: *Suspense, misterioso*. Metronome: ♩ = 56. Dynamics: *ff*, *ffp*, *p*, *mf*, *pizz.*. Performance markings: *ff*, *ffp*, *p*, *mf*, *pizz.*. Fingerings: 6, 3. Ornaments: Reo. .

Musical score for measures 17-23. The score is for a Clarinet (Cl.), Violin I (Vln. 1), Violoncello (Vc.), and Piano (Pno.).

- Cl.:** Measures 17-18 feature sixteenth-note runs with sixteenth rests, marked *ff*. Measures 19-20 are rests. Measure 21 has a quintuplet of eighth notes marked *p*. Measure 22 has a quintuplet of eighth notes marked *mf*. Measure 23 has a quintuplet of eighth notes marked *mf*.
- Vln. 1:** Measures 17-18 feature sixteenth-note runs with sixteenth rests, marked *ff*. Measures 19-20 are rests. Measure 21 has a quintuplet of eighth notes marked *p*. Measure 22 has a quintuplet of eighth notes marked *p*. Measure 23 has a quintuplet of eighth notes marked *p*.
- Vc.:** Measures 17-18 feature sixteenth-note runs with sixteenth rests, marked *f*. Measures 19-20 are rests. Measure 21 has a quintuplet of eighth notes marked *f*. Measure 22 has a quintuplet of eighth notes marked *f*. Measure 23 has a quintuplet of eighth notes marked *f*.
- Pno.:** Measures 17-18 feature sixteenth-note runs with sixteenth rests, marked *ff*. Measures 19-20 are rests. Measure 21 has a quintuplet of eighth notes marked *p*. Measure 22 has a quintuplet of eighth notes marked *p*. Measure 23 has a quintuplet of eighth notes marked *p*.

Tempo: *Suspense, misterioso*. Metronome: ♩ = 56. Dynamics: *ff*, *f*, *p*, *mf*. Performance markings: *ff*, *f*, *p*, *mf*. Fingerings: 5, 3, 7. Ornaments: Reo. .

23

Cl. *mf* *f* *mp*

Vln. 1 *mp* *p*

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

Pno. *mf* *p* *mf*

28

Cl. *mf*

Vln. 1 *mp*

Vc. arco

Pno.

32

Cl.

Vln. 1

Vc.

Pno.

f *f* *ff* *ff*

35

Cl.

Vln. 1

Vc.

Pno.

pp *pp* *p* *pp*

39

Cl. *p* *mf*

Vln. 1

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

47

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

Vln. 1 *mp*

Vc. *p* *mp*

52

Cl. *f* *p*

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

Vc. *f* *p*

56

Cl.

Vln. 1

Vc.

mf *p* *sfz* *sfz*

60

Cl.

Vln. 1

Vc.

pp *mp* *p* *f*

pp *mp* *p* *f*

pp *mp* *p* *f*

64

Cl.

Vln. 1

Vc.

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

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

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

68

Cl. *ff* *p*

Vln. 1 *ff* *pp* *mp* *p* *mp*

Vc. *ff* *p*

Pno. *p* *mp*

Measures 68-71: Clarinet (Cl.) and Violin I (Vln. 1) play a melodic line with dynamic markings *ff* and *p*. Violin II (Vln. 2) and Viola (Vc.) play a rhythmic accompaniment with *ff* and *p*. Piano (Pno.) provides harmonic support with *p* and *mp*. A trill is marked above the first violin line in measure 70.

72

Cl. *p* *f*

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

Vc. *p* *f*

Pno. *p* *f* *p*

Measures 72-74: Clarinet (Cl.) and Violin I (Vln. 1) play a melodic line with dynamic markings *p* and *f*. Violin II (Vln. 2) and Viola (Vc.) play a rhythmic accompaniment with *p* and *f*. Piano (Pno.) provides harmonic support with *p* and *f*.

75

Cl. *sfz* *p*

Vln. 1 *mf* *sfz* *p*

Vc. *sfz*

Pno. *mf* *p*

Measures 75-77: Clarinet (Cl.) and Violin I (Vln. 1) play a melodic line with dynamic markings *sfz* and *p*. Violin II (Vln. 2) and Viola (Vc.) play a rhythmic accompaniment with *sfz*. Piano (Pno.) provides harmonic support with *mf* and *p*.

78

Cl.

Vln. 1

Vc.

Pno.

mf

mf

mf

Detailed description: This system covers measures 78 and 79. The Clarinet (Cl.) part begins with a rest in measure 78 and enters in measure 79 with a melodic line marked *mf*. The Violin 1 (Vln. 1) part has a long, sustained note in measure 78 and a melodic line in measure 79, also marked *mf*. The Violoncello (Vc.) part has a long, sustained note in measure 78 and a melodic line in measure 79, marked *mf*. The Piano (Pno.) part features a complex rhythmic accompaniment in both measures, with various articulations and dynamics.

80

Cl.

Vln. 1

Vc.

Pno.

mp *f* *mp* *mf*

f *mp* *f* *mf*

mp *f*

mp

Detailed description: This system covers measures 80, 81, and 82. The Clarinet (Cl.) part has a melodic line in measure 80 marked *mp*, followed by a crescendo to *f* in measure 81, and then a decrescendo back to *mp* and *mf* in measure 82. The Violin 1 (Vln. 1) part has a melodic line in measure 80 marked *f*, followed by a decrescendo to *mp* in measure 81, and then a crescendo to *f* and *mf* in measure 82. The Violoncello (Vc.) part has a melodic line in measure 80 marked *mp*, followed by a crescendo to *f* in measure 81, and then a rest in measure 82. The Piano (Pno.) part has a complex rhythmic accompaniment in all three measures, with dynamics marked *mp* and *f*.

83

Cl.

Vln. 1

Vc.

Pno.

f *ff*

ff *ff*

mf *f*

Detailed description: This system covers measures 83, 84, and 85. The Clarinet (Cl.) part has a rest in measure 83, followed by a melodic line in measure 84 marked *f*, and then a crescendo to *ff* in measure 85. The Violin 1 (Vln. 1) part has a melodic line in measure 83 marked *ff*, followed by a rest in measure 84, and then a melodic line in measure 85 marked *ff*. The Violoncello (Vc.) part has a rest in measure 83, followed by a melodic line in measure 84 marked *ff*, and then a melodic line in measure 85 marked *ff*. The Piano (Pno.) part has a complex rhythmic accompaniment in all three measures, with dynamics marked *mf* and *f*.

86

Cl. *mp* *mp*

Vln. 1 *mp* *mf*

Vc. *mp*

Pno. *mp*

89

Cl. *f* *p*

Vln. 1 *f* *p*

Vc. *f* *mp*

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

92

Cl. *mp* *mp*

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

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

Pno. *mp* *mp*

95

Cl. *p*

Vln. 1

Vc.

Pno. *p*

99

Cl. *mp* 5

Vln. 1 *fp*

Vc. *f*

Pno. *f* *p*

103

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

Vln. 1 *mf* 3

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

Pno. *mf* *p*

109

Cl. *mf* *p* *mf*

Vln. 1 *mp*

Vc. arco *mf*

Pno.

113

Cl. *f* *ff*

Vln. 1 *ff*

Vc. *ff*

Pno. *f*

115

Cl.

Vln. 1

Vc.

Pno.

pp

pp

p

ff

p

This musical score page contains measures 115 through 118. It features four staves: Clarinet (Cl.), Violin 1 (Vln. 1), Viola (Vc.), and Piano (Pno.).
- The Clarinet staff (top) begins at measure 115 with a melodic line marked *pp*.
- The Violin 1 staff (second from top) has a melodic line marked *pp*.
- The Viola staff (third from top) has a melodic line marked *p*.
- The Piano staff (bottom) has a chordal accompaniment. The right hand starts with a *ff* dynamic, while the left hand is marked *p*.
- The score concludes with a double bar line at the end of measure 118.

Leonardo B. Margutti Pinto

Digressões
(2010)

For 6 players
Full score

Digressões

(2010)

Commissioned by Odaline de la Martinez for Lontano.

Ensemble

Flute
Clarinet in Bb
Violin
Violoncello
Double Bass
Piano

Score in C
N.B. Double Bass an octave lower

Duration: 12 minutes

I	Introdução	01
	<i>(Introduction)</i>	
II	Tema	08
	<i>(Theme)</i>	
III	Primeira digressão: Poema.....	13
	<i>(First Digression: Poem)</i>	
IV	Segunda digressão: Desvío Lúdico	22
	<i>(Second Digression: Playful detour)</i>	
II	Final	35

Digressões

I. Introdução

Leonardo Marquetti

Flute $\text{♩} = 180$
mp

Clarinet in B♭ *mp*

Violin *mp* pizz.

Violoncello *mp* pizz.

Double Bass *pp* *f* *p*

Piano *mp*

6
Fl. *mp*

Cl. *p* *mf*

Vln. *mp*

Vc. *f* *p* *f*

Db. *f* *p* *f*

Pno. *p*

11

Fl. *mf*

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

Vln. arco *p* *mf* pizz. *p* arco *p*

Vc. *p* *p*

Db. *f* *p* *f*

Pno.

17

Fl. *p* *mf* *pp*

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

Vln. *f* *mf* *f*

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

Db. *mf* *f* *f* *p* *p*

Pno. *f*

23 **1**

Fl. *mf* *p*

Cl. *p* *p*

Vln. *p* *pizz.* *p*

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

Db. *pizz.* *arco* *p* *mf* *p* *p*

Pno. *p* *mf*

Detailed description: This system contains measures 23 through 28. The Flute part begins with a triplet of eighth notes in measure 23, marked *mf*, followed by a melodic line that ends with a *p* dynamic in measure 25. The Clarinet part is mostly silent, with a few notes in measures 27 and 28 marked *p*. The Violin part features a *pizz.* (pizzicato) instruction in measure 23, playing chords marked *p*. The Viola part has a dynamic range from *p* to *f* and back to *p*, with *mf* in measure 27. The Double Bass part starts with *pizz.* in measure 23, then switches to *arco* in measure 25, with dynamics *p*, *mf*, *p*, and *p*. The Piano part has a *p* dynamic in measure 23 and *mf* in measure 27.

29

Fl. *mf*

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

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

Vc. *f* *p* *f* *p* *pizz.* *arco* *p*

Db. *f* *p* *f* *p* *pizz.*

Pno. *p*

Detailed description: This system contains measures 29 through 34. The Flute part has a triplet of eighth notes in measure 29, marked *mf*. The Clarinet part has a dynamic range from *f* to *pp* and back to *mf*. The Violin part has dynamics *f*, *p*, *f*, and *p*. The Viola part has dynamics *f*, *p*, *f*, and *p*, with *pizz.* in measure 33 and *arco* in measure 34. The Double Bass part has dynamics *f*, *p*, *f*, and *p*, with *pizz.* in measure 33. The Piano part has a *p* dynamic in measure 33.

33

Fl. *mp*

Cl.

Vln.

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

Db.

Pno. *mf*

38

Fl. *mf* *mf* *p*

Cl. *mp* *pp*

Vln. *pp* *p*

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

Db. *pp* *pizz.*

Pno. *p* *p*

2

44

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

p *pp* *mf* *mf*

tr (#) 3

Detailed description: This system of musical notation covers measures 44 through 47. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Db.), and Piano (Pno.). The Flute part is mostly silent. The Clarinet part begins with a melodic line in measure 44, marked *p*, and continues through measure 47 with dynamics *pp*, *mf*, and *mf*. A trill marked with a sharp sign and a wavy line occurs in measure 46. A triplet of eighth notes is marked with a '3' in a circle in measure 47. The Violin and Viola parts provide harmonic support with chords and moving lines. The Double Bass part has a steady bass line. The Piano accompaniment consists of chords and arpeggiated figures in both hands.

48

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

mf *p* *mp*

arco

3

Detailed description: This system of musical notation covers measures 48 through 50. It features the same six staves as the previous system. In measure 48, the Flute part has a melodic phrase marked *mf*. The Clarinet part has a melodic line marked *mf*. The Violin part has a melodic line marked *p*. The Viola part has a melodic line marked *f*. The Double Bass part has a melodic line marked *p*. The Piano accompaniment continues with chords and arpeggiated figures. In measure 50, the Violin part is marked *arco* and *p*. A triplet of eighth notes is marked with a '3' in a box in measure 50.

51

Fl. *mf*

Cl. *mf*

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

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

Db.

Pno. *p*

Detailed description: This system contains measures 51 through 54. The Flute part begins with a melodic line marked *mf*, featuring a long slur over measures 52 and 53. The Clarinet part has a similar melodic line, also marked *mf*. The Violin part plays a rhythmic eighth-note pattern, with dynamics *mf*, *p*, *mf*, and *p*. The Viola part has a melodic line with dynamics *mf*, *p*, *p*, *mf*, and *p*. The Double Bass part provides harmonic support with a steady eighth-note pattern. The Piano part features chords and arpeggiated figures, with a dynamic of *p* in measure 54.

55

Fl. *mp* *mp* *mf*

Cl. *f* *mp* *mf*

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

Vc. *p* *mf* *pp*

Db.

Pno. *mf* *mf*

4

Detailed description: This system contains measures 55 through 58. The Flute part has a melodic line with dynamics *mp*, *mp*, and *mf*, including a triplet in measure 56 and a fourth-measure rest in measure 57. The Clarinet part has a melodic line with dynamics *f*, *mp*, and *mf*. The Violin part plays a rhythmic eighth-note pattern with dynamics *p*, *mf*, *p*, and *mf*. The Viola part has a melodic line with dynamics *p*, *mf*, and *pp*. The Double Bass part provides harmonic support with a steady eighth-note pattern. The Piano part features chords and arpeggiated figures, with dynamics *mf* and *mf*. A circled number '4' is placed above the Flute staff in measure 57.

60

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

64

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

II. Tema

69

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

pp

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

75

Vln.

Vc.

Pno.

arco

p *mp* *mp* *mp*

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

82

Vln.

Vc.

Pno.

p *mp*

p *mp*

mf *p* *mp* *mf*

88 **5**

Fl. *mp* *mf*

Cl. *mp* *mf* *mp*

Vln. *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *pizz.* *mf*

Db. *p* *mf* *p*

Pno. *mp* *mf*

94 **6**

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

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

Vln. *mp* *mf*

Vc. *p* *mp* *mf*

Db. *arco sul pont.* *mf* *nat.* *mf* *mp* *mf*

Pno. *p* *mf* *mp*

101 7

Fl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Vln. *mp* *mf* *f*

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

Db. *p* *mp* *f*

Pno. *mf* *mp* *f*

pizz. *arco*

107 8

Fl. *mp* *mf*

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

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

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

Db. *mp* *pizz.* *p* *mf* *mp*

Pno. *p*

114

Fl. *mf* *f* *mf*

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

Vln. *f* *mf* *f*

Vc. *f* *mf* *f*

Db. arco *mp* *f* pizz. *mf* arco

Pno. *mf* *mf* *f*

120

9

Fl. *ff*

Cl. *ff*

Vln. *ff*

Vc. *ff*

Db. *ff*

Pno. *ff*

126

Fl.
Cl.
Vln.
Vc.
Db.
Pno.

mf
mf
f

Detailed description: This system contains measures 126 through 131. The Flute and Clarinet parts feature melodic lines with slurs and dynamic markings of *mf*. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Double Bass part has a sparse melodic line. The Piano accompaniment consists of chords in both hands, with a dynamic marking of *f* in the right hand.

132

Vln.
Vc.
Db.
Pno.

f
mf
p
f
mf
mf
mp

Detailed description: This system contains measures 132 through 134. The Violin and Viola parts play a melodic line with a dynamic marking of *f* in measure 132, *mf* in measure 133, and *p* in measure 134. The Double Bass part has a melodic line starting in measure 134 with a dynamic marking of *mf*. The Piano accompaniment features chords in both hands, with dynamic markings of *mf* in the right hand and *mp* in the left hand.

135

Cl. *pp*

Vln. *pizz.* *p*

Vc. *p* *pizz.* *pp*

Db. *mp*

Pno.

III. Primeira Digressão: Poema

$\text{♩} = 116$

142

Fl. *p* *mp* *ppp*

Cl. *mp* *pp*

Vln. *arco* *pp* *mp* *sul pont.* *pp*

Vc. *pizz.* *p* *arco* *pp*

147

Cl. *pp* *mp*

Vln. *mp* *p* *pp*

Vc. *pp*

151

Cl. *pp* *pp* *mp*

Vln. *p*

Vc. *p* *pp*

154

Fl. *p* *mp*

Cl. *pp* *p*

Vln. *pp* *mp*

Vc. *p* *pp* *mp*

157 **10**

Fl. *p* *mf*

Cl. *mf*

Vln. *pp* *mp*

Vc. *pp* *p*

Db. *pp*

161

Fl. *mf* *p* *mf*

Cl. *p* *mf*

Vln. *pp*

Vc. *pp*

Db. *p*

5 5 6 6

5 5 6 6

Detailed description: This system covers measures 161 to 164. The Flute part starts with a *mf* dynamic, followed by a *p* dynamic, and ends with *mf*. The Clarinet part is mostly silent, with a *p* dynamic in measure 162 and *mf* in measure 164. The Violin part features a *pp* dynamic with triplets and sixteenth-note patterns. The Viola and Double Bass parts have *pp* dynamics with sixteenth-note patterns and fingering numbers 5, 5, 6, 6.

11

165

Fl. *pp* *p*

Cl. *pp* *pp*

Vln. *mf* *pp* *pp*

Vc. *mf* *pp* *pp*

Db. *mf* *pp* *pp*

6 5 5 5 6

6 5 5 6

6 5 5 6

Detailed description: This system covers measures 165 to 167. A rehearsal mark '11' is placed above measure 165. The Flute part has *pp* dynamics in measures 165 and 167, and a *p* dynamic in measure 166. The Clarinet part has *pp* dynamics throughout. The Violin part has *mf* in measure 165 and *pp* in measures 166 and 167. The Viola and Double Bass parts have *mf* in measure 165 and *pp* in measures 166 and 167. Fingering numbers 6, 5, 5, 5, 6 are shown for the Violin and Viola parts.

168

Fl. *mp* *mf*

Cl. *mp* *p*

Vln. *mf* *p* *mp*

Vc. *mf* *p* *mp* *pp*

Db. *mf* *p*

6 6 5 3 5 3

6 6 5 3 5 3

Detailed description: This system covers measures 168 to 170. The Flute part has *mp* dynamics in measures 168 and 170, and *mf* in measure 169. The Clarinet part has *mp* in measure 168 and *p* in measure 169. The Violin part has *mf* in measure 168 and *p* in measure 169, with *mp* in measure 170. The Viola part has *mf* in measure 168, *p* in measure 169, *mp* in measure 170, and *pp* in measure 171. The Double Bass part has *mf* in measure 168 and *p* in measure 169. Fingering numbers 6, 6, 5, 3, 5, 3 are shown for the Violin and Viola parts.

171

Fl.

Cl.

Vln.

Vc.

Db.

mp *p* *mp* *mf*

pp *mp*

mp *p*

mp *mp*

175

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

f *mf* *mp*

mf *mp* *f* *p*

mf *mp* *f* *p*

mf *p*

12

12

178

Fl. *p* *p*

Vln.

Vc. *mp* *f* *p*

Db. *mf*

Pno. *p*

Detailed description: This system covers measures 178 to 183. The Flute part has a dynamic of *p* and features a melodic line with a fermata in measure 183. The Violin part has a long, sustained note with a fermata. The Viola part has a melodic line with a fermata and a triplet in measure 182. The Double Bass part has a melodic line with a triplet in measure 182 and a dynamic of *mf*. The Piano part has a dynamic of *p* and features a chordal accompaniment with a fermata in measure 183.

184

Fl. *pp*

Vln.

Vc. *p* *f* *p*

Db. *mf*

Pno. *p*

Red.

Detailed description: This system covers measures 184 to 187. The Flute part has a dynamic of *pp* and features a melodic line with a fermata in measure 187. The Violin part has a long, sustained note with a fermata. The Viola part has a melodic line with a fermata and a triplet in measure 185. The Double Bass part has a melodic line with a triplet in measure 185 and a dynamic of *mf*. The Piano part has a dynamic of *p* and features a chordal accompaniment with a fermata in measure 187. The word "Red." is written below the piano part.

188

Fl. *mp* *pp*

Cl. *pp* *mp*

Db. *mf*

Pno. *p*

Detailed description: This system covers measures 188 to 191. The Flute part has a dynamic of *mp* and features a melodic line with a fermata in measure 191. The Clarinet part has a dynamic of *pp* and features a melodic line with a fermata in measure 191. The Double Bass part has a melodic line with a triplet in measure 188 and a dynamic of *mf*. The Piano part has a dynamic of *p* and features a chordal accompaniment with a fermata in measure 191.

