

Suite from
No Sleep for The Wicked
a ballet in seven parts

(ca. 20:00)*

2008

Christopher Gainey

* options for shorter subsets of suite outlined on “Initial Considerations for Performance” page.

Suite from
No Sleep for The Wicked
a ballet in seven parts

Initial Considerations for Performance:

1. The extended piano techniques used in the piece will not damage the instrument in any way. Three different pianos have been used for readings of this piece, and none have been any worse for wear.
2. This suite is rather long and if time is an issue, subsets of the suite may be performed (movement numbers of the suite correspond to their position within the full ballet):
 - Mvt. I alone (ca. 6:00)
 - Mvt. IV alone (ca. 6:00)
 - Mvt. V alone (ca. 6:00, separate cello solo under the title *Dreamless Sleep*)
 - Mvts. I, IV and VI (ca. 16:00)
 - Mvt. IV, V and VI (ca. 15:00)
3. The composer would be happy to supply the “bows” of rosin-coated trimmer line as well as assist in rehearsal by demonstrating their use.

To:

Jeremy Starr, Emily Fenton, Cheryl Poduska, Hilary Hott,
Emmalee Hunnicutt, Chris Sande , John Griffin

Special Thanks:

David Gompper, Curtis Curtis-Smith,
Ray Chester and Dr. Bruno Amato

Performance Notes

Instrumentation

flute (doubling piccolo)
clarinet in B-flat (doubling bass clarinet)
violin
cello
piano
1 percussionist (see below)
(this piece is meant to be performed
with a conductor)

For more information, or to
contact the composer,
please visit:

www.christophergainey.com

1. The percussion instruments required to play this piece are 3 suspended cymbals (small, medium and large) and a triangle. These are notated as shown below in the first staff. The percussionist should play the cymbals with yarn mallets.

2. The percussionist and pianist for this piece are asked to play inside the piano as indicated below in the second and third staves

large medium small
cymbal cymbal cymbal
19 - 24 inches 15 - 18 inches 10 - 14 inches triangle

perc. 

Play on the strings inside the piano with a bass drum beater. Because the head of the bass drum beater is too big to play individual strings, a cluster has been notated to indicate the approximate pitches that should be struck. If the architecture of the piano gets in the way, get as close as possible to the indicated cluster.

piano and perc. 

Play at random with a soft yarn mallet on the wound strings inside the piano

These are examples of notes in the score, marked with an "x" through the stem, that are to be plucked inside the piano. "f.n." indicates that the string(s) should be plucked with the fingernail, "f.t." indicates that the string(s) should be plucked with the finger tip.

f.n. f.t. f.t. f.t.

Slap lowest strings inside piano with open palm

sfz Hit lowest strings inside the piano forcefully with mallets



3. In certain places in the score, a series of repeated notes is contained under an accelerando/decelerando beam. In these repeated figures, it is more important to realize the gesture than play the exact number of notated attacks. One of these figures occurs in m. 5 and is notated with a fermata. In this instance the conductor and flute player must work together to give a clear downbeat for the rest of the ensemble in the next measure. In all other instances this type of gesture must fit within the confines of the prevailing meter.
4. The symbol  is used for the woodwinds and strings in this piece to indicate that their attack should be imperceptible.
5. The symbol  is used to indicate that the performer is to bow the string inside the piano with a resin-coated length of nylon trimmer line (weed wacker cord). Trimmer line, that is of at least .05 in (.13cm) in diameter and made by a company named "Arnold" seems to work the best. Rosin that seems to adhere well to this trimmer line is Taylor's "dark, natural rosin" designed for violin, viola or cello. "Bow" the piano strings by threading the trimmer line around the strings of the indicated pitch. Then, by pulling both ends of the trimmer line, drag the rosin-coated nylon cord across the strings of the piano similar to the way the hair of a bow contacts the strings of a cello.
6. The symbol  is used for the strings in this piece to indicate that the performer should dig in momentarily with the bow to produce a "scratchy" tone.
7. When performing this piece, the lid of the piano should be removed.
8. The fingerings specified for the flute have been taken from Robert Dick's book, "The Other Flute." The fingerings for the clarinet in this piece have been taken from a fingering chart created by Paul Zonn used by permission in Alfred Blatter's book, "Instrumentation and Orchestration."

Quickly sweep across the strings in the upper register inside the piano with a finger of the left hand. To avoid injury to the finger and produce a brighter sound, the performer should wear a metal finger pick of the type used by banjo players.

Preparation

1. Before performing or rehearsing this piece, it is necessary to thread the “bows” (trimmer lines) around the appropriate strings inside the piano.
 - a. For higher pitches, the bows should be threaded around all the strings inside the piano that correspond to the specified note.¹
 - b. Due to differences in piano architecture (e.g. grand vs. baby grand), it may be necessary to displace the bowed notes by an octave in either direction. The notes specified in the score assume the use of a full-size grand piano. To correct for the architectural difference of the baby-grand piano, for example, the bowed-note D3² played by the percussionist was lowered by one octave to D2.
 - c. It is necessary to liberally apply rosin to the “bows” prior to each performance or rehearsal. If possible, use the same bows for each performance as they will over time build up a base of rosin that is beneficial to the sound.
 - d. Care must be taken to keep the bowed notes rather quiet. As these notes are meant to create a background texture, very little upward pressure (i.e. upward meaning a pulling force perpendicular to the string) is needed to produce the sound. If a pitch is difficult to produce, the performer should first increase the speed at which the bow is drawn across the string(s), rather than increasing the upward pull on the bow.
2. Throughout this piece there are various effects beyond bowing the piano strings that are produced inside the piano. In order to make these effects easier for the performers it is recommended that a color-coded labeling system be employed.
 - a. The dampers corresponding to the specified pitches may be marked with Post-it® “flags” (manufactured by 3M Office supplies division). These “flags” come in a variety of colors and are sticky enough to adhere reliably to the dampers inside the piano throughout the performance, without leaving any residue when they are removed.
 - b. It is recommended that the choice of color be left up to the performers as different performers may have different color preferences. The pitches that should be labeled are:

Color 1 (plucked notes in mvt. IV)	Color 2 (bass drum beater cluster notes in mvt. IV)³	Color 3 (piano harmonics in mvt. VI)
D-flat 2 C3	(cluster 1)	(cluster 4)
E3 B2	D-sharp 2 A-sharp 2	(E-double flat 3)
F-sharp 3 D2	E2 (B2)	G 1
	F2 (C3)	(F-flat 3)
	G-flat 2 D-flat 3	E-flat 3
		D3

¹ The lowest notes of the piano have 1 string, some of the middle register notes have two strings, and the higher notes of the piano have three strings

² Octave location of pitch is specified as follows: one octave below middle C = C3, middle C = C4, one octave above middle C = C5 and so on in both directions

³ These notes should be labeled last as there is some overlap from other categories (notes affected in parentheses). Due to the fact that these clusters indicate a range of the strings to be struck with the bass drum beater, it is only necessary to give the performer a general idea of the location of the pitches. Thus, pitches that are already labeled do not need to be labeled again. As stated in the performance notes, the architecture of the piano will most likely not allow for the exact pitches to be struck. The performer should simply try to get as close as possible while maintaining the contour of the gesture created with the four clusters.

