

trees and paths I loved fade

for chamber orchestra

Benjamin Gait (Autumn/Winter 2011/12)



I - *distant, with a slowly building yet restrained intensity*

II - *with more warmth*

III - *dry*

IV - *more unified*

Written for the University of York Chamber Orchestra.

Premiere: 22nd February 2012, cond. John Stringer

Duration: c. 13 minutes (I 2'30", II 4', III 2'30", IV 4')

*trees and paths I loved fade* consists of four movements, all running attacca into one another for a total of about 13 minutes. The title is taken from the poem set at the end of Schoenberg's second string quartet, and aims to portray a (not necessarily negative) feeling of finding yourself in a strange new world, not looking back but occasionally being reminded of things from your past.

The first movement consists of a fragmented chorale in the horns, trombones and bassoons - shadowed and punctuated by the strings, with distant percussion and piano ruminating below and woodwinds floating above. In many ways this monolithic texture is subverted by the movements that follow; however, the harmonies that emerge in and out of focus are ones which re-appear throughout the piece, and within the density can be found many melodic ideas which are later expanded.

The second movement is quasi-symmetrical, beginning with the two clarinets and containing at its nucleus solos for the piccolo and trumpet. The scherzo-like third movement begins with a quote in the violas from my favourite symphony. The fourth introduces a new idea, but only one - the rest of the musical material can all be identified from the previous three movements, as the orchestra gradually become more unified.

<http://www.benjaminait.com>

## Instrumentation

Flute I  
 Flute II/Piccolo  
 Oboe I  
 Oboe II/Cor Anglais  
 Clarinet in Bb I  
 Clarinet in Bb II  
 Bassoon I  
 Bassoon II

Trumpet in Bb I  
 Trumpet in Bb II  
 Horn in F I  
 Horn in F II  
 Tenor Trombone I  
 Tenor Trombone II  
 Bass Trombone

Percussion 1 - bass drum, medium gong, marimba, crotales  
 Percussion 2 - tam-tam, large cymbal, vibraphone, glockenspiel

Piano

One or two offstage players (see note on following page)

Violin I (8 players)  
 Violin II (6)  
 Viola (4)  
 Cello (4)  
 Double Bass\* (2)

*\*Both basses should tune their bottom string up one semi-tone, to F.*

String desks are indicated on the score in arabic numerals, i.e. Violin I 2 or Violin II 3 etc. Unless otherwise indicated by either a divide or solo indication, these parts are always played by both players on each desk. Where the tutti string parts are divided in two, divide each desk.

Score in C.

- Crotales and Glockenspiel sound two octaves higher than written
- Piccolo sounds an octave higher than written
- Double Bass sounds an octave lower than written, including harmonics.

## Performance directions

### General

All four movements are to be performed *attacca*, without a break.

Stemless noteheads (piano in I, woodwinds in IV) indicate a rhythmically free phrase: play the notes given in order within the barlines, roughly proportional to their position but not rhythmically strict.

Metric relations between movements:

The triplet crotchets of the first movement become crotchets in the second (♩=48 - ♩=72).\*

This happens again from the second movement to the third (♩=72 - ♩=108)\*

The tempo doubles from the third movement to the fourth (♩=108 becomes ♩=72, or ♩ = 216). One bar of the fourth movement tempo equals one beat of the second movement.

The slow sections of the fourth movement are exactly half the tempo of the fast sections (♩=♩ or ♩=♩. - if the 12/4 is conducted in 4, one beat equals two bars of the preceding tempo.)

\*These are not true metric modulations however, as they are approached by an accel and a rit respectively.

### I

This movement should be interpreted as one long gesture, with individual instruments occasionally coming in and out of focus.

### II

The pace of the two free sections is dictated by the soloists (piccolo and trumpet), with individual instruments cued by the conductor as required.

### III

There are several accels and rits in this movement; these should be as smooth as possible, reaching a maximum tempo of about ♩=140 and dropping to just below ♩=108.

### IV

The pause at the start of the fourth movement can be anything from a short breath to a more substantial pause, up to 8 seconds. This is a decision for the conductor, and could be decided in advance or spontaneously in the performance (but not arbitrarily/by chance).

