

Sondes
for
seven instruments
score

Sondes

Grand Piano (open), large Frame drum with rice

Violin
English Horn, Oboe

Bass Flute, Flute in C, Claves

Alto Saxophone (or Clarinet in A)
Cello (IVth string: scordatura a major third downwards from mes. 61-63).

Percussion :

3 Temple Bowls in *exact* octave, approx.
(with soft mallets)



4 Congas (or 2 Bongos, 2 Congas)

large Frame drum with rice
large Tam-tam
high and medium Cymbals

Marimba (C2 - c7)

Score in C:
harmonics are indicated in *suono reale*.

Duration: 17-18'

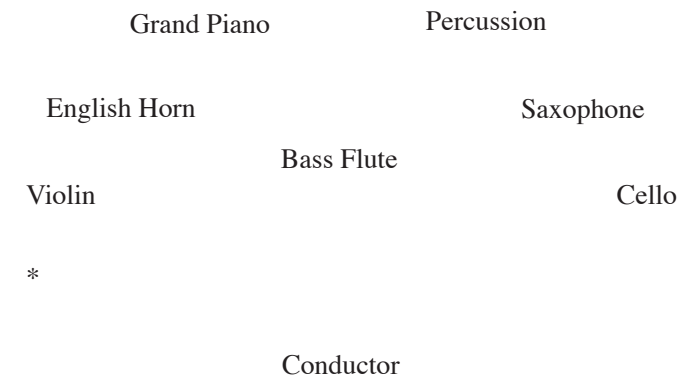
Sondes was commissioned by Concerts Sweden (Rikskonsert) for the Swedish ensemble Ma.

First performance: 5.9.2009 at Capitol, Stockholm, by ensemble Ma:

Eva Lindal (violin)
Chrichan Larson (cello)
Sara Lindloff (flute)
Kennet Bohman (oboe/eng.horn)
Christer Johnson (saxophone)
Love Derwinger (piano)
Jonny Axelsson (percussion)

Staffan Larson (conductor)

Seating Layout



* If the acoustic is too dry the flutist can be placed at the front left side.

Comments

Inspiration from the Japanese word Ma (dimension, interval, distance in time and space) was a natural starting point for the composition of the Ma ensemble. *Sondes* thus consists of a network of different tempi, each linked to a specific space-time. Each instrument follows its own path or line, its own combination of these different spaces, crossing, merging or overlapping with the other instruments throughout the piece, and can appear as a "soloist" according to a dramaturgy of roles between the instruments in specific sections: all in all, a kind of patchwork, organized in advance.

The title *Sondes* (Sounding lines) was an obvious choice, referring above all to the exploration of registers, towards nautical depths and airy heights, in lines.

Madeleine Isaksson

à l'ensemble Ma

Sondes (Prélude)

Madeleine Isaksson
2009

a $\frac{2}{4}$ (♩ = 96 / ♩ = 192) **Presto**

harmonics
(suono reale)
2°

open grand
Piano

Hold down all
chromatic keys silently

Ped. → *

mf

(only the harmonic should sound)

* Ped. →

Violin

(in one bow)

pp

sf

English horn

mfpp

sfp

pp

gliss.

pp

sf

Bass Flute

Claves

sf

Alto Sax.
(Clarinet in A)

sim.

pp

pp

mf

pp

3

sf

Cello

pizz.

sf

sf

mf

pp

sf

pp

f

sf

arco

III/IV

pizz.

Percussion

With soft mallets inside the grand piano on the low strings

mp

10 4° 8^{va}
 2°

Pno
(mf)
* Ped.

Vln.
pp

Eng.Hn.
sub p *pp* *mf* *p* *poco f*

B. Fl.
(Claves)
f

Alt. Sax.
(Cl. in A)
p *arco* *pp* *p* *f* *sub p*

Vc.
pp *5* *5* *5* *5* *5* *5* *5* *6* *f* *pizz.* *p* *7*

Perc.
(inside the grand piano)

16

Pno

(Ped.)

Vln.

(in one bow)

Eng.Hn.

B. Fl.

Alt. Sax.
(Cl. in A)

Vc.

