

Two Very Late Night Dances

by

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**A composition submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Composition)
in the University of Michigan
2010**

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DEDICATION

To my parents, Mordechai and Lily Peres, and my siblings, Ziv Peres and Galia Cohen-Peres. The unconditional love, support, and encouragement I received from my family made this all possible. Their incredible wisdom, along with their desire to help me achieve my goals in any way they can, made them the perfect guides in my journey. I was able to lean on them every step of the way, and for that I will forever be grateful.

Acknowledgements

I would like to acknowledge the following people, who have been significant figures in my musical and academic career:

- Erik Santos, who could always find the right thing to say to help me realize where I want to go with my dissertation.
- Michael Daugherty, who challenged my conceptions on the process of music composition and influenced me with his unique approach.
- William Bolcom, whose words of wisdom regarding music and life will always follow and inspire me.
- Richard Lavenda, who always asked the questions that helped me come up with the answers I was looking for, and who taught me one of the most important concepts in composition – the use of time.
- Ruben Seroussi – the teacher I have worked with for the longest period of time, and has taught me incredibly valuable lessons about creativity and independent thinking as a composer.
- Avner Dorman – the person responsible for getting me started as a composer and for providing me with the fundamental tools I needed to express my creativity.
- Arthur Gottschalk, who believed in me and provided me with much-needed support along the way.
- Karen Fournier, who has spent countless hours of her own time helping and encouraging me in my academic endeavors.
- Moshe Wohl – my high school teacher who taught me fundamentals in music theory, but more importantly, taught me how to be a musician and a colleague, and how to maintain an atmosphere of support and respect with my peers and my students.
- Liran Donin – a very close childhood friend who has also been a major musical influence in my life.
- Hila Tamir – another very close friend, who I can always count on for a meaningful conversation about music and life, and for emotional support when the need arises.
- Florie Namir – one of the most important people in my life. She has been like family to me over the past eight years, and has pushed and supported me in every way to realize my potential.

I am extremely grateful to all the people mentioned on this list. Each and every one of them has been, and still is, an important part of my life. I feel exceptionally lucky to have met all of these people who have had such an incredible impact on my career, and will undoubtedly continue to inspire me as I move forward.

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Performance Notes:

Instrumentation:

Two Very Late Night Dances is composed of two movements. In the first movement – *If the Beat's Alright She Will Dance All Night* – the two percussionists are accompanied by a cello quartet. This ensemble is joined by a flute quartet and a double-bass in the second movement – *Do the Awkward Stumble*.

Percussion setup:


The percussion instruments used in this piece are odaiko, temple-blocks, vibraphone, and glockenspiel. The glockenspiel is assigned to percussionist #1, and the vibraphone is assigned to percussionist #2. Both percussionists share the odaiko, and may choose to either share one set of temple-blocks or use two separate sets.

Vibraphone sound:

When playing the vibraphone, percussionist #2 should use medium hard mallets, and try to achieve the least amount of emphasis on the attack. Chords should be sustained to their full duration, and as much as possible, breaks in the sound between chords should be avoided. Whenever possible, it is preferred to keep the pedal down and immediately dampen the notes from the previous chord using the mallets.

Celli abbreviations:

ST – Scratch tone

 ST - Gradually increase bow pressure, leading up to a scratch tone.

Tempo and dynamics:

All changes in tempo and dynamics, unless otherwise indicated, should be abrupt, without preparation. The feeling that should result from these sudden changes should be that of “shifting gears”.

Abstract

Two Very Late Night Dances

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Asaf Peres

Co-Chairs: Michael K. Daugherty and Erik R. Santos

Two Very Late Night Dances is a two-movement, double-concerto for two percussionists and chamber ensemble. The title of the first movement, *If the Beat's Alright She Will Dance All Night*, is a quote by comedian Chris Rock from his show "Never Scared". In the specific segment from which this quote is drawn, Rock talks about the fact that despite the misogynistic character of some songs, many people are oblivious to the lyrics as long as they can dance to the beat. My dissertation uses the steady beat as a means of providing stability in an environment of rapidly changing textures, tempos, dynamics, and attitudes.

If the Beat's Alright She Will Dance All Night is characterized by extreme mood swings. Soft vibraphone passages are interrupted by harsh cello clusters and loud odaiko hits. A duet played in moderate tempo suddenly turns into a hectic race. Wild and active climaxes collapse into soft, static, cello chords.

In the second movement, *Do the Awkward Stumble*, a flute quartet joins the cello quartet in accompanying the percussion duo, to add color and a contrasting character, and a contrabass is added to reinforce the cello sounds in the low register. Elements that seem to appear out of nowhere in this movement - such as a syncopated staccato chord played by the flutes, a melodic cello line, and a relaxed interlude - develop a life of their own, and become important building blocks in its construction.

Both movements introduce several seemingly unrelated "stories" and "main characters". As the movements unfold, these stories and main characters are discovered to be, in retrospect, very related. The duration of the piece is about 20 minutes.

