

RICHARD FESTINGER

EQUINOX
for Clarinet and Chamber Orchestra

B \flat clarinet, piano, harp, percussion and strings (5,4,3,3,1)

**Equinox was commissioned for
the San Francisco Chamber Orchestra
by the American Composers Forum Bay Area Chapter
Northern California Composers Commissioning Project**

SCORE in C

Percussion List:

Vibraphone
Marimba

Crotales Chime



A musical staff with a treble clef. The staff contains five notes: a quarter note on the first line (G4), a quarter note on the second line (A4), a quarter note on the second space (B4), a quarter note on the third line (C5), and a quarter note on the third space (D5). Above the first note is the label 'Crotales' and above the last note is the label 'Chime'.

Equinox

for Clarinet and Chamber Orchestra

Richard Festinger

Moderato, ♩ = 48

The score is for a chamber orchestra and includes the following parts:

- Piano:** Starts with a *mf* dynamic, features a *Ped.* (pedal) marking, and a *f* dynamic with a 7-measure chord at the end.
- Harp:** Starts with a *mf* dynamic and *l.v.* (left hand) marking, and a *f* dynamic with a 6-measure chord at the end.
- Vibraphone:** Starts with a *mf* dynamic and a *bowed* marking.
- Clarinet in B \flat :** Remains silent throughout this section.
- Violin I - 1, 2:** Starts with a *pp* dynamic.
- Violin I - 3, 4, 5:** Starts with a *pp* dynamic.
- Violin II - 1, 2:** Starts with a *pp* dynamic.
- Violin II - 3, 4:** Starts with a *pp* dynamic.
- Viola - 1, 2:** Starts with a *pp* dynamic.
- Viola - 3:** Starts with a *pp* dynamic.
- Violoncello - 1:** Starts with a *pp* dynamic.
- Violoncello - 2, 3:** Starts with a *pp* dynamic.
- Contrabass:** Starts with a *pp* dynamic.

Pno. *f* *col pedale* 5 6

Hp.

Vib. *malles*

Vln. I - 1, 2 *p espress.*

Vln. I - 3, 4 *p espress.* 5

Vln. I - 5 *p espress.* 5

Vln. II - 1, 2 *p espress.*

Vln. II - 3, 4 *p espress.*

Vla. - 1 *p espress.*

Vla. - 2 *p espress.*

Vla. - 3 *p espress.*

Vc. - 1 *p espress.*

Vc. - 2, 3 *p espress.* unis.

Cb. *p espress.*

17 **A**

Pno. *mf*

Hp. *mf* *f* *l.v.* 6

Vib. *mf*

Vln. II *tutti unis.* *mf espress.* 3

Vla. *tutti unis.* *mf espress.* 3



25

Pno. *mf* *f*

Hp. *f* *l.v.* 5

Vib. *mf* *mf*

Vln. I - 1, 2 *pp* *lontano*

Vln. I - 3, 4 *pp* *lontano*

Vln. I - 5 *pp* *lontano*

Vln. II - 1, 2 *pp* *lontano*

Vln. II - 3, 4 *pp* *lontano*

Vla. - 1 *pp* *lontano*

Vla. - 2, 3 *pp* *lontano*

Vc. - 1 *pp* *lontano*

Vc. - 2, 3 *pp* *lontano* *div.* *unis.*

Cb. *p* *pizz.* *mf*

34

Pno.

Hp.

Vib.

Cl.

Vln. I - 1, 2

Vln. I - 3, 4

Vln. I - 5

Vln. II - 1, 2

Vln. II - 3, 4

Vla. - 1

Vla. - 2, 3

Vc. - 1

Vc. - 2, 3

Cb.

Detailed description: This page of a musical score covers measures 34 through 43. The instruments are arranged vertically from top to bottom: Piano (Pno.), Harp (Hp.), Vibraphone (Vib.), Clarinet (Cl.), Violin I (Vln. I - 1, 2; Vln. I - 3, 4; Vln. I - 5), Violin II (Vln. II - 1, 2; Vln. II - 3, 4), Viola (Vla. - 1; Vla. - 2, 3), Violoncello (Vc. - 1; Vc. - 2, 3), and Contrabass (Cb.). The Piano part features a complex, multi-voiced texture in the right hand, while the left hand plays a simple rhythmic pattern. The Harp and Vibraphone parts have melodic lines in the right hand and rhythmic accompaniment in the left. The Violin and Viola parts are highly active, with many slurs and accents. The Violoncello and Contrabass parts are mostly silent, indicated by rests.

46 **B**

Pno. *mf*

Hp. *f* *l.v.* 6

Vib. *mf* *2ed.* *

Cl.

B

Vln. I - 1, 2

mf *espress.*

Vln. I - 3, 4

mf *espress.*

Vln. I - 5

mf *espress.*

Vln. II - 1, 2

mf *espress.*

Vln. II - 3, 4

mf *espress.*

Vla. - 1

mf *espress.*

Vla. - 2, 3

mf *espress.*

Vc. - 1

mf *espress.*

Vc. - 2, 3

mf *espress.*

Cb.

mf *espress.*

arco

mf *espress.*

non div.

mf *espress.*

mf *espress.*

mf *espress.*

mf *espress.*

mf *espress.*

This page of a musical score contains measures 62 through 70. The instruments are arranged as follows from top to bottom: Piano (Pno.), Harp (Hp.), Vibraphone (Vib.), Clarinet (Cl.), Violin I (Vln. I - 1 to 5), Violin II (Vln. II - 1, 2 and 3, 4), Viola (Vla. - 1 and 2, 3), Violoncello (Vc. - 1 and 2, 3), and Contrabass (Cb.).

