

Full Score (Transposed)

Slice

for chamber orchestra

Jake Berran

(2023)



— Slice —

for chamber orchestra

by Jake Berran

Instrumentation

Flute
Oboe
Clarinet (B♭)
Bassoon

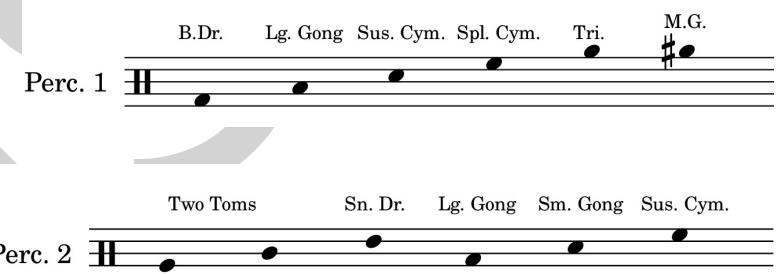
Horn (F)
Trumpet (C)
Trombone

Percussion 1: crotales (C4–C5), almglocken (B3, F#4, A#4, D5, E5), vibraphone, moon gong (G#5), triangle, splash cymbal (beads needed), suspended cymbal, large gong (shared; ideally pitched D2, otherwise F#2 or any), bass drum

Percussion 2: glockenspiel, marimba (4.5+ oct.), suspended cymbal (bow needed), small gong (ideally pitched C#4, otherwise A3 or any), large gong (shared), snare drum, two toms (medium, medium-high)

Piano

2 Violins
Viola
Cello
Contrabass



Program Notes

"Slice" has three meanings. First, it refers to the incisive descending arpeggiated gesture which permeates the piece. Second, it symbolizes the shortness of several sections throughout. Third, this music is a slice of my development as a composer—rather than trudging through unfamiliar techniques, my process involved drafting a harmonic progression matching my current tastes and using that constraint to focus on writing fluid rhythms, melodies, and textures.

Slice is rather cinematic on the surface. Its features and influences include heavy use of piano and almglocken, struggles between tempi, "heartbeat" rhythms, harmonic motion by gradual pitch replacement which I learned from Julius Eastman's "organic music," the energy of layered semitone-based tremolos from Sofia Gubaidulina's work and Olly Wilson's *Akwan*, the pitches and intervals at the beginning of the final movement of Thomas Adès's *Asyla*, the practice of activating a chord progression found in Bach's preludes, the double leading tone cadences of medieval music and a chord progression from Gesualdo, and a more noticeable final barline than I'd previously been comfortable with.

I am deeply grateful to Timothy Weiss and the Oberlin Contemporary Music Ensemble for bringing this piece to life, as well as the education I have received from my professors and peers in the composition department.

Duration: ca. 7'

Performance Notes

- Consecutive staccati should be equally short regardless of rhythmic value.
- The marking *ord.* cancels *flz.* for wind players and *sul pont.* for string players. For strings, *vib. norm.* cancels *non vib.* and *vib.*, signifying a return to normal use of vibrato.
- Glissandi should begin immediately on the note of departure.
- When relations to other parts are specified, "with" signifies rhythmic unison, whereas "equal to" signifies equality of dynamic.
- Hold notes without articulation marks to their full rhythmic duration; this is negotiable for consecutive short notes.
- *Solo* is used ubiquitously with dynamics and means to play out, maintaining the affect of the given dynamic.

Slice

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$\text{♩} = 72$

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1 (Splash Cymbal - w/ beads on top)

Percussion 2 (Suspended Cymbal - bowed)

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

$\text{♩} = 72$

p f p mf

n f

p light but incisive

p mfp p

p n

p mfp p

p n

p sul D mf sul pont.

p mf p

p sul pont. mf p

mf p

Fl. 5

Ob. 3
p 3
Cl. in B♭ 3
Bsn. 3
Hn in F 3
Tpt in C harmon mute stem out 3
p 3
Tbn. 3
Perc. 1 Almglocken - w/ yarn mallets 3
p 3
Perc. 2 3
Pno 3
Vln 1 3
Vln 2 pp 3
Vla 3
Vc. non vib. ord. 3
pp 3
Cb. 3