The bar that occurs three bars before figure W in the fourth movement may be repeated as many times as the conductor desires, in order to build the crescendo of the unison F. The pause that follows should be long enough for the percussionists to get in position and the flute to be heard clearly.

Offstage parts: originally for flute and violin, these can be rearranged for any combination of melodic instruments, eg. flute, oboe, clarinet, violin or anything else appropriate (or seemingly inappropriate, if it can be made to work). They should be fairly clearly audible, and whilst not visible to the audience they should preferably but not necessarily be able to see the conductor (absolute accuracy is not essential). If the piece is programmed alongside a concerto, it is very desirable for the concerto soloist(s) to play one or both of the offstage parts (either two players offstage, or one player in duet with the leader onstage). Transposing these parts into a lower octave to suit the instrumentation is acceptable.

# trees and paths I loved fade

I

Benjamin Gait (2011/12)

**4/4** ♩ = 48 (fairly free) distant, with a slowly building yet restrained intensity **3/4**

The score is written for a large ensemble. The top section includes Flute I and II, Oboe I and II, Clarinet in Bb I and II, Bassoon I and II, Horn in F I and II, Trumpet in Bb I and II, Tenor Trombone I and II, and Bass Trombone. The bottom section includes Bass Drum, Tam-tam, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a tempo of 48 bpm. It features various dynamics such as *pppp*, *ppp*, *pp*, and *ppp*, along with performance instructions like 'con sord.' and 'senza sord.'. The score includes complex rhythmic patterns, including triplets and 3:2 ratios, and a 'Ped.' marking for the piano part.

\*piano: free rhythm, avoiding a pulse. pedal held throughout. note the octave bass clefs.

\*horn II: pedal note - though not muted, try and stay balanced or even below the rest of the ensemble. breathe as much as necessary, and re-enter quietly.

8

3/4      4/4 **A**      5/4      2/4      4/4 **B**      3/4

Fl. I *ppp*

Fl. II

Ob. II *ppp*

Bsn. I *ppp* *mp*

Bsn. II *mp* *p* *mp*

Hn. I *p*

Hn. II

Tbn. I *ppp* *mp* *pp* *mp*

Tbn. II *p* *mp*

B. Tbn. *mp* *pp*

B. D. 3:2 3:2 3:2 3:2 3:2 3:2 3:2

T.-t.

Pno.

Vln. I 1 *ppp* *col legno* *mp* *arco*

Vln. I 2 *pp* *p* *mf* *arco*

Vln. I 3 *pp* *col legno* *p*

Vln. II 1 *pp*

Vla. 1 *ppp*

Vla. 2 *col legno* *pp*

14  $\frac{3}{4}$   $\frac{4}{4}$  C  $\frac{2}{4}$   $\frac{6}{4}$   $\frac{4}{4}$  D  $\frac{3}{4}$   $\frac{5}{4}$

Fl. I *pp*

Fl. II *pp*

Ob. I *pp*

Ob. II *pp*

Bsn. I *pp*

Bsn. II *p*

Hn. I *mp*

Hn. II *mp*

Tbn. I *p*

Tbn. II *mp*

B. Tbn. *mp* *mf*

B. D. *3:2*

T.-t.

Pno.

Vln. I 3 *mf* *col legno* *mp*

Vln. I 4 *p* *col legno* *arco*

Vln. II 1 *arco* *pp* *mp*

Vln. II 2 *col legno* *arco* *mp*

Vln. II 3 *col legno* *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1 *ppp* *col legno* *mp* *pp*

Vc. 2 *p* *col legno* *mp*

Db. *p*

senza sord.

*col legno*

*arco*

*mp*

*pp*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*



20  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{4}{4}$

Fl. I *p*

Fl. II *p*

Ob. I *p*

Ob. II *p*

Bsn. I *mp* *f*

Bsn. II *mp* *f*

Hn. I *f* *mf* *f*

Hn. II

Tbn. I *p* *f* *mp*  
senza sord.

Tbn. II *mp*  
senza sord.

B. Tbn. *mp*  
senza sord.

B. D. 3:2

T.-t.

Pno.