Measure 62: Pno. and Hp. enter with a *mf* dynamic. Vib. has a *p* dynamic with a *ped.* marking. Vln. I - 1 has a triplet and a quintuplet. Vln. II - 1, 2 and 3, 4 play sustained notes. Vc. - 1 and 2, 3 play sustained notes. Cb. has a triplet.

Measure 63: Pno. and Hp. continue with a *mf* dynamic. Vib. continues with a *mf* dynamic. Vln. I - 1 has a *pp sub.* marking. Vln. II - 1, 2 and 3, 4 play sustained notes. Vc. - 1 and 2, 3 play sustained notes. Cb. has a triplet.

Measure 64: Pno. and Hp. continue with a *mf* dynamic. Vib. continues with a *mf* dynamic. Vln. I - 1 has a *pp sub.* marking. Vln. II - 1, 2 and 3, 4 play sustained notes. Vc. - 1 and 2, 3 play sustained notes. Cb. has a triplet.

Measure 65: Pno. and Hp. continue with a *mf* dynamic. Vib. continues with a *mf* dynamic. Vln. I - 1 has a *pp sub.* marking. Vln. II - 1, 2 and 3, 4 play sustained notes. Vc. - 1 and 2, 3 play sustained notes. Cb. has a triplet.

Measure 66: Pno. and Hp. continue with a *mf* dynamic. Vib. continues with a *mf* dynamic. Vln. I - 1 has a *pp sub.* marking. Vln. II - 1, 2 and 3, 4 play sustained notes. Vc. - 1 and 2, 3 play sustained notes. Cb. has a triplet.

Measure 67: Pno. and Hp. continue with a *mf* dynamic. Vib. continues with a *mf* dynamic. Vln. I - 1 has a *pp sub.* marking. Vln. II - 1, 2 and 3, 4 play sustained notes. Vc. - 1 and 2, 3 play sustained notes. Cb. has a triplet.

Measure 68: Pno. and Hp. continue with a *mf* dynamic. Vib. continues with a *mf* dynamic. Vln. I - 1 has a *pp sub.* marking. Vln. II - 1, 2 and 3, 4 play sustained notes. Vc. - 1 and 2, 3 play sustained notes. Cb. has a triplet.

Measure 69: Pno. and Hp. continue with a *mf* dynamic. Vib. continues with a *mf* dynamic. Vln. I - 1 has a *pp sub.* marking. Vln. II - 1, 2 and 3, 4 play sustained notes. Vc. - 1 and 2, 3 play sustained notes. Cb. has a triplet.

Measure 70: Pno. and Hp. continue with a *mf* dynamic. Vib. continues with a *mf* dynamic. Vln. I - 1 has a *pp sub.* marking. Vln. II - 1, 2 and 3, 4 play sustained notes. Vc. - 1 and 2, 3 play sustained notes. Cb. has a triplet.

This page of a musical score, numbered 8, covers measures 66 through 74. The score is written for a full orchestra and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The instruments and their parts are as follows:

- Piano (Pno.):** Measures 66-74. Includes a piano introduction marked **Ped.* in measures 66 and 70. The right hand features complex rhythmic patterns with triplets and sixteenth notes, while the left hand has a steady bass line.
- Harpsichord (Hp.):** Measures 66-74. Mirrors the piano's right-hand part with similar rhythmic figures.
- Vibraphone (Vib.):** Measures 66-74. Plays a melodic line with triplets and sixteenth notes, marked *f* and *col pedale*.
- Clarinets (Cl.):** Measures 66-74. Remain silent throughout this section.
- Violins I (Vln. I - 1 to 5):** Measures 66-74. Violins 1-4 play a long, sustained note in measure 66, followed by a melodic passage in measures 70-74. Dynamics range from *f* to *fpp*.
- Violins II (Vln. II - 1, 2 and 3, 4):** Measures 66-74. Violins 1-2 play a long, sustained note in measure 66, followed by a melodic passage in measures 70-74. Dynamics range from *f* to *fpp*. The part for Violins 3-4 is marked *unis.*
- Violas (Vla. - 1, 2 and 3):** Measures 66-74. Violas 1-2 play a long, sustained note in measure 66, followed by a melodic passage in measures 70-74. Dynamics range from *f* to *fpp*. The part for Viola 3 is marked *unis.*
- Violoncellos (Vc. - 1 and 2, 3):** Measures 66-74. Violoncello 1 plays a long, sustained note in measure 66, followed by a melodic passage in measures 70-74. Dynamics range from *f* to *fpp*. Violoncello 2-3 play a similar melodic line.
- Contrabass (Cb.):** Measures 66-74. Remains silent throughout this section.

71

Pno. *f* 6 *mf*

Hp. *f* D# E \flat F \sharp G \sharp A \flat B \flat C \flat *f* Ped. *

Vib. *f* Ped. 6 * Ped.³ *p* *

Cl.

Vln. I - 1 *p* solo

Vln. I - 2, 3

Vln. I - 4, 5

Vln. II - 1, 2

Vln. II - 3, 4

Vla. - 1, 2 Ist viola solo *p*

Vla. - 3

Vc. - 1

Vc. - 2, 3

Cb.

75 **C** **Grazioso** ♩ = 80

Pno. *p*

Hp. *p* *l.v.*

Vib. *mf* *ped.* *p* *

Cl. *niente* *f* 6

C **Grazioso** ♩ = 80
1 violin solo

Vln. I - 1 *pp* *f* 5

Vln. I - 2, 3 *pp* *mf*

Vln. I - 4, 5

Vln. II - 1, 2

Vln. II - 3, 4

Vla. - 1 *pp*

Vla. - 2 *pp*

Vla. - 3 *pp*

Vc.

Cb.

81

Pno.

Hp.

Vib.