Perc.

p

sf

p

mfpp

f

pp

mf

pp

f

sub pp

sf

p

sfp

pp

fp

f

mf

p

f

sf

*mp*⁵

poco mf

3 2
8 (2°) , 4

24 *f* *mf* *sf* *mp* *mf* *f*

*Ped. *Ped. *Ped.

Vln. *sf* *sf* *sf* *mf*
pizz. vibr. arco

Eng. Hn. *sf* *pp* *fz* *p* *mfp*

B. Fl. (Claves) *mf*

Alt. Sax. (Cl. in A) *pp* *fp* *p* *f* *p* *mfp* *f* *sub p*

Vc. *f* *p* *sf* *f* *sf* *sfpp* *mf*
arco pizz. arco

Perc. Temple Bowl (soft mallet) *mf*

32 $\frac{2}{4}$ **b** (♩ = 92 / ♩ = 184) **Allegro molto**

Pno

(Ped.)

Vln. pizz. arco *molto leg.*

Eng.Hn. *sub pp* *sf* *sfp* *p* *sfp*

B. Fl.

Alt. Sax. (Cl. in A) Slap tongue *fz* *p* *pp* *sf* *pp* *flz.* *f*

Vc. (solo) *f* *sf*

Perc. (with soft mallets inside the grand piano on the low strings) *mf* * alt. 2 Congas + Bongos 4 Congas *pp* *mp*

46

Pno
p *fp* *mfp* (rep.)

Vln.

Eng.Hn.
mfp *sfp* *sfp*

B. Fl.
f

Alt. Sax. (Cl. in A)
f *p* *mf* *p*

Vc.
f *p* *f* *p* *f* *p* *f* *p*

Perc.
mfp *pp* *mf*

poco rit. -----

52

Piano score for *Sondes*, page 11. The score is in 4/4 time and includes parts for Piano (Pno), Violin (Vln.), English Horn (Eng. Hn.), Bass Flute (B. Fl.), Alto Saxophone (Alt. Sax. / Cl. in A), Viola (Vc.), and Percussion (Perc.).

Piano (Pno): Starts with a *mf* dynamic. The right hand has a melodic line with a slur over the first two measures. The left hand has a bass line with a slur over the first two measures. Dynamics include *p* and *mf*. Pedal markings are present.

Violin (Vln.): Part is mostly silent, with a few notes in the final measures.

English Horn (Eng. Hn.): Starts with a *sfz* dynamic. The right hand has a melodic line with a slur. The left hand has a bass line. Dynamics include *p*.

Bass Flute (B. Fl.): Starts with a *p* dynamic. The right hand has a melodic line with a slur. Dynamics include *poco f* and *p*.

Alto Saxophone (Alt. Sax. / Cl. in A): Starts with a *mf* dynamic. The right hand has a melodic line with a slur. Dynamics include *p* and *mp*.

Viola (Vc.): Starts with a *f* dynamic. The right hand has a melodic line with a slur. Dynamics include *p* and *f*.

Percussion (Perc.): Starts with a *p* dynamic. The right hand has a rhythmic pattern with triplets and quintuplets. Dynamics include *p*, *mfz*, *p*, and *mf*. A Tam-tam is used in the final measure.

1

60 $\frac{4}{4}$ c ($\text{♩} = 56$)

Pno

poco mf *f* *fz*

4°

3

*Ped. Only sounding harmonics in the pedal!

Vln.

m.s.t. pizz. *p* *mf* *sub pp* *norm. arco* *sfp* *f*

IV VII

Eng.Hn.

mfpp *mfpp* *mf pp*

bend 3

B. Fl.

(p)

Alt. Sax. (Cl. in A)

pp *poco mf* *p* *mfpp* *p* *norm.* *5:4* *gliss.*

breath tone 3

Vc.

(p) *scordatura* *poco mf* *p* *pp* *f^b*

(suono reale in score) *scord.*

Perc.

Congas *mp* *sfp* *sfp* *sfp* *f*

3 3 3 3

67

Pno
(sempre Ped.)

