

L'Icône St. Nicolas
for violin, percussion and nine instruments

David Gompper



St. Nicolas, Russian, mid-19th century, Volga Region; wood, tempera, gesso, silver leaf

L'Icône St. Nicolas (December 2008) for violin, percussion and nine instruments, and the earlier **Ikon** (September 2008) for violin and piano are both a musical representation of a 19th-century Russian house icon of St. Nicolas acquired by the composer in Tallinn, Estonia in June 2008.

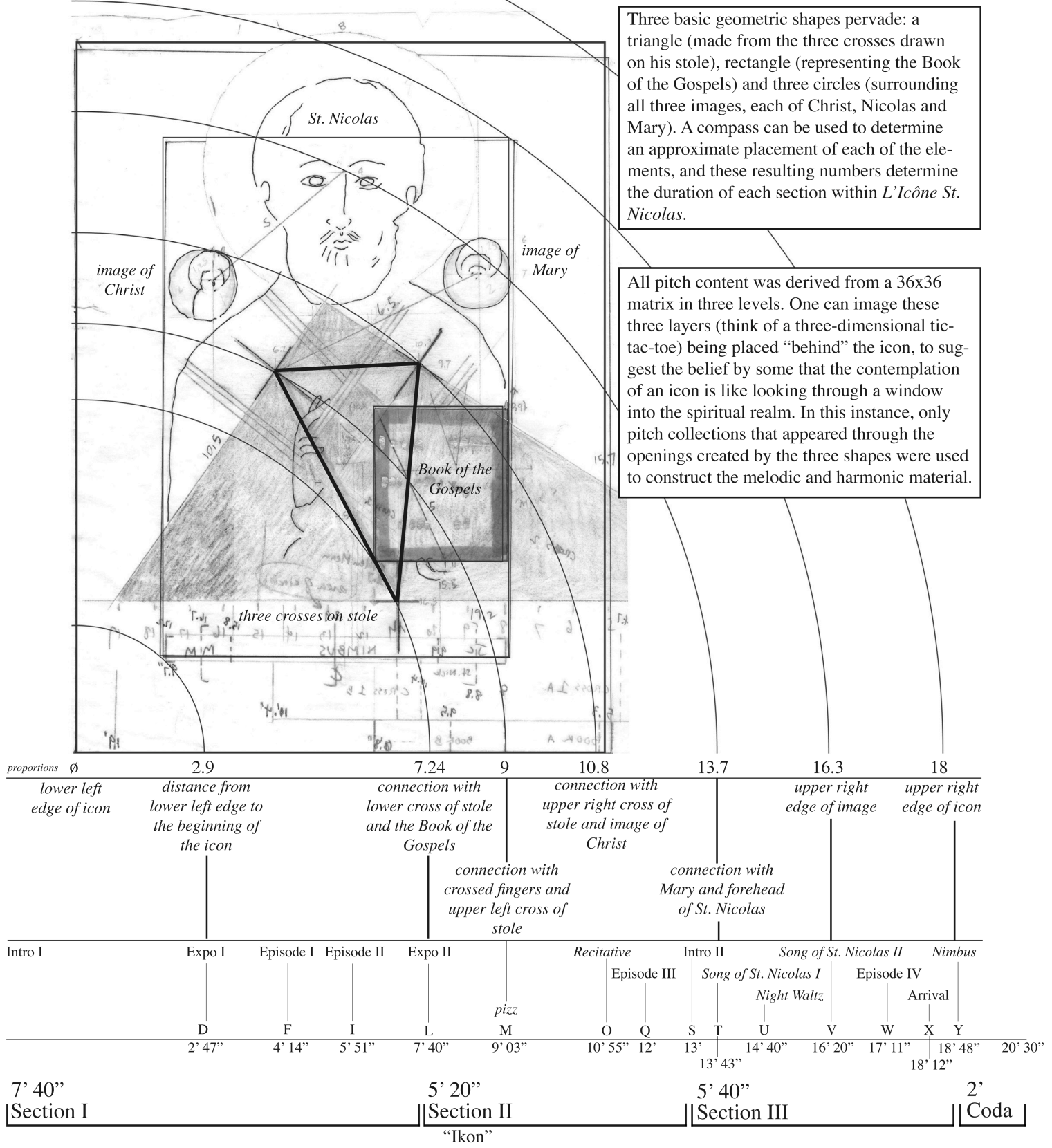
Three elements are present in the iconic rendering: a triangle (created from the crosses of the stole), a square (book of the Gospels), and three circles (in which the figures of the saint, as well as Christ and Mary appear nimbated). The main motive is derived from three layers of pitch matrices, revealed specifically through a "window" created by the triangle. The 36x36 matrices are themselves based on collections of trichords (3x3).

Although popularized in western myth as Santa Claus, St. Nicolas was known for his generosity to children, justice for the oppressed, and the struggle to support the Doctrine of the Trinity at the Council of Nicaea. Hence, the all-pervasive number 3.

Both works are formalized in three sections, and follow in general ways not only the scansion of the Lord's Prayer, in Russian, but the musical rendering of three ideas: the linear (the word), the vertical (space), and the connection between the two in the way a member of the Eastern Orthodox Church might sign the cross (top, down, right, left).

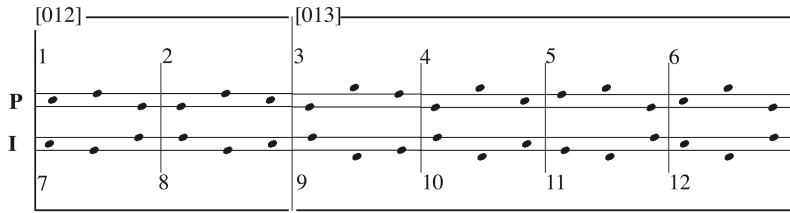
Ikon was premiered on a 14-recital tour of the MidWest and East Coast (September/October, 2008) by Wolfgang David, violin and the composer at the piano. **L'Icône St. Nicolas** was premiered by Jeff Milarsky and the Manhattan Sinfonietta (Aaron Boyd, violin & Tom Kolor, percussion) in Merkin Hall, New York on February 17, 2009.

L'Îcône St. Nicolas (2008), for violin, percussion and nine instruments. A shorter work entitled *Ikon* is embedded within the larger work, starting at Letter L.



Derivation of pitches - three 36 x 36 matrices

Step #1: In order to develop a 3D pitch-matrix, I began at the smallest level with 12 motions, or "crosses" using [012] and [013] cells.



Step #2: created the first of three 36x36 grids. Each core forms a 9-note set, and the four vertical trichords (the pitches in CAPS in block x) form an aggregate. Segments y & z to the right are created by applying one of 12 motions from the chart above to the pitch **in bold** found in segment x. Block A is then transposed up a P5 to form Block B, but with different motions applied (6, 3, 12, 9). Block C is again transposed up a P5, with the remaining motions applied (1, 7, 4, 10).

