

# **Appo**

*for*

*Recorder and Orchestra*

**Jukka Tiensuu 2017**

# Jukka Tiensuu:

## Appo (2017)









a concerto for Recorder and Orchestra

### Instrumentation:

Recorder soloist  
2 flutes (1<sup>st</sup> also piccolo, 2<sup>nd</sup> also bass flute and piccolo)  
2 clarinets (2<sup>nd</sup> also bass clarinet)  
2 bassoons  
horn in F  
trumpet in C  
percussion (vibraphone, frame drum, bass drum, duck call)  
strings

### Performance note:

#### Notation:

- traditional *staccato*, relative to the note length and to the musical character
- ' *staccatissimo*, always very short regardless of the written note length
- *tenuto*, play the note to the full written length (only, no accent is intended).
-  *al niente*, let the sound die away completely.
-  The *glissandi* are played continuously during the indicated time (*not* portamento). Note-stems without head in the middle of a glissando are for orientation only, they are not to be articulated. For non-slurred *glissandi*, make a slight articulation on the (normal-sized) end note (preferably without changing the bow direction). Small *gliss.* end notes (in parentheses) are approximations. If combined with a *dim.*, simply let the sound "disappear" around that note.
- All accidentals** apply to the remainder of the measure, but are sometimes repeated to facilitate reading.
- ♯ ♭ A quarter-tone sharp and flat, respectively.
- ↓ For a single note: a sixth-tone flat (relating to the 6th over-tone, the "pure" minor seventh).
- ↓ ↑ For a multiphonic: direction of deviation. N.B. all multiphonic notations are only approximations to the actual sound.
- tr* All trills start on the main note. They continue till the end of the note even when this is tied over for several bars.
-  Exaggerately wide, slow *vibrato*.
-  a (loud) kiss, no voice added, just a quick sucking before separating the lips. The brass players could also perform this by a quick sucking of air through the instrument. The woodwinds may find an articulation to imitate the kissing sound.
- ↑ ↓ Highest / lowest pitch you can play "properly" (considering the given dynamics).
-  recorder: *sputato*, flute: *tongue ram*, clarinet: *slap tongue*, bassoon: *pizz.*
-  strings: *Spazzolato*, "brushing": Keeping the bow on two adjacent strings move it rhythmically along the *length* of the strings going from *ponticello* to *tasto* and back again (with no sideways pull). Keep the bow on string as long as the *spazzolato* continues. An accented *staccato* note indicates a sudden stop, which can be emphasized by making a *cresc.* on the preceding "glissando".
-  strings: Excessive bow pressure.
-  strings: Accents on harmonics should be produced by faster bow, *not* by adding bow pressure.

### Specific:

**all wind:** For the production of multiphonics and other extended wind instrument sounds, refer to the books by e.g. Mikko Raasakka (clarinet), Pascal Gallois (bassoon), Douglas Hill (horn) - or simply ask the composer.

**bassoon:** The bassoonists might find an extra reed handy for the "reed only" -sounds.

Bassoon multiphonics are only two per player, so they can easily be learned by heart, and thus their suggested fingerings are only given in the performance notes in the bassoon part.

**horn:** "bird call": extremely high squeak; "sucked (kissing) sound": play sucking using the horn as amplifier (indefinite pitch).

**percussion:** In the beginning of the piece the percussionist plays a relatively low sounding hand held frame drum and *dances* around the forward *marching* soloist - both players naturally adapting their movements to the beat and the character of the music.

**Soloist:** Choice of instruments is left to the player's discretion as long as the written pitches (octave ranges) are respected.

bars 33-47: turning should be a full body turn, not just an upper body "twist".

**Cadenza:** Should be relatively short - not longer than a minute - improvised "beatboxing" starting (on tenor recorder) from the *sputato* bar model, showing hopefully a plethora of possibilities of the recorder on the way and developing it to a seamless connection with the bar right after the cadenza (on alto recorder). E.g. start inserting little by little some quick trills and high tone repetitions when approaching the end of your cadenza. Keep the pulse steady throughout.

*Appo was commissioned by Eero Saunamäki*

# Appo

for Recorder and Orchestra

Jukka Tiensuu 2017

1  $\text{♩} \sim 40$   $\text{♩} \sim 120$

(Behind stage door)  
Large frame drum

Perc. follows RC and "dances" around RC.  
Small frame drum

P.1 *ff* *f non troppo* *mf* *mp*

RC *ff* *f*

RC marches onto the stage

8

P.1

RC *ff* *f*

stop marching

13

P.1

RC *ff*

start marching again

20

P.1 *mp*

RC *f* *f*

26

P.1

RC *ff*

stop marching

Start marching again. Continue to your soloist position

31 *Not conducted!* *Conducted...*

piccolo *mp* *mf*

piccolo *pp* *p*

continue marching/dancing while getting to your seat  
do occasional drumming gestures as before but without sound