<img alt="A musical score page with 12 staves. The instruments are Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trumpet in C with harmon mute, Trombone, Percussion 1 (Almglocken with yarn mallets), Percussion 2, Piano, Violin 1, Violin 2, Cello, and Double Bass. The score is divided into four measures by vertical bar lines. Measure 1: Flute rests, Oboe and Clarinet play eighth-note pairs, Bassoon rests. Measure 2: Oboe and Clarinet play eighth-note pairs, Bassoon rests. Measure 3: Oboe and Clarinet play eighth-note pairs, Bassoon plays eighth-note pairs. Measure 4: Oboe and Clarinet play eighth-note pairs, Bassoon plays eighth-note pairs. Measures 5-12: Various instruments play eighth-note patterns, with the piano having sixteenth-note patterns. Measure 13: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 14: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 15: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 16: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 17: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 18: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 19: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 20: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 21: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 22: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 23: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 24: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 25: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 26: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 27: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 28: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. Measure 29: Violin 1 rests, Violin 2 plays eighth notes, Cello rests. 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Measure 100: Violin 1 rests, Violin 2 plays eighth notes, Cello rests.</p>

Fl. 3
Ob. 3 (same rhythmic speed)
Cl. in B \flat 3
Bsn. 3
Hn in F 3 (w/ ob.) (same rhythm)
Tpt in C 3
Tbn. 3
Perc. 1 3
Perc. 2 3 (Toms - w/ medium mallet)
Pno 3
Vln 1 3 sul pont. ord.
Vln 2 3
Vla 3
Vc. 3
Cb. 3

A  (♩ = 96)

Fl. 13

Ob. 4

Cl. in B♭ 3

Bsn. 4

Hn in F 3

Tpt in C 4

Tbn. 4

(tuplet division w/ ob. & tpt.) 4

Perc. 1 remove splash cymbal beads 4

Perc. 2 3 3 Small Gong 4 mf Marimba (accompany flute) 4 p mfp p mfp sim.

Pno 6 4 mf Red. 4 p

Vln 1 mp mf 4 3 p

Vln 2 mp mf 4 3 3 p

Vla mp mf 4 4 p

Vc. mp mf 4 4 p

Cb. 4 ord. 4 mf p



Fl. 4/4 *p*

Ob. 4/4 *p*

Cl. in B♭ 4/4 *p*

Bsn. 2/4 3/4

Hn in F 4/4

Tpt in C 4/4

Tbn. 2/4 3/4

Perc. 1 4/4 *mf* (Spl. Cym.) 2/4 *p* 4/4 *mf* (Sus. Cym.) 3/4 *mf*

Perc. 2 4/4 *mf* 3/4 3/4 3/4 3/4 3/4

Pno 4/4 *mf* 6/6 *p* 2/4 3/4 3/4 3/4 3/4

Vln 1 4/4 *mf* 2/4 *fp* sul A 4/4 *fp* sul G 3/4 *f*

Vln 2 4/4 *mf* 2/4 *fp* sul G 3/4 *f*

Vla 4/4 *mf* 2/4 3/4 *f*

Vc. 4/4 *mf* 2/4 3/4 *f*

Cb. 4/4 2/4 3/4

22

Fl. $\frac{3}{4}$
repeat unmeasured,
cut off 2nd downbeat

Ob. $\frac{3}{4} mf$

Cl. in B \flat $\frac{3}{4} tr$
repeat unmeasured,
cut off next downbeat

Bsn $\frac{3}{4} p$
repeat unmeasured,
cut off next downbeat

Hn in F $\frac{3}{4}$
repeat unmeasured,
cut off 2nd downbeat

Tpt in C $\frac{3}{4} p$
repeat unmeasured,
cut off next downbeat

Tbn. $\frac{3}{4} p$
repeat unmeasured,
cut off next downbeat

Perc. 1 $\frac{3}{4}$

Perc. 2 $\frac{3}{4}$
(*Reo.*)

Pno $\frac{3}{4} p$
repeat unmeasured,
cut off 2nd downbeat

Vln 1 $\frac{3}{4} p$
repeat unmeasured,
cut off 2nd downbeat

Vln 2 $\frac{3}{4} p$
repeat unmeasured,
cut off 2nd downbeat

Vla $\frac{3}{4} p$
repeat unmeasured,
cut off 2nd downbeat

Vc. $\frac{3}{4} p$
cut off next downbeat

Cb. $\frac{3}{4} p$
cut off next downbeat

flz. - cut off next downbeat

Large Gong

(fast bow & fingers)

(fast bow & fingers)

(fast bow & fingers)

cut off next downbeat

cut off next downbeat

B  → ♩ (♩ = 144)

Fl. ord. *f* *p*

Ob. *p*

Cl. in B♭ *f* *p*

Bsn. *f* *p*

Hn in F ord. *p*

Tpt in C remove mute *p* open

Tbn. *p*

Perc. 1 Bass Drum *f* *mp resonant*

Perc. 2 *mf* *f* damp to blend *n*

B  → ♩ (♩ = 144)

Pno *mf* lift ped. slowly to blend *f* *p* *p* very tight *p* *p*

Vln 1 vib. *pp*

Vln 2 pizz. *mf*

Vla pizz. *mf*

Vc. pizz. *mf*

Cb. pizz. *f*

28

Fl.