Vln. I 1 *p* *mf* *mp*

Vln. I 2 *mp* *mf*  
col legno 5

Vln. I 3 *mf*  
5

Vln. I 4 *mp*  
3

Vln. II 1 *p* *mf* *mp*

Vln. II 2 *f*

Vln. II 3 *mf*

Vla. 1 *mp*

Vla. 2 *mf*  
3

Vc. 1 *mp*  
3

Vc. 2 *arco* *mf*

Db. *mf*

25 **4/4** **3/4** **4/4** **G** **7/4** **4/4** *accel.* *attacca*

Fl. I *mp*

Fl. II *mp*

Ob. I *mp*

Ob. II *mp* To C. A.

Cl. I *p* *ff*

Cl. II *p* *ff*

Bsn. I *f*

Bsn. II *mf* *ff*

Hn. I *mf* *ff*

Hn. II (no further breaths) *ff*

Tpt. I *p* *ff*

Tpt. II *p* *ff*

Tbn. I *mp* *ff*

Tbn. II *mp* *ff*

B. Tbn. *mp* *ff*

B. D. *mf* *ff*

Mar. *ppp*

T.-t. *f*

Pno. *f*

Vln. I 1 *f* *arco* *ff*

Vln. I 2 *f* *mp* *arco* *ff*

Vln. I 3 *f* *mp* *arco* *ff*

Vln. I 4 *f* *mp* *arco* *ff*

Vln. II 1 *f* *arco* *ff*

Vln. II 2 *f* *col legno* *mp* *arco* *ff*

Vln. II 3 *f* *mp* *arco* *ff*

Vla. 1 *f* *arco* *ff*

Vla. 2 *mf* *ff*

Vc. 1 *f* *ff*

Vc. 2 *f* *ff*

Db. *mp* *f*

31  $\text{♩} = 72$ , with more warmth  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{4}{4}$

Fl. I *mf*

Fl. II *mf*

Ob. II Cor Anglais *mf*

Cl. I *pp* *mf* *mp*

Cl. II *pp* *mf* *mp*

Bsn. I *mf*

Tbn. I con sord. *p*

Tbn. II con sord. *p*

Gong *mf* *mp* (same beaters)

Mar. *mp* *f*

Cym. *<f* *mp* (same beaters)

Vib. *pp* *mp* *f*

Vln. I 1 *pp* div.

Vln. I 2 *pp* div.

Vln. I 3 *pp* div.

Vln. I 4 *pp* div.

38

Fl. I *f* *pp*

Fl. II *f* To Picc.

Ob. I *mf* *f* *pp*

C. A. *f*

Cl. I *f* *pp*

Cl. II *f*

Bsn. I *f* *pp*

Bsn. II *mf* *f*

Hn. I *f* *ff*

Hn. II *f* *ff*

B. Tbn. *ff*

Gong

Crot. *mf*

Cym.

Vib. *mf*

Glock. *mf*

Pno. *f* Ped.

Vln. I 1 *mf*

Vln. I 2 *mf*

Vln. I 3 *mf*

Vln. I 4 *mf*

Vln. II *mf* *tutti* *p* *mf*

Vla. *mp*

3/4 4/4 H 7/8

Musical score for measures 44-48. The score includes parts for Flute I, Oboe I, Clarinet I, Bassoon I, Maracas, Vibraphone, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. Measure numbers 44, 45, 46, 47, and 48 are indicated above the staves. Time signatures change from 7/8 to 4/4, then to 5/4, back to 4/4, and finally to 7/8. The woodwinds feature complex rhythmic patterns with triplets and quintuplets. The strings provide harmonic support with various dynamics and articulations.



Musical score for measures 50-54, marked with a large 'X' and 'I'. The score includes parts for Piccolo, Crotales, Glockenspiel, Violin I, Violin I 1, Violin I 2, Violin I 3, Violin II, Violin II 1, and Violin II 2. The time signature is 4/4. The piccolo part has dynamic markings of *mp*, *f*, *mf*, *subito p*, *mp*, *f*, and *mp*. The percussion parts (Crotales and Glockenspiel) play independently. The violin parts feature *ff* dynamics, pizzicato (*pizz.*), and *con sord.* (con sordina) markings. Conductor cues for violin entries are indicated by arrows pointing to specific notes in the violin staves.

**PPP**  
 Conductor cues violin entries (on or shortly after corresponding piccolo notes).  
 Piccolo, Crotales and Glockenspiel play independently, following cues in parts.