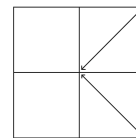
| Block A | x | y | z | |
|---------|--|---|--|--|
| 1 | A ¹ b ² a ³ | E ⁸ d ⁹ | B ⁴ d ⁵ b | D ⁶ e ⁷ c ⁸ |
| 8 | F ¹² e ¹⁰ g | C ¹⁰ b ⁹ c | G ⁹ e ⁷ f | B ⁷ b ⁷ c |
| | C ¹¹ b ¹¹ d | F ² g ¹⁰ f ⁸ | G ⁵ a ⁵ f ⁵ | E ³ f ³ f |
| 2 | E | B | F | A |
| | C ² | G ² | D | F ² |
| | G | C | D ² | B ² |
| 5 | D | A | D ² | G |
| | B | F ² | C | E |
| | F | B ² | C ² | G ² |
| 11 | B | F ² | C | E |
| | G ² | E ² | A | C ² |
| | D | G | B ² | F |

Step #3: created a second 36x36 grid. Same core, but blocks B & C are transposed up a M3. This allowed a unique vertical collection. Emphasis is on pitch aggregation



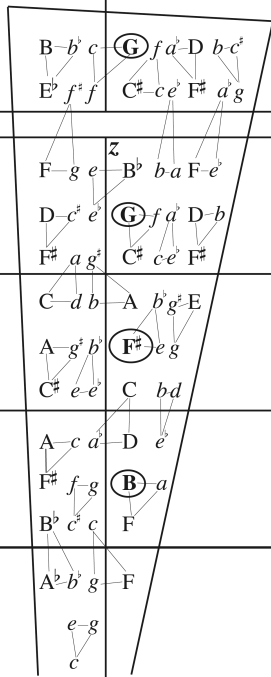
| Block B | x | y | z | |
|---------|--|---|--|--|
| 6 | E ¹ f ² e ³ | B ⁸ a ⁹ b ¹⁰ | F ⁴ a ⁵ f ⁶ | A ⁶ b ⁷ g ⁸ |
| | C ¹² b ¹¹ d | G ¹⁰ f ⁹ g | D ⁹ b ⁷ c | F ⁷ f ⁷ g |
| | G ¹¹ f ¹¹ a | C ² d ¹⁰ c ⁸ | D ⁵ e ⁵ c ⁵ | B ³ c ³ c |
| 3 | F | C | F ² | B ² |
| | D | A | D ² | G |
| | G ² | C ² | E | B |
| 12 | C ² | G ² | D | F ² |
| | B ² | F | B | D ² |
| | E | A | C | G |
| 9 | C | G | C ² | F |
| | A | E | B ² | D |
| | E ² | A ² | B | F ² |

Step #4: created a third 36x36 plane based on the second grid. Difference is that the upper & lower right quadrants are flipped diagonally to mimic the "crossing" of elements.



| Block C | x | y | z | |
|---------|--|----------------------------------|--|--|
| 1 | B ¹ c ² b ³ | F ⁸ e ⁹ f | C ⁴ e ⁵ c ⁶ | E ⁶ f ⁷ e ⁸ |
| | G ¹² f ¹¹ a | E ¹⁰ c ⁹ d | A ⁹ f ⁷ g | C ⁷ c ⁷ d |
| | D ¹¹ c ¹¹ e | G ² a ¹⁰ g | B ⁵ b ⁵ g | F ³ a ³ g |
| 7 | G ² | E ² | A | C ² |
| | F | C | F ² | B ² |
| | B | E | G | D |
| 4 | C ² | G ² | D | F ² |
| | B ² | F | B | D ² |
| | E | A | C | G |
| 10 | F ² | C ² | G | B |
| | D ² | B ² | E | G ² |
| | A | D | F | C |

Step #5: application. The grid is mapped onto the icon. In the example to the left, a "window" reveals 81 pitches (3x27). The corners (B, C-sharp and C) generate all [012] sonorities. The top line (starting with B-flat, C, G, F, A-flat, D, B, C-sharp) serves, for instance, as the violin line at letter Y. The trichords that are connected as shown are used for the Recitative section at letter O.



Instrumentation

Flute (doubling piccolo)

Oboe

Clarinet in B \flat

Horn in F

Percussion

Crotales

Glockenspiel

Marimba (5-octave)

Vibraphone

Triangle (medium)

2 gongs (high, low)

Tam-tam (large)

3 Japanese Temple Bells (D, F \sharp , A)

2 sus. cymbals (high, low)

Clave

2 Wood Blocks

Maraca

2 Bongos (high, medium)

3 Toms (high, medium, low)

Bass Drum

5 Temple Blocks

Piano (doubling Celesta)

Solo Violin

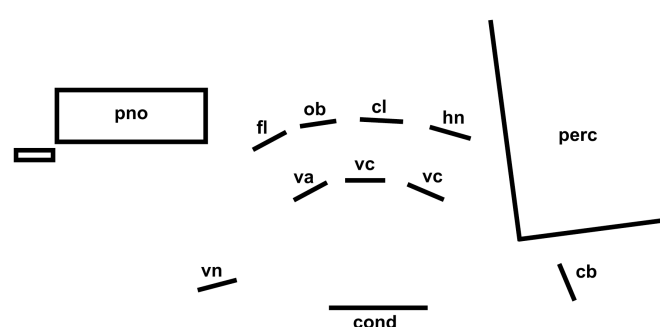
Viola

2 Violoncelli

Contrabass (C-extension)

Transposed Score

Duration: 20'



"Introduction"
♩ = 138 ♩ = 46

Flute/Piccolo

Oboe

Clarinet in B \flat

Horn in F

Crotales

Glockenspiel/Percussion

Vibraphone

Marimba/Percussion
"Hommage à Grisey"

Piano
depress silently;
set with sost. ped.
sost. Ped. →

Solo Violin

Viola

Violoncello I

Violoncello II

Contrabass
with C-extension

A

♩ = 138 ♩ = 46

Fl/P

Ob.

B♭ Cl.

Hn.

Mar./ Perc.

Pno.

(sost.) →

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

The musical score is arranged in a system with the following parts and markings:

- Picc. II:** Piccolo part with a *ppp* dynamic marking and the word "Piccolo" above the staff.
- Ob., B♭ Cl., Hn.:** Oboe, B-flat Clarinet, and Horn parts, all with rests.
- Mar./Perc.:** Maracas and Percussion part. The Maracas part has a *pp* dynamic and the instruction "(Mar.) murmuring". The Percussion part includes "(Toms)" and "(Clave)" with a *p* dynamic, and "(Maraca)" with *pp* and *ppp* dynamics.
- Pno.:** Piano part with a *(sost.)* marking and a fermata over the first measure.
- Vln. solo:** Violin solo part with a rest.
- Vla.:** Viola part with a rest and a *pp* dynamic marking in the third measure.
- Vc. I, Vc. II, Cb.:** Violin I, Violin II, and Cello parts, all with rests.

14

Picc.

Ob. *choose three color-fingerings from Veale, pg. 29*

B♭ Cl.

Hn.

Mar./ Perc. (Marimba)

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p

pp

f

p

M1

M2

M3

M1

(sost.) →

II *p* III

II *harmonic gliss.*

16 B

♩ = 138

Picc. *3/4*

Ob. *3/4*

B♭ Cl. *p* *pp* *3/4*

Hn. (in F) *ppp* *3/4*

Mar./ Perc. *mp* *p* *pp* *f* *p* *3/4*

Pno. (sost.) → * Ped. *f* *3/4*

Vln. solo *mp* sul pont. 5 *p* *3/4*

♩ = 138

Vla. *3/4*

Vc. I *mp* *3/4*

Vc. II *3/4*

Cb. *3/4*

20 ♩. = 46

Picc. 9/4

Ob. 9/4

B♭ Cl. 9/4

Hn. 9/4

Mar./ Perc. 9/4

Pno. 9/4

Vln. solo ♩. = 46

Vla. 9/4

Vc. I 9/4

Vc. II 9/4

Cb. 9/4

covering end-hole with pinky finger produces fundamental and overtone

24

The musical score is arranged in systems. The Piccolo part (Picc.) has a treble clef and a single staff. It features a dynamic marking of *p* and a note with a fermata. A line connects this note to a bracketed pair of notes in the third measure, with the text "covering end-hole with pinky finger produces fundamental and overtone" above it. The Percussion part (Mar./Perc.) has two staves. The top staff has a treble clef and contains rhythmic patterns with dynamics *p* and *pp*. The bottom staff has a bass clef and contains a complex rhythmic pattern with a triplet of eighth notes marked with a '3' and a fermata. The Violin solo part (Vln. solo) has a treble clef and a single staff. It features a dynamic marking of *pp* and a note with a fermata, with the text "col legno 5" above it. The Viola part (Vla.) has a treble clef and a single staff. It features a dynamic marking of *p* and a note with a fermata, with the Roman numeral III and a circled 'p' above it. The Violin I part (Vc. I) has a treble clef and a single staff. It features a dynamic marking of *p* and a note with a fermata, with the text "8va" and a circled 'p' above it. The Cello part (Cb.) has a bass clef and a single staff.

