

William Cahn

In Ancient Temple Gardens

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Slow
(♩ = 65-70)

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Percussion

mf (chime)

Vibraphone

f *mf* *f*

Marimba 1

f *mp* *mf* *mp*

Marimba 2 (Top)

f *mp*

Marimba 2 (Bottom)

f *mp*

Harp

f *mf* *f* *mf*

Piano

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

6

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

The musical score consists of seven staves. The Percussion staff (Perc.) has a treble clef and a 6/8 time signature. It features a half note G#4 in measure 7 and a half note G#4 in measure 9, both with a 'v' (vibrato) marking. The Vibraphone staff (Vib.) has a treble clef and features a half note G#4 in measure 7, a half note G#4 in measure 9, and a half note G#4 in measure 10, all with a 'v' marking. The Mbari Horn 1 staff (Mba. 1) has a treble clef and a key signature of one sharp (F#). It features a half note G#4 in measure 7, a half note G#4 in measure 9, and a half note G#4 in measure 10, all with a 'v' marking. The Mbari Horn 2 (Top) staff (Mba. 2 (Top)) has a treble clef and a key signature of one sharp (F#). It features a half note G#4 in measure 7, a half note G#4 in measure 9, and a half note G#4 in measure 10, all with a 'v' marking. The Mbari Horn 2 (Bottom) staff (Mba 2 (Bottom)) has a bass clef and a key signature of one sharp (F#). It features a half note G#4 in measure 7, a half note G#4 in measure 9, and a half note G#4 in measure 10, all with a 'v' marking. The Harp staff (Hp.) has a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It features a half note G#4 in measure 7, a half note G#4 in measure 9, and a half note G#4 in measure 10, all with a 'v' marking. The Piano staff (Pno.) has a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It features a half note G#4 in measure 7, a half note G#4 in measure 9, and a half note G#4 in measure 10, all with a 'v' marking. The score includes dynamic markings: *mp* (mezzo-piano) for Mba. 1 in measures 7 and 9, *mf* (mezzo-forte) for Mba 2 (Bottom) in measure 10, *p* (piano) for Hp. in measure 7, *f* (forte) for Hp. in measure 9, *pp* (pianissimo) for Pno. in measures 7 and 9, and *mf* (mezzo-forte) for Pno. in measure 10. The score also includes a 'v' (vibrato) marking for Perc. in measures 7 and 9, and for Vib. in measures 7 and 9.

11 ritard.

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

This musical score page contains measures 11 through 14. The instruments and their parts are as follows:

- Perc.**: Measure 11 has a single note with an accent (>). Measure 12 is a whole rest. Measure 13 has a single note with an accent (>). Measure 14 is a whole rest.
- Vib.**: Measures 11 and 12 have a melodic line in the treble clef. Measure 13 has a tremolo effect on a single note. Measure 14 is a whole rest.
- Mba. 1**: Measures 11 and 12 have a melodic line in the treble clef. Measure 13 has a melodic line in the treble clef. Measure 14 has a melodic line in the treble clef, marked with a forte (*f*) dynamic.
- Mba. 2 (Top)**: Measures 11 and 12 have a melodic line in the treble clef. Measure 13 has a melodic line in the treble clef. Measure 14 has a melodic line in the treble clef, marked with a piano (*p*) dynamic.
- Mba 2 (Bottom)**: Measures 11 and 12 have a melodic line in the treble clef. Measure 13 has a melodic line in the treble clef, marked with a piano (*p*) dynamic. Measure 14 has a melodic line in the treble clef, marked with a forte (*f*) dynamic.
- Hp.**: Measures 11 and 12 have a melodic line in the treble clef. Measure 13 has a melodic line in the treble clef. Measure 14 has a melodic line in the treble clef, marked with a forte (*f*) dynamic.
- Pno.**: Measures 11 and 12 have a melodic line in the treble clef. Measure 13 has a melodic line in the treble clef, marked with a forte (*f*) dynamic. Measure 14 has a melodic line in the treble clef, marked with a piano (*p*) dynamic.

Freely

Perc. *mf*

Vib. *f*

Mba. 1 *sub. p* *mf*

Mba. 2 (Top) *sub. p* *mf*

Mba. 2 (Bottom) *sub. p* *mf*

Hp. *sub. p* *gliss. (ad lib.)* *gliss.* *8vb* *mf*

Pno. *sub. p* *mf*

16

a tempo

Sleighbell in F#
(sounds 2-8va)Sleighbell in G
(sounds 2-8va)

Perc. *mp*

Vib.

Mba. 1 *mp* *p*

Mba. 2 (Top) *p*

Mba. 2 (Bottom)

Hp. *mp* *L.V.*

Pno. *p* *mp*

Measure 16: Perc. (Sleighbell in F#), Vib. (F#), Mba. 1 (F#), Mba. 2 (Top) (F#), Mba. 2 (Bottom) (F#), Hp. (F#), Pno. (F#).

Measure 17: Perc. (Sleighbell in F#), Vib. (F#), Mba. 1 (F#), Mba. 2 (Top) (F#), Mba. 2 (Bottom) (F#), Hp. (F#), Pno. (F#).

Measure 18: Perc. (Sleighbell in F#), Vib. (F#), Mba. 1 (F#), Mba. 2 (Top) (F#), Mba. 2 (Bottom) (F#), Hp. (F#), Pno. (F#).

Measure 19: Perc. (Sleighbell in F#), Vib. (F#), Mba. 1 (F#), Mba. 2 (Top) (F#), Mba. 2 (Bottom) (F#), Hp. (F#), Pno. (F#).

Measure 20: Perc. (Sleighbell in F#), Vib. (F#), Mba. 1 (F#), Mba. 2 (Top) (F#), Mba. 2 (Bottom) (F#), Hp. (F#), Pno. (F#).