Cl.

Vln. I - 1

Vln. I - 2, 3

Vln. I - 4, 5

Vln. II - 1, 2

Vln. II - 3, 4

Vla.

Vc.

Cb.

pp *mf* *pp* *mf* *pp* *f*

pp cresc. *f*

pp cresc. *f*

unis. *pp cresc.* *f*

84

Pno. *f*

Hp. *f* *mf*

Vib. *mf* *mf*

Cl. *f*

Vln. I unis. *f*

Vln. II - 1, 2 div. *pp*

Vln. II - 3, 4 div. *pp*

Vla. div. a 3 *pp* unis. *f sub.*

Vc. - 1 pizz. *f* arco *pp*

Vc. - 2 pizz. *f* arco *pp*

Vc. - 3 pizz. *f* arco *pp*

Cb. pizz. *f* *mf*

87

Piano (Pno.) and Harp (Hp.) parts feature complex rhythmic patterns with triplets (3) and sextuplets (6). The Vibraphone (Vib.), Clarinet (Cl.), and Violin I (Vln. I) parts also include sextuplets and triplets.

Violin II (Vln. II - 1, 2 and Vln. II - 3, 4) parts are primarily sustained notes with dynamic markings *p* and *mf*, and include *pizz.* (pizzicato) instructions.

Viola (Vla.) part features a *tutti unis.* marking and includes a sextuplet and triplet.

Violoncello (Vc. - 1, 2 and Vc. - 3) and Contrabass (Cb.) parts provide a steady bass line with dynamic markings *p* and *mf*.

fp

f sub.

p

pizz.

mf

mf

tutti unis.

Musical score for measures 89-91. The score includes parts for Pno., Hp., Vib., Cl., Vln. I, Vln. II, Vla., Vc., and Cb. Measure 89 features complex rhythmic patterns with triplets and sextuplets in the Pno., Vib., and Vln. I parts. Measure 90 shows a shift in dynamics, with Vln. I moving from *fp* to *mf* and Cl. playing *ff*. Measure 91 includes the instruction *tutti unis. arco* for Vln. II and Vla., and *p* for Vln. II and Vla. The Vc. part has a *mf* dynamic and a triplet marking.



Musical score for measures 92-95. Measures 92-95 are primarily rests for the Pno., Hp., Vib., and Cb. parts. The Cl., Vln. I, Vln. II, and Vla. parts continue with melodic lines featuring triplets. The Vc. part includes the instruction *non div.* and continues with a melodic line. The Vln. I part has a *mf* dynamic and a triplet marking.

97

Pno. **D**

Hp. **D**

Vib.

Cl. **D**

Vln. I **D** *cresc.* *f* *div. a 3* *1,2* *3,4* *5* *pp* *niente*

Vln. II *cresc.* *f* *pp* *div.*

Vla. *cresc.* *f* *pp* *div. 1,2* *3*

Vc. *cresc.* *f* *pp* *div. 1,2* *3*

Cb. *arco* *mf cresc.* *f* *pp*



103

Pno. *p*

Hp. *Ped.* *mf*

Vib. *mf* *Ped.* *p* *3*

Cl. *mf* *6* *5* *3* *6* *3* *6* *3* *Ped.*

Vln. I *unis.* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vln. II *unis.* *pp*

Vla.

Vc.

Cb.

112

Pno.

Hp.

Vib.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.



114

Pno.

Hp.

Vib.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

116

Piano score for measures 116-117. The score includes parts for Pno., Hp., Vib., Cl., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. Measure 116 features a piano introduction with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. Measure 117 continues with similar rhythmic patterns and includes dynamic markings such as *cresc.*, *pp*, and *mf*. Pedal points are indicated with *Ped.* and asterisks.



118

Piano score for measures 118-119. The score includes parts for Pno., Hp., Vib., Cl., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/4. Measure 118 features a piano introduction with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. Measure 119 continues with similar rhythmic patterns and includes dynamic markings such as *cresc.*, *mf*, and *pp*. Pedal points are indicated with *Ped.* and asterisks.

120

E

Pno. *f* * Ped.

Hp. *f* * Ped.

Vib. *f* * Ped.

Cl. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

122

This page of a musical score contains measures 122 through 128. The instruments listed on the left are:

- Piano (Pno.): Treble and bass clefs, 4/4 time. Measure 122 has a fermata over the first two notes. A star symbol is in the bass line. Dynamics: *mf* at the end.
- Harp (Hp.): Treble and bass clefs, 4/4 time. Measure 122 has a fermata over the first note. Dynamics: *f* at the end.
- Vibraphone (Vib.): Treble clef, 4/4 time. Measure 122 has a star symbol. Dynamics: *mf* at the end.
- Clarinet (Cl.): Treble clef, 4/4 time. Measure 122 has a fermata over the first two notes.
- Violin I (Vln. I):
 - 1-3: Treble clef, 4/4 time. Measure 122 has a fermata over the first two notes.
 - 4-5: Treble clef, 4/4 time. Measure 122 has a fermata over the first two notes. Dynamics: *f* at the end.
- Violin II (Vln. II):
 - 1-2: Treble clef, 4/4 time. Measure 122 has a fermata over the first two notes. Dynamics: *f* at the end. Includes a triplet and "non div." instruction.
 - 3-4: Treble clef, 4/4 time. Measure 122 has a fermata over the first two notes. Dynamics: *f* at the end.
- Viola (Vla.):
 - 1-2: Alto clef, 4/4 time. Measure 122 has a fermata over the first two notes. Dynamics: *f* at the end. Includes a triplet.
 - 3: Alto clef, 4/4 time. Measure 122 has a fermata over the first two notes. Dynamics: *f* at the end. Includes a triplet.
- Violoncello (Vc.):
 - 1: Bass clef, 4/4 time. Measure 122 has a fermata over the first two notes. Dynamics: *f* at the end. Includes a triplet and "non div." instruction.
 - 2-3: Bass clef, 4/4 time. Measure 122 has a fermata over the first two notes. Dynamics: *f* at the end. Includes a triplet and "non div." instruction.
- Double Bass (Cb.): Bass clef, 4/4 time. Measure 122 has a fermata over the first two notes. Dynamics: *f* at the end. Includes a triplet.

