

The Spinning Ballerina

after an illustration by J. J. Grandville

for 15 instruments

Karim Al-Zand

2008/2010



from *Un Autre Monde*, J. J. Grandville, 1844

the spinning ballerina

NOTES:

The Spinning Ballerina is inspired by a fanciful illustration of J. J. Grandville (1803–1847), one of the most popular and innovative French illustrators of the 19th century. Grandville’s engravings and lithographs for editions of Gulliver’s Travels, Don Quixote, Robinson Crusoe and the fables of Fontaine and Aesop were highly regarded and much collected during his time. He is also renowned for his animal caricatures, often published in periodicals, in which anthropomorphized creatures enact humorous satires on contemporary politics and social mores. *Un Autre Monde* [Another World], published in 1844 with wood engravings by Grandville, is somewhat unusual in the history of illustration: the drawings were completed first and a text added only later, to string the images together. It is an eclectic work, reflected in Grandville’s own subtitle: “transformations, visions, incarnations, ascensions, locomotions, explorations, peregrinations, excursions, metamorphoses, cosmologies, phantasmagories...” The imagery from this later, more idiosyncratic period of his work stems from Grandville’s own vivid and bizarre flights of imagination. The illustrations of *Un Autre Monde* reveal why Grandville has often been cited as a precursor to the surrealist movement of the early 20th century. As Robert Simon puts it, “the book charts an excursion to a parallel universe populated by mutant animals, vegetal/human hybrids, and inanimate objects come to life. The dreamscape they inhabit is equally fantastic.”

The ballerina illustration from *Un Autre Monde* probably best captures the whimsical lunacy of Grandville’s drawings. Entitled “Apocalypse du Ballet,” the work also features several of the artist’s characteristic “metamorphoses”: here a ballerina emerges from a dancing foot, is transformed into a spindle and thread, eventually to take the form of a sprinting dog. Other metamorphoses can be seen in the foreground, as can the dancer’s love-struck admirer (the heart figure at left) and a newspaper critic (the feather plume holding a thurible). The remarkable image objectifies a sort of frantic, madcap motion.

INSTRUMENTATION:

Flute (doubles piccolo)

Oboe

B♭ Clarinet (doubles A clarinet)

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion (2 players; see assignments below)

Vibraphone, Xylophone, Glockenspiel, Small Bass Drum, Suspended Cymbal, Crash Cymbals, Triangle, Whistle Siren

Harp

Piano

2 Violins

Viola

Cello

Contrabass

PERCUSSION ASSIGNMENTS:

Percussion 1: vibraphone, xylophone, glockenspiel, crash cymbals (shared)

Percussion 2: triangle, small bass drum, suspended cymbal, whistle siren, crash cymbals (shared)

DURATION:

ca. 6’

TRANSPosed SCORE

the spinning ballerina

after an illustration by J. J. Grandville

Karim Al-Zand
(2008/2010)

Very swiftly; a madcap spinning ♩=152+ ♩=♩ a tempo

Flute (doubles piccolo) *interrupting* *f*

Oboe *interrupting* *f*

B. Clarinet doubles A clarinet *solo* *mp*

Bassoon *f*

Horn *f*

C Trumpet *f*

Trombone *f*

Percussion 1
vibraphone *motor off*
xylophone
glockenspiel
crash cymbal *Scd.* *p*

Percussion 2
triangle
suspended cymbal
bass drum
crash cymbal
whistle siren

TRIANGLE *p*

SUSPENDED CYMBAL *scrape with triangle beater* *interrupting* *f*

BASS DRUM *f*

Harp *p* *interrupting* *gliss.*

Piano *f*

Very swiftly; a madcap spinning ♩=152+ ♩=♩ a tempo

Violin I *pizz.* *p* *f* *arco*

Violin II *p* *pizz.* *f* *arco* *p*

Viola *p* *pizz.* *f* *arco* *p*

Cello *p* *pizz.* *f* *arco* *p*

Contrabass *f*

14

crescendo poco a poco

Musical score for measures 14-18, featuring woodwinds, brass, percussion, piano, and strings. The score is in 4/4 time and includes the following parts:

- Fl. (Flute): Rests throughout.
- Ob. (Oboe): Rests throughout.
- Cl. (Clarinet): Rests throughout.
- Bsn. (Bassoon): Rests throughout.
- Hn. (Horn): Sustained notes with a slur across measures 14-18.
- Trpt. (Trumpet): Rests throughout.
- Trbn. (Trombone): Sustained notes with a slur across measures 14-18.
- Perc. 1 (Percussion 1): Rests throughout.
- Perc. 2 (Percussion 2): Rests throughout.
- Hp. (Piano): Accompanying bass line starting in measure 14, marked *p*.
- Pno. (Piano): Accompanying bass line starting in measure 14, marked *p*.
- Vln. I (Violin I): Starts in measure 14 with a sixteenth-note pattern, marked *p*.
- Vln. II (Violin II): Starts in measure 14 with a sixteenth-note pattern, marked *p*.
- Vla. (Viola): Rests throughout.
- Vc. (Violoncello): Rests throughout.
- Cb. (Cello): Starts in measure 14 with a sixteenth-note pattern, marked *p*.

The instruction "crescendo poco a poco" is repeated below the string parts.

19

(crescendo) — — — — —

Fl. *mf* — *f* *sub p*

Ob. *mf*

Cl. *mf* *sub p*

Bsn. *mf* *sub p*

Hn. *mf*

Trpt.

Trbn. straight mute *fp*

Perc. 1

Perc. 2 SUS. CYM. sticks on bell *mp* *f*

Hp. *p*

Pno.

(crescendo) — — — — —

Vln. I *sub p*

Vln. II *f* *sub p*

Vla. *p* — *f* *sub p* pizz.

Vc. *mf* pizz. *sub p*

Cb. *sub p*

23

Fl. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Trpt.

Trbn. *fp* *fp* *mp* *gliss.*

Perc. 1

Perc. 2 SUS. CYM. *p* *mp*

Hp. *mf*

Pno. *mp* *mf*

Vln. I *mp* *p*

Vln. II *mf* *p*

Vla.

Vc.

Cb.

animando e poco crescendo

27

to PICCOLO

Musical score for woodwinds, percussion, and piano. The score is in 4/4 time and consists of 12 measures. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trpt.), Trombone (Trbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), and Piano (Pno.). The woodwinds and piano play a rhythmic pattern of eighth notes. The piano part features a melodic line with a crescendo. The harp part has a few notes in the right hand. The percussion parts are mostly rests. The score is marked with a dynamic of *p* (piano) for the woodwinds and *mf* (mezzo-forte) for the piano.

animando e poco crescendo

Musical score for strings. The score is in 4/4 time and consists of 12 measures. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic pattern of eighth notes. The Violin I and II parts have a melodic line with a crescendo. The Viola and Violoncello parts have a melodic line with a crescendo. The Contrabasso part has a melodic line with a crescendo. The score is marked with a dynamic of *poco, f* (poco fortissimo).

(animando e cresc.) - - -

30

PICCOLO

FLUTE

FLUTE

to FLUTE

FLUTE

mf

mf

mf

p mf

fp

GLOCKENSPIEL

WHISTLE SIREN

SUS. CYM.

sticks

mf

gliss.

15^{ma}

poco f

C

poco f

(animando e cresc.) - - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

p

mf

mf

pizz.

arco

gliss.

mp

mf

pizz.

arco sul II

gliss.

pizz.

mf

mf

37

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Trpt. *f*

Trbn. *f*

Perc. 1

Perc. 2 *f*

CRASH CYMBAL

TRGL.

B.DRM.

