

Department of Music
Faculty of Arts
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David Thomas Duncan

MMus Composition Portfolio

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a tempo

Pno. 1

Pno. 2

pp *p* *pp* *pp*

pp *p* *p*

ffo.

||

Pno. 1

Pno. 2

luminoso *pppp*

p < sf *mp* *p* *pp*

pppp *luminoso* *mp* *pp* *pp*

mp *p < sf* *pppp*

Pno. 1

21 *p* *pp* *f* *pp* *f* *pp* *pp f* *sempre pppp e lontano*

Pno. 2

21 *ppp* *p* *p < f* *p < f*



Pno. 1

27 *rit.* *a tempo* *lunga* *ppp* *molto*

Pno. 2

27 *sempre pppp e lontano* *lunga* *cantabile* *p*

Piano score for Pno. 1 and Pno. 2, measures 34-41.

Pno. 1: Treble and Bass clefs. Treble clef starts at measure 34 with a *ppp* dynamic. Bass clef has a *Lea* marking. Dynamics include *p*, *f*, and *p*. Octave markings *8^{va}* and *8^{vb}* are present. A *RH* marking is at the end.

Pno. 2: Treble and Bass clefs. Treble clef starts at measure 34 with a *ppp* dynamic. Dynamics include *ppp*, *f*, and *p*. Octave markings *8^{va}* are present.

Measure 41 contains a ** Lea* marking.



Piano score for Pno. 1 and Pno. 2, measures 38-45.

Pno. 1: Treble and Bass clefs. Treble clef starts at measure 38 with a *ppp* dynamic. Bass clef has a *f* dynamic. Dynamics include *ppp*, *p*, and *rit.* Octave marking *8^{vb}* is present.

Pno. 2: Treble and Bass clefs. Treble clef starts at measure 38 with a *pp* dynamic. Bass clef has a *pesante* marking and a *p* dynamic. Dynamics include *pp*, *pppp*, and *molto*. Octave marking *8^{vb}* is present. A *RH* marking is at the end.

Measure 45 contains a ** Lea* marking.

Pno. 1

pp

pp

mp

Pno. 2

Lea

sf

p

pppp

pppp

pp

ff

Lea

8vb

8vb



Ad lib. (♩ = c.120)

Pno. 1

sempre **ppp** e lontano

p

f

pppp

ff

p

stop playing on signal from piano 2

Ad lib. (♩ = c.150)

Pno. 2

sf

p

rit.

f luminoso

give signal to piano 1 after pause

Tempo 1 (♩ = 96)

Pno. 1

pp p pp pp p ppppp

Pno. 2

p pp pp pp mp pp

ℳ

Tempo 1 (♩ = 96)

Pno. 2

p pp pp pp mp pp

ℳ

* ℳ

* ℳ



Pno. 1

pp p ppppp

Pno. 2

p pp pp p pppp

* ℳ

*

Au coeur de l'hiver

DAVID THOMAS DUNCAN

Semplice e cantabile (♩ = 60)

The musical score is divided into three systems. The first system includes Cello and Piano parts. The Cello part begins with a melodic line in the right hand, marked *pp* and *ppp*. The Piano part features a complex texture with multiple voices, marked *ppp*, *p*, and *pp*. The second system includes Violoncello (Vc.) and Piano (Pno.) parts. The Vc. part continues the melodic line, marked *p* and *pp*. The Pno. part provides harmonic support, marked *sub. ppp*, *pp*, and *p*. The third system includes Vc. and Pno. parts. The Vc. part is marked *ppp* and *f*, with a tempo change to *rit.* and a final tempo of $(♩ = 60)$. The Pno. part is marked *pp*, *mf*, and *f*. The score is written in 4/4 time and features a key signature of one sharp (F#).