Slightly faster

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

The musical score for measures 21-26 is as follows:

- Perc.**: Six measures of a rhythmic pattern consisting of eighth notes and rests.
- Vib.**: Measures 21-23 are rests. Measure 24 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 25 is a whole note rest. Measure 26 is a whole note rest. Dynamic: *mp*.
- Mba. 1**: Measures 21-23 have a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 24 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 25 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 26 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Dynamic: *mf* in measure 21, *mp* in measure 24.
- Mba. 2 (Top)**: Six measures of a rhythmic pattern consisting of eighth notes and rests.
- Mba 2 (Bottom)**: Measures 21-23 have a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 24 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 25 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 26 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Dynamic: *mf* in measure 21.
- Hp.**: Measures 21-23 have a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 24 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 25 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 26 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Dynamic: *mf* in measure 21, *mf* in measure 26.
- Pno.**: Measures 21-23 have a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 24 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 25 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Measure 26 has a melodic line starting on G#4, moving to A#4, B#4, and C#5, then a half note rest. Dynamic: *mf* in measure 21.

accel.

27

Perc.

Vib.

Mba. 1

Mba. 2
(Top)

Mba 2
(Bottom)

Hp.

Pno.

p

p

p

p

sub. p

Detailed description of the musical score: The score is for measures 27 to 30. Measure 27 features Percussion (Perc.) with a melodic line starting on a high note, followed by a slur and a fermata. Vibraphone (Vib.) has a melodic line starting at measure 28. Mba. 1 (Maracas 1) has a melodic line starting at measure 28. Mba. 2 (Top) (Maracas 2) has a melodic line starting at measure 28. Mba 2 (Bottom) (Maracas 2) has a melodic line starting at measure 28. Hp. (Harp) has a melodic line starting at measure 28. Pno. (Piano) has a melodic line starting at measure 28. Dynamics include p (piano) and sub. p (subito piano). An acceleration (accel.) marking is present at the end of the page.

Moving slightly faster

31 Chime

Perc. *mf*

Vib. *f*

Mba. 1 *mp* *f*

Mba. 2 (Top) *f*

Mba. 2 (Bottom) *f*

Hp. *f*

Pno. *f* *8va*

34 **Broadly**

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

8va

(8)

Tempo I

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a band that includes Percussion, Vibraphone, Mba. 1, Mba. 2 (Top), Mba. 2 (Bottom), Harp, and Piano. The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is divided into measures, with some measures containing rests. The Mba. 2 (Bottom) part has a pink highlight on the final measure. The Piano part includes a "loco" marking and a triplet in the final measure. The Vibraphone part features a triplet in the final measure. The Harp part has a triplet in the final measure. The Mba. 1 part has a triplet in the final measure. The Mba. 2 (Top) part has a triplet in the final measure. The Mba. 2 (Bottom) part has a triplet in the final measure. The Harp part has a triplet in the final measure. The Piano part has a triplet in the final measure. The Vibraphone part has a triplet in the final measure. The Percussion part has a triplet in the final measure.

45

Xylophone (sounds 1-8va)*
(Soft rubber mallets)

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

pp *mp*

mp *n* *pp*

*Note: If Marimba is used, play one oct. higher than written (return to xylo. at 140 until end)
the sign (/) indicates that the preceding beat is to be repeated.

48

Perc.

Vib.

Mba. 1

(with mar. 2)

Mba. 2 (Top)

(with mar. 1)

Mba 2 (Bottom)

Hp.

Pno.

mf

mf

mf

Detailed description: This musical score page shows measures 48, 49, and 50. The percussion part (Perc.) features a continuous rhythmic pattern of eighth notes with a key signature of one sharp (F#). The vibraphone (Vib.) and maracas 1 (Mba. 1) are silent throughout. Maracas 2 (Mba. 2) have a melodic line starting in measure 50, marked *mf*. The piano (Pno.) also has a melodic line starting in measure 50, marked *mf*. The harp (Hp.) and the bottom maracas (Mba 2 (Bottom)) are silent. The score is written for a percussion ensemble and piano.

51

rit.

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

The musical score for measures 51-54 features the following parts and details:

- Percussion (Perc.):** Measures 51-53 contain a rhythmic pattern of eighth notes. Measure 54 is marked *rit.* (ritardando).
- Vibraphone (Vib.):** Measures 51-53 are rests. Measure 54 has a sustained chord marked *p* (piano).
- Mba. 1:** Measures 51-53 have melodic lines in the treble clef. Measure 54 has a sustained chord in the treble clef.
- Mba. 2 (Top):** Measures 51-53 have melodic lines in the treble clef. Measure 54 has a sustained chord in the treble clef.
- Mba 2 (Bottom):** Measures 51-53 are rests. Measure 54 has a sustained chord in the bass clef marked *p* (piano).
- Harpsichord (Hp.):** Measures 51-53 are rests. Measure 54 has a sustained chord in the treble clef marked *p* (piano).
- Piano (Pno.):** Measures 51-53 have melodic lines in the treble clef. Measure 54 has a sustained chord in the treble clef marked *p* (piano).

54

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

sub. pp *pp*

p *p* *p*

sub. p *sub. p* *p*

p *p* *p*

56

Perc. *pp*

Vib. *sub.mp*

Mba. 1

Mba. 2 (Top)

Mba. 2 (Bottom) *sub. mp*

Hp. *mp*

Pno. *sub. mp*

Detailed description of the musical score for measures 56-57:

- Perc.:** Measures 56-57. Treble clef. Eighth-note patterns. Dynamic: *pp*.
- Vib.:** Measures 56-57. Treble clef. Melodic line with slurs. Dynamic: *sub.mp*.
- Mba. 1:** Measures 56-57. Treble clef has a melodic line. Bass clef has rests. Dynamic: *sub.mp*.
- Mba. 2 (Top):** Measures 56-57. Treble clef. Melodic line with slurs. Dynamic: *sub.mp*.
- Mba. 2 (Bottom):** Measures 56-57. Bass clef. Melodic line with slurs. Dynamic: *sub. mp*.
- Hp.:** Measures 56-57. Treble and bass clefs. Arpeggiated figures with slurs. Dynamic: *mp*.
- Pno.:** Measures 56-57. Treble and bass clefs. Arpeggiated figures with slurs. Dynamic: *sub. mp*.

