

Clear and Hazy Moons

for ensemble

20'

instrumentation.

alto flute
bass clarinet

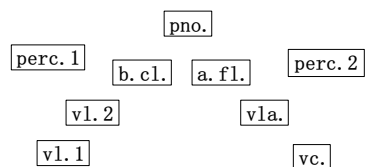
percussion 1 (tam-tam + soft mallet + superball, 2 cymbals (1 larger, 1 smaller), 2 singing bowls + bow)
percussion 2 (tam-tam + soft mallet + superball, 2 cymbals (1 larger, 1 smaller), 2 singing bowls + bow)

piano

violin 1 (metal mute)
violin 2 (metal mute)
viola (metal mute)
violoncello (metal mute)

setup.

if possible, the following setup is preferred in performance.



synchronisation.

throughout the piece, all players use stopwatches in order to synchronise approximately around the given timings.
synchronisation throughout the piece is very loose; all parts move in parallel rather than precisely together.
each player may interpret their part with rhythmic flexibility, whilst generally meeting the given timings.

rehearsal marks are always given at the full minute to allow rehearsing with the stopwatches.

general.

all instruments are to play absolutely non vibrato throughout.

glissandi are always gradual transformations of pitch and never expressive portamenti.

cross noteheads in strings and woodwind always indicate pitchless sound.

x as a dynamic always indicates the quietest comfortably possible dynamic for the instrument at hand in that specific context.

all dynamics are sounding dynamics.

in some cases (such as with pitchless sounds in strings/woodwind or muted pitched sounds in strings) more physical energy must be invested in order to achieve the notated dynamics.

throughout the piece the following microtonal accidentals apply:

♭ = quarter-flat (-50c from note without accidental)

♭ = intonated as a natural seventh harmonic (-31c from note without accidental)

woodwinds.

○ = indicates a purely pitched tone

● = indicates a tone half-way between pitch and air sound

⦿ = indicates a pure air sound.

strings.

throughout the piece four distinct bowing positions are used:

n. = bowing in a regular position

poco s.p. = bowing slightly towards the bridge, producing a slightly nasal fundamental.

s.p. = bowing very close to the bridge, producing a very nasal sound rich in harmonics, with a weakened fundamental.

sop.p = bowing on the bridge, producing pitchless noise.

percussion.

both percussionists should interpret their parts very freely and flexibly.

all notated parameters should be understood as approximate representations of desired sonic characteristics that should be used as a basis for a more fluid and variegated approach.

for instance, written dynamics only represent an average dynamic for the section they apply to.

in practice, the dynamic profile should be more organic than written, oscillating internally around the central marking.

as another example, tam-tam playing positions (c.=centre, $1/2$ c. = half-way between centre and rim, r. = rim)

only represent a bandwidth within which to play the instrument.

in practice, the players should create a more varied sound, freely exploring different nodes within the given bandwidth.

similarly, the sequences of bowed cymbal and singing bowl strokes are merely a suggestion of an approximate density of events.

in practice, strokes may be freely added or omitted and the suggested sequence of bowls/cymbals may be adapted at any time.

all parameters should thus be interpreted as suggestions rather than prescriptions.

vitaly, all sounds created in the percussion should weave fluidly in and out of their shared bed of resonance.

for Dom and Rothko Collective

(SCORE IN C)

Clear and Hazy Moons

for ensemble

0' 32''

4
4 ♩=60

The score is written for a 4/4 ensemble with a tempo of 60 beats per minute. The instruments are:

- Alto Flute
- Bass Clarinet
- Percussion 1: 2 singing bowls, 2 cymbals, tam-tam, superball always, soft mallet always
- Percussion 2: 2 singing bowls, 2 cymbals, tam-tam, superball always, soft mallet always
- Piano
- Violin 1
- Violin 2
- Viola
- Violoncello

Key performance instructions and dynamics include:

- arco always** for the singing bowls in both percussion parts.
- 1/2 c.** (half cymbal) for the cymbals in both percussion parts.
- pp** (pianissimo) and **ppp** (pianississimo) dynamics for the mallet parts.
- pp** dynamic for the piano part.
- Red. sempre** (Reduction sempre) for the piano part.
- 8^{sub}** (8va sub) for the piano part.

9

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

pp

X

pp

X

1/2 c.