P.1

RC *ff*

turn to the 1st violin

35

fl1

fl2

RC

v.1

v.2

*mp*

*mp*

*p*

*mp*

*p*

*mp*

turn to flutes

tr<sup>b</sup> tr<sup>b</sup>

41

fl1

fl2

RC

*mp*

*pp*

turn to bassoons

rall.

tr<sup>#</sup>

44

rall.

cl1

bass clarinet

cl2

bn1

bn2

hn

tpt

RC

vc

cb

*f sempre*

*f sempre*

*f sempre*

*f sempre*

*f sempre*

*f sempre*

*f*

*ff sempre*

*f sempre*

*f sempre*

turn to face the audience

~96

49

cl1

cl2

bn1

bn2

hn

tpt

RC

vc

cb

s.pont.

This system contains measures 49 through 53. It features a woodwind section with Clarinet 1 (cl1), Clarinet 2 (cl2), Bassoon 1 (bn1), and Bassoon 2 (bn2), a Horn (hn), and Trumpet (tpt). The woodwinds play a rhythmic pattern of eighth notes with accents. The Clarinet 2, Bassoon 1, and Bassoon 2 parts include trills. The Horn part has a melodic line with accents. The Trumpet part has a rhythmic pattern with accents. The RC (Recorder) part has a complex rhythmic pattern with slurs and accents. The Violoncello (vc) and Contrabass (cb) parts have a rhythmic pattern with accents. The Violoncello part includes the instruction 's.pont.' (sordano) above the staff.

54

cl1

cl2

bn1

bn2

hn

tpt

RC

vc

cb

ord.

This system contains measures 54 through 58. The woodwind section continues with the same instruments. The Clarinet 2, Bassoon 1, and Bassoon 2 parts feature prominent triplets. The Horn part has a melodic line with accents and a triplet. The Trumpet part has a rhythmic pattern with accents. The RC part has a complex rhythmic pattern with slurs, accents, and triplets. The Violoncello (vc) and Contrabass (cb) parts have a rhythmic pattern with accents. The Violoncello part includes the instruction 'ord.' (ordone) above the staff.

59

cl1

cl2

bn1

bn2

hn

tp

RC

vc

cb

3

6

63

cl1

cl2

bn1

bn2

hn

tp

RC

vc

cb

take clarinet

3

3

3

3

66

fl1 *p*

fl2 *p* *pp* *mp*

RC *f* *ff* *f* *f* *ff* *meno f* *mp*

*(probing)* *enquiring*

v.1 *mp* *p* *mp* *p*

v.2 *pp* *p* *pp*

va

*Tutti con sord.*

71

fl1 *mp* 3

fl2 3

RC *mf* 3 *f* 3

*(suggesting)*

v.1 *mp*

v.2 *mp* *mf* *mp*

va *mp*

fl1

fl2

cl1

cl2

*mp* 8:6

*f* 3

*ff*

*f* 3

*f*

*ff* 3

*p*

hn

tpt

*mf* 3

*mf* 3

RC

*f* 5

8:6

*ff* 3

*f*

v.1

v.2

va

*pp*



78

fl1 *p* *ppp* *f* *mf* *mp* *p*

fl2 *p* *ppp* *ff* *f* *mp* *p*

cl1 *pp* *ppp* *f* *mf* *p*

cl2 *f* *mp*

hm *ffz* *ppp*

tpt *ff* *pp*

p.1 *f* *pp*

Vibraphone, Motor ON

RC *p* *p* *ff* *3* *5* *5* *take alto*

v.1 *senza sord.* *p* *ppp* *f* *mp* *p*

v.2 *senza sord.* *p* *ppp* *f* *p* *pp*

va *p* *ppp* *f* *p* *pp*

vc *f* *p*

cb *mf* *f*

82 *rall.*  $\text{♩} = 56$

fl1 *pp* *mp* *ppp* take flute

fl2 *pp* *p* *ppp* take flute

cl1 *pp* *p* *ppp*

cl2 *p* *ppp*

*rall.*  $\text{♩} = 56$

RC *pp* *mp* *pp* *mf* *legato*

v.1 *ppp* 1. solo (vibrato ord.) *pp* *ppp* *mp* *p*

v.2 *ppp* 1. solo *p* *pp*

va *ppp* 1. solo *pp* *ppp*

vc *ppp*

cb *ppp*

87

fl1 *pp* *mf* *p* *mf* *p* *mf*

fl2 *pp* *mf* *p* *mf* *p* *mf*

cl1 *pp* *mf* *p* *mf* *mf*

cl2 *pp* *mf* *p* *mf* *mf*

bn1 *p* *mf* *p* *mf* *mf*

bn2 *p* *mf* *p* *mf* *mf*

RC *ff* *mf* *ff*

♩ = 69

95

fl1  
fl2  
cl1  
cl2  
bn1  
bn2

hn  
tpt

*semi-stopped  
harm. pitches*  
mfpp > mfpp > mfpp > mfpp > ○

*con sord.*  
mfpp > mfpp > mfpp > mfpp > ○

*open (n.v.)*  
mp

(n.v.)  
mp

♩ = 69

RC

mf cantabile

L3 L3 L3 L3 L3

v.1  
v.2  
va  
vc  
cb

Tutti div.

