Score

what clarity?

Concerto for Percussion

Dave Hollinden

Instrumentation for Orchestra:

2 Flutes, Flute 1 doubling on Piccolo
2 Oboes
2 Clarinets in B flat, Clarinet 2 doubling on B flat Bass Clarinet
2 Bassoons

2 Horns in F
2 Trumpets in B flat
2 Trombones
Tuba

Timpani
1 Percussion: see below for instrumentation and notation

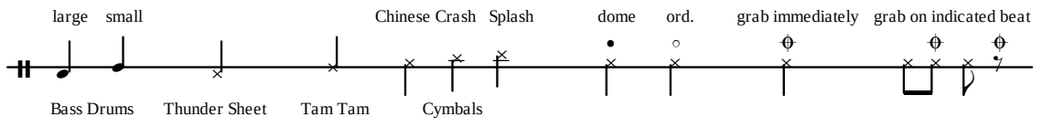
Percussion Soloist: see below for instrumentation and notation

1st Violin
2nd Violin
Viola
Cello
Double Bass

Performance Notes:

1. Accidentals carry through the bar, but not across the barline.
2. Bars 145, 161, 181 and 194 contain five 1/8th note triplets. I suggest they be conducted as one beat subdivided into five small gestures.

Instrumentation and Notation for Orchestral Percussionist:



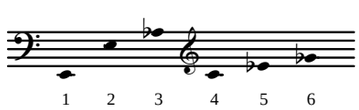
Instrumentation for Soloist:

Snare Drum

6 Tom Toms (see below for tuning)
High-hat
Tambourine with head
Almglocken
2 Cowbells (large and medium)
2 Temple Blocks (low and high)

2 Wood Blocks (medium and high)
3 Bell Plates (approx. 10", 8", 4")
2 Brake Drums (large and small)
Metal Pipe
Tibetan Prayer Bowl
Tibetan Prayer Cymbal (antique cymbal)

Tuning: Tom Toms



Almglocken

Snare Drum: Care should be taken with the snare drum so that it does not overpower the orchestra, particularly the string section at letters D and E. For the premiere, the snare was tuned to an A, and calf-skin heads and cable snares were used for a darker sound.

Bell Plates: The bell plates that I used in sounding out the piece were 10, 8 and 4 inches square. Your instruments should be close to these sizes so that the pitches are in the correct range. The smallest plate should be pitched significantly higher than the other two, more in the range of the metal pipe (a larger metal pipe may be substituted for the smallest bell plate).

While sounding out the piece, I laid the bell plates flat on bubble wrap. This resulted in a good tone with a slight amount of sustain. In addition, I found that the pitch dropped a minor third when the plate was struck near the edge as opposed to the center. This is taken advantage of at letter H, where gradual movements from center to edge of the largest bell plate are notated and a change in pitch is expected. If you choose to suspend the bell plates, damp them lightly and take care that your method for suspending them does not interfere with achieving a change in pitch when they are struck near the edge.

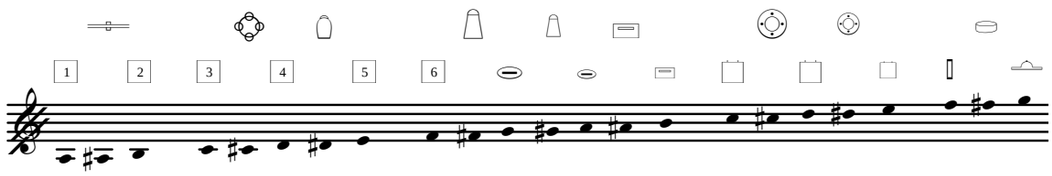
Brake Drums: The brake drums I used for experimenting were 10 and 8 inches in diameter, measured across the top. The relative pitches were a minor third apart, which is desirable in general but does not have to be precise.

Metal Pipe: Any heavy piece of pipe or solid metal will do as long as it is resonant with a nice ring and is pitched higher than the highest bell plate.

Almglocken: The almglocken should be damped fairly heavily. The sustain should be short enough so that when the almglocken is played in articulate passages along with instruments with short sustain, such as at letter M, its sustain does not cloud the passage work and seems to fit with the sustain of the other instruments.

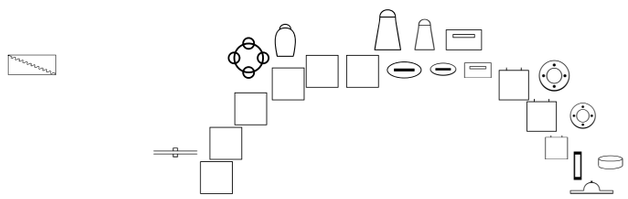
Relative pitches: The cowbells, temple blocks and wood blocks should be chosen so that there is an ascending pitch line from f sharp to b natural in the instrument setup shown below.

Soloist Instrument Setup and Timbre Staff Notation:



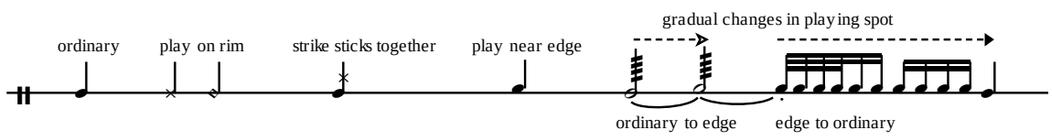
Physically arrange the instruments as shown above. The setup should resemble the black and white keys on a piano. The music is then notated as for a keyboard instrument. This notation is referred to as timbre-staff notation. It is signified in the score by a treble clef with slashes through it. There is no correspondence between notated pitch and sounding pitch, but between notated pitch and instrument location. (For more details, see Michael Udow's "Visual Correspondence Between Notational Systems and Instrument Configurations," Percussionist, vol. 18, no. 2 (Winter 1981) published by the Percussive Arts Society)
Note: enharmonic equivalents apply. For example, G sharp and A flat both refer to the higher of the two cowbells.