Ob.

Cl. in B♭

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

(Vib.)

p

Perc. 2

(Medium-High Tom - w/ soft mallet)

pp

Pno

Vln 1

Vln 2

arco
non vib.

Vla

Vc.

Cb.

pp

This musical score page contains ten staves of music. From top to bottom, the instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in B♭ (Cl. in B♭), Bassoon (Bsn.), Horn in F (Hn in F), Trumpet in C (Tpt in C), Bass Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Cello (Vc.), and Double Bass (Cb.). The page is numbered 28 at the top left. The piano staff has a dynamic marking 'p' over its third measure. The percussion 1 staff has a dynamic marking 'p' over its fourth measure. The percussion 2 staff has a dynamic marking 'pp' over its fourth measure. The violin 2 staff has a dynamic marking 'pp' over its eighth measure. The viola staff has a dynamic marking 'pp' over its eighth measure. The cello staff has a dynamic marking 'pp' over its eighth measure. Measure 1 consists of rests for most instruments. Measures 2-7 consist of rests for most instruments, with some dynamics and performance instructions. Measure 8 begins with a dynamic 'p' for the piano. Measures 9-10 begin with a dynamic 'p' for the piano. Measures 11-12 begin with a dynamic 'p' for the piano. Measures 13-14 begin with a dynamic 'p' for the piano. Measures 15-16 begin with a dynamic 'p' for the piano. Measures 17-18 begin with a dynamic 'p' for the piano. Measures 19-20 begin with a dynamic 'p' for the piano. Measures 21-22 begin with a dynamic 'p' for the piano. Measures 23-24 begin with a dynamic 'p' for the piano. Measures 25-26 begin with a dynamic 'p' for the piano. Measures 27-28 begin with a dynamic 'p' for the piano. Measures 29-30 begin with a dynamic 'p' for the piano. Measures 31-32 begin with a dynamic 'p' for the piano. Measures 33-34 begin with a dynamic 'p' for the piano. Measures 35-36 begin with a dynamic 'p' for the piano. Measures 37-38 begin with a dynamic 'p' for the piano. Measures 39-40 begin with a dynamic 'p' for the piano. Measures 41-42 begin with a dynamic 'p' for the piano. Measures 43-44 begin with a dynamic 'p' for the piano. Measures 45-46 begin with a dynamic 'p' for the piano. Measures 47-48 begin with a dynamic 'p' for the piano. Measures 49-50 begin with a dynamic 'p' for the piano. Measures 51-52 begin with a dynamic 'p' for the piano. Measures 53-54 begin with a dynamic 'p' for the piano. Measures 55-56 begin with a dynamic 'p' for the piano. Measures 57-58 begin with a dynamic 'p' for the piano. Measures 59-60 begin with a dynamic 'p' for the piano. Measures 61-62 begin with a dynamic 'p' for the piano. Measures 63-64 begin with a dynamic 'p' for the piano. Measures 65-66 begin with a dynamic 'p' for the piano. Measures 67-68 begin with a dynamic 'p' for the piano. Measures 69-70 begin with a dynamic 'p' for the piano. Measures 71-72 begin with a dynamic 'p' for the piano. Measures 73-74 begin with a dynamic 'p' for the piano. Measures 75-76 begin with a dynamic 'p' for the piano. Measures 77-78 begin with a dynamic 'p' for the piano. Measures 79-80 begin with a dynamic 'p' for the piano. Measures 81-82 begin with a dynamic 'p' for the piano. Measures 83-84 begin with a dynamic 'p' for the piano. Measures 85-86 begin with a dynamic 'p' for the piano. Measures 87-88 begin with a dynamic 'p' for the piano. Measures 89-90 begin with a dynamic 'p' for the piano. Measures 91-92 begin with a dynamic 'p' for the piano. Measures 93-94 begin with a dynamic 'p' for the piano. Measures 95-96 begin with a dynamic 'p' for the piano. Measures 97-98 begin with a dynamic 'p' for the piano. Measures 99-100 begin with a dynamic 'p' for the piano.

(♩ = 96)

C

Fl.

Ob.

Cl. in B♭

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

Flute (Fl.): Playing eighth-note patterns.