51 **4/4** **3/4**

Picc.

Tbn. I *senza sord.*  
*mp* *pp*

Tbn. II *senza sord.*  
*mp* *pp*

B. Tbn. *mp* *pp*

B. D. *mf* *mp*

Vib. *mp* *pp*

Pno. *mp* *pp*

Vln. I 1 *mf* *pp*

Vln. I 2 *mf* *pp*

Vln. I 3 *mf* *pp*

Vln. II 1 *mf* *pp*

Vln. II 2 *mf* *pp*

54 **X J** (c. 40-50 seconds)

Fl. I *pp* 3 (breathe where necessary)

C. A. *pp* 7

Cl. I *pp* 5 (breathe where necessary)

Cl. II *pp* 2 (breathe where necessary)

Bsn. I *pp* 4 (breathe where necessary)

Hn. I *ppp* 6 con sord.

Hn. II *ppp* 1 con sord. (breathe where necessary)

Tpt. I solo: free, unconducted *f* 3 *mf* *mp*

Tbn. I

Tbn. II

B. Tbn.

Crot. *mf*

Glock. *mf*

Vln. I 54 *p* tutti arco (con sord.)

Vln. II *p* tutti arco (con sord.)

Vla. *p* con sord. arco tutti

Vla. 1 *pp-f* col legno

Vla. 2 *pp-f* col legno

Vc. *ff* pizz.

Vc. 1 *pp-f* col legno

Vc. 2 *pp-f* col legno

Db. *ff* pizz. *p* III (senza sord.) arco

\*repeat intermittently, not in time with your desk partner, until the end of the bar.  
 vary the amount of notes in each gesture ad lib.  
 also vary dynamics but avoid any crescendo/diminuendo pattern.





71 **4**/**4** **M** 17

Picc. *with a sense of freedom, but avoiding attention*  
*mp espress.* 3

Cl. I *ppp*

Cl. II *ppp*

Tpt. I *con sord - practice mute* *with freedom, in dialogue with the piccolo*  
*pp (f)* 3

Mar.

Db. 71 *IV* *III*

74 *rit.* *attacca* **2**/**4**

Picc. 5 3 *pp* 3 *mp* 5

Cl. I

Cl. II

Hn. I *con sord. F 1* *p*

Hn. II *con sord. F 23* *p*

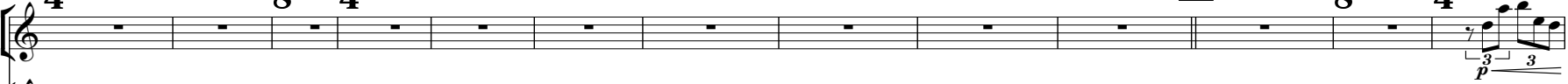
Tpt. I 3 5 3 *mp (fff)*

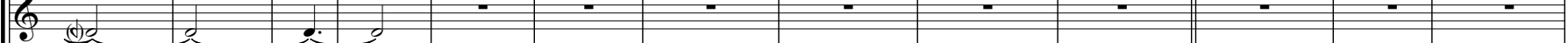
Mar.

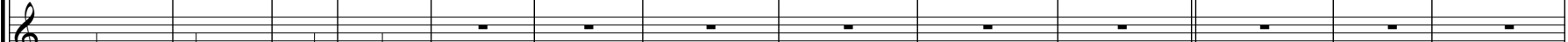
Db. 74 *IV* *div. II* *IV*

Trumpet I: dynamic in brackets refers to the playing effort, main dynamic refers to result.  
 If practice mute is not available, use a harmon mute and adjust accordingly to produce desired result.

77  $\frac{2}{4}$  = 108, dry  $\frac{3}{8}$   $\frac{2}{4}$  **N**  $\frac{3}{8}$   $\frac{2}{4}$