Hp. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* arco

Vc. *f* arco

Cb. *f*

solo

decrescendo

41

to PICCOLO

Musical score for woodwinds and percussion. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trpt.), Trombone (Trbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Harp (Hp.). The Flute part begins with a dynamic marking of *mf* and includes the instruction "to PICCOLO". The Oboe and Clarinet parts feature "solo" markings and *mf* dynamics. The Bassoon part also has a *mf* dynamic. The Horn part has a *mf* dynamic. The Trumpet part has a *mf* dynamic. The Percussion parts are marked with rests. The Harp part is marked with rests. The PIANO part features a complex rhythmic pattern with a *mf* dynamic and a "Solo" marking.

decrescendo

Musical score for strings. The score is written for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part begins with a dynamic marking of *mf* and includes a "pizz." marking. The Violin II part has a *f* dynamic and includes "pizz." and "arco" markings. The Viola part has a *mf* dynamic. The Violoncello part has a *mf* dynamic. The Contrabasso part is marked with rests.

(decresc.) — crescendo — — — — —

46

Musical score for Percussion and Woodwinds. The score is in 4/4 time, with a 3/4 section starting at measure 3. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trpt.), Trombone (Trbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), and Piano (Pno.).

- Fl.: Rest throughout.
- Ob.: Rest until measure 3, then *mf* notes.
- Cl.: *p* solo notes in measures 2-4.
- Bsn.: *p* notes in measures 1-2.
- Hn.: *p* notes in measures 1-2.
- Trpt.: Rest throughout.
- Trbn.: Rest throughout.
- Perc. 1: Rest throughout.
- Perc. 2: *p* notes in measures 1-2, *mf* notes in measures 3-4, labeled "WHISTLE SIREN".
- Hp.: Rest throughout.
- Pno.: Rest throughout.

(decresc.) — crescendo — — — — —

Musical score for Violins, Viola, and Cello. The score is in 4/4 time, with a 3/4 section starting at measure 3. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Vln. I: *p* notes in measures 1-2, *v* notes in measures 3-4.
- Vln. II: *p* notes in measures 1-2, *v* notes in measures 3-4.
- Vla.: *p* notes in measures 1-2, *v* notes in measures 3-4.
- Vc.: *p* notes in measures 1-2, *v* notes in measures 3-4.
- Cb.: Rest throughout.

(cresc.) — —

50 PICCOLO

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Trpt. *ff*

Trbn. *f* *ff*

XYLOPHONE

Perc. 1 *ff*

SUS. CYM.

Perc. 2 *ff*

WHISTLE SIREN

B.DRM. *ff*

Hp.

Pno. *ff*

(cresc.)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

(poco decresc.) — — — — — decrescendo — — — — —

54

to FLUTE

FLUTE solo

Picc. *mf*

Ob.

Cl. solo *f* *mf*

Bsn. solo *ff* *f*

Hn. *ff*

Trpt. *ff*

Trbn. *ff*

Perc. 1

Perc. 2 B.DRM. SUS. CYM. *ff*

Hp. *ff* gliss.

Pno. *ff* gliss. G4

(poco decresc.) — — — — — decrescendo — — — — —

Vln. I pizz. *ff* *f* arco *mf* gliss.

Vln. II pizz. *ff* *f* arco *mf* gliss.

Vla. pizz. *ff* *f* arco *mf* gliss.

Vc. pizz. *ff*

Cb. *ff* gliss.

poco crescendo

58

Musical score for woodwinds, brass, and strings. The score is divided into four measures with time signatures 3/4, 3/4, 4/4, and 4/4. The instruments and their parts are:

- Fl.**: Flute, starting with a *p* dynamic and moving to *mf*.
- Ob.**: Oboe, starting with a *p* dynamic and moving to *mf*.
- Cl.**: Clarinet, starting with a *p* dynamic and moving to *mf*.
- Bsn.**: Bassoon, starting with a *p* dynamic and moving to *mf*.
- Hn.**: Horn, starting with a *p* dynamic and moving to *mf*.
- Trpt.**: Trumpet, starting with a *p* dynamic and moving to *mf*.
- Trbn.**: Trombone, starting with a *p* dynamic and moving to *fp* (fortissimo piano) after a *straight mute* instruction.
- Perc. 1**: Percussion 1, playing a steady rhythm.
- Perc. 2**: Percussion 2, playing a steady rhythm.
- Hp.**: Harp, playing a steady rhythm.
- Pno.**: Piano, playing a steady rhythm.