No Sleep for the Wicked is a ballet in seven parts based upon my battles with insomnia. Specifically, it evokes the changes in one's perception of time and state of mind as the seemingly endless night drags on. I have chosen a line of poetry that reflects the mood of the music as the title for each movement. These four movements serve as a suite that has been excerpted from the ballet to be performed in a concert setting separate from the dance.

I. "...Now fades the glimmering landscape on the sight,
 And all the air a solemn stillness holds..."

- Thomas Gray

Elegy Written in a Country Churchyard

IV. "...The clocks are striking, calling to each other,
 And one can see right to the edge of time..."

- Rainer Maria Rilke, trans. Robert Bly

To Say Before Going to Sleep

V. "...The silence of that dreamless sleep,
 I envy now too much to weep..."

- George Gordon, Lord Byron

And Thou Art Dead, As Young and Fair

VI. "In all its raucous impudence
 Life writhes, cavorts in pallid light..."

- Charles Baudelaire, trans. Norman R. Shapiro

The End of the Day

I. "...Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds..."

Transposed Score

- Thomas Gray

Christopher Gainey (2008)

Surreal $\text{♩} = 66$

Flute

Clarinet in B \flat

Violin

Violoncello

Percussion

Piano

esp.

f

n

alternate
between these
two fingerings

$\phi(\square\backslash)$

pp

$\phi(\square\backslash)$

pp

$\phi(\square\backslash)$

pp

ped. semper

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Fl. *>n* 3 *ff* *n* *f* *n* *pp*
 (actual sounding pitch indicated for note bowed inside piano)

Cl.

Vln. remove cord from piano and place on the floor aggressive *ff* 5

Vc.

Perc.

Pno.

15

Fl. *mf*

p *mp* n

p *mf* n

pp

Cl.

Vln. 5 tr 7 3 *mp* f *mf* ff

Vc.

Perc.

Pno.

remove cord from piano and place on the floor

Detailed description: This is a page from a musical score. The top section shows five staves: Flute, Clarinet, Violin, Cello, and Percussion. The bottom section shows two staves: Piano and another piano staff. Measure 15 starts with a dynamic of *mf* for the Flute. It then transitions through dynamics *p*, *mp*, *n*, *p*, *mf*, *n*, and *pp*. The Violin part features sixteenth-note patterns with grace notes, labeled with measure numbers 5, 7, and 3, and dynamics *mp*, *f*, and *mf*. Measure 16 begins with a dynamic *ff*. The Percussion and Piano parts provide harmonic support with sustained notes and sustained bass lines. A note in the Violin part has a instruction: "remove cord from piano and place on the floor".

21

Fl. *mp* *n* *p* *mp* 3 *n* *mp*

Cl. *fp* *f* 5 *mp* *fp* *mf* *p* *mf* *p* *mf*

Vln. *mf* *n* *mp* sul pont. 3 nat. *p* *mf*

Vc. *pp* *(\(\square\))* *^*

Perc. *^*

Pno.

29

A musical score for orchestra and piano. The score consists of five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), and Percussion (Perc.). The piano staff (Pno.) is at the bottom, with its notes connected by a brace. Measure 29 begins with the flute playing eighth-note pairs. The clarinet follows with sixteenth-note patterns. The violin plays eighth-note pairs. The cello provides harmonic support with sustained notes. The percussion part consists of sustained bass notes. Dynamic markings include p , pp , n , $mf \leftarrow f$, and pp . Performance instructions include "sul pont.", "sul tasto", and "remove cord from piano and place on the floor". Measure 29 concludes with a forte dynamic and a fermata over the final notes.

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

p

pp

n

$mf \leftarrow f$

pp

sul pont.

p

pp

remove cord from piano and place on the floor

sul tasto

36

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

forceful

sul pont. 5 5 5 6

sul tasto

nat.

f *ff* *f* *fp* *ff* *f* *mf* *f* *mf*

R E alternate between these two fingerings

42

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp

n

f

ff *mf*

ff

p

5

remove cord from piano
and place on the floor

This musical score page contains six staves. The top three staves are woodwind instruments: Flute (Fl.), Clarinet (Cl.), and Violin (Vln.). The bottom three staves are strings: Cello (Vc.) and Bass (Perc.). The piano part (Pno.) is at the bottom. Measure 42 starts with a dynamic *pp* for Flute and Clarinet, followed by a note with a 'n' dynamic. The Violin and Cello play sustained notes. The dynamic changes to *f* for the Cello. Measures 43-44 show a dynamic range from *ff* to *mf*. Measure 45 shows a dynamic range from *ff* to *ff*. Measure 46 starts with a dynamic *p*. The piano part has a note instruction: "remove cord from piano and place on the floor". Measure 47 ends with a dynamic *p*.

46

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp *mp* *n*

pp

pp

mp

sul pont. 5 *mf*

sul pont.

sul tasto

pp

pp

mp

f

mf *mp*

f

From here to the end, alternate at will between these two fingerings for this pitch.

(F) E

6

3

6

3

50

This musical score page contains six staves of music for various instruments, labeled from top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The page is numbered 50 in the top left corner.

Flute (Fl.): The flute part consists of two staves. The first staff begins with a dynamic of *n*. The second staff begins with a dynamic of *mp*, followed by a series of sixteenth-note patterns involving grace notes and slurs.

Clarinet (Cl.): The clarinet part also has two staves. It features sustained notes with dynamics of *mp* and *mf*, and includes grace note patterns similar to the flute.

Violin (Vln.): The violin part includes two staves. The first staff shows sustained notes with dynamics of *mp* and *mf*. The second staff shows sustained notes with dynamics of *pp* and *mp*. There are performance instructions: "sul pont." (on the bridge) pointing to the first staff, and "nat." (natural) pointing to the second staff.

Cello (Vc.): The cello part has two staves. The first staff uses dynamics of *pp* and *mp*. The second staff uses dynamics of *mp* and *mp*. There is a performance instruction "sul tasto" (on the fingerboard) pointing to the first staff.

Percussion (Perc.): The percussion part consists of two staves, both of which show sustained notes with dynamics of *mp*.

Piano (Pno.): The piano part is shown in two staves. The first staff begins with a dynamic of *f*, followed by *mp*. The second staff begins with *mp*, followed by a dynamic of *f*. The piano part features complex sixteenth-note patterns with dynamics of *ff*, *mp*, *f*, and *mf mp*.

56

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

sul tasto

sul pont.

nat.

sul pont.

nat.

f *mf* *mp* *p*

f *5*

5

5

5

5

5

60

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

→ sul pont.
3

mf

5

5

pp

→ sul tasto

mp

6

6

13

ff

mf

mp

This musical score page contains five staves of music for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello/Bass (Vc.), and Percussion (Perc.). The score is numbered 60 at the top left. The Flute and Clarinet staves feature sixteenth-note patterns with dynamic markings of *mp*, *mf*, and *mp*. The Violin staff includes dynamics *mf*, *pp*, and *mp*, along with performance instructions "sul pont." (on the bridge) and "sul tasto" (on the fingerboard). The Cello/Bass staff has a dynamic *mp*. The Percussion staff consists of sustained notes. The Piano (Pno.) staff at the bottom features a complex harmonic progression with various key signatures, including *b-flat* major, *c-sharp* minor, and *b-flat* major again. It includes dynamics *ff* and *mp*, and measure numbers 6, 6, and 13.

