

Seán Clancy

Changing Rates of Change

Symphony Orchestra

2012

Instrumentation

3 x Flutes (Flute 1 doubling Piccolo)
2 x oboes (+ 1 Cor Anglais)
3 x Bb Clarinets
2 x Bassoon (+ 1 Contrabassoon)

4 x Horns in F
3 x Bb Trumpets
3 x Trombones
1 x Tuba

Percussion (3 Players)

Player 1 – Glockenspiel (with brass mallets)
Player 2 – Marimba & Vibraphone (with hard/rubber mallets)
Player 3 - Bass Drum (Concert) (with bass drum stick) & Brake Drum
(with brass mallet)

16 x Violins I
14 x Violins II
12 x Violas
10 x Cellos
8 x Double Basses

Score written in C.

Piccolo sounds up an octave.

Contrabassoon sounds down an octave.

Glockenspiel sounds up 2 octaves.

Double Bass sounds down and octave.

Accidentals hold for the full bar & are cancelled in the next bar unless otherwise stated.

From rehearsal mark O Glissandi should be executed by sweeping a little past the notated pitch and then back up to the notated pitch creating a slight *wah wah* effect.

All other notational devices are standard.

Commissioned by RTÉ Lyric FM & IMRO as part of The RTÉ lyric fm/IMRO Mentored Composition Bursary.

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Thanks to: Linda Buckley, Joe Cutler, and Howard Skempton.

Programme Note

Changing Rates of Change is an artistic intervention upon the Faith No More Song *Jizzlobber*. This song is incredibly interesting structurally as it contains several blocks of material which have little or nothing to do with one another. Material changes without the anxiety that is often felt by art music composers; however, the song still seems to work musically.

I have taken the structure and adapted it to my own ends predetermining the metrical schemata and rendering it more complex. Into this fixed template, I have poured all of my own original material whilst being mindful of the pacing and textures found in the original. However, rather than maintaining a predictable rate of change that can often be found in popular music (and *Jizzlobber* is no exception), this piece changes the rate of change adding an additional layer of unpredictability. By so doing, it is hoped that this piece has been a cathartic exercise in overcoming the anxiety of change, whilst highlighting the concepts of adaptive reuse and artistic intervention.

Changing Rates of Change

Seán Clancy

♩ = 100 Mechanically, crisp & with clarity

A

Solo

3 x Flute
mp

2 x Oboe
mp

English Horn
mp

3 x Clarinet in B \flat

2 x Bassoon

Contrabassoon

Horn in F 1 & 2

Horn in F 3 & 4

3 x Trumpet in B \flat

3 x Trombone

Tuba

Glockenspiel (Percussion I)
with hard/brass mallets
mf

Marimba (Percussion II)
with hard/rubber mallets
f

Brake Drum
with hard/brass mallet
mf

Percussion III
Bass Drum
with bass drum mallet
mf

Violin I
sfz

Violin II
p

Viola
Pizz.
f

Cello
f

Double Bass
f

B

3 x Fl.

2 x Ob.

E. Hn.

3 x B \flat Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B \flat Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

normale vib.

f

p

sul ponticello senza vib.

13

3 x Fl.

2 x Ob.

E. Hn.

3 x B \flat Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B \flat Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

normale vib.

normale vib.

25 D a 2

3 x Fl. *mf*

2 x Ob. *mf* a 2

E. Hn. *mf*

3 x B♭ Cl. *mf* a 2

2 x Bsn. *mf*

C. Bn. *mf*

Hn. 1, 2

Hn. 3, 4

3 x B♭ Tpt.

3 x Tbn.

Tuba

Glk.

Mrb. *mf*

Brk.

Perc. III

B. Dr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* Arco vib.

D.B. *mf* Arco vib.