mp pp mp mp

mp pp mp mp

mp pp mp

p pp p

p pp mp

104

Musical score for multiple instruments including flutes (fl1, fl2), clarinets (cl1, cl2), bassoons (bn1, bn2), horn (hn), trumpet (tpt), piano (p.1), contrabass (RC), violins (v.1, v.2), viola (va), cello (vc), and double bass (cb).

The score features various dynamics such as *f*, *mf*, *ff*, *mp*, *pp*, and *p*. Performance instructions include *(n.v.)*, *(sputato, n.v.)*, *f cantabile*, *ff*, *mf cantabile*, and *due soli senza vibr.*.

The RC part includes a triplet of eighth notes and a triplet of sixteenth notes. The string parts (v.1, v.2, va, vc, cb) feature sustained chords with dynamic markings and hairpins.

113  $\text{♩} = 56$

RC

*p* *mp*

v.1  $\text{♩} = 56$

v.2

va

vc

cb

119

fl1

fl2

cl1

cl2

bn1

bn2

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

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

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

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

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

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

① *p* *mf*

② *p* *mf*

Alto

RC

*mp* *ff* *f* *L3* *L3* *3* *3* *L3* *L3*

♩ = 69

128

fl1

fl2

cl1

cl2

bn1

bn2

R

Btr

3

pp

p

semi-stopped

hn

*mf* > *mf* > *mf* > *mf* > °

(con sord.)

tpt

*mf* > *mf* > *mf* > *mf* > °

♩ = 69

RC

*mp*

*p*

*mf*

*p*

tutti ord. div.

v.1

*mp*

*pp*

*mp*

v.2

div.

*p*

*pp*

*mp*

va

div. IV

*p*

*pp*

*mp*

vc

*p*

*pp*

*p*

cb

*p*

*pp*

*p*

♩ = 56

137

fl1

fl2

cl1

cl2

bn1

bn2

hn

tpt

mp

mf

f

take bass clarinet

open (n.v.)

senza sord.

♩ = 56

RC

v.1

v.2

va

vc

cb

mp

f

ff

p

f

unis.

div.

pp < fp

p

p < mf

ppp < mp

ppp < p

(sputato, n.v.)

3

3

3

3

145

fl1

fl2

cl1

cl2

bn1

bn2

hn

tpt

RC

*f* *p* *mf* *mp* *f* *p* *mf* *p* *pp* *attacca*

quasi rall.

"cooing"

v.1

v.2

va

vc

cb

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

unis.



♩ ~ 104

152

(key click)

fl1 (TongueRam) (kiss) *p* *mf* *p* *mf* *p* *mf* (key click) 3

Bass flute (TongueRam) *p* *mf* *p* *mf* *p* *mf* "pizz." (key click) 3

c11 (SlapTongue) *p* *mp* *mp* *mp* (key click) 3

c12 (SlapTongue) *p* *mp* *mp* *mp* (key click) 3

bn1 (kiss/smack) *p* *mf* *mf* *f* *mf* (reed only) (key click) 3

bn2 (kiss/smack) *p* *mf* *mf* *f* *mf* (reed only) (key click) 3

hn (kiss/smack) *p* *mf*

tpt (kiss/smack) *p* *mf*

Hand drum

p.1 (kiss/smack) *p* *mf* 3 3

♩ ~ 104

RC Tenor (sputato) *f* (kiss/smack)

v.1 unis. (kiss/smack) *p* *mf* *mf* *mf*

v.2 (kiss/smack) *p* *mf* *mf* *mf*

va (kiss/smack) *p* *mf* *mf* *mf*

vc (kiss/smack) *p* *mf* *mf* *mf*

cb (kiss/smack) *p* *mf* *mf* *mf*

160

fl1

fl2

cl1

cl2

bn1

bn2

hn

tpt

p.1

RC

v.1

v.2

va

vc

cb

(key click)

*mf p*

*f*

(key click)

*mf p*

*f*

(key click)

*mp*

*f*

(key click)

*mp*

*f*

(reed only)

*ff*

*mf*

*f*

(key click)

*ff*

*mf*

*f*

(wind only)

*ff*

Vibraphone, with stick's handle

*p secco*

3

Duck call

*ff*

(kiss/smack)

*mf*

hit instrument with a ring

*f p secco*

3

(cover labium)

*f*

(move bow lengthwise)

*f*

*mf*

*f*

*ff*

*mp >*

*mp >*

*mp >*

(move bow lengthwise)