Soloist Stage Setup: The multipercussion setup may be curved in an arc to facilitate reaching wide intervals. The snare drum should be setup apart from the rest of the instruments. There should be a clear distinction, both visually and dramatically, between performing on solo snare drum and performing on the multipercussion setup.



Performance Notes for Soloist:

1. Mallet indications are suggestions. Please choose the best mallets to suit your instruments and the performance conditions.
2. It may be desirable to create a pair of sticks that can be used interchangeably as wood snare sticks and as rubber tipped sticks, possibly by dipping the butt end of the snare sticks in liquid rubber.
3. All flams are popped (tight); all roughs are as fast as possible.
4. A vertical line between two dynamic markings (i. e., ***f*** | ***p***) signifies an abrupt (subito) change.
5. In general, ⊙ means to strike an instrument in the center or ordinary playing spot, ◔ means to play near the edge of the instrument, and ⊙ - - - - - - - ▶ ◔ means a gradual change from one playing area to the other. For the almglocken, ◔ refers to the node of the instrument.
6. The following notation is used for the Snare Drum:



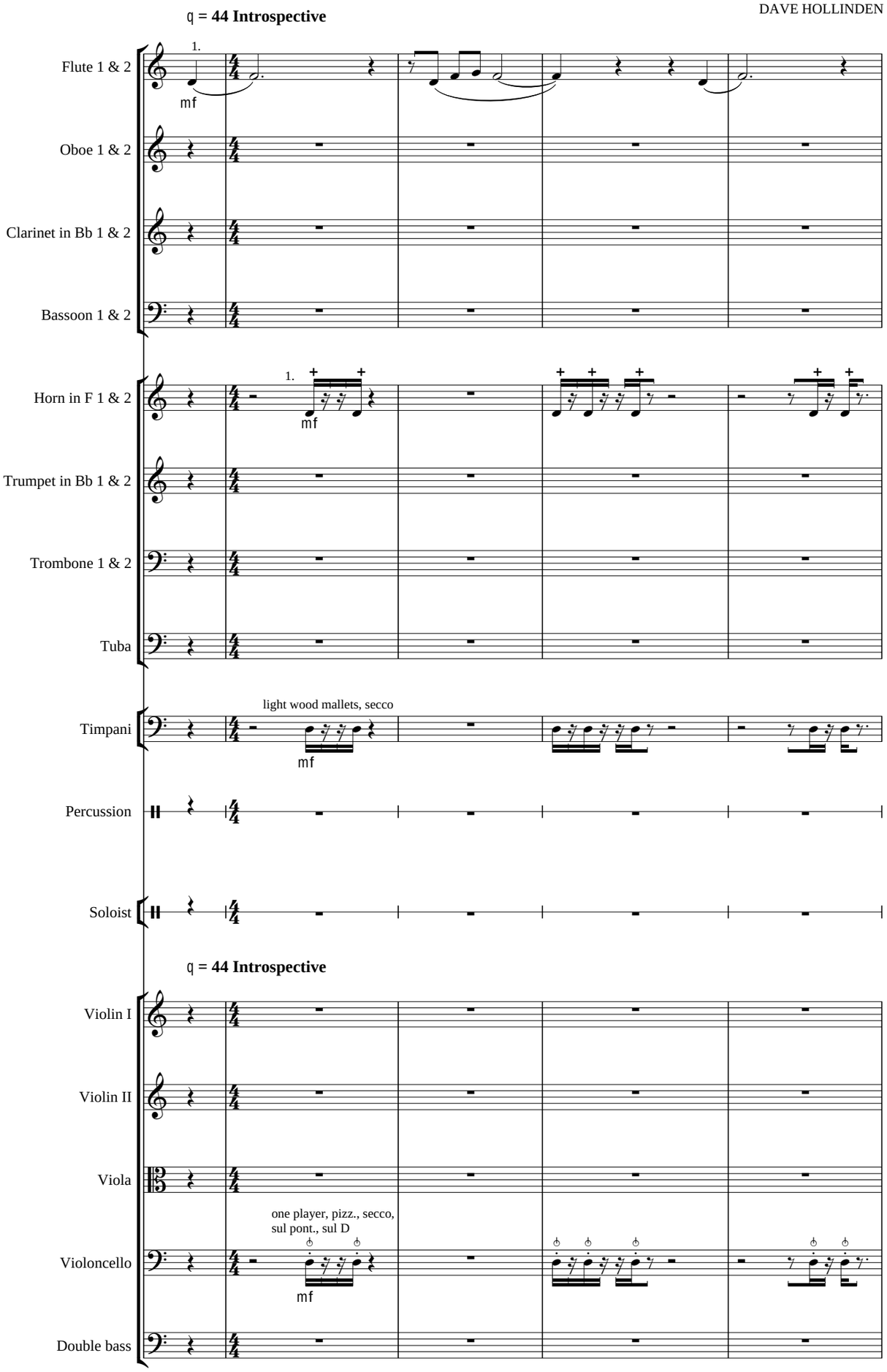
7. The following notation is used for the High-Hat:

I would like to thank Andrew Spencer for technical and musical help.
I give special thanks to Audra Wenzlow for moral and creative support.

score in C

what clarity?