191 13

Fl. *p* *f*

Cl. *p* *f*

Vln. *f* pizz.

Vc. *p* *f* *mp*

Db. *f*

Pno. *mf* *mp* *mf*

196

Fl. *p*

Cl. *pp* *p* *pp* *p*

Vln.

Vc. *f* *p*

Db. *f*

Pno. *p* *mf*

202

Fl. *mp*

Cl. *mp* *p* *mp*

Vln. *p*

Vc.

Db. *mf* *f* *mf* *mf*

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

arco flautando

209

14

Fl. *f* *p*

Cl. *pp*

Vln. *nat.* *pp* *fpp*

Vc. *pp* *fpp*

Db. *f* *pp*

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

Red.

219

Fl. *p*

Cl. *p*

Vln. *fpp*

Vc. *fpp*

Db. *sul pont.* *fpp nat.*

Pno. *p* *fpp*

224

Fl. *p* *mf*

Cl. *p* *mp* *p*

Vln. *mf*

Vc. *mf*

Db. *mf*

Pno. *p* *mf*

229

Fl. *p* *mf*

Cl. *mp* *p*

Vln. *pp*

Vc. *pp*

Db. *pp*

Pno. 3 6 6

235

Fl. *f*

Vln.

Vc.

Db.

Pno. 6 6 *pp* *f*

246

Vln. *rall.*

Vc.

Pno.

254

Vln.

Vc.

Pno.

ppp

IV. Segunda digressão: Desvio Lúdico

262

Db.

Pno.

pizz.

p

p

271

Db.

Pno.

15

279

Fl. *pp*

Cl. *pp*

Vln. *pp* arco *p*

Vc. *pp* *p*

Db.

Pno.

287

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

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

Vln. *p* *mp*

Vc. *p*

Db.

Pno.

294

16

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

mf

p

flautando

p

p

pp

298

16

Fl.

Vln.

Vc.

Db.

Pno.

302

Fl.

Vln.

Vc.

Db.

Pno.

310

Vc.

Db.

Pno.

pp

pizz.

p

ppp

p

322

Db.

Pno.

332 17

Fl. *pp*

Cl. *pp*

Vln. *pp* *p* *nat.*

Vc. *pp* *p*

Db.

Pno.

340

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

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

Vln. *p* *mp* *p*

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

Db. *mp*

Pno. *mp*

347 18

Fl. Cl. Vln. Vc. Db. Pno.

mp p mf mp mf mp mf

mf

mf

353

Fl. Cl. Vln. Vc. Db. Pno.

f f f mf mf mf

358

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Db. *f*

Pno.

Detailed description: This system of musical notation covers measures 358 to 361. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Db.), and Piano (Pno.). The Flute and Clarinet parts begin with a dynamic marking of *f* (forte). The Violin, Viola, and Double Bass parts also feature *f* markings. The Piano part consists of two staves with complex chordal textures and melodic lines. The key signature has one sharp (F#) and the time signature is 4/4. The music is characterized by long, sweeping melodic lines and sustained chords.

362

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

Detailed description: This system of musical notation covers measures 362 to 365. It features the same six staves as the previous system. The Flute and Clarinet parts continue their melodic lines. The Violin, Viola, and Double Bass parts maintain their rhythmic and melodic patterns. The Piano part continues with its complex textures. The key signature and time signature remain consistent with the previous system.

2+3
4

2+3
4

367

Db.

mp

Pno.

19

371

Fl.

Cl.

Vln.

Vc.

Db.

f

f

f

f

375

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

f

mf

f

f

mf

f

mp

379

20

Fl. *mf* *f*

Cl. *mf* *f*

Vln. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

Pno. *mf* *f*

Detailed description: This block contains the musical score for measures 379 to 383, marked with rehearsal mark 20. The score is for a full orchestra. The Flute part starts with a rest, then plays a melodic line with dynamics *mf* and *f*. The Clarinet part has a similar melodic line with dynamics *mf* and *f*. The Violin part plays a rhythmic accompaniment with dynamics *mf* and *f*. The Violoncello part has a similar rhythmic accompaniment with dynamics *mf* and *f*. The Double Bass part has a rhythmic accompaniment with dynamics *mf* and *f*. The Piano part has a complex accompaniment with dynamics *mf* and *f*.

384

21

Fl. *p* *f* *mf*

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

Vln. *p* *f* *mf*

Vc. *p* *f* *mf*

Db. *p* *f* *mf*

Pno. *p* *f* *mf*

Detailed description: This block contains the musical score for measures 384 to 388, marked with rehearsal mark 21. The score is for a full orchestra. The Flute part starts with a melodic line with dynamics *p*, *f*, and *mf*. The Clarinet part has a melodic line with dynamics *mp*, *mf*, *f*, and *mf*. The Violin part has a melodic line with dynamics *p*, *f*, and *mf*. The Violoncello part has a melodic line with dynamics *p*, *f*, and *mf*. The Double Bass part has a melodic line with dynamics *p*, *f*, and *mf*. The Piano part has a complex accompaniment with dynamics *p*, *f*, and *mf*. The score includes performance instructions such as *pizz.* and *arco*.

22

Fl. *f* *mf* *p*

Cl. *f* *mf*

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

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

Db. *f* *mf* *mf* *f* *mf*

Pno.

Fl. *p*

Cl.

Vln. *p*

Vc. *p*

Db. *mp*

Pno.

398

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

p

pizz.

p

mp

mp

402

23

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

mp

mf

p

mf

arco

p

mf

p

mf

mp

p

mf

mp

406

Fl. *mp* *f*

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

Vln. *mp* *f*

Vc. *mp* *f*

Db.

Pno.

Detailed description: This system contains measures 406, 407, and 408. The Flute part begins in measure 406 with a rest, then enters in measure 408 with a triplet of eighth notes, marked *mp* and *f*. The Clarinet part has a melodic line starting in measure 406, marked *mf*, *mp*, and *p*, with a triplet in measure 408 marked *mp* and *f*. The Violin part has a triplet of eighth notes in measure 408, marked *mp* and *f*. The Viola part has chords in measure 408, marked *mp* and *f*. The Double Bass part has a rhythmic pattern of eighth notes. The Piano part has a complex accompaniment with chords and moving lines.

409

24

Fl. *mp* *f* *mf*

Cl. *mp* *f* *mf*

Vln. *mp* *mf*

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

Db. *mf*

Pno. *f*

Detailed description: This system contains measures 409, 410, 411, and 412. A rehearsal mark '24' is placed above measure 409. The Flute part has a melodic line with triplets, marked *mp*, *f*, and *mf*. The Clarinet part has a rhythmic pattern of triplets, marked *mp*, *f*, and *mf*. The Violin part has a triplet of eighth notes in measure 409, marked *mp* and *mf*. The Viola part has chords, marked *mp* and *f*. The Double Bass part has a rhythmic pattern, marked *mf*. The Piano part has a complex accompaniment, marked *f*.

412 25

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

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

Vln. *f* *mp*

Vc. *mf* *f*

Db. *mp*

Pno. *mf*

415

Fl. *f*

Cl. *p* *mf*

Vln. *f*

Vc. *f*

Db. *mp*

Pno. *mf* *mp*

418

Db.

Pno.

p

V. Final

421

Cl.

Vln.

Vc.

Db.

Pno.

pp

f

f

mp

p

p

428 **26**

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

pp

p

p

mp

mp

p

p

p

p

2+3
4

Musical score for measures 434-440. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Db.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into two systems. The first system covers measures 434-440. The second system covers measures 441-446. The tempo is marked '2+3/4'. Dynamics include *mf*, *mp*, *p*, and *f*. An *arco* marking is present above the Violin part in measure 438. The Piano part features sustained chords in the left hand and moving lines in the right hand.

2+3
4

Musical score for measures 440-446. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Double Bass (Db.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into two systems. The first system covers measures 440-446. The second system covers measures 447-452. The tempo is marked '27' in a box. Dynamics include *p*, *mp*, and *mf*. The Piano part features sustained chords in the left hand and moving lines in the right hand.

28

444

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

f

mp

f

29

452

Fl.

Cl.

Vln.

Vc.

Db.

Pno.

mp

p

mf

mp

p

462

Fl. *mp* *mf*

Cl. *mp*

Vln.

Vc.

Db.

Pno. *pp* *p* *mp*

Detailed description: This system covers measures 462 to 471. The Flute part begins with a rest, then plays a melodic line starting at measure 463 with a mezzo-piano (*mp*) dynamic, which increases to mezzo-forte (*mf*) by measure 465. The Clarinet part also starts with a rest, then enters in measure 463 with a mezzo-piano (*mp*) dynamic. The Violin part has a melodic line with a long slur across measures 463-464. The Viola and Double Bass parts are mostly rests, with some bass notes in the Double Bass part. The Piano accompaniment features chords in the right hand, starting with a pianissimo (*pp*) dynamic in measure 463, moving to piano (*p*) in measure 464, and mezzo-piano (*mp*) in measure 465.

472

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

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

Vln.

Vc.

Db.

Pno. *mf* *f*

Detailed description: This system covers measures 472 to 481. The Flute part starts with a rest, then plays a melodic line with dynamics of mezzo-piano (*mp*) in measure 472, mezzo-forte (*mf*) in measure 473, and fortissimo (*f*) in measure 475. The Clarinet part has a rhythmic accompaniment with dynamics of mezzo-forte (*mf*) in measure 472, mezzo-piano (*mp*) in measure 473, mezzo-forte (*mf*) in measure 475, and fortissimo (*f*) in measure 477. The Violin, Viola, and Double Bass parts are mostly rests. The Piano accompaniment features chords in the right hand with dynamics of mezzo-forte (*mf*) in measure 472 and fortissimo (*f*) in measure 475.

481 **30**

Fl. *f* *tr*

Cl. *f*

Vln. *ff*

Vc. *ff* arco

Db. *ff*

Pno. *ff*

Detailed description: This system covers measures 481 to 490, marked with rehearsal sign 30. The music is in 5/8 time and features a complex rhythmic pattern. The Flute part begins with a rest, followed by a melodic line starting at measure 483 with a forte (*f*) dynamic and a trill (*tr*) at the end. The Clarinet part plays a rhythmic accompaniment with a forte (*f*) dynamic. The Violin, Viola, and Double Bass parts play a steady eighth-note accompaniment with a fortissimo (*ff*) dynamic. The Piano part provides harmonic support with chords and bass notes, also marked *ff*.

490 (tr) **31**

Fl. *f* *tr*

Cl. *f* *ff*

Vln. *ff*

Vc. *ff*

Db. *ff*

Pno. *ff*

Detailed description: This system covers measures 490 to 499, marked with rehearsal sign 31. The Flute part has a trill (*tr*) at the beginning of measure 490, followed by a melodic line with a forte (*f*) dynamic and a trill (*tr*) at the end. The Clarinet part continues its rhythmic accompaniment, with a forte (*f*) dynamic in measure 490 and fortissimo (*ff*) in measure 491. The Violin, Viola, and Double Bass parts continue their accompaniment with a fortissimo (*ff*) dynamic. The Piano part provides harmonic support with chords and bass notes, also marked *ff*.

Leonardo B. Margutti Pinto

Resolute

(2010)

For String Quartet and guitar
Full score

Resolute

(2010)

For String Quartet and Guitar

Recorded by the Ligeti Quartet and Sam Cave on 3 June 2012.

Duration: 12 minutes

I Resolute I	01
II Numb	06
III Resolute II	16

Resolute

I. Resolute I

Leonardo Margutti

$\text{♩} = 70$

Guitar

Violin I

Violin II

Viola

Violoncello

11

Gtr.

Violin I

Violin II

Viola

Violoncello

21

Gtr.

Violin I

Violin II

Viola

Violoncello

28 **1**

Gtr.

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

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

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

p *mf*

34

Gtr.

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

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

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

p *f* *sfz* *mp* *f*

38

Gtr.

mp *f* *mf*

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

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

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

p *f* *sfz* *p* *f*

43

Gtr.

mf *f*

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

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

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

f *p*

50

2

Gtr. *mf*

p < *mf* *p* >

p < *mp* *p* flaut. *p* nat. *p* < *mp* *mf*

p < *mf* *p* >

p < *mp* *p* flaut. *p* nat. *p* < *mp* *mf*

p < *mf* *p* >

p < *mp* *p* *p* < *mp* *mf*

p

59

Gtr. *p* *mp*

p *p* < *mf* *p* < *p* < *mp* *p* < *mf* >

p *p* < *mf* *p* < *p* < *mp* *p* < *mp*

p *p* < *mf* *p* *p* < *mp* *p* < *mp*

p *p* < *mf* *p* *p* < *mp* *p* < *mp*

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

65

Gtr. *f*

mp < *mf* *p* < *mf* *p* < *mf* *mf*

mf *p* < *mf* *p* < *mp* *p* < *mf* *mp* *mf*

mf *p* < *mf* *p* < *mp* *p* < *mf* *mp*

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

70

Gtr.

mf *f* *mf*

f *mp* *f*

mf *mp* *f*

f *mp* *f*

p *mf*

73

Gtr.

f *mp*

p

p

p

p

II. Numb

78 $\text{♩} = 120$ 3

Gtr. $\text{♩} = 120$ 3

flaut.

sul pont. *p* *f* *p* *mp*

p *mf* *pp*

pp

90

Gtr.

sul pont. *p* *f* *p* *mf* *mp* *pizz.*

nat. *p* *mf* *mp* *pizz.*

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

mf *pp* *f*

103 4

Gtr. 4

arco *pp* *mp* *f* *mp* *pizz.*

arco *pp* *mp* *f* *mp* *pizz.*

sul pont. *pp* *mp* *p* *f* *mp*

sul pont. *p* *f* *p*

p < f *pp < f* *p*

118

Gr.

p *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

arco *sul pont.* *nat.*

p *pp* *f* *pp* *pp* *mf* *pizz.*

p *pp* *arco* *arco* *mf = f* *pizz.* *p*

pizz. *mf* *p* *mf* *ff* *p*

5 5

131

Gr.

p *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

pizz. *arco* *pizz.* *arco* *pizz.* *pizz.*

mf *mp* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

mp *mp* *mf* *mf* *mf* *mf* *mf* *mf*

140

Gr.

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

arco *arco*

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

6 6

149

Gtr.

p

156

Gtr.

mf p f

arco

163

Gtr.

p

pizz.

pizz.

pizz.

arco

sul pont.

pizz.

mp p p mf p f p

174 **8**

Gr.

arco *pp* arco *mp* pizz. *mp*

col legno

arco pizz. *p* arco *mp* pizz. *mp*

f *f* *mp*

183

mf arco sul pont *pp* pizz. arco pizz. *mf*

arco *f* *p* arco *f* arco *mf* pizz. *mf*

mf *mp* arco *mf*

192

mp *p* *mf*

mp pizz. *p* *mf*

p *mf*

200

Gr. *mf*

9

arco *p* pizz. *mf* *p* *f* *mf*

mf *f* *mf* *pizz.* *p* *mf* *pizz.* *p* *mf* *pizz.* *mf*

209

Gr. *p* *mf*

10

arco *p* *mf*

p *mf* *arco* *p* *mf* *pizz.* *p* *f* *p* *f* *mf*

216

Gr. *p*

arco flaut. *p* *pp* *mp* *p* *p* *mf* *p*

p *p* *p* *p* *p* *p* *p* *arco*

224

Gtr.

nat.

flaut.

f

p

f

11

232

Gtr.

11

arco

pp

pp

pp

p

pizz.

p

mf

mf

242

Gtr.

f

p

f

p

p

pp

mf

mp

p

sul pont.

f

mp

col legno

arco sul pont.

pizz.

f

250

Gtr.

f *p*

mp *p*

f *mf* *p* *mf*

arco gliss. pizz.

257

Gtr.

f

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

gliss. arco

263

Gtr.

12

mp

12

flaut. nat.

p *mp* *mf*

col legno arco

mp *mf* *f*

f *f* *mf*

3 3

270 **13**

Gr. *f*

13 flautndo *mp* *f* *p*

mf *p*

f

6

278

Gr. *f*

nat. *p* *mf* *mf* *flaut.* *mp*

p *mf* *mf* *nat.* *flaut.* *mp*

mf *mf*

287 **14**

Gr. *f*

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

f *mp* *f* *f* *f* *f*

f *f* *f* *f* *f* *f*

295

Gtr.

mp

f

mf

sul pont.

col legno

arco

f

303

Gtr.

15

ff

sfz

sfz

flaut.

mf

f

col legno

pizz.

mf

col legno

mf

311

Gtr.

16

nat.

f

arco

p

f

arco

mp

f

col legno

mf

pizz.

f

319

Gr.

arco
mp *f* *mf* *p*

flaut.

327

Gr.

arco flaut.
mf

arco
p *f* *p*

mp

337

Gr.

mf *f*

arco
f *p*

f *p*

346

Gr.

mf *mf* *f* *ff* *mp*

mf *f* *ff* *mp*

arco *arco*

mf *f* *ff* *mp*

f *mp* *f* *mp* *f*

355 $\text{♩} = 70$

III. Resolute II

Gr.

mp

$\text{♩} = 70$

arco

p

p

gliss.

sul pont. *nat.* *sul pont.* *sul pont.*

p *p*

col legno

mp *3*

365

Gr.

p *mf* *p*

gliss.

sul pont. *nat.* *bounce bow*

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

arco *6* *7*

f *mf* *f*

17

372

Gtr.

mp *mf* *p*

17

gliss. *mp* *gliss.* *p* *pp*

gliss. *mp* *gliss.* *p* *pp*

pizz. *arco* *p* *mf* *f* *pizz.*

f

18

379

Gtr.

p

18

p *p* *mf* *p* *mf*

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

pizz. *p*

p

19

384

Gtr.

mf

19

mp *mf* *f*

p *mf* *arco* *f*

mf *f*

mf

389 20

Gr. 20 pizz.

ff *mf* *p* *pizz.* *p*

ff *mf* *p* *pizz.* *p*

ff *mf* *p* *pizz.* *p*

f *mf* *p* *p*

396 21

Gr. 21 *mf* *pizz.* *arco*

mf *pizz.* *arco* *p*

mf *p* *mf* *pizz.* *arco* *p*

mf *p* *arco* *mf* *p* *mf* *pizz.* *mf*

mf *arco* *mf* *p* *mf*

402 22

Gr. 22 *f* *arco* *pizz.* *arco*

f *arco* *pizz.* *arco*

mf *f* *arco* *pizz.* *arco*

mf *f* *arco* *pizz.* *arco*

f *f* *arco* *pizz.* *arco*

406

Gr.

pizz. arco sul pont. pizz.

pizz. arco sul pont. pizz.

410

Gr.

23

23

arco p mf pizz. mf pizz. mf

arco mf f mf

p mf

414

Gr.

24

24

flaut. nat. pizz. p mf f

flaut. nat. pizz. p mf f

flaut. nat. p mf f

p mf f

421

Gr. *mp* **25** *mp*

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

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

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

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

426

Gr. **26** *p* *mf* *mf* *p* *mp* *p* *mf*

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

p *mp* *mp* *p* *mp* *mp* *mp*

mf *mp* *mp* *mf* *mp* *mf*

431

Gr. *mp* *mf* *p* *mf* *mf* *f*

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

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

p *mp*

436

Gr.

f *mp* *f*

mf *mp* *f*

f *mp* *f*

mf

439

Gr.

mf

p

p

p

Leonardo B. Margutti Pinto

Shades
(2011)

For 11 players
Full score e

Shades

(2011)

Recorded by King's Chamber Ensemble conducted by Christian Prior on 27 May 2012.

Ensemble

2 Flutes

I Clarinet in Bb

I Tenor Saxophone

I Baritone Saxophone

I Trumpet in C

I Trombone

2 percussionists:

Triangle

5 Wood Blocks

4 Temple Blocks

Suspended cymbal

Bongos

Glockenspiel

Marimba

I Piano

I Double Bass

Score in C

N.B. Glockenspiel sounding an octave higher,
Tenor Saxophone, Baritone Saxophone
and Double Bass an octave lower.

Duration: 11 minutes

I Alegre, Leve 01

II Expressivo 18

III Misterioso 27

Shades

Leonardo Margutti

$\text{♩} = 70$ Alegre, Leve

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

- Flute I:** *mp* to *pp*
- Flute 2:** *mp* to *pp*
- Clarinet in B \flat :** *pp*, *mp*, *pp*, *pp*, *mp*, *pp*
- Tenor Saxophone:** *pp*, *p* to *pp*
- Baritone Saxophone:** *pp*, *mp*, *pp*
- Trumpet in C:** (No notation)
- Trombone:** *pp*, *mf*, *p*
- Percussionist 1:** Wood Blocks (*mp*), Marimba (*mp*)
- Percussionist 2:** Glockenspiel (*p*, *pp*, *ppp*)
- Piano:** *mp* (5), *pp* (5)
- Double Bass:** $\text{♩} = 70$ Alegre, Leve

8

Fl. 1. *p* *pp* *mp*

Fl. 2. *p* *pp* *mp*

Cl. 1. *p* *mp* *pp*

Ten. Sax. *pp* *p* *mf* *p* *pp*

Bari. Sax. *p* *mf* *p* *p*

C Tpt. *pp* *p* *mf* *p* *pp*

Tbn. *pp* *p* *mf* *p* *pp*

Perc. 1. *p* *mp*

Perc. 2. *p*

Pno. *p* *mp*

Db.