58

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

This musical score page contains measures 58 and 59. The Percussion part features a rhythmic pattern of eighth notes in measure 58, followed by a rest in measure 59. The Vibraphone part plays a melodic line with eighth notes in measure 58 and a half note in measure 59. Mbarimba 1 is silent in measure 58 and plays a series of chords in measure 59. Mbarimba 2 (Top) plays a series of chords in measure 58 and a half note in measure 59. Mbarimba 2 (Bottom) plays a melodic line with eighth notes in measure 58 and a half note in measure 59. The Harp part plays a melodic line with eighth notes in measure 58 and a half note in measure 59. The Piano part plays a melodic line with eighth notes in measure 58 and a half note in measure 59.

60

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

This musical score page contains measures 60, 61, and 62. The instruments and their parts are as follows:

- Perc.**: Measures 60 and 61 feature a rhythmic pattern of eighth notes with a key signature of one sharp (F#). Measure 62 has a whole rest.
- Vib.**: Measures 60 and 61 feature a melodic line with eighth notes and a key signature of one sharp. Measure 62 has a whole rest.
- Mba. 1**: Measures 60 and 61 feature a melodic line with eighth notes and a key signature of one sharp. Measure 62 has a whole rest.
- Mba. 2 (Top)**: Measures 60 and 61 feature a melodic line with eighth notes and a key signature of one sharp. Measure 62 has a whole rest.
- Mba 2 (Bottom)**: Measures 60 and 61 feature a melodic line with eighth notes and a key signature of one sharp. Measure 62 has a whole rest.
- Hp.**: Measures 60 and 61 feature a melodic line with eighth notes and a key signature of one sharp. Measure 62 has a whole rest.
- Pno.**: Measures 60 and 61 feature a melodic line with eighth notes and a key signature of one sharp. Measure 62 has a whole rest.

62

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

This musical score page contains measures 62 and 63. The instruments and their parts are as follows:

- Perc.**: Features a rhythmic pattern of eighth notes in the treble clef, with a slur spanning across both measures.
- Vib.**: Features a melodic line in the treble clef, with a slur spanning across both measures.
- Mba. 1**: Consists of a grand staff (treble and bass clefs). The treble staff has a melodic line with a slur, while the bass staff is mostly empty with a few notes.
- Mba. 2 (Top)**: Features a melodic line in the treble clef, with a slur spanning across both measures.
- Mba 2 (Bottom)**: Features a melodic line in the treble clef, with a slur spanning across both measures.
- Hp.**: Consists of a grand staff. The treble staff has a melodic line with a slur, while the bass staff has a few notes.
- Pno.**: Consists of a grand staff. The treble staff has a melodic line with a slur, while the bass staff has a few notes.

64

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

This musical score page contains measures 64 and 65. The percussion part (Perc.) features a rhythmic pattern of eighth and sixteenth notes, with a slur over measures 64 and 65. The vibraphone (Vib.) part has a melodic line with slurs and a crescendo hairpin at the end of measure 65. Mba. 1, Mba. 2 (Top), and the Piano (Pno.) parts have slurs over measures 64 and 65, with a crescendo hairpin at the end of measure 65. The Harp (Hp.) part has a slur over measures 64 and 65, with a crescendo hairpin at the end of measure 65. The Mba 2 (Bottom) part has a slur over measures 64 and 65, with a crescendo hairpin at the end of measure 65.

66 poco rit.

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba. 2 (Bottom)

Hp.

Pno.

The musical score for measures 66-68 is written for a Percussion section and a Mbari ensemble. The Percussion part (Perc.) is in the top staff, featuring a complex rhythmic pattern of eighth and sixteenth notes, starting with a *mf* dynamic. The Vibraphone (Vib.) part is in the second staff, with a single note in measure 66 and rests thereafter. The Mbari ensemble consists of three parts: Mba. 1 (Mbari 1), Mba. 2 (Top), and Mba. 2 (Bottom). Mba. 1 is in the third staff, with a *f* dynamic in measure 66 and a *mf* dynamic in measure 68. Mba. 2 (Top) is in the fourth staff, with a *f* dynamic in measure 66 and rests thereafter. Mba. 2 (Bottom) is in the fifth staff, with a *mf* dynamic in measure 68. The Harp (Hp.) part is in the sixth staff, with a *f* dynamic in measure 66 and rests thereafter. The Piano (Pno.) part is in the seventh staff, with a *f* dynamic in measure 66 and a *mf* dynamic in measure 68. The tempo marking *poco rit.* is placed at the top right of the page.

67

In tempo

Perc. *pp*

Vib. *mp*

Mba. 1

Mba. 2 (Top) *mp*

Mba. 2 (Bottom)

Hp.

Pno. *mp*

The musical score for measures 67-68 features the following parts:

- Percussion (Perc.):** Right hand plays a rhythmic pattern of eighth notes (G4, A4, B4, C5, B4, A4, G4) in measure 67 and (G4, A4, B4, C5, B4, A4, G4) in measure 68. Left hand is silent. Dynamics: *pp*.
- Vibraphone (Vib.):** Right hand plays a sustained chord (G4, A4, B4, C5) in measure 67 and (G4, A4, B4, C5) in measure 68. Left hand is silent. Dynamics: *mp*.
- Mellophone 1 (Mba. 1):** Right hand plays a melodic line (G4, A4, B4, C5, B4, A4, G4) in measure 67 and (G4, A4, B4, C5, B4, A4, G4) in measure 68. Left hand is silent.
- Mellophone 2 (Top) (Mba. 2 (Top)):** Right hand plays a sustained chord (G4, A4, B4, C5) in measure 67 and (G4, A4, B4, C5) in measure 68. Left hand is silent. Dynamics: *mp*.
- Mellophone 2 (Bottom) (Mba. 2 (Bottom)):** Right hand plays a melodic line (G4, A4, B4, C5, B4, A4, G4) in measure 67 and (G4, A4, B4, C5, B4, A4, G4) in measure 68. Left hand is silent.
- Harp (Hp.):** Right hand plays a sustained chord (G4, A4, B4, C5) in measure 67 and (G4, A4, B4, C5) in measure 68. Left hand is silent.
- Piano (Pno.):** Right hand plays a sustained chord (G4, A4, B4, C5) in measure 67 and (G4, A4, B4, C5) in measure 68. Left hand plays a melodic line (G4, A4, B4, C5, B4, A4, G4) in measure 67 and (G4, A4, B4, C5, B4, A4, G4) in measure 68. Dynamics: *mp*.