Oboe (Ob.): Playing eighth-note patterns.

Clarinet in B♭ (Cl. in B♭): Playing eighth-note patterns.

Bassoon (Bsn.): Playing eighth-note patterns.

Horn in F (Hn in F): Playing eighth-note patterns.

Trumpet in C (Tpt in C): Playing eighth-note patterns.

Tuba (Tbn.): Playing eighth-note patterns.

Percussion 1 (Perc. 1): Playing eighth-note patterns with dynamic changes (p, p, mf).

Percussion 2 (Perc. 2): Playing eighth-note patterns with dynamic changes (p, p, 3, 3).

Piano (Pno): Playing eighth-note chords and arpeggiated patterns.

Violin 1 (Vln 1): Playing eighth-note patterns with dynamics (pp, p, mf, p).

Violin 2 (Vln 2): Playing eighth-note patterns with dynamics (p, mf, p).

Cello (Cb.): Playing eighth-note patterns.

Double Bass (Vc.): Playing eighth-note patterns.

String Bass (Vla): Playing eighth-note patterns with dynamics (p, mf, p).

Music Staff Labels: Includes labels for Triangle/Splash Cymbal, Glock, vib. norm., gliss., arco, and find pitch if needed.

[D] ♩ → ♪ ($\bullet = 72$)

49

Fl. Ob. Cl. in B \flat Bsn. Hn in F Tpt in C Tbn. Perc. 1 Perc. 2 Pno. Vln 1 Vln 2 Vla. Vc. Cb.

F

58

Fl.

Ob.

Cl. in B♭

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

G

63

Fl.

Ob.

Cl. in B♭

Bsn.

Hn in F

Tpt in C

Tbn.

(Vib.)

Perc. 1

Perc. 2

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

Fl. *mf* *p*

Ob. *mf* *mp* *p*

Cl. in B♭ *p* *mf solo*

Bsn. *mf*

Hn in F *p*

Tpt in C

Tbn. *p*

Perc. 1

Perc. 2 *p*

Pno *mf* *p* *6* *6* *6* *9* *9*

Vln 1 *p*

Vln 2 *p*

Vla *p* *mf*

Vc. *p*

Cb.

Fl. 73 $\frac{3}{4}$

Ob. $\frac{3}{4}$

Cl. in B \flat $\frac{3}{4}$

Bsn. $\frac{3}{4}$

Hn in F $\frac{3}{4}$

Tpt in C $\frac{3}{4}$

Tbn. $\frac{3}{4}$

Perc. 1 $\frac{3}{4}$

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

Pno. $\frac{3}{4}$

Vln 1 $\frac{3}{4}$

Vln 2 $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Cb. $\frac{3}{4}$

H

(B \flat on beat)

