

Full Score (Transposed)

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# ...searching for...

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for orchestra

Jake Berran

(2023)



# Instrumentation

Flute 1,2,3 (3rd dbl. Picc.)  
Oboe 1,2,3 (3rd dbl. Eng. Hn.)  
Clarinet in Bb 1,2,3 (3rd dbl. B. Cl.)  
Bassoon 1,2  
Contrabassoon  
Horn in F 1,2,3,4  
Trumpet in Bb 1,2,3  
Trombone 1,2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Harp  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass (w/ low C extension)

# Movements

- i. **light in the dark (ca. 3.5 minutes)**
- ii. **over and over and over (ca. 7.5 minutes)\***

\*May be performed as a standalone piece.

# Performance Notes

## Percussion

Percussion 1: bass drum (shared), glockenspiel, xylophone, mark tree, clash cymbals, suspended cymbal, triangle, flexatone, ratchet (mounted)

Percussion 2: bass drum (shared), tam tam, suspended cymbal, vibraphone, tubular bells, crotales

- Small chain links are called for, to be placed on the head of the bass drum. Large beads or another object which rattles may work as a substitute.
- Swizzle sticks are called for; these should have one felt side suitable for bass drum hits and suspended cymbal rolls, and one drumstick side.

## Notation

- Triangular noteheads indicate the highest or lowest note which is reasonably possible.
- Staccatos in passages with multiple rhythmic values should be played equally short.
- The tempo changes at rehearsal letters H and I both equate the old triplet quarter note with the new quarter note.
- If the double basses do not have a low C extension, notes which are too low may be played up an octave.

# Program Notes

*...searching for...* explores the feeling of looking for or chasing something that you can't quite obtain, whether it's a simple scrap of plastic in the wind or some inner psychological need. The music repeatedly finds itself swept into a new place, tries to find an answer or resolution, but fails and is thrown into the next.

The first movement, "light in the dark," is made up of three short episodes. After an unresolved, unraveling opening, fragments from later in the work organically coalesce like insects into a blinding swarm. The swarm is sucked like a vacuum into a sustained tone (the "light") which grows hopefully toward brightness but at the last second is disfigured and disappears into a looming storm cloud. The storm intensifies until the attack of the second movement, which snaps a tritone away and suddenly transports us to a new place.

The second movement, "over and over and over," is made up of many shorter cycles of 36 chords. For this, I used the progression at the end of Thomas Adès's piano solo *Traced Overhead* (...-sus4-maj-min-...). With the root ascending in fifths and the descending inner chromatic line, it creates a perpetual harmonic carousel. However, the hunger for speed and unending growth spins the piece into a vicious cycle of bursting bubbles—and brings its eventual demise.

**Duration: ca. 11 minutes**

# ...searching for... for orchestra

Jake Berran  
(2023)

## i. light in the dark

♩ = 152 - unraveling

Flute 1, 2  
Piccolo  
Oboe 1, 2  
Clarinet in Bb 1, 2, 3  
Bassoon 1, 2  
Horn in F 1, 2, 3, 4  
Trumpet in C 1, 3  
Trombone 1, 2  
Bass Trombone  
Tuba  
Percussion 1 (Xylo., Sus. Cym., Crotales)  
Harp  
Violin I, II  
Viola  
Violoncello  
Double Bass

1 2 3 4 5 6

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including:

- Fl. 1, 2
- Picc.
- Ob. 1, 2
- Eng. Hn.
- Cl. in Bb 1, 2, 3
- Bsn. 1, 2
- Cbsn.
- Hn. in F 1, 2, 3, 4
- Tpt. in C 1, 2, 3
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp.
- Perc. 1
- Perc. 2 (Suspended Cymbal)
- Hp.
- Vin. I, II
- Vla.
- Vc.
- D. B.

The score is divided into measures, with measure numbers 7, 8, 9, 10, 11, and 12 indicated at the bottom. A section labeled 'A' begins at measure 8. Dynamic markings are used throughout to indicate volume levels, such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). Performance instructions like *arco* and *pizz.* are also present.



Ob. 1 *mf* 3 3 3 3 *p*

Ob. 2 *mf* 3 3

Eng. Hn. (ob. 1+2 diff.) *mf* 3 3

Cl. in Bb 1 *p*

Cl. in Bb 2 *mf*

Cl. in Bb 3 *mf*

Bsn 1 *p* *f* *p* *f* *p* *f*

Bsn 2 *p* *f* *p* *f* *p* *f*

Cbsn. *f* *p* *p*

Hn in F 1,2 *f* *p* *aliss* 1 + -----keep fingering-----> O

Tpt in C 1 *f* *p* *mf* *p*

Tpt in C 2 *f* *p* *mf* *p*

Tpt in C 3 straight mute *f* *p* *mf* *p*

Tbn. 1,2 *mf* 3 3 3 3

B. Tbn. *f* *mf* 3 3 3 3

Tba. *mf* 3 3 3 3

Timp. *mf*

Perc. 1 Xylo. *p*

Perc. 2 Bass Drum *mf*

21 22 23 24 25 26 27 28



This page of a musical score, numbered 6, contains measures 36 through 41. The score is arranged in two systems of staves. The first system includes:

- Fl. 1 and Fl. 2: Flutes, starting with a forte (*f*) dynamic and playing triplets.
- Picc.: Piccolo flute, playing a melodic line with a piano (*p*) dynamic.
- Ob. 1 and Ob. 2: Oboes, playing a melodic line with a forte (*f*) dynamic.
- Eng. Hn: English horn, playing a melodic line with a forte (*f*) dynamic.
- Cl. in Bb 1, Cl. in Bb 2, and Cl. in Bb 3: Clarinets in B-flat, playing a melodic line with a forte (*f*) dynamic.
- Bsn 1 and Bsn 2: Bassoons, playing a rhythmic pattern with dynamics ranging from piano (*p*) to forte (*f*).
- Cbsn: Contrabassoon, playing a rhythmic pattern.

The second system includes:

- Hn in F 1,2 and Hn in F 3,4: Horns in F, playing a melodic line with a piano (*p*) dynamic.
- Tpt in C 1, Tpt in C 2, and Tpt in C 3: Trumpets in C, playing a melodic line with a mezzo-forte (*mf*) dynamic, marked with a "straight mute".
- Tbn. 1 and Tbn. 2: Tenor trombones, playing a rhythmic pattern with dynamics ranging from mezzo-piano (*mp*) to forte (*f*).
- B. Tbn.: Baritone trombone, playing a rhythmic pattern with dynamics ranging from mezzo-piano (*mp*) to forte (*f*).
- Tba: Tuba, playing a rhythmic pattern with dynamics ranging from mezzo-piano (*mp*) to forte (*f*).
- Timp.: Timpani, playing a rhythmic pattern.
- Perc. 1 and Perc. 2: Percussion, playing a rhythmic pattern with a piano (*p*) dynamic.

The score features various musical notations including notes, rests, dynamics (*f*, *p*, *mf*, *mp*, *pp*), articulation marks, and slurs. The time signature changes from 4/4 to 3/4 and back to 4/4. The page is numbered 36, 37, 38, 39, 40, and 41 at the bottom.

D

FL 1 *f* *f*<sup>3</sup> *ff*

FL 2 *f* *f*<sup>3</sup> *ff*

Picc. *f* *ff*<sup>3</sup>

Ob. 1 *f* *ff*<sup>3</sup>

Ob. 2 *f* *ff*<sup>3</sup>

Eng. Hn *f*<sup>3</sup> *ff*<sup>3</sup>

Cl. in B $\flat$  1 *mf* *f* *ff*

Cl. in B $\flat$  2 *mf* *f* *ff*

Cl. in B $\flat$  3 *f* *ff*

Bsn 1 *ff*

Bsn 2 *ff*

Cbsn *ff*

Hn in F 1,2 *f* *p* *mf* *f*

Hn in F 3,4 *f* *p* *mp* *mf* *f*

Tpt in C 1 *pp* *f* *fp*

Tpt in C 2 *pp* *fp*

Tpt in C 3 *pp* *fp*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Tba *f*

Timp. *f* *f*

Perc. 1 *f* *f*

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

Vin II *mf*

Via *mf*

Vc. *mf*

Mark Tree

Sus. Cym. w/ stick w/ mallets

Bass Drum

Ratchet - mounted

42 43 44 45 46 47

Fl. 1  
 Fl. 2  
 Picc.  
 Ob. 1  
 Ob. 2  
 Eng. Hn  
 Cl. in Bb 1  
 Cl. in Bb 2  
 Cl. in Bb 3  
 Bsn 1  
 Bsn 2  
 Cbsn  
 Hn in F 1.2  
 Hn in F 3.4  
 Tpt in C 1.2.3  
 Tbn. 1.2  
 B. Tbn.  
 Tba  
 Timp.  
 Perc. 1 (Flexatone) (start moderately high)  
 Perc. 1 (Glock.)  
 Perc. 2 (Bass Drum) articulate (Sus. Cym.)  
 Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

Measures 48, 49, 50, and 51 are indicated at the bottom of the page.

**E** ♩ = 72 - like an orb of light

Eng. Hn

Cl. in Eb 1

Cl. in Eb 2

Cl. in Eb 3

Bsn 1

Bsn 2

Hn in F 1.2

Tpt in C 1.2.3

Timp. soft mallet

Perc. 1

Perc. 2 choke

Hp

**E** ♩ = 72 - like an orb of light

Vln I

Vln II

Vla

Vc.