63

Fl.

Cl.

Vln. → sul tasto
→ nat.
Vc. → nat.
Perc.

Pno. 8va (both hands) 5 ff 3 6 loco 8va (both hands) 6 f

This musical score page contains six staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.). The third staff is for Violin (Vln.), with performance instructions '→ sul tasto' and '→ nat.' pointing to specific notes. The fourth staff is for Cello (Vc.), with a performance instruction '→ nat.' pointing to a note. The fifth staff is for Percussion (Perc.). The bottom two staves are for Piano (Pno.). The piano staff has performance instructions '8va (both hands)', '5', 'ff', '3', '6', 'loco', and '8va (both hands)' with dynamics 'f', 'mf', and 'f'. Various dynamics such as *p*, *mp*, *mf*, *pp*, and *ff* are indicated throughout the score.

poco rit.

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

67

Flute part: Measures 1-10. Flute rests throughout.

Clarinet part: Measures 1-10. Clarinet plays eighth-note patterns. Dynamics: > **pp**, **p**, **n**.

Violin part: Measures 1-10. Violin plays sixteenth-note patterns. Dynamics: **mp**, **p**, **pp**, **mp**, **sul D**, **mp**, **p**, **n**. Articulation: nat. (natural).

Cello part: Measures 1-10. Cello plays eighth-note patterns. Dynamics: **mf**, **pp**, **mp**, **mp**, **mp**, **p**, **n**. Articulation: sul A, sul D. Fingerings: #, #, #, #, #, #, #, #. Sounding: #, #, #, #, #, #, #, #.

Percussion part: Measures 1-10. Percussion plays sustained notes. Articulation: remove cord from piano and place on the floor.

Piano part: Measures 1-10. Piano plays eighth-note patterns. Dynamics: **p**, **loco**, **mf**, **f**, **mf**, **mp**, **p**, **pp**. Articulation: 5, 3, 3, 3, 3, 3, 3, 3. Fingerings: 5, #, #, #, #, #, #, #.

IV. "...The clocks are striking, calling to each other,
and one can see right to the edge of time..."

- Rainer Maria Rilke, trans. Bly

Dark and Quiet ♩ = 50

Flute

Clarinet in B-flat

Violin

Violoncello

Percussion

Piano

Flute: Measures 1-8. Dynamics: - (Measure 1), - (Measures 2-7), pp (Measure 8), mf (Measure 8).

Clarinet in B-flat: Measures 1-8. Dynamics: - (Measure 1), - (Measures 2-7), - (Measure 8).

Violin: Measures 1-8. Dynamics: - (Measure 1), - (Measures 2-7), pp (Measure 8).

Violoncello: Measures 1-8. Dynamics: φ (Measure 1), arco col legno tratto (Measures 2-7), n (Measure 8).

Percussion: Measures 1-8. Dynamics: sus. cymbals (Measure 1), p (Measures 2-7), ppp (Measure 8), p (Measure 8).

Piano: Measures 1-8. Dynamics: f.n. (Measure 1), (f) (Measure 2), mp (Measures 3-7), pp (Measure 8). Pedal markings: f (Measures 1-2), f.t. (Measure 3), f (Measures 4-7), f (Measure 8).

Text at bottom: f.0. semper

Musical score page 15, featuring six staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The score is divided into measures by vertical bar lines.

Flute (Fl.): Measures 6-7. Dynamics: *p*, *n*. Measure 8: *p*. Measure 9: *mf*, *p*. Measure 10: *mp*.

Clarinet (Cl.): Measures 6-7. Dynamics: *pp*, *p*, *n*. Measure 8: Rest. Measure 9: *p*. Measure 10: *mp*, *n*.

Violin (Vln.): Measures 6-7. Dynamics: *pp*, *p*. Measure 8: Rest. Measure 9: *sul pont.*, *p*.

Cello (Vc.): Measures 6-7. Dynamics: *pp*. Measure 8: *n*. Measure 9: *pp*. Measure 10: *sul D ord. 8va*.

Percussion (Perc.): Measures 6-7. Dynamics: *ppp*, *pp*. Measure 8: *p*. Measure 9: *pp*. Measure 10: *pp*.

Piano (Pno.): Measures 6-7. Dynamics: *f.n.*, *mp*. Measure 8: Rest. Measure 9: *f.t.*, *mf*. Measure 10: Rest.

Musical score for orchestra and piano, page 11. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The score features dynamic markings such as *n*, *mf*, *p*, *pp*, *mp*, *sul tasto*, *play inside piano*, *f.t.*, *on keys*, and *sus. cymbals*. The piano part includes a 3/4 time signature section. Measure numbers 11 through 16 are indicated at the top of each staff.

Fl. 16 *n*

Cl. 5 *mf* > *p*

Vln. ord. *pp* *n* *pp*

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

Perc. triangle *pp* *ppp* *p* *ppp* *pp*

Pno. (8) 3 *mp* *p* *mp* *p*

This musical score page contains six staves. The top staff is for Flute (Fl.), followed by Clarinet (Cl.). The third staff is for Violin (Vln.), the fourth for Cello (Vc.), the fifth for Percussion (Perc.), and the bottom staff is for Piano (Pno.). The page is numbered 16 at the top left. A tempo marking of $\text{♩} = 60$ is centered above the staves. Various dynamics and performance instructions are written on the staves, such as *mf*, *p*, *pp*, *n*, *pizz.*, *triangle*, and measure numbers 5 and 8. The piano staff includes a dynamic marking of *mp* under a bracket. Measure 16 begins with a sustained note from the flute, followed by eighth-note patterns from the clarinet and violin. The cello has a sustained note with a dynamic of *mf*. The percussion part consists of sustained notes with dynamic changes. The piano part features eighth-note chords with specific dynamics and performance instructions like *p* and *mp*.

23

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp

sul D

n

p

mp

p

pp

play inside piano

mp

p

mf

mp

pp

mf

mp

8va

Musical score for orchestra and piano, page 27, measures 27-30.

Flute (Fl.): Measures 27-28, dynamic *pp*, slurs, grace notes. Measure 29, dynamic *p*, grace notes. Measure 30, dynamic *pp*.

Clarinet (Cl.): Measures 27-28, rests. Measure 29, dynamic *p*, grace notes. Measure 30, dynamic *n*.

Violin (Vln.): Measures 27-28, dynamic *n*. Measure 29, dynamic *p*. Measure 30, dynamic *n*.

Cello (Vc.): Measures 27-28, dynamic *mf*, arco. Measure 29, dynamic *n*. Measure 30, dynamic *n*.

Percussion (Perc.): Measures 27-28, dynamic *p*, sus. cymbals. Measure 29, dynamic *p*. Measure 30, dynamic *p*.

Piano (Pno.): Measures 27-28, dynamic *mf*, forte dynamic *f*. Measure 29, dynamic *p*, dynamic *loco*. Measure 30, dynamic *p*, dynamic *loco*.