130 **F**

Pno.

Hp.

Vib.

Cl. *mf*

Vln. I **F** tutti unis. *pp*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*



133

Pno.

Hp.

Vib.

Cl. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb. *p*

135

Pno. *p* *f* *f* *Ped.* *

Hp. *f* *Ped.* *

Cl. *mf* *ff*

Vln. I *pizz.* *p* *f* *mf* *p* *f*

Vln. II *arco* *pp*

Vla. *arco* *pp*

Vc. *p* *mf* *p* *mf* *p* *mf*

Cb. *p* *mf*



137

Pno. *p* *f* *p* *f* *Ped.* * *Ped.* * *Ped.* *

Hp. *Ped.* *

Vib. *p* *Ped.* * *p* *f* *Ped.* *

Cl. *3* *6* *6*

Vln. I *p* *mf* *arco* *pp* *ff* *non div.*

Vln. II *(tr)* *pp* *ff*

Vla. *pp* *ff*

Vc. *p* *mf* *arco* *pp* *ff*

140

Hp. *p* *l.v.* 3 3 3 3 3

Vib. *p* 3 3 3 3 3 3 3 3

Cl. 3 3 3 3 3 3 6 6

Vln. I pizz. arco *p*

Vln. II *pp* pizz. arco *pp*

Vla. *pp* pizz. 3 arco 3 *pp*

Vc. *pp* pizz. 3 arco 3 *pp*

Cb. *p* 3 3



143

Pno. *p* 3 6 6

Hp. 3 3 3 3

Vib. * Ped. *

Cl. 3 3 *f cantabile* 3

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

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

Vla. *mf* pizz. 3 arco *p*

Vc. *mf* pizz. 3 arco *p*

Cb. *p* 3

145

Pno. *mf* 3

Hp. *p* *mf* *l.v.* 3

Vib. *mf* 3

Cl. *dim.* *mf* 5 5 6 3 3

Vln. I

Vln. II (4)

Vla. *div. 1,2* 3

Vc. *div. 1* 2,3

Cb. *mf* 3 *p* 3



148

Pno. *f* 5

Hp. *f* 5

Vib.

Cl. *mp* 5 3 3 *p* 3

Vln. I *pp* *div.* V

Vln. II

Vla.

Vc.

Cb. *mf* 3 *p* 3 *mf* 3 *p* 3 *mf*

151 **G**

Pno. *mf marcato*

Vln. I *f* 6

Vln. II unis.

Vla. unis. *f marcato staccatissimo* 3 6

Vc. unis. *f marcato staccatissimo* 3

153

Pno.

Vln. I *p sempre marcato staccatissimo* 3 *f* 3 *p* 3

Vln. II *p marcato staccatissimo* 3 3

Vla. 3 *f* 3 *p* 3 *f* 6

Vc. 3 *p* 3 3 3

155

Pno.

Vln. I 3 *f* 6 *p* 6

Vln. II 6 3 3 *f* 6 3 3

Vla. 6 *p* 3 *f* 3 6 *p* 3 3

Vc. 3 3 3 3

157

Pno.

Vln. I

Vln. II

Vla.

Vc.



159

Pno.

Vln. I

Vln. II

Vla.

Vc.



161

Pno.

Cl.

Vln. I

Vln. II

Vla.

Vc.

163

Pno.

Cl.

Vln. I

Vln. II

Vla.

Vc.

f *p* *f* *p*

3 6 3 6

165

Pno.

Cl.

Vln. I

Vln. II

Vla.

Vc.

f *f* *p* *f*

5 6 3 3 3 3 3 3

167

Pno.

Cl.

Vln. I

Vln. II

Vla.

Vc.

cresc. *f* *p* *f* *p* *f* *p*

3 6 3 3 3 3 3 3 3 3 3 3

169 **H**

Pno. *f* 6 6

Hp. *f* 3 6 *Ped.*

Vib. *f* 3 3 3 *Ped.*

Cl. *f*

Vln. I *f* 6 **H**

Vln. II 3 3 3 3 3

Vla. 3 3 3

Vc. non div. # 3



171

Pno. 6 3 6 6 3 6 *Ped.*

Hp. 3 3 6 3 3 *Ped.*

Vib. 6 6 3 3 3 *Ped.*

Vln. I

Vln. II

Vla.

Vc.

Tempo I ♩ = 48

Pno. 173

Hp.

Vib.

Cl.

Tempo I ♩ = 48

Vln. I - 1

Vln. I - 2

Vln. I - 3

Vln. I - 4, 5

Vln. II - 1, 2

Vln. II - 3, 4

Vla. - 1

Vla. - 2, 3

Vc. - 1, 2

Vc. - 3

Cb.

178

Pno.
Ped. *ff* 6

Hp.
ff 6 *l.v.*

Vib.
crotales *l.v.*

Cl.
p 5

Vln. I - 1
p 5 solo

Vln. I - 2, 3
pp sub.

Vln. I - 4, 5
pp sub.

Vln. II - 1, 2
pp sub.

Vln. II - 3, 4
pp sub.

Vla. - 1, 2

Vla. - 3

Vc. - 1, 2
p div.

Vc. - 3

Cb.

