

TO KNOW A CITY COMPLETELY

*for Sinfonietta, Banjo,
Harpsichord, and Vocoder*

BENJAMIN MUIR

DURATION: cc. 12:30

INSTRUMENTATION

Flute

Oboe (=Eng. Hn.)

Clarinet in B \flat (=B. Cl.)

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Percussion 1

Low Flexatone

Marimba (5-octave) (Mba.)

Tam-tam (T.T.)

Mark Tree (M. Tree)

Rainstick

Suspended Cymbal (Sus. Cym.)

Snare Drum (S.D.)

Glockenspiel (Glsp.)



Percussion 2

Musical Saw

Siren

Vibraphone (Vib.)

Bass Drum (B.D.)

Temple Blocks (T. Bl.)

Agogo Bells



Harpsichord

Banjo (5 string)

Vocoder

Violin 1

Violin 2

Viola

Cello

Double Bass

PREMIERE

May 7th, 2025

Warner Hall, Oberlin OH

Oberlin Contemporary Music Ensemble

Rebekah Fawn Heller, *conductor*

PROGRAM NOTE

To Know a City Completely was inspired by the limits of knowledge in science and academia, and the monotony of retreading physical environments in our daily lives. I've half-jokingly summed up the cryptic agglomeration of a piece to friends and colleagues by saying that it's about being "old and jaded." To which they inevitably respond, "how can you feel that at 22?"

Last year, I passed a Winter in my hometown of Seattle with almost no one to see, and little to do. To cope with restlessness, I found myself walking city streets at night. Everywhere I walked had some memory associated with my childhood or teenage years: my old high school, shops I browsed, neighborhoods and parks I used to frequent. Without a purpose in the city other than waiting for Spring semester to start, I felt trapped, reliving old memories over and over in a liminal and transitory space. School started, but the transitory feeling persisted. As I complete my major in English, I've become disillusioned with the academic institution that surrounds and

shapes the literature I love. Although my professors would surely protest the observation, I've found that the more advanced levels of theory and analysis become increasingly esoteric and seemingly inconsequential. In my search for meaning in literature, then, as in my physical surroundings, the longer I spend searching for knowledge and completeness, the more arbitrary and less rewarding that search becomes.

A solution for me has been to concentrate on the small and local things in life, intentionally finding meaning in art and activities I perceive as less metaphysical. This priority shift can be surprisingly cathartic: reconnecting with nature, say, or reading a Victorian novel for pleasure instead of for analysis, means taking comfort in knowing that the world may never be fully rational. Musically, this means creating a sonic space in which any sound can happen at any time—even a wacky one—and yet be entirely dignified in its novelty.

PERFORMANCE NOTES

On Amplification

Banjo and Harpsichord may be slightly amplified to facilitate better balance with the ensemble—if so, take care to keep the effect subtle.

Vocoder will need an amplifier: this should sound a similar volume to an acoustic instrument.

General

: Wide vibrato—enough to grab attention, but not quite enough to sound cheesy.

Timbral trill: Alternate between two fingerings of the written notes for a gentle microtonal undulation.

Wind noises: technique varies with instrument (see below).

Flute

Wind noises (m. 116): Finger lowest note, cover tone hole, and make "Sh" sound with embouchure. Slightly vary air speed while minimizing pitch to create a naturalistic effect. Breathe freely.

flz. (m. 190): Flutter tongue.

Oboe

Wind noises (m. 131): Finger lowest note, and make "Sh" sound with embouchure. Slightly vary air speed while minimizing pitch to create a naturalistic effect. Breathe freely.

Clarinet

Wind noises (m. 131): Make "Sh" sound with embouchure. Finger *ad-lib.* in lowest register while slightly varying air speed to create a naturalistic effect. Breathe freely.

flz. (m. 190): Flutter tongue. Substitute “growl” if easier.

Bassoon

Wind noises (m. 131): Finger lowest note, and make “Sh” sound with embouchure. Slightly vary air speed while minimizing pitch to create a naturalistic effect. Breathe freely.

Horn

Wind noises (m. 111): Blow through instrument while gently moving valves to create a naturalistic effect. Breathe freely.

Trumpet

With plunger mute—

✦ : Closed

○ : Open

Wind noises (m. 111): Blow through instrument while gently moving valves to create a naturalistic effect. Breathe freely.

Trombone

With plunger mute—

✦ : Closed

○ : Open

Tuba

Wind noises (m. 127): Blow through instrument while gently moving valves to create a naturalistic effect. Breathe freely.

Banjo

Recommended tuning: gCGBD

Banjo may be slightly amplified to facilitate better balance with the ensemble.

: Wide vibrato—bend neck and push head, in the style of Jens Kruger.

Harpsichord

Preferably use a two-manual instrument. If unavailable, m. 132 may be played in broken octaves.

Feel free to experiment adding the 4' stop and coupling the manuals in different sections.

Harpsichord may be slightly amplified to facilitate better balance with the ensemble.

Vocoder

Preferably use an analog vocoder. If unavailable, a MIDI keyboard and software may be used as a last resort. This preference is less for sound quality and more for visual storytelling: the audience sees an analog instrument on stage and can infer the limits of its capabilities, whereas if the audience sees a laptop on stage, it creates a potentially distracting mystery. For the premiere, an AKAI MINIAK on the setting “Deep Vocoder” was used.

Similarly, to emulate the audio qualities of an acoustic instrument, use a single amplifier placed onstage, rather than a concert hall’s sound system. The volume should be similar to an acoustic instrument.

The timbre should be reminiscent of 70s and 80s rock music (e.g. “O Superman” by Laurie Anderson, beginning of “The Raven” by Alan Parsons Project). Distort the timbre to the point where harsher electronic sound threatens to overtake the pure tone of the voice, but the lyrics remain audible.

Percussion 2

Musical Saw: always struck with yarn or super ball mallet. Use the loudest and most resonant pitch that is significantly lower than the Flexatone that accompanies it (in Percussion 1). If possible, maintain that same pitch throughout the piece.