27

Picc. *fade out*

Ob.

B♭ Cl. *pp* *p*

Hn.

Mar./ Perc. (Mar.) *pp* *f*

Pno.

Vln. solo

Vla.

Vc. I

Vc. II *p*

Cb.

Detailed description: This page of a musical score covers measures 27 to 30. The Piccolo part (measures 27-28) features a melodic line with a 'fade out' instruction. The Bass Clarinet (B♭ Cl.) part (measures 27-30) has a long note in measure 27 marked *pp* and a long note in measure 28 marked *p*. The Maracas/Percussion part (measures 27-30) includes a maraca part (Mar.) starting in measure 27 with a *pp* dynamic, and a percussion part starting in measure 28 with a *f* dynamic. The Violin solo part (measures 27-30) has a long note in measure 27 and a melodic line in measure 28. The Violin II part (measures 27-30) has a long note in measure 27 and a long note in measure 28 marked *p*. The Viola part (measures 27-30) has a melodic line in measure 27 and rests in measure 28. The Violin I part (measures 27-30) has a melodic line in measure 27 and rests in measure 28. The Cello part (measures 27-30) has rests in measure 27 and measure 28, and a long note in measure 29. The Piano part (measures 27-30) has rests in measure 27 and measure 28, and rests in measure 29 and measure 30. The Oboe part (measures 27-30) has rests in measure 27 and measure 28, and rests in measure 29 and measure 30. The Horn part (measures 27-30) has rests in measure 27 and measure 28, and rests in measure 29 and measure 30.

29

Picc.

Ob.

B♭ Cl.

Hn.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

pp

pp

p

mf *p*

p match picc.

pp

pp

pp

suono reale

p

31

Picc.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

ft.

C

♩ = 138

p *f* *pp* *poco* *pizz.* *arco* *ff*

36 $\text{♩} = 46$

Picc. pp

Ob. ff pp

B♭ Cl. p pp

Hn. p pp *echo*

Glock./ Perc. (Gong) scrape (l.v.) $< mf$

Mar./ Perc. f

Pno. ff f p 8^{va}

Vln. solo mf f p *sul pont.* $pp < p$ *ord.*

Vla. mf f p 8^{va} p

Vc. I mf f p *sul tasto* p *sul pont.* ppp mf 5

Vc. II mf f p *pizz.* sfz

Cb. mf f p p

alternate fingerings: choose from p. 31
or p. 130, lower left (R. Dick)

41

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

Ob. *p* *mp* *pp* *p*

B \flat Cl. *pp* *p* *pp*

Hn. *mp* *pp* *p*

Mar./ Perc.

Pno.

Vln. solo *pp* *p* *p* *mf*

Vla. *ord.* 3 *p* 3 *p* 8va

Vc. I *mp* *p* *pp* *nat.* 3 *mf* *f*

Vc. II *sfz* *sfz* *pp* *p* *pizz.* *arco ric.* *sfz* *mf* *pp*

Cb. *pp* *sul pont.*

44

Picc. *p* *f.t.*

Ob.

Bb Cl.

Hn. *p*

Mar./ Perc. (Cym.) *p*

Pno. *p* *cresc.* *3* *Ped.*

Vln. solo *p*

Vla. *p* *s.p.* *ord.* *mp*

Vc. I *p* *s.p.* *nat.* *3* *s.p.* *nat.* *s.p.* *nat. tr* *mp*

Vc. II *sul pont.* *3* *nat.* *sul pont.* *3* *nat. tr* *mp*

Cb. *nat.* *(o.)* *p* *mp* *mf*

alternate fingerings (pg. 35)

46 *mp* 6

Ob. *mf* *p*

B \flat Cl. *mf* *p*

Hn. *mf* *p*

Mar./ Perc. *f* (W. Blk.) (T. Blk.) (Bongos) 3

Pno. *mf* Ped.

Vln. solo *f* sul pont. 5

Vla. *f* sul pont. *p*

Vc. I *f* 3 3 sul pont. *p*

Vc. II *f* *p* *sf* *sf*

Cb.

47 *alternate fingerings (pg. 28)*

Picc. *f* 6 6

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Hn. *f*

Mar./ Perc. (Cym.) *p* *f* (W.B.) 3 (T.B.) 3 3 3

Pno. *f*

Ped.

Vln. solo ord. (♯♯) sul pont. ord. (♯♯)

Vla. *f* sul pont. *p*

Vc. I nat. *f* 3 3 3 sul pont. *p*

Vc. II *f* *sf p* *sf p* sul pont. *sf p* nat.

Cb.

48

f *sfz* *p*

3

or Veale 171 or 172

f *p*

f *f* *sfz* *p*

Glock./ Perc. (Gongs) *p*

Mar./ Perc. (W.B.) (Bongos) *sf* *f* *p*

Pno. *f* *sfz*

Vln. solo *ord.* *sul pont.* *ord.* *nat.* *sfz* *p*

Vla. *ord.* *sul pont.* *nat.* *f* *p*

Vc. I *ord.* *3* *t* *sul pont.* *nat.* *f* *p*

Vc. II *sul pont.* *nat.* *t* *nat.* *p*

Cb. *p*

♩ = 138

50

Picc. *f*

Ob. *f*

B♭ Cl. *p* *f* *dim.*

Hn.

Glock./ Perc. *mf*

Mar./ Perc.

Pno.

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

Vla. *f*

Vc. I *f*

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

Cb. *f* *mp* *mp* *p*

54 *f.t.*

Picc. *dim.* *p*

Ob. *p*

B♭ Cl. *p*

Hn.

Glock./ Perc.

Mar./ Perc. *f* *p* *f*

Pno. *p* *ff*

* *And.*

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

Vla. *f* *f*

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

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

Cb. *mp* *f* *pp*

59 *choose two color fingerings from pg. 30*

Picc. *pp* *M5* *Veale, pg. 32* *f* *M6* *p* *nat.*

Ob. *ppp* *f* *p* *nat.*

B♭ Cl. *ppp* *f* *p* *nat.*

Hn. *p* *echo* *f* *nat.*

Glock./ Perc.

Mar./ Perc. *p* *p* *f*

Pno. *pp* *p* *8^{vb}*

Vln. solo

Vla. *f* *f* *f*

Vc. I *f* *f* *f*

Vc. II *f* *f* *f*

Cb.

D Exposition I

♩ = 46

63

Picc. *To Fl.*

Ob. *f*

B♭ Cl. *f*

Hn.

Glock./ Perc. (Gongs) (Tam-tam)

scrape p pp

Mar./ Perc. (Mar.)

f p sfz

Pno. *p secco*

D

♩ = 46

Vln. solo

Vla.

Vc. I *p mp³ mp³ mp³*

Vc. II *p mp mp*

Cb. *p sf sf p*

65

Picc.

Ob.

B \flat Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

f

sf

p

mf

pp

8^{va}

ped.

66

Picc.

Ob.

Bb Cl.

Hn.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

cresc.

f

sf

p

67

Picc.

Ob.

Bb Cl.

Hn.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

70

Picc.

Ob.

B♭ Cl.

Hn.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

rit. = 138

Flute

mp

pp

f *p*

f *p*

f *p*

31

E

$\text{♩} = 46$ A tempo

72

Fl.

Ob.

B♭ Cl.

Hn.

Mar./ Perc.

Pno.

E

$\text{♩} = 46$ A tempo

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

Musical score for orchestra and solo violin, measures 75-80. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Horn (Hn.), Maracas/ Percussion (Mar./ Perc.), Piano (Pno.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.).