I Più mosso ♩ = 54

Pno. 186

Hp.

Vib.

Cl.

I Più mosso ♩ = 54

Vln. I - 1
Vln. I - 2, 3
Vln. I - 4, 5

Vln. II - 1, 2
Vln. II - 3, 4

Vla. Ist viola solo

Vc.

Cb.

tutti

pp

190

Pno.

Hp.

Vib.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

pp

p *ped.* *5* **ped.* *5* **ped.* *5* **ped.*



194

Pno.

Hp.

Vib.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

pp

p *5* *5* *5* *5* *5*

197

Pno. *mf* *p* *Ped.* *

Hp. *p*

Vib. *p*

Cl. *mf*

Vln. I *p* *mfpp*

Vln. II *mfpp* non div.

Vla. *mfpp*

Vc. unis. *mfpp*

Cb. *mfpp*



200

Pno.

Hp.

Vib.

Cl. *dim.* *p*

Vln. I non div.

Vln. II non div.

Vla. non div.

Vc.

Cb.

203

Pno. *pp*

Hp. *pp*

Vib. *pp* Chime *l.v.*

Cl. *dim.* *pp* *Ped.*

Vln. I *pp*

Vln. II *pp*

Vla. *pizz.* *pp* *non.div.*

Vc. *pp*

Cb. *pp*



209

J Adagio $\text{♩} = 60$

Pno.

Hp. *l.v.* *p espress.*

Vib. *

Cl. *niente* *p espress.*

J Adagio $\text{♩} = 60$

Vln. I *dim.* *niente*

Vln. II *dim.* *niente*

Vla.

Vc. *dim.* *niente*

Cb. *dim.* *niente*

216

Pno.

Hp.

Vib.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp dolce



222

Pno.

Hp.

Vib.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p espress.

pp dolce

arco

228 K

Pno.

Hp.

Vib.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp dolce

pp dolce

pp dolce

pp sempre dolce

pp dolce

pp

mp

pp dolce

pp sempre dolce



236

Pno.

Hp.

Vib.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

245

Hp.

Cl.

Vln. I - 1, 2

Vln. I - 3, 4

Vln. I - 5

Vln. II - 1, 2

Vln. II - 3, 4

Vla. - 1

Vla. - 2, 3

Vc. - 1, 2

Vc. - 3

Cb.

L

l.v.

f

pp dolce

div.

unis.

pp dolce



254

Hp.

Vib.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(unis.)

(unis.)

(unis.)

(unis.)

M

260

Pno. *mp*

Hp. *mp*

Vib. *p*

Cl. *p espress.*

M

Vln. I - 1, 2 *p sub.* niente

Vln. I - 3, 4 *p sub.* niente

Vln. I - 5 niente

Vln. II - 1, 2 *p sub.* niente

Vln. II - 3, 4 *p sub.* niente

Vla. - 1, 2

Vla. - 3

Vc. - 1

Vc. - 2, 3

Cb. *pp dolce*

271

Pno. *p dolce*

Hp.

Cl. *p*

Vln. I

Vln. II

Vla. *tutti unis. pp dolce*

Vc. *pp dolce*

Cb.



277

Pno. *cresc. f*

Hp.

Vib. *bowed mf f*

Cl. *cresc.*

Vln. I *tutti unis. pp cresc. poco rit. f*

Vln. II *pp cresc. f*

Vla. *cresc. f*

Vc. *cresc. f*

Cb.

N A tempo ♩ = 72

284
Pno.

Hp.

Vib.

Cl.

N A tempo ♩ = 72

Vln. I - 1, 2

Vln. I - 3, 4

Vln. I - 5

Vln. II - 1, 2

Vln. II - 3, 4

Vla. - 1, 2

Vla. - 3

Vc. - 1

Vc. - 2, 3

Cb.

♩. = ♩, ♩ = 96

292

Pno. *mf* *mf*

Hp. *mf* *f*

Vib. *p*

Cl. *p*

Vln. I - 1, 2

Vln. I - 3, 4

Vln. I - 5

Vln. II - 1, 2

Vln. II - 3, 4

Vla. - 1, 2

Vla. - 3

Vc. - 1

Vc. - 2, 3 *div.*

Cb. *p*

l.v. 3 3

♩. = ♩, ♩ = 96

The musical score consists of ten staves. The piano part (Pno.) features a melody in the right hand with a *mf* dynamic and a chordal accompaniment in the left hand. The harp (Hp.) has a melodic line with triplets and a *f* dynamic. The vibraphone (Vib.) and clarinet (Cl.) play a rhythmic pattern with a *p* dynamic. The string sections (Vln. I, Vln. II, Vla., Vc., Cb.) provide harmonic support with various melodic and rhythmic figures. The score includes dynamic markings, articulation, and a tempo indication of 96 beats per minute.

301

Pno.

Hp.

Cl.

Vln. I - 1, 2

Vln. I - 3, 4

Vln. I - 5

Vln. II - 1, 2

Vln. II - 3, 4

Vla. - 1, 2

Vla. - 3

Vc. - 1

Vc. - 2, 3

Cb.

p

niente

The musical score consists of ten staves. The Pno. and Hp. staves are grand staves with treble and bass clefs. The Cl. staff has a treble clef and a *p* dynamic marking. The Vln. I staves (1-5) and Vln. II staves (1-4) have treble clefs. The Vla. staves (1-2 and 3) have treble clefs. The Vc. staves (1 and 2-3) have alto clefs. The Cb. staff has a bass clef. The score is in 4/4 time and ends with a 5/4 time signature. The *niente* marking is placed below the Cb. staff.