Movement 1 - If the Beat's Alright She Will Dance All Night

[Subtitle]

[Composer]

$\bullet = 100$

odaiko

Percussion 1

f *ff* *fff*

odaiko

Percussion 2

f *ff* *fff*

Cello 1

Cello 2

Cello 3

Cello 4

mf

$\bullet = 144$

1

Per1

fff *f*

Per2

fff *f*

Vlc. 1

mf *mf*

Vlc. 2

mf

Vlc. 3

mf *mf*

Vlc. 4

mf *mf*

The score is divided into two systems. The first system, marked with a tempo of 100, features two percussion parts (odaiko) and four cello parts. The percussion parts play a rhythmic pattern of eighth notes, with dynamics increasing from *f* to *fff*. The cello parts are mostly silent, with a single note in the fourth cello part at the end of the system. The second system, marked with a tempo of 144, features four violin parts and two percussion parts. The percussion parts play a rhythmic pattern of eighth notes, with dynamics increasing from *fff* to *f*. The violin parts play a melodic line, with dynamics increasing from *mf* to *f*. A first ending bracket is present in the first violin part.

33

Per1

Per2

Vlc. 1

ord.

pp

ff *pp*

ff

Vlc. 2

Vlc. 3

Vlc. 4

37

Per1

Per2

Vlc. 1

(keep bowing sixteenths while glissing)

pp

ff

pp

ff

Vlc. 2

Vlc. 3

Vlc. 4

41

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

pp *ff* *ff*

3

46

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

ff *ff* *ff*

51 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

pp

arco

f

pp

f

pp

pp

arco

pp

f

pp

pp

f

pp

55 5 odaiko 6

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

pp

f

p

pp

f

p

pp

f

pp

pp

f

p

pp

f

p

60 7 ♩ = 176

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

66 ♩ = 192

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

71 8 ♩ = 132

Per1 *f*

Per2 *mf*

Vlc. 1 *pp* *ff* *pp* *ff*

Vlc. 2 *pp* *f*

Vlc. 3 *pp* *f*

Vlc. 4 *pp* *f*

75

Per1 *p* *f*

Per2

Vlc. 1 *pp* *ff* *ff* *pp*

Vlc. 2 *pp*

Vlc. 3 *pp*

Vlc. 4 *pp*

79 9

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

f *pp* *ff*

f *pp* *ff*

f *pp* *ff*

f *pp* *ff*

p

84

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

like a broken record

92 odaiko 10 ♩ = 100

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

ff

ff

ff

ff

100 ♩ = 132 ♩ = 100 ♩ = 132 ♩ = 168

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

$\text{♩} = 100$

106

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

fff

TB

3

109

11

$\text{♩} = 168$

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

p

p

p

p

112 $\text{♩} = 100$

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

fff

fff

f *pp* *ff*

f *pp* *ff*

f *pp* *ff*

f *pp* *ff*

115 $\text{♩} = 168$

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

124

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

f

ff

f

ff

f

ff

f

ff

127

13

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

ff

ff

ff

ff

ff

p

p

p

p

ord. non vib. ; meditative

ord. non vib. ; meditative

ord. non vib. ; meditative

ord. non vib. ; meditative

135 14 ♩ = 132

Per1

Per2

Vib.

