

JOHN ADAMS

CHAMBER SYMPHONY

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SCORE

HENDON MUSIC

BOOSEY & HAWKES

Commissioned by the San Francisco Contemporary Music Players
with a grant from the Wallace Alexander Gerbode Foundation

First performed January 17, 1993
at Dr. Anton Philipszaal in The Hague, Netherlands
by the Schönberg Ensemble
conducted by the composer

First performed in the United States April 12, 1993
at the Veterans Building Green Room in San Francisco
by the San Francisco Contemporary Music Players
conducted by Music Director Stephen L. Mosko

Recorded by the London Sinfonietta
conducted by the composer
on Elektra Nonesuch 79219

PROGRAM NOTE

The Chamber Symphony, written between September and December of 1992, bears a superficial resemblance to its eponymous predecessor, the Opus 9 of Arnold Schoenberg. The choice of instruments is roughly the same as Schoenberg's, although mine includes parts for synthesizer, percussion (a trap set), trumpet and trombone. However, whereas the Schoenberg symphony is in one uninterrupted structure, mine is broken into three discrete movements; "Mongrel Airs," "Aria with Walking Bass" and "Roadrunner." The titles give a hint of the general ambiance of the music.

I originally set out to write a children's piece, and my intentions were to sample the voices of children and work them into a fabric of acoustic and electronic instruments. But before I began that project I had another one of those strange interludes that often lead to a new piece. This one involved a brief moment of what Melville called "the shock of recognition": I was sitting in my studio, studying the score of Schoenberg's Chamber Symphony, and as I was doing so I became aware that my seven year old son Sam was in the adjacent room watching cartoons (good cartoons, old ones from the fifties). The hyperactive, insistently aggressive and acrobatic scores for the cartoons mixed in my head with the Schoenberg music, itself hyperactive, acrobatic and not a little aggressive, and I realized suddenly how much these two traditions had in common.

For a long time my music has been conceived for large forces and has involved broad brush strokes on big canvasses. These works have been either symphonic or operatic, and even the ones for smaller forces like *Phrygian Gates*, *Shaker Loops* or *Grand Pianola Music* have essentially been studies in the acoustical power of massed sonorities. Chamber music, with its inherently polyphonic and democratic sharing of roles, was always difficult for me to compose. But the Schoenberg symphony provided a key to unlock that door, and it did so by suggesting a format in which the weight and mass of a symphonic work could be married to the transparency and mobility of a chamber work. The tradition of American cartoon music also suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic.

John Adams

Instrumentation

Flute
(doubling Piccolo)

Oboe

Clarinet in E $\flat$
(doubling Clarinets in B $\flat$ & A)

Bass Clarinet in B $\flat$
(doubling Clarinet in B $\flat$)

Bassoon

Contrabassoon
(doubling Bassoon)

Horn in F

Trumpet in C
(with both metal and fiber mutes)

Trombone
(with both metal and fiber mutes)

Synthesizer *
(Yamaha SY77 or SY99)

Percussion
(Trap Set) †

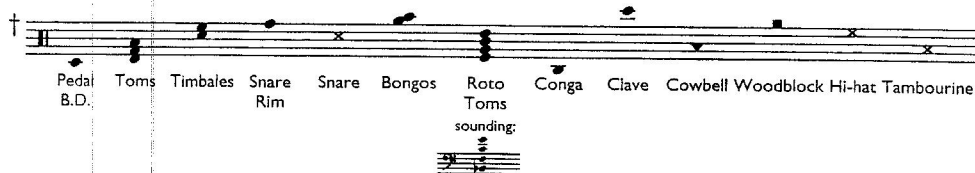
Violin

Viola

Violoncello

Contrabass

* Synthesizer software is designed for a specific model of synthesizer, and is not interchangeable with other models or brands. Software included with rental materials is subject to change according to availability of synthesizer models. Consult the publisher for current status.



Duration: ca. 22 minutes

An octavo-size study score is available for purchase (HPS 1223)

*Full score, parts and synthesizer software
are available from the Boosey & Hawkes Rental Library*

for Sam

CHAMBER SYMPHONY

JOHN ADAMS

I. Mongrel Airs

♩ = 120-124

Piccolo *shrill* *ff*

Oboe *f*

Clarinet in Eb *shrill* *ff*

Clarinet in Bb *shrill* *ff*

Bassoon

Contrabassoon

Horn in F

Trumpet in C *mute* *ff*

Trombone

Percussion Cowbell use bamboo stick *f*

Synthesizer *f*

Violin *f*

Viola *f*

Violoncello *f*

Contrabass

3

Picc. *mf*

Ob. *mf*

Cl. in Eb *mf*

Cl. in Bb *mf*

Hr. in F *sotto voce*
p

Tpt. in C *sotto voce*
p

Tbn. *sotto voce*
p

Perc. *mf*

Synth. *p*

Vln. *Solo*
f

Vla. *pizz.*
mp

Vcl. *mf*

Cbs. *mf*

6

Hr. in F

Tbn. *mf*

Perc. *mf*

Synth. *mf*

Vln. *mf*

Vla. *mf*

Vcl. *sim.*

Cbs. *sim.*

11

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

16

Cl. in E $\flat$

Bsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

mp *p*

gliss.

Solo (coarse) *f*

very short *mf*

sim. sempre staccato

pp *p*

ff

sempre staccato

sempre staccato

20

Cl. in Eb

Bsn.

Hr. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

pp

p

pp

p

=

24

Cl. in Eb

Bsn.

Hr. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

mf

sim.

pp

p

pp

p

28

Cl. in Eb

Bsn.

Cbsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

mf

p

p

mf

mf

32

Cl. in Eb

Bsn.

Cbsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vcl.

Cbs.

sim.

p

p

mf

p

mf

mf

2

mf

pizz. arco

sempre staccato

sempre staccato

36

Picc. *mp*

Cl. in Eb

Bsn.

Cbsn.

Hr. in F *mf* *p* *mf* *p* *mf*

Tbn. *mf* *p* *mf* *p* *mf*

Perc.

Synth.

Vln.

Vcl. *solo* *f*

Cbs.

40

Picc. *sempre staccato*

Bsn.

Cbsn.

Hr. in F *mp*

Tbn. *mp*

Perc.

Synth.

Vln.

Vcl.

Cbs. *pizz.* *mf*

44

Picc.

Ob.

Bsn.

Cbsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

mf

f

mf

arco

f

48

Picc.

Ob.

Cbsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

Hi-Hat

p

gliss.

==

56

Picc. *f*

Ob.

Cbsn.

Hn. in F *mp* *p*

Tbn. *mp* *p*

Perc. *mf*

Synth.

Vln. *arco* *f* *sim.*

Vla. *f* *sim.*

Vcl.

Cbs.

60

Picc.

Cl. in E $\flat$

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Woodblock

Perc.

Synth.

Vln.

Vla.

Vel.

Cbs.

sempre staccato!

f

mf

senza sord.

arco

ff

sempre staccato!

Detailed description of the musical score: The score is for measures 60, 61, and 62. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The Piccolo part (measures 60-62) has a melodic line with slurs and accents. The Clarinet in E-flat part (measures 60-62) has a melodic line with slurs and accents, starting in measure 61 with a forte (f) dynamic. The Bassoon part (measures 60-62) has a melodic line with slurs and accents, starting in measure 62 with a mezzo-forte (mf) dynamic. The Contrabassoon part (measures 60-62) has a melodic line with slurs and accents, marked 'sempre staccato!'. The Horn in F part (measures 60-62) has a melodic line with slurs and accents, starting in measure 62 with a mezzo-forte (mf) dynamic. The Trumpet in C part (measures 60-62) has a melodic line with slurs and accents, marked 'senza sord.' and 'mf' in measure 62. The Trombone part (measures 60-62) has a melodic line with slurs and accents, marked 'mf' in measure 62. The Woodblock part (measures 60-62) has a rhythmic pattern of eighth notes. The Percussion part (measures 60-62) has a rhythmic pattern of eighth notes. The Synthesizer part (measures 60-62) has a melodic line with slurs and accents. The Violin part (measures 60-62) has a melodic line with slurs and accents, starting in measure 62 with a fortissimo (ff) dynamic and marked 'arco'. The Viola part (measures 60-62) has a melodic line with slurs and accents, marked 'ff' in measure 62. The Violoncello part (measures 60-62) has a melodic line with slurs and accents, marked 'f' in measure 60. The Contrabass part (measures 60-62) has a melodic line with slurs and accents, marked 'sempre staccato!'.

63

Picc. *ff*

Ob. *ff*

Cl. in Eb

Cl. in Bb *ff*

Bsn.

Cbsn. *mf*

Hn. in F

Tpt. in C

Tbn.

Perc. *mf* rim of snare (with snare off)
Pedal Bass Drum

Synth.

Vln. *ma*

Vcl. *ff*

Cbs. *mf*

66

Picc. *ff*

Ob. *ff*

Cl. in Bb *f*

Cl. in Bb *ff*

Bsn. *dim.* *mf*

Hn. in F *dim.* *mf*

Tpt. in C *dim.* *mf*

Tbn. *dim.* *mf*

Perc.

Synth

Vln. *Stu* *loco*

Vcl.

Picc.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Trn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vcl.

The musical score for page 12 is arranged in a standard orchestral format. The instruments are listed on the left: Piccolo (Picc.), Oboe (Ob.), Clarinet in E-flat (Cl. in Eb), Clarinet in B-flat (Cl. in Bb), Bassoon (Bsn.), Trumpet in F (Trn. in F), Trumpet in C (Tpt. in C), Trombone (Tbn.), Percussion (Perc.), Synthesizer (Synth.), Violin (Vln.), and Violoncello (Vcl.). The score is divided into three measures. The Piccolo and Oboe parts feature rapid sixteenth-note passages. The Clarinet in E-flat part has a complex melodic line with triplets and a forte (ff) dynamic. The Bassoon part has a long, sustained note in the first measure, followed by a crescendo to forte (f) in the second measure. The Trumpet in F, Trumpet in C, and Trombone parts have long, sustained notes in the first measure, followed by a crescendo to forte (f) in the second measure. The Percussion part has a steady eighth-note rhythm. The Synthesizer part has a melodic line with slurs. The Violin and Violoncello parts have a melodic line with slurs. The score includes dynamic markings like p, f, and ff, and articulation like accents and slurs.

72

Picc. *ff*

Ob. *ff*

Cl. in Eb *ff*

Cl. in Bb *ff*

Bsn. *dim.*

Hn. in F *dim.*

Tpt. in C *dim.*

Tbn. *dim.*

Perc. Roto Toms

Synth.

Vcl.

75

Picc. *p*

Ob. *p*

Cl. in Eb *mf*

Cl. in Bb *p*

Bsn. *mp* *p*

Hn. in F *mp* *p*

Tpt. in C *mp* *p*

Tbn. *mp* *p*

Perc.

Synth.

Vla. *solo* *f*

Vcl.

78

Picc.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Vln.