This page of a musical score, numbered 6, contains the following parts and markings:

- 3 x Fl.**: Treble clef, 3/8 time signature. Features triplet eighth notes with accents and a dynamic marking of *mf*.
- 2 x Ob.**: Treble clef, 3/8 time signature. Features eighth notes with accents and a dynamic marking of *mf*.
- E. Hn.**: Treble clef, 3/8 time signature. Features quarter notes with accents and a dynamic marking of *mf*.
- 3 x B♭ Cl.**: Treble clef, 3/8 time signature. Features eighth notes with accents and a dynamic marking of *mf*.
- 2 x Bsn.**: Bass clef, 3/8 time signature. Features eighth notes with accents and a dynamic marking of *mf*.
- C. Bn.**: Bass clef, 3/8 time signature. Features quarter notes with accents and a dynamic marking of *mf*.
- Hn. 1, 2**: Treble clef, 3/8 time signature. Features quarter notes with accents and a dynamic marking of *mf*. Includes the instruction *Sempre aperto*.
- Hn. 3, 4**: Treble clef, 3/8 time signature. Features rests.
- 3 x B♭ Tpt.**: Treble clef, 3/8 time signature. Features rests.
- 3 x Tbn.**: Bass clef, 3/8 time signature. Features quarter notes with accents and a dynamic marking of *mp*. Includes the instruction *Sempre aperto*.
- Tuba**: Bass clef, 3/8 time signature. Features quarter notes with accents and a dynamic marking of *mf*. Includes the instruction *Sempre aperto*.
- Glk.**: Treble clef, 3/8 time signature. Features quarter notes with accents.
- Mrb.**: Treble clef, 3/8 time signature. Features quarter notes with accents.
- Brk.**: Percussion clef, 3/8 time signature. Features quarter notes with accents.
- Perc. III**: Percussion clef, 3/8 time signature. Features quarter notes with accents.
- B. Dr.**: Percussion clef, 3/8 time signature. Features quarter notes with accents.
- Vln. I**: Treble clef, 3/8 time signature. Features chords with accents and a dynamic marking of *mf*.
- Vln. II**: Treble clef, 3/8 time signature. Features chords with accents and a dynamic marking of *mf*.
- Vla.**: Bass clef, 3/8 time signature. Features sixteenth-note patterns with accents and a dynamic marking of *mp*. Includes the instruction *Arco*.
- Vc.**: Bass clef, 3/8 time signature. Features quarter notes with accents.
- D.B.**: Bass clef, 3/8 time signature. Features quarter notes with accents.

Additional markings include a box containing the letter 'E' and the instruction 'a 3' appearing above the woodwind parts.

This page of a musical score, numbered 7, contains measures 37 through 42. The score is arranged in a system of staves for various instruments. The woodwind section includes 3 Flutes (Fl.), 2 Oboes (Ob.), 1 English Horn (E. Hn.), 3 Bass Clarinets (B♭ Cl.), 2 Bassoons (Bsn.), and 1 Contrabassoon (C. Bn.). The brass section consists of 1 and 2 Horns (Hn.), 3 and 4 Horns (Hn.), 3 Baritone Trombones (B♭ Tpt.), 3 Trombones (Tbn.), and 1 Tuba. The percussion section includes Glockenspiel (Glk.), Maracas (Mrb.), and three different types of Drums (Brk., Perc. III, B. Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 37 with a dynamic marking of *f*. The woodwinds and strings play sustained notes, while the brass and percussion play rhythmic patterns. The key signature has one sharp (F#), and the time signature is 3/4. The score concludes at measure 42 with a final *f* dynamic marking.

F

This page of a musical score, numbered 8, contains measures 43 through 51. The score is arranged in a system of staves for various instruments. The woodwind section includes three flutes (3 x Fl.), two oboes (2 x Ob.), three bass clarinets (3 x B♭ Cl.), two bassoons (2 x Bsn.), and a contrabassoon (C. Bn.). The brass section consists of four horns (Hn. 1, 2 and Hn. 3, 4), three tenor trombones (3 x B♭ Tpt.), three tubas (3 x Tbn.), and a tuba. The percussion section includes a glockenspiel (Glk.), a mridangam (Mrb.), a bongo (Brk.), and a bongo drum (B. Dr.). The string section includes first and second violins (Vln. I and Vln. II), viola (Vla.), violin (Vc.), and double bass (D.B.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* (forte) and *pp* (pianissimo). A fermata is present over the final measure (51) for the strings. A box containing the letter 'F' is located above the first flute staff at the beginning of measure 43.