Measures 75-80 are shown. The Flute part starts with a *pp* dynamic and a *tr* (trill) marking. The Oboe part has a *mp* dynamic. The Bass Clarinet part has a *mp* dynamic. The Horn part is silent. The Maracas/Percussion part has a *f* dynamic and a *5* marking. The Piano part has a *f* dynamic in the first measure and a *p* dynamic in the second measure, with an *8^{va}* marking in the bass line. The Violin solo part is silent. The Viola part has a *mp* dynamic in the first measure and a *pp* dynamic in the second measure. The Violin I part has a *pp* dynamic in the first measure and a *mp* dynamic in the second measure. The Violin II part has a *mp* dynamic in the first measure and a *pp* dynamic in the second measure. The Cello part has a *pp* dynamic in the first measure and a *mp* dynamic in the second measure.

77

Fl.

Ob.

B♭ Cl.

Hn.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p

f

3

5

(8)

Detailed description: This page of a musical score, numbered 34, contains measures 77 through 80. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Horn (Hn.). The percussion section is labeled 'Mar./ Perc.'. The piano part (Pno.) is shown in grand staff notation with a long, dotted line in the bass clef labeled '(8)'. The string section includes Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.). The Vln. solo part features dynamics *p* and *f*, and includes a five-measure rest (5) and a five-measure phrase (5). The Vc. I and Vc. II parts also feature dynamics *p*. The woodwinds and strings play sustained notes with various articulations and rests.

78

Fl. *p*

Ob. *mp*

B♭ Cl. *p*

Hn. *p*

Mar./ Perc.

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

Vln. solo *p* *f*

Vla.

Vc. I

Vc. II

Cb.

5

6

6

6

5

79

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. *f*

Hn. *f*

Mar./ Perc.

Pno. *p* *f* *loco* *6* *3* *8^{va}*

Vln. solo *p*

Vla. *mf* *3*

Vc. I *p* *3*

Vc. II *p* *3*

Cb. *pizz.* *sf*

80

Fl. *p*

Ob. *p*

Bb Cl. *p*

Hn. *p*

Mar./ Perc.

Pno.

Vln. solo

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

Cb.

81

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Hn. *mf*

Mar./ Perc.

Pno.

Vln. solo

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

Cb.

Detailed description: This page of a musical score, numbered 38, covers measures 81 through 88. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), and Horn (Hn.), all playing a melodic line marked *mf* (mezzo-forte) with long slurs. The Percussion (Mar./ Perc.) part features a rhythmic pattern of eighth and sixteenth notes. The Piano (Pno.) part provides harmonic support with a complex texture of chords and moving lines. The Violin solo (Vln. solo) part consists of a melodic line with triplet markings. The string section (Vla., Vc. I, Vc. II, Cb.) provides a steady accompaniment, with the Violin, Viola, and Violin I parts marked *mf* and featuring long slurs. The Cello (Cb.) part is mostly silent, indicated by a whole rest.

82

Fl.

Ob.

B♭ Cl.

Hn.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

83

Fl. *f* *p*

Ob. *f* *p*

B♭ Cl. *f* *p*

Hn.

Glock./ Perc.

Mar./ Perc. *f*

Pno. *ff* *f* (To Celesta)

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

Vla. *f*

Vc. I *f* *p*

Vc. II *f*

Cb. arco *f* *p*

F Episode I

♩ = 69

← ♩ = ♩ →

85

Fl.

Ob.

B♭ Cl.

Hn. *pp* *sim.*

Glock./ Perc.

Mar./ Perc. *pp* (To Vib.)

Cel. (Celesta) *p*

Vln. solo *ff* *f p* *f* *nat.* *3*

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

Vc. I *f* *pizz.*

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

Cb. *f* *pizz.*

F ♩ = 69 ← ♩ = ♩ →

90

Fl. *p*

Ob. *p*

B♭ Cl. *p* *pp*

Hn. + +

Crot.

Glock./ Perc.

Vib.

Cel.

Vln. solo *ppp*

Vla.

Vc. I arco *p* *pp* *f* pizz.

Vc. II arco *p*

Cb.

93

Fl.

Ob.

B \flat Cl.

Hn.

Crot. (Crotales)

Glock./ Perc. (Glock.)

Vib. (Vib.) *p*

Cel.

Vln. solo

Vla. arco

Vc. I

Vc. II *f* pizz.

Cb.

95

Fl.

Ob.

B \flat Cl.

Hn.

Crot.

Glock./ Perc.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p

pizz.

sf

sf

sf

sf

97

Fl.

Ob.

B \flat Cl.

Hn.

Crot.

Glock./ Perc.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p

arco

3

99

Fl. *p*

Ob.

B♭ Cl.

Hn.

Crot.

Glock./ Perc.

Vib.

Pno. *mp* *p*

Vln. solo *mp*

Vla. *mp*

Vc. I *mp* *p*

Vc. II *mp* *p*

Cb.

101

Fl.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./ Perc.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

f

pp

pp

pp

5

G

102

Fl.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./ Perc.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p *cresc.*

p *cresc.*

p *cresc.*

p

dead strokes

p

sfz

sfz

p *5* *pp* *mp* *5*

p *5* *pp* *mp* *5*

p *5* *pp* *mp* *5*

pp *p* *5* *pp* *mp* *5*

(pizz.) *mp*

104

Fl. *cresc. poco a poco*

Ob.

B♭ Cl.

Hn.

Crot.

Glock./ Perc.

Vib. *mf*

Pno. *mp* *f*

Vln. solo *pp* *mf* *pp* *f*

Vla. *pp* *mf* *pp* *f*

Vc. I *pp* *mf* *pp* *f*

Vc. II *pp* *mf* *pp* *f*

Cb. *mf* *f*

Detailed description: This page of a musical score covers measures 104, 105, and 106. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Horn (Hn.). The string section includes Crotchet (Crot.), Glockenspiel/ Percussion (Glock./ Perc.), Vibraphone (Vib.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.). The piano (Pno.) part is also present. The score features various dynamics such as *pp*, *mf*, *ppp*, and *f*, along with performance instructions like *cresc. poco a poco*. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The piano part provides harmonic support with chords and melodic lines.

106

Fl. *f*

Ob. *f*

B \flat Cl. *f*

Hn. *f*

Crot.

Glock./ Perc.

Vib. *ff*

Pno.

Vln. solo *pp* *ff* *pp*

Vla. *pp* *ff* *pp*

Vc. I *pp* *ff* *pp*

Vc. II *pp* *ff* *pp*

Cb. *ff*

108

Fl. *dim.*

Ob. *dim.*

B \flat Cl. *dim.*

Hn. *dim.*

Glock./ Perc.

Vib. *mf*

Pno. *sfz* *f*

8^{va}

Vln. solo *f* *pp* *mf*

Vla. *f* *pp* *mf* *pp*

Vc. I *f* *pp* *mf* *pp*

Vc. II *f* *pp* *mf* *pp*

Cb. *f* *mf*

110

Fl.

Ob.

B \flat Cl.

Hn.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

mp

p

cresc.

3

112 **H** $\text{♩} = 104$

Fl.

Ob.

Bb Cl.

Hn.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

arco

p *f*

115

Fl. *ff*

Ob. *ff*

Bb Cl. *ff*

Hn. *ff*

Vib. *f*

Pno. *ff*

Vln. solo *ff*

Vla. *ff* *f* pizz. arco pizz. arco

Vc. I *ff* *f* pizz. arco pizz. arco

Vc. II *ff* *f* pizz. arco pizz. arco

Cb. *ff* *f* pizz. arco pizz.

119

Fl.

Ob.

B \flat Cl.

Hn.

Vib. *dead strokes* *f*

Pno. *f*

Vln. solo *p*

Vla.

Vc. I

Vc. II

Cb.

124

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

I Episode II

131

Fl. *pp* legato

Ob. *pp* legato

B \flat Cl. *pp* legato

Hn. *pp* legato

Vib. *p*

Pno. *p* *p*

Vln. solo *p* *pp*

Vla. *pp*

Vc. I *p*

Vc. II *p* pizz.