D. B.

div. pizz. approx. speed (don't sync)

mf

n

ppp

pp

3

52

53

54

55

56

57

58





♩ = 90

FL. 1, FL. 2, FL. 3, Ob. 1, Ob. 2, Eng. Hn, Cl. in Bb 1.2, Cl. in Bb 3, Bsn 1.2, Cbsn, Hn in F 1.2, Hn in F 3.4, Tpt in C 1, Tpt in C 2, Tpt in C 3, Tbn. 1.2, B. Tbn., Tba, Timp., Perc. 1, Perc. 2, Hp, Vin I, Vin II, Via, Vc., D. B.

69 70 71

mf, f, ff, cuivré, Ratchet, Glock., Bass Drum, sul E, sul A, gliss., div., f no roll, before measure ends

G ♩ = 72 - looming; mysterious

Woodwind and Percussion section score for measures 72 to 81. The score includes parts for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, English Horn, Clarinet in Bb 1 & 2, Clarinet in Bb 3, Bassoon 1 & 2, Contrabassoon, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1, 2, & 3, Trombone 1 & 2, Bass Trombone, Tuba, Timpani, and Percussion 2. The music is in 4/4 time with a tempo of ♩ = 72, marked 'looming; mysterious'. Dynamics include *p*, *mf*, *ppp*, and *mf solo*. Measure 79 features a 3-measure rest for the Clarinet in Bb 1 & 2.

G ♩ = 72 - looming; mysterious

String section score for measures 72 to 81, including Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The music is in 4/4 time with a tempo of ♩ = 72, marked 'looming; mysterious'. Dynamics include *ppp*, *mf*, and *pp*. Performance instructions include 'non vib.', 'sul pont.', and 'ord.'. Measure 79 features a 3-measure rest for the Violoncello and Double Bass.

Fl. 1 *mf solo* 7 *p*

Fl. 2 *mf solo* 7 *p*

Fl. 3 *p*

Ob. 1 *p*

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

Cl. in B♭ 1 *p* *mf solo* *p* *p* *f* *p*

Cl. in B♭ 2 *p*

Bsn. 1, 2 *p*

Tbn. 1 *ord. gliss* *p*

Timp. *pp*

Perc. 1 *w/ hard plastic mallets* *n* *mf* *n*

Perc. 2 *p just color* *mf* *p*

Hp *R* *D* *B♭* *p*

Vln I *sul pont.* *mf* *ord. pp* *p*

Vln II *sul pont.* *mf* *ord. pp* *mf* *p*

Vla *mf* *pp ord.* *mf* *p*

Vc. *mf* *p*

D. B. *mf* *p*

82 83 84 85 86 87

Segue

**H**

Fl. 1, Fl. 2, Fl. 3, Ob. 1.2, Eng. Hn, Cl. in Eb 1.2, B. Cl., Bsn 1.2, Cbsn, Hn in F 1.2, Hn in F 3.4, Tpt in C 1, 2, 3, Tbn. 1, Tbn. 2, B. Tbn., Tba, Timp., Perc. 1, Perc. 2, Hb, Vln I, Vln II, Vla, Vc., D. B.

**88** **89** **90** **91** **92**

**Segue**

## ii. over and over and over

♩ = 60 - after a storm

Flute 1.2 *ff* <sup>a2</sup> "sh" through instrument *p* *mf* *p*

Flute 3 *ff* "sh" through instrument *p* *mf* *p*

Oboe 1.2 *ff* <sup>a2</sup>

English Horn *ff*

Clarinet in Bb 1.2 *ff* <sup>a2</sup> "sh" through instrument *p* *mf*

Bass Clarinet *ff* "sh" through instrument *p* *mf* *p*

Bassoon 1.2 *ff* <sup>a2</sup> "sh" *p* *mf* *p*

Contrabassoon *ff* "sh" *p* *mf* *p*

Horn in F 1.2 3.4 *ff* <sup>12. a2</sup> <sup>3.4. a2</sup> <sup>a4</sup> "sh" through instrument *p* *mf* *p*

Trumpet in C 1.2 3 *ff* <sup>12. a2</sup> <sup>3. a2</sup> <sup>a3</sup> "sh" through instrument *p* *mf* *p*

Trombone 1.2 Bass Trombone *ff* <sup>12. a2</sup> <sup>12. a2</sup> <sup>B. Tbn.</sup> "sh" through instrument *p* *mf* *p*

Tuba *ff* <sup>B. Tbn.</sup> "sh" through instrument *p* *mf* *p*

Timpani *ff* <sup>lowest note possible</sup> <sup>accent in center of drum</sup> *p* *mf* *p* *like thunder* 7

Percussion 1 *ff* Bass Drum (shared w/ Perc. 2) *p* *mp* *p* *mf* *p* *like thunder*