14

Fl. 1.

Fl. 2.

Cl. 1.

Ten. Sax.

Bari. Sax.

C Tpt.

Tbn.

Perc. 1.

Perc. 2.

Pno.

Db.

A

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

18

Fl. 1. *mf*

Fl. 2. *mf*

Cl. 1.

Ten. Sax. *p* *mf*

Bari. Sax. *mp* *mf* *mp*

CTpt. *mf*

Tbn. *mf*

Perc. 1.

Perc. 2.

Pno.

Db.

B

22

Fl. 1. *mp* *p*

Fl. 2. *mp* *p*

Cl. 1. *mp* *p*

Ten. Sax. *p*

Bari. Sax. *mp*

C Tpt.

Tbn. *p*

Perc. 1. Marimba *mf* *mp* *mf*

Perc. 2. Temple Blocks *mp*

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

Db. *mf* *pizz.*

28

Fl. 1. *mf*

Fl. 2. *mf*

Cl. 1. *mf*

Ten. Sax. *p*

Bari. Sax. *p*

C Tpt. *p*

Tbn. *p* — *pp*

Marimba

Perc. 1. *p* *mf* *mp* *mf*

Perc. 2.

Pno. *mp* *p* *mp*

Db.

34

Fl. 1. *mp* *mf*

Fl. 2. *mp* *mf*

Cl. 1. *mp* *mf*

Ten. Sax.

Bari. Sax.

C Tpt.

Tbn.

Perc. 1. *mp*

Perc. 2.

Pno. *p* *mp*

Db.

39

Fl. 1. *f*

Fl. 2. *f*

Cl. 1.

Ten. Sax.

Bari. Sax.

C Tpt.

Tbn.

Perc. 1. *f*

Perc. 2. *f*

Pno. *mf* *f*

Db. *f*

Detailed description: This page of a musical score covers measures 39 through 42. The ensemble includes Flute 1, Flute 2, Clarinet 1, Tenor Saxophone, Baritone Saxophone, Trumpet, Trombone, Percussion 1, Percussion 2, Piano, and Double Bass. Flute 1 and Flute 2 have melodic lines with accents and dynamic markings of *f*. Clarinet 1 has a few notes in measure 39. Percussion 1 plays chords with a dynamic of *f*. Percussion 2 has a rhythmic pattern with accents and a dynamic of *f*. The Piano has a melodic line starting in measure 39 with a dynamic of *mf*, becoming *f* in measure 41. The Double Bass has a bass line with a dynamic of *f* in measure 41. Measures 40 and 41 are marked with a repeat sign.

C

43

Fl. 1. *mp* *pp*

Fl. 2.

Cl. 1. *pp* *mp*

Ten. Sax. *mp*

Bari. Sax.

C Tpt. *pp* *mp* *pp*

Tbn. *pp* *mp*

Perc. 1. *pp*

Perc. 2. *pp*

Pno. *pp*

Db. *p*

C

51 **D**

Fl. 1. *p*

Fl. 2.

Cl. 1. *pp* *pp* *mp*

Ten. Sax. *mf*

Bari. Sax.

C Tpt. *ppp* *mp*

Tbn. *pp* *p*

Perc. 1. *pp* *pp*

Perc. 2.

Pno. *p*

Db. **D**

60

Fl. 1. *pp* *mp* *pp*

Fl. 2. *pp*

Cl. 1. *pp* *mp* *p*

Ten. Sax. *mp* *mf*

Bari. Sax.

C Tpt. *pp* *mp*

Tbn. *pp*

Perc. 1. *mp*

Perc. 2.

Pno. *mp* *mf*

Db.

66

Fl. 1.

Fl. 2.

Cl. 1.

Ten. Sax.

Bari. Sax.

C Tpt.

Tbn.

Perc. 1.

Perc. 2.

Pno.

Db.

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

Detailed description: This page of a musical score covers measures 66 through 70. The score is arranged in a standard orchestral layout with multiple staves. The woodwind section includes Flute 1 and 2 (both silent), Clarinet 1 (playing a melodic line with dynamics *mp*, *mf*, *mf*), Tenor Saxophone (playing a complex melodic line with dynamics *f*, *mf*), and Bass Saxophone (playing a bass line with dynamics *mp*, *mf*). The brass section includes Trumpet (playing a melodic line with dynamics *mp*, *mf*) and Trombone (silent). The percussion section includes Percussion 1 (playing a rhythmic pattern with dynamics *mf*) and Percussion 2 (silent). The piano part (Pno.) features a complex harmonic texture with dynamics *f* and *mf*. The double bass part (Db.) plays a bass line with dynamics *f* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

71

Fl. I.

Fl. II.

Cl. I.

Ten. Sax.

Bari. Sax.

C Tpt.

Tbn.

Perc. 1.

Perc. 2.

Pno.

Db.

(Temple blocks)

(Glock.)

E

76

Fl. I. *mf*

Fl. 2. *mp*

Cl. I. *mf*

Ten. Sax. *mp*

Bari. Sax. *p* *mf* *p*

C Tpt. *mf* *pp*

Tbn. *mf* *pp*

Perc. I. *mp* Wood Blocks

Perc. 2. *mf*

Pno. *mp* *p*

Db. *mp*

81

Fl. I. Fl. II. Cl. I. Ten. Sax. Bari. Sax. C Tpt. Tbn. Perc. I. Perc. 2. Pno. Db.

mf *f* *p* *f* *pp* *mf* *mp* *arco* *pizz.*

Detailed description: This page of a musical score, numbered 81, is set in 2/2 time. It features a woodwind section with Flute I and II, Clarinet I, Tenor Saxophone, and Baritone Saxophone. The brass section includes Cornet Trumpet and Trombone. Percussion includes Cymbals and two other percussionists. The piano part is written in grand staff, and the double bass part is in bass clef. The score includes various dynamics such as *mf*, *f*, *p*, *pp*, and *mp*, as well as performance instructions like *arco* and *pizz.* The woodwinds and brass have sparse entries, while the piano and double bass have more continuous parts.

86

Fl. 1. *f* *mf* *p* *f* *p* *f*

Fl. 2. *f* *mf* *p* *f* *p* *f*

Cl. 1. *f* *mf* *p* *f* *p* *f*

Ten. Sax. *mf* *p* *p* *mf*

Bari. Sax. *p* *f* *p* *f* *p*

C.Tpt. *mf* *pp* *f* *mf*

Tbn. *p* *p* *f* *p*

Perc. 1. Marimba *mf*

Perc. 2.

Pno.

Db. *arco* *mf*

91

Fl. 1. *ff* *mf*

Fl. 2. *ff* *mf*

Cl. 1. *ff* *mf*

Ten. Sax. *f*

Bari. Sax. *p*

C Tpt. *f*

Tbn. *f*

Perc. 1. *f*

Perc. 2.

Pno. *ff*

Db. *mf* *f*

Detailed description: This page of a musical score (page 91) features ten staves. The woodwind section includes Flute 1 and 2, Clarinet 1, Tenor Saxophone, and Baritone Saxophone. The brass section includes Cornet Trumpet, Trombone, and Double Bass. Percussion includes two different parts. The piano part is split into two staves. The score is in 4/4 time and contains various musical notations such as triplets, slurs, and dynamic markings. The woodwinds and brass play melodic lines with dynamic changes from fortissimo (ff) to mezzo-forte (mf). The Tenor Saxophone plays a triplet-based melodic line. The Baritone Saxophone plays a low, sustained line starting piano (p). The Cornet Trumpet and Trombone play rhythmic patterns with triplets. The Percussion parts provide a steady accompaniment. The piano part features a complex harmonic accompaniment with a fortissimo (ff) dynamic.

1 ♩ = 116 *Expressivo*

Fl. 1. *p*

Fl. 2. *p*

Cl. 1.

Ten. Sax. *p* *ppp* *p* *p*

Bari. Sax. *p* *mf* *pp* *p* *p*

C Tpt.

Tbn. *p* *mf*

Perc. 1. Marimba *f*

Perc. 2.

Pno.

Db. ♩ = 116 *Expressivo*
p *f* *p* *f* *p* *f*

12 **F**

Fl. 1. *f p f p*

Fl. 2. *f p f p f p*

Cl. 1. *p f*

Ten. Sax. *ppp p pp*

Bari. Sax. *mf pp p mf*

C Tpt. *mf*

Tbn. *p mf p*

Perc. 1. *f pp f*

Perc. 2. *mf*

Pno. *mf*

Db. **F** *p < f >*

20

G

Fl. 1. *f f p p*

Fl. 2. *f f p f p*

Cl. 1. *molto espressivo p mf*

Ten. Sax. *f*

Bari. Sax. *p mf*

C Tpt. *f* 5

Tbn. *f*

Perc. I. *p f pp*

Perc. 2. *f* 6 3

Pno. *mf f p* 6 3 6

Db. *p f*

G

Musical score for page 21, featuring woodwinds, brass, percussion, and piano. The score is divided into systems for Flutes (Fl. 1, Fl. 2), Clarinet (Cl. 1), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), and Double Bass (Db.).

Measure 26 is marked with a box containing the letter 'H'. The score includes various dynamics such as *f*, *p*, *pp*, and *mp*, as well as articulation marks like accents and slurs. The piano part features complex chordal textures and melodic lines. The double bass part includes a triplet in measure 27 and dynamic markings *p*, *f*, and *P*.

32

Fl. 1. *f p f f mf 6 p*

Fl. 2. *f p f f mf 6 p*

Cl. 1.

Ten. Sax. *mf pp*

Bari. Sax. *pp*

CTpt.

Tbn. *mf*

Perc. 1. *p < mf > p p*

Perc. 2.

Pno.

Db. *p f*

Detailed description: This page of a musical score covers measures 32 through 36. It features ten staves for various instruments. Flutes 1 and 2 play a rhythmic pattern of eighth notes, starting with a forte (f) dynamic and moving to piano (p) in measure 35. Clarinet 1 has a melodic line with slurs. The Tenor Saxophone plays a melodic line with dynamics of mezzo-forte (mf) and pianissimo (pp). The Bass Saxophone is mostly silent, with a pianissimo (pp) dynamic in measure 36. The Trumpets (CTpt.) and Trombone (Tbn.) staves are mostly empty, with the Trombone playing a short melodic phrase in measure 35 at a mezzo-forte (mf) dynamic. Percussion 1 (Perc. 1.) plays a rhythmic pattern with dynamics of piano (p), mezzo-forte (mf), and piano (p). Percussion 2 (Perc. 2.) is silent. The Piano (Pno.) part features a complex texture with chords and arpeggios, including a fermata in measure 35. The Double Bass (Db.) part plays a simple bass line with dynamics of piano (p) and forte (f).

38

Fl. 1. *f* *mf* *p* *pp* *f* *f*

Fl. 2. *f* *mf* *p* *pp* *f* *f*

Cl. 1. *pp* *mf* *p*

Ten. Sax.

Bari. Sax. *pp*

C Tpt. *p* *mf*

Tbn.

Perc. 1. *p* *mf*

Perc. 2.

Pno. *Red*

Db.

Detailed description: This page of a musical score covers measures 38 to 41. It features ten staves for various instruments. Flutes 1 and 2 play melodic lines with dynamic markings of *f*, *mf*, *p*, *pp*, and *f*. Clarinet 1 has a melodic line starting with *pp* and *mf*, then *p*. Bassoon and Trumpet parts are present but mostly silent or have simple accompaniment. Percussion 1 plays a rhythmic pattern with *p* and *mf* dynamics. The Piano part features a complex accompaniment with a *Red* marking. Double Bass is silent.

43

Fl. 1. *f* 6 6 6

Fl. 2.

Cl. 1. *p* *f* *mf* 5 5 6 6

Ten. Sax.

Bari. Sax.

C Tpt. 5 5

Tbn.

Perc. 1. *p* *mf*

Perc. 2.

Pno. *f* 6 *p* *f* 6 3 7

Db.

47

Fl. I. *ff* 6

Fl. II.

Cl. I. *ff* *p* 6 6 6

Ten. Sax.

Bari. Sax.

C Tpt.

Tbn.

Perc. I.

Perc. 2.

Pno. *ff*

Db.



54

Cl. I. 6 6 6 *f* *p* 3



58

Cl. I. *f* *p*

64 **I**

Fl. I.
Cl. I.
Pno.
Ped.



70

Fl. I.
Pno.



73

Fl. I.
Pno.

1 ♩ = 68 **Misterioso**

The score is for Percussion I, Percussion II, Piano, and Double Bass. It is in 4/4 time with a tempo of 68 and a mood of **Misterioso**. The score is divided into four measures. Percussion I includes Cymbals and Wood Blocks. Percussion II includes Bongos. The Piano and Double Bass parts are in the lower staves.

Perc. I.
Cymbals: *pp* (Measure 1), *p* (Measure 4)
Wood Blocks: *p* (Measures 2-4)

Perc. 2.
Bongos: *pp sfz* (Measure 1), *p* (Measure 2), *pp sfz* (Measure 3), *p* (Measure 4)

Pno.
p (Measures 2-4)

Db.
pizz. *p* (Measures 2-4)

6

Fl. 1. *3 3 3 3 3 3 3 3 3 3*

Fl. 2. *3 3 3 3*

Cl. 1. *3 3 3 3 3 3 3 3 3 3*

Ten. Sax. *p*

Bari. Sax.

C Tpt. *con sord. p* *3* *senza sord. pp*

Tbn.

Perc. I.

Perc. 2. *< sfz* *3* *3* *3*

Pno.

Db.

Detailed description: This page of a musical score contains staves for Flute 1 and 2, Clarinet 1, Tenor Saxophone, Baritone Saxophone, Cornet/Trombone, Trumpet, Trombone, Percussion 1 and 2, Piano, and Double Bass. The score is in 4/4 time. Flute 1 and 2 play melodic lines with triplet markings. Clarinet 1 plays a rhythmic accompaniment of eighth notes. Tenor Saxophone plays a melodic line starting in the second measure with a piano (*p*) dynamic. Baritone Saxophone plays a rhythmic accompaniment of eighth notes starting in the second measure. Cornet/Trombone plays a melodic line with a piano (*p*) dynamic, marked *con sord.* (with mutes) until the end of the first system, then *senza sord.* (without mutes) in the second system, ending with a pianissimo (*pp*) dynamic. Percussion 1 plays a steady eighth-note pattern. Percussion 2 plays a melodic line with accents and triplet markings, marked *< sfz* (sforzando). Piano plays a bass line with chords and single notes. Double Bass plays a bass line with chords and single notes.

10

J

Fl. 1. *mf*

Fl. 2. *mf* *p*

Cl. 1. *pp* *ff* *pp* *f*

Ten. Sax. *mf*

Bari. Sax. *mf*

C. Tpt. *p* *ff* *pp* *f*

Tbn. *pp* *ff* *pp* *f*

Perc. 1. *pp* Triangle

Perc. 2.

Pno. *mf*

Db. *mf*

J

15 K

Fl. 1. *p* *mf* *p*

Fl. 2. *mf* *p* *pp* 3 3 3 3 3 3

Cl. 1.

Ten. Sax. *pp*

Bari. Sax.

C Tpt. *mf* 3 *p* 3 *mf* 6 6 *pp*

Tbn.

Perc. 1. *pp* Wood Blocks

Perc. 2. *pp sfz* 3 3 3 3

Pno. *p* *p*

Db. K

Detailed description: This page of a musical score, numbered 30, contains measures 15 through 18. It features ten staves for various instruments. Flute 1 (Fl. 1.) starts with a *p* dynamic, moves to *mf*, and returns to *p*. Flute 2 (Fl. 2.) begins with *mf*, then *p*, and concludes with six *pp* triplets. Clarinet 1 (Cl. 1.) has a few notes in measure 17. Tenor Saxophone (Ten. Sax.) plays a melodic line in measure 15 and a *pp* tremolo in measure 18. Baritone Saxophone (Bari. Sax.) has a few notes in measure 15. C Trumpet (C Tpt.) features *mf* triplets, a *p* triplet, and *mf* sextuplets leading to *pp* sextuplets. Percussion 1 (Perc. 1.) uses wood blocks with *pp* dynamics. Percussion 2 (Perc. 2.) plays triplets with *pp sfz* dynamics. Piano (Pno.) provides harmonic support with *p* dynamics. Double Bass (Db.) plays a steady bass line. A rehearsal mark 'K' is present at the beginning and end of the page.

20

Fl. 1. *pp* 3 3 3 3 3 3 3 3 3 3 3 3

Fl. 2. 3 3 3 3 3 3 3

Cl. 1. *pp*

Ten. Sax.

Bari. Sax.

C Tpt. *con sord.* *pp* *mf* *pp* *mp*

Tbn.

Perc. 1. *pp*

Perc. 2. *pp sfz* 3 3

Pno.

Db.

28 **L**

Fl. I. *f*

Fl. II. *f*

Cl. I. *f*

Ten. Sax. *f*

Bari. Sax. *p* *mp*

C Tpt. *mp* senza sord.

Tbn. *f* *p*

Perc. I. *pp* Triangle *p*

Perc. 2. *mf* *mp*

Pno. *mf* *mp*

Db. *mf* *mp*

Detailed description: This page of a musical score covers measures 28 to 31. It features a woodwind section with Flute I and II, Clarinet I, Tenor Saxophone, and Bass Saxophone. The brass section includes Cornet Trumpet, Trombone, and Double Bass. Percussion includes a Triangle and a second Percussionist. The piano accompaniment is split between the right and left hands. Measure 28 is marked with a '28' and a box containing the letter 'L'. Measure 29 has a dynamic of *f*. Measure 30 has dynamics of *p* and *mp*. Measure 31 has dynamics of *mp* and *p*. The score includes various musical notations such as triplets, slurs, and trills.

33

Fl. I. *mf*

Fl. II. *p* — *f*

Cl. I. *f* *pp* — *f* *jp* — *f* *p*

Ten. Sax. *f* *pp* — *f* *f* — *f* *p*

Bari. Sax. *mf* *pp* — *f* *mf*

C Tpt. *mf*

Tbn. *f* *pp* — *f* *f* — *f* *p*

Perc. I. (tr) *p* *mp*

Perc. II. *mf*

Pno. *mf*

Db. *mf*

38

M

Fl. 1. *f* *p*

Fl. 2. *mf* *p*

Cl. 1. *f* *p* *f* *mf* *p* *f* *p*

Ten. Sax. *f* *p* *f* *mf* *p* *f*

Bari. Sax. *f* *mf* *mf* *p* *f*

C Tpt. *f* *p* *f* *mf* *p* *f*

Tbn. *f* *p* *f* *mf* *p* *f*

Perc 1. *p* *pp*

Perc 2.

Pno.

Db. *M*

43

Fl. 1. *f*

Fl. 2. *f* *mp*

Cl. 1. *f* *p* *f* *p* *f*

Ten. Sax. *p* *f* *p*

Bari. Sax. *mf* *p* *f*

C Tpt. *p*

Tbn. *p* *f* *p* *f*

Perc. I. *p*

Perc. 2.

Pno.

Db.

47

Fl. 1.

Fl. 2.

Cl. 1.

Ten. Sax.

Bari. Sax.

C. Tpt.

Tbn.

Perc. 1.

Perc. 2.

Pno.

Db.

mf

p

mp

p

p

p

Detailed description: This page of a musical score, numbered 47, features ten staves. The top staff is for Flute 1 (Fl. 1.), showing a complex melodic line with many slurs and ties. Flute 2 (Fl. 2.) has a simpler line with some slurs. Clarinet 1 (Cl. 1.) and Tenor Saxophone (Ten. Sax.) both play a single note (B-flat) marked *p*. Baritone Saxophone (Bari. Sax.) has a melodic line starting with a *mf* dynamic. Cornet Trumpet (C. Tpt.) has a melodic line marked *mp*. Trombone (Tbn.) plays a single note marked *p*. Percussion 1 (Perc. 1.) has a simple rhythmic pattern. Percussion 2 (Perc. 2.) has a more complex rhythmic pattern. Piano (Pno.) has a complex accompaniment with many chords and slurs. Double Bass (Db.) has a melodic line that ends with a *p* dynamic.