Vla.

p *dim.* *pp*

dim. *mute in* *pp*

dim. *pp*

p

solo *f* *ff*

32 to Fl.

Picc.

Ob.

Cl. in Eb

Cl. in Bb

Perc.

Synth.

Vln.

mf

mf

mp

Ped. B.D.

Snare rim Woodblock (Snare rim)

Roto Toms

f

86

Fl.

Ob.

Cl. in E $\flat$

Cl. in B $\flat$ *to Bass Cl.*

Bsn.

Cbsn.

Perc.

Cowbell

High & Low Bongos

(Toms)

Synth.

Vln. *gliss.*

Cbs.

90

Fl.

Ob.

Bsn.

Cbsn.

Perc.

Synth.

Vln. *gliss.*

Vcl. *Solo*

Cbs.

94

Fl.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

98

Fl.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

102

Fl.

Ob.

Cl. in E $\flat$

Bass Cl.
in B $\flat$

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

mute in *very short*
mp

fiber *mute* *very short*
mf

fiber *mute* *very short*
mf

sempre mp

ff *f*

ff *f*

ff *f*

ff *f*

105 to Picc.

Fl.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Hr. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinet in Eb, Bass Clarinet in Bb, Bassoon, Contrabassoon) and brass (Horn in F, Trumpet in C, Trombone) sections are in the upper half. The strings (Violin, Viola, Violoncello, Contrabass) are in the lower half. The Percussion and Synthesizer parts are also included. The score is written for measures 105, 106, and 107. In measure 105, the Flute part has a 'to Picc.' instruction. The dynamics range from f (forte) to ff (fortissimo). The notation includes various musical symbols such as notes, rests, beams, and slurs.

108

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

ff

110

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vel.

Cbs.

f

pizz.

(lv.)

113

Picc.

Cl. in Eb

Bass Cl. in Bb

Hn. in F

Tpt. in C

Tbn.

Synth.

Vla.

Vcl.

Cbs.

117

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Hn. in F

Tpt. in C

Tbn.

Synth.

Vla.

Vcl.

Cbs.

120

Picc.

Ob.

Cl. in Bb

Bass Cl. in Bb

Bsn.

Synth.

Vla.

Vcl.

Cbs.

f

=

123

Picc.

Ob.

Cl. in Bb

Bass Cl. in Bb

Bsn.

Cbsn.

Perc.

Synth.

Vln.

Snare rim wood sticks

mf

f

f

126

Picc.

Ob.

Cl. in Eb

Bass. Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Hi-Hat

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

senza sord.

mp

senza sord.

mp

senza sord.

mp

mf

(arco)

sfz

(arco)

sfz

pizz.

sfz

129

Picc. *to Fl.*

Ob.

Cl. in E $\flat$

Bass. Cl. in B $\flat$ *to Cl. in B $\flat$*

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

133

Ob.

Cl. in Eb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

The musical score for page 133 is arranged in a standard orchestral format. The woodwind section (Ob., Cl. in Eb, Bsn., Cbsn.) and brass section (Hn. in F, Tpt. in C, Tbn.) are in the upper staves, with woodwinds in treble clef and brass in bass clef. The percussion section (Perc.) is in the middle, and the string section (Vln., Vla., Vcl., Cbs.) is in the lower staves, with violins in treble clef and other strings in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, gliss.). A box containing the number '5' is present in the Synth. part.

136

140 *sempre staccato*

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Perc.

Cowbell *mf*

High Roto Tom *mf*

Synth.

Vln. *ff*

Vla.

Vcl.

Cbs.

144

Bsn.

Cbsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

48

Fl.

Cl. in Eb

Cl. in Bb

Cbsn.

Perc.

Synth

Vln.

(Snare rim)

(Roto-toms)

Pedal B.D.

151

Fl.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Perc.

Synth

==

157

to Picc.

Picc.

Fl.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

solo

ff

arco

f

160

Picc. *sim.*

Ob. *sim.*

Cl. in E♭ *sim.*

Cl. in B♭ *f*

Bsn. *f*

Cbsn. *f*

Hr. in F *mute in* *f*

Perc.

Vln. *f*

Vla. *f*

Vcl. *f*

Cbs. *f*

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167

Picc.

Cl. in Bb

Bass Cl. in Bb

Bsn.

Cbsn.

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

pizz. *arco*

pizz.

171

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

f

mute

f

175

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vcl.

Cbs.

ff

ff

ff

mute in

arco

arco

gliss.

ff

ff

178

Picc. *f*

Ob.

Cl. in E♭ *solo* *f* *ff*

Bass Cl. in B♭

Bsn. *mf*

Cbsn. *mf* *p*

Hn. in F

Ipt. in C

Perc.

Synth. *mf* *p*

Vln. *f*

Vla. *arco* *f*

Vcl. *f*

Cbs. *mf* *p* *pizz.* *f*

HPS 1223

190

Picc. *to Fl.*

Ob.

Cl. in Eb *to Cl. in Bb*

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F *mute in*

Tpt. in C *(mute)*

Tbn. *mute in*

Perc. High Bongo Low Tom

Synth.

Vln.

sfz sfz sfz sim. sfz sfz sfz sim.

198

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc. Woodblock

Synth.

Fl.

Cl. in Bb

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

pizz.

mf

solo

f

mp

206

Fl.

Ob.

Cl. in Bb

Bass Cl. in Bb

Bsn.

Vln.

Vla.

Vcl.

Cbs.

mp

arco

mp

Fl.

Ob.

Bass Cl.
in Bb

Bsn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

7
fast rips

mf

Riva

solo, sostenuto

f

solo, sostenuto

f

f

=

Fl.