32 $\text{♩} = \text{♩} = 42$

Fl. p — n mf —

Cl. — pp — mf — n

Vln. p — n mp — mf

Vc. p — mp — p mf

Perc. — mp — pp

Pno. mp — mp

This musical score page contains six staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The score is divided into measures 32 and 33, with a tempo of $\text{♩} = \text{♩} = 42$. Measure 32 starts with the Flute playing eighth-note pairs at p , followed by a grace note n . The Clarinet has a sustained note at p . Measure 33 begins with a measure of $3/4$ for the Flute, followed by a measure of $2/4$ for the Clarinet. The Violin plays eighth-note pairs at p , followed by a grace note n . The Cello plays eighth-note pairs at p , followed by a grace note n . The Percussion and Piano staves are mostly silent. Measure 33 continues with a measure of $3/4$ for the Violin, followed by a measure of $2/4$ for the Cello. The Violin plays eighth-note pairs at mp , followed by a grace note n . The Cello plays eighth-note pairs at mp , followed by a grace note n . The Percussion and Piano staves are mostly silent. Measure 34 begins with a measure of $3/4$ for the Flute, followed by a measure of $2/4$ for the Clarinet. The Violin plays eighth-note pairs at mp , followed by a grace note n . The Cello plays eighth-note pairs at mp , followed by a grace note n . The Percussion and Piano staves are mostly silent.

37 $\text{J} = \text{j.} = 42$

Fl. $\frac{9}{8}$ *n* mp mf

Cl. $\frac{9}{8}$ mp mf

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

Vc. p *n* mf

Perc. p

Pno. mp mp mf

Musical score page 22, system 41.

Fl. (Flute): Playing eighth-note patterns. Dynamics: *f*, *f*.

Cl. (Clarinet): Playing eighth-note patterns. Dynamics: *n*, *f*.

Vln. (Violin): Playing eighth-note patterns. Dynamics: *n*, *mf*.

Vc. (Cello): Playing eighth-note patterns. Dynamics: *f*.

Perc. (Percussion): Playing eighth-note patterns. Dynamics: *mf*.

Pno. (Piano): Playing eighth-note patterns. Dynamics: *f*.

Measure 41 consists of two measures of 5:6 time followed by one measure of 3:4 time. Measures 42-43 consist of one measure of 5:6 time followed by one measure of 3:4 time.

$\text{♪} = \text{♩} (\text{♩} = 63)$

Fl. 44 $3\frac{2}{4}$ ff n

Cl. $3\frac{2}{4}$ ff n ff

Vln. $3\frac{2}{4}$ ff 3 6 3

Vc. $3\frac{2}{4}$ ff n

Perc. $3\frac{2}{4}$ mf

Pno. $3\frac{2}{4}$ ff n ff no pedal

This musical score page contains six staves of music for an orchestra and piano. The top staff is for Flute (Fl.), followed by Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and two staves for Piano (Pno.). The time signature is mostly $3\frac{2}{4}$. Dynamics include ff , mf , and n (soft). Performance instructions like 'no pedal' are present. Measure numbers 44, 3, 6, and 7 are indicated. The tempo is marked as $\text{♩} = 63$.

47

A musical score for orchestra and piano. The score consists of six staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The flute has a short rest. The clarinet plays a six-note melodic line. The violin plays eighth-note patterns. The cello plays sustained notes with grace notes. The percussion plays eighth-note patterns. The piano has two staves, both playing eighth-note patterns.

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

ff

7

6

3

6

3

5

mf

Musical score for orchestra and piano, page 50. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The piano part is divided into two staves. The score consists of three measures. Measure 1: Flute plays eighth-note pairs, Clarinet has grace notes, Violin rests, Cello has eighth-note pairs, Percussion has eighth-note pairs, and Piano has eighth-note pairs. Measure 2: Flute rests, Clarinet has eighth-note pairs, Violin has eighth-note pairs, Cello has eighth-note pairs, Percussion rests, and Piano has eighth-note pairs. Measure 3: Flute rests, Clarinet has eighth-note pairs, Violin has eighth-note pairs, Cello has eighth-note pairs, Percussion rests, and Piano has eighth-note pairs.

53

A musical score for orchestra and piano. The score consists of six staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello/Bass (Vc.), Percussion (Perc.), and Piano (Pno.). The flute and clarinet play sixteenth-note patterns. The violin and cello play eighth-note patterns. The percussion and piano provide harmonic support. Measure 53 starts with dynamic *f*. The flute has a sixteenth-note pattern with grace notes. The clarinet follows with a sixteenth-note pattern. The violin plays eighth notes. The cello plays eighth notes. The percussion and piano provide harmonic support. The flute has a sixteenth-note pattern with grace notes. The clarinet follows with a sixteenth-note pattern. The violin plays eighth notes. The cello plays eighth notes. The percussion and piano provide harmonic support. The flute has a sixteenth-note pattern with grace notes. The clarinet follows with a sixteenth-note pattern. The violin plays eighth notes. The cello plays eighth notes. The percussion and piano provide harmonic support.

Fl. *f*

Cl. 6

Vln. *n*

Vc. *f*

Perc. *mf*

Pno. *f*

f

3

ff *f*

n

ff

3

ff

56

Fl. $\text{♩} = \text{♩} (\text{♩.} = 42; \text{♩} = 126)$

Cl.

Vln. n

Vc. fff

Perc. mp f triangle mp

Pno. fff

$\frac{9}{8}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{9}{8}$

$\wedge \rightarrow \text{Pd.}$ sempre al fine

60

Fl. $\geq n$ *mf* n

Cl. $\geq n$ *mf* n

Vln. *sul pont.* *p* *mp*

Vc. *sul pont.* *mp* n

Perc. *mp*

Pno.

This musical score page contains six staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in treble clef. The Flute has dynamics $\geq n$, *mf*, and n . The Clarinet has $\geq n$ and *mf*. The third staff is for Violin (Vln.) in treble clef, with dynamics *sul pont.*, *p*, and *mp*. The fourth staff is for Cello (Vc.) in bass clef, with dynamics *sul pont.*, *mp*, and n . The fifth staff is for Percussion (Perc.), showing rhythmic patterns with a dynamic of *mp*. The bottom staff is for Piano (Pno.), with a dynamic of n . Measure numbers 60 through 64 are indicated above the staves. Performance instructions like *sul pont.* are placed above specific notes. Articulation marks such as \geq and $\#$ are also present.

Musical score for orchestra and piano, page 29, system 64.

Flute (Fl.): Playing eighth-note patterns with grace notes and dynamic **p**.

Clarinet (Cl.): Playing eighth-note patterns with grace notes and dynamic **p**. Includes dynamic **n** and slurs.

Violin (Vln.): Playing sixteenth-note patterns with grace notes and dynamic **p**. Includes dynamic **n** and slurs. Instruction: *sul tasto*.

Cello (Vc.): Playing eighth-note patterns with grace notes and dynamic **p**. Includes dynamic **n** and slurs. Instructions: *pizz.*, *arco ord.*, *mp*.

Percussion (Perc.): Playing eighth-note patterns with grace notes and dynamic **f.t.**. Includes dynamic **p**.

Piano (Pno.): Playing eighth-note patterns with grace notes and dynamic **pp**. Includes dynamic **fff**.