*f*

*mf*

*f*

*ff*

(move bow lengthwise)

*f*

*mf*

*f*

*ff*

(move bow lengthwise)

*f*

*mf*

*f*

*mp >*

*mp >*

*mp >*

(move bow lengthwise)

*f*

*mf*

*f*

167

fl1 *mf p* *ff*

fl2 *mf p* "pizz." 3 *f*

cl1 *mp* *f*

cl2 *mp* *f*

bn1 *mf* (ord.) *f* (reed only) *ff*

bn2 *mf* (ord.) *f* (reed only) *ff*

hn *f* (wind only) *ff* *f* (bird calls) *f*

tpt (wind only) *ff* *f*

p.1 B.D. *f* Duck call *ff*

RC T T T T T T T T T T *f*

v.1 *mf* *f* *ff* *f* *ff*

v.2 *mf* (move bow lengthwise) *f* *ff* *f* *ff*

va *mf* (move bow lengthwise) *f* *ff* *f* *ff*

vc *mf* (move bow lengthwise) *f* *f* 3 *ff*

cb *mf* (move bow lengthwise) *f* *f* 3 *ff*

173

fl1 *mf p* (key click) *f*  
 fl2 *mf p* (key click) *f*  
 cl1 *mp* (key click) *f*  
 cl2 *mp* (key click) *f*  
 bn1 *mf* (key click) *f*  
 bn2 *mf* (key click) *f*  
 hn (dog bark) *ffz* (wind only) *fff* *f* (extremely high squeaks) (harm. gliss.) 3  
 tpt (wind only) *fff*  
 p.1 Vibraphone, with stick's handle *p secco* 3  
 RC hit instrument with a ring 3 *fff* (cover lab)  
 v.1 *mf* *f* *ff*  
 v.2 *mf* *f* *ff*  
 va *mf* *f* *ff*  
 vc *mf* *f* 3  
 cb *mf* *f* 3

178

fl1

fl2

cl1

cl2

bn1

bn2

hn

tpt

p.1

RC

v.1

v.2

va

vc

cb

(key click)

(wind only)

*mf* *p*

*f*

*ff*

(teeth on reed)

*mp*

*f*

(reed only)

*ff* *mf*

(key click)

(elephant trumpeting)

(wind only)

*ff*

(wind only)

*ff*

Duck call

*ff*

sand paper blocks

*f*

3

col legno battuto

(move bow lengthwise)

*mf*

*f*

*ff*

*mf*

*f*

*ff*

*mf*

*f*

*f*

*f*

184

ff f sfz 1 9 0 6 mf ff f

f f sfz 8 f

f sfz slap tongue

f (multiphone) slap tongue

f pizz. 1 pizz. f

f pizz. 1 sfz mf f

f

f

p.1

RC

sputato molto (mouth open)

ff

f ff chopping mf

f ff chopping mf

f ff chopping mf

3 mf

3 mf

190 (wind only)

This page contains the musical score for measures 190 through 194. The score is organized into several systems of staves:

- Flutes (fl1, fl2):** Both parts are marked "(wind only)". They play a rhythmic pattern of eighth notes, starting with *ff* and then *f*. Flute 2 has a "pizz." marking in measure 194.
- Clarinets (cl1, cl2):** Both parts play a rhythmic pattern of eighth notes, starting with *f*. Clarinet 2 has a key signature change to one sharp in measure 194.
- Trumpets (tp1, tp2):** Both parts play a rhythmic pattern of eighth notes, starting with *ff*. Trumpet 2 has a *f* marking in measure 194 and a "Flz. cuivré" marking in measure 194.
- Horn (hn):** Plays a rhythmic pattern of eighth notes, starting with *ff* and then *ff* with a "Flz. cuivré" marking in measure 194.
- Percussion (p.1):** Plays a single note marked *f* in measure 194, labeled "B.D.".
- Timpani (RC):** Plays a rhythmic pattern of eighth notes, starting with *fff* and then *ff* with "T T T T" markings above the notes.
- Violins (v.1, v.2):** Both parts are marked "(move bow lengthwise)". They play a rhythmic pattern of eighth notes, starting with *f* and then *ff*, followed by *f*. Both parts have a *f* to *ff* dynamic change and a triplet in measure 194.
- Viola (va):** Marked "(move bow lengthwise)", playing a rhythmic pattern of eighth notes, starting with *f* and then *ff*, followed by *f*. It has a *f* to *ff* dynamic change and a triplet in measure 194.
- Violoncello (vc):** Marked "(move bow lengthwise)", playing a rhythmic pattern of eighth notes, starting with *f* and then *f*. It has a *f* to *ff* dynamic change and a triplet in measure 194.
- Contra Bass (cb):** Marked "(move bow lengthwise)", playing a rhythmic pattern of eighth notes, starting with *f*. It has a *f* to *ff* dynamic change and a triplet in measure 194.