Ob.

Cl. in Bb

Bass Cl.
in Bb

Bsn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

mf

mf

p

mf

(Riva)

220

Fl.

Ob.

Cl. in Bb

Bsn.

Synth.

Vln.

Vla.

to Cl. in Eb

non arp.

(*sva*)

no accents

no accents

ff

225

Fl.

Ob.

Bass Cl. in Bb

Bsn.

Cbsn.

Tbn.

Woodblock

Perc.

High Bongo

Synth.

Vln.

Vcl.

Cbs.

f

open

f

mf

8

pizz.

f

pizz.

f

Fl. *to Picc.*

Ob.

Bass Cl.
in Bb

Bsn.

Cbsn.

Hr. in F

Tpt. in C

Tbn.

Perc. *Low Bongo*

Ped.B.D.

Synth.

Vln.

Vla.

Vcl.

Cbs.

255

Picc. *ff*

Ob. *ff*

Cl. in Eb *ff*

Bass Cl. in Bb

Bsn. *f*

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln. *ff*

Vla. *ff*

Vel.

Cbs.

240

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Hr. in F

Tpt. in C

Tbn.

Perc.

S.D. Rim

Ped. B.D.: gradual crescendo

Synth.

Vln.

Vla.

Vcl.

Cbs.

f

f

arco

arco

245

Picc. *ff*

Ob. *ff*

Cl. in Eb *ff* to Cl. in Bb

Bass Cl. in Bb *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. in F *ff*

Tpt. in C *ff*

Tbn. *f*

Perc. *ff*

Synth. *ff*

Vln. *ff*

Vla. *ff*

Vcl. *ff*

Cbs. *ff*

II. Aria with Walking Bass

♩ = 62

Bassoon



Trombone



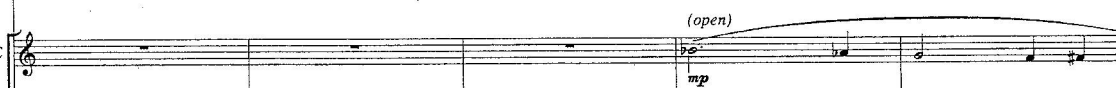
Contrabass



Bsn.



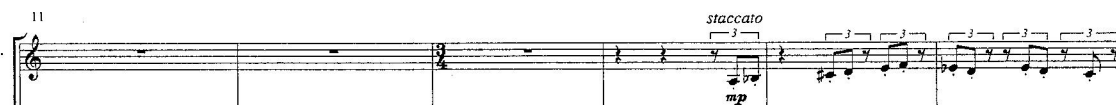
Tpt. in C



Tbn.



Cbs.

Bass Cl.
in Bb

Bsn.



Tpt. in C



Tbn.



Vln.



Cbs.



17

Ob. *Solo* *p* *mp* *f*

Cl. in Bb *senza vibrato* *pp* *pp*

Bass Cl. in Bb *pp*

Bsn. *pp*

Hn. in F *pp* *pp*

Tpt. in C *pp*

Tbn. *pp* *pp*

Vln. *sim.* *(arco)* *mp*

Vcl. *mp* *pizz.*

Cbs. *pp*

22

Ob. *mf* *f*

Cl. in Bb *p* *pp* *p* *pp*

Bass Cl. in Bb *pp*

Hn. in F *p* *pp* *p* *pp*

Tpt. in C *p* *pp* *p* *pp*

Tbn. *p* *pp* *p* *pp*

Vln. *mp* *p*

Vcl. *mp* *p*

Cbs. *pp*

27

Ob.

Cl. in Bb

Bass Cl. in Bb

Bsn.

Hn. in F

Tpt. in C

Tbn.

Pedal B.D.

Perc.

Synth.

Vln.

Vcl.

Cbs.

mp

sostenuto

dim.

mf

pp

staccato

9

6

6

6

3

6

=

31

Picc.

Ob.

Cl. in Bb

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vcl.

Cbs.

p

pp

ppp

mf

ppp

ppp

ppp

Solo

mp

to Cl. in Eb

6

6

6

6

6

6

6

6

6

6

34

Picc.

Bass Cl.
in Bb

Cbsn.

Synth.

Solo

mf

mp

37

Picc.

Bass Cl.
in Bb

Bsn.

Cbsn.

Synth.

sim.

p

40

Picc.

Bass Cl.
in Bb

Bsn.

Cbsn.

Synth.

Vla.

con sord.

Solo

mf

43

Picc.

Bass Cl.
in Bb

Bsn.

Cbsn.

Synth.

Vla.

mf

rubato

46

Picc.

Bass Cl.
in Bb

Bsn.

Cbsn.

Synth.

Vla.

pp

49

Picc.

Bass Cl.
in Bb

Bsn.

Cbsn.

Vln.

Vla.

Vcl.

Cbs.

mf

(mute off)

(mute)

pizz.

mf

(pizz.)

52

Picc.

Bass Cl. in Bb

Vln.

Vla.

Vcl.

Cbs.

55 $\text{♩} = \text{♩} (\text{♩} = 124)$

Cl. in Eb

Bass Cl. in Bb

High-hat

Perc.

Vln.

Vla.

Vcl.

Cbs.

Solo

ff

mp

dim.

p

61

Cl. in Eb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Cowbell

Synth.

Vln.

Vla.

7

8

9

f

very short

mf

sim.

(senza sord.)

mf

mf

mf

10

(sounds sba)

f

sim.

Picc. *f*

Cl. in Eb

Bsn.

Cbsn.

Hn. in F *sim.*

Tpt. in C *sim.*

Tbn. *sim.*

Perc.