DAVE HOLLINDEN



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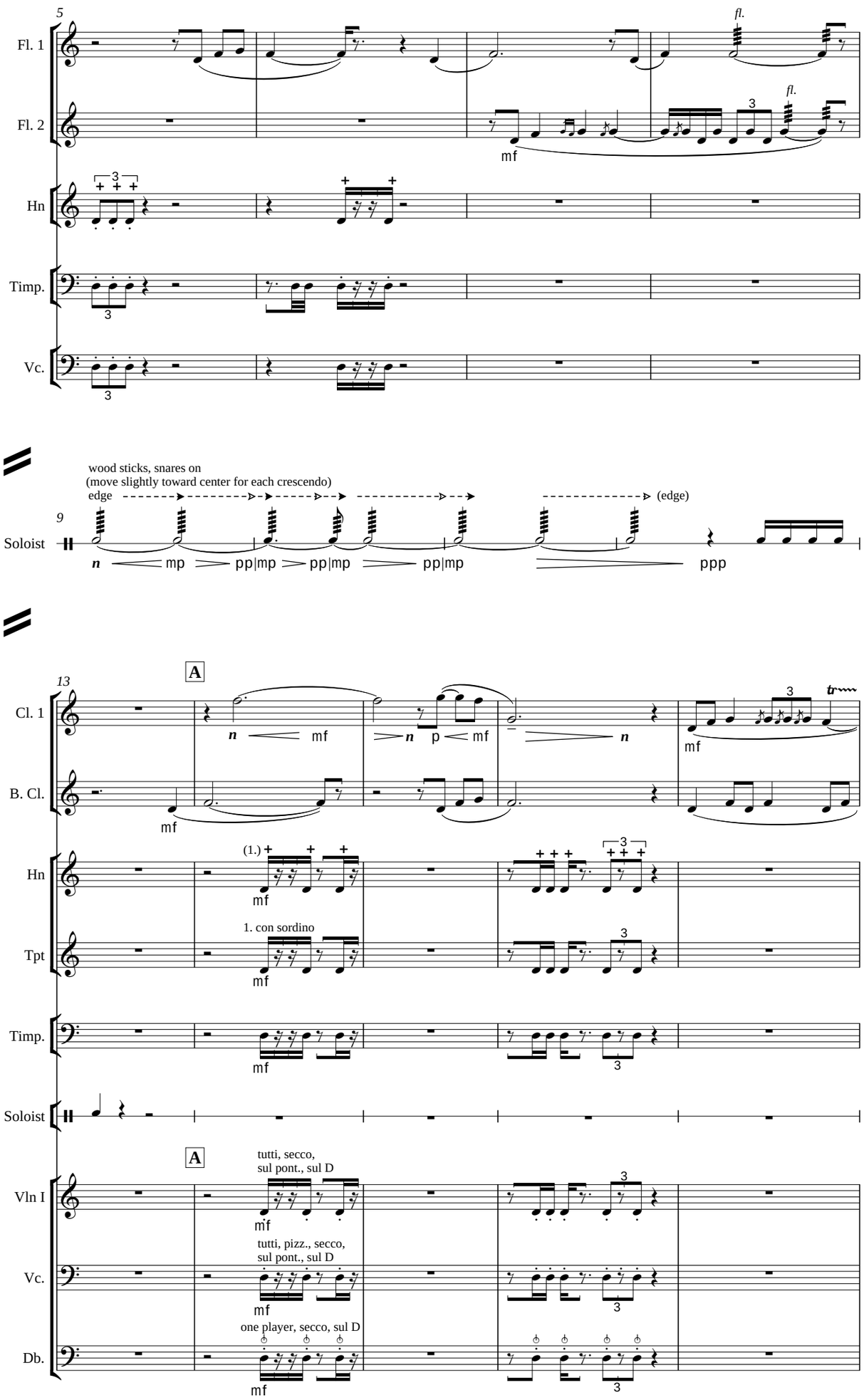
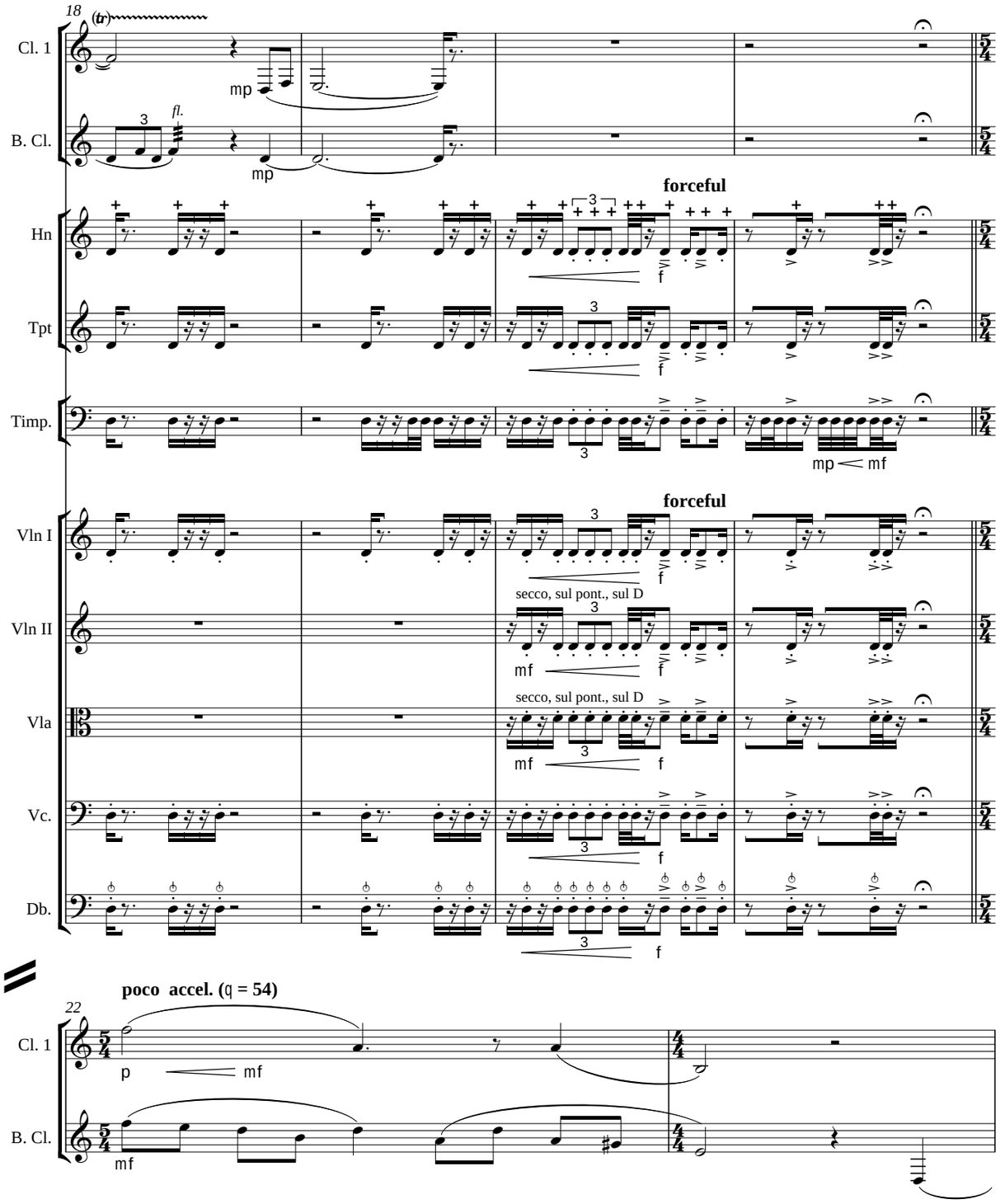