Cb. *p* (pizz.)

Ped. Ped.

136

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Ped.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

pizz.

arco

arco

140

Fl.

Ob.

B \flat Cl.

Hn.

Vib.

Pno.

* (no pedal)

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

pp

arco

pizz.

arco

pizz.

144

Fl.

Ob.

B \flat Cl.

Hn.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

Red.

Detailed description: This page of a musical score contains measures 144 through 147. The score is for a full orchestra and piano. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Horn (Hn.), Vibraphone (Vib.), Piano (Pno.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.). Measure 144 is marked with the number '144'. The Flute part features a melodic line with slurs and accents. The Oboe and Bass Clarinet parts have similar melodic lines. The Horn part has a lower melodic line. The Vibraphone part features a rhythmic pattern with triplets. The Piano part has a complex texture with slurs and accents. The Violin solo part has a melodic line with slurs. The Viola part has a melodic line with slurs. The Violin I part has a melodic line with slurs. The Violin II and Cello parts are mostly silent. The word 'Red.' is written below the Piano part in measure 147.

148

Fl.

Ob.

B \flat Cl.

Hn.

Vib.

Pno.

Ped.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

Detailed description: This page of a musical score contains measures 148 through 151. The score is arranged in a system with ten staves. From top to bottom, the staves are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Horn (Hn.), Vibraphone (Vib.), Piano (Pno.), Pedal (Ped.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.). The Flute part begins with a measure rest followed by a melodic line with slurs and accents. The Oboe part has a measure rest followed by a melodic line. The Bass Clarinet part has a melodic line with slurs. The Horn part is silent. The Vibraphone part features a melodic line with triplets and slurs. The Piano part has a complex accompaniment with slurs and accents in both hands. The Pedal part is marked with a 'Ped.' symbol. The Violin solo part has a melodic line with slurs. The Viola part has a melodic line with slurs. The Violin I part has a melodic line with slurs. The Violin II and Cello parts are silent.

152 **J**

Fl.

Ob.

B \flat Cl.

Hn. *solo*
p *mp*

Vib.

Mar./ Perc. *as at the beginning* *p*

Pno.

Vln. solo **J**

Vla.

Vc. I

Vc. II *p*

Cb.

157

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

Ob.

B \flat Cl.

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

Glock./ Perc.

Mar./ Perc. *scrape* 3 3 (B.D.)

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

161

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Hn. *p*

Glock./ Perc. (Gongs) *p* (Tam-tam) (Tri.) *pp*

Mar./ Perc. *scrape*

Vln. solo

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

Cb.

Detailed description: This page of a musical score covers measures 161 to 165. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Horn (Hn.), all playing *p* (piano). The percussion section features Glockenspiel/Percussion (Glock./ Perc.) with Gongs, Tam-tam, and Triangle (Tri.), and Maracas/Percussion (Mar./ Perc.) with a scrape effect. The string section includes Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.), with the latter three playing *pp* (pianissimo). The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

166

Fl.

Ob.

B \flat Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

(Mar.)
pp

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p *mf* *arco* *p*

mf *p*

+ *sempre*

K

← ♩ = ♩ →
♩ = 69

170

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

(Mar.)

(rhythms of mm. 171 and 172 are the same)

K

← ♩ = ♩ →
♩ = 69

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

184

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

(colla vln.)

Vln. solo

sfz

p

pp

sul pont.

ord.

p

pp

Vla.

Vc. I

Vc. II

Cb.

191

Fl. *p*

Ob.

B \flat Cl.

Hn.

Vib. *p*

Pno.

Vln. solo *sfz f* *p* *sfz* *sfz f* *p* *mp*

Vla.

Vc. I

Vc. II

Cb.

194

Fl. *mp* *p*

Ob.

B♭ Cl.

Hn.

Glock./ Perc. (Glock.)

Vib.

Pno. *Ped.* *Ped.*

Vln. solo L.H. pizz. sul pont. *nat.* *nat.* LH pizz. sul pont. *ppp* *sfz p*

Vla. *p* *ord.*

Vc. I *ord.* *p*

Vc. II *p*

Cb. *pp*

198

Fl.

Ob.

B \flat Cl.

Hn.

Glock./ Perc.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

pp

p

mp

p

mp

sul pont.

LH pizz.

nat.

3

5

5

5

3

3

3

3

3

3

3

3

5

3

5

M

202

Fl.

Ob.

B \flat Cl.

Hn.

Crot.

Vib.

(Crotales)

Pno.

Ped.

mf

pp

M

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

pizz.

f

mf

mp

p

p

nat.

207

Fl. *mf* \rightarrow *p*

Ob. *mf* \rightarrow *p*

B \flat Cl. *mf* \rightarrow *p*

Hn. *mf* \rightarrow *p*

Glock./ Perc. (Glock.)

Vib. 3 3

Pno. *mf* Ped.

Vln. solo arco *p* 3 3 5 L.H. pizz. sul pont. nat. 3 3 3 3 7 3 5 3

Vla. *p* \rightarrow *mf* 3 3

Vc. I *mf*

Vc. II *mf*

Cb. *p* \rightarrow *mf*

211

Fl.

Ob.

Bb Cl.

Hn.

Glock./ Perc.

Vib.

Pno.

Vln. solo

Vla. *sul pont.* *ord.*

Vc. I

Vc. II

Cb.

mp

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

p

p

p

215 *f.t.* poco accel. A tempo

Fl. *mf* > *p* *mf* > *p* *pp*

Ob. *pp*

B♭ Cl. *p* *pp*

Hn. *pp*

Glock./ Perc.

Vib. *pp* *p* *p* 5

Pno. *pp* *p* 5

Vln. solo *sfzp* *f* *pizz.* *arco* *p* *sfz*

Vla. *p* *pp*

Vc. I *pp*

Vc. II *pp*

Cb. *pp* sul pont. *ord.* *p* 5

218

Fl.
Ob. *mf* *pp*
B \flat Cl.
Hn.
Glock./ Perc. *dead stroke* *f*
Vib. *dead stroke* *f* *ord.* *p*
Pno.
Vln. solo *sul pont. arco* *p* *pizz.* *sfz* *sul tasto arco* *p* *pizz.* *sfz* *sul tasto arco* *p* *pizz.* *sfz*
Vla.
Vc. I
Vc. II
Cb.

222

Fl.

Ob. *mf* *pp*

B \flat Cl.

Hn.

Vib. 5

Pno. 5

Vln. solo arco *p* 6 7 *sfz* pizz. *p* 6 7 *sfz* pizz. *p* 6 7 *sfz* nat. arco

Vla. *mf* *p*

Vc. I

Vc. II

Cb. 5

225

Fl. *mf*

Ob. *mf* *p* *pp*

B♭ Cl.

Hn.

Vib. 5

Pno. 5

Vln. solo arco *p* 6 7 pizz. *sfz* sul pont. arco *p* 6 7 pizz. *sfz* arco *p* 6 7 pizz. *sfz*

Vla.

Vc. I

Vc. II

Cb. 5

228 $\text{♩} = 76$ Recitative

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

Ob. *mf* *p*

B \flat Cl. *mf* *p*

Hn. *mf* *p*

Vib. *p*

Pno. *p*

Detailed description: This block contains the musical notation for the first system of instruments. It includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Horn (Hn.), Vibraphone (Vib.), and Piano (Pno.). The Flute part starts with a *p* dynamic and moves to *mf*. The Oboe, Bass Clarinet, and Horn parts also feature *mf* and *p* dynamics. The Vibraphone and Piano parts play sustained chords with a *p* dynamic. The time signature changes from 6/4 to 5/4.