poco crescendo

Musical score for strings. The score is divided into four measures with time signatures 3/4, 3/4, 4/4, and 4/4. The instruments and their parts are:

- Vln. I**: Violin I, starting with a *p* dynamic and moving to *f* (fortissimo).
- Vln. II**: Violin II, starting with a *p* dynamic and moving to *f*.
- Vla.**: Viola, starting with a *p* dynamic and moving to *f*.
- Ve.**: Violoncello, playing a steady rhythm.
- Cb.**: Contrabasso, playing a steady rhythm.

decrescendo - - -

66

Musical score for measures 66-69. The score is in 4/4 time and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trpt.), Trombone (Trbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 66-69 are marked with a *mf* dynamic. The woodwinds (Fl., Cl., Bsn.) have solo passages. The piano part features a complex rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand. The strings play sustained notes, with the Violin I part marked *arco*. The score concludes with a decrescendo marking.

decrescendo - - -

(decresc.) — — — — molto crescendo — — —

70

Musical score for measures 70-72, featuring woodwinds, percussion, and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trpt.), Trombone (Trbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), and Piano (Pno.).

- Fl.:** Starts with a rest, then plays a melodic line starting in measure 71, marked *ff*.
- Ob.:** Starts with a rest, then plays a melodic line starting in measure 71, marked *ff*.
- Cl.:** Starts with a rest, then plays a melodic line starting in measure 71, marked *ff*. A *p* dynamic is indicated at the beginning of the line.
- Bsn.:** Starts with a rest, then plays a melodic line starting in measure 71, marked *ff*.
- Hn.:** Starts with a rest, then plays a sustained note in measure 71, marked *mf*, and a melodic line in measure 72, marked *ff*.
- Trpt.:** Starts with a rest, then plays a sustained note in measure 71, marked *mf*, and a melodic line in measure 72, marked *ff*.
- Trbn.:** Starts with a rest, then plays a sustained note in measure 71, marked *mf* and "open", and a melodic line in measure 72, marked *ff*.
- Perc. 1:** Starts with a rest, then plays a rhythmic pattern in measure 72, marked *ff*. A box labeled "XYLO" is above the staff.
- Perc. 2:** Starts with a rest, then plays a rhythmic pattern in measure 72, marked *ff*. A box labeled "SUS. CYM." is above the staff, and a box labeled "B.DRM." is above the staff.
- Hp.:** Starts with a rest, then plays a sustained chord in measure 71, marked *mf*, and a melodic line in measure 72, marked *ff*. A *gliss.* marking is present.
- Pno.:** Starts with a rest, then plays a sustained chord in measure 71, marked *ff*, and a melodic line in measure 72, marked *ff*.

(decresc.) — — — — molto crescendo — — —

Musical score for measures 70-72, featuring string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln. I:** Starts with a rest, then plays a melodic line starting in measure 71, marked *ff*.
- Vln. II:** Starts with a rest, then plays a melodic line starting in measure 71, marked *ff*. A *p* dynamic is indicated at the beginning of the line.
- Vla.:** Starts with a rest, then plays a melodic line starting in measure 71, marked *ff*. A *p* dynamic is indicated at the beginning of the line.
- Vc.:** Starts with a rest, then plays a melodic line starting in measure 71, marked *ff*. A *p* dynamic is indicated at the beginning of the line.
- Cb.:** Starts with a rest, then plays a melodic line starting in measure 71, marked *ff*.

Suddenly calmer, less frantic
(same tempo)

73

Fl. to PICCOLO

Perc. 1 XYLO

Perc. 2 TRGL.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

Picc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Ob. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ solo mf
 Bsn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ mp
 Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ straight mute mf
 Trpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ straight mute mf
 Trbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ straight mute mf
 Perc. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Perc. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Hp. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ mp
 Pno. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ mp mf f S^{ca}
 Vln. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pizz. p f
 Vln. II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ col legno pizz. f
 Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ col legno
 Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Cb. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

81

Picc. *mf* **PICCOLO**

Ob.