Vln.
gliss.
p
sfp
mf
p

Eng. Hn.
mf
p
mf

B. Fl.
poco f

Alt. Sax. (Cl. in A)
f
p
br. t.
sf
mf

Vc.
p
f
sub p
sf
mf
sub p

Perc.
(on one conga:
2 sounds, the second lower)
poco f
pp
sfp
mfpp
mf

72

Piano score for "Sondes" starting at measure 72. The score includes parts for Piano (Pno), Violin (Vln.), English Horn (Eng. Hn.), Bass Flute (B. Fl.), Alto Saxophone (Alt. Sax. / Cl. in A), Violoncello (Vc.), and Percussion (Perc.).

Piano (Pno): Features a right-hand melody with triplets and dynamics ranging from *pp* to *mp*. The left hand provides harmonic support with triplets and a *u.c.* (una corda) instruction.

Violin (Vln.): Plays a melodic line with dynamics from *pp* to *p*, including a *gliss.* (glissando) and *sul pont.* (sul ponticello) section.

English Horn (Eng. Hn.): Features a rapid sixteenth-note passage marked *molto leg.* (molto leggero) and *p*, followed by a *sub pp* section.

Alto Saxophone (Alt. Sax. / Cl. in A): Plays a melodic line with dynamics from *pp* to *p*, including a *molto leg.* section.

Percussion (Perc.): Features a complex rhythmic pattern with dynamics from *pp* to *mf*, including a *bend* instruction.

Other parts: Bass Flute (B. Fl.) and Violoncello (Vc.) have rests, while the Violoncello (Vc.) part includes a *m.s.t.* (messa di voce) instruction.

76

Pno

4°

poco mf

3

*Ped.

Vln.

III 7° III/IV

pp *mp*

Eng.Hn.

5 5

mf *pp*

B. Fl.

3

poco f *p* *fp* *mf sub p* *mf*

5 3 7 3

Alt. Sax. (Cl. in A)

5:2

3 3

mf p *pp* *mf* *pp* *mf* *pp* *mp*

pizz. vibr.

br. t. breath only! br. t. norm.

Vc.

III

p *mf*

Perc.

Frame drum with rice: "pour out "evenly and calmy

3

(*mf*)

84

Pno

4°

mp

sf

(slightly muffled with the fingers)

*Ped.

Vln.

p *mf* *p* *mp* *sub pp* *fp* *fp* *pp*

Eng.Hn.

pp *p* *mfp* *pp*

B. Fl.

(m.ph) *p* *f* *p* *mfp* *mfp* *fp* *sf* *p*

flz.

(m.ph)

Alt. Sax. (Cl. in A)

p *pp* *mf* *Slap tongue* *3*

Vc.

mfp *pp* *mf* *pizz.* *sfz* *p*

Perc.

(soft mallet) Temple Bowl *mp* *pp* Tam-tam *pp*

3 2 d (♩ = 42 / ♩ = 84)

91

2/2 3/2 2/2

Vln. *mp* *pp*

Eng.Hn. *pp* *mf* *f* *pp* *mfpp* *sf*

B. Fl. *mf* *ffz* *pp* *p* *poco f* *p*

Alt. Sax. (Cl. in A) *f* *pp* *mfpp*

Vc. *pp* *mf*

Perc. *(mf)* *mute*

96

Vln. *sord.* *sotto voce* *no gliss.* *pp* *p*

Eng.Hn. *mfpp* *sub pp* *f* *sub pp* *mf*

B. Fl. *f* *p* *fz* *p* *f* *p* (m.ph)

Alt. Sax. (Cl. in A) *pp* *mf* *p* *mf* *sub pp* *mfpp* *pp* *mf* *pp*

Vc. *p* *mf* *sub p* *fp* *mf* *p*

vibr. *II* *4:3* *stim.* *3* *4:3*

br. t. flz. *norm.*

3/4 "short" 4/4
 attacca

2
2

99

Vln. *p*

Eng.Hn. *p* change to Oboe

B. Fl. *mf* *p* *f* (bisb.) *f* *p*

Alt. Sax. (Cl. in A) *f* *sub pp* *p* *sub pp* *sf* *p* *sf* *pp*

Vc. *mf* *pp* *mf* *pp* *f* *p* *f* *p* *fp*

Perc. Temple Bowl *pp* (*f*)

2

103 $\frac{4}{4}$ e (♩ = 92 / ♩ = 184)

Pno *mfpp* *mf* *p*

Vln. *p* *mfpp*

Ob. (solo) *pp* *p* *mfpp* *mfpp* *sfp*

B. Fl.

Alt. Sax. (Cl. in A) *poco f* *p*

Vc. *pp* *mfpp* *mfpp* *mfpp*

Perc. high Cymb. *poco mf* *pp*

poco Ped.