pp *p*

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

ppp *mp*

ppp *mp*

ppp *mp*

ppp *mp*

145

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

150 $\text{♩} = 176$

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

154 $\text{♩} = 192$

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

158 15 ♩ = 132

Per1 *ff*

Per2 *mf*

Vlc. 1 *pp* *ff* *pp*

Vlc. 2 *pp* *f*

Vlc. 3 *pp* *f*

Vlc. 4 *pp* *f*

162

Per1 *p* *f*

Per2

Vlc. 1 *ff* *pp* *ff* *ff*

Vlc. 2 *pp*

Vlc. 3 *pp*

Vlc. 4 *pp*

166

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

pp

pp

ff

pp

ff

pp

ff

f

pp

f

pp

f

pp

167

16

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

ff

pp

ff

pp

ff

pp

ff

pp

ff

f

pp

ff

f

pp

ff

ff

f

pp

ff

175 17

Per1 *fff* *ff*

Per2

Vlc. 1 *pp* *ff* *pp* *ff* *pp* *ff*

Vlc. 2 *pp* *ff* *f*

Vlc. 3 *pp* *ff* *f*

Vlc. 4 *pp* *ff* *f*

179 18

Per1 *pp* *ff* *p*

Per2 *p*

Vlc. 1 *pp* *ff* *pp* *ff* *pp* *ff*

Vlc. 2 *pp* *ff*

Vlc. 3 *pp* *ff*

Vlc. 4 *pp* *ff*

186 glock

Per1 *pp*

Per2 *pp*

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

195 19

Per1

Per2

Vlc. 1 *ppp* non vib. ; meditative

Vlc. 2 *ppp* non vib. ; meditative

Vlc. 3 *ppp* non vib. ; meditative

Vlc. 4 *ppp* non vib. ; meditative

220 21

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

pp

pp

pp

pp

225 22 ♩ = 132

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

pp \longleftarrow *f*

pp \longleftarrow *f*

fff *mf* expressive

fff *mf*

fff *mf* expressive

fff *mf* expressive

232 $\text{♩} = 100$ $\text{♩} = 132$

Per1 *ff* *ff*

Per2

Vlc. 1 *ff* *mf* *f* *mf* expressive

Vlc. 2 *ff* *mf* *f* *mf* expressive

Vlc. 3 *ff* *mf* *f* *mf* expressive

Vlc. 4 *ff* *f* *mf*

240 23

Per1 *p* *mf*

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

247 $\text{♩} = 176$

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

252

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

ff

pp

f

pp

f

pp

f

pp

f

254 24 $\text{♩} = 132$

Per1 *p* *mf*

Per2 *mp* *vib.*

Vlc. 1 *mf*

Vlc. 2 *mf*

Vlc. 3 *mf*

Vlc. 4 *mf*

260 $\text{♩} = 176$

Per1 *f*

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

266 25

Per1 *mf* *f*

Per2

Vlc. 1 *p*

Vlc. 2 *p*

Vlc. 3 *p*

Vlc. 4 *p*

272 26 27 $\text{♩} = 132$

Per1 *mf* *ff*

Per2

Vlc. 1 *p*

Vlc. 2 *p*

Vlc. 3 *p*

Vlc. 4 *p*

277 28

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

ppp

ppp

ppp

ppp

285

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

p *ff*

p *ff*

p *ff*

p *ff*

291 29

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

p

p

p

p

297 30

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

pp *mp*

f *p*

f *p*

f *p*

f *p*

304 TB

Per1 *mf*

Per2

Vlc. 1 *f* *p*

Vlc. 2 *f* *p*

Vlc. 3 *f* *p*

Vlc. 4 *f* *p*

31

309

Per1

Per2

Vlc. 1 *f* *p*

Vlc. 2 *f* *p*

Vlc. 3 *f* *p*

Vlc. 4 *f* *p*

32

314 $\text{♩} = 100$ 33 $\text{♩} = 132$

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

ff

ff

ff

ff

319 34 glock

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

pp

p

pp

328 35

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

ppp

ppp

non vib. ; meditative

pp

non vib. ; meditative

pp

non vib. ; meditative

pp

non vib. ; meditative

pp

non vib. ; meditative

337

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

ppp

ppp

ppp

ppp

Movement 2 - Do the Awkward Stumble

$\text{♩} = 92$

Flute 1

Flute 2

Flute 3

Flute 4

Percussion 1

odaiko

TB

pp

p

Percussion 2

vib.

pizz.

p

Cello 1

pp *f*

pizz.

f

Cello 2

pp *f*

pizz.

f

Cello 3

pp *f*

pizz.

f

Cello 4

pp *f*

pizz.

f

Contrabass

pp *f*

pizz.

f

10

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

10

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

10

Cb.

17 1

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Fl. 4 *mf*

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb. 17

22

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

22

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

22

Cb.

34

26

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

26

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

26

Cb.

Detailed description: This page of a musical score contains measures 26 through 30. The score is arranged in systems for various instruments. The first system includes four Flute parts (Fl. 1-4) and two Percussion parts (Per1, Per2). The second system includes four Violin parts (Vlc. 1-4) and one Cello part (Cb.). The music is written in 3/4 time and features a key signature of one sharp (F#). Measures 26-27 show the flute parts with melodic lines and rests, while the percussion parts play rhythmic patterns. Measures 28-30 show the strings playing a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

2

30

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

30

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

30

Cb.

34

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

34

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

34

Cb.

The image shows a page of a musical score, numbered 37 at the bottom. The score is divided into several systems, each corresponding to a different instrument or section. The first system includes four flute parts (Fl. 1, Fl. 2, Fl. 3, Fl. 4) and two percussion parts (Per1, Per2). The second system includes four viola parts (Vlc. 1, Vlc. 2, Vlc. 3, Vlc. 4). The third system includes a double bass part (Cb.). The score is written in treble clef for the flutes and percussion, and bass clef for the violas and double bass. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score is divided into four measures, with the first measure of each system starting at measure 34. The flute parts play a melodic line with eighth notes and quarter notes, while the percussion parts play a rhythmic pattern of eighth notes. The viola and double bass parts are mostly silent, indicated by a horizontal line with a bar above it.

38

Fl. 1

Fl. 2

Fl. 3

Fl. 4

odaiko

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

3

p

ff

Detailed description: This page of a musical score, numbered 38, contains parts for four flutes (Fl. 1-4), two percussion parts (Per1, Per2), and four violas (Vlc. 1-4). The flute parts feature a rhythmic pattern of eighth notes with a sharp sign, and a box containing the number '3' is placed above the first staff. The percussion parts include a 'odaiko' part with a dynamic marking that changes from *p* to *ff* across the measures. The string parts (violas and cello) are mostly silent, with some notes appearing in the final measure of the page.