51

Fl. I. *mp*

Fl. II. *mp*

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

Ten. Sax. *p* *f* *p* *f* *p*

Bari. Sax. *p* *f* *p*

C. Tpt. *p* *mp*

Tbn. *p* *mf* *p*

Perc. I.

Perc. 2.

Pno. *p*

Db.

Detailed description: This page of a musical score, numbered 51, contains ten staves. The woodwind section includes Flute I (Fl. I.) with a mezzo-piano (*mp*) dynamic, Flute II (Fl. II.) with *mp*, Clarinet I (Cl. I.) with dynamics *mf*, *p*, *f*, *mf*, and *f*, Tenor Saxophone (Ten. Sax.) with *p*, *f*, *p*, *f*, and *p*, and Baritone Saxophone (Bari. Sax.) with *p* and *f*. The brass section includes Cornet Trumpet (C. Tpt.) with *p* and *mp*, and Trombone (Tbn.) with *p*, *mf*, and *p*. Percussion I (Perc. I.) and Percussion 2 (Perc. 2.) are shown as empty staves. The piano (Pno.) part features a piano (*p*) dynamic across both hands. The Double Bass (Db.) part is at the bottom of the score.

56

Fl. 1.

Fl. 2.

Cl. 1.

Ten. Sax.

Bari. Sax.

C Tpt.

Tbn.

Perc 1.

Perc 2.

Pno.

Db.

p *f*

mp *f*

mp *f*

61

Fl. 1.

Fl. 2.

Cl. 1.

Ten. Sax.

Bari. Sax.

C.Tpt.

Tbn.

Perc. 1.

Perc. 2.

Pno.

Db.

N

mf *pp* *f*

mf *pp* *f*

mf *pp* *f* *pp*

Marimba *p*

Marimba *mp*

mp

led.

N

Detailed description: This page of a musical score, numbered 40, contains measures 61 through 64. The score is arranged in a system with ten staves. The instruments are: Flute 1 (Fl. 1.), Flute 2 (Fl. 2.), Clarinet 1 (Cl. 1.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Cornet/Trumpet (C.Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1.), Percussion 2 (Perc. 2.), Piano (Pno.), and Double Bass (Db.). Flute 1 has a melodic line starting at measure 61 with a dynamic of *mf*, moving to *pp* and then *f*. Clarinet 1 and Tenor Saxophone have similar melodic lines with dynamics *mf*, *pp*, and *f*. Trombone has a melodic line with dynamics *mf*, *pp*, *f*, and *pp*. Percussion 1 features a Marimba part starting at measure 62 with a dynamic of *p*, and another Marimba part starting at measure 64 with a dynamic of *mp*. The Piano part consists of chords and arpeggios, with a dynamic of *mp* in measure 64. The Double Bass part has a rhythmic accompaniment with a dynamic of *mp* in measure 64. There are two boxed 'N' markings, one at the top right and one at the bottom right of the page.

66 O

Fl. 1. *mp* > *p* < *mf* > *p*

Fl. 2. *mp* > *p* < *mf* > *p*

Cl. 1. *p* < *mp* > *p* < *mf* > *p* *pp* < *mf*

Ten. Sax. *pp* *pp* < *mf*

Bari. Sax. *p*

C Tpt. *pp*

Tbn. *p* *pp* < *mf*

Perc. 1. *mp*

Perc. 2. (Glock.)

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

Db. *p* O

73

Fl. 1. *p* *pp* *mp*

Fl. 2. *p* *pp* *mp*

Cl. 1. *pp* *p* *pp* *mp* *p*

Ten. Sax. *pp* *p* *pp* *mp*

Bari. Sax. *pp* *p* *pp* *mp*

C Tpt. *pp* *p* *pp* *mp*

Tbn. *pp* *p* *pp* *mp*

Perc. 1.

Perc. 2.

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

Db. *

80

Fl. 1. *pp* **P**

Fl. 2. *pp*

Cl. 1. *pp*

Ten. Sax. *pp* *p* *mf*

Bari. Sax. *p* *mf*

C Tpt. *p* *mf*

Tbn. *pp* *p* *mf*

Perc. 1. *mf*

Perc. 2. *p*

Pno. *p* *mp* *

Db. *p* arco **P**

87

Fl. 1. *mp* *f* *mf*

Fl. 2. *mf* *f* *mf*

Cl. 1. *p* *f* *mp*

Ten. Sax. *pp* *p* *mp* *f*

Bari. Sax.

C Tpt. *p* *mp* *f*

Tbn. *p* *mf* *mp* *f*

Perc. 1.

Perc. 2.

Pno.

Db.

Detailed description: This page of a musical score covers measures 87 through 91. It features ten staves for various instruments. Flute 1 (Fl. 1.) starts with a mezzo-piano (*mp*) dynamic, moves to forte (*f*) in measure 88, and returns to mezzo-forte (*mf*) in measure 91. Flute 2 (Fl. 2.) begins at mezzo-forte (*mf*), reaches forte (*f*) in measure 88, and returns to mezzo-forte (*mf*) in measure 91. Clarinet 1 (Cl. 1.) starts piano (*p*), moves to forte (*f*) in measure 88, and returns to mezzo-piano (*mp*) in measure 91. The Tenor Saxophone (Ten. Sax.) has a dynamic progression from pianissimo (*pp*) to piano (*p*) in measure 88, mezzo-piano (*mp*) in measure 89, and forte (*f*) in measure 90. The Bass Saxophone (Bari. Sax.) is silent throughout. The Trumpet (C Tpt.) starts in measure 90 at piano (*p*), moves to mezzo-piano (*mp*) in measure 91, and reaches forte (*f*) in measure 92. The Trombone (Tbn.) starts in measure 87 at piano (*p*), moves to mezzo-forte (*mf*) in measure 88, mezzo-piano (*mp*) in measure 90, and forte (*f*) in measure 91. Percussion 1 (Perc. 1.) and Percussion 2 (Perc. 2.) play rhythmic patterns throughout. The Piano (Pno.) provides harmonic accompaniment with chords and arpeggios. The Double Bass (Db.) plays a bass line with eighth and quarter notes.

Q

93

Fl. I. *mp* *mf* *mf*

Fl. II. *mf* *f* *mf*

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

Ten. Sax. *p* *mf* *pp* *p* *f*

Bari. Sax.

CTpt. *p* *f*

Tbn. *p* *mf* *p* *f*

Perc. I.

Perc. 2.

Pno.

Db. **Q**

99 **R**

Fl. 1. *p p mf p*

Fl. 2. *p p mf p*

Cl. 1. *p p mf*

Ten. Sax. *p p mf p mf*

Bari. Sax.

C Tpt. *p p*

Tbn. *p p mf p mf*

Perc. 1.

Perc. 2.

Pno.

Db. **R**

104 S

Fl. 1. *mp* *f*

Fl. 2.

Cl. 1. *pp* *mf*

Ten. Sax. *pp* *p*

Bari. Sax. *pp* *mf* *pp*

C Tpt. *mf* *p*

Tbn. *p*

Perc. 1.

Perc. 2. *mf*

Pno. *mf*

Db. S

Detailed description: This page of a musical score covers measures 104 to 107. It features ten staves for various instruments. Flute 1 (Fl. 1.) has a melodic line starting in measure 105 with dynamics *mp* and *f*. Clarinet 1 (Cl. 1.) plays a melodic line with dynamics *pp* and *mf*. Tenor Saxophone (Ten. Sax.) and Baritone Saxophone (Bari. Sax.) have melodic lines with dynamics *pp* and *p*. Trumpet (C Tpt.) and Trombone (Tbn.) have melodic lines with dynamics *mf* and *p*. Percussion 1 (Perc. 1.) and Percussion 2 (Perc. 2.) have rhythmic patterns with dynamics *mf*. Piano (Pno.) has a complex accompaniment with dynamics *mf*. Double Bass (Db.) has a bass line with a section marker S in measure 105.

108

Fl. 1. *mf*

Fl. 2. *mf*

Cl. 1. *p*

Ten. Sax. *pp* *p*

Bari. Sax. *p* *mf*

C Tpt.

Tbn. *mf* *p* *p*

Perc. 1.

Perc. 2.

Pno.

Db.

Detailed description: This page of a musical score covers measures 108 to 112. The instrumentation includes Flute 1, Flute 2, Clarinet 1, Tenor Saxophone, Bass Saxophone, Trumpets, Trombones, Percussion 1 and 2, Piano, and Double Bass. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Flute 1 and Flute 2 play melodic lines starting in measure 108, with dynamics ranging from mezzo-forte (mf) to piano (p). Clarinet 1 has a single note in measure 112. The Tenor Saxophone plays sustained notes in measures 108 and 110. The Bass Saxophone has a melodic line in measure 111. The Trombone section has a melodic line in measure 108 and sustained notes in measures 110 and 112. The Piano part features complex chordal textures and arpeggiated figures throughout. The Double Bass part has a simple bass line. Percussion parts are mostly silent, with some activity in measure 108.

113

Fl. 1. **T**

Fl. 2.

Cl. I. *mf*

Ten. Sax. *mf* *p* *f*

Bari. Sax.

C Tpt.

Tbn. *p* *p* *f*

Perc. I.

Perc. 2. *mf*

Pno. *mf*

Db. **T** *pizz.*

118 **U**

The score consists of the following parts:

- Fl. 1.:** Starts with a rest, then plays a melodic line with dynamics *f*, *p*, and *f*.
- Fl. 2.:** Starts with a rest, then plays a melodic line with dynamics *mf*, *p*, and *f*.
- Cl. 1.:** Starts with a rest, then plays a melodic line with dynamics *p*, *f*, *p*, and *f*.
- Ten. Sax.:** Starts with a rest, then plays a melodic line with dynamics *p*, *f*, *p*, and *f*.
- Bari. Sax.:** Starts with a rest, then plays a melodic line with dynamics *mf*, *p*, *f*, and *mf*.
- C Tpt.:** Starts with a rest, then plays a melodic line with dynamics *p*, *f*, *p*, and *f*.
- Tbn.:** Starts with a rest, then plays a melodic line with dynamics *p*, *f*, *p*, and *f*.
- Perc. 1.:** Features Cymbals (marked *p*) and Triangle (marked *pp*).
- Perc. 2.:** Features a rhythmic pattern of eighth and sixteenth notes.
- Pno.:** Features a piano accompaniment with chords and moving lines.
- Db.:** Starts with a rest, then plays a melodic line with dynamics *p*, *f*, *p*, and *f*.

U

V
123

Fl. 1. *f*

Fl. 2. *mp*

Cl. 1. *p* *f* *p* *f*

Ten. Sax. *p* *f* *p*

Bari. Sax. *p* *f* *mf*

C Tpt. *p* *mp*

Tbn. *p* *f* *p* *f*

Perc. I. *p* *tr*

Perc. 2.

Pno.

Db. **V**

127

Fl. 1. *mp* **W**

Fl. 2.

Cl. 1. *p*

Ten. Sax. *p*

Bari. Sax. *p*

C Tpt. *p*

Tbn. *p*

Perc. 1.

Perc. 2.

Pno. *mp*

Db. **W**

132

Fl. 1. *mf*

Fl. 2. *mp* *mp* *f*

Cl. 1. *mf* *f* *mf* *f*

Ten. Sax. *f* *p* *p* *f*

Bari. Sax. *f* *p* *p*

C Tpt. *f* *mp* *f*

Tbn. *mf* *p* *mf*

Perc. 1.

Perc. 2.

Pno. *f*

Db. *f*

137

Fl. 1. *f* *f* X

Fl. 2. *f*

Cl. 1. *p* *f* *p* *f*

Ten. Sax. *p* *f* *p* *f*

Bari. Sax. *f* *mf* *f*

C Tpt. *mf*

Tbn. *p* *f* *p* *f*

Perc. 1.

Perc. 2.

Pno.

Db. X

Detailed description: This page of a musical score covers measures 137 to 141. The instrumentation includes Flute 1, Flute 2, Clarinet 1, Tenor Saxophone, Bass Saxophone, Trumpet, Trombone, Percussion 1 and 2, Piano, and Double Bass. The score is written in a key with one sharp (F#) and a common time signature. Measure 137 features a dynamic of *f* (forte) for the flutes and bass saxophone. Measure 138 shows a dynamic of *f* for the flutes and bass saxophone, and *p* (piano) for the clarinet and tenor saxophone. Measure 139 has a dynamic of *f* for the flutes and bass saxophone, and *p* for the clarinet and tenor saxophone. Measure 140 has a dynamic of *f* for the flutes and bass saxophone, and *p* for the clarinet and tenor saxophone. Measure 141 has a dynamic of *f* for the flutes and bass saxophone, and *p* for the clarinet and tenor saxophone. A box with the letter 'X' is placed above the first staff in measure 137 and below the double bass staff in measure 141. The piano part consists of chords and arpeggios. The double bass part features a rhythmic pattern of eighth and sixteenth notes.

142

Fl. 1. Fl. 2. Cl. I. Ten. Sax. Bari. Sax. C Tpt. Tbn. Perc. 1. Perc. 2. Pno. Db.

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

Detailed description: This page of a musical score covers measures 142 through 145. The instrumentation includes Flute 1, Flute 2, Clarinet in C (Cl. I.), Tenor Saxophone, Baritone Saxophone, Contrabass Trombone, Percussion 1 and 2, Piano, and Double Bass. The score is written in treble clef for most instruments and bass clef for the Double Bass. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The Flute parts feature intricate sixteenth-note patterns with slurs and accents. The Clarinet and Tenor Saxophone parts have dynamic markings of *p* (piano) and *f* (forte) with hairpins. The Baritone Saxophone part begins with a *mf* (mezzo-forte) dynamic and includes slurs and accents. The Contrabass Trombone part has dynamic markings of *p* and *f*. The Piano part consists of sustained chords with slurs. The Double Bass part features a steady eighth-note accompaniment. Percussion parts 1 and 2 are marked with a double bar line and a vertical bar, indicating they are silent in these measures.

146

Fl. I.

Fl. II.

Cl. I.

Ten. Sax.

Bari. Sax.

C. Tpt.

Tbn.

Perc. 1.

Perc. 2.

Pno.

Db.

p

pp

p

Leonardo B. Margutti Pinto

Of Instance and Memory
(2012)

For 10 players
Full score

Of Instance and Memory

(2012)

First performed by Lontano conducted by Odaline de la Martinez on 20 March 2012.

Ensemble

Flute (doubling on Alto Flute)

Flute (doubling on piccolo)

Clarinet in Bb

Horn in F

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

Score in C

N.B. Piccolo sounding an octave higher
and Double Bass an octave lower

Duration: 14'14 minutes.

I First Instance	01
II Theme, Variations and Fugato	09
III Second Instance	36
IV Fragment.....	46
V Final Instance.....	63

Of Instance and Memory

I. First Instance

♩ = 72 Assertive

Leonardo Margutti

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

- Alto Flute:** Features a melodic line with a triplet of eighth notes in the first measure. Dynamics include *mf*, *f*, and *p*. A section labeled "To Fl." begins in the fourth measure.
- Flute:** Mirrors the melodic line of the Alto Flute with similar dynamics and articulation.
- Clarinet in Bb:** Remains mostly silent, with a single note in the fourth measure marked *p*.
- Horn in F:** Provides harmonic support with a melodic line, dynamics of *mp* and *mf*.
- Harp:** Accompanies the strings with a melodic line, marked *mf*.
- Violin I:** Plays a rhythmic pattern, marked *mf* and *pizz.*
- Violin II:** Plays a rhythmic pattern, marked *mf* and *pizz.*
- Viola:** Provides harmonic support with a rhythmic pattern, dynamics of *p* and *mf*.
- Violoncello:** Provides harmonic support with a rhythmic pattern, marked *mf*.
- Double Bass:** Provides harmonic support with a rhythmic pattern, marked *mf* and *pizz.*

The score is divided into five measures with time signatures of 2/2, 5/4, 2/2, 3/4, and 2/2. The key signature is one sharp (F#).

6

A. Fl.

Flute

Fl.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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

p *mf* *f* *p*

p *mf* *f* *p*

mf *p* *f* *mf*

mf *f* *f*

10

Fl. *mf* *mf* *mp*

Fl. *mf* *mf* *mp*

Cl. *p* *f* *mp*

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

Hp.

Vln. I *f* *f* *pizz.* *f*

Vln. II *f* *f* *f*

Vla. *f*

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

Db. *f* *f*

A

A

Detailed description: This page of a musical score, numbered 10, features nine staves for various instruments. The top two staves are for Flute (Fl.), the third for Clarinet (Cl.), the fourth for Horn (Hn.), and the fifth for Harp (Hp.). The bottom four staves are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), with the Double Bass (Db.) staff at the very bottom. The score is divided into four measures by vertical bar lines. The first measure is in 2/4 time, the second in 3/2, the third in 3/4, and the fourth in 2/2. Dynamics include *mf*, *mp*, *p*, *f*, and *pizz.*. A boxed 'A' appears above the first and third measures. The Harp part shows chordal textures in the second and third measures. The Violin II part includes a *pizz.* marking in the fourth measure. The Double Bass part has a rhythmic pattern in the fourth measure.

14

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

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

Cl. *p*

Hn. *pp* *f* *mf*

Hp.

Vln. I

Vln. II *pizz.* *f*

Vla. *f* *f* *f*

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

Db.

Detailed description: This page of a musical score covers measures 14 through 18. It features eight staves: Flute I and II, Clarinet, Horn, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute parts play melodic lines with dynamic markings of *p*, *mp*, *p*, *mf*, and *p*. The Clarinet part has a melodic line starting in measure 14 and ending in measure 18 with a *p* dynamic. The Horn part has a melodic line with dynamics *pp*, *f*, and *mf*. The Harp part has a melodic line with a *(4)* marking in measure 17. The Violin I part has a chordal accompaniment. The Violin II part has a melodic line with a *pizz.* marking in measure 15 and a *f* dynamic. The Viola part has a chordal accompaniment with a *f* dynamic. The Violoncello part has a chordal accompaniment with dynamics *p*, *f*, *p*, *f*, and *p*. The Double Bass part has a rhythmic accompaniment.

This musical score page features nine staves for various instruments. The top staff is for Flute I (Fl.), followed by Flute II (Fl.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into measures by vertical bar lines. A section labeled 'B' in a box is indicated above the first Flute staff at measure 19. The music includes various dynamics such as *mp*, *p*, *f*, *mf*, and *pizz.* (pizzicato). There are also trills and triplets marked with '3' above the notes. The time signature changes from 2/4 to 3/4 and back to 2/4. The key signature is one sharp (F#).

25

Fl. *f* *mf* *p*

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

Cl. *p* *f* *p*

Hn. *p*

Hp. *p*

Vln. I *p*

Vln. II *p*

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

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

Db. *p*

Detailed description: This page of a musical score, numbered 25, contains eight staves for different instruments. The top two staves are for Flute (Fl.), the third for Clarinet (Cl.), the fourth for Horn (Hn.), the fifth for Harp (Hp.), the sixth and seventh for Violin I (Vln. I) and Violin II (Vln. II), the eighth for Viola (Vla.), the ninth for Violoncello (Vc.), and the tenth for Double Bass (Db.). The score is divided into six measures, with time signatures changing from 3/4 to 2/2, then 5/4, and finally 2/2. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo) are used throughout. The Flute parts feature a triplet in the first measure and various slurs and dynamics. The Clarinet part has a crescendo from *p* to *f* in the second measure. The Horn part has a melodic line ending in a *p* dynamic. The Harp part has a triplet in the fifth measure. The Violin parts have sustained notes with some dynamics. The Viola part has a complex rhythmic pattern with dynamics ranging from *p* to *f*. The Violoncello part has a series of chords with dynamics *f*, *p*, *f*, *p*, and *pp*. The Double Bass part has a simple line with a *p* dynamic in the fifth measure.

31

Fl. *p*

Fl. *p*

Cl. *mp* *p*

Hn. *p*

Hp. *mf*

Vln. I *arco* *p* *mf*

Vln. II *mf*

Vla. *pizz.* *mf*

Vc. *p* *mp*

Db. *mf*

Detailed description: This page of a musical score contains measures 31, 32, and 33. The instruments and their parts are: Flute I (Fl.) with a *p* dynamic; Flute II (Fl.) with a *p* dynamic; Clarinet (Cl.) with *mp* and *p* dynamics; Horn (Hn.) with a *p* dynamic; Harp (Hp.) with a *mf* dynamic and a tremolo effect; Violin I (Vln. I) with *arco* and dynamics *p* and *mf*; Violin II (Vln. II) with a *mf* dynamic; Viola (Vla.) with *pizz.* and a *mf* dynamic; Violoncello (Vc.) with *p* and *mp* dynamics; and Double Bass (Db.) with a *mf* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

II. Variations and Fugato

Precise

Musical score for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Harp (Hp.). The score is in 5/4 time and features a key signature of one flat. The Flute and Clarinet parts begin with a first-measure rest (marked with a '1' above the staff) and then play a melodic line. The Flute part includes dynamic markings of *mf* and *p*. The Clarinet part includes dynamic markings of *p* and *mf*. The Horn part plays a simple harmonic accompaniment with a dynamic marking of *p*. The Harp part provides a complex accompaniment with a dynamic marking of *mp*.