X

p

X

pp

X

1/2 c.

X

p

X

X

p

X

pp sempre

15^{ma}

8^{va}

The musical score consists of the following parts and measures:

- A. Fl.**: Measures 17-24. Measure 17 is a whole rest. Measures 18-20 contain a long note with a dynamic marking of *pp*. Measure 21 is a whole rest. Measures 22-24 are whole rests.
- B. Cl.**: Measures 17-24. Measure 17 is a whole rest. Measures 18-20 contain a long note with a dynamic marking of *pp*. Measure 21 is a whole rest. Measures 22-24 are whole rests.
- Perc. 1**: Measures 17-24. Measure 17 has a *ppp* dynamic marking. Measure 20 has a *(pp)* dynamic marking. Measure 21 has a *c.* marking. Measures 22-24 have a *mp* dynamic marking.
- Perc. 2**: Measures 17-24. Measure 17 has a *pp* dynamic marking. Measure 21 has a *c.* marking. Measures 22-24 have a *mp* dynamic marking.
- Pno.**: Measures 17-24. Measure 17 has a *15^{ma}* marking. The right hand has a complex rhythmic pattern with a *b* key signature. The left hand has a simple bass line with notes like *8^{va}*, *b²*, *b³*, *b⁴*, and *#⁴*.
- Vln. 1**: Measures 17-24. All measures are whole rests.
- Vln. 2**: Measures 17-24. All measures are whole rests.
- Vla.**: Measures 17-24. All measures are whole rests.
- Vc.**: Measures 17-24. All measures are whole rests.

25

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

33

A. Fl. *pp* *gliss.* *gliss.* *gliss.* *gliss.*

B. Cl. *pp* *pp* *pp*

Perc. 1 *mp* *ppp* *mp*

Perc. 2 *mp* *ppp* *p*

Pno.

Vln. 1 *metal mute* s. p. *pp*

Vln. 2 *metal mute* s. p. *pp* *pp*

Vla. *metal mute* s. p. *pp* *pp*

Vc. *metal mute* s. p. *pp* *pp*

8^{va} #80 (p) 80 b75

41

A. Fl. X *pp* X

B. Cl. X *pp* X

Perc. 1 *p* X *c.* *p* X

Perc. 2 *(p)* X *c.* *p* X

Pno. *15^{ma} bb (pp)*

Vln. 1 *pp* X *pp* X *pp* X s. p. X *pp* X

Vln. 2 X *pp* X *pp* X s. p. X *pp* X

Vla. X *pp* X *pp* X s. p. X *pp* X

Vc. X *pp* X *pp* X s. p. X *pp* X

Detailed description of the score for measure 41:

- A. Fl.:** Starts with a half note G4, marked with 'X' and *pp*. This is followed by a whole note E5, also marked with 'X'. The staff continues with rests.
- B. Cl.:** Starts with a half note G3, marked with 'X' and *pp*. This is followed by a whole note E4, also marked with 'X'. The staff continues with rests.
- Perc. 1:** Starts with a half note G4, marked with 'p'. This is followed by a whole note E5, marked with 'X' and *c.*, and a whole note G5, marked with 'p'. The staff continues with rests.
- Perc. 2:** Starts with a half note G3, marked with *(p)*. This is followed by a whole note E4, marked with 'X' and *c.*, and a whole note G4, marked with 'p'. The staff continues with rests.
- Pno.:** The right hand has a *15^{ma} bb (pp)* marking over a series of chords: G4-Bb4, A4-Bb4, and Bb4-G4. The left hand has chords: G3-Bb3, F3-Gb3, and E3-F3.
- Vln. 1:** Starts with a half note G4, marked with *pp* and 'X'. This is followed by a whole note E5, marked with *pp* and 'X'. The staff continues with rests, then a whole note G5, marked with *pp* and 'X'. At the end of the measure, there is a whole note G5, marked with *s. p.* and 'X', and a whole note E6, marked with *pp* and 'X'.
- Vln. 2:** Starts with a half note G4, marked with 'X' and *pp*. This is followed by a whole note E5, marked with 'X' and *pp*. The staff continues with rests, then a whole note G5, marked with *pp* and 'X'. At the end of the measure, there is a whole note G5, marked with *s. p.* and 'X', and a whole note E6, marked with *pp* and 'X'.
- Vla.:** Starts with a half note G4, marked with 'X' and *pp*. This is followed by a whole note E5, marked with 'X' and *pp*. The staff continues with rests, then a whole note G5, marked with *pp* and 'X'. At the end of the measure, there is a whole note G5, marked with *s. p.* and 'X', and a whole note E6, marked with *pp* and 'X'.
- Vc.:** Starts with a half note G4, marked with 'X' and *pp*. This is followed by a whole note E5, marked with 'X' and *pp*. The staff continues with rests, then a whole note G5, marked with *pp* and 'X'. At the end of the measure, there is a whole note G5, marked with *s. p.* and 'X', and a whole note E6, marked with *pp* and 'X'.