(sord.)

gliss.

III

121

Pno

p *mf* *fp* *sf* *p* *sf* *sub p*

(poco Ped.)

Vln.

mp *p* *mf* *p* *mf* *sub pp* *f*

Ob.

sfp *f* *p* *sf* *p* *sub pp* *p*

The image shows a page of a musical score for three instruments: Piano (Pno), Violin (Vln.), and Oboe (Ob.). The page number is 121, and the overall score title is 'Sondes'. The page number '23' is in the top right corner. The Piano part starts with a box containing the number '121'. It features a complex melodic line with various dynamics: *p*, *mf*, *fp*, *sf*, *p*, *sf*, and *sub p*. There are also performance instructions like '(poco Ped.)' and a long horizontal line with an arrow pointing right. The Violin part has dynamics *mp*, *p*, *mf*, *p*, *mf*, *sub pp*, and *f*. The Oboe part has dynamics *sfp*, *f*, *p*, *sf*, *p*, *sub pp*, and *p*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 6, 7, 5, 3).

124

Pno

mfpp *ff* *p* *sempre pp*

(poco Ped.) Ped.

Vln.

p *sfp* *sfp* *ff* *sub p* *fp* *fp* *fp* *sf* *sub p*

Ob.

fp *ff* *ffz* *p* *mf*

B. Fl.

br. t. flz. norm. *p* *ff*

br. t. norm.

Alt. Sax. (Cl. in A)

pp *mf* *p* *sff* *p*

Vc.

pizz. (III) arco *poco f* *pp* *mf* *pizz.* *sffp*

Perc.

Congas *sfp* *mfpp* *mfpp* *mfpp* *sffp*

127

Pno

mf *mp* *p* *pp* *attacca*

Vln.

fp *mf* *m.s.p.* *norm.* *pp*

Ob.

p change to Eng. Horn

B. Fl.

fp

Alt. Sax. (Cl. in A)

mp *p* *pp*

Vc.

arco *p* *mf* *mf* *p* *pp* *pizz.*

Perc.

mf *p* *mf* *p* *mp* *pp*

138

Pno
Musical notation for piano, including treble and bass staves. Features complex rhythmic patterns with triplets and quintuplets, and dynamic markings such as *p*, *mp*, *mf*, *f*, *sf*, *fp*, and *p*.

Vln.
Musical notation for violin, featuring long, sustained notes with dynamic markings *f*, *p*, and *mf*. Includes a 4:3 ratio marking.

Eng. Hn.
Musical notation for English horn, featuring melodic lines with dynamic markings *mf*, *p*, and *sfp*. Includes a 4:3 ratio marking.

B. Fl.
Musical notation for bass flute, currently blank.

Alt. Sax. (Cl. in A)
Musical notation for alto saxophone or clarinet in A, featuring melodic lines with dynamic markings *p*, *mf*, and *p*. Includes a 3-measure triplet.

Vc.
Musical notation for violin, featuring rhythmic patterns with dynamic markings *p*, *fff*, *ff*, *sf*, *ff*, *sf*, *fff*, *f*, and *ff*. Includes *pizz.* and *arco* markings.

Perc.
Musical notation for percussion, featuring rhythmic patterns with dynamic markings *p*, *sf*, and *fff*. Includes a *med. Cymb.* marking.

143

Pno

Vln.

Eng.Hn.

B. Fl.

Alt. Sax.
(Cl. in A)

Vc.

Perc.

sf *p* *sf* *p* *sf*

p *sf* *sf* *p* *f*

p *f* *p* *ff*

leg. 3 *p* *fp* *fp*

leg. *sfp* *sf* *p* *fp* *fp* *mf*

ff *ff* *p* *ff*

(Cgs.) *p* *p* *sf* Tam-tam *p* *p* *sf*

149

Pno

Vln.

Eng.Hn.