42

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

TB

p

p

Detailed description: This page of a musical score covers measures 42 to 45. It features a woodwind section with four flutes (Fl. 1-4) and a percussion section with two parts (Per1, Per2). The string section includes four violins (Vlc. 1-4) and a cello (Cb.). Measures 42-44 show active parts for all flutes and the cello, while the percussion parts are silent. In measure 45, the percussion parts enter with a soft (*p*) timpani roll (TB) and a snare drum pattern. The violins and cello continue with their melodic lines.

47

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

4

Detailed description: This page of a musical score, numbered 40 at the bottom, covers measures 47 through 50. It features four staves for flutes (Fl. 1-4), two for percussion (Per1, Per2), and four for violas (Vlc. 1-4), plus a double bass (Cb.) staff. The woodwinds play a rhythmic eighth-note pattern with various accidentals. The percussion parts are mostly rests, with some activity in measures 49 and 50. The string parts provide a harmonic foundation with quarter and eighth notes. A rehearsal mark '4' is placed above the first staff in measure 50.

52

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

mf

Per2

odaiko

mf

52

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

52

Cb.

56

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

5

f

arco

ff

f

arco

3

3

56

Detailed description: This page of a musical score contains staves for four flutes (Fl. 1-4), two percussion parts (Per1, Per2), four violins (Vlc. 1-4), and a double bass (Cb.). The woodwinds play a rhythmic pattern of eighth notes with accents. The percussion parts feature a steady eighth-note accompaniment. The string section (Violins 1 and 2) plays a melodic line with accents and dynamic markings of *f* and *ff*, including a triplet. The other string parts (Violins 3 and 4, and Double Bass) play a simple harmonic accompaniment. A rehearsal mark '5' is placed above the first flute staff. The page number '42' is centered at the bottom.

60

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

6

p

vib.

p

arco

f
arco

f

60

63

Fl. 1

Fl. 2

Fl. 3

Fl. 4

mf

mf

mf

mf

63

Per1

Per2

63

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

63

Cb.

Detailed description of the musical score: The score is for measures 63 to 67. It features four flute parts (Fl. 1-4) in the upper section, each playing a melodic line starting in measure 63 with a mezzo-forte (mf) dynamic. The percussion parts (Per1 and Per2) are in the middle section. Per1 plays a rhythmic pattern of eighth notes, while Per2 plays a bass line with chords and a melodic line. The string parts (Vlc. 1-4 and Cb.) are in the lower section and are silent throughout the measures. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

68

7

Fl. 1

Fl. 2

Fl. 3

Fl. 4

f

Per1

mf

Per2

odaiko

f

Vlc. 1

mf

Vlc. 2

mf
pizz.

Vlc. 3

ff
pizz.

Vlc. 4

ff
pizz.

Cb.

ff

72

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

72

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

72

Cb.

Detailed description: This page of a musical score, numbered 46, contains measures 72 through 75. It features four staves for flutes (Fl. 1-4), two for percussion (Per1, Per2), four for violas (Vlc. 1-4), and one for a double bass (Cb.). The woodwinds play a melodic line with eighth-note patterns and rests. The percussion parts provide a steady rhythmic accompaniment. The string parts play a harmonic accompaniment with sustained notes and moving lines. The score is written in treble clef for the woodwinds and percussion, and bass clef for the strings. The time signature is 2/4.

76

Fl. 1

Fl. 2

Fl. 3

Fl. 4

76

Per1

Per2

76

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

76

Cb.

80

8

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

f

f

mf

mf

mp

mp

p

p

arco

arco

arco

3

3

83

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

83

83

85 9

Fl. 1

Fl. 2 *f*

Fl. 3 *f*

Fl. 4 *f*

Per1

Per2 odaiko *f*

Vlc. 1 *f*

Vlc. 2 *mf*

Vlc. 3 *ff* pizz.

Vlc. 4 *ff* pizz.

Cb. *ff*

88

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

88

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

88

Cb.

Detailed description: This page of a musical score, numbered 51, contains measures 88 through 90. It features five systems of staves. The first system consists of four flutes (Fl. 1-4) in treble clef, each playing a melodic line with eighth-note patterns and rests. The second system contains two percussion parts (Per1 and Per2) in treble clef; Per1 plays a steady eighth-note pattern, while Per2 plays a more complex rhythmic pattern. The third system has four violas (Vlc. 1-4) in bass clef, with Vlc. 1 playing a sustained note and the others playing moving lines. The fourth system features a double bass (Cb.) in bass clef playing a rhythmic line. The score is marked with a dynamic of 88 at the beginning of each system.

91 10

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

The image shows a page of a musical score, page 52, starting at measure 91. The score is divided into several systems. The first system contains four flute parts (Fl. 1, 2, 3, 4) and two percussion parts (Per1, Per2). The second system contains four violin parts (Vlc. 1, 2, 3, 4) and a double bass part (Cb.). The flute parts play a melodic line with slurs and accents. The percussion parts play rhythmic patterns. The string parts are mostly silent, indicated by rests. A box containing the number '10' is located at the top right of the page. Dynamic markings 'pp' and 'pp ff' are present in the percussion parts.