Synth.

Vln.

Vla.



Picc.

Cl. in Eb

Bsn.

Cbsn. to Bsn. 2

Hn. in F

Tpt. in C

Tbn.

Perc. *dim.* *p*

Synth.

Vcl. *(pizz.) f*

Cbs. *(pizz.) f*

72

Picc.

Cl. in Eb

Bsn. 1

Hn. in F

Tpt. in C

Tbn.

Perc.

Vcl.

Cbs.

to Cl. in A

dim.

mp

pizz.

arco

7

Picc.

Ob.

Bass Cl.
in Bb

Bsn. I

Hn. in F

Tbn.

Vcl.

Cbs.

p

mp

mf

f

sempre staccato

83

Picc.

Ob.

Hrn. in F

Tbn.

Synth.

Vln.

Vla.

Vol.

Cbs.

11

p

con sord., spiccato

mp

con sord., spiccato

mp

86

Picc.

Ob.

Hrn. in F

Tbn.

Synth.

Vln.

Vla.

Vol.

Cbs.

mf

mp

mf

mp

88

Picc.

Ob.

Hn. in F

Tbn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

90

Picc.

Ob.

Cl. in A

Bass Cl. in Bb

Bsn. 1

Bsn. 2

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

dolcissimo
p

dolcissimo
p

Timbale with hands
mp High and Low Bongoes

92

Picc. *ff* *mf*

Ob. *ff* *mf*

Cl. in A N.B.
N.B. if low Eb is not available,
do not transpose up an octave.

Bass Cl. in Bb

Bsn. 1

Bsn. 2

Hr. in F *p*

Tpt. in C (senza sord.) *dolcissimo* *p*

Tbn.

Perc.

Synth.

Vln. *mute off*

Vla. *mute off*

Vcl. *mf*

Obs. *mf*

Detailed description of the musical score: The score is for page 54, measures 92 and 93. It features a variety of instruments. The Piccolo and Oboe parts have triplets in measure 92 and slurs in measure 93. The Clarinet in A part has a note about transposition. The Bass Clarinet in Bb, Bsn. 1, and Bsn. 2 parts have complex rhythmic patterns. The Horn in F part has a long note in measure 92 and a short note in measure 93. The Trumpet in C part has a long note in measure 92 and a short note in measure 93. The Trombone part has a long note in measure 92 and a short note in measure 93. The Percussion part has a rhythmic pattern. The Synth part has a short note in measure 92. The Violin and Viola parts have a long note in measure 92 and a short note in measure 93. The Violoncello and Contrabass parts have a long note in measure 92 and a short note in measure 93.

94

Picc. *to Fl.*

Ob.

Cl. in A

Bass Cl. in Bb

Bsn. 1

Bsn. 2

Hn. in F

Tpt. in C

Perc. *Roto Tom*

Vcl.

Cbs.

96

Cl. in A

Bass Cl. in Bb

Bsn. 1

Bsn. 2 *to Cbsn.*

Hn. in F

Tpt. in C

Tbn.

Perc. *Tambourine*

Ped. B.D.

Synth. *12* *mp (sounds perfect 5th higher)*

Vcl. *mf* *sempre staccato*

Cbs. *mf*

99

Bsn. *mp*

Hn. in F *p* *sostenuto*

Tpt. in C *p* *sostenuto*

Tbn. *p* *sostenuto*

Perc. Claves *ppp* *pp* Ped. B.D. *Top: sounds*

Synth. *staccato*

Vla. *at the frog* *mf*

Vcl. *at the frog* *arco* *mf*

Cbs. *mf*

102

Cl. in A *no accents* *p* *mf*

Bsn. *mf*

Cbsn. *mp*

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vla. *sim.*

Vcl. *sim.*

Cbs. *mf*

105

Cl. in A

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vla.

Vcl.

Cbs.

mf *p* *dolce* *dolceissimo* *p* *mf* *p* *mf* *mp*

108

Cl. in A

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Trpt. in C

Synth.

Vla.

Vcl.

Cbs.

mf

f

mf

mp

sim.

111

Cl. in A

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Synth.

Vla.

Vcl.

Cbs.

mf *f* *mf* *f*

f *mf*

mute in

114

Fl.

Cl. in A

Bass Cl. in Bb

Cbsn.

Tbn.

Synth.

Vla.

Vcl.

Cbs.

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

Solo *mf*

116

Fl.

Cl. in A

Bass Cl. in Bb

Cbsn.

f

Hn. in F

Tpt. in C

Tbn.

Synth.

Vla.

Vcl.

Cbs.

f

con sord.

very short

sfz

very short

sfz

118

Fl.

Cl. in A

Bass Cl. in Bb

Bsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vla.

Vcl.

f

sfz

sfz

sfz

sfz

sim.

sim.

120 to Picc.

Picc. solo intense *f*

staccatissimo! *f*

staccatissimo! *f*

sim.

Hn. in F

Tpt. in C

Tbn.

Synth. *ff*

Vln. *mf* mute on mute off *ff* pizz.

Vla. *ff*

Vcl. *ff*

Cbs. pizz. *f*

22

Picc.

Ob.

Bass Cl.
in Bb

Bsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vln.

Vcl.

Cbs.

sim.

più f

f

mf (sounds 8va lower)

pizz.

124

Picc.

Ob.

Bass Cl.
in Bb

Bsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

ff

pizz.

f

126

Picc.

Ob.

Bass Cl.
in B $\flat$

Bsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vln.

Vla.

Vcl.

Cbs.

f

f

ff

ff

p

p

Solo arco

f

129

Picc.