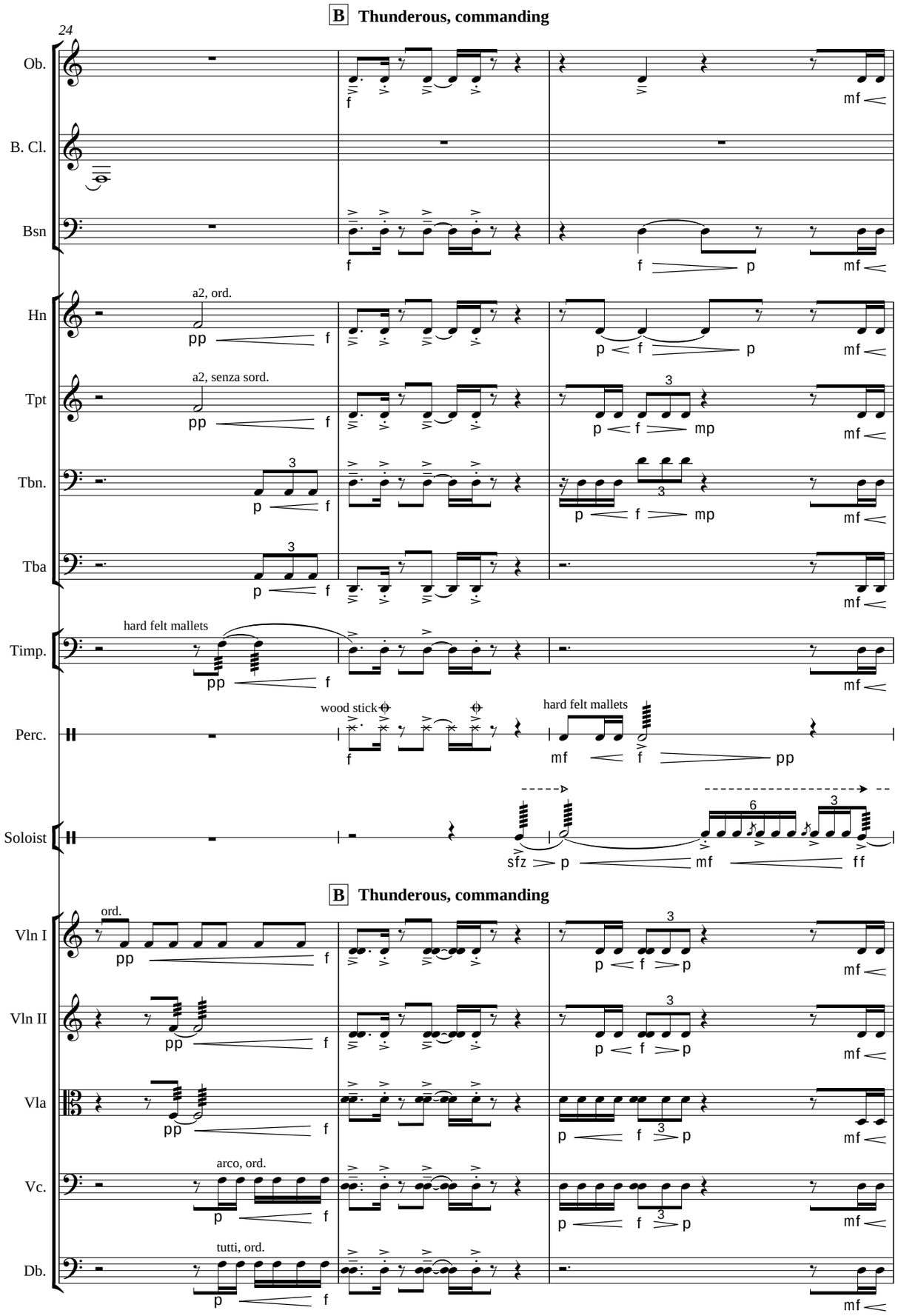
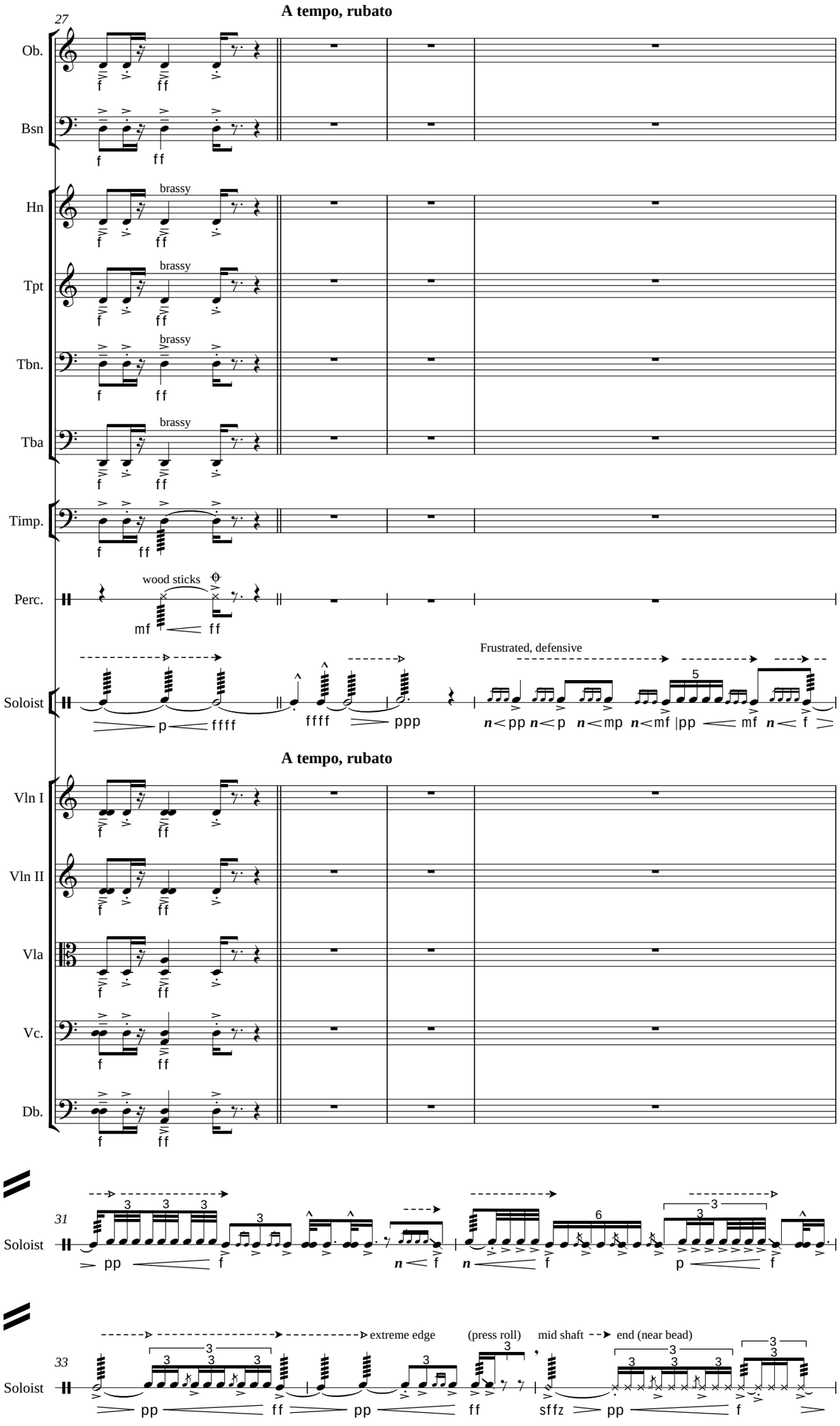