$\text{♩} = 96$

$\leftarrow \text{♩} = \overset{5}{\text{♩}} \rightarrow$

p

Vc. 13

5:4

5:4

5

ppp *p* niente

Pno. 13

ff luminoso

sub. p

Tempo 1 ($\text{♩} = 60$)

Vc. 17

ppp *p* *pp*

Pno. 17

pp *mp*

pp

Score in C

Meditation

music by David Thomas Duncan
words by Hart Crane

4

4

Starting slowly and hesitantly

Tune low C to C:
low D to D:

Harp

p > *ppp* *p* *pp* < *p* < *f* *p*

pdl.



A

(♩ = c.60)

♩ = 48

Vln.

Vc.

Hp.

pppp *niente* *pppp* *p* *molto*

f *D# / G#* *ppp* *molto* *rubato* *ppp* *F# A#*

* Strike strings with palm of hand *8^{vb}*

pdl.



B ♩ = 48

Vln.

Vc.

Hp.

pizz. *poco sf* *arco sul pont.* *rubato* *pp* *ord.* *f* *ppp*

f *ppp mormorando* *5:4* *5* *5* *5*

ppp *mormorando* *simile*

p *ppp mormorando*

* Strike sounding board

D $\frac{5}{4}$ $\text{♩} = 48$

4
4

5 $\frac{5}{4}$ $\text{♩} = 60$

Mezzo *pp* *poco*
She has drawn her hands a-way

Vln. *ppp* *poco* *rubato* *p* *sul pont.*

Vc. *pp* *sul tasto* *ord.* *pp*

Hp. *p* *pp* *pp*
D \flat /F \sharp F \sharp
8 \flat

E $\frac{5}{4}$ $\text{♩} = 60$

Mezzo *p*
The wind plays an-dan-tes of lost hope and re-gret

Vln. *ppp mormorando* *ppp* *ppp*
sul tasto 3 3 3 3

Mezzo

20 *p* **F** *AD LIB.* *ff* **G** *rit.* *niente*

and yet is kind Oh stay, Mo - ment of dis - sol - ving hap - pi - ness!

Vln. *ord.* *pp* *f* *pp* *f* *pp* *f* *p* *accel.* *p*

Vc. *AD LIB.* *c.0 - 1s* *pp* *f* *pp* *f* *pp* *f* *p* *p*

Hp. *AD LIB.* *c.2s* *ppp*



5-10s (Once vln. and vc. are in repeated sections) **H** Harp fade out

Vln. *Quite fast* *pp* *repeat until cue*

Vc. *Quite fast* *pp* *repeat until cue*

Hp. *ppp* *ppp* *p* *repeat until cue* *

* Alternate between motifs given (or improvise freely within same pedal settings)
 Leave fairly long pauses between each
 Any can be 8ve higher ad lib.

J

5-10s

I $\frac{4}{4}$ ($\text{♩} = \text{c.60}$)

Vln. and vc. fade out

E. Hn. ²¹

p cantabile

Vln.

Vc.



E. Hn. ²⁴

not rushed

pp

p



rit. → K $\frac{5}{4}$ A tempo ($\text{♩} = 60$)

Mezzo ²⁹

p

I have drawn my hands a-way

E. Hn. *pp*

slow trem.

Vln. *ppp*

L $\frac{4}{4}$ ♩ = 80

Mezzo
Like ships for gui-dance in the lift and spray Of stars that urge them to -

Vln.
legato possible 3 3 3 3 3 3 3 3 3 3 3 3 *accel. slowly into tremolo*
mormorando *molto sub. ppp*

Vc.
legato possible 3 3 3 3 3 3 3 3 3 3 3 3
ppp mormorando

Hp.
pp *p* *pp* *ppp* *pp* *pp*
F# D♭ C₁



M Slower

Mezzo
ward an un-known goal Drift, O wake-ful one O rest-less soul

Vln.
accel. slowly into tremolo

Vc.
accel. slowly into tremolo

Hp.
p *mf* *pp* *ppp* *pppp lontano*
p *sub.*

rit. *niente* *niente*

As Silent as a Mirror is Believed

Score in C

With quietly flowing movement (♩ = 150)

DAVID THOMAS DUNCAN

1.