Fl. *mp*

Cl. *n* *mp* *mf* *n*

Vln. *sul pont.* *p* *n* *mf* *ord.*

Vc. *arco* *mp* *mf* *n*

Perc. *f.t.* *f.t.* *cymbals* *mp* *p*

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

This musical score page contains six staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The score is divided into measures by vertical bar lines. Measure 68 starts with Flute and Clarinet playing eighth-note patterns. Measure 42 follows with Violin and Cello entries. Measure 60 concludes the section. Various dynamics are marked throughout, such as *mp*, *mf*, *p*, and *n*. Performance instructions include *sul pont.* for Violin, *arco* for Cello, *f.t.* (fretless) for Bass, and *cymbals* for Percussion. The piano part shows harmonic changes and dynamic shifts between measures.

73

Fl. - *p*

Cl. - *p*

Vln. - *n* *p*

Vc. - *sul tasto* *pp*

Perc. triangle *pp* cymbals

Pno. (8) *pp*

Musical score page 78 featuring six staves:

- Fl.**: Treble clef, mostly rests. Dynamics: **pp**, **n**.
- Cl.**: Treble clef, dynamic **pp**. Measure 1 contains a 3-note grace note pattern under a sustained note.
- Vln.**: Treble clef, dynamic **sul pont.**. Measures 1-2 show grace notes under sustained notes, followed by a sustained note with a dynamic **n**.
- Vc.**: Bass clef, dynamic **p**. Measures 1-2 show grace notes under sustained notes, followed by a sustained note with a dynamic **n**.
- Perc.**: Measures 1-2 mostly rests. Measures 3-4 show a rhythmic pattern of eighth and sixteenth notes with dynamics **ppp**, **p**, and **ppp**.
- Pno.**: Bass clef, two staves. Measures 1-2 show sustained notes with grace notes. Measures 3-4 show a rhythmic pattern of eighth and sixteenth notes.

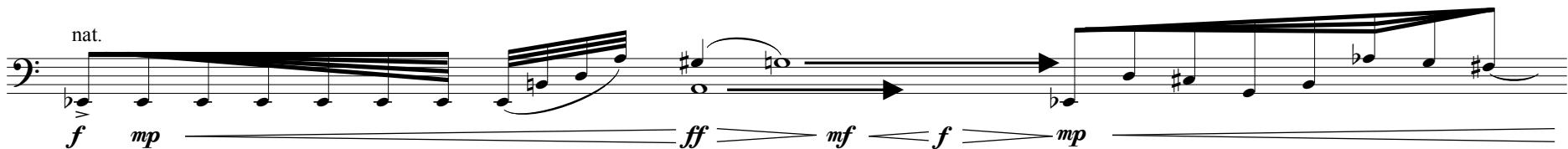
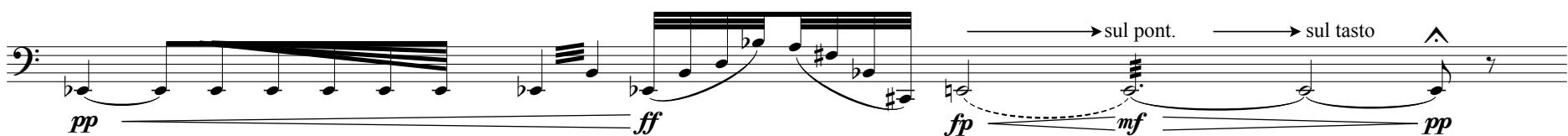
to Emmalee Hunnicutt

V. "...The silence of that dreamless sleep,
I envy now too much to weep..."

Lord Byron

Very free $\text{J} = \text{ca. } 48$

Violoncello



*stop sound abruptly, as if "torn off"

Mournful ♩ = 48

p — *mp* — *n*

p — *mp* — *pp*

pp — *mf* — *p* — *mp* — *n*

wide vibrato on C string
rit.
sul G + sul C

a tempo

mp — *f*

— *pp* — *pp*

mf — *ff*

Resolute ♩ = ♩ = 72

— *mp*

poco accel. — *a tempo*

+ — *f* — *mp*

+ — *arco*

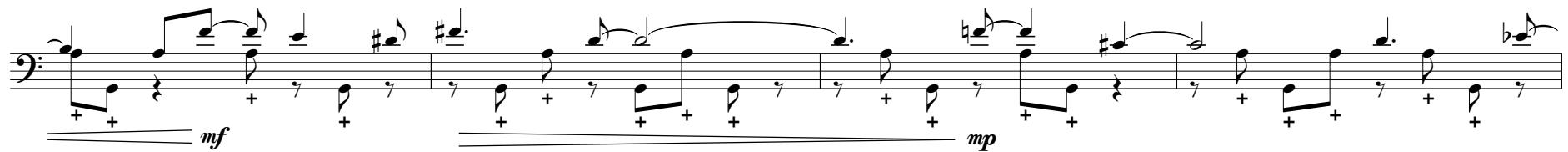
* "+" indicates l.h. pizz.

Musical score for page 35, system 1. The bass clef is present. The key signature changes from one sharp to two sharps. The dynamic is p . The tempo is *f*.

Musical score for page 35, system 2. The bass clef is present. The key signature changes from two sharps to one sharp. The dynamic is *poco accel.*, *pizz.*, *a tempo*, *mp*, and *arco*.

Musical score for page 35, system 3. The bass clef is present. The key signature changes from one sharp to two sharps. The dynamic is *mf*.

Musical score for page 35, system 4. The bass clef is present. The key signature changes from two sharps back to one sharp. The dynamics are *p*, *pizz.*, *mp*, *a tempo*, *arco*, and *mp*.



rit. *a tempo*

Musical score for bassoon, measures 38-39. The bassoon part consists of two staves. The first staff begins with a dynamic of *pp*. The second staff begins with a dynamic of *mp*.

Musical score for bassoon, measures 40-41. The bassoon part consists of two staves. The first staff begins with a dynamic of *pp*. The second staff begins with a dynamic of *mf*, followed by *p*.

Musical score for bassoon, measures 42-43. The bassoon part consists of two staves. The first staff begins with a dynamic of *f*. The second staff ends with a dynamic of *n*.

VI. "In all its raucous impudence
Life writhes, cavorts in pallid light..."

- Charles Baudelaire, trans. Shapiro

Relentless ♩ = 88

Piccolo

Bass Clarinet in B♭

Violin

R.H.
Percussion

L.H.

Piano

For these two attacks before m. 5, place three fingers on the strings inside the piano to produce harmonics. The first should bring out lower partials than the second.

sffz

no pedal

Musical score for orchestra and piano, page 38. The score consists of five staves:

- Picc.**: Treble clef, key signature of one sharp. Measures 5-6: Dynamics *ppp*, *mp*, *ppp*. Measure 7: Dynamics *mf*, *mf*.
- B. Cl.**: Treble clef. Measures 5-6: Rests. Measure 7: Dynamics *mf*, *mf*.
- Vln.**: Treble clef, key signature of one sharp. Measures 5-6: Dynamics *ppp*, *mp*. Measure 7: Dynamics *n*.
- Perc.**: Bass clef. Measures 5-6: Rests. Measure 7: Rests.
- Pno.**: Treble clef, key signature of two sharps. Measure 5: Dynamics *f*. Measures 6-7: Dynamics *f*.

The piano staff includes a key signature of two sharps and measure numbers 5 and 8. The score features various dynamic markings and performance instructions such as *tr* (trill) and *n* (natural).