Percussion 2 *ff* *p* *like thunder*

Harp *ff*

♩ = 60 - after a storm

Violin I 1 *pp* 2 *ff* *pp*

Violin II 1 *ff* 2 *ff* *pp* con sord. *pp*

Viola *ff*

Violoncello 1 *ff* 2 *ff*

Double Bass *ff* (8va if impossible)

seagull effect, sul A (same spacing) sul pont. not in sync *p*

seagull effect, sul D (same spacing) sul pont. not in sync *p*

① ② ③ ④ ⑤ ⑥ ⑦

A

jet whistle

Fl. 1 *p* < *ff* > *p*

Fl. 2 *p* < *ff* > *p*

Fl. 3 *p* < *ff* > *p*

Ob. 1,2 <sup>a2</sup> "sh" *p* *mf* *p*

Eng. Hn "sh" *p* *mf* *p*

Cl. in Bb 1,2 <sup>a2</sup> *p* *mf* *p*

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

Bsn 1,2 <sup>a2</sup> *p* *mf* *p*

Cbsn play *p*

Hn in F 1,2,3,4 <sup>a4</sup> *p* *mf*

Timp. <sup>6</sup> *f* *p* <sup>7</sup> *p* *f* *p* <sup>6</sup> <sup>6</sup> *pp* *mp*  
like thunder

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

Perc. 2 *f* *p* *mp* *p* *p* like thunder *f* *p*  
remove chain links

Hp *ff* thunder effect

Vln I 1 *mf* *p*

Vln I 2 *mf* *p*

Vln II 1 *mf* *p*

Vln II 2 *mf* *p*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

D.B. *mf* *f* *pizz.*

8 9 10 11 12 13 14

Fl. 1 *p < ff > p*

Fl. 2 *p < ff > p*

Fl. 3 *p < ff > p*

Ob. 1.2 *a2 p mf*

Eng. Hn *p mf*

Cl. in Bb 1.2 *a2 p*

B. Cl. *ord. p mf*

Bsn 1.2 *p under b. cl. play*

Cbsn *p*

Hn in F 1.2.3.4 *a4 p*

Tpt in C 1.2.3 *a3 p mf p*

Tbn 1.2 B. Tbn. *1.2 a2 p mf p*

Tba *p mf p*

Timp. *pp*

Perc. 1 *mf p mp p n*

Perc. 2 *don't drown out harp p mf p*

Harp *gliss. l.v. all f p*

Vln I *mf pp*

Vln II *mf pp*

Vc. 1 *sim. gliss. p mf p*

D. B. *sul tasto arco*

15 16 17 18 19 20 21 22

*mf irregular n*

B

Ob. 1.2 *p* *a2*

Eng. Hn *p*

Cl. in Bb 1.2 *mf* *p* *a2*

Cl. in Bb 3 *n*

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

Bsn 1.2 *p* *mf* *p* "sh"

Cbsn

Hn in F 1.2.3.4 *p* *mf* *p* *a4*

Tpt in C 1.2.3 *p* *mf* *p* *a3*

Tbn. 1.2 B. Tbn. *p* *mf* *p* *1.2. a2*

Tba *p* *mf* *p*

Perc. 1 *pp* *p* *Mark Tree*

Perc. 2 *n* *Sus. Cym.*

Perc. 2 *p* *Crotales*

Hp *n* *mf* *n*

B

Vln I *mp* *pp*

Vln II *mp* *pp* *n* *(remove mute)*

Via *pp* *mf* *pp* *3* *5* *3* *3* *5* *3*

23 24 25 26 27 28 29 30

**C** ♩ = 68 - sunny, hesitant

ord.

Fl. 1.2

Fl. 3

Cl. in B♭ 1.2

Cl. in B♭ 3

Perc. 1

Perc. 2

Vin I

Vin II

Vla

Vc. unis.

D. B.

Glock.

**C** ♩ = 68 - sunny, hesitant

31 32 33 34 35 36 37 38

**D**

Fl. 1.2

Fl. 3

Ob. 1

Cl. in B♭ 1.2

Cl. in B♭ 3

Bsn 1.2

Vin I

Vin II

Vla

Vc.

**D**

39 40 41 42 43 44

Fl. 1 *mf* 5 5 *f* 5 *mf* 3 *p*

Fl. 2 *mf* 5 5 *f* 5 *mf* 3 *p*

Fl. 3 *mf* 5 5 *f* 5 *p*

Ob. 1 *p* *f* *p* *p*

Eng. Hn *mf*

Cl. in Bb 1 *pp* *p*

Cl. in Bb 2 *pp*

Cl. in Bb 3

Bsn 1 *p* *p* *mf* *p* *mf*

Bsn 2

Tpt in C 1,2,3 *p* *mf* *p* <sup>a 3</sup> "sh" through instrument

Tbn. 1,2 B. Tbn. *p* *mf* *p* <sup>12. a 2</sup> "sh" through instrument

Vln I 1 *sul tasto* *n* *p* *mf* <sup>1</sup> *pp* <sup>ord.</sup> 3 *mf*

Vln I 2 *n* *p* *pp* <sup>2</sup> *pp* <sup>ord.</sup> 3 *mf*

Vln II 1 *n* *pp* <sup>ord.</sup> 3 *mf*

Vln II 2 *mp* *p* *gliss.* *mf*

Vla *mp* *p* *mf*

Vc. *p* *mp* *pp*

45 46 47 48 49 50

**E** ♩ = 72 - soaring, steady

Fl. 1  
Fl. 2  
Ob. 1  
Cl. in Bb 1  
B. Cl.  
Bsn 1  
Hn in F 2  
Hn in F 3 & 4  
Tpt in C 1, 2, 3  
Tba  
Perc. 1  
Hp

ord.  
p  
mf  
f  
heavy  
mf  
f  
p  
mf  
p  
heavy  
mf  
f  
Bass Drum  
p support for lows  
p just under strings  
mf  
p