49

A. Fl. *pp* X

B. Cl. X *pp* X

Perc. 1 *pp* 1/2 c. X *p*

Perc. 2 (p) 1/2 c. X *p* X

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

Vln. 1 X *pp* X *pp* X

Vln. 2 X *pp* X

Vla. X *pp* X

Vc. X *pp* X

Detailed description: This page of a musical score covers measures 49 to 56. The woodwind section includes an Alto Flute (A. Fl.) and a Bass Clarinet (B. Cl.), both playing a long, sustained note at a pianissimo (*pp*) dynamic. The percussion section features two parts: Perc. 1 and Perc. 2. Perc. 1 includes a snare drum (1/2 c.) and a cymbal (c.), with a *pp* dynamic for the snare and a *p* dynamic for the cymbal. Perc. 2 includes a snare drum (1/2 c.) and a cymbal (c.), with a *p* dynamic for the snare and a *p* dynamic for the cymbal. The piano (Pno.) part features a complex melodic line in the right hand, marked with a 15^{ma} (15th measure) and an 8^{va} (8va) marking, and a simple accompaniment in the left hand. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). All string parts play a long, sustained note at a pianissimo (*pp*) dynamic, with some parts marked with an 'X' at the beginning and end of the measure.

9 D 4'

4' 16''

57

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

-31c

pp

pp

1/2 c.

p

p

pp

pp

s. p.

65

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

The musical score for measures 65-72 is arranged in a system with the following parts and markings:

- A. Fl.:** Treble clef, starting with a half note G4. Measures 65-66 have a slur and a *pp* dynamic. Measures 67-68 have a slur, a *pp* dynamic, and a *gliss.* marking. Measures 69-70 have a slur and a *pp* dynamic. Measures 71-72 have a slur, a *pp* dynamic, and a *gliss.* marking. 'X' marks are placed below the notes in measures 65, 66, 67, 68, 69, 70, 71, and 72.
- B. Cl.:** Treble clef, starting with a half note G4. Measures 65-66 have a slur and a *pp* dynamic. Measures 67-68 have a slur and a *pp* dynamic. Measures 69-70 have a slur and a *pp* dynamic. Measures 71-72 have a slur and a *pp* dynamic. 'X' marks are placed below the notes in measures 65, 66, 67, 68, 69, 70, 71, and 72.
- Perc. 1:** Two staves. A *p* dynamic marking is present in measure 66. A wavy line is present in measures 65-68. An 'X' mark is placed below the wavy line in measure 68.
- Perc. 2:** Two staves. A *p* dynamic marking is present in measure 66. A wavy line is present in measures 65-68. An 'X' mark is placed below the wavy line in measure 68. A $1/2$ c. marking is present in measure 65.
- Pno.:** Grand staff. The right hand has whole notes G4, A4, B4, C5, B4, A4, G4. The left hand has whole notes G3, A3, B3, C4, B3, A3, G3. A *p* dynamic marking is present in measure 65. An *8vb* marking is present in measure 65.
- Vln. 1:** Treble clef, starting with a half note G4. Measures 65-66 have a slur and a *pp* dynamic. Measures 67-68 have a slur and a *pp* dynamic. Measures 69-70 have a slur and a *pp* dynamic. Measures 71-72 have a slur and a *pp* dynamic. 'X' marks are placed below the notes in measures 65, 66, 67, 68, 69, 70, 71, and 72. A *s. p.* marking is present in measure 65.
- Vln. 2:** Treble clef, starting with a half note G4. Measures 65-66 have a slur and a *pp* dynamic. Measures 67-68 have a slur and a *pp* dynamic. Measures 69-70 have a slur and a *pp* dynamic. Measures 71-72 have a slur and a *pp* dynamic. 'X' marks are placed below the notes in measures 65, 66, 67, 68, 69, 70, 71, and 72. A *s. p.* marking is present in measure 65.
- Vla.:** Bass clef, starting with a half note G3. Measures 65-66 have a slur and a *pp* dynamic. Measures 67-68 have a slur and a *pp* dynamic. Measures 69-70 have a slur and a *pp* dynamic. Measures 71-72 have a slur and a *pp* dynamic. 'X' marks are placed below the notes in measures 65, 66, 67, 68, 69, 70, 71, and 72. A *s. p.* marking is present in measure 65.
- Vc.:** Treble clef, starting with a half note G4. Measures 65-66 have a slur and a *pp* dynamic. Measures 67-68 have a slur and a *pp* dynamic. Measures 69-70 have a slur and a *pp* dynamic. Measures 71-72 have a slur and a *pp* dynamic. 'X' marks are placed below the notes in measures 65, 66, 67, 68, 69, 70, 71, and 72.