B. Fl.

Alt. Sax.
(Cl. in A)

Vc.

Perc.

The musical score for 'Sondes' on page 29, measures 149-154, is written for a chamber ensemble. The Piano part is the most complex, featuring intricate rhythmic patterns with triplets and quintuplets, often marked with 'p' and 'sf'. The Violin part has long, sweeping lines with dynamics from 'pp' to 'fp'. The English Horn part has triplet patterns with dynamics from 'pp' to 'f'. The Bass Flute part has sparse notes with dynamics from 'sfp' to 'p'. The Alto Saxophone part has triplet patterns with dynamics from 'pp' to 'p'. The Viola part has pizzicato notes with dynamics from 'sf' to 'fpp'. The Percussion part features a rhythmic pattern with dynamics from 'p' to 'fff' and a Tam-tam instrument.

3

155 $\frac{4}{4}$ **g** (♩ = 96/♩ = 48) **legato**

Pno *ff*

Vln. *pp* *poco f* *p* *pp* *mf* *bend*

Eng.Hn. *leg.* *f* *p* *mf* *p* *sub pp*

B. Fl. *ff* *p* *f* *p* *flz.*

Alt. Sax. (Cl. in A) *br. t.* *leg.* *mf* *p* *mf* *sub pp*

Vc. *arco* *ff* *f* *p*

Perc. *mp* *l. v.*

(Ped.) *l. v.*

164

Pno
pp

Vln.
p, pp, p, mfp, gliss.

Eng.Hn.
mf sub p, pp, poco mp, pp

B. Fl.
p, gliss.

Alt. Sax. (Cl. in A)
pp, mp, pp

Vc.
sord., pp, mf⁶, sub p, pp, mf, sub p, pp

Perc.
med.Cymb., Marimba, poco mf, p

Performance Instructions:
poco Ped. (Piano)
gliss. (Violin, Bass Flute)
sord. (Violoncello)

171

Piano score for *Sondes*, page 32, measures 171-175. The score includes parts for Piano (Pno), Violin (Vln.), English Horn (Eng. Hn.), Bass Flute (B. Fl.), Alto Saxophone (Alt. Sax. / Cl. in A), Violoncello (Vc.), and Percussion (Perc.).

Piano (Pno): Features a complex rhythmic pattern of eighth notes with triplets. Dynamics range from *mp* to *p*. Includes a *(poco Ped.)* instruction.

Violin (Vln.): Plays a melodic line with slurs and dynamic markings *mp*, *pp*, and *p*. Includes a *(d.)* marking.

English Horn (Eng. Hn.): Remains mostly silent, with a single note marked *pp* and *(m.ph)* in measure 175.

Bass Flute (B. Fl.): Features a *slow vibr.* marking and dynamic markings *poco f*, *mp*, and *p*. Includes a *flz.* marking in measure 175.

Alto Saxophone (Alt. Sax. / Cl. in A): Includes a *br. t.* marking and dynamic markings *pp* and *mp*. Includes a ** Cl. in A* and ** (m.ph)* marking.

Violoncello (Vc.): Features a complex rhythmic pattern with triplets and dynamic markings *mf*, *sub pp*, *f*, and *mf*. Includes a *pizz.* marking.

Percussion (Perc.): Plays a rhythmic pattern of eighth notes with dynamic markings *mp* and *p*.

181 (*pp*)

Pno

Vln.

Eng.Hn.

B. Fl.

Alt. Sax. (Cl. in A)

Vc.

Perc.

(poco Ped.)

norm. → sul pont.

change to Oboe

mf *f* *p* *poco f* *pp* *mp* *mf* *sub mp* *mf* *sub p* *mf* *pp* *mf* *sub pp* *f* *sub pp* *fz*

br. t. → norm.

* Cl. in A

186

Pno
pp, p, pp, p, mfp, mfp, mfp, fp, pp

Vln.
f, fp, norm., pp

Eng. Hn.
pp, mp

B. Fl.
p, flz., f

Cl. in A
br. t., norm.