49

3 x Fl. *f* *ff*

2 x Ob. *f* *ff*

E. Hn. *f* *ff*

3 x B♭ Cl. *f* *ff*

2 x Bsn. *f* *ff*

C. Bn. *f* *ff*

Hn. 1, 2 *f* *ff* *mf*

Hn. 3, 4 *f* *ff* *mf*

3 x B♭ Tpt. *f* *ff* *mp*

3 x Tbn. *f* *ff* *mp*

Tuba *f* *ff* *mf*

Glk. *f* *ff* *mf*

Mrb. *f* *ff*

Brk. *f* *ff*

Perc. III *f* *ff*

B. Dr. *f* *ff*

Vln. I *f* *ff* sul ponticello

Vln. II *f* *ff* sul ponticello

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

55

3 x Fl.

2 x Ob.

E. Hn.

3 x B \flat Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B \flat Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

divisi

3 x Fl. *pp* — *ff*

2 x Ob. *pp* — *ff*

E. Hn. *pp* — *ff*

3 x B♭ Cl. *pp* — *ff*

2 x Bsn. *pp* — *ff*

C. Bn. *pp* — *ff*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

3 x B♭ Tpt. *mf*

3 x Tbn. *mf*

Tuba *f*

Glk. *f*

Mrb. *ff*

Brk. *ff*

Perc. III *ff*

B. Dr. *ff*

Vln. I *ff normale*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

This page of a musical score, numbered 13, contains parts for various instruments. The score is organized into systems of staves. The top system includes 3 x Fl., 2 x Ob., E. Hn., 3 x B♭ Cl., 2 x Bsn., and C. Bn. The second system includes Hn. 1, 2; Hn. 3, 4; 3 x B♭ Tpt.; 3 x Tbn.; and Tuba. The third system includes Glk., Mrb., Brk., Perc. III, B. Dr., Vln. I, Vln. II, Vla., Vc., and D.B. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *p*, *ff*, and *pp*. The key signature is one sharp (F#), and the time signature is 3/8. The page number 73 is visible at the beginning of several staves.

J

79

3 x Fl.

2 x Ob.

E. Hn.

3 x B \flat Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B \flat Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp

Pizz.

sul ponticello senza vib.

mp

85

3 x Fl. *ff*

2 x Ob. *ff*

E. Hn. *ff*

3 x B♭ Cl. *ff*

2 x Bsn. *ff*

C. Bn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

3 x B♭ Tpt. *f*

3 x Tbn. *f*

Tuba *ff*

Glk.

Mrb. *ff*

Brk. *ff*

Perc. III

B. Dr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Pizz. *ff*

Arco normale vib.

Arco

Measures 85-90 are shown with various time signatures: 8/8, 3/4, 7/8, 4/4, 3/8, 2/4, and 6/8. The score includes dynamic markings such as *ff* and *f*, and performance instructions like *Arco*, *Arco normale vib.*, and *Pizz.* (pizzicato). The woodwind and brass sections play sustained chords, while the strings play a rhythmic pattern of eighth notes with triplets.

This page of a musical score contains measures 91 through 96. The score is for a full orchestra and includes the following parts: 3 x Flute (Fl.), 2 x Oboe (Ob.), English Horn (E. Hn.), 3 x B♭ Clarinet (Cl.), 2 x Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns 1 & 2 (Hn. 1, 2), Horns 3 & 4 (Hn. 3, 4), 3 x B♭ Trumpet (Tpt.), 3 x Trombone (Tbn.), Tuba, Glockenspiel (Glk.), Maracas (Mrb.), Snare Drum (Brk.), Percussion III (Perc. III), Bass Drum (B. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 91 begins with a key signature of one sharp (F#) and a time signature of 6/8. The woodwinds (Fl., Ob., Cl., Bsn., C. Bn.) and strings (Vln. I, Vln. II, Vla., Vc., D.B.) play a melodic line with accents. The brass (Hn., Tpt., Tbn., Tuba) and percussion (Brk., B. Dr., Perc. III) parts are mostly silent, with some dynamic markings like *mf* and *ff*. The Maracas part has a rhythmic pattern. The score is marked with a box containing the letter 'K' and the tempo/mood instruction '♩ = 92 Legato, with a sense of melancholy'. Dynamic markings include *p* (piano) for the woodwinds and *mf* (mezzo-forte) and *ff* (fortissimo) for the percussion.

L

97

3 x Fl.

2 x Ob.