Strings

s.p.: *sul ponticello*.

TO KNOW A CITY COMPLETELY

BENJAMIN MUIR

Veiled, Distantly Noble (♩ = c. 86)

Flute *p*

English Horn *p*

Clarinet in B \flat *p*

Bassoon *p*

Horn in F

Trumpet in C

Trombone

Tuba

Banjo *p* *l.v. sempre*

Harpsichord

Vocoder

Percussion 1 *p* *Mba.* *l.v. sempre*

Percussion 2 *p* *Vib.* *Motor on (medium speed)* *l.v. sempre*

Violin 1 *pizz.* *p*

Violin 2 *pizz.* *p*

Viola *p*

Cello *pizz.* *l.v. sempre* *mf*

Double Bass *pizz.* *l.v. sempre* *mf*

Musical score for measures 8 through 14. The score includes parts for Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Banjo (Ban.), Harpsichord (Hpsd.), Voice (Vox.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 8-11 are in 3/4 time, and measures 12-14 are in 2/4 time. The score includes various dynamics such as *mp*, *pp*, *p*, and *mf*, as well as articulation marks like accents and slurs. A box around measure 12 indicates a section change. Percussion parts include Mba. (Mbira) and Vib. (Vibraphone).

15 16 17 18 19 20 21

Fl. *mp*

Eng. Hn. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

Tba.

Ban. *mp*

Hpsd.

Vox.

Perc. 1 *p*

Perc. 2 *p mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mp mp*

Db. *mf p mf*

Detailed description: This page of a musical score covers measures 15 through 21. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Banjo (Ban.), Harpsichord (Hpsd.), and two Percussion parts (Perc. 1 and Perc. 2). The score features various musical notations such as slurs, ties, triplets, and dynamic markings. The woodwinds and strings are marked with *mp* (mezzo-piano) or *p* (piano). The percussion parts have dynamic markings of *mf* (mezzo-forte) and *p*. The time signature changes from 3/4 to 2/4 and back to 3/4 throughout the measures.

22 23 24 25 26 27

Fl. *pp* *p*

Eng. Hn. *pp* *p*

Cl. Emerge from Horn *pp* *ppp* *pp* *p* *pp* *p*
 Timbral trill Begin subtly and slowly increase speed (normal trill)

Bsn. *pp* *pp* *p* *pp* *f*
 Vocal: like saying, "Huh?"

Hn. *mf* *pp* *ppp* *f* *p*
 Fade into Clarinet

C Tpt. *f* *p*
 Plunger mute

Tbn. *f* *p*
 Plunger mute

Tba. *f*
 Vocal: like saying, "Huh?"

Ban.

Hpsd. *l.v.*

Vox.

Perc. 1 22 (Mba.) (echo) 27 *mf* *mp* *p* *p*
 Agogo Bells (Soft mallet, resonant and low)

Perc. 2 *f*

Vln. 1 *arco* (III) *pp* *p*

Vln. 2 *p* *arco* *p*

Vla. *p* *arco* *p*

Vc. *p* *f*
 (pizz.) gliss.

Db. *f* *f*
 (pizz.) gliss.

28 29 30 31 32 33

Fl. *f* *mp* *f*

Eng. Hn. to Oboe

Cl. (*tr*) *f* *mp* *f*

Bsn. *f* *f* *mp* *f*

Hn. *f* *p* *mp*

C Tpt. *f* *p* *mp*

Tbn. *f* *p* *mp*

Tba. *f* *f* *f* *f*

Ban. *mf*

Hpsd.

Vox.

Perc. 1 *mf* *p* *mf* *p*

Perc. 2 *p*

Vln. 1 *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p*

Vc. *f* *f*

Db. *f* *f*

This musical score page covers measures 34 through 38. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 34-38, *mp*. Features a melodic line with slurs and ties.
- Oboe (Ob.):** Measures 34-38, *mp*. Features a melodic line with slurs and ties.
- Clarinet (Cl.):** Measures 34-38, *mp*. Features a melodic line with slurs and ties.
- Bassoon (Bsn.):** Measures 34-38, *mp*. Features a melodic line with slurs and ties, including triplets in measures 36 and 38.
- Horn (Hn.):** Measures 34-38, *mp*. Features a melodic line with slurs and ties, including triplets in measures 36 and 38.
- Trumpet (C Tpt.):** Measures 34-38, *mp*. Features a melodic line with slurs and ties, including triplets in measures 36 and 38.
- Trombone (Tbn.):** Measures 34-38, *mp*. Features a melodic line with slurs and ties, including triplets in measures 36 and 38.
- Tuba (Tba.):** Measures 34-38, *f*. Features a rhythmic pattern with triplets and a quintuplet in measures 34-35, and triplets in measures 36 and 38.
- Banjo (Ban.):** Measures 34-38, *mf*. Features a tremolo in measure 36 and a *pp* chord in measure 38.
- Harpsichord (Hpsd.):** Measures 34-38. Features a rhythmic accompaniment with slurs and ties, including triplets in measures 36 and 38.
- Voice (Vox.):** Measures 34-38. Silent.
- Percussion 1 (Perc. 1):** Measures 34-38. Silent.
- Percussion 2 (Perc. 2):** Measures 34-38. Silent.
- Violin 1 (Vln. 1):** Measures 34-38. Silent until measure 38, then *pp*.
- Violin 2 (Vln. 2):** Measures 34-38. Silent until measure 38, then *pp*.
- Viola (Vla.):** Measures 34-38. Silent until measure 38, then *pp*.
- Violoncello (Vc.):** Measures 34-38, *f*. Features a melodic line with slurs and ties, including triplets in measures 36 and 38. *arco* in measure 38.
- Double Bass (Db.):** Measures 34-38, *f*. Features a melodic line with slurs and ties, including triplets in measures 36 and 38. *arco* in measure 38.

39

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Ban. *mp* *p* *pp* *mp*

Hpsd. *legato*

Vox.