Bsn.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vln.

Vla.

Cbs.

f

f

p

p

f

32

Picc.

Hn. in F

Tpt. in C

Tbn.

Synth.

Vln.

Vla.

Cbs.

ff

arco

p espr.

f

ff

134

Picc.

Bass Cl. in Bb

Bsn.

Hn. in F

Tpt. in C

Perc.

Synth.

Vln.

Vla.

Cbs.

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mp

senza sord.

High Bongo (with hands)

mf

sim.

mp

ff

f

mf

140

Picc. *mf*

Ob. *mf*

Cl. in A *mf*

Bsn. *mf*

Perc.

Synth.

Vln. *mf*

Vla. *ff* *arco* *f*

Vcl. *f* *mf*

Cbs. *f* *mf*

143

Picc.

Ob.

Cl. in A

Bsn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

[14] Synth.: sounds:

146

Picc.

Ob.

Cl. in A

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

pizz.

149

Picc. *p*

Ob.

Cl. in A

Hr. in F *mf* *mp* *mf* *mp*

Tbn. *mf* *mp* *mf* *mp*

Synth. *mf*

Vln. *p*

Vla. *p*

Cbs. *mf*

154

Picc. *espressivo* *mp* *mf*

Ob. *espressivo* *mp* *mf*

Cl. in A *p* *no accents*

Bass Cl. in Bb *p* *no accents*

Hr. in F

Tbn. *mf*

Synth. *mp* *mf*

Cbs. *mp* *mf*

Picc. *mp* *mf*

Ob. *mp* *mf*

Cl. in A

Bass Cl. in Bb

Hn. in F *Solo* *mp*

Tbn. *p*

Perc. Bongos *p*

Synth. *(Keep key depressed)* *mp*

Cbs. *mp*

Picc. *mp* *mf* *p* *mp*

Ob. *mp* *mf* *p* *mp*

Cl. in A

Bass Cl. in Bb

Bsn. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cbsn. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Hn. in F *mf* *mp*

Perc. Conga

Synth. *mf*

Cbs. *mf*

164

Picc.

Ob.

Cl. in A

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tbn.

Pic

Ob.

Cl. i

Synth.

Bass in 1

Hn. i

Vln.

Tbn.

Vla.

Synth.

Cbs.

p

pp

mf

f

167

Picc. *p* *pp*

Ob. *p* *pp*

Cl. in A

Bass Cl. in B $\flat$

Bsn. *mf* *mp* *p* *p* *pp*

Cbsn. *mf* *mp* *p* *p* *pp*

Hn. in F *p* *pp*

Tpt. in C *open* *p* *pp*

Tbn. *p* *pp*

Perc.

Synth.

Vln.

Vla.

Cbs.

170

Cl. in A

Bass Cl. in Bb

Hn. in F

Tpt. in C

Tbn.

Perc.

Vln.

Vla.

pp

pp

pp

pp

pp

==

173

Cl. in A

Bass Cl. in Bb

Hn. in F

Tpt. in C

Tbn.

Perc.

Vln.

Vla.

ppp

ppp

ppp

ppp

ppp

to Cl. in Eb

to Cl. in Bb

ppp

III. Roadrunner

$\text{♩} = 152$

Piccolo *poco f* *sim.*

Clarinet in Eb *poco f* *sim.*

Bassoon *very short* *sf sf sf sim.*

Contrabassoon *very short* *sf sf sf sim.*

Horn in F *con sord.* *mf* < > < > < > < > < > < >

Trumpet in C *con sord.* *mf* < > < > < > < > < > < >

Trombone *con sord.* *mf* < > < > < > < > < > < >

$\text{♩} = 152$

Percussion *Snare rim* *mf* *sf sf sf sim.*
Pedal B.D.

Synth: *sounds*

Synthesizer 15 *f*

Contrabass *very short* *sf sf sf sim.*

6

Picc.

Cl. in Eb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

short! *f* *ff* *sim.* *f* *ff*

short! *f* *ff* *sim.* *f* *ff*

short! *f* *ff* *sim.* *f* *ff*

11

Picc.

Cl. in E $\flat$

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

f *ff* *f* *ff* *solo* *tutta forza* *ff*

f *ff* *f* *ff* *pizz.* *sf*

f *ff* *f* *ff*

16 *short!*

Picc. *p* to Fl.

Ob. *very short!* *mp*

Cl. in Eb *short!* *p* *very short!* *mp*

Cl. in Bb *very short!* *mp*

Bsn. *very short!* *p* *mp*

Cbsn. *p*

Perc. Tambourine Woodblock Low Tom *p* *mp*

Synth. *p*

Vln. *p*

Vla. *p*

Cbs. *p*

20

Fl. *always very short*

Ob. *always very short*

Cl. in Eb *always very short*

Cl. in Bb *always very short* to Bass Cl.

Bsn. *always very short*

Cbsn.

Perc. (High bongo)

Synth.

Vln.

Vla. *arco*

Vcl.

Cbs.

WDC 1000

28

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Woodblock

Vln.

Vla.

Vcl.

Cbs.

mf

f

sfz

mp

sf

pizz.

f

ff

f

pizz.

f

pizz.

f

32

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Vla.

Vcl.

Cbs.

always very short

always very short

36

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Vla.

Vcl.

Cbs.

Picc.

Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Hr. in F

Tpt. in C

Tbn.

Vla.

Vcl.

Cbs.



Ob.

Cl. in Eb

Bass Cl. in Bb

Bsn.

Cbsn.

Hr. in F

Tpt. in C

Tbn.

Vln.

Vla.

Vcl.