Piccolo *pp lontanissimo*

Percussion *p* Tam-tam

Contrabass *p* *ppp* *lunga*



1

1.

Pic. *f*

Cb.

Tam-tam *p* 11

2.

B♭ Cl. *pp*

2.

A. Sax *p*

Hn. *pp*

3.

Vln. 1 *pp* *f* *p* *f* *pp* *pp* *accel.*

3.

Vln. 2 *pp* *f* *p* *f* *pp* *pp* *accel.*

Vla. *pp*

3.

Vln. 3 *pp* *f* *p* *f* *pp* *slightly slower* *ppp* *accel.* *sempre ppp*

3.

Vln. 4 *pp* *f* *p* *f* *pp* *slightly slower* *ppp* *accel. smoothly into tremolo* *sempre ppp*

13

1. Tam-tam

A. Sx.

Hn.

2. Vln. 1

Vln. 2

Vla.

3. Vln. 3

Vln. 4

rit.

sempre ppp

mf

fast

pp

mf

fast

ppp

ppp

accel. smoothly into tremolo

repeat until cue

repeat until cue

repeat until cue

repeat until cue

repeat until cue



2

1.

Pno.

8va

lontano

pp

With lots of pedal

* If played, these grace notes should be on the verge of audibility and in free tempo (not rushed), they can be omitted or replaced with improvised material

19

Hn.

Vln. 1

Vln. 2

Vla.

Vln. 3

Vln. 4

f

pp

f

pp

2.

3.

B. Cl.

lontano

pp

Ad lib. (♩ = ca.100)

Ad lib. (♩ = ca.100)

1. Pno. (8^{va}) *pp*

2. Hn. 25
Vln. 1
Vln. 2
Vla.

3. B. Cl. *pp*
Bsn. *pp*
Vln. 3
Vln. 4




1. Pno. (8^{va}) *rit.* *niente*

2. Vln. 1
Vln. 2

3. B. Cl. *rit.* *niente*
Bsn. 31
Vln. 3
Vln. 4

3

Repeated ad lib. sections fade out

3. Bsn. 



4

L'istesso tempo, più agitato*

44

1. S.Vla.  *ppp* *f* *ppp* III

Pic.  *ppp* *p*

Tam-tam  *f*

Cb.  *ppp* *p*

2. Vln. 1  *pizz.* *sf* *ppp* *ppp* *mf* *pp*

Vln. 2  *pizz.* *sf* *ppp* *p* *pizz.* *pp*

Vla.  *pizz.* *sf* *ppp* *p* *pizz.* *pp* *p*

3. Bsn.  *f* *sf* *p*

Vln. 3  *pizz.* *sf* *p* *p* *sul pont. arco* *ppp* *ord. pizz.* *pp*

Vln. 4  *pizz.* *sf* *ppp* *p* *pizz.* *pp*

Vc.  *pizz.* *sf* *ppp* *p* *pizz.* *sf* *pp* *arco I* *ppp* *arco II* *p*

* All parts back to strict meter

52

S.Vla. II

f *ppp*

Pic. *ppp*

Vib. *ppp* bowed slow motor

Cb. *ppp*

Vln. 1 *ppp* *p* *pizz.* *sf* *ppp* *arco* *ppp* *f*

Vln. 2 *sf* *ppp* *f* *f*

Vla. *p* *sf* *ppp* *f* *f*

Vln. 3 *ppp* *p* *pizz.* *sf* *p* *ppp*

Vln. 4 *ppp* *p* *pizz.* *sf* *ppp* *f* *f*

Vc. *ppp* *p* *pizz.* *sf* *ppp* *f* *f*

1.

2.

3.

59

S.Vla. *ff*

Pic.

Vib. *pp* soft mallets

Cb.

Vln. 1 *pizz.* *p* *sul pont.* *arco* *ppp* *pizz.* *pp*

Vln. 2 *pizz.* *pp*

Vla. *pizz.* *pp* *arco* *pp* *f* *pizz.* *p* *arco*

Vln. 3 *mf* *f*

Vc. *sf* *pp* *arco* *f* *pp* *p* *pp*

1.