**E** ♩ = 72 - soaring, steady

Vln I  
Vln II  
Vla  
Vc.  
D. B.

p sub.  
p  
p  
ord.  
p  
ord.  
p  
ord.  
pizz.  
mf

(51) (52) (53) (54)

This page of a musical score contains measures 55 through 58. The instruments and parts are as follows:

- Flutes (Fl. 1, 2, 3):** Flute 1 and 2 play a melodic line with triplets and slurs, starting at *mf* and reaching *f*. Flute 3 has a similar part.
- Oboe (Ob. 1):** Plays a melodic line with triplets, starting at *mf* and reaching *f*.
- Clarinets (Cl. in Bb 1, 2):** Clarinet in Bb 1 has a melodic line with triplets, starting at *mf* and reaching *f*. Clarinet in Bb 2 has a similar part.
- Bassoon (B. Cl.):** Plays a melodic line starting at *mf*.
- Bassoon (Bsn 1):** Plays a melodic line starting at *mf*.
- Double Bassoon (Obsn):** Plays a melodic line starting at *mf*, with a "heavy" marking.
- Horn in F (Hn in F 1, 2, 3, 4):** Horns in F 1 and 2 play a melodic line. Horns in F 3 and 4 play a melodic line with triplets.
- Tuba (Tba):** Plays a melodic line starting at *mf*.
- Percussion (Perc. 1):** Plays a rhythmic pattern.
- Harp (Hp):** Plays a melodic line with triplets, starting at *mf* and reaching *p*.
- Violins (Vln I, 2):** Violin I and II play a melodic line with triplets.
- Viola (Vla):** Plays a melodic line.
- Violoncello (Vc):** Plays a melodic line.
- Double Bass (D. B.):** Plays a melodic line.

Measures 55, 56, 57, and 58 are indicated by circled numbers at the bottom of the page. The dynamic marking *mf* is also present at the bottom of measure 57.

This page of a musical score covers measures 59 through 62. The instruments and their parts are as follows:

- Fl. 1:** Melodic line with dynamics *mf*, *f*, and *mf*.
- Fl. 2:** Rests.
- Fl. 3:** Rests.
- Cl. in B♭ 1:** Melodic line with dynamics *mf*, *f*, and *mf*.
- B. Cl.:** Rests in measure 59, then a triplet of eighth notes in measure 61 with dynamics *mf* and *mf*.
- Bsn 1:** Rests.
- Cbsn:** Rests.
- Hn in F 1:** Rests.
- Tba:** Rests.
- Perc. 1:** Rests.
- Perc. 2 (Vibes):** Melodic line with dynamics *mf* and *sim.*
- Hr:** Rests.
- Vin I:** Rhythmic accompaniment with five-fingerings (5).
- Vin II:** Rhythmic accompaniment with five-fingerings (5).
- Vla:** Rests.
- Vc:** Rests in measure 59, then a triplet of eighth notes in measure 61 with dynamics *pizz.* and *mf*.
- D. B.:** Rests.

Measures 59, 60, 61, and 62 are indicated by circled numbers at the bottom of the page.