8va (both staves) $\frac{3}{4}$

8va $\frac{3}{4}$

f solo espressivo $\frac{3}{4}$

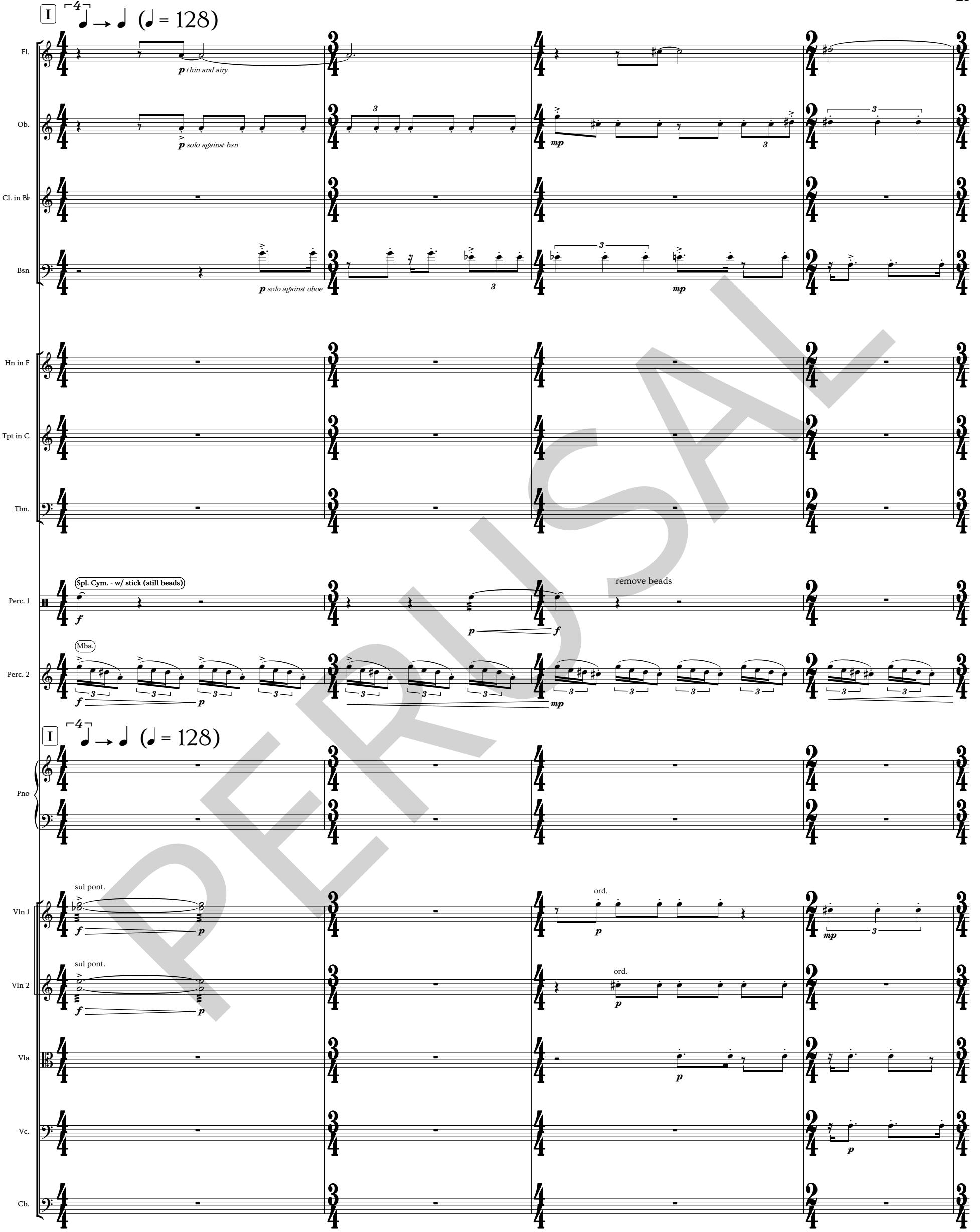
p light $\frac{3}{4}$

p light $\frac{3}{4}$

I 

I 

I 

I 

rit. to 84

Fl. 85

Ob.

Cl. in B♭

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

Pno.

Vln 1

Vln 2

Vla.

Vc.

Cb.

rit. to 84

92

Fl.

Ob.

Cl. in B \flat

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

fp w/ brass

fff

fp *ff*

mf *f*

fp *f*

p

Sm. Gong

Sus. Cym.

3ed.

gloss.

mf

mf

gloss.

mf

gloss.

fp

K ♩ = 96

Fl. 3/4 f

Ob. 3/4 f

Cl. in B♭ 3/4 f

Bsn. 3/4 -

Hn in F 3/4 b> ff

Tpt in C 3/4 > fp

Tbn. 3/4 > fp

Perc. 1 3/4 b> (Vib.) f

Perc. 2 3/4 f

Pno 3/4 fp 5 3/4 p 5 3/4 > (Spl. Cym.) 6 (Moon Gong) 3/4 mf 3/4 p

Vln 1 3/4 > f 3/4 p 3/4 > (L.H.) 6 3/4 mf 3/4 p

Vln 2 3/4 > f 3/4 p 3/4 > (L.H.) 6 3/4 mf 3/4 p

Vla 3/4 > f 3/4 p

Vc. 3/4 n- p f 3/4 p

Cb. 3/4 n- p f 3/4 p

Fl. 2/4 *mf* 6 *tr* repeat unmeasured, cut off on third downbeat *p* *flz.*

Ob. 2/4 *mf* *tr* repeat unmeasured, cut off on third downbeat *mf*

Cl. in Bb 2/4 *mf* *tr* repeat unmeasured, cut off on third downbeat *mf*

Bsn 2/4 *p* *tr* repeat unmeasured, cut off on third downbeat *p* *flz.*

Hn in F 2/4 *p* *tr* repeat unmeasured, cut off on third downbeat *p* *flz.*

Tpt in C 2/4 *p* *tr* repeat unmeasured, cut off on third downbeat *p*

Tbn. 2/4 *p* *tr* repeat unmeasured, cut off on third downbeat *p*

Perc. 1 2/4 *f* *tr* repeat unmeasured, cut off on third downbeat *f*

Perc. 2 2/4 *p* *tr* repeat unmeasured, cut off on third downbeat *mf*

Pno 2/4 *fp* 6 6 6 *tr* repeat unmeasured, cut off on third downbeat *f* *p* *fp* *solo* *fp* *solo*