5'
E

11

5' 20''

73

A. Fl. *pp* *pp* *pp* *gliss.*

B. Cl. *pp* *pp* *pp*

Perc. 1 *pp* (p) 1/2 c. *pp*

Perc. 2 *pp* (p) 1/2 c. *pp*

Pno. *15ma* (pp) *8^{va}*

Vln. 1 *pp* *pp*

Vln. 2 *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

81

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

The musical score for measures 81-88 is arranged in a system with the following parts and markings:

- A. Fl.:** Treble clef, 4/4 time. Measures 81-82: *pp* (pianissimo), marked with 'X' at the beginning and end of the phrase. Measures 83-84: *pp*, marked with 'X' at the beginning and end. Measures 85-86: *pp*, marked with 'X' at the beginning and end. Measures 87-88: *pp*, marked with 'X' at the beginning and end.
- B. Cl.:** Treble clef, 4/4 time. Measures 81-82: *pp*, marked with 'X' at the beginning and end. Measures 83-84: *pp*, marked with 'X' at the beginning and end. Measures 85-86: *pp*, marked with 'X' at the beginning and end. Measures 87-88: *pp*, marked with 'X' at the beginning and end.
- Perc. 1:** Percussion staff. Measure 83: *(p)* (piano) with a vertical bar and a note. Measure 85: *pp* (pianissimo) with a vertical bar, a note, and 'rim' above it. Measure 88: marked with 'X' at the end.
- Perc. 2:** Percussion staff. Measure 82: *pp* (pianissimo) with a vertical bar, a note, and 'rim' above it. Measure 84: marked with 'X' at the end. Measure 86: *(p)* (piano) with a vertical bar and a note. Measure 88: *pp* (pianissimo) with a vertical bar, a note, and 'rim' above it.
- Pno.:** Grand staff (treble and bass clefs). Measures 81-82: *pp* (pianissimo) with a vertical bar and a note. Measures 83-84: *pp* (pianissimo) with a vertical bar and a note. Measures 85-86: *pp* (pianissimo) with a vertical bar and a note. Measures 87-88: *pp* (pianissimo) with a vertical bar and a note.
- Vln. 1:** Treble clef, 4/4 time. Measures 81-82: *pp* (pianissimo), marked with 's. p.' (sotto piano) and 'X' at the beginning and end. Measures 83-84: *pp*, marked with 's. p.' and 'X' at the beginning and end. Measures 85-86: *pp*, marked with 'X' at the beginning and end. Measures 87-88: *pp*, marked with 'X' at the beginning and end.
- Vln. 2:** Treble clef, 4/4 time. Measures 81-82: *pp* (pianissimo), marked with 's. p.' and 'X' at the beginning and end. Measures 83-84: *pp*, marked with 's. p.' and 'X' at the beginning and end. Measures 85-86: *pp*, marked with 'X' at the beginning and end. Measures 87-88: *pp*, marked with 'X' at the beginning and end.
- Vla.:** Bass clef, 4/4 time. Measures 81-82: *pp* (pianissimo), marked with 's. p.' and 'X' at the beginning and end. Measures 83-84: *pp*, marked with 'X' at the beginning and end. Measures 85-86: *pp*, marked with 'X' at the beginning and end. Measures 87-88: *pp*, marked with 'X' at the beginning and end.
- Vc.:** Treble clef, 4/4 time. Measures 81-82: *pp* (pianissimo), marked with 's. p.' and 'X' at the beginning and end. Measures 83-84: *pp*, marked with 'X' at the beginning and end. Measures 85-86: *pp*, marked with 'X' at the beginning and end. Measures 87-88: *pp*, marked with 'X' at the beginning and end.