Cl.

Bsn.

Hn. *mp* open

Trpt.

Trbn.

Perc. 1 *mf* **VIBES** legato half pedal

Perc. 2

Hp.

Pno. *mf*

Vln. I *p* *f* *mf* arco sul II

Vln. II *mf* arco ord.

Vla. *mf* arco ord.

Vc. *pizz.*

Cb. *mp*

Picc. *poco f* *mf*
 Ob. *poco f* solo
 Cl. *tr^b* *mf* *mp*
 Bsn. *mf*
 Hn. *mf* *mp*
 Trpt.
 Trbn.
 Perc. 1 VIBES *poco f* *mf*
 Perc. 2 CRASH *p*
 Hp. *poco f*
 Pno. (Sno)
 Vln. I *quasi gliss.* *poco f* *mf*
 Vln. II *mf* *mp*
 Vla. *poco f* *mf*
 Vc. *pizz.* *mf* *mp*
 Cb. *mf*

90

Musical score for page 90, featuring the following instruments and parts:

- Picc. (Piccolo)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Trpt. (Trumpet)
- Trbn. (Trombone)
- Perc. 1 (VIBES)
- Perc. 2
- Hp. (Harp)
- Pno. (Piano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

Key features of the score include:

- Time signature changes from 4/4 to 3/4 and back to 4/4.
- Tempo markings: *quasi gliss.* above the Violin I staff.
- Performance instructions: *(See)* above the Piano staff.
- Dynamic markings: *mf* and *f* are present.
- Articulation: *acc.* (accents) are used in the Piano and Viola parts.
- Phrasing: Slurs and ties are used extensively across all parts.

to FLUTE

FLUTE

p

to A CLARINET

open

open

VIBES

white note gliss.

f

SUS. CYM. sticks

p

Hp.

(Spc)---

p

f

f

arco

f

p

98

Fl. *p* *f*

Ob. *mf*

Cl.

Bsn. *mp*

Hn. straight mute *mf*

Trpt. straight mute *mf*

Trbn. straight mute *mf*

Perc. 1 GLOCK. *mf*

Perc. 2

Hp. *mp*

Pno. *mp* *mf* *f*

Vln. I pizz. *p* *f*

Vln. II col legno pizz. *f*

Vla. col legno

Vc.

Cb.

Fl. *p* — *f*

Ob.

A Cl. **A CLARINET** *mf*

Bsn. *mf*

Hn.

Trpt. solo (mute) *mf*

Trbn.

Perc. 1 **GLOCK.** *mf*

Perc. 2

Hp.

Pno. *mf* < *f* *p*

Vln. I *p* — *f* arco *mp*

Vln. II col legno arco ord.

Vla. col legno arco ord. *mf*

Vc. *pizz.*

Cb. *mp*

107

Fl. *solo*
poco f

Ob.

A Cl. *poco f* *mf*

Bsn. *poco f* *mf*

Hn.

Trpt. *poco f* *mf*

Trbn.

Perc. 1

Perc. 2 CRASH *p*

Hp.

Pno.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *poco f* *mf*

Vc. *poco f* *gliss.* *pizz.* *mp*

Cb. *mf*

111

Musical score for measures 111-114. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- A Cl. (Alto Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Trpt. (Trumpet)
- Trbn. (Trombone)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Hp. (Harp)
- Pno. (Piano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked with a wavy line, indicating a sostenuto or ad libitum tempo. The score includes various musical notations such as rests, notes, and slurs. The measures are numbered 111, 112, 113, and 114.

Fl. *mp* *f*

Ob. *mp* *f*

A Cl. *mf* *f* to B \flat CLARINET

Bsn.

Hn. open *f*

Trpt. open *f*

Trbn. open *f*

Perc. 1

Perc. 2 [SUS. CYM.] sticks

Hp. *p* G \flat F \sharp E \flat

Pno. solo *mp*

Vln. I pizz. arco sul tasto

Vln. II pizz. arco sul tasto

Vla. pizz. arco III

Vc. *p* arco *b \flat*

Cb.