0

Pno. *f* *mf* *p*

Hp. *f* *l.v.* *6* *|| p.v.* *p*

Vib. *f* *

Cl. *p espress.* *3*

0

Vln. I - 1, 2 *mf* *pp*

Vln. I - 3, 4 *mf* *pp*

Vln. I - 5 *mf* *pp*

Vln. II - 1, 2 *mf* *pp*

Vln. II - 3, 4 *mf* *pp*

Vla. - 1, 2 *mf* *pp*

Vla. - 3 *mf* *pp*

Vc. - 1 *pizz.* *f* *arco* *mf* *pp*

Vc. - 2, 3 *pizz.* *f* *arco non div.* *mf* *pp*

Cb. *pizz.* *f* *mf*

313

Pno.

Hp.

Vib.

Cl.

Vln. I - 1, 2

Vln. I - 3, 4

Vln. I - 5

Vln. II - 1, 2

Vln. II - 3, 4

Vla. - 1, 2

Vla. - 3

Vc. - 1

Vc. - 2, 3

Cb.

319

P

A piacere ♩ = 72

Pno.

Musical notation for the piano part, showing a series of rests followed by a melodic line in the right hand starting in the 3/2 time signature.

Hp.

Musical notation for the harp part, featuring a melodic line in the right hand starting in the 3/2 time signature with a *mf* dynamic marking.

Vib.

Musical notation for the viola part, including the instruction "bowed" and a *mp* dynamic marking.

Cl.

Musical notation for the clarinet part, including the instruction "cadenza" and dynamic markings *niente* and *p freely*.

P

A piacere ♩ = 72

Vln. I - 1, 2

Vln. I - 3, 4

Vln. I - 5

Musical notation for the first violin parts (I-1, 2, 3, 4, 5), including dynamic markings *mf* and *fp sub.*

Vln. II - 1, 2

Vln. II - 3, 4

Musical notation for the second violin parts (II-1, 2, 3, 4), including dynamic markings *mf*, *fp sub.*, and *pp sub.*

Vla. - 1

Vla. - 2

Vla. - 3

Musical notation for the viola parts (1, 2, 3), including dynamic markings *mf*, *fp sub.*, *pp sub.*, and *pp*, and the instruction *niente*.

Vc. - 1

Vc. - 2

Vc. - 3

Musical notation for the cello parts (1, 2, 3), including dynamic markings *mf*, *fp sub.*, and *pp sub.*

Cb.

Musical notation for the contrabass part, including the instruction "arco" and dynamic markings *pp* and *niente*.

Cl. 328 niente *pp* *p* niente *pp* *p*

Cl. 333 *cresc.* *f*

Cl. 336 *p*

Cl. 340 *f* 9 5 3 *dim.* *pp*

Cl. 343 *mf* 3 *pp* *mf* *f* *p*

Cl. 348 *mf* 7

Cl. 351 *p* *mf* 6 6 3

Cl. 355 3 5 5 6 6

Vln. I tutti unis. *pppp*

Detailed description: This page of a musical score contains eight staves. The first seven staves are for Clarinet (Cl.) and the eighth is for Violin I (Vln. I). The Clarinet parts feature complex rhythmic patterns with many slurs and dynamic markings. Measure 328 has dynamics *niente pp p niente pp p*. Measure 333 has *cresc. f*. Measure 336 has *p*. Measure 340 has *f*, with fingerings 9, 5, 3, *dim.*, and *pp*. Measure 343 has *mf*, *pp*, *mf*, *f*, and *p*. Measure 348 has *mf*. Measure 351 has *p*, *mf*, and fingerings 6, 6, 3. Measure 355 has fingerings 3, 5, 5, 6, 6. The Violin I part starts at measure 355 with the instruction *tutti unis.* and a dynamic marking of *pppp*.

358

Q

Hp. *mf* 6 *l.v.*

Vib. yarn mallets *p*

Cl. 3 6 6 6 *mp* 3

Vln. I *cresc.* *pp* *p*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.



361

Vib. bowed

Cl. 3 5 3 *p* *pp*

Vln. I - 1, 2, 3 *pp* *mf* 6 6

Vln. I - 4, 5 *pp* *mf* 3 6 6

Vln. II - 1, 2 *p*

Vln. II - 3, 4 *p*

Vla. - 1, 2 *div.*

Vla. - 3

Vc. - 1, 2 *div.*

Vc. - 3

Cb. *pp* *pizz.* 3 3 *p* 3 *p*

364

Pno. *mp* *f*

Hp. *p cresc.* *f*

Vib. To Marimba

Cl. *mf* *niente*

Vln. I (unis.) *f*

Vln. II *f*

Vla. - 1, 2 *cresc.*

Vla. - 3 *pp cresc.*

Vc. - 1, 2 *cresc.*

Vc. - 3 *cresc.*

Cb. *mf*



367 **Stringendo**

Pno. *f*

Cl. **Stringendo**

Vln. I *f marcato*

Vln. II *p cresc.*

Vla. - 1, 2 *mf* *f marcato*

Vla. - 3 *mf* *f marcato*

Vc. - 1, 2 *mf* unis. pizz.

Vc. - 3 *mf* pizz.

Cb. *mf* pizz.

369

Pno. *mf marcato*

Hp. *mf marcato*

Mar. *mf marcato*

Cl. *f* 6 6

Vln. I *sfz* 6

Vln. II *f*

Vla. *tutti unis.* 3 *pizz.* *mf*

Vc. *mf*

Cb. *mf*

R Allegro ♩ = 92



372

Pno. 3 3 3 3

Hp. 3

Mar. 3 *mp* 5 *8va-1*

Cl. 6 3 3 3 3

Vln. I *pp* arco 3

Vln. II *pp* arco 3

Vla. *pp* 3

Vc.

Cb.