6'
F

6' 24''

89

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

p

p

rim

rim

X

X

pp

15^{va} (*pp*) b₂

8^{va} (*pp*) b₂

97

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description of the musical score on page 14, measures 97-104:

- A. Fl.:** Measures 97-104. Measure 97 is a whole rest. Measure 98 has a whole note with a *pp* dynamic and an accent (X). Measure 99 has a whole note with a *pp* dynamic and an accent (X). Measure 100 has a whole note with a *pp* dynamic and an accent (X). Measure 101 is a whole rest. Measure 102 is a whole rest. Measure 103 is a whole rest. Measure 104 is a whole rest.
- B. Cl.:** Measures 97-104. Measure 97 is a whole rest. Measure 98 has a whole note with a *pp* dynamic and an accent (X). Measure 99 has a whole note with a *pp* dynamic and an accent (X). Measure 100 has a whole note with a *pp* dynamic and an accent (X). Measure 101 is a whole rest. Measure 102 is a whole rest. Measure 103 is a whole rest. Measure 104 is a whole rest.
- Perc. 1:** Measures 97-104. Measure 97 has a snare drum roll (*PP*) and a cymbal hit (*p*). Measure 98 has a snare drum roll (*PP*) and a cymbal hit (*p*). Measure 99 has a snare drum roll (*PP*) and a cymbal hit (*p*). Measure 100 has a half cymbal (*1/2 c.*) and a cymbal hit (*p*). Measure 101 has a half cymbal (*1/2 c.*) and a cymbal hit (*p*). Measure 102 has a half cymbal (*1/2 c.*) and a cymbal hit (*p*). Measure 103 has a half cymbal (*1/2 c.*) and a cymbal hit (*p*). Measure 104 has a half cymbal (*1/2 c.*) and a cymbal hit (*p*).
- Perc. 2:** Measures 97-104. Measure 97 has a snare drum roll (*PP*) and a cymbal hit (*p*). Measure 98 has a snare drum roll (*PP*) and a cymbal hit (*p*). Measure 99 has a snare drum roll (*PP*) and a cymbal hit (*p*). Measure 100 has a half cymbal (*1/2 c.*) and a cymbal hit (*p*). Measure 101 has a half cymbal (*1/2 c.*) and a cymbal hit (*p*). Measure 102 has a half cymbal (*1/2 c.*) and a cymbal hit (*p*). Measure 103 has a half cymbal (*1/2 c.*) and a cymbal hit (*p*). Measure 104 has a half cymbal (*1/2 c.*) and a cymbal hit (*p*).
- Pno.:** Measures 97-104. The right hand plays chords: G#4-A4-B4 (97), G#4-A4-B4 (98), G#4-A4-B4 (99), G#4-A4-B4 (100), G#4-A4-B4 (101), G#4-A4-B4 (102), G#4-A4-B4 (103), G#4-A4-B4 (104). The left hand plays bass notes: G#3 (97), G#3 (98), G#3 (99), G#3 (100), G#3 (101), G#3 (102), G#3 (103), G#3 (104). Dynamics include *pp* and *p*. Accents (X) are present on the bass notes in measures 97, 98, 99, 100, 101, 102, 103, and 104.
- Vln. 1, Vln. 2, Vla., Vc.:** Measures 97-104. All instruments have whole rests.

7'

G

15

7' 28''

105

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

pp

p

p

pp

p

pp

1/2 c.

1/2 c.