Precise

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is in 5/4 time and features a key signature of one flat. Violin I plays a melodic line with a dynamic marking of *p*. Violin II plays a melodic line with a dynamic marking of *p* and includes the instruction *arco*. Viola plays a melodic line with a dynamic marking of *pp* and includes the instruction *pizz.*. Cello plays a melodic line with a dynamic marking of *mp* and includes the instruction *pizz.*. The Double Bass (Db.) part is partially visible at the bottom of the page.

8

Fl. *p* *mf*

Fl. *p* *mf*

Cl. *p* *mf*

Hn. *f*

Hp.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. arco *p* *mf* *p* *mf*

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

Db. *p*

C

14 **D**

Fl. *p* *mf* *p*

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

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

Hp. *p* *mf* *p*

Detailed description: This system contains the staves for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Harp (Hp.). The Flute parts feature melodic lines with dynamic markings of *p* (piano), *mf* (mezzo-forte), and *p*. The Clarinet part has a similar melodic line. The Horn part plays a rhythmic accompaniment with dynamics *mf*, *p*, *mf*, and *p*. The Harp part provides harmonic support with chords and arpeggios, marked with *p* and *mf*. A box labeled 'D' is positioned above the first measure of the Flute staff.

D

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

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

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

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

Db. *mf* *mf*

Detailed description: This system contains the staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a melodic line with dynamics *f*, *p*, *p*, and *mf*. The Violin II part has a similar melodic line with dynamics *p*, *f*, *p*, *p*, and *mf*. The Viola and Violoncello parts play arpeggiated accompaniment, both marked 'arco' (arco), with dynamics *p*, *f*, *p*, *p*, and *mf*. The Double Bass part has a melodic line with dynamics *mf* and *mf*. A box labeled 'D' is positioned above the first measure of the Violin I staff.

This musical score page, numbered 12, features a rehearsal mark 'E' in a box at the top right. The score is divided into two systems. The first system includes parts for Flute I (Fl.), Flute II (Fl.), Clarinet (Cl.), Horn (Hn.), and Harp (Hp.). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is written in treble and bass clefs with various time signatures (5/8, 2/2, 3/2). Dynamics such as *mf*, *f*, *mp*, and *p* are indicated throughout. The Harp part features complex chordal textures. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) show dynamic changes and phrasing. A rehearsal mark 'E' is placed above the first measure of the second system.

26

Fl. *mf*

Fl. *mp* To Picc. *mf* Piccolo *mf*

Cl. *mp* *mf* *mf*

Hn. *mp* *mf* *mf*

Hp. *p* *mf*

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

Vln. II *p* *mf* *mf*

Vla. *p* *mf* *mf*

Vc. *mf* *mf* *mp* : *mf*

Db. *mf* *mf*

Detailed description: This page of a musical score covers measures 26 through 30. The score is for a full orchestra. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part starts with a melodic line in measure 26, marked *mf*. The second Flute part has a rest in measure 26, then enters in measure 27 with a melodic line marked *mp*, which then switches to *mf* in measure 29, labeled 'Piccolo'. The Clarinet part has a melodic line starting in measure 27, marked *mp*, which then switches to *mf* in measure 29. The Horn part has a melodic line starting in measure 27, marked *mp*, which then switches to *mf* in measure 29. The Harp part has a chord in measure 26, marked *p*, and another chord in measure 30, marked *mf*. The Violin I, Violin II, and Viola parts have a melodic line starting in measure 27, marked *p*, which then switches to *mf* in measure 29. The Violoncello part has a melodic line starting in measure 26, marked *mf*, which then switches to *mp* in measure 29. The Double Bass part has a melodic line starting in measure 26, marked *mf*, which then switches to *mf* in measure 29.

32

Fl.

Picc.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

To Fl.

Flute

f

p < *f*

p < *f*

mf > *p* *mf* > *p* < *f*

mf = *f*

f

f

flautando

nat. sul pont.

Detailed description: This page of a musical score covers measures 32 through 35. The instruments are Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 4/4. The Flute and Piccolo parts play a melodic line with slurs and accents, with dynamics ranging from *f* to *mf*. The Piccolo part includes a 'To Fl.' instruction. The Clarinet, Horn, and Harp parts provide harmonic support with various rhythmic patterns and dynamics. The Violin I, II, and Viola parts have dynamic markings such as *p* < *f*, *mf* > *p*, and *mf* = *f*. The Violoncello and Double Bass parts also feature dynamic markings like *f* and *mf*. The Violin II part includes performance instructions: 'flautando' and 'nat. sul pont.'. The score concludes with repeat signs at the end of each staff.

38

Fl. *p*

Fl. *p*

Cl. *mf* *p*

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

Hp.

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

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

Vla. arco *p* *f* *p* *f* *f* *p*

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

Db. *mf* *f* *p* *f* *p*

Detailed description: This page of a musical score covers measures 38 to 41. The music is in 3/8 time and features a variety of instruments. The Flute (Fl.) parts are in the upper register, with dynamics ranging from piano (p) to mezzo-forte (mf). The Clarinet (Cl.) and Horn (Hn.) parts provide harmonic support, with dynamics including mf and p. The Harp (Hp.) part is mostly silent, with some chords in measure 39. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained chords and moving lines, with dynamics from p to f. The Viola (Vla.) and Violoncello (Vc.) parts are marked 'arco' and play similar patterns to the violins. The Double Bass (Db.) part has a more active role, with dynamics from mf to f. The score includes various musical notations such as slurs, accents, and dynamic markings.

51 **F**

Fl. *p*

Fl. *p*

Cl. *p* *mp*

Hn. *p*

Hp.

Vln. I *f* *p*

Vln. II *f* *p* arco

Vla. *f* pizz.

Vc. *mp* pizz.

Db.

Detailed description: This page of a musical score covers measures 51 to 55. It features seven staves: two Flutes (Fl.), Clarinet (Cl.), Horn (Hn.), Piano (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello/Double Bass (Vc./Db.). A dynamic marking of **F** (Forzando) is placed above the first measure of the Flute parts. The Flutes play a melodic line starting with a half note B-flat, followed by rests, and then a quarter note B-flat in measure 55. The Clarinet plays a rhythmic pattern of eighth notes, starting with a half note G-sharp in measure 54 and moving to a quarter note G-sharp in measure 55. The Horn plays a simple melodic line with a half note G in measure 55. The Piano part features a complex melodic line with many accidentals and slurs, primarily in the right hand. The Violin I and II parts play a sustained melodic line with a dynamic shift from *f* to *p* in measure 52. The Viola part has a dynamic shift from *f* to *p* in measure 52 and includes a pizzicato section in measure 54. The Cello/Double Bass part has a dynamic shift from *mp* to *p* in measure 52 and includes a pizzicato section in measure 54. The Double Bass part plays a simple melodic line with a half note B-flat in measure 55.

58

Fl. *p* *mp*

Fl. *p* *mp*

Cl. *mf* *mp*

Hn. *mp*

Hp. *mf*

Vln. I *p*

Vln. II *p*

Vla. pizz.

Vc. pizz. *mf*

Db.

Detailed description: This page of a musical score covers measures 58 to 63. The music is written for a full orchestra. The Flute (Fl.) and Clarinet (Cl.) parts have dynamic markings of *p* and *mp*. The Horn (Hn.) part has a marking of *mp*. The Piano (Hp.) part has a marking of *mf*. The Violin I (Vln. I) and Violin II (Vln. II) parts have a marking of *p*. The Viola (Vla.) part has a marking of *pizz.* (pizzicato). The Violoncello (Vc.) part has a marking of *pizz.* and *mf*. The Double Bass (Db.) part has no specific dynamic marking. The score includes various musical notations such as rests, notes, and slurs.

65

Fl. *mf* *f* *p*

Fl. *mf* *f* *p*

Cl. *f* *p*

Hn. *f*

Harp

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

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

Vla. *p* *f* arco

Vc. *p* *f*

Db. *p*

G

Detailed description: This page of a musical score covers measures 65 to 69. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key with one flat and a 4/4 time signature. Measure 65 is marked with a '65' and a 'G' in a box. The Flute parts feature melodic lines with dynamic markings of *mf*, *f*, and *p*. The Clarinet part has a dynamic of *f* in measure 65 and *p* in measure 66. The Horn part has a dynamic of *f*. The Harp part has a melodic line in measure 65. The Violin I part has dynamics of *mf*, *p*, and *f*. The Violin II part has dynamics of *mf*, *p*, and *f*, with an 'arco' marking in measure 68. The Viola part has dynamics of *p* and *f*, with an 'arco' marking in measure 68. The Violoncello part has dynamics of *p* and *f*. The Double Bass part has a dynamic of *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

71

Fl. *mf*

Fl. *mf*

Cl. *mf*

Hn. *mf* *mp*

Hp. *mf*

Vln. I *p* *mf*

Vln. II *p* *f* arco 3

Vla. *mf* pizz.

Vc. *p* *mp* *mf* pizz. arco

Db. *mf* arco

Detailed description: This page of a musical score covers measures 71 to 74. The key signature has one flat (B-flat), and the time signature is 3/4. The score is arranged in a standard orchestral format. The Flute (Fl.) parts in measures 71 and 72 feature melodic lines with slurs and accents, marked *mf*. The Clarinet (Cl.) part in measure 71 has a similar melodic line, also marked *mf*. The Horn (Hn.) part enters in measure 73 with a melodic phrase marked *mf*, which continues into measure 74 marked *mp*. The Harp (Hp.) part has a sustained chord in measure 73 marked *mf*. The Violin I (Vln. I) part starts in measure 71 with a *p* dynamic and moves to *mf* in measure 74. The Violin II (Vln. II) part starts in measure 71 with a *p* dynamic and moves to *f* in measure 74, playing a triplet of eighth notes marked 'arco 3'. The Viola (Vla.) part enters in measure 73 with a *mf* dynamic, playing a pizzicato line. The Violoncello (Vc.) part starts in measure 71 with a *p* dynamic, moves to *mp* in measure 72, and *mf* in measure 73, playing a pizzicato line. The Double Bass (Db.) part starts in measure 71 with a *mf* dynamic, playing a rhythmic accompaniment, and moves to *mf* in measure 74, playing an arco line.

77

Fl. *mf* *p*

Fl. *mf* *p*

Cl.

Hn.

Hp.

Vln. I *p* *f* flautando *mf* nat.

Vln. II *f* sul pont. 3 nat. *p* *f* *mf*

Vla.

Vc.

Db. *pizz.* *arco* *f*

Detailed description: This page of a musical score covers measures 77 through 81. The score is for a full orchestra. The top staves are for Flute I and Flute II, both playing melodic lines with dynamics ranging from mezzo-forte (mf) to piano (p). The Clarinet part is mostly silent. The Horn part has a few notes in measures 77 and 78. The Harp part provides accompaniment with chords and arpeggios. The Violin I part features a dynamic shift from piano (p) to forte (f) and includes the instruction 'flautando' (flute-like playing) and 'nat.' (natural). The Violin II part starts with a forte (f) dynamic and includes 'sul pont.' (sul ponticello) and 'nat.' markings. The Viola part has a rhythmic pattern. The Violoncello part has a similar rhythmic pattern. The Double Bass part starts with a pizzicato (pizz.) dynamic and then switches to arco (arco) playing, ending with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

83 **H**

Fl. I *mp*

Fl. II *mp*

Cl. *mp*

Hn.

Hp.

Vln. I **H** *p* — *f* — *p*

Vln. II *p* — *f* — *p*

Vla. *f* arco

Vc. arco sul pont. *p* — *f* — *f* pizz. arco *p*

Db. pizz. *mp*

Detailed description: This page of a musical score covers measures 83 to 88. It features eight staves: Flute I, Flute II, Clarinet, Horn, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has two flats and the time signature is 2/2. Measure 83 is marked with a rehearsal sign 'H'. Flute I and II, Clarinet, and Double Bass all play at a mezzo-piano (*mp*) dynamic. Violin I and II play a dynamic crescendo from *p* to *f* in measures 84-85, then return to *p* in measure 86. Viola and Violoncello play at *f* in measures 84-85, then *p* in measure 86. The Viola part includes markings for 'arco' and 'arco sul pont.' (arco sul ponticello). The Violoncello part includes markings for 'pizz.' (pizzicato) and 'arco'. The Harp and Horn parts are silent throughout the measures.

89

Fl. *p* *mf*

Fl. *p* *mf*

Cl. *p* *p*

Hn. *mf* *mp* *mp*

Hp. *mf*

Vln. I flautando *p* *f* *p* *f*

Vln. II sul pont. *p* *f* *f* *p*

Vla. pizz.

Vc. pizz.

Db.

Detailed description: This page of a musical score covers measures 89 to 92. The instrumentation includes two Flutes (Fl.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Measure 89: Flutes play a melodic line starting with a *p* dynamic. Clarinet plays a similar line. Horns play a sustained chord. Harp provides accompaniment. Violin I plays a tremolo with dynamics *p* and *f*. Violin II plays a triplet with dynamics *p* and *f*. Viola and Cello play pizzicato. Double Bass plays a steady bass line.
- Measure 90: Flutes continue their melodic line. Clarinet continues. Horns play a sustained chord. Harp continues. Violin I continues tremolo. Violin II continues triplet. Viola and Cello continue pizzicato. Double Bass continues.
- Measure 91: Flutes continue. Clarinet continues. Horns play a sustained chord. Harp continues. Violin I continues tremolo. Violin II continues triplet. Viola and Cello continue pizzicato. Double Bass continues.
- Measure 92: Flutes play a melodic line ending with a *mf* dynamic. Clarinet continues. Horns play a sustained chord. Harp continues. Violin I continues tremolo. Violin II continues triplet. Viola and Cello continue pizzicato. Double Bass continues.

94 **I**

Fl. *mf*

Fl. *mf*

Cl. *mf*

Hn.

Hp.

Vln. I *p* *f* *p* *f* *p* *nat.*

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

Vla. *arco*

Vc. *mf* *arco* *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 94 to 99. It features eight staves: Flute I (Fl.), Flute II (Fl.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 94 is marked with a first ending bracket (I) and a mezzo-forte (*mf*) dynamic. The Flute parts play melodic lines with various ornaments and slurs. The Clarinet part provides harmonic support. The Horn part has a sustained note. The Harp part has a short arpeggiated figure. The Violin I part starts with a dynamic range from *p* to *f* and includes natural harmonics (*nat.*) in measures 97-99. The Violin II part starts with a forte (*f*) dynamic and includes arco markings. The Viola part is marked *arco*. The Violoncello part starts with a mezzo-forte (*mf*) dynamic and includes arco markings. The Double Bass part provides a rhythmic and harmonic foundation with a mezzo-forte (*mf*) dynamic.

100

Fl. *p*

Fl. *p*

Cl. *p*

Hn. *mp* *p*

Hp.

Vln. I *p* *f* *p* flautando

Vln. II *p* *f* *p* sul pont. *p* *f*

Vla.

Vc. *p*

Db.

Detailed description: This page of a musical score covers measures 100 to 104. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Piano (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Measure 100: Flute I and II play a melodic line with slurs and accents. Clarinet I plays a similar line. Horn I has a melodic phrase starting in measure 101. Piano has a short arpeggiated figure in measure 104. Violin I and II play sustained chords with dynamics *p*, *f*, and *p*. Violoncello and Double Bass play a rhythmic accompaniment.
- Measure 101: Flute and Clarinet continue their lines. Horn I continues its phrase. Violin I and II maintain their chords.
- Measure 102: Flute and Clarinet continue. Horn I continues. Violin I and II maintain their chords.
- Measure 103: Flute and Clarinet continue. Horn I continues. Violin I and II maintain their chords.
- Measure 104: Flute and Clarinet conclude their phrases. Horn I concludes its phrase. Piano plays a final arpeggiated figure. Violin I and II conclude their chords. Violoncello and Double Bass conclude their accompaniment.

J
105

Fl. *mf*

Fl. *mf*

Cl. *mf*

Hn. *p* *mf*

Hp.

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

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

Vla.

Vc. *mf* *f* *mp*

Db. *mf*

Detailed description: This page of a musical score covers measures 105 to 108. It features a woodwind section with two flutes, a clarinet, and a horn, a harp, and a string section with two violins, a viola, a cello, and a double bass. The key signature has one sharp (F#) and the time signature is 4/4. Measure 105 is marked with a 'J' in a box. The woodwinds play eighth-note patterns, with the flutes and clarinet marked *mf*. The horn plays a melodic line starting in measure 106, marked *p* and *mf*. The harp plays a short arpeggiated figure in measure 105. The strings enter in measure 106 with various dynamics: Violin I has *f*, *p*, *f*, *mf*, *f*, and *mp*; Violin II has *p*, *f*, and *mf*; Viola has *mf*; Cello and Double Bass have *mf*, *f*, and *mp*. A 'nat.' marking is present above the first violin line in measure 107.

111

Fl. *f* *ff*

Fl. *f* *ff*

Cl. *f* *ff*

Hn.

Hp.

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

Vln. II

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

Vc. *mf* *f* *ff*

Db. *f*

Detailed description: This page of a musical score, numbered 111, features six staves. The Flute (Fl.) and Clarinet (Cl.) parts are highly active, with dynamic markings of *f* and *ff*. The Violin I (Vln. I) part shows a crescendo from *mf* to *ff*. The Viola (Vla.) part has a dynamic contour of *p* to *f* to *p* to *mp* to *f*. The Cello (Vc.) and Double Bass (Db.) parts also show dynamic growth, with *mf* and *f* markings. The Horn (Hn.) and Harp (Hp.) parts are silent throughout this section.

118 **K**

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

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

Cl.: *p* < *mf* *mf*

Hn.: *mp* *mf*

Hp.

Vln. I: *mf* *mf* < *f* > *mf* *f*

Vln. II: *mf* < *f* > *mf* *f*

Vla.: *mf* < *f* > *mf*

Vc.: *f*

Db.

124

Fl. I: *p* *f* *mf* *p* *mf* *f* *f*

Fl. II: *p* *f* *mf* *p* *mf* *To Picc.*

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

Hn.: *p* *mf*

Hp.

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

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

Vla.: *f*

Vc.: *mf*

Db.: *arco* *mf* *f*

Detailed description: This page of a musical score covers measures 124 to 128. It features ten staves for different instruments: Flute I, Flute II, Clarinet, Horn, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute I part has dynamic markings *p*, *f*, *mf*, *p*, *mf*, *f*, and *f*. The Flute II part has *p*, *f*, *mf*, *p*, *mf*, and a section marked *To Picc.* starting in measure 127. The Clarinet part has *p*, *mf*, and *f*. The Horn part has *p* and *mf*. The Harp part has a few chords. The Violin I and II parts have *mf*, *ff*, *f*, *mf*, *f*, and *mf*. The Viola part has *f*. The Violoncello part has *mf*. The Double Bass part has *arco*, *mf*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

134

Fl. *mf*

Picc. *p* To Fl. *mf* Flute

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

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

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score contains measures 134 through 137. The score is for a full orchestra. The Flute part (Fl.) begins in measure 134 with a melodic line marked *mf*. The Piccolo (Picc.) part has a short entry in measure 134 marked *p*, then a rest, and re-enters in measure 137 marked *mf*. The Clarinet (Cl.) part has a melodic line in measure 134 marked *f*, *mf*, and *p*, then a rest, and re-enters in measure 135 marked *mf*. The Horn (Hn.) part has a melodic line in measure 134 marked *f*, *mf*, and *p*, then a rest, and re-enters in measure 135 marked *mf*. The Harp (Hp.) part has a chordal accompaniment in measure 134 marked *mf*. The Violin I (Vln. I) part has a melodic line in measure 134 marked *mf*. The Violin II (Vln. II) part has a melodic line in measure 137 marked *mf*. The Viola (Vla.) part has a melodic line in measure 134 marked *mf*. The Violoncello (Vc.) part has a melodic line in measure 135 marked *mf*. The Double Bass (Db.) part has a melodic line in measure 134 marked *mf*. The score is written in a common time signature and features various dynamics and articulations throughout.

138

Fl. *p* **M**

Fl. *p*

Cl. *p*

Hn. *p*

Hp. *p* *mf*

Vln. I *p* **M**

Vln. II

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score covers measures 138 to 142. The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Piano (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 138 is marked with a '138' and a 'p' dynamic. Measures 139 and 140 feature a 'p' dynamic. Measure 141 is marked with a 'p' dynamic and a 'M' (Moderato) tempo marking. Measure 142 is marked with a 'p' dynamic and an 'mf' dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

144

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

Cl.