Alt. Sax. (Cl. in A)
pp, mp

Vc.
mf, p, pp, mf, p, mf

Perc.
sub p, fz, sub pp, fp, f, sub p, p

8va -----

poco Ped. -----

flz. -----

br. t. -----

norm. -----

pizz. -----

bend -----

(solo)

3, 5, 5, 5, 5, 5, 5, 7, 6, 3

192

loco

Pno

mf *p* *mf* *mf* *fp* *f* *p* *fp* *f* *p* *sfz* *p*

poco a poco meno Ped.

fp

Vln.

pizz. *f* *mp* *arco* *mf* *p* *mf*

Ob.

pp *mfp* *mfp* *mfp* *bend*

B. Fl.

fp *poco f*

Alt. Sax. (Cl. in A)

p *mp* *pp* *mfp* *pp*

Vc.

arco *mf* *pp* *p* *pp*

Perc.

f *p* *sf* *f* *fz* *p* *sf* *sfz* *p* *sfz* *sf*

197

Pno

Vln.

Ob.

B. Fl.

Alt. Sax.
(Cl. in A)

Vc.

Perc.

sf *f* *mfp* *mfp* *mfp* *sf* *sfp* *sf* *sfp* *sf* *sf* *ff* *f* *sfp*

poco f *f* *sub p* *f* *sub p*

mfp *p*

p

mp *p*

pp *f*

sfp *f sub p* *poco f* *p* *f* *p* *ff sub p* *sfp*

*

(8va) -----

218

Pno

mf *mp*

(Ped.) *Ped. *Ped. *Ped.

Vln.

pp *pp* *mfp*

Eng.Hn.

p *pp* *pp*

B. Fl.

fz *p* *p* *mf* *p* *mfp* *fp*

Alt. Sax. (Cl. in A)

norm. *p* *pp* *p*

Vc.

mp *mf* *ppp* *mp* *mfp*

arco pizz.

Perc.

Temple Bowl

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

225

(8va) -----

4°

loco

5°

4°

3°

Pno

(sempre Ped.)

Vln.

pp

mp

Eng.Hn.

pp

ppp

mp

B. Fl.

br. t.

br. t.

p

sfp

sfp

sf

sub pp

sf

Alt. Sax. (Cl. in A)

pp

Vc.

mp

7

pp

mf

sub pp

mf

mf

p

7

(IV)

3

7

Perc.

Mar.

3

3

T. Bowl

pp

232

Pno

mp

mf

(sempre Ped.)

Vln.

pp

norm.

Eng.Hn.

mp

pp

(*ppp*)

B. Fl.

p *sf*

p *pp*

p *mf*

breath only!

Alt. Sax.
(Cl. in A)

p

mp

ppp

Vc.

poco mf

Perc.

p

Mar.

pp

i (♩ = 96)

(interlude 2)

239

Pno

mp *p* (*p*) *p* *mf* *pp*

(senza Ped.) *sf* *sf*

Vln.

pp

Eng.Hn.

pp *pp*

B. Fl.

mp *mfpp* *mfpp* *p* *mf* *p*

Cl. in A

* Cl. in A

Alt. Sax. (Cl. in A)

pp *sub pp* *pp*

Vc.

senza sord. *pizz.* arco *pizz.*

mp *p* *mp*

Perc.

pp

246

Pno
p *mf* *p* *p* *sf*

Vln.
p *pizz.* *p*

Eng. Hn.
pp *p*

B. Fl.
p *poco mf* *p* *p*

Cl. in A
* Cl. in A
pp

Alt. Sax. (Cl. in A)
pp

Vc.
arco *p* *mf* *gliss.* *sub p* *f* *p*

252

sempre stacc.