Vln. solo *p* *sfz* *p* *p* *col legno*

Vla. *mf* *pp*

Vc. I *mf* *pp*

Vc. II *mf* *pp*

Cb. *f* *p* *f* *p*

Detailed description: This block contains the musical notation for the second system of instruments. It includes staves for Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.). The Violin solo part features various techniques: *arco* with a *p* dynamic, *pizz.* with *sfz*, *sul pont. arco* with *p*, and *col legno* with *p*. The Viola, Violin I, and Violin II parts play sustained chords with *mf* and *pp* dynamics. The Cello part features a *f* to *p* dynamic shift. The time signature changes from 6/4 to 5/4.

231

1 2 3 4 5

Fl. *f p*

Ob. *f p*

B♭ Cl. *f p*

Hn.

Vib. *Red.*

Pno.

Vln. solo *s.p. nat. s.p. nat. sim*

Vla. *mute p*

Vc. I *mute p*

Vc. II *mute p*

Cb.

233

1 2 3 4 5 6 1 2 3 4 5

Fl. *f p*

Ob. *f p*

B♭ Cl. *f p*

Hn.

Vib.

Pno.

Vln. solo

Vla. *p*

Vc. I *p*

Vc. II *p*

Cb.

235

1 2 3 1 2 3 4 1 2

Fl.

Ob.

B♭ Cl.

Hn.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

f *p*

f *p*

f *p*

p

p

p

p

19/16 7/8 11/8

Detailed description: This page of a musical score, numbered 82, contains parts for woodwinds, strings, and piano. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Vibraphone (Vib.). The string section includes Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.). The piano part (Pno.) is also present. The score is divided into three measures. The first measure is in 7/8 time, the second in 19/16, and the third in 7/8. Fingerings are indicated above the notes in the woodwind parts. Dynamics such as *f* (forte) and *p* (piano) are marked. The woodwinds and strings play sustained notes with some melodic movement, while the piano part features arpeggiated chords. The vibraphone has a short melodic phrase in the second measure.

238

1 2 3 4 5 1 2 3 4

Fl. *f p f p*

Ob. *f p*

B♭ Cl. *f p f p*

Hn.

Vib.

Pno.

Vln. solo *p*

Vla. *p p*

Vc. I *p p*

Vc. II *p p*

Cb.

23 16

240 **P**

Fl. 1 2 3 4 5

Ob.

Bb Cl.

Hn.

Glock./ Perc.

Vib.

Pno.

Vln. solo *p* **P** *pizz.* *arco* *pizz.*

Vla. mute off

Vc. I mute off

Vc. II mute off

Cb.

243

Fl. *p*

Ob.

Bb Cl. *pp*

Hn.

Glock./ Perc.

Vib.

Pno. *mp* *cresc.*

Vln. solo *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *cresc.* *sfz*

Vla. *mp*

Vc. I *p*

Vc. II *p*

Cb.

Q Episode III

246

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Hn.

Vib. *p*

Pno. *f*

Ped.

Q

Vln. solo *f* arco

Vla. *f*

Vc. I *f*

Vc. II *f*

Cb. *f*

248

Fl.
Ob.
Bb Cl.
Hn.
Vib.
Pno.
Ped.
Vln. solo
Vla.
Vc. I
Vc. II
Cb.

250

Fl. *mf p* *mp*

Ob. *mf p* *mp*

B♭ Cl. *mf p* *mp*

Hn. *mp*

Vib.

Pno. *Red.*

Vln. solo

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 88, contains measures 250 to 252. The score is for a full orchestra and a solo violin. The woodwind section (Flute, Oboe, B♭ Clarinet, Horn) plays in 3/4 and 2/4 time signatures, with dynamics ranging from *mf p* to *mp*. The strings (Violins, Violas, Violas, Celli) play in 3/4 and 2/4 time signatures, with dynamics ranging from *mf* to *mp*. The solo violin part features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics ranging from *mf* to *mp*. The piano part includes a section marked *Red.* (Reduction). The score is written in G major and includes various musical notations such as slurs, accents, and dynamic markings.

254

Fl.

Ob.

B♭ Cl.

Hn.

p

p

p

p

p

Vib.

Pno.

mf

loco

8^{va}

Ped.

Vln. solo

pp

5

5

sul pont.

Vla.

p

6

6

6

sul pont.

Vc. I

mf

p

Vc. II

mf

p

Cb.

mf

p

260

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p

mp

mf

p

mp

mf

p

Red.

Red.

5

nat.

(#) (8va-1)

sul pont.

5

5

5

5

5

5

5

5

5

5

265

Fl. *p* *pp*

Ob.

B♭ Cl. *p* *pp*

Hn. *ppp*

Glock./ Perc. (Gongs) *p* *pp* *scrape*

Vib.

Pno. *pp* *ppp* *p*

Vln. solo *f* *p* *sfz* *pizz.*

Vla. *p* *pp*

Vc. I *p* *pp*

Vc. II *p* *pp*

Cb. *p* *pp*

S "Song of St. Nicolas I"

♩ = 84

271

Fl. *ppp*

Ob.

B♭ Cl.

Hn. *pp*

Glock./ Perc. *p* *p*

Vib.

Mar./ Perc. (Mar.)

Pno. (8).....

S ♩ = 84

Vln. solo

Vla.

Vc. I *ppp*

Vc. II

Cb.

278

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo *pp* arco

Vla. *pp legato*

Vc. I *pp legato*

Vc. II

Cb.

Detailed description: This page of a musical score contains measures 278 through 283. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Horn (Hn.). The percussion section includes Glockenspiel (Glock.) and other percussion (Perc.), and Maracas (Mar.) and other percussion (Perc.). The piano (Pno.) part is shown in grand staff notation. The string section includes Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.). The score features various time signatures: 3/4, 4/4, and 3/4. Dynamics include *pp* (pianissimo) and *pp legato*. The Vln. solo part is marked *arco*. The woodwinds and Vln. solo have melodic lines with slurs and accents. The strings provide harmonic support with sustained notes and some rhythmic patterns.

285

Fl. *p* *poco rit.* *p*

Ob. *p* *mp*

B♭ Cl. *p*

Hn.

Mar./ Perc. *mp* *pp* *p*

Pno. *p* *secco* *Ped.*

Vln. solo

Vla. *p*

Vc. I

Vc. II

Cb.

T *A tempo*

290

Fl.

Ob.

B♭ Cl.

Hn.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p *ppp* *p* *ppp* *p*

pp *molto legato* *pp* *pp* *pp*

short

297

Fl.

Ob.

B \flat Cl.

Hn.

Crot.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

poco a poco cresc.

Detailed description: This page of a musical score covers measures 297 to 301. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), and Horn (Hn.). The percussion section includes Cymbal (Crot.), Glockenspiel (Glock./ Perc.), and Maracas (Mar./ Perc.). The string section includes Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.). The piano (Pno.) part is also present. The score is in 5/8 time, with a key signature of one flat (B-flat). The tempo is marked 'poco a poco cresc.'. The woodwinds and strings play melodic lines, while the percussion provides rhythmic accompaniment. The Vln. solo part features a prominent melodic line with a crescendo marking.

poco accel. (♩ = 90) (♩ = 60) rall. 97

303

Fl. *cresc.*

Ob.

B♭ Cl. *cresc.*

Hn. *cresc.*

Crot. *pp*

Glock./ Perc.

Mar./ Perc. *p*

Pno. *p* *mp*

Vln. solo *mf*

Vla.

Vc. I

Vc. II

Cb.

poco accel. (♩ = 90) (♩ = 60) rall.

U "Night Waltz"
♩. = 54

308

Fl. *mf* \rightarrow *p*

Ob. *mf* \rightarrow *p*

B♭ Cl. *mf* \rightarrow *p*

Hn. *mf* \rightarrow *p*

Glock./ Perc. (High Gong) *mp*

Mar./ Perc. *mf* *mp* *secco* *mf*

Pno. *pp* *echo* *pp* *sost. Ped.*

Vln. solo *f* *pizz.* *p* *sul pont. arco* *f* *sfz p*

Vla. *nat.* *pizz.* *sfz* *pizz.*

Vc. I *mf* \rightarrow *p* *sfz* *pizz.*

Vc. II *mf* \rightarrow *p* *sfz* *pizz.*

Cb. *pizz.* *sfz*

313

Fl.