Fl. I   $p$

Hn. I 

Hn. II 

B. D.  $mf$   $mp <$   $ff$   $f$

Gong  $mf$

T.-t.  $mf$

Pno.  $f$

*Ped.*

Vln. I I  $p$  *solo* *senza sord.*

Vln. II I  $p$  *solo* *senza sord.*

Vla.  $f$   $f$   $ff$  *solo*

Vla. I  $f$   $ff$   $p$  *solo*

Vc. *senza sord.* *pizz. tutti*  $p$   $f$

Vc. I  $p$  *solo* *senza sord.* *pizz.*  $f$

Db.  $p$



90  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$

Fl. I  $p$

Picc.  $p$

Cl. I  $p$

Cl. II  $p$

Vln. I I *solo*  $mp$  *solo*

Vln. II I  $mp$  *solo*

Vla. I  $mp$  *solo arco*

Vc. I  $mp$  *solo arco*

**O**

**P**

19

100  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  *accel.*

Fl. I  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$

Picc.  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$

Ob. I *mf*

C. A. *mf*

Cl. I *p* *f*

Cl. II *p* *f*

Gong *f*

T.-t. *f*

Vln. I 100

Vln. II 1

Vla. *ff* *3* *pizz.* *mp*

Vla. I

Vc. tutti *pizz.* *mp*

Vc. I

Db. *pizz.* *mp*

A tempo      accel.      rit.      A tempo      accel.

**Fl. I** *mf* *mf*

**Ob. I** *mf* *mf*

**Cl. I** *mf* *mf*

**Cl. II** *mf* *mf*

**Bsn. I** *mf*

**Hn. I** *f* senza sord.

**Hn. II** *f* senza sord.

**Tbn. I** *mf* *f*

**Tbn. II** *mf* *mp* *f*

**Vln. II** *mp* *f* (senza sord.) tutti arco

**Vla.** *mf* pizz.

**Vc. I** *f* *mf* pizz. solo

**Db.**

125

Fl. I

Ob. I

Cl. I

Cl. II

Bsn. I

Bsn. II

*mf*

*mf*

*mf*

3/8 2/4 2/4 5/8 2/4

Tpt. I

Tpt. II

Tbn. I

Tbn. II

senza sord.

*mf*

*mf*

*mf*

*mp*

125

Vln. II

Vla.

Vc.

Db.

(senza sord.) arco

*mp*

*f*

*f*

*mf*

*mf*

*mp*

*mf*

*mf*

*mf*

rit. A tempo accel.

136

Fl. I

Ob. I

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I senza sord. *f*

Hn. II senza sord. *f*

Tpt. I *mp*

Tpt. II *mp*

Tbn. I *f*

Tbn. II *f*

Vln. II 136

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

146 **2/4** A tempo **Q** **3/8** **2/4** accel. **3/4** **2/4** rit. accel. **5/8** **2/4**

Fl. I *mf*

Picc. *mf*

Ob. I *mf*

Cl. I *mf*

Bsn. I *f*

Bsn. II *f*

Hn. I *f*

Hn. II *f*

Tpt. I

Tpt. II

Tbn. I *f* *mf*

Tbn. II *f*

B. Tbn. *mf* *f*

Mar. *mp*

Vib. *f* *mp*

Pno. *ff*

Vln. II *mp* *ff* *arco* *mf* *mp*

Vla. *mp* *ff* *pizz.* *f*

Vc. *tutti arco* *mp* *f* *pizz.* *f* *mf*

Db. *arco* *mp* *f* *pizz.* *f*

rit. 3/8 2/4 3/8 2/4 3/4 2/4 accel. rit.

158

Fl. I *mf*

Picc. *mf*

Ob. I *mf*

C. A. *mf*

Cl. I *mf*

Bsn. I *mf* *f*

Bsn. II *f* *mf*

Hn. I *mf*

Hn. II *mf* con sord.

Tpt. I *mf* con sord.

Tpt. II *mf*

Tbn. I *f*

Tbn. II *f*

B. Tbn. *f*

Mar. *mp*

Vib. *mf* *mp* medium soft

Pno. *ff*

Vln. I *mp* senza sord.

Vln. II *mp*

Vla. *f* pizz. *f*

Vc. *f* pizz. *mf*

Db. *f* pizz. *mf*



accel.

rit.

169

Fl. I

Picc.

Ob. I

C. A.

Cl. I

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Mar.

Vib.

Vln. I

Vla.

Vc.

Db.

*mf*

*f*

*pizz.*

To Ob.