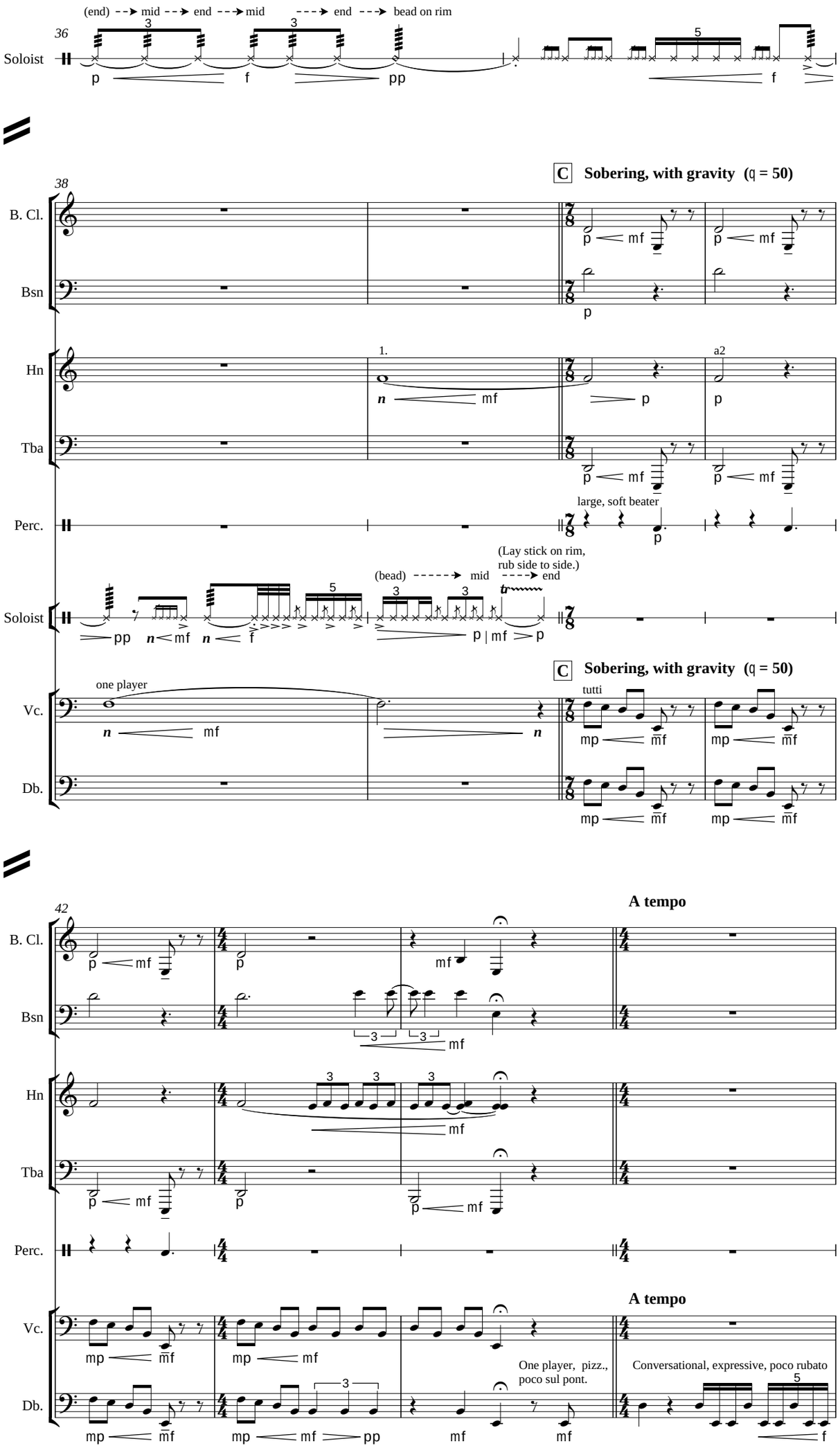
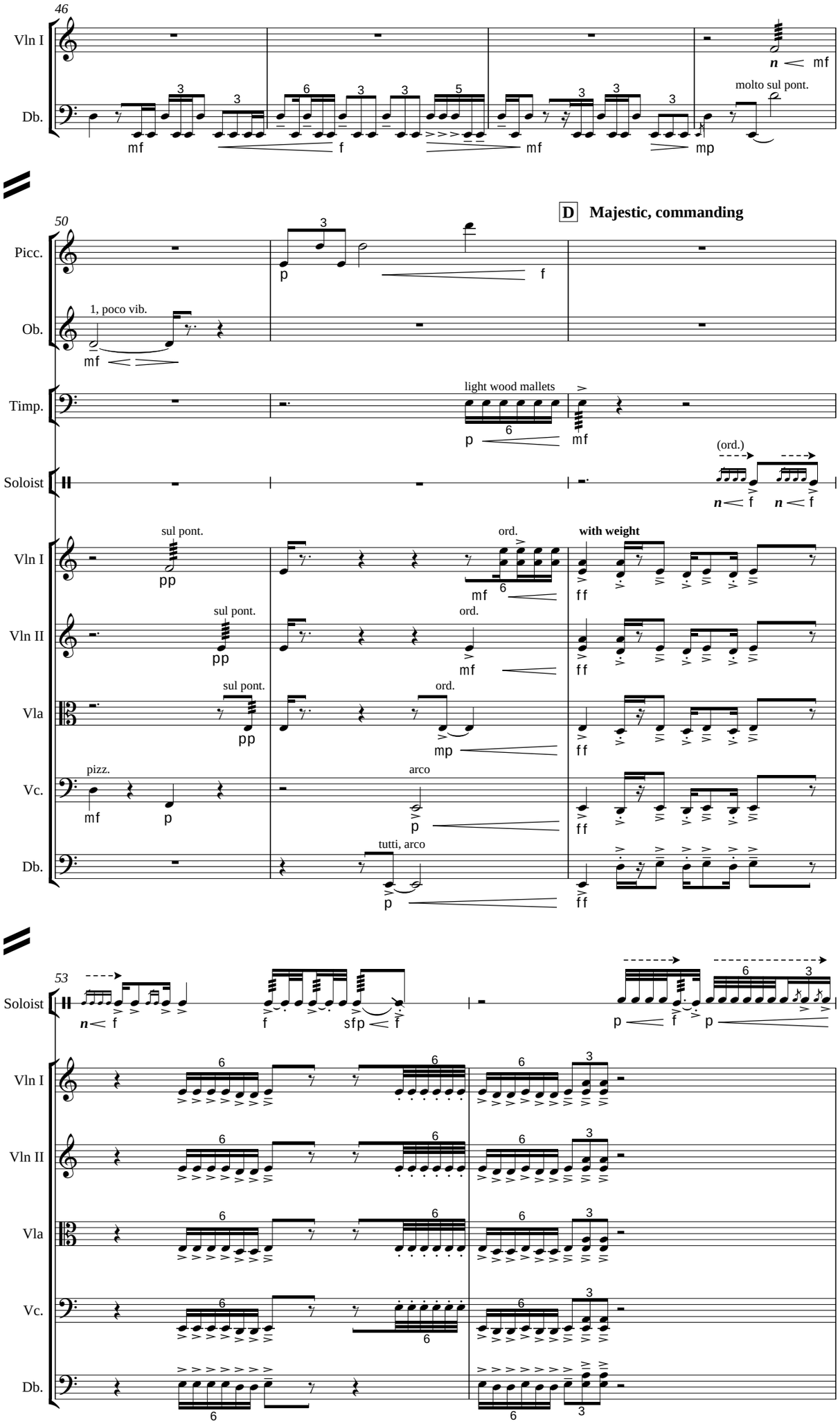