Hn.

Hp.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *pizz.*

Db. *f* *p*

151

Fl. I: *p* *mf* *pp*

Fl. II: *p* *mf* *pp*

Cl.:

Hn. *p*

Hp.:

Vln. I: *f* *mf* *p*

Vln. II: *f* *mf* *p*

Vla. *p* *pp*

Vc. *p* *arco* *pp*

Db. *p* *f*

Detailed description: This page of a musical score covers measures 151 to 154. The instrumentation includes Flute I and II, Clarinet, Horn, Harp, Violin I and II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score features dynamic markings such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). The Flute parts have melodic lines with slurs and dynamic changes. The Violin parts play sustained chords with dynamic shifts. The Viola and Violoncello parts have rhythmic patterns, with the Cello marked *arco*. The Double Bass part provides a harmonic foundation with a crescendo from *p* to *f*. The Clarinet and Horn parts have sparse entries in the later measures. The Harp part is silent throughout.

156

Fl.

Fl.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

ppp

ppp

pp

pp

ppp

ppp

To Picc.

pp

pp

ppp

ppp

III. Second Instance

1 ♩ = 68 **Delicate**

A. Fl.

Picc.

Cl.

Hn.

Hp. *p* solo

1 ♩ = 68 **Delicate**

Vln. I

Vln. II

Vla.

Vc.

Db.

18 N

A. Fl. *p* *mf*

Picc. *p* 3

Cl. *p*

Hn.

Hp. *p* 3

Vln. I N *p* 3

Vln. II *p*

Vla. *p* *p* *p* flautando

Vc. *pizz.* *p*

Db. *p*

p

27

A. Fl. *p* *p*

Picc.

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

Hn.

Hp.

Vln. I *sul pont.* *sul pont.*

Vln. II *sul pont.* *p*

Vla. *p*

Vc.

Db. *p* *mf* *p*

O

O

Detailed description: This page of a musical score covers measures 27 through 30. The score is for a full orchestra and piano. The woodwind section includes Flute (A), Piccolo, Clarinet, and Horn. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The piano part is also present. The music is in 3/4 time, with a key signature of one sharp (F#). Measure 27 begins with a dynamic of *p* (piano) for the flute and clarinet. The clarinet part features a triplet of eighth notes. The piano part has a triplet of eighth notes in the right hand and a single eighth note in the left hand. The woodwinds and strings play chords. A section marked **O** (Orchestra) begins in measure 28. The tempo and dynamics change in measure 29, with the clarinet playing *pp* (pianissimo) and the double bass playing *mf* (mezzo-forte). The section **O** continues through measure 30, with the violin I part marked *sul pont.* (sul ponticello) and the violin II part marked *p* (piano). The double bass part has a dynamic of *p* (piano) in measure 30.

37

A. Fl. **P**

Picc. *mp*³

Cl. *pp* *p* *mf*

Hn. *p*

Hp. *f* *mp*³

Vln. I *p* **P** *nat.* *mp*³

Vln. II *mf* *nat.*

Vla. *mp* >

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score covers measures 37 to 40. The music is in 3/4 time, with a key signature of one flat (B-flat major or D minor). The score includes parts for Alto Flute (A. Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 37 begins with a dynamic of *pp* for the Clarinet and *f* for the Harp. The woodwinds feature various articulations, including slurs and triplets. A dynamic change to *p* occurs in measure 38, and *mf* appears in measure 39. A section marked **P** (Piano) begins in measure 39. The Harp part includes a *f* dynamic in measure 37 and *mp* in measure 39. The Violin I part has a *p* dynamic in measure 38 and a **P** section in measure 39. The Viola part has a *mp* dynamic in measure 39. The Violoncello and Double Bass parts have *mp* dynamics in measure 39. The Piccolo part has a *mp* dynamic in measure 39. The Alto Flute part has a **P** dynamic in measure 39. The score concludes in measure 40 with a 3/8 time signature change.

45

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

Picc. *mf*³

Cl.

Hn. *mp*

Hp. *mf*³

Vln. I *mf*³

Vln. II *mf* *p*

Vla. *p* *mf* *p*

Vc. *mf* *p*

Db. *mf*

Detailed description of the musical score: The score is for a woodwind and string ensemble. It begins at measure 45. The woodwinds (A. Fl., Picc., Cl., Hn.) and strings (Hp., Vln. I, Vln. II, Vla., Vc., Db.) are all present. The A. Fl. part features a melodic line with dynamics *mp*, *mf*, *mf*, and *f*. The Picc. part has a triplet of eighth notes with *mf* dynamics. The Cl. part is silent. The Hn. part has a simple melodic line with *mp* dynamics. The Hp. part has a bass line with a triplet of eighth notes and *mf* dynamics. The Vln. I part has a triplet of eighth notes with *mf* dynamics. The Vln. II part has a rhythmic pattern of eighth notes with *mf* and *p* dynamics. The Vla. part has a chordal accompaniment with *p*, *mf*, and *p* dynamics. The Vc. part has a simple bass line with *mf* and *p* dynamics. The Db. part has a bass line with *mf* dynamics. The score is in 2/4 time and features various articulations and dynamics throughout.

51

A. Fl. *p* *p espress.* **Q**

Picc. *p* To Fl.

Cl. *pp* *p* *pp* 3

Hn. *pp* *pp*

Hp. *p* *p*

Vln. I *p* 3 **Q**

Vln. II

Vla. *p* *p*

Vc. *p*

Db. *p* *pp* *p*

59

A. Fl.

Picc.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

mf

p

p

mf

p

65

A. Fl.

Picc.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 43, starting at measure 65, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- A. Fl. (Alto Flute):** Features a melodic line with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.
- Picc. (Piccolo):** Remains silent throughout the page.
- Cl. (Clarinet):** Remains silent throughout the page.
- Hn. (Horn):** Remains silent throughout the page.
- Hp. (Piano):** Provides harmonic support with chords and arpeggiated figures in both hands.
- Vln. I (Violin I):** Remains silent throughout the page.
- Vln. II (Violin II):** Remains silent throughout the page.
- Vla. (Viola):** Features a melodic line with dynamic markings of *p* and *p >*.
- Vc. (Violoncello):** Provides a bass line with notes and rests.
- Db. (Double Bass):** Features a rhythmic pattern of eighth notes and sixteenth notes, with dynamic markings of *p*.

The score is written in a key signature of one sharp (F#) and includes various time signatures such as 3/8, 2/4, and 3/4. The page number 65 is indicated at the top left of the first staff.

75

A. Fl.

Picc.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 44, starting at measure 75, features a variety of instruments. The woodwind section (A. Fl., Picc., Cl., Hn.) and string section (Vln. I, Vln. II, Vla., Vc., Db.) are currently silent, indicated by rests on their respective staves. The piano part (Hp.) is active, with a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part begins with a whole note chord in the left hand (F#2, C#3) and a quarter note in the right hand (G4). This is followed by a series of eighth and quarter notes, including a half note chord in the left hand (F#2, C#3) and a quarter note in the right hand (A4). The score concludes with a quarter note in the right hand (G4) and a half note chord in the left hand (F#2, C#3).

83

A. Fl.

Picc.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 83, contains measures 83 through 90. The score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are for: A. Flute (A. Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Piano (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Piano part (Hp.) is the only instrument with musical notation in this section. It begins with a melodic line in the right hand and a harmonic accompaniment in the left hand. The other instruments (A. Fl., Picc., Cl., Hn., Vln. I, Vln. II, Vla., Vc., and Db.) have rests throughout the entire section, indicating they are silent during these measures.

IV. Fragment

1 $\text{♩} = 96$ Suspended
Flute

Fl. *mf* *f* *pp*

Fl. *tr* *mf* *pp*

Cl. *tr* *mf* *pp*

Hn.

Hp. *p*

Vln. I *tr* *mf* *pp* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Db. *pizz.* *mf*

12

Fl. *mf* *p* *tr*

Fl. *mf* *p* *tr*

Cl. *pp* *f* *tr* *mf*

Hn. *p* *mf* 6

Hp. *p*

Vln. I *pp* *mf* *pp* *tr* *sul tasto*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *arco* *pizz.* *mf*

Detailed description: This page of a musical score covers measures 12 through 15. It features eight staves for different instruments: Flute I, Flute II, Clarinet, Horn, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in treble clef for Flutes, Clarinet, Horn, Violin I, and Viola, and in bass clef for Clarinet, Harp, Violoncello, and Double Bass. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/2 at the beginning of measure 14. Dynamics include *mf*, *p*, *pp*, and *f*. Performance instructions include *arco* and *pizz.* for the Double Bass. Trills are marked with 'tr' and a wavy line. A sixteenth-note figure in the Horn part is marked with a '6' and a slur. The Flute I part has a long note in measure 14 with a trill and a dynamic change from *mf* to *pp*. The Flute II part has a trill in measure 14. The Clarinet part has a trill in measure 15. The Harp part has a *p* dynamic in measure 14. The Violin I part has a trill in measure 14 and a dynamic change from *mf* to *pp*. The Violin II part has a *mf* dynamic in measure 14. The Viola part has a *mf* dynamic in measure 14. The Violoncello part has a *mf* dynamic in measure 14. The Double Bass part has *arco* in measure 12 and *pizz.* in measure 14, with a *mf* dynamic in measure 14.

20

Fl. 1 *mf* *f* *pp*

Fl. 2 *pp* *pp* *p* *pp*

Cl. *pp*

Hn.

Hp.

Vln. I *mf*

Vln. II

Vla.

Vc.

Db.

27

Fl. I: *mf* (measures 27-28), *p* (measures 29-30), *p* (measure 31). Includes triplets in measures 30 and 31.

Fl. II: *mf* (measures 29-30), *p* (measures 31-32). Includes a trill in measure 29.

Cl.: *pp* (measures 27-28), *mf* (measures 29-30).

Hn.: *p* (measures 29-30), *mf* (measures 31-32). Includes a sixteenth-note figure in measure 31.

Hp.: *mf* (measures 27-28).

Vln. I: *pp* (measures 27-28).

Vln. II: *p* (measures 27-28).

Vla.: *p* (measures 27-28), *p* (measures 29-30), *p* (measures 31-32).

Vc.: *p* (measures 27-28), *p* (measures 29-30), *p* (measures 31-32).

Db.: *p* (measures 27-28), *p* (measures 29-30), *p* (measures 31-32).

R

33

Fl. *p* *f*

Fl. *tr* *mf* *pp* *To Picc.*

Cl. *mf* *pp* *p*

Hn. *mf* *pp*

Hp. *p*

Vln. I *nat.* *tr* *mf* *pp* *mf*

Vln. II

Vla.

Vc.

Db.

The musical score is arranged in a system with nine staves. The top staff is for Flute (Fl.), the second for Flute (Fl.), the third for Clarinet (Cl.), the fourth for Horn (Hn.), the fifth for Harp (Hp.), the sixth for Violin I (Vln. I), the seventh for Violin II (Vln. II), the eighth for Viola (Vla.), the ninth for Violoncello (Vc.), and the tenth for Double Bass (Db.). The score includes various musical notations such as dynamics (*p*, *f*, *mf*, *pp*), articulation (*tr*, *nat.*), and performance instructions (*To Picc.*). The piece is in 5/4 time and features a key signature of one sharp (F#). A rehearsal mark **R** is placed at the beginning of the score and again at the end of the Vln. I staff.

40

Fl. *mf* *pp* *mf*

Fl. Piccolo *mf*

Cl. *mf* *pp* *mf*

Hn. arco *mf*

Hp. *mf*

Vln. I (tr) *pp* *mf* *pp*

Vln. II *mf*

Vla. *mf*

Vc. arco *mf* *mf*

Db. arco *mf* pizz.

Detailed description: This page of a musical score covers measures 40 to 44. The Flute I part begins with a trill in measure 40, marked *mf*, followed by a *pp* passage in measure 41, and then a melodic line in measure 42 marked *mf*. The Flute II part is silent until measure 42, where it enters with a melodic line marked *mf*. The Clarinet part has a trill in measure 40 marked *mf*, a *pp* passage in measure 41, and a melodic line in measure 42 marked *mf*. The Horn part is silent until measure 44, where it plays a single note marked *mf* with the instruction 'arco'. The Piano part has a melodic line in measure 42 marked *mf*. The Violin I part has a trill in measure 40 marked *pp*, followed by a *mf* passage in measure 42 and a *pp* passage in measure 43. The Violin II part has a melodic line in measure 40 marked *mf*. The Viola part has a chord in measure 42 marked *mf*. The Violoncello part has a melodic line in measure 42 marked *mf*. The Double Bass part has a melodic line in measure 42 marked *mf* with the instruction 'arco', and a pizzicato line in measure 44 marked 'pizz.'.

48

Fl. *mp*

Picc. *mp*

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

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

Hp. *mp*

Vln. I *mf* *pp*

Vln. II *mp*

Vla. *mp*

Vc. *p* *pizz.* *mf* *mp*

Db. *mp*

S

Detailed description: This page of a musical score covers measures 48 to 52. The instruments are Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 48 is marked with a box containing the letter 'S'. The Flute and Piccolo parts play a melodic line starting in measure 49. The Clarinet part has a dynamic range from *p* to *pp* in measure 48, then *mf* and *p* in measure 49, and *p* in measure 50. The Horn part has dynamics of *p*, *mf*, *p*, *pp*, and *mf* across measures 48-52. The Harp part has a melodic line in measure 50. Violin I has a sustained chord with dynamics *mf* and *pp*. Violin II has a sustained chord with *mp*. Viola has a sustained chord with *mp*. Violoncello has a melodic line with dynamics *p*, *pizz.*, *mf*, and *mp*. Double Bass has a melodic line with *mp*.

55

Fl. *mp* **T**

Picc. *mp*

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

Hn. *p* *mf* *p* *mp* *ff*

Hp. *mf*

Vln. I *mf* *pp* **T**

Vln. II *arco* *mf*

Vla. *mf*

Vc. *mf*

Db. *mp*

Detailed description: This is a page of a musical score for a symphony orchestra, page 53. The score is arranged in a standard orchestral layout with staves for Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in a key with one sharp (F#) and a 3/4 time signature. The Flute and Piccolo parts feature melodic lines with various dynamics and articulations. The Clarinet part has a dynamic range from *f* to *ff*. The Horn part includes a sixteenth-note triplet marked with a '6'. The Harp part has a melodic line in the right hand. The Violin I part has a dynamic range from *mf* to *pp* and includes a **T** marking. The Violin II part is marked *arco* and *mf*. The Viola, Violoncello, and Double Bass parts provide harmonic support with various rhythmic patterns and dynamics. The page number '53' is in the top right corner, and the measure number '55' is at the start of the Flute staff.

62

Fl. *ff* *f*

Picc. *ff* *f*

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

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

Hp. *f*

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

Vln. II *ff* *pizz.* *f* *arco*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

Detailed description: This page of a musical score covers measures 62 through 67. The instrumentation includes Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Piccolo parts feature melodic lines with accents and triplets, starting at *ff* and moving to *f*. The Clarinet part has a more complex rhythmic pattern with dynamics ranging from *p* to *mf* and includes a trill. The Horn part plays a melodic line with accents and triplets, dynamics from *p* to *f*. The Harp part provides a rhythmic accompaniment with accents and dynamics from *f* to *mf*. The Violin I part starts with *ff* and *pizz.*, then switches to *arco* with dynamics from *mf* to *p*, and returns to *pizz.* at *f*. The Violin II part starts with *ff* and *pizz.*, then switches to *arco* at *f*. The Viola part starts with *ff* and *pizz.*, then switches to *arco* at *f*. The Violoncello part starts with *ff* and *pizz.*, then switches to *arco* at *f*. The Double Bass part starts with *ff* and *pizz.*, then switches to *arco* at *f*.

68

Fl.

Picc.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

U

mf

p

f

mf

mf

mf

arco

mf

Detailed description: This page of a musical score covers measures 68 to 72. The instruments are Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Flute: Measures 68-71 have a melodic line with slurs and accents. Measure 72 has a dynamic marking of *mf*. A 'U' (Up-bow) marking is above measure 72.
- Piccolo: Similar melodic line to the flute, with *mf* dynamic in measure 72.
- Clarinet: Mostly rests, with a few notes in measure 72 starting with a *p* dynamic.
- Horn: Rests until measure 72, where it plays a chord with dynamics *p* and *f* indicated.
- Harp: Continuous arpeggiated accompaniment with slurs and accents throughout measures 68-72.
- Violin I: Rests until measure 72, where it plays a melodic line with a *U* marking above it.
- Violin II: Melodic line with *mf* dynamic in measure 72.
- Viola: Melodic line with *mf* dynamic in measure 72.
- Violoncello: Melodic line with *mf* dynamic in measure 72.
- Double Bass: Melodic line with *mf* dynamic in measure 72, marked 'arco'.

74

Fl. *p*

Picc. *p*

Cl. *mf* *p*

Hn. *p*

Harp. *mf* 3

Vln. I arco *p* *mf* V

Vln. II *p* *p* V

Vla. *p* *mf* pizz.

Vc. *p* *mf* pizz.

Db. *p* pizz.

Detailed description: This page of a musical score covers measures 74 to 78. The instruments are Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two systems. The first system contains measures 74-76, and the second system contains measures 77-78. A rehearsal mark 'V' is placed at the beginning of measure 77. The Flute and Piccolo parts play a melodic line starting in measure 74, marked *p*. The Clarinet part starts in measure 74 with a *mf* dynamic and changes to *p* in measure 75. The Horn part enters in measure 77 with a *p* dynamic. The Harp part has a triplet in measure 77, marked *mf*. The Violin I part is marked 'arco' and starts in measure 74 with a *p* dynamic, changing to *mf* in measure 77. The Violin II part starts in measure 74 with a *p* dynamic and continues with a *p* dynamic in measure 77. The Viola part starts in measure 74 with a *p* dynamic and changes to *mf* in measure 77, marked 'pizz.'. The Violoncello part starts in measure 74 with a *p* dynamic and changes to *mf* in measure 77, marked 'pizz.'. The Double Bass part starts in measure 74 with a *p* dynamic and changes to *mf* in measure 77, marked 'pizz.'. The time signature changes from 3/2 to 2/2 at the start of measure 77.

80

Fl.

Picc.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

W

p

mf

pp

p

pizz.

arco

mf

pizz.

84

87

Fl.

Picc.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *f* *pp* *mf*

mf *p* *mf* *p* *p*

pp *mf* *pp*

mf *arco*

mf

mf

6

Detailed description: This page of a musical score covers measures 87 to 92. The instruments are Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 87 begins with a key signature of one sharp (F#) and a common time signature. The Flute and Piccolo parts feature melodic lines with slurs and accents. The Clarinet part has dynamic markings of *p*, *f*, and *pp*. The Horn part includes a sixteenth-note triplet marked with a '6' and dynamic markings of *mf* and *p*. The Harp part provides a harmonic accompaniment. The Violin I part starts with *pp* and has a *mf* section. The Violin II part has an *arco* marking. The Viola, Violoncello, and Double Bass parts provide a steady bass line with various rhythmic patterns and dynamic markings like *mf*.

94 **X**

Fl. *mf* *ff* 3 *f*

Picc. *mf* *ff* 3 *f*

Cl. *f* *ff* *p* *f* *mf* 3 *p* *mf*

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

Hp.

Vln. I *ff* *mf* *p*

Vln. II *ff* *pizz.* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

musical notation: Flute and Piccolo play melodic lines with dynamics *mf*, *ff*, and *f*. Clarinet plays chords with dynamics *f*, *ff*, *p*, *f*, *mf*, and *p*. Horn plays chords with dynamics *ff*, *p*, *f*, *mf*, and *f*. Harp plays chords. Violin I plays chords with dynamics *ff*, *mf*, and *p*. Violin II plays chords with dynamics *ff* and *f*. Viola and Violoncello play chords with dynamics *ff* and *f*. Double Bass plays a melodic line with dynamics *ff* and *f*. Performance markings include *pizz.* and *arco*.

100

Fl. *mf* **Y**

Picc. *mf*

Cl. *mf* 3 *p*

Hn.

Hp.

Vln. I *f* pizz. *mf* **Y**

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf* arco

Detailed description: This is a page of a musical score for a symphony orchestra, page 60. The score is written for nine instruments: Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The music is in a key with one sharp (F#) and a 4/4 time signature. The page number '100' is written above the Flute staff. The Flute part begins with a melodic line starting at measure 100, marked *mf*, and includes a rehearsal mark 'Y' in a box. The Piccolo part follows a similar melodic line, also marked *mf*. The Clarinet part has a triplet of eighth notes marked *mf* and ends with a *p* dynamic. The Horn part is silent. The Harp part has a complex arpeggiated accompaniment. The Violin I part starts with a *f* dynamic and a *pizz.* (pizzicato) instruction, then changes to *mf* and includes a rehearsal mark 'Y'. The Violin II part has a melodic line marked *mf*. The Viola part has a melodic line marked *mf*. The Cello part has a melodic line marked *mf*. The Double Bass part has a melodic line marked *mf* and includes an *arco* instruction. The score is divided into measures by vertical bar lines.