**F**

Fl. 1 *f* *mf* *p* 5 5 5 5 5 5 5 5 *mp* under fl. 3

Fl. 2 *pp* 5 *p* 5 5 5 5 5 5 5 5 *mp* under fl. 3

Fl. 3 *pp* 5 *p* 5 5 5 5 5 5 5 5 *mp* above fl. 1+2

Eng. Hn *f* 6 6 3 6 *mischievous*

Cl. in B♭ 1 *mf* *f* *mf* *f* *mf*

Cl. in B♭ 2 *p*

B. Cl. *p*

Bsn 1 *f* 3 6 3 6 *mischievous*

Bsn 2 *f* 3 3 3 3 3 3 3 3 *mischievous*

Hn in F 1 *p*

Perc. 1 Triangle (mounted) *p*

Vln I 1 5 5 5 5 6 6 6 6 6 6 6 6 *p*

Vln I 2 5 5 5 5 5 5 6 6 6 6 6 6 6 6 *p*

Vln II 1 5 5 5 5 5 5 6 6 6 6 6 6 6 6 *p*

Vln II 2 *p* *mp* *mf*

Vla *p*

Vc. *f* 6 6 3 6 *mischievous arco*

D. B. *p* *arco*

63 64 65 66 67

Fl. 1 *mf* 5 5 5 5  
 Fl. 2 *mf* above fl. 1+3 5 5 5 5  
 Fl. 3 *mf* 5 5 5 5  
 Ob. 2 *f* mischievous 6  
 Eng. Hn *f* 6 6 6 6  
 Cl. in B $\flat$  1 *f* *mf* *p* *mf* *p*  
 Cl. in B $\flat$  2 *p* *mf* *p*  
 B. Cl. *p* *mp*  
 Bsn 1 6 6 6 6  
 Bsn 2 3 3 3 6 6 6 6  
 Cbsn *p* *mp*  
 Hn in F 1 2 *mp*  
 Perc. 1 *mf*  
 Perc. 2 Bass Drum (swizzle sticks - felt) *p* Sus. Cym. (stick side) 5 5 *mf*  
 Vln I 1 *mp* 5 5 5 5  
 Vln I 2 *mp* 5 5 5 5  
 Vln II 1 *mp* 5 5 5 5  
 Vln II 2 *mp* 5 5 5 5  
 Vla *f* mischievous 6 6 6 6 *mp*  
 Vc. *f* 6 6 6 6 *mp*  
 D. B. *mp*

68 69 70 71 72

This page of a musical score, numbered 27, contains staves for the following instruments:

- Flute 1 (Fl. 1) and Flute 3 (Fl. 3): Both marked *mf* and *mischievous*. Fl. 1 has a *f* dynamic at the end.
- Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2): Both marked *f* and *mischievous*. Ob. 2 has *tr* (trills) and *p* (piano) markings.
- English Horn (Eng. Hn): Marked *p*.
- Clarinets in Bb 1 (Cl. in Bb 1) and 2 (Cl. in Bb 2): Marked *p*, *mf*, and *f*.
- Bassoon 1 (Bsn 1) and 2 (Bsn 2): Marked *f* and *ff*.
- Contrabassoon (Cbsn): Marked *mf* and *f*.
- Horn in F 1 (Hn in F 1) and 2 (Hn in F 2): Marked *mf*.
- Horn in F 3 (Hn in F 3) and 4 (Hn in F 4): Marked *fp* and *ff*.
- Trombone 1, 2, and 3 (Tbn. 1, 2, 3): Marked *f* and *play out*.
- Tuba (Tba): Marked *mf* and *f*.
- Timpani (Timp.): Marked *p* and *f*.
- Percussion 1 (Perc. 1): Marked *p* and *mf*.
- Percussion 2 (Perc. 2): Marked *f* and *p*.
- Harp (Hp): Marked *p* and *f*.
- Violin I (Vln I) and Violin II (Vln II): Marked *mf* and *p*. Includes *sul pont.* and *ord.* markings.
- Viola (Vla): Marked *p*, *mf*, and *ff*. Includes *sul pont.* and *ord.* markings.
- Violoncello (Vc.): Marked *mf* and *ff*. Includes *sul pont.* and *ord.* markings.
- Double Bass (D.B.): Marked *mf* and *f*.

The score includes various musical notations such as dynamics (*mf*, *f*, *ff*, *p*), articulation (*tr*, *gliss.*), and performance instructions (*mischievous*, *play out*, *sul pont.*, *ord.*). Measure numbers 73, 74, 75, 76, and 77 are indicated at the bottom of the page.

**G**

Fl. 1.2 *f*

Fl. 3 *f*

Ob. 1.2 *f*

Eng. Hn *f*

Cl. in Bb 1 *f*

Cl. in Bb 2 *f*

B. Cl. *f*

Bsn 1 *f*

Bsn 2 *f*

Cbsn *f*

Hn in F 1.2 *ff* *ff* play out

Hn in F 3.4

Tpt in C 1.2.3

Tbn. 1.2 B. Tbn. *f*

Tba *f*

Timp. *f full*

Perc. 1 *f* Glock.

Perc. 2 *f p f* Sus. Cym. stick felt

Hp *f*

**G**

Vln I 1 *f* *ff* *f* *molto*

Vln I 2 *f* *ff* *f* *molto*

Vln II 1 *f* *ff* *f* *molto*

Vln II 2 *f* *ff* *f* *molto*

Vla. *f* *ff* *f* *molto* div.

Vcl. *f* *ff* *f* *molto* div.