119

Fl. *mp* solo

Ob. *mp* solo

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla. *mp*

Vc. *(tr)* *tr^b* *tr^b*

Cb.

The score is for measures 119-122. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), each with a 3/4 measure and a 4/4 measure. Horns (Hn.), Trumpets (Trpt.), and Trombones (Trbn.) are present but have rests. Percussion (Perc. 1, Perc. 2) and Harp (Hp.) are also present with rests. Piano (Pno.) has rests. Violins (Vln. I, Vln. II) play a rhythmic pattern. Viola (Vla.) and Violoncello (Vc.) play sustained notes. Contrabass (Cb.) plays a rhythmic pattern. The score includes dynamic markings like *mp* and *tr* (trills).

123

Fl. *mf* solo

Ob.

Cl.

Bsn. *mf* solo

Hn.

Trpt.

Trbn.

Perc. 1 *mf* VIBES

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla. *tr^b*

Vc. *tr³* *tr²* *mf*

Cb.

Detailed description: This page of a musical score covers measures 123 to 126. The score is for a full orchestra and strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Percussion 1 (Vibes) have solo parts starting in measure 123. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes. The score includes dynamic markings such as *mf* and *tr^b* (trill). The time signature changes from 3/4 to 4/4 and back to 3/4.

crescendo poco a poco — — — — —

Musical score for measures 131-133. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trpt.), Trombone (Trbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature changes from 4/4 to 3/4. The piano part features a *mf* dynamic and a *poco, f* marking. The woodwinds have *mp* markings.

crescendo poco a poco — — — — —

Musical score for measures 131-133 for the string section: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature changes from 4/4 to 3/4. The Violin I part includes *pizz.* and *p* markings. The Viola part includes an *arco* marking.

135

(crescendo poco a poco) — — — — —

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn.

Trpt.

Trbn. *mf* *gliss.*

Perc. 1

Perc. 2 SUS. CYM. sticks *mf*

Hp.

Pno. *mf*

(crescendo poco a poco) — — — — —

Vln. I *arco*

Vln. II *mf*

Vla. *p < f*

Vc. *mf*

Cb. *mf*

poco accel. — — — — —

to PICCOLO

143

Musical score for measures 143-146. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Trpt.), Trombone (Trbn.), Percussion 1 (Perc. 1) with a Xylophone (XYLO) part, Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play a rhythmic pattern of eighth notes with various accidentals. The percussion parts are mostly rests. The tempo marking 'poco accel.' is indicated above the strings.

147

(poco accel.)

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Perc. 1

Perc. 2

Hp.

Pno.

Detailed description: This block contains the musical notation for woodwinds, percussion, and harp/piano. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) are mostly silent in this section. Percussion 1 and 2 are also silent. The Harp (Hp.) and Piano (Pno.) parts are active. The Harp part features a melodic line starting in the 4/4 measure with a dynamic marking of *mp*. The Piano part is mostly silent, with some activity in the 4/4 measure. The time signature changes from 3/4 to 4/4 and back to 3/4.

(poco accel.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for the string section. Violin I and Violin II play a rhythmic pattern of eighth notes. Viola and Violoncello play a similar pattern, with the Viola part marked *pizz.* (pizzicato). The Contrabasso part is mostly silent, with a *pizz.* marking in the 4/4 measure. The dynamic marking *mf* is present at the end of the section. The time signature changes from 3/4 to 4/4 and back to 3/4.

151 (12/16)

Picc. *mp* *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Trpt. *ff*

Trbn. *ff*

Perc. 1 *p* *ff*

Perc. 2 *mp* *ff*

Hp. *mp* *ff*

Pno. *mp* *ff*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Cb. *mp* *ff*

m. 152 Quite quickly by this point. Leave room for the further accelerando beginning in m.160. The effect, at the end, should be a maniacal, almost out-of-control frenzy.

(accel.)

163

Picc.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Perc. 1

Perc. 2

Hp.

(See)

Pno.

(accel.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