375

Pno. *f* 3 8^{va}...1

Hp. *f* 8^{va}...1

Mar. *f* 5 3 5

Cl.

Vln. I non div. *pp* *f*

Vln. II non div. *pp* *f*

Vla. non div. *pp* *f*

Vc. arco *pp* *f*

Cb. *f* arco



378

Pno. *mf* *f* 3

Hp.

Mar.

Cl. *f* 6 6 6 3 *fp* <

Vln. I

Vln. II pizz. *f* 3

Vla. pizz. *f* 3

Vc. pizz. *f* 3

Cb. pizz. 3

380

Pno.

Hp.

Mar.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

f

pizz.

p

p

mf

p

mf

p



382

Pno.

Hp.

Mar.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p cresc.

mf

mf

p cresc.

mf

p

cresc.

f

pp

arco

tr

pp

arco

pp

cresc.

mf

cresc.

mf

cresc.

mf

385

Pno. *mf*

Hp. *mf* 8^{va}-1

Mar. *f* 6 5 6 3 6 8^{va} 3

Cl. *f* 6

Vln. I *pp*

Vln. II (tr) *pp*

Vla. pizz. arco *p*

Vc. pizz. *p* arco

Cb. *p*



388

Pno. *p* 8^{va}-1

Hp. *p* 8^{va}-1

Mar. *mf* 5

Cl. *f* 3 6 (b) 5 5

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. arco *pp*

391 **S**

Pno. *mf* *cresc.* *f* *8va*

Hp. *mf* *cresc.* *f* *8va*

Mar. 5

Cl.

Vln. I *mf* *pizz.* *arco* *p* *f* *marcato* 3 3

Vln. II *mf* *pizz.* *arco* *f* *marcato* *pizz.* 3

Vla. *p* *f* *p* *f marcato* 3

Vc. *mf* *pizz.* *f* 3

Cb. *p* *mf* *f marcato*



395

Pno.

Hp.

Cl.

Vln. I *f* 3 3 3

Vln. II 3

Vla. *pizz.* *arco* 3

Vc. *arco* *marcato* 3 3 *pizz.* 3

Cb. 3 3

397

Piano score for measures 397-400. The score includes parts for Pno., Hp., Cl., Vln. I, Vln. II, Vla., Vc., and Cb. The music features complex rhythmic patterns with many triplets and rests. The key signature has one sharp (F#) and the time signature is 4/4. The Pno. part has a melodic line with triplets. The Vln. I part has a fast, repetitive triplet pattern. The Vc. part has a similar triplet pattern, with 'arco' and 'pizz' markings. The Cb. part has a simple triplet-based line.



400

Continuation of the musical score for measures 400-403. The score includes parts for Pno., Hp., Mar., Cl., Vln. I, Vln. II, Vla., Vc., and Cb. The music continues with complex rhythmic patterns and triplets. The key signature has one sharp (F#) and the time signature is 4/4. The Pno. part continues its melodic line. The Vln. I part has a fast, repetitive triplet pattern. The Vc. part has a similar triplet pattern, with 'arco' and 'pizz' markings. The Cb. part has a simple triplet-based line. The Mar. part has a short, accented triplet figure in measure 403.

403 **T**

Pno. *mf*

Hp. *l.v.*

Mar. *p* *mf*

Cl. *f* 3 6 6 6 5 5 3 5

Vln. I **T** *pizz.* *arco* *pp*

Vln. II *arco* *pp*

Vla. *arco* *pp*

Vc. *pizz.* *p* 3

Cb. *p* 3



406

Pno. *mf*

Hp.

Mar. *p* 5 5 5 5

Cl. 3 3 5 5 5 3 3

Vln. I

Vln. II

Vla.

Vc. 3 3 3

Cb. 3 3 3

409

Pno.
Hp.
Mar.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

8va
mf
f
pp
cresc.
cresc.
cresc.

Detailed description: This system of musical notation covers measures 409 to 411. The piano part (Pno.) is silent. The harp (Hp.) is also silent. The maracas (Mar.) play a rhythmic pattern of eighth notes with triplets, starting at measure 409 and ending at measure 411. The clarinet (Cl.) plays a melodic line with triplets and sixteenth notes, spanning across measures 409 and 410. The violin I (Vln. I) part begins at measure 410 with a *pp* dynamic and a crescendo. The violin II (Vln. II) and viola (Vla.) parts also begin at measure 410 with a *cresc.* dynamic. The cello (Vc.) and double bass (Cb.) parts play a simple harmonic accompaniment.



412

Pno.
Hp.
Mar.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
cresc.
mf
f
fp
arco div.

Detailed description: This system of musical notation covers measures 412 to 414. The piano part (Pno.) plays a chordal accompaniment starting at measure 412 with a *mf* dynamic and a crescendo. The harp (Hp.) plays a chordal accompaniment starting at measure 412 with a *mf* dynamic. The maracas (Mar.) play a rhythmic pattern of eighth notes with triplets, starting at measure 412 and ending at measure 414. The clarinet (Cl.) plays a melodic line with triplets and sixteenth notes, spanning across measures 412 and 413. The violin I (Vln. I) part begins at measure 412 with a *fp* dynamic. The violin II (Vln. II) and viola (Vla.) parts also begin at measure 412 with a *fp* dynamic. The cello (Vc.) and double bass (Cb.) parts play a simple harmonic accompaniment.

414

Pno. *f* *mf*

Hp. *f* *8^{va}*

Mar. *5* *3* *5*

Cl. *f* *6* *6*

Vln. I *non div.* *f*

Vln. II *tutti unis.* *f*

Vla. *non div.* *f* *pizz.* *f*

Vc. *arco* *f* *pizz.* *f*

Cb. *f* *arco* *pizz.* *f*



417

Pno. *f* *3*

Hp.