69

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

This musical score page contains measures 69, 70, and 71. The instruments and their parts are as follows:

- Perc.**: Features a rhythmic pattern of eighth and sixteenth notes with beams, spanning measures 69-71.
- Vib.**: Plays sustained chords in the treble clef, with long horizontal lines indicating sustained notes across measures 69-71.
- Mba. 1**: The upper staff (treble clef) has a melodic line with slurs and ties, while the lower staff (bass clef) is mostly silent with rests.
- Mba. 2 (Top)**: Plays sustained chords in the treble clef across measures 69-71.
- Mba 2 (Bottom)**: The upper staff (treble clef) is mostly silent with rests, while the lower staff (bass clef) has a melodic line with slurs and ties.
- Hp.**: Both the upper (treble) and lower (bass) staves are silent with rests across measures 69-71.
- Pno.**: The upper staff (treble clef) has a melodic line with slurs and ties, while the lower staff (bass clef) has a melodic line with slurs and ties.

72 rit. .

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

Rubato

74

Perc.

mf

Vib.

f

Mba. 1

f-mp

Mba. 2
(Top)

f-mp

Mba 2
(Bottom)

f-mp

Hp.

Pno.

f

f

The musical score for measures 74-75 is marked 'Rubato'. The Percussion part (Perc.) plays a complex rhythmic pattern with eighth and sixteenth notes. The Vibraphone (Vib.) part plays a sustained chord of F#4, A#4, and C#5. The Mbar 1 part plays a sustained chord of F#4, A#4, and C#5. The Mbar 2 (Top) part plays a sustained chord of F#4, A#4, and C#5. The Mbar 2 (Bottom) part plays a sustained chord of F#4, A#4, and C#5. The Harp (Hp.) part has a tremolo effect on a chord of F#4, A#4, and C#5. The Piano (Pno.) part plays a sustained chord of F#4, A#4, and C#5 in the right hand and a moving line in the left hand.

75 *rit.* *Slower*

Perc. *p* *f*

Vib. *mf*

Mba. 1 *pp* *mf*

Mba. 2 (Top) *pp* *mf*

Mba. 2 (Bottom) *pp* *mf*

Hp. *mf* *mf*

Pno. *mf*

molto rit. **a tempo**

78

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

sub. mp *mf*

sub. mp *mf*

sub. mp *mf*

sub. mp

Detailed description: The score is for measures 78, 79, and 80. Measure 78 is marked 'molto rit.' and measure 79 is marked 'a tempo'. The Percussion part has a rhythmic pattern in measure 78, then rests in measures 79 and 80. The Vibraphone part has chords in measures 78 and 79, then rests in measure 80. The Mba. 1, Mba. 2 (Top), and Mba 2 (Bottom) parts have sustained chords in measures 79 and 80, with dynamics sub. mp and mf. The Harp part has chords in measures 78 and 79, then rests in measure 80. The Piano part has chords in measures 78 and 79, then rests in measure 80.

81

Perc.

mp *f* *dim.* - - - - -

Vib.

Mba. 1

> mp *f*

Mba. 2 (Top)

mp *f*

Mba 2 (Bottom)

mp *f* *dim.* - - - - -

Hp.

f

Pno.

f

84

83 rit. Slightly slower

Perc. *p* *poco* *mp*

Vib.

Mba. 1 *p*

Mba. 2 (Top) *p*

Mba 2 (Bottom) *p*

Hp.

Pno. *p* (*p*) *tr*

8^{vb}

88

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba. 2 (Bottom)

Hp.

Pno.

p

mp

mf

p

Solo

Freely

Perc. (Solo)

p

Hp. (Solo)

f

Measures 91-92. Percussion (Perc.) and Harp (Hp.) parts. Percussion has a solo with a melodic line and a sustained note. Harp has a solo with a melodic line and a sustained note. Dynamics are p for Percussion and f for Harp.



93

Perc.

Hp.

Measures 93-94. Percussion (Perc.) and Harp (Hp.) parts. Percussion has a solo with a melodic line and a sustained note. Harp has a solo with a melodic line and a sustained note.



94

Perc.

Hp.

Measures 95-96. Percussion (Perc.) and Harp (Hp.) parts. Percussion has a solo with a melodic line and a sustained note. Harp has a solo with a melodic line and a sustained note.

95 *simile*

Perc.

Hp.



96

Perc.

Hp.



97

Perc.

Hp.

98

Perc.

Hp.

Measure 98: Percussion (Perc.) plays a continuous eighth-note pattern starting on G#4. Harp (Hp.) is silent, indicated by a double bar line with a slash in both staves.

Measure 99: Percussion continues the eighth-note pattern. Harp remains silent.



99

Perc.

Hp.

Measure 99: Percussion continues the eighth-note pattern. Harp (Hp.) plays a complex melodic line in both hands, featuring sixteenth-note runs and chords.

Measure 100: Percussion continues the eighth-note pattern. Harp continues the melodic line.



100

Perc.

Hp.

Measure 100: Percussion continues the eighth-note pattern. Harp (Hp.) is silent, indicated by a double bar line with a slash in both staves.

Measure 101: Percussion continues the eighth-note pattern. Harp remains silent.

101

Perc.

Hp.

Measure 101: Percussion (Perc.) plays a continuous eighth-note pattern in the treble clef. Harp (Hp.) plays a continuous eighth-note pattern in the treble clef and a continuous eighth-note pattern in the bass clef. A double bar line is present at the end of measure 101.



102

Perc.

Hp.