Musical score page 39 featuring five staves:

- Picc.**: Treble clef, key signature of one sharp. Measures 7-10. Dynamics: *ppp*, *mp*, *ppp*, *pp*. Measure 10 includes a melodic line with grace notes.
- B. Cl.**: Treble clef. Measures 7-10. Dynamics: *mf*.
- Vln.**: Treble clef, key signature of one sharp. Measures 7-10. Dynamics: *tr*, *ppp*, *mp*, *n*, *mp*. Includes slurs and grace notes.
- Perc.**: Bass clef. Measures 7-10. Dynamics: *mf*. Includes vertical strokes and dashes.
- Pno.**: Treble clef. Measures 7-10. Dynamics: *8va*, *mp*. Includes sustained notes and a dynamic line.

Musical score page 40 featuring five staves:

- Picc.**: Treble clef, key signature of one sharp. Measure 9 starts with a rest followed by a sixteenth-note pattern: $\# \text{E} \text{ F} \# \text{G} \# \text{A} \# \text{B}$. Dynamics: ***pp***.
- B. Cl.**: Treble clef, key signature of one sharp. Measures 9-10: Rests followed by eighth-note patterns: $\text{B} \text{ C} \text{ D} \text{ E}$ and $\text{D} \text{ E} \text{ F} \text{ G}$. Dynamics: ***mf***.
- Vln.**: Treble clef, key signature of one sharp. Measures 9-10: Slurs and grace notes. Measure 11: Slur and dynamic ***n***.
- Perc.**: Bass clef. Measures 9-10: Eight-note patterns. Measure 11: Sixteenth-note patterns.
- Pno.**: Treble and bass clefs, key signature of two sharps. Measure 9: Dynamics ***f***. Measures 10-11: Slurs and grace notes. Dynamics: ***p***.

II

Picc. - pp - mp - n

B. Cl. -

Vln. - pp - mp - n

Perc. -

(8)

Pno. - mf - mf - mp -

This musical score page contains five staves. The top three staves (Picc., B. Cl., Vln.) represent woodwind instruments, while the bottom two (Perc., Pno.) represent percussive and harmonic instruments. The score is divided into measures 11 and 12, followed by a repeat sign and measures 13-14. Dynamic markings such as *pianissimo* (*pp*), *mezzo-pianissimo* (*mp*), and *none* (*n*) are placed above the staves. The piano part includes instruction marks like *mf* (mezzo-forte). Measure 11 consists of eighth-note patterns. Measure 12 begins with a sustained note on the Picc. staff, followed by eighth-note patterns. Measures 13-14 feature sustained notes and sixteenth-note patterns. The Percussion staff shows various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. The piano part shows complex harmonic progressions with many sharps and flats.

14

Picc.

B. Cl.

Vln.

Perc.

(8)

Pno.

mf

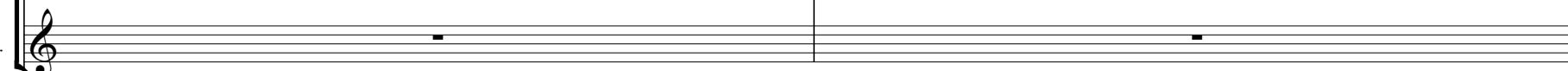
p —————— mf ——————

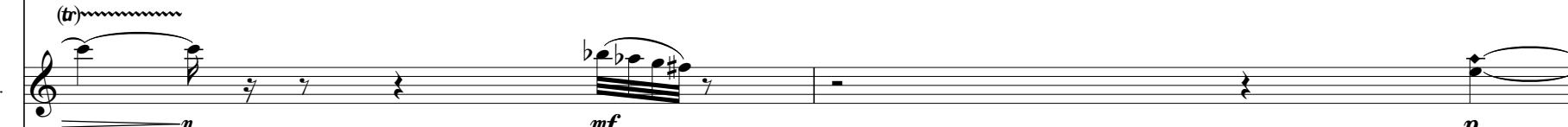
tr. $\phi \omega$

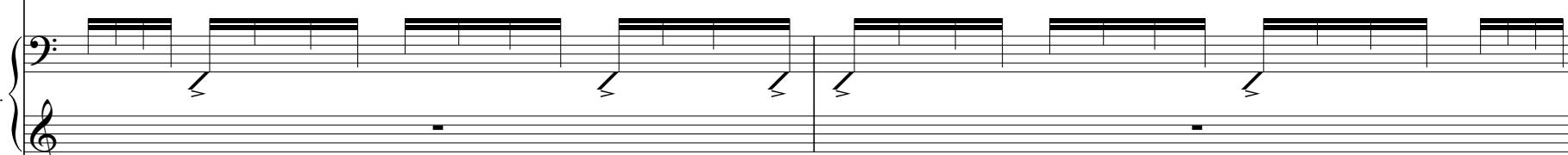
f —————— mp —————— mf ——————

17

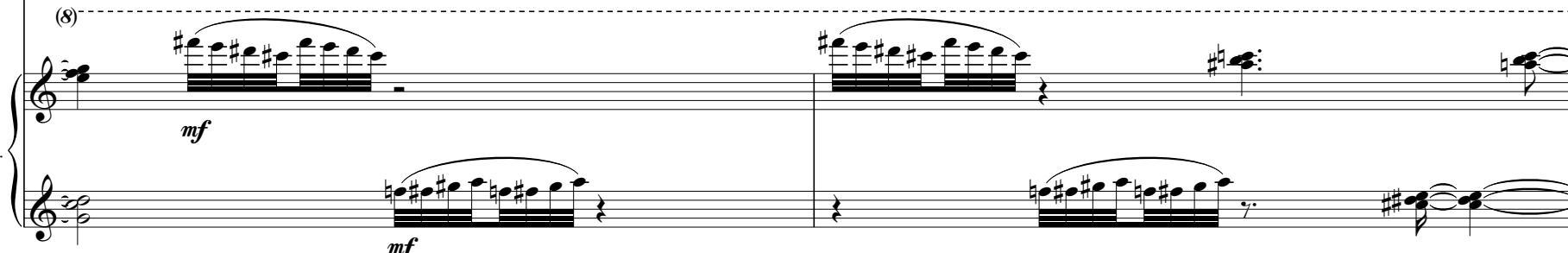
Picc. 

B. Cl. 

Vln. 

Perc. 

(8)

Pno. 

19

Picc.

B. Cl.

Vln.

Perc.

Pno.

mf

mp

mf

p

mp

p

(8)

21

Picc.

B. Cl.

Vln. → sul pont.
n *mp*

Perc.