D. B. *f* *molto*

78 79 80 81

**H**

Fl. 1 *f solo* 7 *p* 5 *f* 6 *mf* *p*

Fl. 2 *f solo* 3 3 7

Ob. 1 *f solo* 7 *f* *mf*

Ob. 2 *f solo* 3 3 *p*

Cl. in B♭ 1 *f soli* 7 *f* 6 *f* 6 *f* *mf*

Cl. in B♭ 2 *f solo* 6

B. Cl. *p*

Bsn 1 *mf* *p* *mf* 3 6

Bsn 2 *mf* 3 6

Hn in F 1 2 *p* *p* *mf*

Perc. 1 *mf with oboes* 3 *mf with flutes* 3 6

Perc. 2 *p*

Perc. 2 Vibes *mf* 3

Hp *mf* *lv. all* *sim.* *Ak* *Eh* *F# G#* *C# B#* *f*

Vln I *pp* *pp* *p* 3

Vln II *pp* *pp* *p* 3

Vla *pp* *pp* *p* 3

Vc. *pp* *pp* *p* 3

D. B. *p*

82 83 84 85

This page of a musical score, numbered 30, contains the orchestral parts for measures 86 through 89. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2, 3):** Fl. 1 has a melodic line with dynamics *p*, *f*, and *mf*. Fl. 2 and 3 have more rhythmic parts.
- Oboes (Ob. 1, 2):** Ob. 1 has a melodic line with dynamics *p*, *f*, and *mf*. Ob. 2 has a rhythmic part with dynamics *mf* and *f*.
- Clarinets (Cl. in Bb 1, 2):** Cl. in Bb 1 has a melodic line with dynamics *p*, *mf*, and *f*. Cl. in Bb 2 has a rhythmic part with dynamics *p* and *f*.
- Bassoons (Bsn 1, 2):** Both have melodic lines with dynamics *p*, *f*, and *mf*.
- Horns (Hn in F 1, 2):** Horn 1 has a melodic line with dynamic *p*. Horn 2 is mostly silent.
- Trombones (Tbn. 1, 2, 3):** Tbn. 1 and 2 have melodic lines with dynamics *p* and *mf*. Tbn. 3 has a rhythmic part with dynamic *mf*.
- Percussion (Perc. 1, 2):** Perc. 1 has a rhythmic part with dynamic *f*. Perc. 2 has a rhythmic part with dynamics *f* and *mf*.
- Harpsichord (Hp):** Has a rhythmic part with dynamic *mf*.
- Violins (Vln I, II):** Violin I has a melodic line with dynamics *mp*, *p*, and *mf*. Violin II has a rhythmic part with dynamics *mp* and *mf*.
- Viola (Via):** Has a melodic line with dynamics *mp*, *p*, and *mf*.
- Violoncello (Vc):** Has a melodic line with dynamics *mp*, *p*, and *mf*.
- Double Bass (D. B.):** Has a rhythmic part with dynamics *mp* and *mf*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The page is divided into four measures, with measure numbers 86, 87, 88, and 89 indicated at the bottom of each measure.

1 ♩ = 108

FL. 1 *f* 7 *p* 5 5 *p*

FL. 2 *mf* *p* *mf* *p*

FL. 3 *f* 7 *p* *mf* 5 5 *p*

Ob. 1 *f* 7 *p*

Ob. 2 *f* 7

Cl. in B♭ 1 *p* *p* 5 5 *mf* >

Cl. in B♭ 2 *p* *p*

Cl. in B♭ 3 *p* <

Hn in F 1 2 *f* 3 *a2*

Hn in F 3 4 *mf* *f* 3 *a2*

Tbn. 1 2 *mf* 3 *f*

B. Tbn. 3 *f*

Tba. 3 *f*

Timp. *p* *f*

Perc. 1 *f* 7 7

Perc. 1 Xylo. *p* 3 3 3 3

Perc. 2 Sus. Cym. - w/ stick *f*

Hp *p*

1 ♩ = 108

Vin I 1 *p* 5 *spicc.* 5 *unis.*

Vin I 2 *p* *spicc.* *unis.*

Vin II 1 *p* 3 3 3 *spicc.* *unis.*

Vin II 2 *p* 5 5 *spicc.* *unis.*

Vla. *p* 6 6 *mp*

Vc. 3

D.B. 3

Ob. 1

Ob. 2

Eng. Hn

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Bsn 1

Bsn 2

Cbsn

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Timp.

Perc. 1

Hp

Vin I

Vin II

Vla

Vc.

D. B.

94

95

96

97

This page of a musical score contains measures 98 through 101. The instrumentation includes woodwinds (Flutes 1-3, Oboes 1-2, Clarinets in Bb 1-3, Horns in F 1-4, Trumpets in C 1-3, Trombones 1-2, Bass Trombone, Tuba, Timpani, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf*, *f*, *p*, and *ff* are used throughout. Performance instructions like *mf*, *f*, *p*, and *ff* are placed above or below notes. Fingerings (e.g., 5, 3, 6) and breath marks (e.g., *mf*, *f*) are also present. The bottom of the page is marked with circled measure numbers: 98, 99, 100, and 101.

J ♩ = 160 - relentless

Fl. 1 *mf*

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

Ob. 1 *f* *p* *p* *mf*

Ob. 2 *mf* *p*

Eng. Hn *mf*

Cl. in B♭ 1 *mf*

Cl. in B♭ 2 *f* *p*

B. Cl. *mf*

Bsn 1 2 *mf*

Tpt in C 1 *p*

Tpt in C 2 *p*

Tpt in C 3 *p*

Tbn. 1, 2 B. Tbn. *f* *p*

Timp. *mf*

Perc. 1 Clash Cymbals *mf*

Perc. 2 Crotales *p* *mp*

Hp *p* *mf*

Vin I *pp* *p*

Vin II *pp* *p*

Vla *pp* *p*

Vc. *pp* *p*

102 103 104 105 106 107

♭♭ A♭  
D♭ E♭

E♭  
D♭ C♯

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn. 1, 2

Hn in F 1, 2

Hn in F 3, 4

Tpt in C 1

Tbn. 1, 2  
B. Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Vin I

Vin II

Vla.