Measure 102: Percussion (Perc.) continues the eighth-note pattern. Harp (Hp.) staves are empty, marked with a double bar line and a slash, indicating a rest or a change in the instrument's role.



103

Perc.

Hp.

Measure 103: Percussion (Perc.) continues the eighth-note pattern. Harp (Hp.) plays a continuous eighth-note pattern in the treble clef and a continuous eighth-note pattern in the bass clef. A double bar line is present at the end of measure 103.

104

Perc.

Hp.



105

Perc.

Hp.



106

Perc.

Hp.

107

Perc.

Hp.

This system contains measures 107 and 108. The Percussion part (Perc.) is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a continuous eighth-note pattern. The Harp part (Hp.) is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It features a continuous eighth-note pattern in the right hand and a slower, more melodic line in the left hand. A double bar line is present after measure 107.



108

Perc.

Hp.

This system contains measures 108 and 109. The Percussion part (Perc.) continues the eighth-note pattern. The Harp part (Hp.) continues the eighth-note pattern in the right hand and the melodic line in the left hand. A double bar line is present after measure 108.



109

Perc.

Hp.

This system contains measures 109 and 110. The Percussion part (Perc.) continues the eighth-note pattern. The Harp part (Hp.) continues the eighth-note pattern in the right hand and the melodic line in the left hand. A double bar line is present after measure 109.

110

Perc.

Hp.



111

Perc.

Hp.



112

Perc.

Hp.

113

Perc.

Hp.

This system contains measures 113 and 114. The Percussion part (Perc.) is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a continuous eighth-note pattern. The Harp part (Hp.) is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It features a continuous eighth-note pattern in the right hand and a slower, more melodic line in the left hand. A double bar line is present after measure 114.



114

Perc.

Hp.

This system contains measures 114 and 115. The Percussion part (Perc.) continues with the same eighth-note pattern. The Harp part (Hp.) continues with the same eighth-note pattern in the right hand and a slower, more melodic line in the left hand. A double bar line is present after measure 115.



115

Perc.

Hp.

This system contains measures 115 and 116. The Percussion part (Perc.) continues with the same eighth-note pattern. The Harp part (Hp.) continues with the same eighth-note pattern in the right hand and a slower, more melodic line in the left hand. A double bar line is present after measure 116.

116

Perc.

Hp.

Double bar line

117

Perc.

Hp.

Double bar line

118

Perc.

Hp.

Double bar line

119

Perc.

Hp.

This system contains measures 119 and 120. The Percussion part (Perc.) is written on a single treble staff, featuring a continuous eighth-note pattern in the right hand and a single eighth note in the left hand, with a fermata over the final measure. The Harp part (Hp.) is written on a grand staff (treble and bass staves). The right hand plays a sequence of eighth notes, while the left hand plays a series of chords. A large, sweeping slur covers the entire Harp part across both measures.



120

Perc.

Hp.

This system contains measures 120 and 121. The Percussion part (Perc.) continues the eighth-note pattern from the previous system. The Harp part (Hp.) continues the melodic and harmonic progression, with the right hand playing eighth notes and the left hand playing chords. A large, sweeping slur covers the entire Harp part across both measures.



121

Perc.

Hp.

This system contains measures 121 and 122. The Percussion part (Perc.) continues the eighth-note pattern. The Harp part (Hp.) continues the melodic and harmonic progression, with the right hand playing eighth notes and the left hand playing chords. A large, sweeping slur covers the entire Harp part across both measures.

122

Perc.

Hp.

This system contains measures 122 and 123. The Percussion part (Perc.) is written on a single staff with a treble clef, featuring a continuous eighth-note pattern. The Harp part (Hp.) is written on a grand staff (treble and bass clefs). In measure 122, the harp has a few notes in the bass and treble. In measure 123, it continues with a similar pattern. A large, sweeping slur is drawn under the harp part, extending from the beginning of measure 122 to the end of measure 123.

123

Perc.

Hp.

This system contains measures 123 and 124. The Percussion part (Perc.) continues with the same eighth-note pattern. The Harp part (Hp.) continues with its melodic and harmonic lines. A large, sweeping slur is drawn under the harp part, extending from the beginning of measure 123 to the end of measure 124.

124

Perc.

Hp.

This system contains measures 124 and 125. The Percussion part (Perc.) continues with the same eighth-note pattern. The Harp part (Hp.) continues with its melodic and harmonic lines. A large, sweeping slur is drawn under the harp part, extending from the beginning of measure 124 to the end of measure 125.

127

Tempo I

125

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

pp

p

gr

p

Solo

Solo

128

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

The musical score for measures 128-133 is as follows:

- Perc.**: Measure 128 has a complex rhythmic pattern with eighth and sixteenth notes. Measures 129-133 continue with similar patterns, including triplets and sixteenth-note runs.
- Vib.**: Silent throughout all measures.
- Mba. 1**: Measures 128-129 have a melodic line with accents. Measure 130 has a rest. Measure 131 has a melodic line with an accent. Measure 132 has a rest. Measure 133 has a melodic line with an accent and a *mp* dynamic marking.
- Mba. 2 (Top)**: Measures 128-129 have rests. Measure 130 has a melodic line with an accent and a *mp* dynamic marking. Measures 131-133 continue with similar melodic lines.
- Mba 2 (Bottom)**: Silent throughout all measures.
- Hp.**: Measures 128-129 have rests. Measure 130 has a melodic line with an accent and a *mp* dynamic marking. Measures 131-133 continue with similar melodic lines.
- Pno.**: Measures 128-129 have a melodic line with accents. Measure 130 has a rest. Measure 131 has a melodic line with an accent. Measure 132 has a rest. Measure 133 has a melodic line with an accent and a *tr* (trill) marking.