Pno. *mf* → *f* *mp*

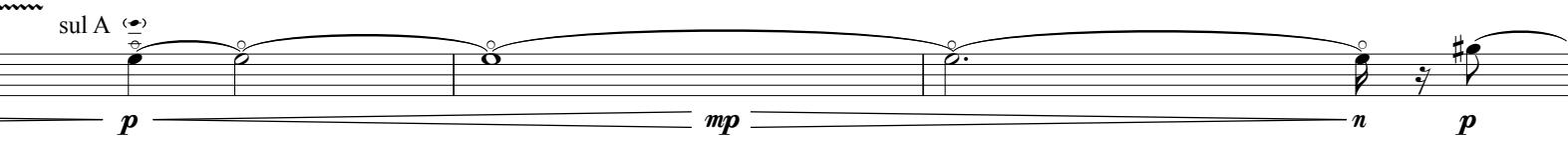
mf → *f* *mp*

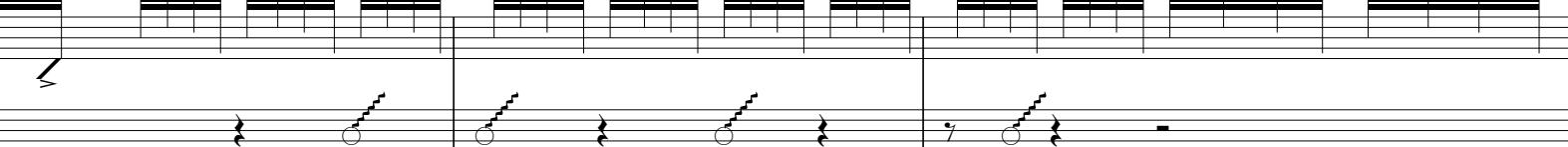
This musical score page contains five staves. The Picc. (Piccolo) and B. Cl. (Bass Clarinet) staves are blank. The Vln. (Violin) staff shows a melodic line with a grace note, a fermata, and a dynamic change from *mp* to *f*. The Perc. (Percussion) staff consists of two staves: the top staff has six eighth-note strokes, and the bottom staff has six eighth-note strokes. The Pno. (Piano) staff shows two hands playing eighth-note chords. The first hand starts at *mp*, reaches *mf*, then *f*, and returns to *mp*. The second hand starts at *mp*, reaches *f*, and returns to *mp*. Measures 21 and 22 are separated by a vertical bar line.

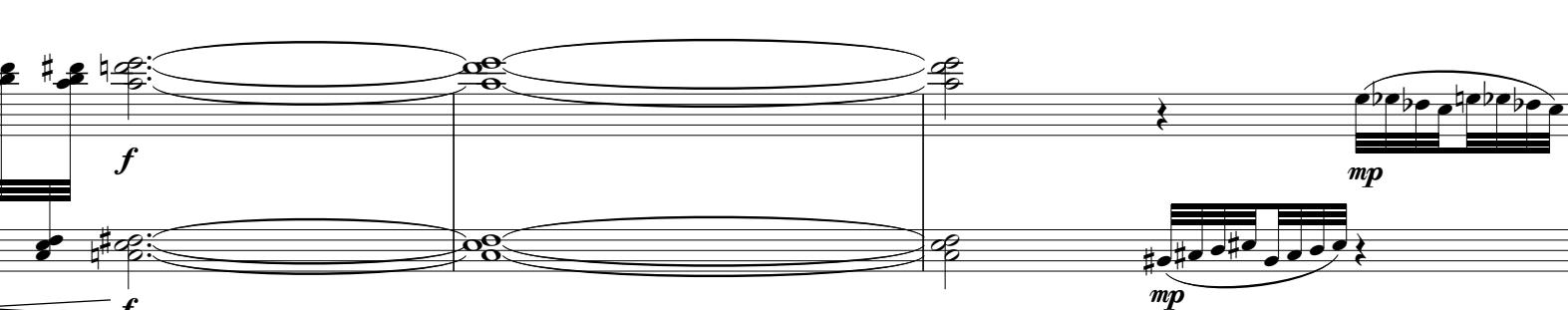
Musical score page 23. The score includes parts for Picc. (Piccolo), B. Cl. (Bass Clarinet), Vln. (Violin), Perc. (Percussion), and Pno. (Piano). The score features various musical markings such as dynamic levels (pp, mf, f), performance instructions (tr, nat.), and rhythmic patterns. The piano part includes measure numbers 3 and 6.

Picc. 25 
ppp

B. Cl. 
mf — ***p*** — ***mp*** —

Vln. 
p — ***mp*** — ***n*** — ***p***

Perc. 

Pno. 
mf — ***f*** — ***f*** — ***mp*** —

28

Picc.

B. Cl. *n*

Vln.

Perc.

Pno. *mf* — *f*

mf — *ff*

ff

8va

This musical score page contains five staves. The Picc. (Piccolo) and B. Cl. (Bass Clarinet) staves are mostly silent. The Vln. (Violin) staff shows sustained notes with grace notes. The Perc. (Percussion) staff shows eighth-note patterns. The Pno. (Piano) staff shows arpeggiated chords. Dynamic markings include *mf*, *f*, *ff*, and *ff*. Measure 28 concludes with a dynamic *ff*.

30

Picc. B. Cl. Vln. Perc. Pno.

(8)

32

Picc. *p* *mf* *n* *mp*

B. Cl. *p* *mf*

Vln. pizz. *f* arco *mp*

Perc.

(8)

Pno. *mf* *mp* *mp*

This musical score page contains five staves of music. The top staff is for the Piccolo (Picc.), followed by the Bassoon (B. Cl.). Below them is the Violin (Vln.). The fourth staff is for the Percussion (Perc.). The bottom staff is for the Piano (Pno.). Measure 32 begins with the Piccolo playing a note at dynamic *p*. This is followed by a measure where it holds a note at *mf*, and another where it plays a note at *n*. The final measure of the section ends with the Piccolo at *mp*. The Bassoon starts at *p* and moves to *mf* in the second measure. The Violin uses pizzicato technique at *f* and switches to arco at *mp*. The Percussion staff shows various rhythmic patterns with different dynamics. The Piano staff features eighth-note chords, starting at *mf* and moving to *mp* in the second measure. Measure 33 begins with a piano dynamic of *mp*. The score concludes with a measure ending at *mp*.

35

Picc.

B. Cl.

Vln.

Perc.

(8)

Pno.

37

Picc.

B. Cl.

Vln.

sul pont.

p

Perc.

(8)---

mf

p

mf

p

Pno.

This musical score page contains five staves. The Picc. (Piccolo) and B. Cl. (Bass Clarinet) staves begin with eighth-note patterns, followed by a fermata over two measures. The Picc. staff has a dynamic 'n' and the B. Cl. staff has a dynamic 'mp'. The B. Cl. staff continues with a sixteenth-note pattern starting at 'mf'. The Vln. (Violin) staff has a dynamic 'p' and a performance instruction 'sul pont.'. The Perc. (Percussion) staff consists of eighth-note patterns. The Pno. (Piano) staff shows eighth-note chords with dynamics 'mf', 'p', 'mf', 'p', and 'p'. Measure 37 concludes with a repeat sign and the instruction '(8)---'.

39

Picc. *pp* — *mf* — *n*

B. Cl. *mp*

Vln. *mf* — *n*

Perc.

Pno. *#8:* *b* *#8:* *#8:* *#8:*

42

Picc.

B. Cl. *p*

Vln. *sfz* *sfz* *sfz* *sfz*

Perc. *p*

Pno. 88 88 88 88

46

Picc. -

B. Cl. *p*

Vln. *sfz* *p* *nat.* *ppp*

Perc. > >

Pno. *p*

This musical score page contains five staves of music. The first staff is for Picc. (Piccolo), which is silent throughout the measures shown. The second staff is for B. Cl. (Bass Clarinet), featuring a sixteenth-note pattern that repeats three times. The third staff is for Vln. (Violin), showing a mix of eighth-note slurs and sixteenth-note patterns. The fourth staff is for Perc. (Percussion), consisting of two short strokes. The fifth staff is for Pno. (Piano), with a single dynamic marking of *p*. Various performance instructions like *sfz*, *mp*, *p*, and *ppp* are included.