5/8 2/4 3/4

3 3 3 3 3 3

3 3

3 3

3 3

3 3 3 3

mf

mf

*f*

*f*

*mf*

5

*mf*

178 *accel.*

3/8 **3/4** *A tempo* **2/4** **3/8** **2/4** **3/8** **3/4**

Fl. I *mf*

Picc. *mf*

Ob. I *mf*

C. A. *mf* Oboe

Cl. I *mf*

Cl. II *mf*

Bsn. II *3*

Hn. I *mp*

Hn. II *mp*

Tpt. I *f* senza sord.

Tpt. II *f* senza sord.

Tbn. I *mp*

Tbn. II *mp*

B. Tbn. *f*

Crot. *f*

Cym. *pp*

Pno. *f*

Vln. I *subito p* *8va Ped.*

Vla. *3* *3* *pizz.* *mf*

Vc. *3* *arco*

Db. *fp*

A tempo

188 **3/4** **R**

Picc. *fff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hn. I *ff*

Hn. II *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I *ff*

Tbn. II *ff*

B. Tbn. *ff*

Mar. *ff* hard beaters

Cym. *ff*

Pno. *ff*

Vln. I 1 *ff* solo

To Fl.



193 **3/4** *attacca*

Mar. *ff*

Glock. *ff*

Pno. *ff*

Vln. I *ff* tutti

Vln. II *ff*

Vla. *ff* arco

Vc. *ff* arco

Db. *ff* pizz.

198  $\frac{3}{4}$   $\text{♩} = 72$ , more unified

The score is for measures 198 to 205. The tempo is marked  $\text{♩} = 72$  and the mood is "more unified". The time signature is  $\frac{3}{4}$ . The instruments and their parts are as follows:

- Flute I (Fl. I):** Starts at measure 198 with a melodic line, marked *mp*.
- Flute II (Fl. II):** Enters at measure 201 with a melodic line, marked *mp*.
- Oboe I (Ob. I):** Enters at measure 201 with a melodic line, marked *mp*.
- Oboe II (Ob. II):** Enters at measure 198 with a melodic line, marked *mp*.
- Clarinet I (Cl. I):** Enters at measure 201 with a melodic line, marked *mp*.
- Clarinet II (Cl. II):** Enters at measure 198 with a melodic line, marked *mp*.
- Horn I (Hn. I):** Plays a sustained note, marked *pp* *con sord.* and *threatening*. Includes the instruction "breathe ad lib" at measure 204.
- Horn II (Hn. II):** Plays a sustained note, marked *pp* *con sord.* and *threatening*.
- Trumpet I (Tpt. I):** Plays a sustained note, marked *pp* *con sord.* and *threatening*.
- Trumpet II (Tpt. II):** Plays a sustained note, marked *pp* *con sord.* and *threatening*.
- Tuba I (Tbn. I):** Plays a sustained note, marked *pp* *con sord.* and *threatening*.
- Tuba II (Tbn. II):** Plays a sustained note, marked *pp* *con sord.* and *threatening*.
- Bass Tuba (B. Tbn.):** Plays a sustained note, marked *pp* *con sord.* and *threatening*.
- Cymbal (Crot.):** Plays a rhythmic pattern, marked *pp*.
- Glockenspiel (Glock.):** Plays a rhythmic pattern, marked *pp*.
- Piano (Pno.):** Features a 15<sup>ma</sup> (15th measure rest) and plays a complex accompaniment, marked *pp*.
- Offstage Flute:** Plays a sustained note, marked *mf*.
- Offstage Violin:** Plays a sustained note, marked *mf*.
- Violin I (Vln. I):** Enters at measure 204 with a melodic line, marked *ff*.
- Violin II (Vln. II):** Enters at measure 205 with a melodic line, marked *ff*.
- Viola (Vla.):** Plays a rhythmic pattern, marked *mf*.