2.

3.

70 II
 S. Vla. *p* ————— *f*

5

1.

66 *pp* ————— *f*
 B \flat Tpt. *pp* ————— *pp*
 Vib. *ppp* *pp* * arco
 Cb. *pp*

2.

B \flat Cl. *pp* *ppp* *pp* *ff*
 A. Sx. *pp* *ppp* *pp* *ff*
 Hn. *p* *pp*
 Vln. 1 arco *sf* *ppp* *f* *p* *ff* *ff* *p*
 Vln. 2 arco *sf* *ppp* *f* *p* *ff* *ff*
 Vla. *ff* *sf* *ppp* *f* *p* *ff* *ff*

3.

B. Cl. *pp* *ppp* *f* *f*
 Bsn. *pp* *ppp* *f* *f*
 B. Tbn. cup mute *pp* *p* *pp*
 Vln. 3 arco *sf* *ppp* *f* *mf* *p* *ff* *mf*
 Vln. 4 *sf* *ppp* *f* *mf* *p* *ff*
 Vc. *ff* *sf* *ppp* *f* *mf*

1.

74 Cb.

75 Vib. *ppp*

pp *ppp*

80 B^b Tpt. *pp*

2.

B^b Cl. *pp* *f* *ff* *p*

A. Sax *pp* *f* *ff* *p*

Hn. *f* *pp* *f* *f*

Vin. 1 *ff* *sf* *f* *ff* *p*

Vln. 1 *sf* *f* *ff* *p*

Vln. 2 *sf* *f* *f* *sul pont.*

3.

B. Cl. *pp*

Bsn. *pp*

B. Tbn. *pp* *f* *pp* *f* *f* *f*

Vln. 3 *sf* *f* *ff* *mf*

Vln. 4 *sf* *pp* *f* *pp* *f* *ff* *mf*

Vc. *sf* *f* *f* *sul pont.*

6 rit. _____ a tempo

84 S. Vla. *ppp* *f* *ppp*

Pic. *ppp*

Pno. *f* *ppp*

Cb. *ppp*

1.

82 B♭ Tpt. *pp*

2.

B♭ Cl. niente

A. Sx. niente *ppp* niente *ppp* niente

Hn. *pp* *ppp* niente *ppp* niente

Vln. 1 pizz. *ppp* *sf*

Vln. 2 ord. pizz. *ppp* arco *pp*

Vla. *ppp* niente *ppp* niente *sf*

3.

B. Cl. *ppp*

Bsn. *ppp* niente *ppp* niente

B. Tbn. *pp* *pp* *p* *ppp*

Vln. 3 *pp* niente *pp*

Vln. 4 *pp* niente *pp*

Vc. ord. *ppp* niente *ppp* niente *sf*

89

S.Vla. *ppp* *f* II III

Pic. *ppp*

Pno. *f* *ppp* *ppp* *ppp*

Cb. *ppp*

Vln. 1 *ppp* *p* *ppp* *mf* *pp* *ppp* *mf*

Vln. 2 *pizz.* *p* *mf* *pp*

Vla. *arco* *ppp* *p* *pizz.* *p* *p*

Vln. 3 *pizz.* *p* *p* *p* *pp* *pizz.* *p*

Vln. 4 *pizz.* *p* *p* *pp*

Vc. *arco* *ppp* *p* *pp* *p* *pp* *p*

1.

2.

3.

97

S.Vla. *ppp* *f* niente

Pic. *ppp* Change to flute

Pno. *f* *ppp* *ppp* *scob.* *scob.*

Cb. *ppp*

1.

Vln. 1 arco *pp* *ppp* *f* *p* *ff* *p* niente

Vln. 2 *pp* *f* arco *p* *ff* *p* niente

Vla. *p* *p* sul pont. arco *f* *p* ord. *f*

2.

Vln. 3 *sf* arco *ppp* *f* *mf* *pp* niente

Vln. 4 pizz. *sf* arco *pp* *f* *ppp* *f* *mf*

3.