Musical score for orchestra and piano, page 56. The score consists of five staves:

- Picc.**: Treble clef, no key signature. Dynamics: *p*, *mf*.
- B. Cl.**: Treble clef, one sharp key signature. Dynamics: *mp*, *mf*, *mp*.
- Vln.**: Treble clef, one sharp key signature. Dynamics: *mf*, *p*.
- Perc.**: Bass clef. Dynamics: >, >.
- Pno.**: Treble clef, two sharps key signature. Dynamics: *mp*, *mf*.

The score shows a sequence of measures with various dynamics and performance instructions. The Piccolo and Bassoon play eighth-note patterns. The Violin has a melodic line with slurs and dynamic changes. The Percussion and Piano provide harmonic support with sustained notes and rhythmic patterns.

54

Picc.

B. Cl.

Vln.

Perc.

Pno.

Musical score page 58, featuring five staves:

- Picc.**: Starts with a dynamic *f*, followed by a fermata and a grace note. Then a dynamic *mf*. Measures end with a fermata and a grace note.
- B. Cl.**: Starts with a grace note. Measures end with a fermata and a grace note. Dynamics: *mp* and *mf*.
- Vln.**: Starts with a grace note. Measures end with a fermata and a grace note. Dynamics: *mf* and *n*.
- Perc.**: All measures are silent (indicated by a dash).
- Pno.**: Starts with a grace note. Measures end with a fermata and a grace note. Dynamics: *mp*.

60

Picc. *p* 3 6 6 *ff* *n*

B. Cl. *p* *mp*

Vln. pizz. *mf*

Perc.

Pno. *mf* *p*

This musical score page contains five staves. The top staff is for the Picc. (Piccolo), showing a sixteenth-note pattern starting at dynamic *p*, followed by measures 3 and 6, then a dynamic *ff*, and finally a dynamic *n*. The second staff is for the B. Cl. (Bass Clarinet), featuring eighth-note patterns with dynamics *p* and *mp*. The third staff is for the Vln. (Violin), which plays pizzicato with a dynamic *mf*. The fourth staff is for the Perc. (Percussion), which consists of two empty staves. The bottom staff is for the Pno. (Piano), showing a sixteenth-note pattern starting at dynamic *mf*, followed by a rest, then another sixteenth-note pattern ending at dynamic *p*.

Musical score page 60 featuring five staves:

- Picc.** (Piccolo) starts with a dynamic *mp*, followed by *mf*, then *ff*.
- B. Cl.** (Bass Clarinet) starts with eighth-note patterns, followed by *mf*, then a sustained note with dynamic *n*.
- Vln.** (Violin) starts with sixteenth-note patterns, followed by rests, then *p*.
- Perc.** (Percussion) consists of two staves. The top staff uses grace notes and *mf*. The bottom staff uses sustained notes.
- Pno.** (Piano) starts with rests, then *mf*, followed by a section starting with *ff* and ending with *ff*.

Musical score page 61 featuring five staves:

- Picc.**: Treble clef, key signature of one sharp. Measure 65 starts with a sustained note followed by a rest. The dynamic *n* is indicated below the staff.
- B. Cl.**: Treble clef, key signature of one sharp. Measures 65-66 show eighth-note patterns. The dynamic *mf* is indicated above the staff in measure 66.
- Vln.**: Treble clef, key signature of one sharp. Measures 65-66 show sustained notes. The dynamics *mf* and *n* are indicated below the staff.
- Perc.**: Bass clef. Measures 65-66 show eighth-note patterns.
- Pno.**: Treble clef. Measures 65-66 show eighth-note patterns. The dynamic *8va* is indicated above the staff. The instruction "loco" appears twice.

(8) indicates a repeat sign.

Musical score for orchestra and piano, page 62, measures 67-85.

Picc. (Measures 67-71) Dynamics: *mf*, *mp*.

B. Cl. (Measures 67-71) Dynamics: *p*, *mf*, *n*.

Vln. (Measures 67-71) Dynamics: *p*, *mf*, *n*.

Perc. (Measures 67-71) Dynamics: *p*, *f*.

Pno. (Measures 67-71) Dynamics: *f*, *mp*. Articulation: *loco*.

(Measures 72-76) Dynamics: *8va*, *mp*.

(Measures 77-81) Dynamics: *mp*.

(Measures 82-85) Dynamics: *mp*.

Picc. 70

B. Cl.

Vln.

Perc.

(8)

Pno.

This musical score page contains five staves. The Picc. (Piccolo) staff has dynamics *mf*, *mp*, *p*, and *mf*. The B. Cl. (Bass Clarinet) staff has dynamics *mf* and *mp*. The Vln. (Violin) staff has dynamics *mf* and *mp*. The Perc. (Percussion) staff shows rhythmic patterns with a dynamic *f* at the end. The Pno. (Piano) staff is divided into two systems, each with dynamics *mf*, *f*, *mp*, and *mp*. Measure numbers 70 and (8) are indicated above the staves.

72

Picc.

B. Cl.

Vln.

sul pont.
p

Perc.

(8)---

mf

p

mf

p

mp

74

Picc. *pp* — *f*

B. Cl. *f*

Vln. *f* — *n* nat. *p* —

Perc.

Pno. *mp* — *mf* — *f* — *ff* — *ff*

This musical score page contains five staves. The top three staves are for Picc. (Piccolo), B. Cl. (Bass Clarinet), and Vln. (Violin). The bottom two staves are for Perc. (Percussion) and Pno. (Piano). Measure 74 begins with a dynamic of *pp* for the Picc. and B. Cl., followed by a melodic line of eighth notes. This is followed by a dynamic change to *f*. The Vln. staff shows a sustained note with a grace note, a dynamic of *f*, and a dynamic of *n* (natural). The dynamic then changes to *nat.* (natural) and *p* (pianissimo). The Perc. staff shows eighth-note patterns. The Pno. staff shows bassoon entries with dynamics *mp*, *mf*, *f*, *ff*, and *ff*. Slurs and grace notes are present in the Pno. staff.

Musical score for orchestra and piano, page 76. The score includes parts for Picc., B. Cl., Vln., Perc., and Pno. The Picc. and B. Cl. parts begin with dynamic *p*, followed by *f* and *n*. The Vln. part has dynamic *ff*, *n*, and *mf*. The Perc. part ends with *sfz* *l.v.* The Pno. part features eighth-note patterns with dynamics *8va* and *l.v.*

78

Picc. *ss*

B. Cl. *pp* — *f*

Vln.

Perc.

Pno.

al fine del suono

This musical score page contains five staves. The Picc. (Piccolo) staff starts with a rest, followed by a dynamic marking 'ss' (sforzando), a sharp sign, and a dotted half note. Below it, the B. Cl. (Bass Clarinet) staff shows a series of eighth-note patterns with various dynamics: 'pp' (pianissimo), a sharp sign, and a dynamic 'f' (fortissimo). The Vln. (Violin) staff contains six measures of eighth-note patterns. The Perc. (Percussion) and Pno. (Piano) staves both contain six measures of rests. The instruction 'al fine del suono' is located at the top right of the page.

completed Feb. 1, 2008
Iowa City, IA