196

fl1 (key click) 3 (wind only) *ff* *f*

fl2 (key click) 3 (wind only) *ff* (teeth on reed) *f*

cl1 slap tongue (key click) 3 *f*

cl2 (multiphone) slap tongue (key click) 3 (wind only) *ff*

bn1 pizz. (key click) 3 *ffz* *f*

bn2 pizz. (key click) 3 *ffz* *f*

hn (wind only) *ff*

tpt (wind only) *ff*

p.1 Vibraphone, with stick's handle *psecco* 3 B.D. *f*

RC hit instrument with a ring *fff* *f* *psecco* 3 *fff*

v.1 pizz. col legno battuto (move bow lengthwise) *ff* *f*

v.2 pizz. col legno battuto (move bow lengthwise) *ff* *f*

va pizz. col legno battuto (move bow lengthwise) *ff* *f*

vc pizz. (move bow lengthwise) *ff* *f*

cb arco pizz. (move bow lengthwise) *ff* *f*





207

fl1 *mf f* "pizz." (wind sound) *ff* *f < ff*

fl2 *mf f* "pizz." (wind sound) *ff* *f < ff*

cl1 slap tongue *f* *ff* *f* *f < ff*

cl2 slap tongue *f* *ff*

bn1 *mf* *ff* *f*

bn2 *mf* *ff* *f*

hn (wind only) *ff* *f* (bird calls) *f* 3 *ff* (harm. gliss.)

tpt (wind only) *ff* (harmonic gliss.) *f* 3 *ff*

p.1 sand paper blocks *f*

RC *mf* *f* *piu f*

v.1 *mf* (move bow lengthwise) *f* *ff* *mp > mp > mp >* *f* *ff*

v.2 *mf* (move bow lengthwise) *f* *ff* *mp > mp > mp >* *f* *ff*

va *mf* (move bow lengthwise) *f* *ff* *mp > mp > mp >* *f* *ff*

vc *mf* (move bow lengthwise) *f* *ff* *f* 3

cb *mf* (move bow lengthwise) *f* *ff* *f* 3

212

fl1

fl2

cl1

cl2

bn1

bn2

hn

tpt

p.1

RC

v.1

v.2

va

vc

cb

"pizz."

f

p

ff

3

T T T T T

ff

f

ff

3

ff

217 *sfz* take flute *~ 96*

fl1 *sfz* take flute *~ 96*

fl2 *sfz* take flute *~ 96*

cl1 *sfz* take clarinet

cl2 (multiphone)<sup>E</sup> take clarinet

bn1 (reed only) *ff*

bn2 (reed only) *ff*

hn Flz. *cuivré* *ff*

tpt Flz. *cuivré* *ff*

p.1 Duck call *ff*

RC *T T T T T T T T T* *Cadenza < 1'* *~ 96* take alto  
*Etc, see performance note.* *f*

*~ 96*

v.1 *p*

v.2 *p*

va *p*

vc

cb

222

fl1  
fl2  
RC  
v.1  
v.2  
va  
vc

6  
6  
3

Detailed description: This system of musical notation covers measures 222 to 225. It includes staves for flutes 1 and 2 (fl1, fl2), a recorder (RC), violins 1 and 2 (v.1, v.2), viola (va), and cello (vc). The woodwinds play sixteenth-note patterns, with the flutes and recorder featuring sixteenth-note runs. The strings play a rhythmic accompaniment. Measure numbers 6, 6, and 3 are indicated above the woodwind staves.

226

rall. poco a poco

~ 84

fl1  
fl2  
RC  
v.1  
v.2  
va  
vc

6  
6  
p  
p  
mp  
mp  
p  
mp  
mp  
p

Detailed description: This system of musical notation covers measures 226 to 229. It includes staves for flutes 1 and 2 (fl1, fl2), a recorder (RC), violins 1 and 2 (v.1, v.2), viola (va), and cello (vc). The tempo is marked 'rall. poco a poco' and the time signature is 8/4. The woodwinds play sixteenth-note patterns, with the flutes and recorder featuring sixteenth-note runs. The strings play a rhythmic accompaniment. Measure numbers 6, 6, and 6 are indicated above the woodwind staves. Dynamic markings include p, mp, and p.