Vc. *pp* *p* *pp* *p* sul pont. *f* *p* ord. *ppp* *f* *ppp* *f*

7

108 S. Vla. *lontano*
p

B♭ Tpt. *straight mute* *lontano*
p

106 Vib. *pp*
ppp *pp*

Cb. *pp* *ppp* *pp*

1.

B♭ Cl. *pp* *pp*

A. Sax *pp* *ppp* niente

Hn. *pp* *pizz.* *p*

2.

105 Vln. 1 *ppp* niente *ppp* niente

Vln. 2 *pizz.* *pppp* *pppp* arco *ppp* niente

Vla. *ppp* niente *ppp* niente *ppp*

B. Cl. *pp* *ppp* niente

Bsn. *pp*

B. Tbn. practice mute *pp*

3.

Vln. 3 *ppp* niente *ppp* niente *sf* *ppp* arco *pp*

Vln. 4 *ppp* niente *ppp* niente *pp* *ppp* niente

Vc. *ppp* niente *ppp* niente *p* *ppp* *p* *ppp*

1.

Musical score for measures 113-117, section 1. The Vibraphone (Vib.) part begins at measure 117 with a *ppp* dynamic. The Piano (Pno.) part is marked *pp*. The Contrabass (Cb.) part features a long, sustained note starting at measure 113, marked *ppp*.

2.

Musical score for measures 113-117, section 2. The B♭ Clarinet (B♭ Cl.) part is marked *niente* and *ppp*. The Alto Saxophone (A. Sax.) and Horn (Hn.) parts are marked *pp*. Violin 1 (Vln. 1) is marked *pp* and *niente*, with an *arco* instruction. Violin 2 (Vln. 2) is marked *pp*. The Viola (Vla.) part is marked *pizz.* and *sf*, then *arco* and *pp*, and finally *ppp* and *niente*.

3.

Musical score for measures 113-117, section 3. The Bass Trombone (B. Tbn.) part is marked *pp*. Violin 3 (Vln. 3) is marked *niente* and *ppp*. Violin 4 (Vln. 4) is marked *pppp* and *pp*. The Bassoon (Bsn.) part is marked *pp*. The Baritone Clarinet (B. Cl.) part is marked *ppp* and *niente*. The Violoncello (Vc.) part is marked *pizz.* and *pp*, then *arco* and *p*, and finally *ppp*.

1.

119 *pp* *ppp* Change to bass drum

2.

p *ppp* niente *pp*
p
p niente
pizz. *pp* *pppp*
p *ppp* niente

3.

p niente
p *ppp* niente
p
pizz. *p* *ppp* *ppp* arco *pp*
pizz. *p*

8 rit. —————→

Bass drum

1. **Bs. dr.** 125 *f* I.v. *f* I.v.

Pno. *ff* *ff*

No pedal * depress keys silently, glissando on strings inside of piano from lowest note of piano to top note of chord using back of fingernail.

2. **B> Cl.** *niente* *pp* *pp* *niente* *pp* *niente* *pp* *niente* *ppppp*

A. Sax *pp* *ppp* *pp* *niente* *pp* *niente* *ppppp*

Hn. practice mute *pp* remove mute *pp* *niente*

Vln. 1 arco *pp* *niente* *pp* *pp* *niente* *ppppp*

Vln. 2 *pp*

Vla. *pp* *pppp*

3. **B. Cl.** *pp* *ppppp*

Bsn. *pp*

B. Tbn. *niente* *pp* *pp* *niente* *pp* *niente* *pp* *niente* *ppppp* remove mute

Vln. 3 *niente* *pp* *pp* *niente* *pp* *niente* *ppppp* *ppppp*

Vln. 4 *pp* *ppppp* *pp* *niente* *ppppp*

Vc. *pp* *ppppp* *ppppp*

9 a tempo

138 Bs. dr. *f* l.v. Change to suspended cymbal

1. Pno.



10

146 Flute flz. *pp*

1. Pno.

2. B> Cl. *pp dolce* *p* *ppp* *pp*

A. Sax *pp*

grace notes on the beat, not rushed



153 Fl. flz. *pp*

1. Pno.

Suspended Cymbal wire brushes *ppp*

2. B> Cl. niente *ppp* *p* niente *ppp* *f*

3. Vc. *ppp* *ppp*

1. Fl. *niente*

Susp. cymb. *niente* Change to tam-tam

Pno.