Mar. *mf* *5* *5*

Cl. *fp* *f* *6*

Vln. I

Vln. II *pizz.* *f* *3* *3*

Vla. *f* *3* *3*

Vc. *f* *3* *3*

Cb. *mf* *mf*

419

Pno. *mf*

Hp. *mf*

Mar. *p* *mf* *p*

Cl. *6* *6* *6* *6* *6* *6*

Vln. I *pizz.* *p* *3*

Vln. II *p* *3*

Vla. *p* *3* *arco* *pp*

Vc. *p* *arco* *pp*

Cb. *p*

||

421

Pno. *p cresc.* *mf*

Hp. *p cresc.* *mf*

Mar. *cresc.* *f* *5* *f* *3* *3*

Cl. *6* *6* *6* *5* *5* *5*

Vln. I

Vln. II *arco tr.* *pp*

Vla. *cresc.* *mf* *pp*

Vc. *cresc.* *mf* *pp*

Cb. *cresc.* *mf*

424

Pno.

Hp.

Mar.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

p

cresc.

cresc.

cresc.

mf

pizz.

arco



427

Pno.

Hp.

Mar.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

cresc.

mf

f

mf

fp

fp

fp

arco div.

Pno. 431

Hp.

Mar.

Cl.

Vln. I

Vln. II - 1, 2

Vln. II - 3, 4

Vla.

Vc. - 1

Vc. - 2

Vc. - 3

Cb.

433

Pno.

Hp.

Mar. To Vibraphone

Cl.

Vln. I *f sub.* 6 3 *fp*

Vln. II - 1, 2 pizz. *mf* unis. arco *p*

Vln. II - 3, 4 pizz. *mf* unis. arco *p*

Vla. tutti unis. 6 3 arco *p*

Vc. - 1, 2 (unis.)

Vc. - 3

Cb.

435

Pno. *f* *cresc.* *ff* *Red.* *

Hp. *f* *cresc.* *ff* *l.v.* *Red.* *

Vib. *ff* *Red.* *

Cl.

Vln. I *f* *div. 1,2,3* *ff* *4,5*

Vln. II (*tutti unis.*) *f* *div.* *ff*

Vla. *f* *div.* *ff* *unis.*

Vc. *tutti unis.* *f* *ff*

Cb. *arco* *f* *ff* *pizz* *arco* *ff*

438 **V** Più mosso
♩ = 92

This page contains the musical score for measures 438 to 441. The score is for a full orchestra and piano. The tempo is marked "Più mosso" with a quarter note equal to 92 beats. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The instruments and their parts are as follows:

- Piano (Pno.):** Features a complex texture with triplets and sixteenth-note runs. Includes a "col pedale" instruction and an "8^{va}" (octave) marking.
- Harpsichord (Hp.):** Provides harmonic support with chords and single notes.
- Vibraphone (Vib.):** Plays a melodic line with triplets and sixteenth-note patterns, marked "ff col pedale".
- Clarinet (Cl.):** Remains silent throughout these measures.
- Violins I (Vln. I - 1, 2, 3, 4, 5):** Play a melodic line with triplets and sixteenth-note patterns, marked "ff".
- Violins II (Vln. II - 1, 2, 3, 4):** Play a supporting melodic line with triplets and sixteenth-note patterns, marked "ff".
- Violas (Vla. - 1, 2, 3):** Play a melodic line with triplets and sixteenth-note patterns, marked "ff".
- Violoncello (Vc. - 1, 2, 3):** Play a melodic line with triplets and sixteenth-note patterns.
- Double Bass (Cb.):** Provides a steady bass line with long notes.

444

Pno.

Hp.

Vib. Crotales Vibraphone, bowed *f*

Cl. *ff* *pp*

Vln. I - 1, 2, 3 *mf sub.* *cresc.* *ff*

Vln. I - 4, 5 *mf sub.* *cresc.* *ff*

Vln. II - 1, 2 *mf sub.* *cresc.* *ff* non div.

Vln. II - 3, 4 *mf sub.* *cresc.* *ff* non div.

Vla. *mf* *cresc.* *ff* div. 1,2 3 tutti non div.

Vc. *mf* *cresc.* *ff* div. 1 2,3 tutti non div.

Cb. *mf cresc.* *ff*

Meno mosso

451 ♩ = 72

The musical score for page 66, measures 451-454, is arranged as follows:

- Piano (Pno.):** Rests in all measures.
- Harp (Hp.):** Rests in measures 451-453; in measure 454, plays a sustained chord of F major (F4, A4, C5) with a dynamic of *mf*.
- Vibraphone (Vib.):** Rests in measures 451-453; in measure 454, plays a sustained chord of F major with a dynamic of *pp*. The instruction "Chime" is written above the staff.
- Clarinet (Cl.):** Measures 451-453 feature a sixteenth-note figure with a dynamic of *poco f*; measure 454 features a quarter-note figure with a dynamic of *p*.
- Violins I (Vln. I - 1, 2, 3, 4, 5):** All parts play a sustained note of F4, starting with a dynamic of *n* and reaching *mp* by measure 452, then returning to *n* in measure 454.
- Violins II (Vln. II - 1, 2, 3, 4):** All parts play a sustained note of F4, starting with a dynamic of *n* and reaching *mp* by measure 452, then returning to *n* in measure 454.
- Violas (Vla. - 1, 2, 3):** All parts play a sustained note of F4, starting with a dynamic of *n* and reaching *mp* by measure 452, then returning to *n* in measure 454.
- Cellos (Vc. - 1, 2, 3) and Double Basses (Cb.):** All parts play a sustained note of F3, starting with a dynamic of *n* and reaching *mp* by measure 452, then returning to *n* in measure 454.