95

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

The musical score for page 53, measures 95-98, features the following parts and dynamics:

- Flutes (Fl. 1-4):** Each part begins with a rest in measure 95. In measure 96, they enter with a piano (*p*) dynamic. In measure 97, the dynamic remains *p*. In measure 98, they play a half note with a forte (*f*) dynamic. A crescendo hairpin spans from measure 96 to 98.
- Percussion (Per1, Per2):** Per1 has rests in all measures. Per2 has a rhythmic pattern of eighth notes in measures 95-96, followed by a pattern of eighth and sixteenth notes in measures 97-98.
- Violas (Vlc. 1-4):** All four parts have rests in all measures.
- Double Bass (Cb.):** Has rests in all measures.

99

11

Fl. 1

Fl. 2

Fl. 3

Fl. 4

f

f

f

f

f

99

Per1

Per2

vib.

p

99

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

99

Cb.

Detailed description: This is a page of a musical score, page 54, starting at measure 99. It features five systems of staves. The first system contains four flute parts (Fl. 1-4) and a percussion part (Per1). Flutes 2, 3, and 4 play a rhythmic pattern of eighth notes with accents, marked with a forte (*f*) dynamic. Flute 1 has a rest. The percussion part (Per2) has a rhythmic pattern of eighth notes in the first measure, followed by a rest, and then a vibraphone part in the third measure marked with a piano (*p*) dynamic. The second system contains three violin parts (Vlc. 1-3) and a cello part (Cb.). Violins 1 and 2 have rests. Violin 3 and the cello play a simple harmonic line of quarter notes. The page number 99 is written above the first measure of each system. A rehearsal mark '11' is placed above the first measure of the first system. The page number 54 is centered at the bottom.

104

Fl. 1

Fl. 2

Fl. 3

Fl. 4

104

Per1

Per2

104

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

104

Cb.

109

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

109

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

109

Cb.

Detailed description of the musical score: The score is divided into four systems. The first system contains four flute parts (Fl. 1-4) and two percussion parts (Per1, Per2). The second system contains four viola parts (Vlc. 1-4) and a double bass part (Cb.). Measure 109 shows active melodic lines for the flutes and double bass, while the percussion and violas are mostly in rests. Measure 110 features a change in time signature to 3/4 for the flutes and double bass, and 2/4 for the violas. Measure 111 continues with the 3/4 time signature for the flutes and double bass, and 2/4 for the violas. Measure 112 returns to a 2/4 time signature for all parts. The percussion parts provide rhythmic accompaniment with various patterns of notes and rests.

116 12

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3

Fl. 4

116

Per1

Per2

116

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

116

Cb.

119

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

pizz.

ff

Detailed description of the musical score: The score is for measures 119-122. It features a woodwind section with four flutes (Fl. 1-4) and a percussion section with two players (Per1, Per2). The string section includes four violins (Vlc. 1-4) and a cello (Cb.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Flutes 1 and 2 play a melodic line with eighth and sixteenth notes, while flutes 3 and 4 have rests. Percussion 1 plays a rhythmic pattern of eighth notes, and Percussion 2 plays a melodic line with eighth notes. Violins 1 and 2 play a melodic line with eighth notes, while violins 3 and 4 have rests. The cello plays a melodic line with eighth notes. Dynamic markings include *pizz.* (pizzicato) for the strings and *ff* (fortissimo) for Percussion 1 in measure 122.

123 13

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

mp

mp

mp

127

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

127

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

127

Cb.

odaiko

ff

Detailed description of the musical score: The score is divided into four systems. The first system contains Flute parts (Fl. 1-4). Flutes 1 and 2 have melodic lines with various ornaments and dynamics, while Flutes 3 and 4 play sustained chords. The second system contains Percussion parts (Per1 and Per2). Per1 has a rest followed by a 'odaiko' annotation and a fortissimo (ff) dynamic marking. Per2 has a rhythmic accompaniment. The third system contains Violin parts (Vlc. 1-4). Violins 1 and 2 have rests, while Violins 3 and 4 play sustained chords. The fourth system contains the Cello part (Cb.), which plays a rhythmic accompaniment. The score is in 2/4 time and features a key signature of one flat.

131

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

131

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

131

Cb.

Detailed description of the musical score for page 61, measures 131-133. The score is arranged in a system with staves for Flutes 1-4, Percussion 1-2, Violins 1-4, and Cello. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 131 starts with a key signature change to one flat. Flute 1 and 2 play a melodic line consisting of eighth and sixteenth notes. Flute 3 and 4 are mostly at rest. Percussion 1 is at rest, while Percussion 2 plays a rhythmic pattern of eighth notes. Violins 1 and 2 are at rest. Violins 3 and 4, and the Cello, play sustained notes. The system concludes with a double bar line.