2. B♭ Cl. *niente*

Vln. 1 con sordino **Ad lib. (♩ = ca.150)** *ppp* *pp*

Vln. 3 con sordino **Ad lib. (♩ = ca.150)** *ppp* *pp*

Vln. 4 con sordino **Ad lib. (♩ = ca.150)** *ppp* *pp*

3. Vc.

11

2. B♭ Cl. *pp* *ppp*

Hr. **Ad lib. (♩ = ca.150)** *pp* *p*

Vln. 1 *p* *ppp* senza sordino

Vla. **Ad lib. (♩ = ca.150)** *pp* *p*

B. Cl. **Ad lib. (♩ = ca.150)** *pp* *p*

3. Vln. 3 *p* *ppp*

Vln. 4 *mp* *ppp* senza sordino

Vc. **Ad lib. (♩ = ca.150)** *pp* *pp* *accel.*

12 (During Vln. 1 glissando)

2.

13

(During Vla. D \flat)

Ad lib. (♩ = ca.150)

B♭ Cl. *ppp* *molto* *ppp*

Ad lib. (♩ = ca.150)

A. Sax *ppp* *molto* *ppp*

Ad lib. (♩ = ca.150)

Vln. 1 *ppp* *molto* *ppp*

Ad lib. (♩ = ca.150)

Vln. 2 *ppp* *molto* *ppp*

Hn. *mp* *p*

Vla. *pp* *molto*

3.

B. Cl. *ppp*

Vln. 3 *ppp* senza sordino

Vc. *mf* *slowly* *ppp*

14

(During Vln. 1 glissando)

2.

Musical score for measures 14-15, section 2. The score includes staves for B♭ Cl., A. Sax., Hn., Vln. 1, Vln. 2, and Vla. The B♭ Cl. staff has a *molto* dynamic marking and a *lunga* marking. The A. Sax. staff has *f* and *p* markings. The Hn. staff has a *ppp* marking. The Vln. 1 and Vln. 2 staves have *f* and *p* markings, and later *accel. e più agitato* and *f* markings. The Vla. staff has a *ppp* marking.

Ad lib. (♩ = ca.150)

3.

Musical score for measures 16-20, section 3. The score includes staves for B. Cl., Bsn., Vln. 3, Vln. 4, and Vc. Each staff has a *Ad lib. (♩ = ca.150)* marking. The B. Cl. staff has *f*, *p*, *pp*, and *p* markings. The Bsn. staff has *f*, *p*, and *pp* markings. The Vln. 3 staff has *f*, *p*, and *ff* markings. The Vln. 4 staff has *f*, *p*, and *pp* markings. The Vc. staff has *f*, *p*, *pp*, and *p* markings.

2.

A. Sx. *slowly* *niente*

Vln. 1 *f* *repeat until cue*

Vln. 2 *mf* *ff* *fast* *repeat until cue*

B. Cl. *f* *p* *pp* *accel. e più agitato*

Bsn. *f* *pp* *p* *accel. e più agitato*

3.

Vln. 3 *pp* *fff* *presto possibile*

Vln. 4 *ff* *pp* *accel. e più agitato*

Vc. *accel. e più agitato* *fast* *legato possibile* *repeat until cue* *f*



2.

Vln. 1

Vln. 2

B. Cl. *f* *fast* *repeat until cue* *p* *f*

Bsn. *f* *fast* *repeat until cue* *p* *molto*

3.