Ob.

B \flat Cl.

Hn.

Glock./ Perc. (Med. Gong) (Tam-tam) *mp*

Mar./ Perc.

Pno.

Vln. solo pizz. sul pont. arco pizz. sul pont. arco

Vla.

Vc. I col legno arco

Vc. II col legno arco

Cb.

Detailed description: This page of a musical score covers measures 313 to 316. The woodwind section (Flute, Oboe, B-flat Clarinet, Horn) is mostly silent, with a final chord in measure 316. The percussion section includes a Med. Gong and Tam-tam, both marked *mp*. The Maracas play a rhythmic pattern. The piano part features a complex texture with many overlapping notes and slurs. The solo violin part alternates between pizzicato and sul ponticello arco. The violas, violins I, and violins II play a rhythmic pattern with col legno arco. The double bass is silent.

317

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

sul pont.

pizz.

pizz.

321

Fl.

Ob.

B \flat Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p

f *p*

ppp

f

p

sul pont. arco

f

sost. Ped.

333

Fl.

Ob.

Bb Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

arco

col legno

col legno

col legno

(B.D.)

p

ppp

f

338

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Ped.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

sf

p

sf

p

sf

sf

p

(Maraca)

p

p

ord.

col legno

3

3

3

3

344

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

Ob. *mp* *p* *mp* *p* *pp* *pace Mark Weiger*

B♭ Cl. *mp* *p* *pp*

Hn.

Glock./ Perc.

Mar./ Perc.

Pno. *

Vln. solo *nat.* *col legno* *nat.* *col legno* *nat.* *ppp* *short*

Vla. *p*

Vc. I *mp* *p*

Vc. II *p*

Cb.

353

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Hn.

Glock./ Perc.

Mar./ Perc.

Vln. solo *pp dolce*

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

Cb. *pp*

360

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

mp

poco

p

mp

mf

(Mar.)

mf

p

mf

p

367

Fl.

Ob.

B \flat Cl.

Hn.

Glock./ Perc.

Mar./ Perc.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p

Detailed description: This page of a musical score contains measures 367 through 371. The score is for a full orchestra with a solo violin. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Horn (Hn.), Glockenspiel/Drum (Glock./ Perc.), Maracas/Drum (Mar./ Perc.), Piano (Pno.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.). The music is in 5/8 time and features a complex rhythmic pattern with frequent changes in meter. The key signature has one sharp (F#). The Flute part begins in measure 367 with a rest, followed by a melodic line in measure 370. The Oboe and Bass Clarinet parts have melodic lines in measures 367 and 370. The Horn part has a melodic line in measure 371, marked with a piano (*p*) dynamic. The Glockenspiel/Drum, Piano, and Cello parts are mostly rests. The Maracas/Drum part has a rhythmic pattern in measures 367 and 368. The Violin solo part has a melodic line in measures 367 and 370. The Viola part has a melodic line in measures 367 and 370. The Violin I and Violin II parts have melodic lines in measures 367 and 370.

W Episode IV

$\text{♩} = 96$

372

Fl. *p* poco a poco cresc.

Ob. *p* poco a poco cresc.

B♭ Cl. *pp* poco a poco cresc.

Hn. *pp* poco a poco cresc.

Pno. *pp* cresc. *Ed.*

W

$\text{♩} = 96$

Vln. solo *f* *p*

Vla. *mf* *p*

Vc. I *mf* *p*

Vc. II *mf* *p*

Cb. *mf* *p*

Musical score for measures 374-375. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Piano (Pno.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.).

Measure 374: Flute, Oboe, Bass Clarinet, and Horn play a melodic line with eighth and sixteenth notes. The Piano provides harmonic support with chords and moving lines in both hands. The Violin solo part is silent. The Viola, Violin I, Violin II, and Cello parts are also silent.

Measure 375: The melodic line continues with similar rhythmic patterns. The Piano accompaniment remains active. The Violin solo part remains silent. The Viola, Violin I, Violin II, and Cello parts remain silent.

376

Fl.

Ob.

B♭ Cl.

Hn.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

Musical score for measures 378-381. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Piano (Pno.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.).

Measure 378: Flute and Oboe play a melodic line with slurs and accents. Bass Clarinet and Horn play a rhythmic accompaniment. Piano plays a harmonic accompaniment starting with a *p* dynamic. Violin solo is silent. Viola, Violin I, Violin II, and Cello play a rhythmic accompaniment with a *f* dynamic.

Measure 379: Flute and Oboe continue their melodic line. Bass Clarinet and Horn continue their accompaniment. Piano continues its accompaniment. Violin solo remains silent. Viola, Violin I, Violin II, and Cello continue their accompaniment with a *f* dynamic.

Measure 380: Flute and Oboe continue their melodic line. Bass Clarinet and Horn continue their accompaniment. Piano continues its accompaniment. Violin solo remains silent. Viola, Violin I, Violin II, and Cello continue their accompaniment with a *f* dynamic.

Measure 381: Flute and Oboe continue their melodic line. Bass Clarinet and Horn continue their accompaniment. Piano continues its accompaniment. Violin solo remains silent. Viola, Violin I, Violin II, and Cello continue their accompaniment with a *f* dynamic.

380

Fl.

Ob.

B♭ Cl.

Hn.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

dim.

mp

cresc.

Ped.

382

Fl.

Ob.

B♭ Cl.

Hn.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

Ped.

Musical score for measures 384-385. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Piano (Pno.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.).

Measure 384 starts with a treble clef and a key signature of two flats. The Flute part begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Oboe part begins with a quarter note G4, a quarter note A4, and a quarter note B4. The Bass Clarinet part begins with a quarter note G4, a quarter note A4, and a quarter note B4. The Horn part begins with a quarter note G4, a quarter note A4, and a quarter note B4. The Piano part begins with a quarter note G4, a quarter note A4, and a quarter note B4. The Violin solo part is silent. The Viola part begins with a quarter note G4, a quarter note A4, and a quarter note B4. The Violin I part begins with a quarter note G4, a quarter note A4, and a quarter note B4. The Violin II part begins with a quarter note G4, a quarter note A4, and a quarter note B4. The Cello part begins with a quarter note G4, a quarter note A4, and a quarter note B4.

Measure 385 continues the melodic lines. The Flute part has a quarter note C5, a quarter note D5, and a quarter note E5. The Oboe part has a quarter note C5, a quarter note D5, and a quarter note E5. The Bass Clarinet part has a quarter note C5, a quarter note D5, and a quarter note E5. The Horn part has a quarter note C5, a quarter note D5, and a quarter note E5. The Piano part has a quarter note C5, a quarter note D5, and a quarter note E5. The Violin solo part is silent. The Viola part has a quarter note C5, a quarter note D5, and a quarter note E5. The Violin I part has a quarter note C5, a quarter note D5, and a quarter note E5. The Violin II part has a quarter note C5, a quarter note D5, and a quarter note E5. The Cello part has a quarter note C5, a quarter note D5, and a quarter note E5.

Dynamic markings include *mp* (mezzo-piano) for the Piano part and *mf* (mezzo-forte) for the Viola, Violin I, Violin II, and Cello parts.

Musical score for measures 386-387. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Piano (Pno.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.).

Measure 386 starts with a treble clef and a key signature of one flat. The Flute part begins with a melodic line. The Oboe and Bass Clarinet parts have similar melodic lines. The Horn part has a lower melodic line. The Piano part features a triplet of eighth notes in the right hand and a bass line in the left hand. The Violin solo part is silent. The Viola, Violin I, Violin II, and Cello parts all begin with a melodic line marked *dim.* (diminuendo) and *mf* (mezzo-forte).