Vln 1 2/4 *fp* *tr* *gloss* sul G *tr* repeat unmeasured, cut off on third downbeat *f* *p*

Vln 2 2/4 *fp* *tr* *gloss* sul G *tr* repeat unmeasured, cut off on third downbeat *f* *p*

Vla 2/4 *fp* *tr* *gloss* sul G 3 *tr* repeat unmeasured, cut off on third downbeat *f* *p*

Vc. 2/4 *p* *tr* *gloss* sul D 3 *tr* repeat unmeasured, cut off on third downbeat *f* *p*

Cb. 2/4 *p*

102

repeat unmeasured,
cut off on next downbeat

Fl. *f*

Ob. *f*

Cl. in B♭ *tr*

Bsn. *f*

Hn in F ord. *fp* cut off next downbeat

Tpt in C *mf*

Tbn. *fp* cut off next downbeat

Perc. 1 *ff* 6 6

Perc. 2 *p* (Lg. Gong)

Pno *f*

Vln 1 (fast bow & fingers) *f*

Vln 2 (fast bow & fingers) *f*

Vla (fast bow & fingers) *f*

Vc. *f*

Cb. *f*

L $\overline{3}$ \rightarrow $\text{J} (\text{J} = 144)$

Fl. 3
Ob. 3
Cl. in B \flat 3
Bsn. 3

Hn in F 3
Tpt in C 3
Tbn. 3

Perc. 1 3
Perc. 2 3

Pno 3
Vln 1 3
Vln 2 3
Vla 3
Vc. 3
Cb. 3

ord. f mf p

f mf p

f mf p

f mf p

(B. Dr.) f (Crot.) mf p

f damp to blend

f lift ped. to blend

pizz. f pizz.

vib.

arco

III

M

Fl.

Ob.

Cl. in B_b

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

(Vib.)

(Med-High Tom)

(Toms)

Pno

Vln 1

Vln 2

p sneak in from vln 1

Vla

p sneak in from vln 2

Vc.

p sneak in from vla

Cb.

non vib.

f

p

3

f

p

M

123

(repeat unmeasured, ease into rhythm)

(cut off
on bt. 3)

Fl.

Ob.

Cl. in B♭

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

vib.

p sneak in from vln 2

p sneak in from vln 1

p sneak in from vla

p sneak in from vln 2

p sneak in from vla

N

Fl.

Ob.

Cl. in B \flat

Bsn

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

N

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

p

mf

p

vib.

non vib.

p

p

p

p

136

Fl.

Ob.

Cl. in B_b

Bsn

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

Pno

(repeat unmeasured, ease into rhythm,
cut off on third downbeat)

Vln 1

(repeat unmeasured, ease into rhythm,
cut off on second downbeat)
vib. norm.

Vln 2

Vla

Vc.

Cb.

143 (repeat unmeasured, ease into rhythm, change on third downbeat) (cut off on second downbeat)

Fl. *p* 3

Ob. *p* 3 3

Cl. in B \flat

Bsn

Hn in F

Tpt in C

Tbn.

Perc. 1

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

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

(repeat unmeasured, ease into rhythm, cut off on third downbeat)

(cut off on second downbeat)

O $\text{d} \rightarrow \text{d}$ ($\text{d} = 72$)

Fl. 4 *airy*
pp

Ob. 4

Cl. in B \flat 4

Bsn. 4

Hn in F 4

Tpt in C 4

Tbn. 4

Perc. 1 4 *p*

Perc. 2 4 *p* *n* *pp*

O $\text{d} \rightarrow \text{d}$ ($\text{d} = 72$)

Pno 4 *pp undervn.* *pp* bring out uppervoice slightly

Vln 1 4 *p* *9* *pp* *5*

Vln 2 4 *p* *9* *pp* *5*

Vla 4 *pizz.* *mf*

Vc. 4 *pizz.* *mf*

Cb. 4 *pizz.* *mf*

ord.

Fl. *p* 3

Ob.

Cl. in B♭

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2

Pno

Vln 1

Vln 2

Vla arco *mf solo*

Vc.

Cb.

Musical score page 158, measures 1-3. The score includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Percussion 1 (Vib.), Percussion 2, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass.

Flute: Measures 1-2: Rest. Measure 3: Dynamics **p**, eighth-note pattern.

Oboe: Measures 1-2: Rest. Measure 3: Dynamics **p**.