5
Fl. 1
Fl. 2
Hn
Timp.
Vc.
fl.
mf
wood sticks, snares on
(move slightly toward center for each crescendo)
edge
(edge)
9
Soloist
mp
pp|mp
pp|mp
pp|mp
ppp
13
A
Cl. 1
B. Cl.
p
(1.)
1. con sordino
Tpt
tutti, secco,
sul pont., sul D
Vln I
tutti, pizz., secco,
sul pont., sul D
one player, secco, sul D
Db.

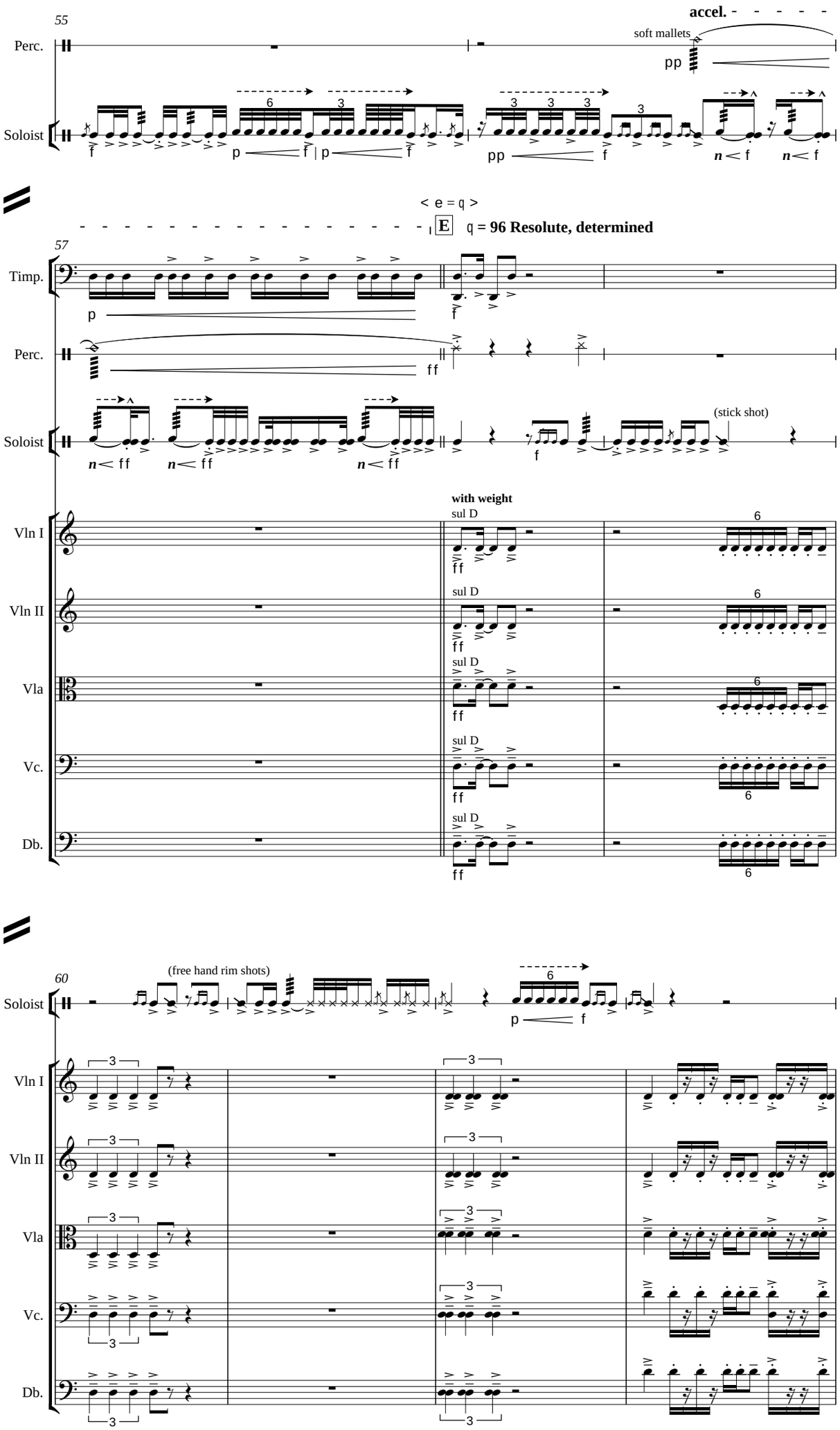

18
(tr)
Cl. 1
B. Cl.
mp
fl.
mp
forceful
Hn
Tpt
Timp.
f
mp mf
forceful
Vln I
Vln II
Vla
Vc.
Db.
secco, sul pont., sul D
mf
f
secco, sul pont., sul D
mf
f
f
f
poco accel. (q = 54)
22
Cl. 1
B. Cl.
p
mf
mf