15^{ma}

8^{vb}

8'

H

8' 32''

121

A. Fl. *p* X X *p* X *p* *gliss.*

B. Cl. X *p* X X *p*

Perc. 1 c. *p* *p*

Perc. 2 c. *p* *mp* X *p* 1/2 c. X

Pno. *8^{va}* *8^{ub}*

Vln. 1 *poco s. p.* X *p* X *p* X

Vln. 2 X *p* X *poco s. p.* X *p* X *p* X

Vla. X *p* X *p* X *poco s. p.* X *p* X

Vc. X *p* X *poco s. p.* X *p* X

129

A. Fl. *X*

B. Cl. *X* *p* *X* *pp* *X*

Perc. 1 1/2 c. *X* *p* *X* *(p)*

Perc. 2 *(p)* *p* *X* 1/2 c. *X*

Pno. *15^{mo}* *ppp* *8^{va}* *8^{va}*

Vln. 1 *p* *X* *p* *X*

Vln. 2 *p* *X*

Vla. *X* *p* *X*

Vc. *p* *X*

137

A. Fl. *pp* *p*

B. Cl. *pp* *p*

Perc. 1 *p* 1/2 c.

Perc. 2 *p* (*p*)

Pno. *ppp* *poco s. p.*

Vln. 1 *poco s. p.* *p*

Vln. 2 *poco s. p.* *p*

Vla. *poco s. p.* *p*

Vc. *p* *p*

15^{ma}

8^{va}

8^{va}

145

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

p

X

pp

rim

gliss.

15ma

Detailed description of the musical score: The score is for measures 145 to 150. The A. Fl. part starts with a *p* dynamic, followed by *X* marks, and includes *gliss.* markings. The B. Cl. part also features *p* dynamics and *X* marks. Perc. 1 and Perc. 2 have *pp* dynamics and *rim* markings. The Pno. part has *15ma* markings. The Vln. 1, Vln. 2, Vla., and Vc. parts all feature *p* dynamics and *X* marks. The page is numbered 20 and includes a 10-minute time signature and a 'J' section marker.

10' 40''

153

-31c

A. Fl. *gliss.* *p* *p* *p* *p* *p* *p* *p* *p*

B. Cl. *p* *p* *p* *p* *p* *p* *p* *p*

Perc. 1 *rim* *ppp*

Perc. 2 *rim* *ppp*

Pno. *15^{ma} #G (ppp)* *8^{vb} #G (ppp)*

Vln. 1 *poco s. p.* *p* *p* *poco s. p.*

Vln. 2 *poco s. p.* *p* *p* *poco s. p.*

Vla. *poco s. p.* *p* *p* *poco s. p.*

Vc. *poco s. p.* *p* *p* *poco s. p.*

X

Detailed description of the musical score: The score covers measures 153 through 160. The woodwind section (A. Fl. and B. Cl.) features glissando markings and dynamic markings of piano (*p*) with accents (X). The percussion parts (Perc. 1 and Perc. 2) include rim shots and very soft (*ppp*) sounds. The piano part (Pno.) has specific fingering and dynamic markings, including a 15th finger *ppp* and an 8th string *ppp*. The string section (Vln. 1, Vln. 2, Vla., and Vc.) plays a melodic line with dynamics ranging from piano (*p*) to poco sordato (*poco s. p.*). The conductor's part (X) shows a rhythmic pattern of accents.

161

A. Fl. *p* X

B. Cl. *p* X

Perc. 1

Perc. 2 *ppp*

Pno.

Vln. 1 *p* X

Vln. 2 X *p* X

Vla. *p* X *p* X

Vc. poco s. p. X *p* X *p* X

169

A. Fl. *pp*

B. Cl. *pp*

Perc. 1 *pp* *p*

Perc. 2 *pp* *p*

Pno.

Vln. 1 *sop. p.* *pp* *senza sord.*

Vln. 2 *pp* *senza sord.* *sop. p.*

Vla. *pp* *sop. p.*

Vc. *pp*

177

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

pp

mp

mf

acc.

p

p

pp

sop. p.

s.p.

n.

8^{va}

pp *sempre*

p

5

rit.

pp

sop. p.

p

p

n.