Perc. 1 *mp* *Glsp.* *l.v. sempre*

Perc. 2 *B.D.* *mp* *p* *mf* *5* *mp* *Vib.* *w/ rattan* *Motor off* *l.v. sempre*

Vln. 1 *espress.* *mp* *gliss.*

Vln. 2 *espress.* *mp* *gliss.*

Vla. *espress.* *mp* *gliss.*

Vc. *espress.* *mp* *gliss.*

Db. *espress.* *mp* *gliss.*

* Glissandos as smooth as possible, especially across strings
 Hide bow changes in long notes

43 44 45

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Tba.

Ban. *mf* *p*

Hpsd.

Vox.

Perc. 1 (Glsp.) *mf* *mp* *f* *mp* (M. Tree) (Strike only the very bottom pitches) (Glsp.) (M. Tree)

Perc. 2 (Vib.) *p* *p* *mf* *5* *mp*

Vln. 1 *s.p.*

Vln. 2 *s.p.*

Vla. *s.p.*

Vc. *s.p.*

Db. *s.p.*

Detailed description: This page of a musical score covers measures 43, 44, and 45. It features a full orchestral and percussion ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) play melodic lines with various articulations and dynamics. The brass section (Trumpets, Trombones, Tuba) provides harmonic support. The percussion section includes Banjo, Harpsichord, and two Percussionists with specific techniques like 'Glsp.' and 'M. Tree'. The score is written in 4/4 time, with a key signature of one sharp (F#). Measure 43 starts with a 3/4 time signature change. Measure 45 begins with a 3/4 time signature change. Dynamics range from *mf* (mezzo-forte) to *p* (piano) and *s.p.* (sotto-piano).

This page of a musical score covers measures 46, 47, and 48. The instruments and parts are as follows:

- Fl.** (Flute): Measures 46-47 are silent. Measure 48 features a triplet of eighth notes with a forte (*f*) dynamic.
- Ob.** (Oboe): Measures 46-47 are silent. Measure 48 features a triplet of eighth notes with a forte (*f*) dynamic.
- Cl.** (Clarinet): Measures 46-47 are silent. Measure 48 features a triplet of eighth notes with a forte (*f*) dynamic.
- Bsn.** (Bassoon): Measures 46-47 are silent. Measure 48 features a triplet of eighth notes with a forte (*f*) dynamic.
- Hn.** (Horn): Measures 46-47 have a half note with a *mf* dynamic. Measure 48 has a quarter note with a *f* dynamic.
- C Tpt.** (Trumpet): Measures 46-47 have a half note with a *mf* dynamic. Measure 48 has a quarter note with a *f* dynamic.
- Tbn.** (Trombone): Measures 46-47 have a half note with a *mf* dynamic. Measure 48 has a quarter note with a *f* dynamic.
- Tba.** (Tuba): Silent throughout.
- Ban.** (Bass Drum): Measures 46-47 have a *pp* dynamic. Measure 48 has a *f* dynamic.
- Hpsd.** (Harp): Measures 46-47 have a sixteenth-note pattern with a *pp* dynamic. Measure 48 is silent.
- Vox.** (Vocalist): Silent throughout.
- Perc. 1** (Percussion 1): Silent in 4/4. In 3/4, it plays a triplet of eighth notes with a *f* dynamic, marked "Glsp.". In 4/4, it plays a quarter note with a *mf* dynamic, marked "M. Tree".
- Perc. 2** (Percussion 2): Measures 46-47 have a sixteenth-note pattern with a *p* dynamic, marked "(II)". Measure 48 is silent.
- Vln. 1** (Violin 1): Measures 46-47 have a half note with a *mf* dynamic. Measure 48 has a quarter note with a *f* dynamic.
- Vln. 2** (Violin 2): Measures 46-47 have a half note with a *mf* dynamic. Measure 48 has a quarter note with a *f* dynamic, marked "(II)".
- Vla.** (Viola): Measures 46-47 have a half note with a *mf* dynamic. Measure 48 has a quarter note with a *f* dynamic.
- Vc.** (Violoncello): Measures 46-47 have a half note with a *mf* dynamic. Measure 48 has a quarter note with a *f* dynamic.
- Db.** (Double Bass): Measures 46-47 have a half note with a *mf* dynamic. Measure 48 has a quarter note with a *f* dynamic.

49 50 51 52

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp*

Bsn. *p*

Hn. *p* *mp*

C Tpt. *p* *mp*

Tbn. *p* *mp*

Tba.

Ban. *p* *pp* *mf*

Hpsd.

Vox.

Perc. 1

Perc. 2 (Vib.) *p* *mp* *p*

Vln. 1 *mf* *p* *mp*

Vln. 2 *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp*

Db. *mf* *p* *mp*

Detailed description of the musical score: This page contains the musical score for measures 49 through 52. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) and brass section (Banjo, Horn) play melodic lines with dynamic markings of *p* (piano) and *mp* (mezzo-piano). The strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) provide harmonic support with dynamics ranging from *mf* (mezzo-forte) to *p*. The percussion section includes a Vibraphone (Vib.) with a tremolo effect, playing a rhythmic pattern with dynamics *p* and *mp*. The Harpsichord (Hpsd.) and Voice (Vox.) parts are present but have no notation in these measures. Measure numbers 49, 50, 51, and 52 are clearly marked at the top of the page.

Fl. *mp*
 Ob.
 Cl. *mp*
 Bsn. *mp*
 Hn. *mp* *mf* *p*
 C Tpt. *mp* *mf* *p* remove mute
 Tbn. *mp* *mf* *p* remove mute
 Tba.
 Ban. *pp*
 Hpsd.
 Vox.
 Perc. 1 *mp* *p* Glsp. M. Tree
 Perc. 2 *p* *mf* *mp* *p*
 Vln. 1 *mf*
 Vln. 2 *mf*
 Vla. *mf*
 Vc. *mf*
 Db. *mf*

63 64 65 66 67 68 69

Fl. *p*

Ob. *pp* *p* *pp* *p*

Cl. *pp* *p* *pp* *p*

Bsn. *pp* *p* *pp* *p*

Hn. *pp*

C Tpt.

Tbn.