Vln. 3

Vln. 4 *presto possibile* *fff*

Vc.

ca. 20s (once all parts are in repeated sections) → **15** Vln. 1 and 2 stop abruptly

← ca. 10s **16** Bsn and B. Cl fade out

← ca. 5s *lunga*

2. Vln. 1
Vln. 2

3. B. Cl.
Bsn.
Vc.

sempre ppp

sempre ppp

sempre ppp

17 Andante cantabile (♩ = 60)

164 S.Vla. *pp*

Ad lib. (♩ = ca.100) *lontano*

B. Cl. *ppp* rit.

Ad lib. (♩ = ca.100) *lontano*

Vc. *ppp*

170 S.Vla. *p* *pp* niente

1. Cb. *pp*

3. B. Cl.
Vc.

niente

1. Cb. 178 *pp*

3. Vc. *p*



18

189 S. Vla. *p*

1. Cb. 185 *ppp*

3. B. Cl. *ppp* niente

Vc. *ppp*



192 S. Vla. *sub. pp*

3. Vc. *p* sul tasto

199

S.Vla. *niente*

1. Fl. *p* *mp*

B♭ Tpt. *p*

Tam-tam *pppp* *l.v.* *l.v.* Change to vibraphone

3. Vc. *pp* *ord. pizz. l.v.* *p* *l.v.*



19

206

S.Vla. *f* *p*

1. Fl. *mf* *pp*

Vib. *mf* *bowed* *Change to tam-tam*

2. B♭ Cl. *p*

3. Vln. 3 *ppp* *p* *ppp* *ppp*

Vc. *sul tasto arco*

20

S.Vla. 213

ppp niente *mp* *pesante*

1.

Pno.

pp *pppp* *Tam-tam* L.v.

Cb.

ppp *pp* *p* *mp* *pizz.*

2.

B>Cl.

pp

Hn. con sordino

pppp con sordino

3.

B. Cl.

ppp

Bsn.

mp *pp*

Vln. 3

p

Vc. ord.

ppp ord.

221

S. Vla. *mf* *p* *f*

Tam-tam *l.v.* *mp* *pp*

Pno. *pppp* *mf* *f* *sub. pp*

Cb. *l.v.* *pp*

B. Cl. *ppp* *ppp*

A. Sx. *p* *mf* *ppp* *lontano*

Hn. *senza sordino* *lontano* *ppp*

Vln. 1 *p* *mf* *pp* *sul pont.*

Vln. 2 *sul tasto* *pp*

B. Cl. *pp*

Bsn. *ppp*

Vln. 3 *p*

Fl. *mf*

Vibraphone bowed *mp*

Glockenspiel *pp*

1.

2.

3.

21

228

S. Vla. *p* *mf* *f*

Fl. *ppp* *p* *niente* **Piccolo**

Glock. *pp* *p* *ppp* **Change to bass drum**

Pno. *pp* *p* *pesante* *mf*

Cb. *mf*

B♭ Cl. *p* *f* *pp*

A. Sax *p* *pp*

Hn. *p* *pp*

Vln. 1 *ppp* *ord.* *ff* *sul pont.* *p* *ord.* *pp*

Vln. 2 *ord.* *mp* *sul tasto* *ppp*

Vla. *sul tasto* *ppp*

B. Cl. *p*

Bsn. *p*

B. Tbn. *pesante* *mp*

Vln. 3 *ppp* *pp* *ppp*

Vln. 4 *pp* *p* *pp* *ppp*

Vc. *pp*

1.

2.

3.