229 *simile*  $\text{♩} \sim 69$   $\text{♩} \sim 54$

RC

*simile*  $\text{♩} \sim 69$   $\text{♩} \sim 54$

233  $\text{♩} \sim 48$

RC

$\text{♩} \sim 48$  *attacca*

237 ~ 128

fl1  
fl2  
cl1  
cl2  
bn1

RC  
~ 128  
(alto or soprano)

*p* *mp* *mf*

v.1  
v.2  
~ 128

*p* *mp* *p* *pp* *ppp*

247

fl1  
fl2  
cl1  
cl2  
bn1

RC

*mp*

v.1  
v.2

*p* *pp* *mp*

va

*mp*

252

fl1  
fl2  
cl1  
cl2  
bn1  
bn2  
hn  
tpt

*mp*  
*ff*  
*mp*  
*ff*  
*ff*  
*ff*  
*ff*  
*p*  
*ff*  
*p*  
*f*  
*con sord.*  
*f*

Detailed description: This block contains the musical notation for woodwind and brass instruments. It includes parts for Flute 1 (fl1), Flute 2 (fl2), Clarinet 1 (cl1), Clarinet 2 (cl2), Bassoon 1 (bn1), Bassoon 2 (bn2), Horn (hn), and Trumpet (tpt). The notation is in treble clef. The first measure shows a dynamic of *mp*. The second and third measures are mostly rests. The fourth measure shows a dynamic of *ff* for fl1, fl2, cl1, cl2, bn1, and bn2, and *p* for cl1 and bn2. The fifth measure shows a dynamic of *f* for hn and *f* for tpt. The sixth measure shows a dynamic of *con sord.* for hn and *f* for tpt.

RC  
v.1  
v.2  
va  
vc  
cb

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

Detailed description: This block contains the musical notation for string and double bass instruments. It includes parts for Recorder (RC), Violin 1 (v.1), Violin 2 (v.2), Viola (va), Violoncello (vc), and Double Bass (cb). The notation is in treble clef. The first measure shows a dynamic of *ff* for RC. The second and third measures show a dynamic of *ff* for v.1, v.2, va, and vc. The fourth measure shows a dynamic of *mf* for v.1, v.2, va, and vc, and *p* for vc and cb. The fifth measure shows a dynamic of *ff* for v.1, v.2, va, and vc, and *mp* for vc and *p* for cb. The sixth measure shows a dynamic of *ff* for v.1, v.2, va, and vc, and *mp* for vc and *p* for cb. The seventh measure shows a dynamic of *ff* for v.1, v.2, va, and vc, and *p* for vc and cb. The eighth measure shows a dynamic of *ff* for v.1, v.2, va, and vc, and *p* for vc and cb.



256

fl1 *p*  
 fl2 *p*  
 cl1 *mf* *p*  
 cl2 *p*  
 bn1 *mp*  
 bn2 *mp*  
 hn  
 tpt *mp*  
 RC  
 v.1 *mf* *p* *mf*  
 v.2 *mf*  
 va *p* *mp* *pizz.*  
 vc *mp* *pizz.*  
 cb *mp*

This musical score page covers measures 260 through 263. The instrumentation includes:

- Flutes:** Fl1 and Fl2. Fl1 has dynamics *mp* and *p*. Fl2 has dynamic *mp*.
- Clarinets:** Cl1 and Cl2.
- Bassoons:** Bn1 and Bn2.
- Brass:** Horn (hn) and Trumpet (tpt).
- Strings:** Violin 1 (v.1), Violin 2 (v.2), Viola (va), Violoncello (vc), and Contrabass (cb).
- Soloist:** RC (Right Clarinet).

Measure 260 features a woodwind entry with dynamics *mp* and *p*. Measure 261 continues the woodwind texture. Measure 262 shows a woodwind solo with a *p* dynamic. Measure 263 concludes the section with a woodwind solo featuring triplets and a *p* dynamic. The RC part is characterized by intricate triplet patterns in measures 260-262.

264

Musical score for measures 264-268. The score is arranged in systems for various instruments.