Tba.

Ban. *mp*

Hpsd.

Vox. know... *mp* To

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

Perc. 2 *p* *mp*

Vln. 1 *mp* *p* *mp* *mp* pizz.

Vln. 2 *p* *pp* *p* *pp* *mp* pizz.

Vla. *p* *pp* *p* *pp* *mp* pizz.

Vc. *p* *mp* *mp* *mp* *mp*

Db. *p* *mp* *mp* *mp*

70 71 72 73 74

Fl. *pp* *p*

Ob. *mp* *p*

Cl. *p*

Bsn.

Hn. *mp* *p*

C Tpt. *p* Open

Tbn.

Tba. *mf* *mp* *mp*

Ban.

Hpsd.

Vox. know... To know... To know... To see...

70 Perc. 1 *p* Glsp.

Perc. 2 Agogo Bells *mp*

Vln. 1 *p* arco (III)

Vln. 2 *p* arco

Vla. *p* arco (III)

Vc. *mf* *mp* gliss. (not restruck)

Db. *mf* *mp* gliss. (not restruck)

75 76 77 78

Fl. *mf* *mf* *mp* < *mf*

Ob. *mp* *mp*

Cl. *mp* *mp* < *mf*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp* Open

Tba. *mp* *mf* *mf* *mp* < *mf*

Ban.

Hpsd.

Vox. To know... To reach... To know... To

Perc. 1 76 M. Tree *mp*

Perc. 2 *mf*

Vln. 1 *mp* < *mf*

Vln. 2 *mp* < *mf*

Vla. *mp* < *mf*

Vc. *mf* *mf*

Db. *mf* *mf*

79 80 81

Fl. *f* *mf* *ff* *ff* 6

Ob. *mf* *f* *ff* *ff* 6

Cl. *f* *mf* *ff* *ff* 6

Bsn. *mp* *mf* *ff* *f* *fp*

Hn. *mf* *f* *fp* *f*

C Tpt. *f* *fp* *f*

Tbn. *mf* *f* *fp* *f*

Tba. *mf* *f* *ff* *f* *fp*

Ban. w/ slide *gliss.* *ff* 3

Hpsd. *ff* 3

Vox. *f*
find... To be...

Perc. 1 (S.D.) *pp* *ff* *fp*

Perc. 2 (Agogo Bells) *ff* 6 (T. BL.) *gliss.* 3

Vln. 1 *mf* *f* *mf* *ff* *gliss.* 3

Vln. 2 *mf* *f* *mf* *ff* *gliss.* 3

Vla. *mf* *f* *mf* *ff* *gliss.* 3

Vc. *mf* *ff* *fp* *ff*

Db. *mf* *ff* *fp* *ff*

82 83 84

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *f fp* *ff fp* *ff*

Hn. *fp* *fp* *ff*

C Tpt. *fp* *fp* *ff*

Tbn. *fp* *fp* *ff*

Tba. *f fp* *f fp* *ff*

Ban. 3

Hpsd. 3 3 5

Vox.

Perc. 1 *f* *p* *f* *ff*

Perc. 2 6 6 6

Vln. 1 *gliss.* 3 3 3 *ff*

Vln. 2 *gliss.* 3 3 3 *ff*

Vla. *gliss.* 3 3 3 *ff*

Vc. *fp* *ff* *fp* *ff*

Db. *fp* *ff* *fp* *ff*

This musical score page covers measures 85, 86, and 87. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 85-87 with sixteenth-note patterns, marked with *f* and *mf*.
- Oboe (Ob.):** Measures 85-87 with sixteenth-note patterns, marked with *f* and *mf*.
- Clarinet (Cl.):** Measures 85-87 with sixteenth-note patterns, marked with *f* and *mf*.
- Bassoon (Bsn.):** Measures 85-87 with sixteenth-note patterns, marked with *f* and *mf*.
- Horn (Hn.):** Measures 85-87 with sustained notes, marked with *f*, *mf*, and *mp*.
- Trumpet (C Tpt.):** Measures 85-87 with sustained notes, marked with *f*, *mf*, and *mp*.
- Trombone (Tbn.):** Measures 85-87 with sustained notes, marked with *f*, *mf*, and *mp*.
- Tuba (Tba.):** Measures 85-87 with sustained notes, marked with *mf* and *mp*.
- Banjo (Ban.):** Measures 85-87 with triplet patterns, marked with *f*.
- Harp (Hpsd.):** Measures 85-87 with arpeggiated patterns, marked with *f*.
- Voice (Vox.):** No part for this instrument.
- Percussion 1 (Perc. 1):** Measure 85 marked (S.D.), measure 86 marked 86.
- Percussion 2 (Perc. 2):** Measure 85 marked (T. BL), measures 86-87 with sixteenth-note patterns, marked with *f* and *mf*.
- Violin 1 (Vln. 1):** Measures 85-87 with triplet patterns, marked with *f* and *mf*, including *pizz.* markings.
- Violin 2 (Vln. 2):** Measures 85-87 with triplet patterns, marked with *f* and *mf*, including *pizz.* markings.
- Viola (Vla.):** Measures 85-87 with triplet patterns, marked with *f* and *mf*, including *pizz.* markings.
- Violoncello (Vc.):** Measures 85-87 with sustained notes, marked with *f* and *mf*.
- Double Bass (Db.):** Measures 85-87 with sustained notes, marked with *f* and *mf*.

88 89 90 91 92

Toungue ram

Fl. *mp* *ff* *ff* *mp*

Ob. *mp*

Cl. *mp* *pp* *poco* *f* *sub.* *f* *mp* to Bass Clarinet

Bsn. *mp*³

Hn. *p* *mp*

C Tpt. *p* *mp*

Tbn. *p*

Tba. *p* *mp* *mp*

Ban.

Hpsd.

Vox.

Perc. 1

Perc. 2 *mp* *mp* *mp* Agogo bells

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *f* *gliss.* *f*

Vc. *mp* *mp*

Db. *mp* *mp*

107 108 109 110 111 112 113

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Ban.