X

X

X

X

185

A. Fl. *mf* -31c

B. Cl. *mf* X X

Perc. 1 *mf*

Perc. 2 *mf*

Pno. X X *p* X X *acc.*

Vln. 1 X *mp* X *mp* X *p*

Vln. 2 X *mp* X *mp* X *p* sop. p. *pp*

Vla. X *mp* X *mp* X *p*

Vc. *mf* X X

8^{va}

Detailed description: This page of a musical score covers measures 185 to 192. The instruments and their parts are: A. Flute (A. Fl.), Bass Clarinet (B. Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score includes various dynamics such as *mf*, *mp*, *p*, and *pp*, along with performance markings like 'acc.' and 'sop. p.'. There are also 'X' marks above notes in several staves, possibly indicating breath marks or specific articulation. A bracket labeled '-31c' spans across measures 185-188 and 191-192. A '8^{va}' marking is present in the piano part. The page number '25' is at the top center, and a time signature '12' 48'' is in the top right corner.

13'

26

M

13' 20''

193

A. Fl. *gliss.*

B. Cl. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Pno. *mf* *rit.* *acc.* *p* *rit.* *acc.* *p* *3*

Vln. 1 *sop. p.* *pp* *n.*

Vln. 2 *n.* *p*

Vla. *sop. p.* *pp* *n.* *p*

Vc. *sop. p.* *pp* *n.*

mf *mf* *mf* *mf* *mf*

pp *pp* *pp* *pp* *pp*

p *p* *p* *p* *p*

8_{sub}

X *X* *X* *X* *X*

201 -31c

A. Fl. *mf* X X *mf* X

B. Cl. *mf*

Perc. 1 *mp* rim X *ppp* X

Perc. 2 *mp* rim X *ppp* X

Pno. *pp* *acc.* X *mf* 3 *rit.* X *acc.* X *p* *rit.*

Vln. 1 X *mp* X *mp* X *p* X

Vln. 2 X *mp* X *mp* X *p* X

Vla. X *mp* X *mp* X *p* X

Vc. *mf* X *s. p.*

14'
N

28

14' 24''

A. Fl. *mf*

B. Cl. *mf*

Perc. 1 *mp* rim *pp*

Perc. 2 *mp* rim *pp*

Pno. *acc.* *mf* *rit.* *pp* 8^{va}

Vln. 1 *sop. p.* *p* *n.*

Vln. 2 *sop. p.* *p* *n.*

Vla. *sop. p.* *p* *n.*

Vc. *sop. p.* *p* *n.* *mf*

Performance markings include 'X' for breath or bow marks, 'rim' for rimshots, and 'acc.'/rit.' for acceleration and deceleration. Dynamics range from *pp* to *mf*. A large slur covers the first five measures of the woodwinds.

217

A. Fl. *mf* -31c

B. Cl.

Perc. 1 *p* 1/2 c.

Perc. 2 *p* 1/2 c.

Pno. *p* *acc.* *p* 5 *rit.* *pp* 8^{vb}

Vln. 1 *mp* *p* *sop. p.*

Vln. 2 *mp* *p* *sop. p.* *n.*

Vla. *mp* *p* *sop. p.* *n.*

Vc. *sop. p.* *n.*

15'

0

30

15' 28''

225

A. Fl. *mf* X X *mf* -31c

B. Cl. *mf* X X

Perc. 1 1/2 c. X *mp*

Perc. 2 1/2 c. X *mp*

Pno. *mf* X acc. X *mf* rit. X *pp* 8^{va}

Vln. 1 *p* n. X *mp* X *p* sop. p. X

Vln. 2 X *mp* X *p* sop. p. X *p* n.

Vla. X *mp* X *mp* sop. p. X

Vc. *mf* X sop. p. X n.

233

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

mf

p

c.

mf

acc.

rit.

mf

acc.

p³

acc.

n.

p

X

mp

X

p

sop. p.

X

mp

X

p

sop. p.

n.

p

X

mp

X

p

sop. p.

X

p

X

sop. p.