- Flutes (fl1, fl2):** Measures 264-265 are mostly rests. In measure 266, both flutes play a sixteenth-note triplet marked *f*. In measure 267, they play a sixteenth-note triplet marked *f*. In measure 268, they play a sixteenth-note triplet marked *f*.
- Clarinets (cl1, cl2):** In measure 264, cl1 plays a sixteenth-note triplet marked *mp*. In measure 265, cl1 plays a sixteenth-note triplet marked *p*. In measure 266, both cl1 and cl2 play a sixteenth-note triplet marked *f*. In measure 267, both cl1 and cl2 play a sixteenth-note triplet marked *f*. In measure 268, both cl1 and cl2 play a sixteenth-note triplet marked *f*.
- Bassoons (bn1, bn2):** In measure 264, both bn1 and bn2 play a sixteenth-note triplet marked *f*. In measure 265, both bn1 and bn2 play a sixteenth-note triplet marked *f*. In measure 266, both bn1 and bn2 play a sixteenth-note triplet marked *f*. In measure 267, both bn1 and bn2 play a sixteenth-note triplet marked *f*. In measure 268, both bn1 and bn2 play a sixteenth-note triplet marked *f*.
- Horn (hn):** Rests throughout.
- Trumpet (tpt):** Rests in measures 264-265. In measure 266, tpt plays a sixteenth-note triplet marked *f*. In measure 267, tpt plays a sixteenth-note triplet marked *f*. In measure 268, tpt plays a sixteenth-note triplet marked *f*.
- Double Bass (RC):** In measure 264, RC plays a sixteenth-note triplet marked *mp*. In measure 265, RC plays a sixteenth-note triplet marked *p*. In measure 266, RC plays a sixteenth-note triplet marked *f*. In measure 267, RC plays a sixteenth-note triplet marked *f*. In measure 268, RC plays a sixteenth-note triplet marked *f*.
- Violins (v.1, v.2):** In measure 264, v.1 plays a sixteenth-note triplet marked *p*. In measure 265, v.1 plays a sixteenth-note triplet marked *p*. In measure 266, v.1 plays a sixteenth-note triplet marked *fp*. In measure 267, v.1 plays a sixteenth-note triplet marked *fp*. In measure 268, v.1 plays a sixteenth-note triplet marked *ppp*. v.2 has rests in measures 264-265. In measure 266, v.2 plays a sixteenth-note triplet marked *fp*. In measure 267, v.2 plays a sixteenth-note triplet marked *fp*. In measure 268, v.2 plays a sixteenth-note triplet marked *ppp*.
- Viola (va):** Rests throughout.
- Cello (vc) and Double Bass (cb):** In measure 264, vc and cb play a sixteenth-note triplet marked *mp*. In measure 265, vc and cb play a sixteenth-note triplet marked *p*. In measure 266, vc and cb play a sixteenth-note triplet marked *f*. In measure 267, vc and cb play a sixteenth-note triplet marked *f*. In measure 268, vc and cb play a sixteenth-note triplet marked *f*.

fl1

fl2

cl1

cl2

bn1

bn2

hn

tpt

RC

v.1

v.2

va

vc

cb

*fp* *ppp*

275

fl1

fl2

cl1

cl2

bn1

bn2

*f*<sup>3</sup>

*f*

*f*

Detailed description: This section of the score covers measures 275 to 278. The woodwind section (flutes, clarinets, and bassoons) is mostly silent, with some activity in measures 277 and 278. The strings (violin 1, violin 2, viola, cello, and double bass) play a rhythmic pattern of eighth notes. Dynamic markings include *f* (forte) and *f*<sup>3</sup> (triple forte) for the woodwinds, and *pp* (pianissimo), *p* (piano), and *f* (forte) for the strings.

hn

tpt

Detailed description: The horn and trumpet parts are mostly silent throughout this section of the score.

RC

*f*

Detailed description: The Recorder part (RC) features a melodic line with slurs and accents. It starts with a dynamic marking of *f* (forte).

v.1

v.2

va

vc

cb

*pp*

*p*

*f*

*pp*

*p*

*f*

*pp*

*p*

*f*

Detailed description: This section covers measures 275 to 278 for the string ensemble. The violin 1 and 2 parts, viola, cello, and double bass parts all play a rhythmic eighth-note pattern. Dynamic markings are *pp* (pianissimo) in measure 275, *p* (piano) in measure 276, and *f* (forte) in measure 277. Measure 278 shows a final dynamic marking of *f*.

279

fl1  
fl2 *f*  
cl1  
cl2  
bn1  
bn2

hn  
tpt

RC

v.1  
v.2  
va  
vc  
cb

284

fl1

fl2

cl1

cl2

bn1

bn2

hn

tpt

RC

v.1

v.2

va

vc

cb

*tr s.pont. molto*

*f* *pp*

*pizz. ord.*

*mf*

fl1

fl2

cl1

cl2

bn1

bn2

hn

tpt

RC

v.1

v.2

va

vc

cb



294

fl1

fl2

cl1

cl2

bn1

bn2

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

hn

tpt

*mf*

*ff*

*ff*

RC

*mf*

*ff*

v.1

v.2

va

vc

cb

*arco*

*ff*

*ppp*

*ff*

*ppp*

*arco*

*ff*

*arco*

*ff*

*arco*

*ff*

*ff*

300

fl1

fl2

cl1

cl2

bn1

bn2

hn

tpt

Vibraphone

p.1

B.D.

*ff*

RC

v.1

v.2

va

vc

cb

304

fl1 *p sub.*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$  *ppp*  $\overset{3}{\curvearrowright}$

fl2 *p sub.*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$  *ppp*

cl1 *p sub.*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$  *ppp*

cl2 *p sub.*  $\overset{3}{\curvearrowright}$

bn1

bn2

mp  $\curvearrowright$  *pp*

*mf*

*mf*

hm

tpt

p.1 \*

RC *f*

v.1 *p sub.*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$  *ppp*  $\overset{3}{\curvearrowright}$  *p* *f* *mf* *mp*

v.2 *p sub.*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$  *ppp*  $\overset{3}{\curvearrowright}$  *p* *f* *mp* *p*

va *p sub.*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$  *ppp* *mf*

vc *p sub.*  $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$  *ppp* *mp* *mf*

cb *pizz.* *mf* *p* *mp* *mf*

This musical score page contains measures 309 through 313. The instruments and their parts are as follows:

- Flutes (fl1, fl2):** Both parts are silent throughout the entire passage.
- Clarinets (cl1, cl2):** Both parts are silent until measure 313, where they play a short melodic phrase starting on a high note, marked with a forte (*f*) dynamic.
- Bassoons (bn1, bn2):** Both parts are silent until measure 313, where they play a short melodic phrase starting on a low note, marked with a forte (*f*) dynamic.
- Horn (hn):** Silent throughout.
- Trumpet (tpt):** Silent until measure 313, where it plays a short melodic phrase marked with a mezzo-forte (*mf*) dynamic.
- Percussion 1 (p.1):** Silent throughout.
- Recorder (RC):** Plays a continuous melodic line with various ornaments and dynamics, including *p*, *pp*, *p*, and *mf*.
- Violins (v.1, v.2):** Violin 1 starts with *p* and *pp* dynamics, then moves to *p* and *mf*. Violin 2 starts with *pp* and *p* dynamics, then moves to *mf*.
- Viola (va):** Plays a melodic line with *ppp* dynamics, then *f* in measure 313.
- Violoncello (vc):** Plays a melodic line with *ppp* dynamics, then *pizz.* (pizzicato) and *mp* dynamics, ending with *f* in measure 313.
- Double Bass (cb):** Starts with *pp* dynamics, then *mp* dynamics, and ends with *f* dynamics.



This page contains the musical score for measures 319 through 322. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute I (fl1) and Flute II (fl2): Both play a melodic line with triplets. Dynamics range from *ff* to *ppp*.
- Clarinet I (cl1) and Clarinet II (cl2): Both play a melodic line with triplets. Dynamics range from *ff* to *ppp*.
- Bassoon I (bn1) and Bassoon II (bn2): Both play a melodic line with triplets. Dynamics range from *ff* to *ppp*.
- Horn (hn): Plays a melodic line with triplets. Dynamics range from *ff* to *ppp*.
- Trumpet (tpt): Plays a melodic line with triplets. Dynamics range from *ff* to *ppp*.
- Percussion 1 (p.1): Plays a rhythmic pattern on the Vibraphone and B.D. (Bass Drum). Dynamics range from *ff* to *ppp*.
- Rhythm Section (RC): Empty staff.
- Violin I (v.1) and Violin II (v.2): Both play a melodic line with triplets. Dynamics range from *ff* to *pp sub.*
- Viola (va): Plays a melodic line with triplets. Dynamics range from *ff* to *pp sub.*
- Violoncello (vc) and Contrabass (cb): Both play a rhythmic pattern. Dynamics range from *ff* to *p*.

The score features a variety of dynamic markings including *ff*, *ff*<sup>3</sup>, *p*<sup>3</sup>, *ppp*<sup>3</sup>, *pp sub.*, *mf*, and *p*. It also includes performance instructions such as *pizz.* (pizzicato) and *sub.* (subito).

323

fl1 *mp*  $\rightrightarrows$  *pp*  
 fl2  
 cl1 *mf*  
 cl2 *mf*  
 tpt  
 p.1 \*  
 RC *mf* 8:6  
 v.1 *ppp* *p* *f* *mf* *mp* *p* *pp*  
 v.2 *ppp* *p* *f* *mp* *p* *pp*  
 va *ppp* *mf* *ppp*  
 vc *ppp* *mp* *mf* *ppp*  
 cb *mp* *mf* *pp*

328

fl1

fl2

cl1

cl2

tpt

p.1

RC

v.1

v.2

va

vc

cb

*f*

*5*

*8:6*

*ff*

*3*

*mf*

*pp*

*pizz.*

*mp*

*mp*

333

fl1

fl2

cl1

cl2

RC

v.1

vc

*mf*

*poco a poco cresc.*

*mp*

*mp*



337

fl1

fl2

cl1

cl2

RC

v.1

340

fl1

fl2

cl1

cl2

RC

v.1

*mf poco a poco cresc.*

v.2

345

ff *pp*

*p* *pp*

*f* *mp* *pp*

Vibraphone Motor ON

Damp notes with hand from top down.  
Let only the lowest note ring.

*ff* *pp*

*mf* *pp*

*mp* *pp*

*pp*

350 Take frame drum

*staccato sempre*

*pp* *sempre*

*mp poco a poco cresc.* Soprano

Alto

3 3 3 3

3 3 3 3 3 3

355

p.1

RC

359

p.1

RC

rall. poco a poco

362

fl1

fl2

Vibraphone Motor ON

p.1

RC

v.1

v.2

va

vc

367

fl1

fl2

RC

alto

(cooing)

$\text{♩} \sim 60$

$\text{♩} \sim 48$

$\text{♩} \sim 40$

v.1

v.2

va

vc