This page of a musical score contains measures 209 through 218. The instruments and their parts are as follows:

- Flutes (Fl. I, Fl. II):** Fl. I has a melodic line starting at measure 209. Fl. II has a similar melodic line.
- Oboes (Ob. I, Ob. II):** Ob. I has a melodic line. Ob. II has a melodic line.
- Clarinets (Cl. I, Cl. II):** Cl. I has a melodic line. Cl. II has a melodic line.
- Horns (Hn. I, Hn. II):** Hn. I has a melodic line with dynamics *p*, *mp*, and *mf*. Hn. II has a sustained harmonic accompaniment.
- Trumpets (Tpt. I, Tpt. II):** Tpt. I has a melodic line with dynamics *mp* and *mf*. Tpt. II has a sustained harmonic accompaniment.
- Trombones (Tbn. I, Tbn. II, B. Tbn.):** Tbn. I has a melodic line with dynamics *mp* and *mf*. Tbn. II and B. Tbn. have sustained harmonic accompaniment.
- Cymbals (Crot.):** A rhythmic pattern.
- Glockenspiel (Glock.):** A rhythmic pattern.
- Piano (Pno.):** A complex accompaniment with a melodic line in the right hand and a bass line in the left hand.
- Violins (Vln. I, Vln. II):** Vln. I has a melodic line with dynamics *ff*. Vln. II has a melodic line.
- Viola (Vla.):** A melodic line with dynamics *ff* and *mf*.
- Violoncello (Vc.):** A melodic line with dynamics *ff* and *mf*.
- Double Bass (Db.):** A melodic line with dynamics *p* and *ff*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has one flat, and the time signature is 4/4.

219

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Crot.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*p*

*f*

*mf*

*ff*

*sempre pp*

*con sord.*

4

227  $\frac{12}{4}$   $\text{♩} = 36$

Hn. I senza sord.  
*mp espress.* *p* *mf* *p*

Hn. II senza sord.  
*mp espress.* *p* *mf* *p*

B. D. *pp*

Crot.

T.-t. *pp*

Glock.

Pno. (15)

repeat these notes in any order ad lib. stay pianississimo, at a fairly regular tempo independent of the players around you (including desk partner)

227 *15<sup>ma</sup>* *ppp*

Vln. I 1 *ppp*

Vln. I 2 *ppp*

Vln. I 3 *ppp*

Vln. I 4 *ppp*

Vln. II *subito pp*



231

Hn. I *pp*

Hn. II *pp*

Tbn. I senza sord.  
*pp*

Tbn. II senza sord.  
*pp*

B. D. *pp*

T.-t.

231 (15)

Vln. I 1 (15)

Vln. I 2 (15)

Vln. I 3 (15)

Vln. I 4 (15)

Vln. II

234

Tbn. I

Tbn. II

B. D.

T.-t.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II

3/4



238  $\frac{3}{4}$  T  $\text{♩} = 72$

Fl. I *f*

Fl. II

Ob. I *f*  $\text{3-1-3}$

Cl. I *f*

Bsn. I *mf* *fff*

Bsn. II *mf* *fff*

Hn. I *mf* *fff* *mp* *mp*

Hn. II *mf* *fff* *mp* *mp*

Tpt. I *mp* senza sord.

Tpt. II *mp* senza sord.

Tbn. I *mf* *fff* *mp*

Tbn. II *mf* *fff* *mp*

B. Tbn. *mf* *fff*

Crot. *ff*

Glock. *ff*

Pno. *ff*  $15^{ma}$   $8^{va}$

Offstage Flute *f*

Offstage Violin *f*

Vln. I *ff* *tutti pizz.* *senza sord. pizz.*

Vln. II *ff*

Vla. *pizz.* *ff*

Vc. *ff* *pizz.*

Db. *ff*

253

Ob. I

Cl. I

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

B. Tbn.

Pno.

Vc.

Db.

*f*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*f*

*mp*

*fff*

*fff*

col legno

ad. lib. col legno on F, independent of other members of your section

ad. lib. col legno on F, independent of other members of your section

263 **U**

Fl. I *mf* *cresc.*

Fl. II *mf* *cresc.*

Ob. I *mf* *cresc.*

Ob. II *mf*

Cl. I *mf* *cresc.*

Cl. II *mf* *cresc.*

Bsn. I *mf* *cresc.*

Hn. I *mp* *mp*

Tpt. I *mp* *mp* *mp*

Tpt. II *mp*

Tbn. I *mp* *mp* *mp*

Tbn. II *mp* *mp* *mp*

B. Tbn. *mp* *mp* *mp*

Pno. *8<sup>va</sup>*

Vln. I *col legno* *fff*

Vln. II *col legno* *fff*

Vc.

Db.