16'

P

32

16' 32''

A. Fl. 241 **P** *X* *-31c*

B. Cl. *X*

Perc. 1 *p* *X* *c.* *X* *mf*

Perc. 2 *X* *c.* *X* *mf*

Pno. *p* *3* *rit.* *X* *15^{ma} *ppp** *acc.* *X* *15^{ma} *ppp**

Vln. 1 *X* *sop. p.* *X* *metal mute* *poco s. p.*

Vln. 2 *X* *X* *metal mute* *poco s. p.*

Vla. *X* *X* *metal mute* *poco s. p.*

Vc. *X* *sop. p.* *X* *poco s. p.*

*8^{vb} *ppp** *8^{vb} *ppp**

249

A. Fl. *p* *X* *-31c* *X* *p* *X*

B. Cl. *p*

Perc. 1 *pp* *X* *c.* *X* *mp*

Perc. 2 *pp* *X* *c.* *X* *mp* *X*

Pno. *p* *rit.* *ppp* *X* *acc.* *X* *p* *rit.*

Vln. 1 *poco s. p.* *p* *X* *p* *X* *p* *pp*

Vln. 2 *p* *X* *p* *X* *p* *X*

Vla. *p* *X* *p* *X* *p* *X*

Vc. *p*

A. Fl.
 -31c
 -31c
 gliss.
 pp

B. Cl.
 pp

Perc. 1
 p
 1/2 c.
 p

Perc. 2
 p
 1/2 c.
 p

Pno.
 15ma
 ppp
 rit.
 acc.
 rit.
 pp⁵

Vln. 1
 poco s. p.
 pp

Vln. 2
 pp

Vla.
 pp

Vc.
 poco s. p.
 pp
 sop. p.

273

A. Fl. *pp*

B. Cl. *pp*

Perc. 1 *(p)* *ppp*

Perc. 2 *(p)* *p*

Pno. *pp*

Vln. 1 *pp* *sop. p.*

Vln. 2 *pp*

Vla. *pp* *sop. p.*

Vc. *pp*

Detailed description: This page of a musical score covers measures 273 to 278. The instruments and their parts are as follows:
- **A. Fl.:** Measures 273-274 feature a melodic line with a *pp* dynamic. Measure 275 has a whole rest. Measures 276-278 have whole rests.
- **B. Cl.:** Measures 273-274 feature a melodic line with a *pp* dynamic. Measure 275 has a whole rest. Measures 276-278 have whole rests.
- **Perc. 1:** Measures 273-274 feature a sustained texture with a *(p)* dynamic. Measure 275 has a whole rest. Measure 276 has a single note with a *ppp* dynamic. Measures 277-278 have whole rests.
- **Perc. 2:** Measures 273-274 feature a sustained texture with a *(p)* dynamic. Measures 275-278 feature a sustained texture with a *p* dynamic.
- **Pno.:** Measures 273-274 feature a melodic line with a *pp* dynamic. Measure 275 has a whole rest. Measures 276-278 have whole rests.
- **Vln. 1:** Measures 273-274 feature a melodic line with a *pp* dynamic. Measure 275 has a whole rest. Measure 276 has a melodic line with a *sop. p.* dynamic. Measure 277 has a whole rest. Measure 278 has a whole rest.
- **Vln. 2:** Measures 273-274 feature a melodic line with a *pp* dynamic. Measure 275 has a whole rest. Measure 276 has a melodic line with a *pp* dynamic. Measure 277 has a whole rest. Measure 278 has a whole rest.
- **Vla.:** Measures 273-274 feature a melodic line with a *pp* dynamic. Measure 275 has a whole rest. Measure 276 has a melodic line with a *pp* dynamic. Measure 277 has a whole rest. Measure 278 has a whole rest.
- **Vc.:** Measures 273-274 feature a melodic line with a *pp* dynamic. Measure 275 has a whole rest. Measure 276 has a melodic line with a *pp* dynamic. Measure 277 has a whole rest. Measure 278 has a whole rest.
- **Articulation:** 'X' marks are placed above notes in measures 273, 274, 276, and 277 across various instruments. Vertical bar lines with a small square above them are present in measures 273, 274, 276, and 277.

S

19' 12''

281

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

rim

(p)

pp

X

ppp

15^{ma}

8^{va} (ppp)

metal mute

s. p.

-31c

289

A. Fl. *gliss.* *pp* X *pp* X

B. Cl. X *pp* X

Perc. 1 rim *pp* *ppp* X

Perc. 2 (*p*) *ppp* rim X *ppp*

Pno. *15ma* *8va* (*ppp*)

Vln. 1 *pp* X *pp* X *pp* X

Vln. 2 X *pp* X *pp* X

Vla. X *pp* X *pp* X

Vc. *pp* X *pp* X *pp* X

297

A. Fl.

B. Cl.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

pp

8^{va}

X

X

X