Hpsd.

Vox.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

Wind noises

Wind noises

(Vib.)

No pedal
Motor off

Mba.
Dead stroke

(pizz.)

116

114 115 Wind noises 117 118 119 120

Fl. *pp* *mp*

Ob.

B. Cl. (Play *8va* if low D is unavailable) *mf* *p*

Bsn.

Hn. *pp*

C Tpt. *pp*

Tbn. *p*

Tba. *p*

Ban. *pp*

Hpsd.

Vox.

116

Perc. 1 *mp*

Perc. 2 *mp*

Vln. 1 arco senza sord. on the bridge *mp*

Vln. 2 arco senza sord. on the bridge *mp*

Vla. arco senza sord. on the bridge *mp*

Vc. arco senza sord. on the bridge *mp*

Db. arco *p*

121 122 123 124 125

Fl. *pp*

Ob.

B. Cl.

Bsn.

Hn. Wind noises *pp* *mp*

C Tpt. Wind noises *pp* *mp*

Tbn. *p*

Tba. *mp* *p* *mp*

Ban. *p* *mp*

Hpsd.

Vox.

Perc. 1 Rainstick *pp*

Perc. 2 B.D. *p*

Vln. 1

Vln. 2

Vla.

Vc. *mp*

Db. (IV) *gliss.*

131

Wind noises 132

133

134

Fl. *pp* Wind noises *mp*

Ob. *pp* Wind noises *mp*

B. Cl. *pp* Wind noises *mp*

Bsn. *pp* *mp*

Hn. *pp* to Cup mute

C Tpt. *pp*

Tbn. *p*

Tba.

Ban. *p* *p* *mp*

Hpsd.

Vox.

Perc. 1 (Rainstick) *pp* *pp* *p*

Perc. 2 (B.D.) Sweep w/ brushes *pp* *p* *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains the musical score for measures 130 through 134. The score is arranged in a standard orchestral format with staves for Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Banjo, Harpsichord, Voice, Percussion 1 and 2, Violin 1 and 2, Viola, Violoncello, and Double Bass. Measures 130-131 are marked with a box containing the number '131'. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) plays a melodic line starting in measure 131, marked *pp* and *mp*, with the instruction 'Wind noises'. The Horn and Trumpet parts are marked *pp* and include the instruction 'to Cup mute'. The Trombone part has a *p* dynamic. The Banjo part features a triplet and is marked *p* and *mp*. The Harpsichord part has a complex rhythmic pattern with fingerings 5, 6, and 6. The Percussion 1 part uses a Rainstick and is marked *pp*, *pp*, and *p*. The Percussion 2 part uses a B.D. (Bass Drum) and brushes, marked *pp*, *p*, and *pp*. The string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) plays a sustained melodic line with a *pp* dynamic.

rit.

135

136

137

138

Fl.
Ob.
B. Cl.
Bsn.

Hn.
C Tpt.
Tbn.
Tba.

Ban.
Hpsd.

Vox.

Perc. 1
Perc. 2

Vln. 1
Vln. 2
Vla.
Vc.
Db.

rit.

pp

141 Otherworldly, Sincere (♩ = c. 60)

139 140 142 143

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn. *to Plunger mute*

Tba.

Ban. *pp* *p*

Hpsd. *Expressive, improvisatory arpeggios*
Very freely

Vox.

Otherworldly, Sincere (♩ = c. 60)

141

Flexatone
(Approximate pitch)
(Struck once)
l.v. sempre

Perc. 1 *p* (Shake)

Musical saw
l.v. sempre

p

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db.

Detailed description: This page contains the musical score for measures 139-143 of the piece 'Otherworldly, Sincere'. The tempo is marked as ♩ = c. 60. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and strings (Violins 1 & 2, Viola, Violoncello, Double Bass) are playing sustained, legato lines in the upper register, marked *pp*. The brass section (Trumpets, Trombones, Tuba) is mostly silent, with the Trombone part marked 'to Plunger mute'. The Banjo plays a rhythmic pattern of eighth notes, starting with a *pp* dynamic and moving to *p*. The Harpsichord plays expressive, improvisatory arpeggios very freely. The Percussion section includes Flexatone (struck once, *l.v. sempre*), Musical saw (*l.v. sempre*), and a 'Shake' effect. The score is divided into systems, with measures 139-140 on the first system, 141 on the second, and 142-143 on the third.

144 145 146

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Ban.

Hpsd.

Vox.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Cup mute

pp

mp

gliss.

3

3

3

Mba.

p

147 148 149

Fl. *p* Timbral trill

Ob.

B. Cl.

Bsn. *p*

Hn.

C Tpt. to Straight mute

Tbn. Plunger mute
Plunger trill (always subtle, relaxed) *p*

Tba.

Ban.

Hpsd.

Vox.

Perc. 1 (Flexatone)

Perc. 2 (Mba.) *pp*

Vln. 1 *pp* s.p.

Vln. 2 *pp* s.p.

Vla. *pp* s.p.

Vc.

Db.

154 155 156 157

Fl. *mp* < >

Ob. *mp* < >

B. Cl. *mp* < >

Bsn. *mp* < >

Hn.

C Tpt.

Tbn. *p* Plunger trill

Tba.

Ban. *mf* *mf*

Hpsd.

Vox. *mf* To seek... To

Perc. 1 (Flexatone) *gliss.* 3 157

Perc. 2

Vln. 1 ord. II V *p* < *f*

Vln. 2 ord. V *p* < *f*

Vla. ord. harm. gliss. (IV) *p* < *f*

Vc. *pp* arco harm. gliss. (IV) pizz. *mp* (pizz.)

Db. *mp*

158 159 160

Fl. *p*

Ob. *p*

B. Cl.

Bsn. *p*

Hn.

C Tpt.

Tbn. (Very subtle) *p*

Tba.

Ban. *mp*

Hpsd.

Vox. find...