p *pp* *mfp* *p* *pp*

mf *mfp* *mfp* *fp*

* senza ped. Ped. *

Vln. *mp* *ppp* *p* *pp*

Eng.Hn. *pp* *pp* *p* *ppp*

B. Fl. *pp* *mp* *mf* *p*

flz. *pp* *mp*

Alt. Sax. (Cl. in A) *pp* *norm.*

Vc. *pp* *mfp* *pp* *pp*

Perc. (no sticks) Congas *ppp* *pp* *p*

mp *mf* *mf*

Detailed description of the musical score: The score is for page 46 of 'Sondes'. It features seven staves: Piano (Pno), Violin (Vln.), English Horn (Eng.Hn.), Bass Flute (B. Fl.), Alto Saxophone (Alt. Sax. (Cl. in A)), Viola (Vc.), and Percussion (Perc.). The piano part is highly detailed with triplets, staccato markings, and dynamic changes from piano (p) to pianissimo (pp) and fortissimo (fp). The violin part includes a section marked 'arco' and 'sord.' (sordina). The English horn part has a 'flz.' (flautando) section. The bass flute part includes a 'flz.' section and a quintuplet. The alto saxophone part has a 'br. t.' (brilliant) section. The viola part features a triplet and a dynamic change from piano (pp) to mezzo-fortissimo (mfp). The percussion part is for Congas, played 'no sticks', with dynamics ranging from pianissimo (ppp) to mezzo-fortissimo (mf).

260

sempre stacc.

rit.

attacca!

Pno

Piano score for measures 260-270. The right hand features a complex rhythmic pattern with triplets and septuplets, starting with a piano (*p*) dynamic and moving through *pp*, *p*, *mfp*, and *pp*. The left hand provides harmonic support with triplets and septuplets, marked with *mfp* and *poco Ped.* Pedal markings are indicated with asterisks and arrows.

Vln.

Violin score for measures 260-270. The part begins with a sustained chord and then features a triplet of eighth notes marked *mfp*.

Eng.Hn.

English Horn score for measures 260-270. The part consists of a triplet of eighth notes marked *pp*.

B. Fl.

Bass Flute score for measures 260-270. The part features two groups of five sixteenth notes, each marked *sfz* and *p*. The final measure includes a triplet of eighth notes marked *p* and a dynamic change from *br. t.* to *norm. flz.*

Alt. Sax.
(Cl. in A)

Alto Saxophone/Clarinet in A score for measures 260-270. The part is marked *sotto voce* and *p*. It features a triplet of eighth notes marked *pp* and a dynamic change to *br. t.* at the end.

Vc.

Violoncello score for measures 260-270. The part includes a triplet of eighth notes marked *fp*, followed by a septuplet marked *sub pp*, and another triplet marked *f*. The final measure is marked *f* and *pizz.*

Perc.

T. Bowl

Tom Tom score for measures 260-270. The part is marked *poco mf*.

4

267 **j** (♩ = 56)

Piano score for measures 267-271. The score is in bass clef and includes three staves: Pno, B. Fl., and Vc.

Pno: *mf*, *ppp* (triplets), *mp*, *pp* (sextuplets), *mf*, *sfpp*, *f*, *sub p*. Pedal markings: *poco Ped.*, *poco a poco Ped.*, *poco a poco Ped.*. Asterisks (*) are placed below the staff.

B. Fl.: *sf*, *p*, *gliss.*, *sf*, *p*, *flz.*, *sfz*, *fp*, *ff*, *p*. Includes *tongue ram* and *flz.* markings.

Vc.: *mf*, *pp*, *mf*, *mp*, *p*, *arco*, *pizz.*, *arco*, *poco f*, *p*, *fz*, *p*, *fz*, *p*, *sf*. Includes *arco*, *pizz.*, and *fz* markings.

272

Piano score for measures 272-276. The score is in bass clef and includes three staves: Pno, B. Fl., and Vc.

Pno: *pp*, *mf*, *sub pp*, *mp*, *poco f*. Pedal markings: *poco a poco Ped.*, *poco a poco Ped.*. Asterisks (*) are placed below the staff.

B. Fl.: *f*, *p*, *f*, *p*. Includes long notes with slurs.

Vc.: *mp*, *poco f*, *p*, *fz*, *pp*, *f*, *pp*. Includes *arco* and *pizz.* markings.

276

(unprecised, mulitpel harm.)

Pno
loco *sfz* *f* *mf* *f*
near pins!
*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

Vln.
sord. *pp* *p* *mf* *pp*

Eng. Hn.
ppp *p* *pp*

B. Fl.
sf *ffz* *p* *mf* *f* *mf* *sub pp* *gliss.*

Cl. in A
* Cl. in A br. t. norm.

Alt. Sax. (Cl. in A)
ppp *p* *pp*

Vc.
ffz *p* *sf* *mp* *pp* *mp* *f* *p* *mf* *p*

283 **k** listesso tempo (♩ = 56)

Pno

p

(Ped.)

l.v.