134 14

Fl. 1

Fl. 2

Fl. 3

Fl. 4

f

134

Per1

Per2

arco

Vlc. 1

f

arco

Vlc. 2

f

Vlc. 3

Vlc. 4

134

Cb.

137

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

137

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

137

Cb.

This musical score page contains measures 137 through 140. It features seven staves: Flute 1, Flute 2, Flute 3, Flute 4, Percussion 1, Percussion 2, Violin 1, Violin 2, Violin 3, Violin 4, and Cello. The Flute parts (Fl. 1-4) are in treble clef, with Fl. 1 starting on a B-flat. Fl. 2, 3, and 4 play similar rhythmic patterns with various accidentals. Percussion 1 has a whole rest, while Percussion 2 plays a steady eighth-note pattern. Violin 1 and 2 are in bass clef, playing complex rhythmic patterns with many accidentals. Violin 3 and 4 play sustained notes. The Cello part (Cb.) is in bass clef and plays sustained notes. The page number 137 is written above the first measure of each staff.

140

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

The image shows a page of a musical score for measures 140 to 144. The score is arranged in a system with multiple staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Flute 4 (Fl. 4), Percussion 1 (Per1), Percussion 2 (Per2), Violin 1 (Vlc. 1), Violin 2 (Vlc. 2), Violin 3 (Vlc. 3), Violin 4 (Vlc. 4), and Cello (Cb.). The score is in 3/4 time and features a key signature of one sharp (F#). The percussion parts are marked with a forte (*ff*) dynamic. The woodwinds and strings play complex rhythmic patterns, with some measures containing rests. The score is divided into four measures, with a double bar line at the end of the fourth measure.

144 15

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

p *f*

p *f*

p *f*

p *f*

f

mf pizz.

f pizz.

arco *f* pizz.

f arco *f* pizz.

f *f*

f

149

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

149

TB

odaiko

p

f

vib.

p

149

149

Detailed description: This page of a musical score covers measures 149 to 152. It features four staves for Flutes (Fl. 1-4), two for Percussion (Per1, Per2), four for Violins (Vlc. 1-4), and one for Cello (Cb.). The flute parts play a rhythmic pattern of eighth notes with accents. The percussion parts include a Tom Tom (TB) and Odaiko, with dynamic markings of *p* and *f*. The string parts (Violins and Cello) play a steady eighth-note accompaniment. The score is written in treble clef for flutes and percussion, and bass clef for strings. Measure numbers 149 are indicated at the start of each section.

154

16

Fl. 1

Fl. 2

Fl. 3

Fl. 4

154

TB

Per1

p

mf

vib.

Per2

154

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

154

Cb.

159

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

odaiko

mf

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

159

Cb.

Detailed description: This page of a musical score covers measures 159 to 162. It features four woodwind staves (Fl. 1-4), two percussion staves (Per1 and Per2), and four string staves (Vlc. 1-4 and Cb.). The woodwinds play eighth-note patterns with various accidentals. The percussion includes a steady eighth-note pattern on Per1 and a specific 'odaiko' pattern on Per2 starting in measure 160. The strings play a simple harmonic accompaniment of quarter notes. A dynamic marking of *mf* is placed below the Per2 staff in measure 160.

163 17

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

ff

arco

f

arco

f

arco

f

arco

f

arco

f

arco

f

167

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

f

167

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

167

Cb.

The image shows a page of a musical score, page 70, starting at measure 167. The score is divided into several systems of staves. The first system contains four flute parts (Fl. 1, 2, 3, 4) and two percussion parts (Per1, Per2). The second system contains four viola parts (Vlc. 1, 2, 3, 4) and a double bass part (Cb.). The flute parts feature melodic lines with various note values and rests. The percussion parts consist of rhythmic patterns, with the second percussionist starting at measure 167 with a forte (*f*) dynamic. The viola parts have sustained chords, and the double bass part has a simple rhythmic accompaniment. The score includes time signature changes from 2/4 to 3/4 and back to 2/4. Measure numbers 167, 168, 169, 170, 171, and 172 are indicated at the top of the first system.

18

173

Fl. 1

Fl. 2

Fl. 3

Fl. 4

173

Per1

Per2

pizz.

173

Vlc. 1

f

pizz.

Vlc. 2

f

Vlc. 3

mf

Vlc. 4

mf

pizz.

173

Cb.

f

179

Fl. 1

Fl. 2

Fl. 3

Fl. 4

179

Per1

Per2

179

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

179

Cb.

Musical score for measures 185-190. The score includes parts for four flutes (Fl. 1-4), two percussionists (Per1, Per2), four violas (Vlc. 1-4), and a double bass (Cb.).

- Flutes (Fl. 1-4):** Play a rhythmic pattern of eighth notes with a dynamic range from *pp* to *ff* and back to *pp*.
- Percussion (Per1):** Plays a steady eighth-note accompaniment with dynamics *pp*, *f*, and *pp*.
- Violas (Vlc. 1-4):** Vlc. 3 and Vlc. 4 play a melodic line with a long slur across measures 186-187. Vlc. 1 and Vlc. 2 are silent.
- Double Bass (Cb.):** Silent throughout the passage.