Clarinet in Bb: Measures 1-2: Dynamics **p**, eighth-note pattern. Measure 3: Dynamics **p**, eighth-note pattern.

Bassoon: Measures 1-2: Rest. Measure 3: Dynamics **p**.

Horn in F: Measures 1-2: Rest. Measure 3: Dynamics **p**.

Trumpet in C: Measures 1-2: Rest. Measure 3: Dynamics **p**.

Trombone: Measures 1-2: Rest. Measure 3: Dynamics **p**.

Percussion 1 (Vib.): Dynamics **p with pno**, eighth-note pattern. Measures 1-2: Dynamics **p**. Measure 3: Dynamics **p**.

Percussion 2: Measures 1-2: Rest. Measure 3: Eighth-note pattern.

Piano: Measures 1-3: Sixteenth-note patterns. Measures 1-2: Dynamics **p**. Measure 3: Dynamics **p**.

Violin 1: Measures 1-2: Dynamics **pp**, sixteenth-note patterns. Measure 3: Dynamics **p**, sixteenth-note patterns.

Violin 2: Measures 1-2: Dynamics **pp**, sixteenth-note patterns. Measure 3: Dynamics **p**, sixteenth-note patterns.

Viola: Measures 1-2: Dynamics **p**, sixteenth-note patterns. Measure 3: Dynamics **p**.

Cello: Measures 1-2: Rest. Measure 3: Dynamics **p**.

Double Bass: Measures 1-2: Rest. Measure 3: Dynamics **p**.

161

Fl. *tr*
5

Ob. *p*

Cl. in B♭ *mf*

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

Perc. 2 *Sus. Cym.* *pp*

Pno *(after L.H.)* *p*

Vln 1 *p* *mf* *6* *3* *3*

Vln 2 *p* *mf* *6* *3* *3*

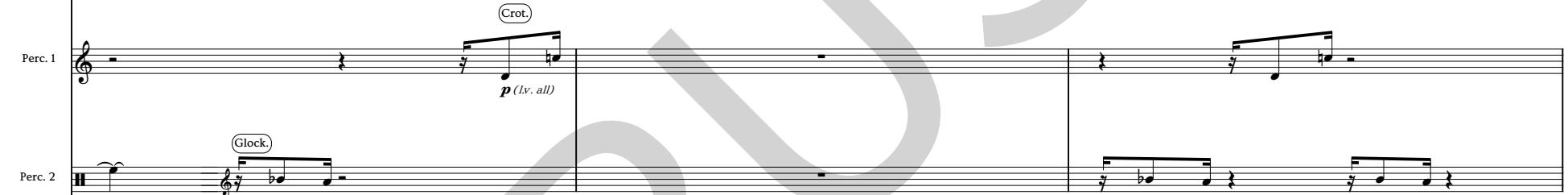
Vla *p sub.* *mf* *6* *3*

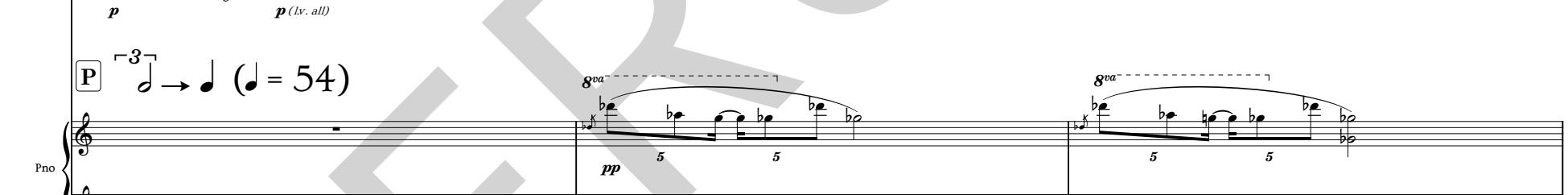
Vc. *p* *mf* *p*

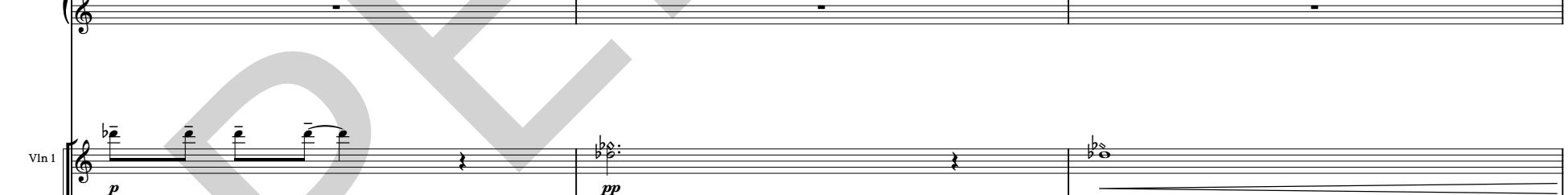
Cb.