Measure 387 continues the melodic development. The Flute part has a melodic line. The Oboe and Bass Clarinet parts have similar melodic lines. The Horn part has a lower melodic line. The Piano part features a melodic line in the right hand and a bass line in the left hand. The Violin solo part is silent. The Viola, Violin I, Violin II, and Cello parts all continue their melodic lines, marked *cresc.* (crescendo).

Musical score for measures 388-391. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Piano (Pno.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.).

Measure 388: Flute has a triplet of eighth notes. Bass Clarinet has a triplet of eighth notes. Horn has a quarter note. Piano has a chord. Viola, Violin I, Violin II, and Cello have eighth notes.

Measure 389: Flute has a quarter note. Oboe has a quarter note. Bass Clarinet has a quarter note. Horn has a quarter note. Piano has a chord. Viola, Violin I, Violin II, and Cello have eighth notes.

Measure 390: Flute has a quarter note. Oboe has a quarter note. Bass Clarinet has a quarter note. Horn has a quarter note. Piano has a chord. Viola, Violin I, Violin II, and Cello have eighth notes.

Measure 391: Flute has a quarter note. Oboe has a quarter note. Bass Clarinet has a quarter note. Horn has a quarter note. Piano has a chord. Viola, Violin I, Violin II, and Cello have eighth notes. Dynamics *f* are indicated for Viola, Violin I, Violin II, and Cello.

390

Fl.

Ob.

B♭ Cl.

Hn.

Glock./ Perc.

(Tam-tam)

p

Pno.

f

Vln. solo

Vla.

cresc.

Vc. I

cresc.

Vc. II

cresc.

Cb.

cresc.

Musical score for orchestra and piano, measures 392-393. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Glockenspiel/ Percussion (Glock./ Perc.), Piano (Pno.), Violin solo (Vln. solo), Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.).

Measure 392: Flute, Oboe, B♭ Clarinet, and Horn play melodic lines with slurs and accents. The Glockenspiel/Percussion part has a rest. The Piano part has a complex accompaniment with slurs and accents. The Violin solo part has a rest. The Viola, Violin I, Violin II, and Cello parts play rhythmic patterns with slurs and accents.

Measure 393: Flute, Oboe, B♭ Clarinet, and Horn play melodic lines with slurs and accents. The Glockenspiel/Percussion part has a rest. The Piano part has a complex accompaniment with slurs and accents. The Violin solo part has a rest. The Viola, Violin I, Violin II, and Cello parts play rhythmic patterns with slurs and accents.

X "Arrival"

molto rit. ♩ = 84 Meno mosso

394

Fl. *ff* *f*

Ob. *ff* *f*

B♭ Cl. *ff* *f*

Hn. *ff* *f*

Glock./ Perc. (Tam-tam) *ff*

Pno. *ff*

Ped. *

Vln. solo

Vla. *f*

Vc. I *f*

Vc. II *f*

Cb. *f*

This musical score page, numbered 121, contains the following parts and markings:

- Flute (Fl.):** Starts at measure 397. Dynamics: *ff*, *p*, *mf*. Includes a triplet in the final measure.
- Oboe (Ob.):** Dynamics: *ff*, *p*, *mf*. Includes a triplet in the final measure.
- Bass Clarinet (B♭ Cl.):** Dynamics: *ff*, *p*, *mf*. Includes a triplet in the final measure.
- Horn (Hn.):** Dynamics: *ff*, *p*, *mf*. Includes a triplet in the final measure.
- Glockenspiel/Percussion (Glock./Perc.):** Marked "(Sus. Cym.)". Dynamics: *p*, *f*.
- Piano (Pno.):** Features a section marked "[arrival]" with a *ff* dynamic. Includes a "Ped." (pedal) marking and an asterisk (*) in the final measure.
- Violin Solo (Vln. solo):** Dynamics: *p*. Includes fingering "5" and slurs.
- Viola (Vla.):** Dynamics: *ff*, *p*, *mp*.
- Violin I (Vc. I):** Dynamics: *ff*, *p*, *mp*.
- Violin II (Vc. II):** Dynamics: *ff*, *p*, *mp*.
- Contra Bass (Cb.):** Dynamics: *ff*, *p*, *mp*.

402

Fl. *p* *pp* To Picc.

Ob. *p* *pp*

B♭ Cl. *p* *pp*

Hn. *p*

Glock./ Perc.

Mar./ Perc. *p* dead stokes

Pno. *pp*

Vln. solo

Vla. *mf* *p*

Vc. I *mf* *p*

Vc. II *mf* *p*

Cb. *mf* *p*

Y "Nimbus"
♩ = 64

407

Picc. *pp*

Ob. *play at ♩ = 76*

B♭ Cl. *play at ♩ = 76*

Hn. *play at ♩ = 76*
+
pp

Crot. (Crot.) *pp*

Glock./ Perc.

Vib. *play with thin metal sticks* *play at ♩ = 72*
Red. pp

Pno. *play at ♩ = 72*
pp
Red.

Y ♩ = 64

Vln. solo *pp* *cresc.*

Vla. *pp*

Vc. I *pp*

Vc. II *pp*

Cb. *pp*

411

Picc. ②

Ob.

B♭ Cl.

Hn.

Crot.

Glock./ Perc. (Glock.)
pp

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

③

f

Detailed description: This page of a musical score contains measures 411 through 414. The instrumentation includes Piccolo, Oboe, Bass Clarinet, Horn, Crotchet, Glockenspiel/Percussion, Vibraphone, Piano, Violin solo, Viola, Violin I, Violin II, and Cello. The Piccolo part features two marked breaths (② and ③). The Glockenspiel/Percussion part has a 'pp' dynamic marking and a '(Glock.)' instruction. The Violin solo part has a 'f' dynamic marking. The score is written in a common time signature with various note values and rests.

415

Picc.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./ Perc.

Vib.

Pno.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

dim.

④

Detailed description: This page of a musical score, numbered 125, covers measures 415 to 418. The score is arranged in a standard orchestral format with staves for Piccolo, Oboe, Bass Clarinet, Horn, Crotchet, Glockenspiel/Percussion, Vibraphone, Piano, Violin solo, Viola, Violin I, Violin II, and Cello. The Piccolo part begins with a melodic line in measure 415, marked with a circled '4' above it. The Piano part features a complex, rhythmic accompaniment. The Violin solo part includes a dynamic marking of *dim.* (diminuendo). The Cello part provides a steady bass line with long notes.

419

5

5

play at ♩ = 64, with conductor

p

play at ♩ = 64, with conductor

p

play at ♩ = 64, with conductor

ppp

play at ♩ = 64

p

play at ♩ = 60, slower than conductor

p

calm

423

Picc.

Ob.

B♭ Cl.

Hn.

Crot.

Glock./ Perc.

Cel.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.

Detailed description: This page of a musical score, numbered 127, contains staves for various instruments. The Piccolo part (Picc.) begins at measure 423 with a complex, fast-moving melodic line. The Oboe (Ob.) part features a series of sustained notes with a long slur. The Bass Clarinet (B♭ Cl.) and Horn (Hn.) parts consist of sustained notes. The Crotonale (Crot.) and Glockenspiel/Percussion (Glock./ Perc.) parts have sparse, rhythmic patterns. The Cello (Cel.) part is written in a grand staff with both treble and bass clefs, showing a melodic line in the treble and a bass line in the bass. The Violin solo (Vln. solo) part has a melodic line. The Viola (Vla.), Violin I (Vc. I), Violin II (Vc. II), and Cello (Cb.) parts are also present, with the Cello part at the bottom of the string section.

427

Picc.

Ob.

B \flat Cl.

Hn.

Glock./ Perc.
(if possible, D, F \sharp and A)
(Japanese Temple Bells)
ppp

Cel.

Vln. solo
pp

Vla.

Vc. I

Vc. II

Cb.

Red.

430

Picc.

Ob.

B \flat Cl.

Hn.

Glock./ Perc. (Japanese Temple Bells)

Cel.

Vln. solo

Vla.

Vc. I

Vc. II

Cb.