Vc.

D. B.

108

109

110

111

112

113

This page of a musical score covers measures 114 to 117. The instrumentation includes:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn in F 1.2 (Hn in F 1.2), Horn in F 3.4 (Hn in F 3.4), Trumpet in C 1 (Tpt in C 1), Trumpet in C 2 (Tpt in C 2), Trombone 1.2 (Tbn. 1.2), Baritone Trombone (B. Tbn.), and Tuba (Tba).
- Strings:** Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).
- Percussion:** English Horn (Eng. Hn), Bassoon (Bsn.), Contrabassoon (Cbsn.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), and Double Bass (D. B.).

Key musical features include:

- Measures 114-115:** Piccolo and Bassoon 1 play sixteenth-note patterns. Bassoon 2 and Contrabassoon play triplet patterns. Horns play sustained chords.
- Measure 116:** Piccolo and Bassoon 1 continue with sixteenth-note patterns. Bassoon 2 and Contrabassoon play triplet patterns. Trumpets and Trombones play sustained chords.
- Measure 117:** Piccolo and Bassoon 1 play sixteenth-note patterns. Bassoon 2 and Contrabassoon play triplet patterns. Horns play sustained chords. Percussion 1 and 2 play rhythmic patterns.

Dynamic markings include *f*, *p*, *mf*, and *ffp*. Performance instructions include accents, slurs, and breath marks.

K ♩ = 72 - nauseous

Fl. 1

Fl. 2

Picc.

Ob. 1, 2

Eng. Hn

Cl. in Bb 1, 2

B. Cl.

Bsn 1, 2

Cbsn

Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1, 2, 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Hp

Flexatone

Sus. Cym.

K ♩ = 72 - nauseous

Vln I

Vln II

Vla

Vc

D. B.

$\text{♩} = 60$  ord. approx. 72 BPM; not with conductor

Fl. 1 *mf* 3rd repetition *p* 6th repetition *n*

Fl. 2 *mf* 3rd repetition *p* 5th repetition *n*

Fl. 3 *mf* 3rd repetition *p* 5th repetition *n*

Cl. in B♭ 1 *mf* 3rd repetition *p* 5th repetition *n*

Cl. in B♭ 2 *mf* 3rd repetition *p* 5th repetition *n*

B. Cl. *mf* 2nd repetition *p* 4th repetition *n*

Hn in F 1, 2 *fff* *p* *f*

Hn in F 3, 4 *fff* *p* *f*

Tpt in C 1, 2, 3 harmon mute stem in *mf as possible* *p* *ppp*

Tbn. 1, 2 *fff* *p* *f*

B. Tbn. *fff* *p* *f*

Tba *fff* *p* *f*

Timp. *fff* *p*

Perc. 2 *ff*

Hp thunder effect *ff* *p* blend with woodw inds *n* l.v. all

$\text{♩} = 60$

Vln I *fff* *p* *pp* *ppp*

Vln II *fff* *p* *pp* *ppp*

Vla *fff* *p* *pp* *ppp* sul pont. *n* *ppp* *n*

Vc. *fff* *p* *pp* *ppp*

D. B. pizz. arco *fff* *p* *ppp*

124 125 126 127 128 129 130 131 132 133

**L** ♩ = 54 - lamenting

Cl. in B♭ 1 2

Bsn 1 2

Cbsn

Timp.

Perc. 1  
Glock. - w/ soft plastic mallets

Perc. 2  
Tub. Bells

Hp

**L** ♩ = 54 - lamenting

1

D. B.  
2 arco

134 135 136 137 138 139

Fl. 1  
non vib.  
*p* just over other flutes

Fl. 2  
non vib.  
*p*

Fl. 3  
non vib.  
*p*

Eng. Hn

Cl. in B♭ 1

Cl. in B♭ 2

Bsn 1 2

Cbsn

Hn in F 1 2

Hn in F 3 4

Timp.

Perc. 1

Perc. 2

Hp

1

D. B.  
2

140 141 142 143 144 145

Eng. Hn *p*

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

Bsn 1 2 *pp* *pp*

Cbsn *ppp*

Tbn. 1 2 *pp*

Tba *pp* w/ harder plastic mallets

Perc. 1 *n* *ff* *mf* *p* *n*

Perc. 2 *fff* *ff* *f* *mf* *p* *ppp* *l.v.*

Vin I *n* *pp* *p* *mf* *f*

D. B. 1 *arco* *p* *ppp*

D. B. 2 *pp*

146 147 148 149 150 151 152 153 154 155 156