Cbs.

Fl. *mf*

Ob. *mf*

Cl. in Eb *mf*

Bass Cl. in Bb *f*

Bsn. *f*

Ha. in F *sempre staccato* *mp* *p* *mp*

Tpt. in C *sempre staccato* *mp* *p* *mp*

Tbn. *sempre staccato* *mp* *p* *mp*

Vln.

Fl. *mf*

Ob. *mf*

Cl. in Eb *mf*

Bass Cl. in Bb *mf*

Bsn. *mf*

Hn. in F *mp* *mf* *p*

Tpt. in C *mp* *mf* *p*

Tbn. *mp* *mf* *p*

Vln.

59

Fl.

Ob.

Cl. in E $\flat$

Bass Cl. in B $\flat$

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

to Cl. in B $\flat$

open

f

(mute)

f

High Hat

Tambourine (with stick) *mf*

16

f

on the string

ff

arco on the string

ff

arco

f

arco

f

63

Cbsn.

Hn. in F

Tpt. in C

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

sempre staccato

sempre staccato

67

Cbsn.

Hn. in F

Tpt. in C

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

Low Tom

Med. Tom

Pedal B.D.

71

Fl.

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

Cowbell

Snare

Low Tom

75

Fl.

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

(Roto Toms)

Perc.

Synth.

Vln.

Vla.

Vel.

Cbs.

78

Fl.

Ob.

Cl. in Bb

Bsn.

Cbsn.

Hrn. in F

Tpt. in C

Perc. (Bongos)

Synth.

Vln. *furioso*

Vla. *furioso*

Vcl.

Cbs.

The musical score for page 85, measures 78-80, features a dense orchestral texture. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon, and Contrabassoon) and brass (Horn in F and Trumpet in C) play complex, often chromatic, melodic lines. The percussion section includes Bongos, and the synthesizer provides a rhythmic foundation. The strings (Violin, Viola, Violoncello, and Contrabass) are also active, with the Violin and Viola parts specifically marked *furioso* (furious). The overall mood is intense and dramatic.

81

Fl.

Ob.

Cl. in Bb

Bsn.

Cbsn.

Hr. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vel.

Cbs.

p

very short

sfz

sfz

sim.

open

very short

sfz

sfz

sim.

Snare rim

mf

mf

p

f

15 (Synthesizer should be the prominent voice.)

p

p

84

to Picc.

Fl.

Ob.

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

very short

f

very short

f

f

sim.

sim.

(bounce)

f

(bounce)

f

(bounce)

f

(bounce)

f

88

Picc. *mf*

Ob.

Cl. in Bb

Bsn. *f* *sempre staccato*

Cbsn.

Hr. in F *f* *sempre staccato*

Tpt. in C *(con sord.)* *f*

Tbn.

Perc.

Synth.

Vln.

Vla.

Vel.

Cbs.

Detailed description of the musical score: The score is for page 88 of a symphony. It features a large orchestral ensemble. The woodwinds (Piccolo, Oboe, Clarinet in Bb, Bassoon, Contrabassoon) and brass (Horn in F, Trumpet in C, Trombone) sections are prominent. The woodwinds play staccato patterns, while the brass plays more melodic lines. The percussion and synthesizer provide a rhythmic foundation. The strings (Violin, Viola, Violoncello, Contrabass) play a complex, moving line. The score includes various dynamic markings and performance instructions.

92

Picc. *mf*

Ob. *always very short*

Cl. in Eb *mf*

Cl. in Bb *always very short*

Bsn. *3*

Cbsn.

Hn. in F *3*

Tpt. in C *very short eighths*

Tbn.

Perc.

Synth.

Vln. *always very short*

Vla.

Vcl.

Cbs.

95

Picc.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

High Bongo (with stick)

f

98

Picc. *mf* *very short*

Ob. *mf* *very short*

Cl. in Eb

Cl. in Bb *to Bass Cl.*

Bsn.

Cbsn.

Hn. in F

Tpt. in C *mf*

Tbn.

Perc. *sfz* *sfz* *sim.*

Synth. *diva*

Vln. *f* *diva*

Vla.

Vcl.

Cbs.

102 *sempre staccato*

Picc. *sempre staccato*

Ob. *sempre staccato*

Cl. in Eb *cresc.* *ff*

Tpt. in C

Vln. *(diva)*

106 *to Cl. in Bb*

Cl. in Eb

Bass Cl. in Bb *mf*

Bsn. *mf*

Hn. in F *mf*

Tbn. *mf*

Perc. *High Hat (always closed)* *mp* *Roto Toms* *Ped. B.D.*

Synth. *f* *16*

Vcl. *f*

Vcl. *(arco)* *mf*

Chs. *pizz.* *mf*

[illegible] $\equiv$

116

Bass Cl.
in B $\flat$

Bsn.

Hn. in F

Tbn.

Perc.

Synth.

Vln.

Vla.

Viol.

Viol.
(ossia)

Cbs.

furioso

f

120

Ob. *N.B.* *ff*

Bass Cl. in B $\flat$ *furioso* *ff*

Bsn. *furioso* *ff*

Hn. in F *ff*

Tpt. in C *(muted)* *ff*

Tbn. *mute out* *ff*

Perc. *High Bongo* *p*

Synth. *furioso* *ff*

Vln. *ff*

Vla. *(pizz.)* *ff*

Vcl. *ff*

Vcl. (ossia) *ff*

Cbs. *ff*

N.B.: The following section
can be played on
English Horn, if desired.

124

Ob.

Cl. in Bb

furioso

ff

Bass Cl. in Bb

Bsn.