106

Fl. *p* *mp* *pp*

Picc. *p* *mp* *pp*

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

Hn. *p* *f*

Hp. *p*

Vln. I *arco* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score covers measures 106, 107, and 108. The score is for a full orchestra. The Flute (Fl.) and Piccolo (Picc.) parts feature melodic lines with dynamic markings of *p*, *mp*, and *pp*. The Clarinet (Cl.) part has a more rhythmic and dynamic role with markings of *p*, *mf*, and *p*. The Horn (Hn.) part is mostly silent, with a dynamic shift from *p* to *f* in measure 106. The Harp (Hp.) provides harmonic support with chords and arpeggios, starting at *p*. The Violin I (Vln. I) part is marked *arco* and *mp*. The Violin II (Vln. II) part has a melodic line starting at *mp*. The Viola (Vla.) part has a melodic line starting at *mp*. The Violoncello (Vc.) and Double Bass (Db.) parts have melodic lines starting at *mp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

III

Fl. *pp* *p* *f*

Picc.

Cl.

Hn. *pp* *p* *f*

Hp.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 62, features a third rehearsal mark (III) at the top. The score is arranged in a system with ten staves. The Flute (Fl.) staff begins with a *pp* dynamic, followed by a *p* dynamic and a triplet of eighth notes leading to a *f* dynamic. The Horn (Hn.) staff has a *pp* dynamic, followed by a *p* dynamic and a *f* dynamic. The Violin I (Vln. I) and Violin II (Vln. II) staves both start with a *p* dynamic and transition to a *pp* dynamic. The Harp (Hp.) staff contains arpeggiated chords. The Piccolo (Picc.), Clarinet (Cl.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) staves are currently silent.

V. Final Instance

1 (♩ = 96) Sambando

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

Picc. *p* *f* *p* *p*

Cl. *p*

Hn. *p*

Harp. *mp*

Vln. I *mp* *pizz.*

Vln. II *mp* *pizz.*

Vla. *mp* *pizz.*

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

Db. *mp* *pizz.*

7

Fl. *f* *p* *mp* *3*

Picc. *f* *p* *mp* *3*

Cl. *f* *p* *p*

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

Hp.

Vln. I *Z*

Vln. II

Vla.

Vc. *pizz.*

Db.

Detailed description: This page of a musical score, numbered 64, contains staves for Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into measures by vertical bar lines. The Flute and Piccolo parts feature dynamic markings of *f* (forte), *p* (piano), and *mp* (mezzo-piano), along with triplet markings (*3*). The Clarinet part has markings for *f*, *p*, and *p*. The Horn part includes *f*, *p*, *p*, and *mf* (mezzo-forte). The Harp part shows chordal textures. The Violin I part has a boxed 'Z' marking above it. The Violoncello part includes a *pizz.* (pizzicato) marking. The Double Bass part has a *pizz.* marking. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

13

Fl. *p* *f*

Picc. *p* *f*

Cl. *f* *p* *f*

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

Hp.

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

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

Vla. *pizz.* *arco* *p* *mf* *p* *pizz.*

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

Db.

Detailed description: This page of a musical score, numbered 13, features ten staves for various instruments. The Flute (Fl.) and Piccolo (Picc.) parts begin with a triplet of eighth notes in the first measure, followed by a melodic line with slurs and dynamics *p* and *f*. The Clarinet (Cl.) part starts with a half note, followed by a dynamic *f* and a melodic line with slurs and dynamics *p* and *f*. The Horn (Hn.) part has a melodic line with dynamics *p*, *mf*, and *p*, ending with a dynamic *f*. The Harp (Hp.) part provides harmonic accompaniment with chords and arpeggios. The Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts are marked *pizz.* (pizzicato) and *arco* (arco), with dynamics *p*, *mf*, and *p*. The Violoncello (Vc.) part starts with *arco* and dynamics *p*, then *f* and *f*. The Double Bass (Db.) part has a melodic line with slurs and dynamics *f*.

A1

19

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

Picc. *p* *mf* *p* *mf* *p* *mf* *p*

Cl. *p*

Hn. *p* *mf*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *pizz.*

Db. *mf*

Detailed description: This page of a musical score covers measures 19 through 24. It features ten staves for different instruments: Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is marked with a box labeled 'A1' at the beginning of measure 19. The Flute and Piccolo parts have a triplet of eighth notes in measure 19, marked *p*. In measures 20-22, they play a half note followed by a quarter note, with dynamics *mf* and *p* indicated. The Clarinet part is mostly silent, with a *p* dynamic in measure 19. The Horn part is silent until measure 23, where it plays a half note marked *mf*. The Harp part plays a complex arpeggiated pattern in measure 19, marked *mf*. The Violin I, II, and Viola parts play a rhythmic pattern of quarter notes, with *mf* dynamics. The Violoncello part is silent until measure 20, where it plays a half note marked *pizz.*. The Double Bass part plays a rhythmic pattern of quarter notes, marked *mf*. The time signature changes from 3/8 to 2/2 in measure 20, then to 2/4 in measure 23, and finally to 3/8 in measure 24.

26

B1

Fl. *p* *f*

Picc. *p* *mf*

Cl. *mf* *p* *mf*

Hn.

Hp.

B1

Vln. I *sfz*

Vln. II

Vla. *sfz*

Vc. *sfz*

Db. *arco* *p* *f* *p* *pizz.*

Detailed description of the musical score: The score is for measures 26-31. It features a woodwind section (Flute, Piccolo, Clarinet), Horns, Harp, and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The key signature has one sharp (F#) and the time signature is 2/2. Measure 26 starts with a Flute entry marked *p*. The Piccolo and Clarinet enter in measure 27 with a *p* dynamic, which changes to *mf* by measure 28. The Flute has a triplet of eighth notes in measure 28, marked *f*. The Harp provides accompaniment with chords and moving lines. The string section enters in measure 26 with a *sfz* dynamic. The Double Bass has an *arco* section in measure 27, marked *p*, which changes to *f* in measure 28 and back to *p* in measure 29. A *pizz.* instruction appears in measure 31. A section marker **B1** is placed above the Flute staff in measure 27 and above the Violin I staff in measure 29.

33

Fl.

Picc.

Cl.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pp

f

p

ff

mf < f > mf < f

Measures 33-37 of a musical score. The score is for a full orchestra and includes parts for Flute (Fl.), Piccolo (Picc.), Clarinet (Cl.), Horn (Hn.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 2/2, 5/4, and 2/2 time signatures. Dynamics include pp, f, p, ff, and mf < f > mf < f. Performance instructions include arco and triplets.

C1
39

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

Picc. *mf* *p* *p < f* *p*

Cl. *mf* *p*

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

Hp. *mf* *p*

To A. Fl. Alto Flute

C1

Vln. I *p* *mf* *p f* *p* sul pont.

Vln. II *p* *p f* *p* sul pont.

Vla. *p* *f* *p f* *p* sul pont.

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

Db. *p* *f* *p f*

47

A. Fl. *p < f > p* *p* *p* *pp*

Picc. *p < f* *p* *mp* *pp*

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

Hn. *pp* *p* *pp*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Leonardo B. Margutti Pinto

Different Sevens

(2012)

For Orchestra
Full score

Different Sevens

(2012)

Orchestra

3 Flutes (one doubling on piccolo)

2 Oboes

2 Clarinet in Bb

2 Bassoons

2 Horns in F

1 Trumpet in C

1 Trombone

Percussion (3 players)

1 Suspended cymbal

Caxixi

Guiro

5 temple blocks

5 wood blocks

Snare drum

5 tomtoms

2 cow bells

1 small gong

Glockenspiel

marimba

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

Score in C

N.B. Piccolo and Glockenspiel sounding and octave higher
and Double Bass an octave lower.

Duration: 12 minutes

Different Sevens

Leonardo Margutti

$\text{♩} = 148$

\triangle \square \square \triangle \square

Bassoon p

Timpani pp

Susp. Cymbals

Caxixi mf

Guero

Wood blocks

Snare drum mf

Tom-toms mf

Gong mp

Cowbells

Temple blocks

Glockenspiel

Marimba

$\text{♩} = 148$

\triangle \square \square \triangle \square

Violin 1 $p < f > p$ sul pont.

Violin 2 $p < f$ sul pont.

Viola pp mf pizz.

Violoncello mf arco p f

Double Bass mf pizz. f

9

1

Cl.

Bsn.

Tbn.

Timp.

perc. 3

Perc. 2

Perc. 1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

mf

p

pp

p

pizz.

p

p < *f*

p < *f*

arco

Guiro

17 2

Bsn.

Tbn.

Timp.

perc. 3

Perc. 2

Perc. 1

2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

3

4

25

Picc. *mf*

Fl. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. *pp* *mf*

perc. 3

Guero *mf*

Perc. 2 *mf*

Perc. 1

Vln. 1 *f* arco *pp* pizz. *mf*

Vln. 2 *mf* pizz. *mf*

Vla. *mf* pizz. *mf*

Vc. *pp* *mf*

Db. arco *pp* *mf*

Susp. Cymbals

Detailed description of the musical score: This page contains measures 25 through 32 of a musical score. The score is divided into two systems. The first system includes Piccolo, Flute, Horn, C Trumpet, Trombone, and Timpani. The second system includes Percussion 3, Guero, Percussion 2, Percussion 1, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The time signature changes from 7/8 to 5/8, then to 3/4, and finally to 2/4. Dynamic markings include *f*, *mf*, and *pp*. Performance instructions include *arco* and *pizz.* (pizzicato). The score features various rhythmic patterns and melodic lines across the instruments.

34 □ □ △

Picc. *mf*

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

Ob. *p* *mf*

Ob. *p* *mf*

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

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

Bsn. *p* *mf*

Bsn. *p* *mf*

Hn. *pp*

Tbn. *pp*

perc. 3

Perc. 2

Gong *f*

Perc. 1

Hp. *p*

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

Vln. 2 *p* *pp* *pizz.* *mf*

Vla. *mf*

Vc. *mf* *pizz.*

Db. *pizz.*

41 \triangle \square a2. \triangle \square \square

Fl. p

Cl. p

Cl. p

Hn. mf p pp mf

Tbn. pp mf

perc. 3 p mf p

perc. 2 p mf p

perc. 1 p p

Gong p

Vln. 1 p mf p

Vln. 2 p mf p

Vla. p mf p

Vc. p mf

Db. p mf p

5/1

Fl. *a2.*
pp *f*

Cl.
pp *f*

Cl.
pp *f*

Bsn.
p

Bsn.
p

Hn.
pp

Tbn.
pp

perc. 3
mf

Perc. 2
mf

Perc. 1

Hp.
mf

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vc.
mf

Db.
mf

△ □

60

Picc. *f*

Fl. *f*

Ob. *p*

Ob. *p*

Bsn. *p*

Bsn. *p*

Hn. *f*

C Tpt. *f*

Tbn. *f* *p* *f*

Timp. arco *pp* *f*

perc. 3 Susp. Cymbals *f*

Guero *mf*

Perc. 2 *mf* *f* *mf*

Gong *f*

Perc. 1

Vln. 1 arco *pp* *f* *pp*

Vln. 2 *f* pizz.

Vla.

Vc. arco *pp* *mf*

Db. arco *pp* *f*

68

Pic. *mf*

Fl. *p* *mf*

Ob. *mf* *mf*

Ob. *mf*

Cl. *p* *mf*

Cl. *p* *mf*

Bsn. *mf*

Bsn. *mf*

Hn. *p*

Tbn. *p*

Timp. *p*

perc. 3

Perc. 2

Perc. 1

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

Vln. 2 *p* *f*

Vla. *p*

Vc. *pizz.* *mf*

Db. *pizz.* *mf*

Detailed description: This page of a musical score covers measures 68 through 73. It features a full orchestral ensemble. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trombone) and percussion (Timpani, three Percussion parts) are active throughout. The strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) play pizzicato parts. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). The score includes various musical notations such as slurs, accents, and articulation marks.

76

Picc. *p*

Fl. *p*

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

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

Bsn. *p* *mf* *p* *mf* *p* *mf* *f* *pp*

Timp. *pp*

perc. 3

Perc. 2

Perc. 1

Vln. 1 *pp* *f* *pp* *pp*

Vln. 2 *pp* *mf*

Vla. *mf* *f*

Vc. *mf*

Db.

Detailed description of the musical score: The score is for measures 76-80. It includes parts for Piccolo, Flute, Clarinet (two staves), Bassoon, Timpani, Percussion 1, 2, and 3, Violin 1 and 2, Viola, Violoncello, and Double Bass. The woodwinds and strings play melodic lines with dynamic markings ranging from *pp* to *f*. The percussion parts include rhythmic patterns and triplets. The strings play sustained chords and moving lines, with some parts marked *divisi* and *arco*.

86

Picc. *p*

Fl. *p*

Ob. *p*

Bsn. *p*

Hn. *pp*

Tbn. *pp*

Timp. *p*

perc. 3 *p*

perc. 2 *f p*

perc. 1 *p*

Vln. 1 *p mp p pp p pp*

Vln. 2 *p sul pont. pp mf p*

Vla. *p arco pp*

Vc. *f p*

Db. *pizz. p*

93

Picc. Fl. Cl. Cl. Bsn. Perc. 3 Perc. 2 Perc. 1 Vln. 1 Vln. 2

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

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

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

mf

mf

mf

pp *f* *pp* *mf*

pp *f* *pp* *mf*

pp *mf* *pp* *mf*

nat.

Detailed description: This page of a musical score covers measures 93 to 96. It features a variety of instruments: Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Violin 1 (Vln. 1), and Violin 2 (Vln. 2). The score is written in 2/4 time. The woodwinds and strings play melodic lines with dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The percussion parts include rhythmic patterns, with Perc. 3 featuring triplet markings. The Violin 2 part includes a 'nat.' (natural) marking. The score is divided into measures by vertical bar lines, with measure numbers 93, 94, 95, and 96 indicated at the top of each staff.

103

Picc. *p* *mf*

Fl. *p* *mf*

Cl. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Bsn. *p* *mf*

Hn. *mf* *f*

C Tpt. *p* *mf* *f*

Tbn. *p* *mf* *f*

Timp. *p* *mf* *pp*

perc. 3 Guiro

Perc. 2 *p*

Perc. 1

Vln. 1 *pp* *f*

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

Vla. *pizz.* *p* *mf* *mf*

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

Db. *p* *mf* *mf*

115 *a2*
mp *mf* *p*

Fl.

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

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

Bsn.
pp *mf* *pp* *p* *mf* *f*

Bsn.
pp *mf* *pp* *p* *mf* *f*

perc. 3

Perc. 2
p

Perc. 1

Vln. 2
p *mf* *pizz.*

Vla.
p *mf*

Vc.
p *mf*

Db.
p *mf*

Detailed description: This page of a musical score covers measures 115 to 124. The top staff is for Flute (Fl.), starting with a second octave (a2) and a mezzo-piano (mp) dynamic. The woodwind section includes Clarinet in C (Cl.), Clarinet in Bb (Cl.), Bassoon (Bsn.), and Bassoon in C (Bsn.), all with dynamics ranging from pianissimo (pp) to fortissimo (f). The percussion section consists of three parts: Percussion 3, Percussion 2 (starting at measure 116 with a piano (p) dynamic), and Percussion 1. The string section includes Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.), with dynamics from piano (p) to mezzo-forte (mf). A 'pizz.' (pizzicato) marking appears above the Violin 2 staff in measure 120. The score is written in 2/4 time and features various articulations and dynamic markings throughout.

126

Ob. *mp* *mf*

Ob. *mp* *mf*

Cl. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf* *p*

Bsn. *p* *mf* *p*

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

C Tpt. *p* *mf* *p* *mf*

Tbn. *p* *mf* *p* *mf*

perc. 3 Susp. Cymbals *f* *p* *p* *f* *p*

Perc. 2

Perc. 1

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score covers measures 126 to 135. The score is for a full orchestra. The woodwind section includes two Oboes (Ob.), two Clarinets (Cl.), two Bassoons (Bsn.), and Horns (Hn.). The brass section includes two Trumpets (Tpt.), two Trombones (Tbn.), and a Double Bass (Db.). The percussion section includes three parts: Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3), which includes suspended cymbals. The string section includes Violin 2 (Vln. 2) and Viola (Vla.). The score is in 2/4 time and features a variety of dynamics, including *mp*, *mf*, *p*, and *f*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. The score is marked with measure numbers 126 through 135.

138

Picc. *p* *mf*

Fl. *p* *mf*

Ob.

Ob.

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

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

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

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

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

C Tpt. *pp* *mf* *p* *p* *mf* *f*

Tbn. *p* *f* *pp* *pp* *f* *pp* *p* *mf* *f*

perc. 3

Perc. 2

Perc. 1

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

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

149

Picc.

Fl. a1 *mf*

Cl. *mf*

Cl. *mf*

Bsn. *mf*

Bsn. *mf*

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

C Tpt. *mf* *p* *mf* *p* *mf*

Tbn. *mf* *p* *mf* *p* *mf*

Timp.

perc. 3 *f* *mf* *f* *p*

Perc. 2 *mf*

Perc. 1 *mf*

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

Vln. 2 *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

Db. *mf*

157

Picc. *mf*

Fl. *mf* *al.*

Ob. *mf*

Hn. *p* *mf* *p*

C Tpt. *p* *mf* *p*

Tbn. *p* *mf* *p*

perc. 3 *f* *p*

Perc. 2

Perc. 1

Vln. 1 *p* *mf* *p* *f* *p* *sul pont.*

Vln. 2

Vla.

Vc.

Db.

The musical score is arranged in a standard orchestral format. It begins at measure 157. The Piccolo and Flute parts play a melodic line with a dynamic of *mf*. The Oboe part enters in measure 257 with a dynamic of *mf*. The Horn, Clarinet, and Trombone parts play a rhythmic accompaniment, with dynamics ranging from *p* to *mf*. The Percussion parts (1, 2, and 3) provide a steady beat, with Percussion 3 having dynamic markings of *f* and *p*. The Violin and Viola parts play a melodic line with dynamics of *p*, *mf*, *p*, *f*, and *p*. The Violin 1 part also includes a *sul pont.* marking. The Double Bass part plays a rhythmic accompaniment with a dynamic of *p*.

164

Fl. *mf* *al*

Ob. *mf*

Ob. *mf*

Cl. *p* *mf* *p*

Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Bsn. *p* *mf* *p*

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

C Tpt. *mf* *p* *mf* *p* *p*

Tbn. *mf* *p* *mf* *p* *p*

Timp. *mf*

perc. 3 *f* *p*

Perc. 2

Perc. 1

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

Vln. 2 *p* *mp* *p*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p* *mp*

Detailed description: This page of a musical score covers measures 164 to 172. It features a full orchestral ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani), percussion (three types), and strings (Violin 1 & 2, Viola, Violoncello, Double Bass). The score is written in 3/4 time with a key signature of one flat. The woodwinds and strings play melodic lines with various dynamics such as *mf*, *p*, *f*, and *mp*. The percussion parts provide rhythmic accompaniment, with the third percussionist playing a prominent role in measures 164-166. The overall texture is rich and dynamic, typical of a late 19th or early 20th-century orchestral work.

172

Ob. *mp* *mf*

Cl. *p* *mf*

Bsn. *p* *mf* *p*

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

C Tpt. *p* *mf*

Tbn. *p* *mf* *p* *p* *mf*

perc. 3 *p* *f* *p* *f* *p*

Perc. 2

Perc. 1 *p*

Vln. 1 *p*

Vln. 2 *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

184 a2

Fl. *mp* *mf*

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

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

Bsn. *pp* *pp* *mf* *pp* *p* *mf*

Bsn. *pp* *pp* *mf* *pp* *p* *mf*

Hn. *mf* *p* *mf*

C Tpt. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Vln. 2 *p* *pizz.*

Vla. *p*

Vc. *p*

Db. *p*

196

This musical score page contains measures 196 through 200. It features six staves: two for Clarinets (Cl.), one for Bassoon (Bsn.), three for Percussion (Perc. 1, 2, 3), and three for Strings (Vln. 1, Vln. 2, Vla., and Vc.).