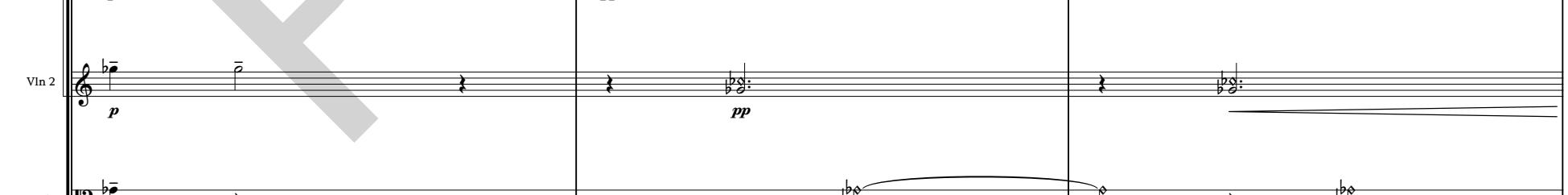
P 

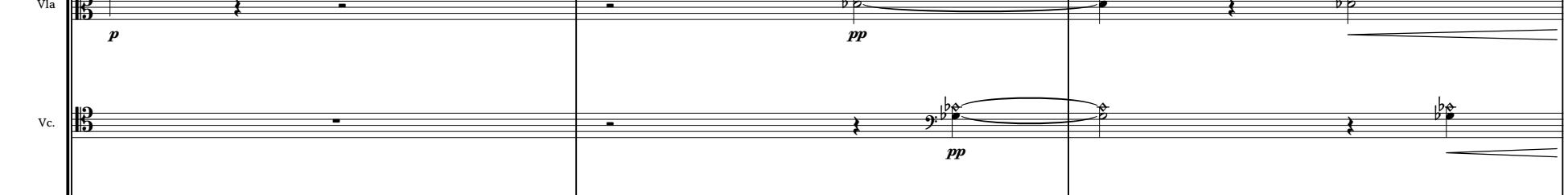
P 

P 

P 

P 

P 

P 

P 

rit. to 40

Fl. *Ob.* *Cl. in B♭* *Bsn.*

Hn in F *Tpt in C* *Tbn.*

Perc. 1 *Perc. 2*

Pno.

Vln 1 *Vln 2* *Vla.* *Vc.* *Cb.*

Alm. *Vib.*

p *very short* *p* *pp*

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

mf solo *p* *mf* *p* *pp* *#*

p *pp*

pp

p *pp*

pp

pp

p *pizz.* *mf bring out* *mp* *p*

Q ♩ → ♪. (♩ = 120)

Fl.

Ob.

Cl. in B♭

Bsn.

Hn in F

Tpt in C

remove mute

Tbn.

Perc. 1

Perc. 2

Q ♩ → ♪. (♩ = 120)

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

[R] ♩ → ♪ (♩ = 60)

S

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

Ob. *p* *mp* *mf* *f*

Cl. in B \flat *p* *mp* *mf* *f*

Bsn.

Hn in F *p* *f*

Tpt in C *p* *mf*

Tbn. *p*

Perc. 1 *mf-p* *mf*

(Sn. Dr.) *p* *mp* *p* *mf*

Pno.

Vln 1 *fp* *v n 2 plays g flat* *mp* *mf* *f*

Vln 2 *fp* *v n 1 plays g natural* *p* *3* *mp* *3* *mf* *3* *f*

Vla. *fp* *p* *3* *mp* *3* *mf* *3* *f*

Vc. *fp* *mp* *3* *mf* *3* *f*

Cb. *arco* *f*

201

Fl.

Ob.

Cl. in B♭

Bsn.

Hn in F

Tpt in C

Tbn.

Perc. 1

(Lg. Gong
B. Dr.)

f

p

p solo w perc

Tpt in C

Tbn.

Perc. 1

(Lg. Gong
B. Dr.)

f

p

damp gong to match ens.

Perc. 2

(Alm. - w/ stick)

p solo ob

pp under almglocken

Pno

Vln 1

Vln 2

Vla

Vc.

Cb.

f

ppp

f

ppp

ppp

f

ppp

ppp

f

ppp

p