Perc. 1

Perc. 2

Vln. 1 *p* \leftarrow *f* (III)

Vln. 2 *p* \leftarrow *f*

Vla. *p* \leftarrow *f* harm. gliss. (I)

Vc. *p* arco harm. gliss. (I)

Db. *p*

Detailed description: This page of a musical score covers measures 158, 159, and 160. The score is for a full orchestra and includes parts for Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Banjo, Harpsichord, Voice, Percussion 1 and 2, Violin 1 and 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat major or D minor) and the time signature is 4/4. Measures 158 and 159 are in 4/4 time, while measure 160 is in 3/4 time. The woodwinds (Flute, Oboe, Bassoon) play a melodic line starting in measure 158. The Trombone part in measure 159 features a triplet of eighth notes with a '(Very subtle)' dynamic marking. The Banjo part has a rhythmic pattern of eighth notes with a '5' fingering and a 'mp' dynamic. The Harpsichord part has a tremolo effect in measure 159. The strings (Violins, Viola, Cello, Double Bass) play a tremolo in measure 158 and a sustained note in measure 159, with a 'p' to 'f' dynamic change. The Viola and Cello parts include 'harm. gliss. (I)' markings. The Double Bass part has a 'p' dynamic and a triplet in measure 160. The Voice part has the text 'find...'. Percussion parts 1 and 2 are silent. The page number '33' is in the top right corner.

161 162 163

Fl. *mp* *mf*

Ob. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn.

C Tpt.

Tbn.

Tba. *mp*

Ban. *mf* *f*

Hpsd.

Vox. *mf*
To sleep... To wake...

Perc. 1 [Mba.] *mp* *mf*

Perc. 2 [B.D.] *mp* *mf*

Vln. 1 *mp* *f* *gliss.*

Vln. 2 *mp* *f* *gliss.*

Vla. *pizz.* *mp* *f* *arco* *gliss.*

Vc. *pizz.* *mp* *arco* *mf*

Db. *mp* *arco* *mf*

164 165 166

Fl. *mp*

Ob. *mp*

B. Cl. *mp* to Clarinet

Bsn. *mp*

Hn. *mp*

C Tpt. Straight mute *mp*

Tbn. Plunger trill *mp*

Tba.

Ban. *mp*

Hpsd.

Vox. *mf*
To learn... To know...

Perc. 1 *mp*

Perc. 2

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* pizz.

Db. *mp* pizz.

167 168

Fl.

Ob.

Cl. Clarinet

Bsn.

Hn.

C Tpt.

Tbn. remove mute

Tba.

Ban.

Hpsd.

Vox. *f* To seek... To find... *mf* To

Perc. 1 Flexatone
(Struck once)

Perc. 2

Vln. 1 *p* Spiccato *mf*

Vln. 2 *p* Spiccato *mf*

Vla. *p* Spiccato *mf*

Vc.

Db.

169 170 171

Fl. *p* *mp*

Ob. *p*

Cl. *p* *mp*

Bsn. *p*

Hn. *p*

C Tpt. *p* remove mute

Tbn. *p* Open

Tba.

Ban. 5 5 5 5 5 5 5 5 5 5

Hpsd.

Vox. #8 dream...

Perc. 1

Perc. 2 Musical Saw *mf*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* arco Spiccato

Db.

172 $\leftarrow \overset{5}{\text{♩}} = \text{♩} \rightarrow$ ($\text{♩} = \text{c. } 75$)

173

174

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *p* *gliss.* *3*

C Tpt.

Tbn. *p* *gliss.* *3*

Tba. *p* *gliss.* *3*

Ban. *p*

Hpsd. *3*

Vox.

172 $\leftarrow \overset{5}{\text{♩}} = \text{♩} \rightarrow$ ($\text{♩} = \text{c. } 75$)

Perc. 1

Perc. 2 *B.D.* *pp* *p* *p*

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

Vln. 2 *p*

Vla. *p* *gliss.* *3*

Vc. *p*

Db. *arco* *p* *gliss.* *3* *< mf* *p* *3*

176

175 177

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *mp*

C Tpt. *mp* Open

Tbn. *mp*

Tba.

Ban. *mp*

Hpsd.

Vox.

176

Perc. 1

Perc. 2 *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp* *pizz.* *mp*

178 179 180 181 182

Fl.

Ob. *gliss.*

Cl.

Bsn. *gliss.*

Hn.

C Tpt. *mp* *mf*

Tbn. *mf*

Tba.

Ban.

Hpsd.

Vox.

Perc. 1 *Mba.* *mp*

Perc. 2 (B.D.)

Vln. 1

Vln. 2 *s.p.* *ord.*

Vla.

Vc.

Db.

Detailed description of the musical score: This page contains measures 178 through 182 of a symphonic work. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features melodic lines with glissando markings. The brass section (Trumpets, Trombones, Tuba) provides harmonic support, with dynamic markings of *mp* and *mf*. The percussion section includes a Mba (Maracas) and B.D. (Bongos). The string section (Violins, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment. The time signature changes from 3/4 to 2/4 and back to 3/4. The key signature is one sharp (F#).

183 184 185

Fl. *f*

Ob. *f* *mp*

Cl. *f* *mf* *p* 6 6

Bsn. *p* *mf* *p*

Hn. *p* *mf* *p*

C Tpt. *mf* *mf*

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

Tba. *p* *mf* *p*

Ban. *f* *mf*

Hpsd.

Vox.

Perc. 1 *mf* *f* *Glsp.* 185

Perc. 2 *f*

Vln. 1 *f* *mf* *s.p.*

Vln. 2 *f* *mf* *s.p.*

Vla. *f* *p* 6 6

Vc. *f* *p*

Db. *arco* *f* *p*

186 187 188

Fl. *mf*

Ob.

Cl. 6

Bsn.

Hn.

C Tpt. *mf*

Tbn. *mf*

Tba.

Ban.

Hpsd.

Vox. *mp*
To know, to know, to know, to know, to know, to

Perc. 1

Perc. 2

Vln. 1 ord. *mf* *mp*

Vln. 2 ord. *mf* *mp*

Vla. 6

Vc.

Db.

189 190 191 192

Fl. *mf* flz. ord.