Vln.

Eng.Hn.

pp

B. Fl.

mp

p

poco mf

Alt. Sax. (Cl. in A)

mp

sub pp

gliss

Vc.

pp

mp

pp

pizz.

Perc.

Marimba

p

pp

290

Vln. *pp* *mf* *poco rit.* *vibr.*

Ob. *pp* *p* *pp*

B. Fl. *pp* *mf* *change to Flute in C* *mfpp*

Alt. Sax. (Cl. in A) *pp* *mfpp* *pp* *mp* *pp*

Vc. *mf* *pp* *poco f*

Perc. *p* *mf* *mf* *pp* *mfpp*

294

Pno

pp leg. 3 3 3 3 3 3 6 3

pp 3 3 3 3 *p* 3 3

Vln.

a tempo (♩ = 56)

sub pp 7 7

pp 3 3 *p* 6

Ob.

leg. dolce *pp* 3 3

Fl in C

bisb. *p*

Alt. Sax. (Cl. in A)

br. t. *pp* 6 3 *mp* 6 *pp* 3 3 *dolce*

Vc.

slow vibr. *sub pp* 9 3 3 *pp* *p*

Perc.

high Cymb. *p*

Mar. 3 3 *mfp* *mfp*

316

Vln. *pp* *mf* *p* *pp*

Ob. *pp* *ppp* *p* *mp*

Fl in C *mf* *pp* *mf* *p* *bisb.*

Alt. Sax. (Cl. in A) *mf* *sub pp* *ppp* *ppp*

Vc. *pp* *mf* *pp*

Detailed description of the musical score: The score is for five instruments: Violin (Vln.), Oboe (Ob.), Flute in C (Fl in C), Alto Saxophone (Alt. Sax. (Cl. in A)), and Violoncello (Vc.). It begins at measure 316. The Violin part features a melodic line with triplets and sixteenth-note patterns, starting at a pianissimo (*pp*) dynamic and moving through *mf*, *p*, and back to *pp*. The Oboe part provides a harmonic accompaniment with sustained notes and some triplet figures, starting at *pp* and moving to *mp*. The Flute in C part has a more active melodic line with triplets and sixteenth-note runs, starting at *mf* and ending with a *bisb.* (bis) marking. The Alto Saxophone part also features melodic lines with triplets, starting at *mf* and moving to *sub pp* and *ppp*. The Violoncello part is primarily harmonic, with sustained notes and some triplet figures, starting at *pp* and moving to *mf* and *pp*.

320

Vln. 6 6 6 6 6 5 3 3 *mf*

Ob. *ppp* 3 3 *mp* 3 *ppp* 3 *pp*

Fl in C *leg.* 7 7 7 7 6 3 *bisb.* *pp* *mf* *p*

Alt. Sax. (Cl. in A) 3 3 5 3 3 3 3 3 3 6 6 3

Vc. *mp* 3 3 6 3 3 11 15 *ppp* *pp*

331 $\frac{3}{4}$ m (♩ = 48) senza rit.

$\frac{4}{4}$

Pno

Vln. *p* *pp* *mp* *pp*

Eng. Hn. Eng. hn. *ppp* *p*

Fl in C *pp* change to Bass Flute B. Fl. *pp*

Alt. Sax. (Cl. in A) *pp* *p*

Vc. *ppp* *pp* *mp* *pp*

Perc. T. Bowl *p* *poco p*

338 $\frac{4}{4}$

5 $\frac{4}{4}$

Pno *ppp* *PPPP*
 (u. c.) Ped.

Vln. *mp* *p* *pp*
 pizz. 3 arco

Eng. Hn. *ppp* *pp*
 7

B. Fl. *mp* *p* *mp*
 slow vibr. 3

Alt. Sax. (Cl. in A) *poco p* *pp*
 br. t. 7

Vc. *p* *mp* *p* *arco*
 pizz. 3 3

Perc. (T. Bowl) *pp*

343 **5**
4

on the strings
ppp

(Ped.)

l.v.

ppp

Eng.Hn.

br. t.

pp *p* *pp*

br. t.

br. t.

pp

m.s.t.

p *ppp*

Perc.

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