134

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

This musical score page contains measures 134 through 138. The percussion part (Perc.) plays a rhythmic pattern of eighth notes with various accidentals. The vibraphone (Vib.) is silent. Mbarimba 1 (Mba. 1) plays a melodic line in the treble clef, while its bass line is silent. Mbarimba 2 (Mba. 2) has a melodic line in the treble clef (labeled 'Top') and a bass line in the bass clef (labeled 'Bottom'). The harp (Hp.) plays a sequence of chords and single notes. The piano (Pno.) provides a harmonic accompaniment with chords and moving lines in both staves. A trill (tr) is marked above a note in measure 135 of the piano part.

140

139

rit. Solo a tempo

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

mf

mf

p *mf*

mf

Detailed description: The score is for measures 139 and 140. Measure 139 begins with a 'rit.' (ritardando) marking and a 'Solo' instruction for the Percussion part. The Percussion part plays a short melodic phrase in the treble clef, marked with an accent and 'mf'. In measure 140, the Percussion part is silent, and the tempo returns to 'a tempo'. The Vibraphone (Vib.) part has a sustained chord in measure 139 and a melodic phrase in measure 140, marked 'mf'. Mba. 1 has a sustained chord in measure 139 and is silent in measure 140. Mba. 2 (Top) has a melodic line in measure 139, marked 'mf', with accents in measures 140 and 141. Mba. 2 (Bottom) has a melodic line in measure 139, marked 'p' (piano), and continues in measure 140, marked 'mf'. The Harp (Hp.) part has a sustained chord in measure 139 and is silent in measure 140. The Piano (Pno.) part has a sustained chord in measure 139, marked 'mf', and continues in measure 140.

144

Perc.

Crotales
(sounds 2-8va)

mf

Hanging Bells*

Vib.

mp *p* *mp*

Mba. 1

p

Mba. 2 (Top)

p

Mba. 2 (Bottom)

p *mp*

Hp.

mp

Pno.

p *p*

The musical score for measures 144-148 is as follows:

- Percussion:** Measures 144-145 are empty. Measure 146 features Crotales (sounds 2-8va) at *mf*. Measure 147 features Hanging Bells*.
- Vibraphone:** Measure 144 has a whole note G#4. Measure 145 has a quarter note G#4. Measure 146 has a half note G#4. Measure 147 has a whole note G#4. Measure 148 has a half note G#4. Dynamics: *mp* (144-145), *p* (146), *mp* (148).
- Mba. 1:** Measure 144 has a whole note G#4. Measure 145 has a whole note G#4. Measure 146 has a whole note G#4. Measure 147 has a whole note G#4. Measure 148 has a whole note G#4. Dynamics: *p* (146-148).
- Mba. 2 (Top):** Measure 144 has a whole note G#4. Measure 145 has a whole note G#4. Measure 146 has a whole note G#4. Measure 147 has a whole note G#4. Measure 148 has a whole note G#4. Dynamics: *p* (146-148).
- Mba. 2 (Bottom):** Measure 144 has a whole note G#4. Measure 145 has a whole note G#4. Measure 146 has a whole note G#4. Measure 147 has a whole note G#4. Measure 148 has a whole note G#4. Dynamics: *p* (146-147), *mp* (148).
- Harp:** Measure 144 has a whole note G#4. Measure 145 has a whole note G#4. Measure 146 has a whole note G#4. Measure 147 has a whole note G#4. Measure 148 has a whole note G#4. Dynamics: *mp* (144-145).
- Piano:** Measure 144 has a whole note G#4. Measure 145 has a whole note G#4. Measure 146 has a whole note G#4. Measure 147 has a whole note G#4. Measure 148 has a whole note G#4. Dynamics: *p* (146-148).

*Note: Hanging bells = 15-25 small high-pitched bells, each suspended by a thin string (4 ft. long) so that when activated, they strike each other as they swing.

149

Perc.

High-pitched Wooden Rattle

Xylophone

Vib.

Glockenspiel

Mba. 1

Mba. 2 (Top)

Mba. 2 (Bottom)

Hp.

Pno.

8va

mf

mf

p

8va

p

gliss. (ad lib)

mf

p

152

Anklung

Glock.

Mba. 1

Mba. 2 (Top)

Mba. 2 (Bottom)

Hp.

Pno.

p

gliss.

gru-----

Detailed description: This page of a musical score covers measures 152 and 153. The score is for a multi-instrument ensemble. At the top, a box contains the measure number '152'. The instruments are arranged vertically: Glockenspiel (Glock.), Mba. 1, Mba. 2 (Top), Mba. 2 (Bottom), Harp (Hp.), and Piano (Pno.). The Glockenspiel part has a single note in measure 152. Mba. 1 and Mba. 2 (Top/Bottom) play sustained notes with long horizontal lines. The Harp part has a glissando in measure 152, indicated by a diagonal line and the word 'gliss.', and a grace note in measure 153. The Piano part features a melody in measure 152 and a sustained chord in measure 153. Dynamics include piano (*p*) and a grace note (*gru-----*).

154

(w.r.)

8va

(xylo.)

Glock.

mf

Vibraphone

Mba. 1

mf *p*

Mba. 2 (Top)

p

Mba. 2 (Bottom)

p *mf*

8va

gliss.

Hp.

Pno.

mf *mp*

mf

157

Perc.

(Wooden Rattle)

8va

Vib.

Glockenspiel

Mba. 1

f

Mba. 2 (Top)

Mba. 2 (Bottom)

p

8va

8/16s.

Hp.

Pno.

f

Detailed description of the musical score: The score is for measures 157-160. The Percussion part features a wooden rattle in measure 158 and a gong (8va) in measures 157 and 160. The Vibraphone part has a melodic line starting in measure 157. Mba. 1 and Mba. 2 (Top) play sustained chords. Mba. 2 (Bottom) has a melodic line. The Harp part has a chord in measure 158. The Piano part has a complex accompaniment with various chords and dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

Tempo I

(right hand)

loco

Perc.

gliss.

f glisses - as smooth and rapid
as possible in alternate motions
between high + low notes

Vib.

Vibraphone

Mba. 1

*f*Mba. 2
(Top)Mba 2
(Bottom)*f*

Hp.

sub. *p*

gliss. (ad lib.)

gliss.

Pno.