191

Fl. 1 *pp* *ff* *pp*

Fl. 2 *pp* *ff* *pp*

Fl. 3 *pp* *ff* *pp*

Fl. 4 *pp* *ff* *pp*

Per1 *pp* *f* *pp*

Per2

191 arco

Vlc. 1 *mf* arco

Vlc. 2 *mf*

Vlc. 3

Vlc. 4

191

Cb.

196 20

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Fl. 4 *p*

Per1 *mf*

Per2 vib. *p* *p*

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb. 196

202

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

202

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

202

Cb.

This musical score page, numbered 76, contains measures 202 through 205. It features four parts for Flutes (Fl. 1-4), two parts for Percussion (Per1 and Per2), and four parts for Violins (Vlc. 1-4) and one part for Cello (Cb.). The woodwinds play a melodic line with eighth notes and quarter notes, while the percussion parts provide rhythmic accompaniment. The string parts are mostly silent, with some sustained chords in the lower register. The score is written in 3/4 time, with a key signature of one flat. The percussion parts are in 3/4 time, while the string parts are in 3/4 time. The woodwinds and percussion parts are in 3/4 time, while the string parts are in 3/4 time. The woodwinds and percussion parts are in 3/4 time, while the string parts are in 3/4 time.

206 21

Fl. 1

Fl. 2

Fl. 3

Fl. 4

206

Per1

Per2

206

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

206

Cb.

210 22

Fl. 1 *mf* *p* *mf*

Fl. 2 *mf* *p* *mf*

Fl. 3 *mf* *p* *mf*

Fl. 4 *mf* *p* *mf*

Per1

Per2 *pizz.*

Vlc. 1 *f* *pizz.*

Vlc. 2 *f*

Vlc. 3

Vlc. 4

Cb. *f* *pizz.*

215

Fl. 1

Fl. 2

Fl. 3

Fl. 4

p

p

p

p

215

Per1

Per2

215

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

215

Cb.

Detailed description: This page of a musical score covers measures 215 to 220. It features four flute parts (Fl. 1-4) in the upper section, each playing a melodic line with grace notes and slurs. The dynamic marking *p* (piano) is indicated for the flute parts starting in measure 218. Below the flutes are two percussion parts: Per1 is silent, while Per2 plays a complex rhythmic pattern with sustained chords and slurs. The lower section contains four violin parts (Vlc. 1-4) and a cello part (Cb.). Violins 1 and 2 play a rhythmic eighth-note pattern, while Violins 3 and 4, and the Cello, are silent. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

220

23

Fl. 1

Fl. 2

Fl. 3

Fl. 4

mf

mf

mf

mf

220

Per1

p

Per2

220

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

220

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra. It features seven staves. The top four staves are for Flutes 1, 2, 3, and 4, all in treble clef. They play a rhythmic pattern of eighth notes with accents. The fifth staff is for Percussion 1 in treble clef, with a dynamic marking of *p*. The sixth staff is for Percussion 2 in treble clef, with a complex, multi-measure rest. The bottom three staves are for Violins 1, 2, 3, and 4, and Cello, all in bass clef. Violins 1 and 2 play a melodic line starting in the final measure of the page. The Cello also plays a similar melodic line. A rehearsal mark '23' is enclosed in a box above the first flute staff. The page number '80' is centered at the bottom.

226

Fl. 1

Fl. 2

Fl. 3

Fl. 4

226

Per1

Per2

226

Vlc. 1

Vlc. 2

Vlc. 3

mf

Vlc. 4

mf

226

Cb.

24

233

Fl. 1

pp *ff* *pp* *pp*

Fl. 2

pp *ff* *pp* *pp*

Fl. 3

pp *ff* *pp* *pp*

Fl. 4

pp *ff* *pp* *pp*

233

Per1

pp *f* *pp* *pp*

Per2

233

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

233

Cb.

238

Fl. 1 *ff* *pp*

Fl. 2 *ff* *pp*

Fl. 3 *ff* *pp*

Fl. 4 *ff* *pp*

Per1 *f* *pp*

Per2

arco

Vlc. 1 *mf* arco

Vlc. 2 *mf*

Vlc. 3

Vlc. 4

238

Cb.

242

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Fl. 4 *f*

242

Per1 *f*

Per2

242

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

242

Cb.

The image shows a page of a musical score for measures 242 to 245. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Flutes (Fl. 1-4):** Each flute part is written in treble clef. Measures 242-245 feature a rhythmic pattern of eighth notes with accents, marked with a forte (*f*) dynamic.
- Percussion (Per1, Per2):** Percussion 1 is written in treble clef and plays a steady eighth-note accompaniment, marked *f*. Percussion 2 is shown as a whole rest in all measures.
- Violins (Vlc. 1-4):** Each violin part is written in bass clef. The parts consist of dotted half notes and quarter notes, with some notes having accents.
- Cello (Cb.):** The cello part is written in bass clef and consists of whole rests in all measures.