271

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Tpt. I  
Tpt. II  
Tbn. I  
Tbn. II  
B. Tbn.  
Gong  
T.-t.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*cresc.*

*mf* *cresc.*

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

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

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

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

*mp* *mf* *mf*

*p*

*p*

*col legno*  
*fff*

⑧

Detailed description: This page of a musical score covers measures 271 to 276. It features a large woodwind section with parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Trumpet I and II, Trombone I and II, and Baritone Trombone. The brass section includes Gong, T-t., and Pno. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The woodwinds play melodic lines with various dynamics and articulations. The brass section provides harmonic support with sustained notes and dynamic markings. The strings play a rhythmic accompaniment, with the Viola part marked 'col legno' and 'fff'. The score includes dynamic markings such as *mp*, *mf*, *mf*, *p*, and *fff*, as well as articulation like *cresc.* and *col legno*. Measure numbers 271 and 276 are indicated at the beginning and end of the page respectively.

V

This page contains the musical score for measures 278 through 281 of a symphony. The instrumentation includes:

- Flutes (Fl. I & II):** Features melodic lines with slurs and accents, transitioning to a fortissimo (ff) dynamic at measure 280.
- Oboes (Ob. I & II):** Similar melodic lines to the flutes, also reaching ff at measure 280.
- Clarinets (Cl. I & II):** Support the woodwind melody with slurs and accents.
- Bassoons (Bsn. I & II):** Provide harmonic support, with the second bassoon reaching fortississimo (fff) at measure 281.
- Horns (Hn. I & II):** Horn I plays a sustained note, while Horn II plays a melodic line. Both reach ff at measure 281. Horn II is marked "senza sord." (without mutes).
- Trumpets (Tpt. I & II):** Horn I plays a sustained note, while Horn II plays a melodic line. Both reach ff at measure 281. Horn II is marked "senza sord." (without mutes).
- Trombones (Tbn. I & II):** Horn I plays a sustained note, while Horn II plays a melodic line. Both reach ff at measure 281. Horn II is marked "senza sord." (without mutes).
- Bass Trombone (B. Tbn.):** Horn I plays a sustained note, while Horn II plays a melodic line. Both reach ff at measure 281. Horn II is marked "senza sord." (without mutes).
- Gong and T-t. (T-t.):** Both are marked "let ring" and reach fortississimo (fff) at measure 281.
- Piano (Pno.):** Features a complex rhythmic pattern in the right hand and a melodic line in the left hand, reaching fff at measure 281.
- Violins (Vln. I & II):** Both are playing tremolos throughout the measures, reaching ff at measure 281. Vln. I is marked "arco" (arco).
- Viola (Vla.):** Playing tremolos, reaching ff at measure 281.
- Violoncello (Vc.) and Double Bass (Db.):** Both are playing tremolos, reaching fff at measure 281. Vc. is marked "arco" (arco).

285

Fl. I  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Tpt. I  
Tpt. II  
Tbn. I  
Tbn. II  
B. Tbn.  
Mar.  
Vib.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

ppp  
ff  
f  
f  
arco  
ff

♩ = 36  
 12/4 W

296

Fl. I

Fl. II

B. D.

T.-t.

Pno.

8<sup>vb</sup>  
 PPP

8<sup>vb</sup>

Offstage Flute

mf  
 molto espress.

f

mf

mp

Offstage Violin

mf  
 molto espress.

f

mf

mp

Vc. 2

296



301

Fl. I

Fl. II

Cl. I

B. D.

T.-t.

Pno.

PPP

Offstage Flute

mf

subito p

Offstage Violin

mp

f

Vc. 1

301

solo arco

p espress.

mf

solo pizz.

IV

III<sub>0</sub>

Db.

mf

mp

305 rit. freeze

Fl. I

Fl. II

Hn. I

Hn. II

Tbn. I

Tbn. II

B. Tbn.

B. D.

Gong

T.-t.

Cym.

Pno.

Offstage Flute

Offstage Violin

Db.

305 (2) sul pont arco freeze

pp player 1 nat. and sustained, player 2 sul pont and tremolo mfp

con sord. ppp mfp freeze

con sord. ppp mfp freeze

con sord. ppp mfp freeze

con sord. ppp mfp freeze

con sord. ppp mfp freeze

con sord. ppp mfp freeze

soft beaters ppp freeze

soft beaters ppp freeze

mp f p freeze

mp p freeze