Cbsn.

ff

Tpt. in C

High Bongo

Perc.

ff

Synth.

Vln.

Vla.

127

Ob.

Cl. in Bb

Bass Cl. in Bb

Bsn.

Cbsn.

Hr. in F

Tpt. in C

ff

mute out

Low Bongo

High Timb.

f

Synth.

Vln.

Vla.

Vcl.

ff

Begin gradual ritard.

to Cl. in A

131 $\text{♩} = 138$ (steady)
to Cl. in Bb

Bass Cl. in Bb

Bsn.

Perc. Low Timb.
Roto Toms *f*

Synth.

Vln. *solo* $\text{♩} = 138$ (steady)
f on the string

135 (beat in two)

Perc. *f* Tamb. *mf*

Vln.

139 $\text{♩} = 138$ (steady)

Perc.

Vln.

143 (stop beating) $\text{♩} = 138$ (steady)
gradual accelerando independent of the beat gradually move to tremolo

Perc.

Vln. *off the string*

147

Perc.

Vln. *f* *pp* *ppp*

151

Vln. *sim.*

155 Begin gradual ritard.

Vln. *mf* *poco dim.*

160

Cl. in A

Bsn.

Cbsn.

Synth.

Vln.

Cbs.

pesante

f

pp

15 *pesante*

f

arco *pesante*

f

167

Cl. in A

Bsn.

Cbsn.

Synth.

Vln.

Cbs.

Begin gradual return to Tempo I ($\text{♩} = 139$)

mp

sfz

Begin gradual return to Tempo I ($\text{♩} = 139$)

sfz

171

Cl. in A

Bsn.

Cbsn.

Synth.

Vln.

Cbs.

($\text{♩} = 145$)

($\text{♩} = 150$)

to Cl. in Eb

ppp

sfz

($\text{♩} = 145$)

($\text{♩} = 150$)

ppp

sfz

$\text{♩} = 152$ Steady tempo

176

Bsn.

Cbsn.

Perc.

Woodblock

mf

Synth.

Cbs.

$\text{♩} = 152$ Steady tempo

181

Bsn.

Cbsn.

Hn. in F

con sord.

Tpt. in C

(con sord.)

Tbn.

(con sord.)

Clave

Perc.

Woodblock

Ped. B.D.

sfz

Synth.

Vcl.

(arco)

Cbs.

186

Picc. *f* *ff*

Ob. *f* *ff*

Cl. in Eb *f* *ff*

Cl. in Bb *f* *ff*

Bsn. *f* *ff* *f*

Cbsn. *f* *ff* *f*

Hr. in F

Tpt. in C

Tbn.

Perc. Cowbell *sfz* *sfz* *sfz* *sfz*

Synth.

Vln. *f* *ff*

Vla. *arco* *f* *ff*

Vcl. *f* *ff*

Cbs. *f* *ff* *f*

190

Picc.

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

Roto Toms

f

ff

sfz

sim.

193

Picc. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Cl. in Eb *ff* *f* *ff* *f*

Cl. in Bb *ff* *f* *ff* *f*

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc. Timbale (Roto Toms) Toms

Synth.

Vln. *ff* *f* *ff* *f*

Vla. *ff* *f* *ff* *f*

Vcl. *ff* *f* *ff* *f*

Cbs.

197

Picc. *ff* *f* *ff* *f*

Ob. *ff* *ff* *f*

Cl. in Eb *ff* *ff* *f*

Cl. in Bb *ff* *ff* *f*

Bsn. *sfz* *sfz* *sfz*

Cbsn. *sfz* *sfz* *sfz*

Hn. in F *very short*

Tpt. in C *very short*

Tbn. *very short*

Perc.

Synth.

Vln. *ff* *ff* *f*

Vla. *ff* *ff* *f*

Vcl. *f*

Cbs. *sfz* *sfz* *sfz*

201

Picc. *ff*

Ob. *ff*

Cl. in Eb *ff*

Cl. in Bb *ff*

Bsn. *ff*

Cbsn. *ff*

Hr. in F

Tpt. in C

Tbn.

Perc. Snare

Synth.

Vln. *f*

Vla. *f*

Vel. *f*

Cbs. *f*

205

Ob.

Cl. in Eb

Cl. in Bb

Bsn.

Cbsn.

Hn. in F

Tpt. in C

Tbn.

Perc.

Synth.

Vln.

Vla.

Vcl.

Cbs.

This musical score page contains measures 205 through 208. The instrumentation includes Oboe (Ob.), Clarinet in E-flat (Cl. in Eb), Clarinet in B-flat (Cl. in Bb), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn in F (Hn. in F), Trumpet in C (Tpt. in C), Trombone (Tbn.), Percussion (Perc.), Synthesizer (Synth.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cbs.). The score is written for a full orchestra. Measures 205-208 show a complex orchestral texture. The woodwinds and strings play melodic lines with triplets and slurs, while the brass and percussion provide harmonic support. Dynamics such as *mf* and *f* are indicated throughout the passage.

4
4

209

Picc. *f*

Ob. *cresc.* *f* *ff*

Cl. in Eb *cresc.*

Cl. in Bb *cresc.*

Bsn. *cresc.*

Cbsn. *cresc.*

Hn. in F *cresc.* *ff* *sol* *f*

Tpt. in C *cresc.* *ff* *sol* *f*

Tbn. *cresc.* *ff* *sol* *f*

Perc. *cresc.*

Synth. *cresc.* *ff*

Vln. *cresc.*

Vla. *cresc.*

Vcl. *cresc.*

Cbs. *cresc.*

Berkeley, CA: December 29, 1992