*f*8^{va}-----]

on black keys

gliss.

gliss.

f

167

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

The musical score for measures 167 and 168 features the following parts:

- Perc.**: Melodic line with eighth notes and slurs.
- Vib.**: Whole rests in both measures.
- Mba. 1**: Melodic line with eighth notes and slurs.
- Mba. 2 (Top)**: Whole rests in both measures.
- Mba. 2 (Bottom)**: Melodic line with eighth notes and slurs.
- Hp.**: Glissando lines connecting notes marked 8va.
- Pno.**: Glissando lines connecting notes marked 8va.

Senza misura

169

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba. 2 (Bottom)

Hp.

Pno.

c → *n* → *c*

c = center of bar
n = over the node

f

n

f

n

8va --- |

gliss.

gliss.

8va --- |

Detailed description: This musical score page contains measures 169, 170, and 171. The instruments are Percussion (Perc.), Vibraphone (Vib.), Mellophone 1 (Mba. 1), Mellophone 2 (Top) (Mba. 2 (Top)), Mellophone 2 (Bottom) (Mba. 2 (Bottom)), Harp (Hp.), and Piano (Pno.). Measure 169 features a complex Percussion part with multiple beamed eighth notes and a wavy line. Vibraphone, Mellophone 1, and Mellophone 2 (Top) play a chord of F#4, F#5, and G#5 with a forte (f) dynamic. Mellophone 2 (Bottom) is silent. Harp and Piano play a chord of F#4 and G#5, with the Harp part marked '8va' and the Piano part marked '8va' and 'gliss.'. Measure 170 shows the Percussion part continuing with a wavy line. Vibraphone, Mellophone 1, and Mellophone 2 (Top) play a chord of F#4, F#5, and G#5 with a forte (f) dynamic. Mellophone 2 (Bottom) is silent. Harp and Piano play a chord of F#4 and G#5, with the Harp part marked '8va' and the Piano part marked '8va' and 'gliss.'. Measure 171 shows the Percussion part continuing with a wavy line. Vibraphone, Mellophone 1, and Mellophone 2 (Top) play a chord of F#4, F#5, and G#5 with a forte (f) dynamic. Mellophone 2 (Bottom) is silent. Harp and Piano play a chord of F#4 and G#5, with the Harp part marked '8va' and the Piano part marked '8va' and 'gliss.'. The Percussion part has a diagram showing the sequence c → n → c, where c is the center of the bar and n is over the node. The Harp and Piano parts have a diagram showing a glissando from F#4 to G#5.

172

Musical score for measures 172-173, featuring Percussion (Perc.), Vibraphone (Vib.), Mbanza 1 (Mba. 1), Mbanza 2 (Top) (Mba. 2 (Top)), Mbanza 2 (Bottom) (Mba. 2 (Bottom)), Harp (Hp.), and Piano (Pno.).

The score is written for measures 172 and 173. The key signature is one sharp (F#). The time signature is 4/4.

Perc. (Percussion): Measures 172-173. The staff shows a rhythmic pattern in measure 172, followed by a long, sustained, wavy line in measure 173, indicating a continuous sound or effect.

Vib. (Vibraphone): Measures 172-173. The staff shows a rhythmic pattern in measure 172, followed by a long, sustained, wavy line in measure 173, indicating a continuous sound or effect. The dynamic is marked *f* (forte).

Mba. 1 (Mbanza 1): Measures 172-173. The staff shows a rhythmic pattern in measure 172, followed by a long, sustained, wavy line in measure 173, indicating a continuous sound or effect. The dynamic is marked *f* (forte).

Mba. 2 (Top) (Mbanza 2 (Top)): Measures 172-173. The staff shows a long, sustained, wavy line in measure 173, indicating a continuous sound or effect.

Mba. 2 (Bottom) (Mbanza 2 (Bottom)): Measures 172-173. The staff shows a long, sustained, wavy line in measure 173, indicating a continuous sound or effect.

Hp. (Harp): Measures 172-173. The staff shows a rhythmic pattern in measure 172, followed by a long, sustained, wavy line in measure 173, indicating a continuous sound or effect. The dynamic is marked *p* (piano) in measure 172, *f* (forte) in measure 173, and *p* (piano) in measure 173.

Pno. (Piano): Measures 172-173. The staff shows a rhythmic pattern in measure 172, followed by a long, sustained, wavy line in measure 173, indicating a continuous sound or effect. The dynamic is marked *p* (piano) in measure 172, *f* (forte) in measure 173, and *p* (piano) in measure 173.

173

Perc. Xylophone (left hand) n → c → n

glisses

Vib.

Mba. 1

Mba. 2 (Top)

Mba. 2 (Bottom)

Hp.

Pno.

etc.

p *ff* *p*

a tempo

*harmonics - move mallet back + forth
rapidly striking sides of 2 indicated pitches*

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba. 2 (Bottom)

Hp.

Pno.

The musical score is written for a percussion ensemble and piano. It consists of seven staves. The Percussion staff (Perc.) has a complex rhythmic pattern in the first measure, followed by sustained notes in the second and third measures. The Vibraphone (Vib.) staff has a sustained note in the first measure, followed by sustained notes in the second and third measures. The Mallet Bass 1 (Mba. 1) staff has a sustained note in the first measure, followed by sustained notes in the second and third measures. The Mallet Bass 2 (Top) (Mba. 2 (Top)) staff has a sustained note in the first measure, followed by sustained notes in the second and third measures. The Mallet Bass 2 (Bottom) (Mba. 2 (Bottom)) staff has a sustained note in the first measure, followed by sustained notes in the second and third measures. The Harp (Hp.) staff has a sustained note in the first measure, followed by sustained notes in the second and third measures. The Piano (Pno.) staff has a melodic line in the first measure, followed by sustained notes in the second and third measures. The score is marked 'a tempo' and includes a performance instruction for harmonics on the mallet basses and harp.

Senza misura

178

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba. 2 (Bottom)

Hp.