Ob. *mf* flz. ord.

Cl. *mf* flz. ord.

Bsn. *mf* flz. ord.

Hn. *mf* flz. ord.

C Tpt. *mf* flz. ord.

Tbn. *mf*

Tba. *mf*

Ban. *mf*

Hpsd. *mf*

Vox. *mf*
 know, to know, to know, to know, to know!

Perc. 1 *mf* (Mba.)

Perc. 2 *mf* (B.D.)

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf* pizz.

193 194 195 ord. 196

Fl. *flz.*

Ob.

Cl. *flz.* *ord.*

Bsn. *f*

Hn.

C Tpt. *flz.*

Tbn.

Tba.

Ban.

Hpsd.

Vox.

Perc. 1 (Mba.) *mf*

Perc. 2 (B.D.)

Vln. 1

Vln. 2

Vla.

Vc.

Db. *arco*

This page of a musical score covers measures 193 to 196. The score is written for a large ensemble, including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass), and percussion (Bass Drum, Snare Drum). The music is in 3/4 time and features a variety of dynamics and articulations. Key markings include *flz.* (flourish), *ord.* (order), *f* (forte), *mf* (mezzo-forte), and *arco* (arco). The score is divided into four measures, with measure numbers 193, 194, 195, and 196 indicated at the top. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment.

197 198 199

Fl. *f* *p*

Ob. *f* *mp*

Cl. *f* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *p* *mf* *p*

C Tpt. *mf* *mp* *mf*

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

Tba. *p* *mf* *p*

Ban. *mf*

Hpsd.

Vox.

Perc. 1 *f* *f* (Gls. Mba.)

Perc. 2 *f* *p*

Vln. 1 *f* *mf* *f* (ord.)

Vln. 2 *f* *mf* *f* (ord.)

Vla. *f* *mf* *p* (ord. 6)

Vc. *f* *p*

Db. *f* *p*

200

201

202

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Ban.

Hpsd.

Vox.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(Mba.)

To know, to know, to know, to know, to know, to know!

mp

mf

mp

mf

mp

mf

mp

mf

203 *flz.* *ord.* *mp* 204 *gliss.* 205 206

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Ban.

Hpsd.

Vox. *mp* *mf*

203 To know, to know, to know, to know!

Perc. 1

Perc. 2 (B.D.)

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp* *pizz.*

207 208 209

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Ban. (IV) *gliss.*

Hpsd.

Vox. *mf* *f*
To know, to know, to know, to know, to know, to know, to know!

Perc. 1 (Mba.) (Sus. Cym.) *p*

Perc. 2 (B.D.)

Vln. 1

Vln. 2

Vla.

Vc.

Db. *arco*

Detailed description: This page of a musical score covers measures 207 to 210. It features a full symphony orchestra and a vocal soloist. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) play complex rhythmic patterns with various articulations and dynamics. The percussion includes Mallet Bass Drum, Suspended Cymbal, and Snare Drum. The vocal soloist enters in measure 208 with the lyrics 'To know, to know, to know, to know, to know, to know, to know!'. The score includes dynamic markings such as *mf*, *f*, and *p*, and performance instructions like *gliss.* and *arco*. Measure numbers 207, 208, and 209 are indicated at the top of the page.

210 211 212

Fl. *f* *mp*

Ob. *f* *mf*

Cl. *f* *mp*

Bsn. *p* *mf* *p*

Hn. *p* *mf* *p*

C Tpt. *f* *f*

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

Tba. *p* *mf* *p*

Ban. *f* *mp*

Hpsd.

Vox.

Perc. 1 *f* *f* (Mba.)

Perc. 2 (Temple Blocks) *f*

Vln. 1 *f* *mp* *f* (ord.)

Vln. 2 *f* *mp* *f* (ord.)

Vla. *f* *mp* *f* (ord.)

Vc. *f* *mp*

Db. *f* *mp*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Ban.

Hpsd.

Vox.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

To know, to know, to know, to know!

Siren
Open and close muffer slowly and semi-randomly to imitate pained vocal cries (until m. 230)

220 221

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mp* *f*

C Tpt. *mp* *f*

Tbn. *mp* *f*

Tba. *mp* *f*

Ban. (IV) *f*

Hpsd.

Vox. *ff*
 To know, to know, to know, to know, to know, to know, to know!

222

Perc. 1

Perc. 2 (Siren)

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

This page of a musical score covers measures 223 to 226. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 223-224 feature a melodic line with eighth-note patterns and slurs. Measure 225 continues this pattern, and measure 226 shows a change in the melodic contour.
- Ob. (Oboe):** Similar to the flute, playing a melodic line with eighth notes and slurs.
- Cl. (Clarinet):** Provides a harmonic accompaniment with eighth-note patterns.
- Bsn. (Bassoon):** Similar to the clarinet, playing a rhythmic accompaniment.
- Hn. (Horn):** Plays a series of chords with accents.
- C Tpt. (Trumpet):** Features triplet patterns in measures 223-224 and 225, and chordal accompaniment in measure 226.
- Tbn. (Trombone):** Plays chords with accents.
- Tba. (Tuba):** Plays a rhythmic accompaniment with eighth notes.
- Ban. (Banjo):** Remains silent throughout these measures.
- Hpsd. (Harpsichord):** Provides a rhythmic accompaniment with eighth notes.
- Vox. (Voice):** Remains silent throughout these measures.
- Perc. 1 (Percussion 1):** Remains silent throughout these measures.
- Perc. 2 (Percussion 2):** Plays a simple rhythmic pattern.
- Vln. 1 (Violin 1):** Plays a melodic line with eighth notes and slurs.
- Vln. 2 (Violin 2):** Similar to Violin 1, playing a melodic line.
- Vla. (Viola):** Plays chords with accents.
- Vc. (Violoncello):** Plays chords with accents.
- Db. (Double Bass):** Plays a rhythmic accompaniment with eighth notes.