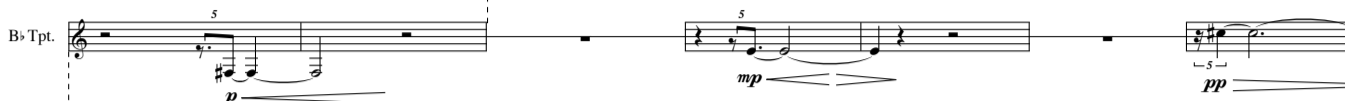
22

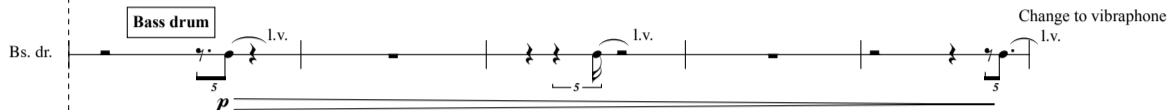
235

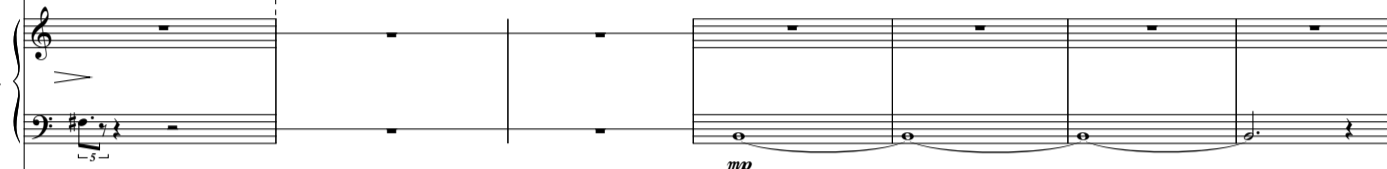
luminoso


S. Vla. 

Pic. 

B♭ Tpt. 

Bs. dr. 

Pno. 

Cb. 

B♭ Cl. 

A. Sx. 


Hn. 

Vln. 1 


Vln. 2 

Vla. 

B. Cl. 

Bsn. 

B. Tbn. 

Vln. 3 

Vc. 

1.

2.

3.

1.

Musical score for measures 252-254, section 1. The score includes parts for Piccolo (Pic.), B♭ Trumpet (B♭ Tpt.), Violin (Vib.), Piano (Pno.), and Cello (Cb.). Measure 252 starts with a *mf* dynamic and a five-measure slur. Measure 253 continues with a *mp* dynamic and a five-measure slur. Measure 254 features a *ff* dynamic and a five-measure slur. The Piano part includes a 15th measure mark and a *fff* dynamic. The Cello part has a *mf* dynamic and a five-measure slur.

2.

Musical score for measures 251-254, section 2. The score includes parts for B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.). Measure 251 starts with a *mf* dynamic and a five-measure slur. Measure 252 continues with a *mf* dynamic and a five-measure slur. Measure 253 features a *ff* dynamic and a five-measure slur. Measure 254 includes a *p* dynamic and a five-measure slur. The Viola part has a *pppp* dynamic and a five-measure slur.

3.

Musical score for measures 251-254, section 3. The score includes parts for Bass Clarinet (B. Cl.), Bassoon (Bsn.), Bass Trombone (B. Tbn.), Violin 3 (Vln. 3), Violin 4 (Vln. 4), and Violoncello (Vc.). Measure 251 starts with a *mf* dynamic and a five-measure slur. Measure 252 continues with a *mf* dynamic and a five-measure slur. Measure 253 features a *mp* dynamic and a five-measure slur. Measure 254 includes a *ff* dynamic and a five-measure slur. The Violoncello part has a *mf* dynamic and a five-measure slur.

258

1.

B♭ Tpt.

Vib.

Bass drum

rapid

L.v.

f *p* niente

Pno.

15^{ma}

sfz

Cb.

2.

A. Sx.

Vln. 1

Vln. 2

Vla.

sfz

niente

3.

B. Cl.

Bsn.

B. Tbn.

Vln. 3

Vln. 4

Vc.

sfz

niente

24

265 con sordino *pp*

1. Cb.

268 *pp*

S. Vla.

2. Vln. 1 *ppp*

Vln. 2 *ppp*

3. Vc. con sordino *pp*



272

S. Vla.

1. Cb.

2. Vln. 1

Vln. 2

3. Vc.

278

S.Vla.

1. Cb.

2. Vln. 1

Vln. 2

Vla.

con sordino

pp

ppp



284

S.Vla.

1. Tam-tam

Vln. 1

Vln. 2

Vla.

draw beater in circular motion over surface

pppp

niente