25

246

Fl. 1

Fl. 2

Fl. 3

Fl. 4

246

Per1

odaiko

Per2

mp

246

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

246

Cb.

250

Fl. 1

Fl. 2

Fl. 3

Fl. 4

250

Per1

Per2

250

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

250

Cb.

The image shows a page of a musical score, measures 250 through 253. The score is arranged in systems. The first system contains four flute parts (Fl. 1, 2, 3, 4) and two percussion parts (Per1, Per2). The second system contains four viola parts (Vlc. 1, 2, 3, 4) and a double bass part (Cb.).

The flute parts (Fl. 1-4) play a rhythmic pattern of eighth notes with a dotted quarter note, starting on a G4. The percussion parts (Per1, Per2) play a simple rhythmic accompaniment. The viola parts (Vlc. 1-4) play a simple harmonic accompaniment, mostly consisting of quarter notes and dotted quarter notes. The double bass part (Cb.) is mostly silent, with some rests.

Measure 250: Flutes play a rhythmic pattern. Percussion 1 plays quarter notes. Percussion 2 plays quarter notes. Violas 1 and 2 play quarter notes. Violas 3 and 4 play quarter notes. Double bass is silent.

Measure 251: Flutes play a rhythmic pattern. Percussion 1 plays quarter notes. Percussion 2 plays quarter notes. Violas 1 and 2 play quarter notes. Violas 3 and 4 play quarter notes. Double bass is silent.

Measure 252: Flutes play a rhythmic pattern. Percussion 1 plays quarter notes. Percussion 2 plays quarter notes. Violas 1 and 2 play quarter notes. Violas 3 and 4 play quarter notes. Double bass is silent.

Measure 253: Flutes play a rhythmic pattern. Percussion 1 plays quarter notes. Percussion 2 plays quarter notes. Violas 1 and 2 play quarter notes. Violas 3 and 4 play quarter notes. Double bass is silent.

254 26 27

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

254

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

254

Cb.

odaiko

f

f

f

f

f

f

f

f

arco

mf

f

pizz.

f pizz.

f pizz.

262

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

vib.

Per2

p

262

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

262

Cb.

Detailed description: This page of a musical score covers measures 262 to 267. It features four staves for Flutes (Fl. 1-4), two for Percussion (Per1 and Per2), and four for Violins and Cellos (Vlc. 1-4 and Cb.). The Flute parts are in treble clef and play a rhythmic pattern of eighth notes with accents. The Percussion parts are in treble clef; Per1 is silent, while Per2 plays a pattern of eighth notes with a 'vib.' (vibrato) box above the first measure and a dynamic marking of *p* (piano) below the first measure. The Violin and Cello parts are in bass clef and play a simple eighth-note accompaniment. Measure numbers 262 are indicated at the start of each system.

268 28

Fl. 1

Fl. 2

Fl. 3

Fl. 4

268

Per1

Per2

268

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

pizz.

f
pizz.

f

272

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

TB

mf

Per2

odaiko

mf

272

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

272

Cb.

276 29

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

ff

f

f

arco

arco

3

3

280

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

Cb.

f

f

arco

f

arco

f

280

Detailed description: This page of a musical score covers measures 280 to 285. It features four flutes (Fl. 1-4) in the upper system, two percussion parts (Per1 and Per2) in the middle system, and four violas (Vlc. 1-4) and a double bass (Cb.) in the lower system. The woodwinds play a rhythmic pattern of eighth notes with accents. The percussion parts include a snare drum pattern in Per1 and a bass drum pattern in Per2. The violas and double bass play sustained chords, with Vlc. 1 and 2 featuring triplet figures. Dynamic markings include *f* (forte) and *arco* (arco). Measure numbers 280 and 285 are indicated at the start of their respective systems.

286

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

Per2

pizz.

286

Vlc. 1

f

pizz.

Vlc. 2

f

Vlc. 3

Vlc. 4

pizz.

286

Cb.

f

Detailed description: This page of a musical score covers measures 286 to 291. It features four staves for Flutes (Fl. 1-4), two for Percussion (Per1, Per2), four for Violins (Vlc. 1-4), and one for Contrabass (Cb.). The woodwinds play a rhythmic pattern of eighth notes with accents. The percussion parts include a snare drum pattern in Per2 and a cymbal pattern in Per1. The strings play a rhythmic pattern in Vlc. 1 and Vlc. 2, and a sustained chord in Vlc. 3 and Vlc. 4. The Contrabass part has a rhythmic pattern in measure 286 and rests in the following measures. Dynamics include *f* and *pizz.* (pizzicato).

292 30

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Per1

glock

pp

Per2

p

Vlc. 1

p

Vlc. 2

p

pizz.

Vlc. 3

p

pizz.

Vlc. 4

p

Cb.

292

p

ppp

299

Fl. 1

Fl. 2

Fl. 3

Fl. 4

299

Per1

Per2

299

Vlc. 1

Vlc. 2

Vlc. 3

Vlc. 4

299

Cb.