Musical score for measures 227-230. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Banjo (Ban.), Harpsichord (Hpsd.), Voice (Vox.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 227, 228, and 229 are in 4/4 time. Measure 230 is in 3/4 time. The score features various dynamics including *ff* and *f*. Percussion 1 includes a *T.T.* (Tutti) marking and a note to "Leave muffler open until m. 238". Percussion 2 includes a *(Siren)* marking.

231 232 233 234 235

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Ban.

Hpsd.

Vox.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This page of a musical score contains measures 231 through 235. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cor Anglais (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Banjo (Ban.), Harpsichord (Hpsd.), and Voice (Vox.). The percussion section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature changes from one sharp (F#) to one flat (Bb) between measures 232 and 233. The page number 55 is located in the top right corner.

236 *molto rit.* **238** Tempo I (♩ = c. 84) 239 240 241 242

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Ban.

Hpsd.

Vox.

Slow down tremolo to create decrescendo effect

molto rit. **238** Tempo I (♩ = c. 84)

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(Sus. Cym.) (T.T.)

(Siren)

Let sound decay naturally (without cranking)
Close muffler on the & of 2

243 244 245 246 247 248 249 250

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *f* *mp*

Hn. *f* *f* *mf* *mp*

C Tpt. *f* *f* *mf* *mp* to Plunger mute

Tbn. *f* *f* *mf* *mp* to Plunger mute

Tba. *f* *f* *mf* *mp*

Ban.

Hpsd.

Vox.

Perc. 1

Perc. 2

Vln. 1 *f* *f* *mf* *mp*

Vln. 2 *f* *f* *mf* *mp*

Vla. *f* *f* *mf* *mp*

Vc. *f* *f* *mf* *mp*

Db. *f* *f* *mf* *mp*

Detailed description: This page of a musical score covers measures 243 to 250. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) are active throughout, with dynamic markings ranging from *f* (forte) to *mp* (mezzo-piano). The string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) also features dynamic markings. The percussion section (Perc. 1, Perc. 2) and Harpsichord (Hpsd.) are present but mostly silent. The Flute and Oboe parts include triplet markings in measures 249 and 250. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

This page of a musical score covers measures 251 through 257. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Banjo (Ban.), Harpsichord (Hpsd.), Voice (Vox.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is written in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked *Andante*. The dynamics range from *p* (piano) to *mp* (mezzo-piano). The woodwinds and strings play melodic lines with various articulations, including slurs and accents. The percussion parts include a vibraphone (Vib.) with a rattan motor off, playing a triplet pattern.

Measure 251: Flute, Oboe, Clarinet, and Bassoon play a melodic line starting with a triplet of eighth notes. Dynamics are *p*.
Measure 252: Continuation of the melodic line. Dynamics are *p*.
Measure 253: Continuation of the melodic line. Dynamics are *p*.
Measure 254: Flute, Oboe, Clarinet, and Bassoon play a melodic line. Dynamics are *mp*.
Measure 255: Continuation of the melodic line. Dynamics are *mp*.
Measure 256: Continuation of the melodic line. Dynamics are *mp*.
Measure 257: Continuation of the melodic line. Dynamics are *mp*.

Violin 1 and Violin 2 play a melodic line starting in measure 251. Dynamics are *p*.
Viola and Violoncello play a melodic line starting in measure 251. Dynamics are *p*.
Double Bass plays a melodic line starting in measure 251. Dynamics are *p*.

Percussion 2 plays a triplet pattern starting in measure 254. Dynamics are *mp*.
Percussion 1 is silent.

Other instruments (Horn, Trumpet, Trombone, Tuba, Banjo, Harpsichord, Voice) are silent.

259

258

260

261

262

Fl.

mp

mf

f

Ob.

mp

mf

f

Cl.

mp

mf

f

Bsn.

mp

mf

f

Hn.

mp

mf

C Tpt.

mp

mf

Tbn.

mp

mf

Tba.

Ban.

mp

p

Hpsd.

Vox.

259

Perc. 1

Perc. 2

Vln. 1

mp

p

Vln. 2

mp

p

Vla.

mp

p

Vc.

mp

p

Db.

mp

p

263 264 265 266 267 268 269

Fl. *mf* *mp* *p*

Ob. *mf* *mp* *p*

Cl. *mf* *mp*

Bsn. *mf* *mp* *p*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Tba.

Ban. *mf*

Hpsd.

Vox. *mp* Ahh

Perc. 1

Perc. 2 w/ mallets (Vib.) Motor on (medium) *mp*

Vln. 1 *mf* *mp* pizz.

Vln. 2 *mf* *mp* pizz.

Vla. *mf* *mp* pizz.

Vc. *mf* *mp* pizz.

Db. *mp* pizz.

270 271 272 273 274 275 276

Fl. *pp*

Ob.

Cl. *p* *pp* to Bass Clarinet

Bsn. *f* ³

Hn.

C Tpt.

Tbn.

Tba. *f* ³

Ban. 8

Hpsd. ³

Vox. Ahh Mmm *p*

270 Perc. 1 ³ *p* Mba.

Perc. 2

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. arco s.p. *mp* *p*

Db. *p* *f* ³ *p*

277 278 279 280 281 282 283

Fl.

Ob.

Cl.

Bsn. *f>* *f>* *mp*

Hn.

C Tpt.

Tbn.

Tba. *f>* *f>*

Ban. *p*

Hpsd. *mp*

Vox. Mmm Ahh

Perc. 1 *p*

Perc. 2 *pp* B.D.

Vln. 1

Vln. 2

Vla.

Vc. *mp*

Db. (not restruck) *f* *p* *f>*

Close to bridge—
thin, tinny sound
Stilted but delicately

281 Sus. Cym.
Bowed

284 285 286 287 288 289

Fl.

Ob.

Cl. Bass Clarinet

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Ban.

Hpsd.

Vox. Mmm Ahh Mmm

Perc. 1

Perc. 2

Vln. 1 (pizz.)

Vln. 2 (pizz.)

Vla. (pizz.)

Vc.

Db.

mp *p* *ppp* *p* *p* *pp* *p* *p* *p* *p*

Bowed