Pno.

pp

pp

mp

(Hard Mallets)

8va

n

c

This musical score page, numbered 58, contains measures 178 and 179 of a piece titled 'Senza misura'. The score is written for seven instruments: Percussion (Perc.), Vibraphone (Vib.), Mallet Bassoon 1 (Mba. 1), Mallet Bassoon 2 (Top) (Mba. 2 (Top)), Mallet Bassoon 2 (Bottom) (Mba. 2 (Bottom)), Harp (Hp.), and Piano (Pno.). Measure 178 features complex rhythmic patterns in the Percussion and Mallet Bassoon 1 parts, while the other instruments play sustained notes. Measure 179 continues these patterns, with the Piano part featuring a melodic line marked '8va' and 'pp'. The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings, and articulation marks.

Perc. (8) → n → c | *in loco* |
 Vib. *p*
 Mba. 1 (Soft Mallets) *mf*
 Mba. 2 (Top)
 Mba. 2 (Bottom) *mf*
 Hp. *mf*
 Pno. *p* *8va* *mf*

poco accel.

183

Perc.

mf

Vib.

Mba. 1

p

Mba. 2 (Top)

p

Mba 2 (Bottom)

Solo

mp

Hp.

Pno.

p

mp

Detailed description of the musical score: The score is for measures 183, 184, and 185. The Percussion part (Perc.) features a rhythmic pattern of eighth notes with a wavy line above, indicating a tremolo or sustained effect. The Vibraphone (Vib.) part is silent. The Mba. 1 part plays a sustained note with a wavy line. The Mba. 2 (Top) part plays a sustained note. The Mba. 2 (Bottom) part has a solo entry with a wavy line. The Harp (Hp.) part is silent. The Piano (Pno.) part plays a sustained note with a wavy line. Dynamics include mf, p, and mp. The tempo is marked poco accel.

poco a poco

Score for Percussion (Perc.), Vibraphone (Vib.), Mba. 1, Mba. 2 (Top), Mba. 2 (Bottom), Harp (Hp.), and Piano (Pno.).

The score is written for six staves, each with a treble and bass clef. The key signature is one sharp (F#).

Perc. (Percussion): The top staff features a rhythmic pattern of eighth notes and sixteenth notes, with a wavy line indicating a tremolo or sustained sound. The bottom staff has a few scattered notes.

Vib. (Vibraphone): The staff is empty, indicating no playing.

Mba. 1 (Mbambele 1): The top staff has a few notes, including a half note with a *p* (piano) dynamic marking. The bottom staff is empty.

Mba. 2 (Top): The staff is empty, indicating no playing.

Mba. 2 (Bottom): The staff has a few notes, including a half note with a *mf* (mezzo-forte) dynamic marking.

Hp. (Harp): The staff is empty, indicating no playing.

Pno. (Piano): The top staff has a few notes, including a half note with a *mf* (mezzo-forte) dynamic marking. The bottom staff has a few notes, including a half note with a *mf* (mezzo-forte) dynamic marking.

189

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

mf

f

f

mf

f

8va

poco a poco

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

p *f* *p*

gliss. 3 etc.

(8)

194

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

p *f* *p* *L.V*

p *f* *p*

gliss. 3 etc.

p *f* *p* *f* *8va*

196

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

(8)

The musical score for measures 196 and 197 is as follows:

- Perc.**: Measure 196 has a complex rhythmic pattern with eighth and sixteenth notes. Measure 197 continues this pattern.
- Vib.**: Measure 196 has a whole note. Measure 197 has a whole note.
- Mba. 1**: Measure 196 has a whole note. Measure 197 has a whole note.
- Mba. 2 (Top)**: Measure 196 has a whole note. Measure 197 has a whole note.
- Mba 2 (Bottom)**: Measure 196 has a whole note. Measure 197 has a whole note.
- Hp.**: Measure 196 has a whole note. Measure 197 has a whole note.
- Pno.**: Measure 196 has a whole note. Measure 197 has a whole note.

Measure 196 is marked with a key signature of one sharp (F#). Measure 197 is marked with a key signature of one flat (Bb).

198

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

p *f* *p* *L.V*

p *f* *p*

gliss. 3 etc.

(8) *8va* *f* *p*

201

rit.

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

(8)

The musical score for measures 201-203 is as follows:

- Perc.**: Measure 201 has a rhythmic pattern of eighth notes. Measures 202 and 203 continue this pattern.
- Vib.**: All three measures are empty.
- Mba. 1**: Measure 201 has a melodic line with a slur. Measures 202 and 203 continue this melodic line.
- Mba. 2 (Top)**: All three measures are empty.
- Mba 2 (Bottom)**: Measure 201 has a melodic line with a slur. Measures 202 and 203 continue this melodic line.
- Hp.**: Measure 201 has a melodic line with a slur. Measures 202 and 203 continue this melodic line.
- Pno.**: Measure 201 has a melodic line with a slur. Measures 202 and 203 continue this melodic line.

204

Perc.

Rubato rit.

p

to soft rubber mallets

Vib.

p *f* *p* L.V

Mba. 1

p

Mba. 2 (Top)

Mba 2 (Bottom)

p

3

gliss.

etc.

Hp.

Pno.

(8)-----

p *f* *f*

p

Slow and Free

208

Perc.

Vib.

Mba. 1

Mba. 2 (Top)

Mba 2 (Bottom)

Hp.

Pno.

10

10

10

10

mf

p

#

#

#

#

Tempo I

210 10 10

Perc. *f*

Vib. *f*

Mba. 1 *f* 6 6 6 6

Mba. 2 (Top) *mf* *f*

Mba. 2 (Bottom) *f* *mf*

Hp.

Pno. *mf* *mf* 6 6 6 6

Solo

Detailed description: This musical score page covers measures 210 and 211. Measure 210 features a percussion part with a 10-measure rhythmic pattern and a vibraphone part with a sustained chord. Measures 211 are marked 'Tempo I' and feature a 'Solo' for the first Mbanza player, indicated by a pink slur. The solo consists of a sixteenth-note scale. The other instruments provide harmonic support with sustained chords or rhythmic patterns. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte).