E. Hn.

3 x B \flat Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B \flat Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

M

109

3 x Fl. *mp*

2 x Ob. *mp*

E. Hn. *mp*

3 x B♭ Cl. *mp*

2 x Bsn. *mp* — *mf*

C. Bn. *mp* — *mf*

Hn. 1, 2

Hn. 3, 4

3 x B♭ Tpt.

3 x Tbn.

Tuba

Glk.

Mrb. *f*

Brk. *f*

Perc. III

B. Dr. *f*

Vln. I

Vln. II

Vla.

Vc. *mp*
sul ponticello senza vib.

D.B. *mp*
sul ponticello senza vib.

N

115

3 x Fl.

2 x Ob.

E. Hn.

3 x B♭ Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B♭ Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

127

3 x Fl.

2 x Ob.

E. Hn.

3 x B♭ Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B♭ Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *mp* *mf* *mp* *mf*

f

Glissando slightly beyond notated pitch then back to notated pitch.

vib.

mf

mf

P

133

3 x Fl.

2 x Ob.

E. Hn.

3 x B♭ Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B♭ Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mp *mf* *mp* *mf* *mf* *f*

mp *mf* *mp* *mf* *mf* *f*

p *mf*

p *mf*

ff

mf

mf

mf

mf

139

3 x Fl.

2 x Ob.

E. Hn.

3 x B♭ Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B♭ Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of a musical score, numbered 26, contains measures 151 through 156. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The key signature is one sharp (F#), and the time signature changes from 8/8 to 3/4 and then to 2/4. The woodwind section includes three flutes, two oboes, one English horn, three bass clarinets, two bassoons, and one contrabassoon. The brass section consists of two horns, three trumpets, three trombones, and a tuba. The percussion section includes a glockenspiel, maracas, and three different types of drums. The string section includes first and second violins, viola, violin, and double bass. Dynamics such as *f*, *mf*, and *p* are indicated throughout the score. The score features various musical notations including rests, notes, slurs, and accents.

151

3 x Fl.

2 x Ob.

E. Hn.

3 x B \flat Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B \flat Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

p

R

157

3 x Fl. *f*

2 x Ob. *f*

E. Hn.

3 x B♭ Cl. *f*

2 x Bsn. *f* *ff* *f* *ff* *f*

C. Bn. *f* *f* *ff* *f* *ff* *f*

Hn. 1, 2 *p* *mf* *mf* *f*

Hn. 3, 4 *p* *mf* *mf* *f*

3 x B♭ Tpt. *p* *mf* *mf* *f*

3 x Tbn. *mf* *f* *mf* *f*

Tuba *mf* *f* *mf* *f*

Glk. 157

Mrb. 157 *ff*

Brk. 157

Perc. III 157

B. Dr. 157

Vln. I 157

Vln. II 157

Vla. 157

Vc. 157

D.B. 157

U

This page of a musical score, numbered 30, covers measures 175 to 180. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is written in a complex, multi-measure format with frequent time signature changes (3/4, 3/8, 2/4, 4/4, 7/8, 6/8). The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) play intricate, rhythmic patterns, often with triplets and accents. The brass section (Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and dynamic markings like *mf* and *f*. The percussion section includes a snare drum (Brk.), a bass drum (B. Dr.), and a mallet instrument (Mrb.). A 'U' marking is present at the top of the page, and a '175' measure number is repeated at the start of several staves.

181

3 x Fl. *f* *ff*

2 x Ob. *f* *ff*

E. Hn. *f* *ff*

3 x B♭ Cl. *f* *ff*

2 x Bsn. *ff* *ff*

C. Bn. *ff* *f* *ff* *f* *ff* *f* *ff*

Hn. 1, 2 *mf* *f* *ff* *Cuivré*

Hn. 3, 4 *mf* *f* *ff* *Cuivré*

3 x B♭ Tpt. *mf* *f* *f* *Cuivré*

3 x Tbn. *mf* *f* *f* *Cuivré*

Tuba *mf* *f* *ff* *Cuivré*

Glk. *ff*

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

v À la sludge metal!

a 2 (+ picc. sounding 8va)

187

3 x Fl. *ff* *fff*

2 x Ob. *ff* *fff*

E. Hn. *ff* *fff*

3 x B♭ Cl. *ff* *fff* a 2

2 x Bsn. *ff* *fff*

C. Bn. *ff* *fff*

Hn. 1, 2 *ff* a 2

Hn. 3, 4 *ff* a 2

3 x B♭ Tpt. *ff* a 3

3 x Tbn. *ff* a 3

Tuba *ff*

Glk. *ff*

Mrb. *ff* (Vibraphone) (motor on, high speed) (l.v.)