- Cl. 1 & 2:** Both parts play a melodic line with dynamics *p*, *mf*, *p*, *mf*, *p*, *mf*, *f*, and *pp*.
- Bsn.:** Plays a similar melodic line with dynamics *p*, *mf*, *p*, *mf*, *p*, *mf*, *f*, and *pp*.
- Perc. 3:** Features triplet patterns in measures 196, 197, and 199.
- Perc. 2:** Plays a rhythmic pattern with a *p* dynamic in measure 200.
- Perc. 1:** Plays a rhythmic pattern with a *p* dynamic in measure 200.
- Vln. 1:** Provides harmonic support with dynamics *pp*, *f*, and *pp*.
- Vln. 2:** Plays a sustained chord with dynamics *pp* and *mf*, marked *arco*.
- Vla.:** Plays a sustained chord with dynamics *mf* and *f*, marked *arco*.
- Vc.:** Plays a sustained chord with dynamics *mf* and *f*, marked *arco*.

206

Pic. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p*

Hn. *pp* *pp*

Tbn. *pp* *pp*

Timp. *p*

perc. 3 *p* *mf*

Perc. 2 *f* *p* *mf*

Perc. 1 *p* *mf*

Hp. *mf* *pizz.* *mf*

Vln. 1 *p* *mp* *p* *pp* *pizz.* *p* *mf* *divisi arco*

Vln. 2 *p* *mf*

Vla. *p* *mf* *pizz.* *mf*

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

Db. *p* *mf*

216

Picc. *p*

Fl. *p*

Fl. *f* *mf* *p*

Ob. *p*

Ob.

Cl.

Hn. *p* *mf*

Tbn. *p* *mf* *p* *mf*

perc. 3 *p*

Perc. 2 *p*

Perc. 1 *p*

Harp.

Vln. 1 *pizz.* *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score covers measures 216 to 220. The instrumentation includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinet, Horns, Trombones, three Percussion parts, Harp, Violins (1 and 2), Viola, Cello, and Double Bass. The score is written in a key with one flat and a common time signature. The Piccolo, Flutes, Oboes, and Percussion 3 parts feature melodic lines with various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The Flute 2 part starts with a forte (*f*) dynamic and then moves to mezzo-forte (*mf*) and piano (*p*). The Horns and Trombones play sustained chords, with the Trombones alternating between *p* and *mf*. The Percussion parts provide rhythmic accompaniment, with Percussion 1 and 2 playing patterns marked *p*. The Harp part has a few notes in the first measure. The Violins play chords, with Violin 1 using *pizz.* (pizzicato) and *p* dynamics. The Viola, Cello, and Double Bass parts provide harmonic support with various rhythmic patterns and dynamics, including *p*.

224

Picc. *mf* *mf* *p*

Fl. *mf* *mf* *p*

Fl. *mf* *mf* *p*

Ob. *mf* *mf* *p*

Ob. *mf* *mf* *p*

Hn. *p* *mf*

Tbn. *p* *mf* *p* *mf*

Timp. *mf*

perc. 3 *mf*

Perc. 2 *mf*

Perc. 1 *mf*

Vln. 1 *arco* *mf* *p* *mf*

Vln. 2 *mf* *mf*

Vla. *mf* *arco* *mf* *arco divisi* *mf*

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

Db. *pizz.* *mf* *mf*

232

Picc. *pp*

Fl. *p*

Fl. *p*

Ob. *pp*

Ob.

Cl. *p* solo

Timp.

perc. 3

Perc. 2

Perc. 1

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Db. *pp* *p*

Detailed description: This page of a musical score covers measures 232 through 237. The score is arranged in a standard orchestral format with multiple staves. The Piccolo (Picc.) and Oboe (Ob.) parts begin in measure 232 with a *pp* (pianissimo) dynamic. The Flute (Fl.) parts enter in measure 235 with a *p* (piano) dynamic. The Clarinet (Cl.) part has a *p* dynamic and a 'solo' marking starting in measure 233. The Percussion (Perc.) section includes three parts (perc. 3, Perc. 2, Perc. 1) with various rhythmic patterns. The String section (Vln. 1, Vln. 2, Vla., Vc., Db.) provides harmonic support, with Violins 1 and 2, Viola, and Double Bass (Db.) parts showing dynamics of *pp* and *p*. The music features various melodic lines, some with slurs and ties, and rests for several instruments in certain measures.

240

Picc. *f* 3

Fl. *pp* *f* 3 *p* al.

Fl. *pp* *f* 3 *mf*

Cl. *p* *f*

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

Hn. *f*

C Tpt. *f*

Tbn. *f*

perc. 3 Susp. Cymbals *f*

Perc. 2 *f*

Perc. 1 *f*

Vln. 1 *mp* *p* *mf* *pp*

Vln. 2 *mp* *p* *mf* *pp*

Vla. *mp* *p* *mf* *pp*

Vc. *p* arco *p* *mf* *pp*

Db. *p*

250

Picc. *p* *f* *f* *f*

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

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

Ob. *p* *p* *p*

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

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

Bsn. *p* *f* *p* *f*

Bsn. *p* *f* *p* *f*

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

C Tpt. *mf* *p* *f* *p* *f*

Tbn. *mf* *p* *f* *p* *f*

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

perc. 3 Guiro

Perc. 2 *mf* *mf*

Perc. 1 *f* *p*

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

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

Vla. *p* *f*

Vc. *p* *f*

267

Fl. *p*

Fl. *f* *p*

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

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

Cl. *mp* *f* *p* *f* *p* *mf* *p - mf*

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

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

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

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

C Tpt. *p*

Tbn. *p*

Perc. 1 *mf* *mf*

Hp. *mf* *mf*

Vln. 1 *arco* *p* *pizz.* *mf* *arco* *p* *pizz.* *mf*

Vln. 2 *mf* *arco* *p* *mf*

Vla. *pizz.* *mf* *arco* *p* *arco* *p*

Vc. *pizz.* *mf*

Db. *arco* *p* *pizz.* *mf*

286

To Picc.

Fl. *p < mf*

Fl. *mf*

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

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

Ob. *p < mf* *p*

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

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

Bsn. *p < mf* *p*

Bsn. *p < mf*

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

C Tpt. *pp* *p* *mf* *p* *f*

Tbn. *p* *mf* *p* *p* *mf < f*

Timp.

perc. 3 Susp. Cymbals *p < f* *p*

Perc. 1

Hp.

Vin. 1 *mf* *p* *mf* *p* sul pont. nat. *mf* *p* *f*

Vin. 2 *mf* arco *mf* arco *p < mf > p* *f*

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

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

Db. *p < mf* pizz. *mf* arco *p < mf* *mf*

296 Piccolo

Fl. (Piccolo) *p* *mf* *p*

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

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

Ob. *p* *mf* *mf*

Ob. *p* *mf* *mf*

Cl. *p* *mf* *< mf* *p*

Cl. *p* *mf* *< mf*

Bsn. *p* *mf* *p* *mf*

Bsn. *p* *mf* *p* *mf*

Hn. *pp < mf*

C Tpt. *p* *pp < mf*

Tbn. *pp < mf*

perc. 3 Temple Blocks *p*

Perc. 2 Glockenspiel *p*

Perc. 1 *p*

Hp. *p*

Vln. 1 *p* *p < mf > p* *p* *p < mf*

Vln. 2 *pizz.* *p* *mf* *p* *arco* *< mf > p*

Vla. *pizz.* *p* *mf* *p* *arco* *< mf > p*

Vc. *pizz.* *p* *mf* *p* *arco* *< mf > p* *pizz.*

Db. *pizz.* *p* *arco* *mf* *p*

307

Picc. *p* *p* *p* *mp*

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

Fl. *p* *p*

Cl.

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

Bsn. *p*

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

Tbn. *p* *p* *mp* *p* *mf* *p* *mp* *p* *p*

Perc. I *mp* *p*

Hp.

Vc.

Db. *pizz.* *pp*

Detailed description: This page of a musical score, numbered 307, features ten staves for various instruments. The Piccolo (Picc.) staff uses a treble clef and has dynamics *p*, *p*, *p*, and *mp*. The Flute (Fl.) staff has dynamics *p*, *mf*, *p*, and *mp*. The second Flute staff has dynamics *p* and *p*. The Clarinet (Cl.) staff is mostly silent. The Clarinet (Cl.) staff has dynamics *p*, *p*, *mp*, *p*, *mf*, *p*, *mp*, *p*, and *p*. The Bassoon (Bsn.) staff has a dynamic of *p*. The Horn (Hn.) staff has dynamics *p*, *p*, *mp*, *p*, *mf*, *p*, *mp*, *p*, and *p*. The Trombone (Tbn.) staff has dynamics *p*, *p*, *mp*, *p*, *mf*, *p*, *mp*, *p*, and *p*. The Percussion I (Perc. I) staff has dynamics *mp* and *p*. The Horn II (Hp.) staff is mostly silent. The Violoncello (Vc.) staff is mostly silent. The Double Bass (Db.) staff has a *pizz.* marking and a dynamic of *pp*.

318

Picc. *p* *mf* *p* To Fl.

Fl. *p* *mf* *p*

Fl. *p* *p*

Ob. *mp* solo *p*

Ob. *p*

Cl. *p* *p*

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

Bsn. *p*

Bsn. *p*

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

C Tpt. *p* *mp* *p* solo *p*

Tbn. *mf* *p* *p* *mf* *p* *mf* *p* *pp*

Timp. *p*

Perc. 1 *mf*

Hp. *arco* *p*

Vln. 1 *p*

Vln. 2 *pizz.* *p* *p* *p*

Vla. *pizz.* *p* *p* *p*

Vc. *arco* *p* *sul pont.* *mf* *p* *sul pont.* *mf* *nat.* *nat.* *nat.* *pizz.* *arco*

Db. *p* *p* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

328

Flute To Picc.

Picc. *p* < *mf*

Fl. *p* < *mf*

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

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

Ob. *p* < *mf*

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

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

Bsn. *p* < *mf* *p*

Bsn. *p* < *mf*

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

C Tpt. *pp* < *p* < *mf* < *f*

Tbn. *p* < *mf* < *f*

Timp. *p* < *f*

perc. 3 Susp. Cymbals *mp* < *f* < *p*

Perc. 1

Hp.

Vln. 1 *p* < *mf* *f* *arco* *sul pont.* *nat.* *f* < *mf*

Vln. 2 *f* *arco* *f*

Vla. *f* *arco* *f*

Vc. *f* *arco* *f*

Db. *p* < *mf* *pizz.* *arco* *p* < *mf*

338 Piccolo

Piccolo
p *mf* *p*

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

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

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

Bsn.
p *mf* *p* *mf*

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

C Tpt.
p *pp* *mf*

Tbn.
pp *mf*

perc. 3
p

Perc. 2
p

Perc. 1
p

Hp.
p

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

Vln. 2
pizz. *p* *mf* *arco*

Vla.
pizz. *p* *mf* *arco*

Vc.
pizz. *arco*

Db.
p *mf*

348

Fl. *pp*

Ob. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt.

Tbn. *pp*

Perc. 2 *p*

Perc. 1 *p*

Hp. *p*

Vln. 1 *p* arco sul pont. nat. *mf p f p* arco sul pont. nat. *p mf p mf* arco sul pont. nat. *p mf f*

Vln. 2 *p*

Vla. *p*

Vc. *pizz. p*

Db. *p* arco *p < mf*

Detailed description: This page of a musical score covers measures 348 to 352. It features a woodwind section with two Flutes, two Oboes, two Bassoons, and a Horn. The percussion section includes two Percussionists. The string section consists of Violins 1 and 2, Violas, Violas, Violas, and Double Basses. The woodwinds and strings play a melodic line with various dynamics, including *pp*, *p*, *mf*, and *f*. The percussion provides a rhythmic accompaniment. The string section includes markings for *arco*, *sul pont.*, *nat.*, and *pizz.* (pizzicato). The score is written in 4/4 time and includes a key signature of one sharp (F#).

358

Picc. *mp* *f* 3

Fl. *mp* *f* 3

Fl. *mp* *f* *mp* *f* 3

Ob. *f* *p* *p* 3

Ob. *mf*

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

Cl. *mp* *f*

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

C Tpt. *pp* *mf* *mf* *mf* *mf*

Tbn. *pp* *mf* *mf* *mf* *mf*

Timp. *mf*

perc. 3 Susp. Cymbals *mf* *mf* *f* *pp*

Perc. 2 *mf*

Perc. 1 *f*

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

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

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

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

Db. *pp* *mf*

sul pont. arco *nat.*

366

Picc. *f*

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

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

Ob. *p*

Cl. *mp* *f* *pp* *mf*

Cl. *pp* *f*

Bsn. *pp* *p*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp. *f*

perc. 3 Susp. Cymbals *f*

Perc. 2 *f*

Perc. 1 *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

377

Picc. *mf* *f* *mf*

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

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

Ob. *mf* *f*

Ob. *f*

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

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

Bsn. *mf* *p* *f*

Bsn. *p* *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

perc. 3 Susp. Cymbals

Perc. 2

Perc. 1

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

385

Picc. *f* *mf*

Fl. *f* *mf*

Fl. *f* *mf*

Ob. *p espress.* *mf*

Ob. *p espress.* *p*

Cl. *mf*

Cl. *p* *mf* *p*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. *mf*

perc. 3 *mf*

Perc. 2 *mf*

Perc. 1 *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* arco

394

Bsn.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

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

arco

sul pont. nat.

divisi

405

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

sul pont. nat.

413

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

mf *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

mf *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

mf *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

mf *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

sul pont. nat.

sul pont. nat. flautando nat.

420

Picc. *p* *mf* *p*

Fl. *p* *mf* *p*

Ob. *mf* *p*

Cl. *p* *mf*

Bsn. *p* *mf* *pp* *pp*

Hn. *mf* *p* *pp*

C Tpt. *mf* *p* *pp*

Tbn. *mf* *p* *pp*

Perc. 1

Hp. *p* *p*

Vln. 1 *p* *pizz.* *p*

Vln. 2 *p* *p*

Vla. *p* *pizz.* *p*

Vc. *p* *pizz.* *p*

Db. *p* *pizz.* *p*

sul pont. *nat.*

428

Picc. *mf* *f* *mf*

Fl. *mf* *f*

Fl. *mf* *f*

Ob. *f*

Ob. *f*

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

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

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

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

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

C Tpt. *mf* *p* *p* *f*

Tbn. *mf* *p* *p* *f*

Timp. *mf*

Perc. 2 *mp* Tom-toms *mf* *mf* *f*

Perc. 1 *mf* *mf* *f*

Hp. *mf*

Vln. 1 *mf* *arco* *mf* *mf* *mf*

Vln. 2 *mf* *pizz.* *arco* *mf* *mf* *mf*

Vla. *mf* *pizz.* *mf*

Vc. *mf* *pizz.* *arco* *mf* *f* *mf* *pizz.*

Db. *mf* *pizz.* *arco* *mf* *f* *mf* *arco* *mf* *f* *pizz.*

435

Picc. *f* *p* *f* *p* *f*

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

Ob. *mf* *f* *f*

Cl. *pp* *f* *pp* *pp*

Bsn. *mf* *f* *mf* *pp* *p* *mf* *f* *f*

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

C Tpt. *f* *mf* *f* *f*

Tbn. *f* *p* *mp* *p* *mf* *f*

Timp. *f* *p* *f* *p* *f*

perc. 3 Susp. Cymbals *mp* *f* *mf* *ff*

Perc. 2 *mf* *f* *mf*

Perc. 1

Harp

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

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

Vla. *f* *mf* *f* *arco*

Vc. *f* *f* *mf* *f* *arco*

Db. *mf* *f* *mf* *f* *arco*

442

Picc. *p* *f* *mf*

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

Ob. *mf* *mf*

Cl. *f* *pp* *f* *pp* *mf*

Bsn. *f* *pp* *f* *pp* *mf* *mf*

Hn. *pp*

C Tpt.

Tbn.

Timp. *p* *f*

perc. 3 *mf* *ff*

Perc. 2

Vln. 1

Vln. 2 *f* *pp* *f*

Vla. *mf* *p* *f*

Vc. *f*

Db.

450

Picc. *f*

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

Ob. *f*

Cl. *pp* *f* *pp* *pp*

Bsn. *f* *p* *mf*

Hn. *f* *f* *f* *pp* *f* *al.*

C Tpt. *f* *f* *f*

Tbn. *f* *f* *mf*

Timp. *f* *mp* *f* *mf*

perc. 3 *mf* *ff* *p* *mf* *ff*
Susp. Cymbals

Perc. 2 *mf* *f*

Vln. 1 *f* *arco*

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

Vla. *mf* *f*

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

Db.

460

Pic. *mf* *mf* *f* *f* *mf*

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

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

Cl. *f* *pp* *pp* *f* *pp*

Bsn. *mf* *mf* *mf* *f* *pp*

Hn. *mp* *mf* *p*

C Tpt. *mp* *mf* *p*

Tbn. *mp* *mf* *p*

Timp. *mf* *f* *mf* *f* *mf*

perc. 3 *p*

Perc. 2 *mf* *p* *mf*

Perc. 1 *mf*

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

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

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

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

Db. *f* *mf*

468

Picc. *f* *mf* *f* *f* *mf*

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

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

Ob. *f* *mf*

Ob. *mf*

Cl. *pp* *f* *pp* *pp* *f* *pp* *mf*

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

Bsn. *p* *f* *f*

Bsn. *p* *f* *f*

Hn. *f* *f*

C Tpt. *f* *f*

Tbn. *f* *f*

Timp. *f* *p* *mf*

perc. 3

Perc. 2 *f* *mf* *mf*

Perc. 1 *mf*

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

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

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

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

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

Db. *f* *mf*

476

Picc. *p* *f*

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

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

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

Ob. *mf* *p*

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

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

Bsn. *mf* *p* *p*

Bsn. *mf* *p*

Hn.

C Tpt.

Tbn.

Perc. 1

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *sul pont.* *nat.* *< mf* *p*

Db. *p*

486

Picc. *p*

Fl. *p* *p* *mf*

Fl. *p* *p*

Ob. *p*

Cl. *p*

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

Bsn. *p*

Hn. *p* *p* *p < mf* *p* *p* *mp* *p* *mf* *p*

Tbn. *p* *p* *p < mf* *p* *p* *mp* *p* *mf* *p*

Perc. 1

Harp

Vln. 1 *p* arco

Vln. 2 *p* pizz. arco

Vla. *p* pizz. arco

Vc. *p* nat. pizz. arco

Db. *p* pizz.

497

p *mp* *p*

p *mp* *p*

p

arco *p*

arco *p*

p

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

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

p

arco sul pont. nat. *p* *mf* *p*

arco *p*

pizz. *p*

arco pizz. *p*

pizz. *p*

pizz. *p*

arco *p* *p* *mf*

508

Picc. Flute *p* *p < mf* To Picc.

Fl. *p* *p < mf*

Fl. *p* *p < mf*

Ob. *solo mp* *p < mf*

Ob. *p* *p < mf*

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

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

Bsn. *p < mf* *p*

Bsn. *p < mf*

Hn. *pp* *p* *p*

C Tpt. *arco p* *pp* *pp < p* *mf* *p*

Tbn. *pp* *p* *mf* *p* *p*

Timp.

Perc. 1

Hp.

Vln. 1 *sul pont. p < mf* *nat. p* *pizz.* *p < mf* *arco p* *sul pont.*

Vln. 2 *p* *arco p* *pizz.* *arco p* *mf arco* *mf arco*

Vla. *p* *mf arco* *mf arco*

Vc. *p* *arco p* *pizz.* *arco p* *pizz.* *mf arco* *pizz.*

Db. *p* *p < mf* *p < mf* *p < mf* *mf*

519

Piccolo

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

C Tpt.

Tbn.

Timp.

Susp. Cymbals

perc. 3

Temple Blocks

Perc. 2

Glockenspiel

Perc. 1

Hp.

Vln. 1

nat.

f

p

pizz.

pp

f

p < mf > p

Vln. 2

f

pizz.

p

pizz.

mf

mf

Vla.

f

pizz.

p

pizz.

mf

mf

Vc.

arco

f

pizz.

p

arco

mf

mf

Db.

p < mf

p

arco

mf

535

Picc. *mf* *p*

Fl. *mf* *p*

Ob. *p*

Cl. *p*

Cl. *p*

Bsn. *p*

Bsn.

Hn. *p* *pp*

Vln. 1 *arco* *p*

Vln. 2 *mf* *arco* *sul pont.* *p* *mf* *nat.* *p* *mf*

Vln. 2 *pp* *p* *arco*

Vln. 2 *pizz.* *p* *arco*

Vla. *pp* *pizz.* *p* *arco*

Vla. *pp* *pizz.* *p* *arco*

Vc. *pizz.* *p*

Db. *p*

541

Picc. *pp* *mf* *p* *pp*

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

Fl. *mf* *mf*

Hn. *pp*

Vln. 1

Vla.

Db.



546

Picc. *f* *mf* *mp* *p*

Fl. *mp* *p* *mf*

Fl. *mp* *p*

Hn. *pp*

Vln. 1

Vla.

Db.