Brk. *ff*

Perc. III *ff*

B. Dr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

193

3 x Fl.

2 x Ob.

E. Hn.

3 x B♭ Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B♭ Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page contains the musical score for measures 199 through 204. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- 3 x Fl.
- 2 x Ob.
- E. Hn.
- 3 x B♭ Cl.
- 2 x Bsn.
- C. Bn.
- Hn. 1, 2
- Hn. 3, 4
- 3 x B♭ Tpt.
- 3 x Tbn.
- Tuba
- Glk.
- Mrb.
- Brk.
- Perc. III
- B. Dr.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score is written in a key signature of one sharp (F#) and a time signature that changes from 6/8 to 3/4. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents and hairpins. The woodwind and string sections have more active parts, while the brass and percussion parts are more sparse.

205

3 x Fl.

2 x Ob.

E. Hn.

3 x B♭ Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B♭ Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page contains the musical score for measures 211 through 216. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- 3 x Fl.
- 2 x Ob.
- E. Hn.
- 3 x B♭ Cl.
- 2 x Bsn.
- C. Bn.
- Hn. 1, 2
- Hn. 3, 4
- 3 x B♭ Tpt.
- 3 x Tbn.
- Tuba
- Glk.
- Mrb.
- Brk.
- Perc. III
- B. Dr.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score is written in a key signature of one sharp (F#) and a time signature that changes from 7/8 to 4/4, then 2/4, 6/8, 7/8, 3/4, and finally 9/8. The music is characterized by a driving, rhythmic quality, consistent with the tempo marking 'Like a disintegrating machine'. The woodwinds and strings play complex, syncopated patterns, while the brass instruments provide a steady, rhythmic accompaniment. The percussion section, including the snare drum and cymbals, adds to the overall sense of mechanical motion.

217

3 x Fl.

2 x Ob.

E. Hn.

3 x B♭ Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B♭ Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

Detailed description: This page of a musical score, numbered 37, contains measures 217 through 222. The score is for a large orchestra and is divided into two systems. The first system includes parts for 3 Flutes, 2 Oboes, English Horn, 3 B♭ Clarinets, 2 Bassoons, and Contrabassoon. The second system includes parts for Horns 1 & 2, Horns 3 & 4, 3 B♭ Trumpets, 3 Trombones, Tuba, Glockenspiel, Mallets, Bells, Percussion III, Bass Drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is written in a key signature of one sharp (F#) and a 3/8 time signature. The notation features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (>) and a piano (*p*) marking are present. The score concludes with a double bar line at the end of measure 222.

223

3 x Fl. *fff*

2 x Ob. *fff*

E. Hn. *fff*

3 x B♭ Cl. *fff*

2 x Bsn. *fff*

C. Bn. *fff*

Hn. 1, 2 *fff*

Hn. 3, 4 *fff*

3 x B♭ Tpt. *ff*

3 x Tbn. *ff*

Tuba *fff*

Glk. *fff*

Mrb. *fff*

Brk. *fff*

Perc. III *fff*

B. Dr. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

Z

229

This page contains the musical score for measures 229 through 234. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- 3 x Fl.
- 2 x Ob.
- E. Hn.
- 3 x B♭ Cl.
- 2 x Bsn.
- C. Bn.
- Hn. 1, 2
- Hn. 3, 4
- 3 x B♭ Tpt.
- 3 x Tbn.
- Tuba
- Glk.
- Mrb.
- Brk.
- Perc. III
- B. Dr.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The dynamic marking *fff* (fortissimo) is present at the beginning of each staff. The music features a complex rhythmic pattern with frequent accents and slurs. The woodwinds and strings play active parts, while the brass and percussion provide a strong rhythmic foundation. The measures are grouped into six systems, each containing six measures.

Halts suddenly
& falls over with a thud

235

3 x Fl.

2 x Ob.

E. Hn.

3 x B♭ Cl.

2 x Bsn.

C. Bn.

Hn. 1, 2

Hn. 3, 4

3 x B♭ Tpt.

3 x Tbn.

Tuba

Glk.

Mrb.

Brk.

Perc. III

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.