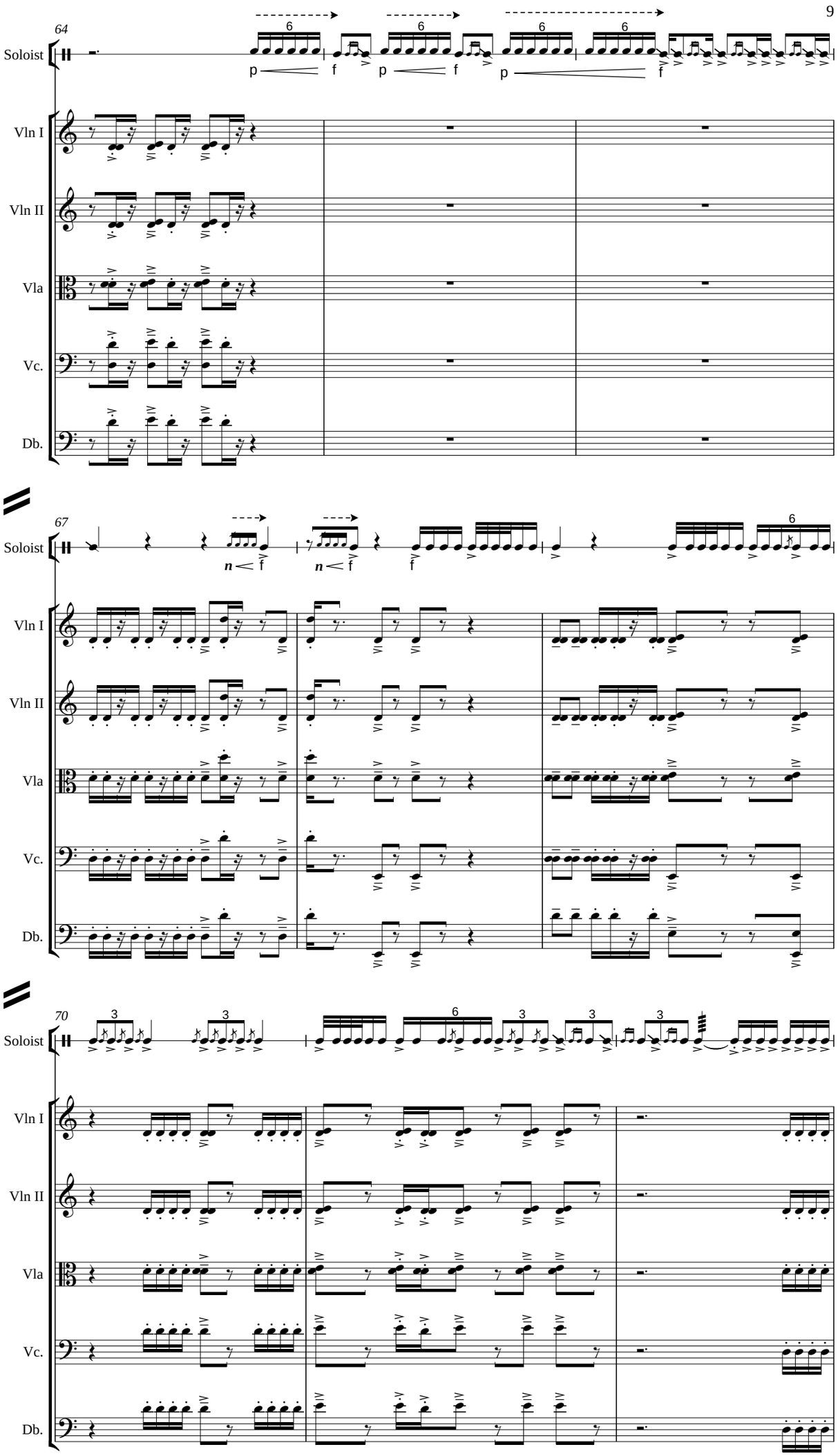

B Thunderous, commanding
24
Ob.
B. Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
a2, ord.
a2, senza sord.
hard felt mallets
wood stick
hard felt mallets
B Thunderous, commanding
Vln I
Vln II
Vla
Vc.
Db.
ord.
arco, ord.
tutti, ord.

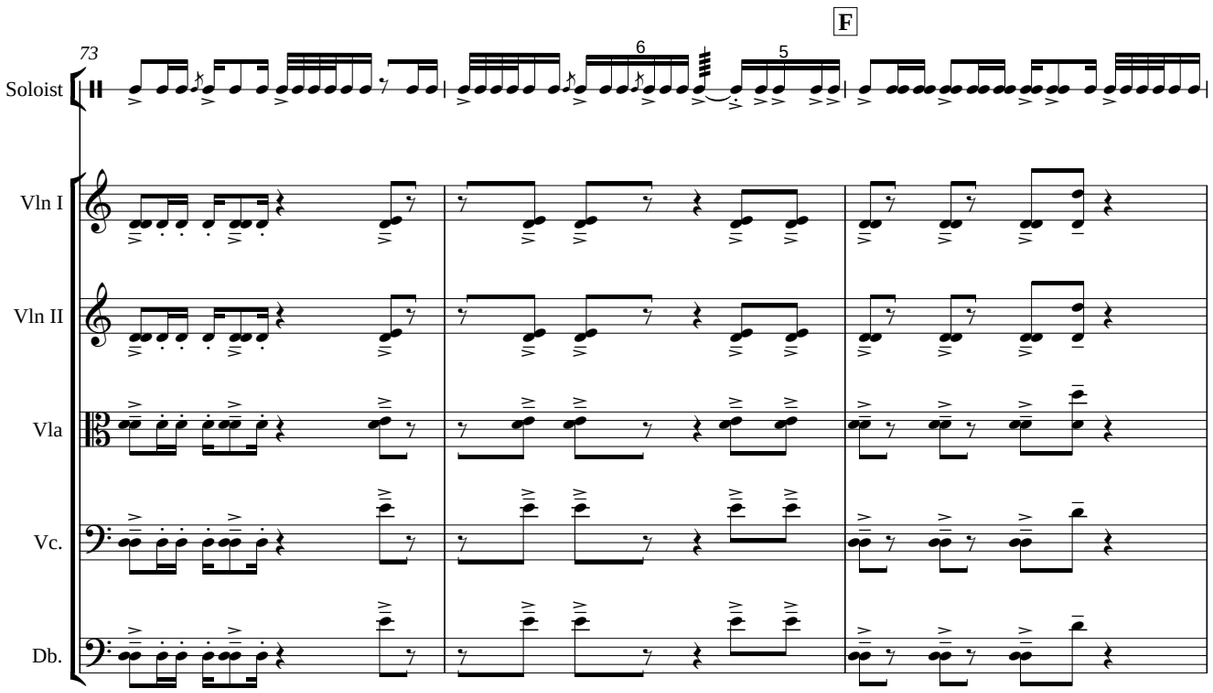

A tempo, rubato
27
Ob.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
brassy
wood sticks
Frustrated, defensive
A tempo, rubato
Vln I
Vln II
Vla
Vc.
Db.
31
33
extreme edge
(press roll)
mid shaft
end (near bead)

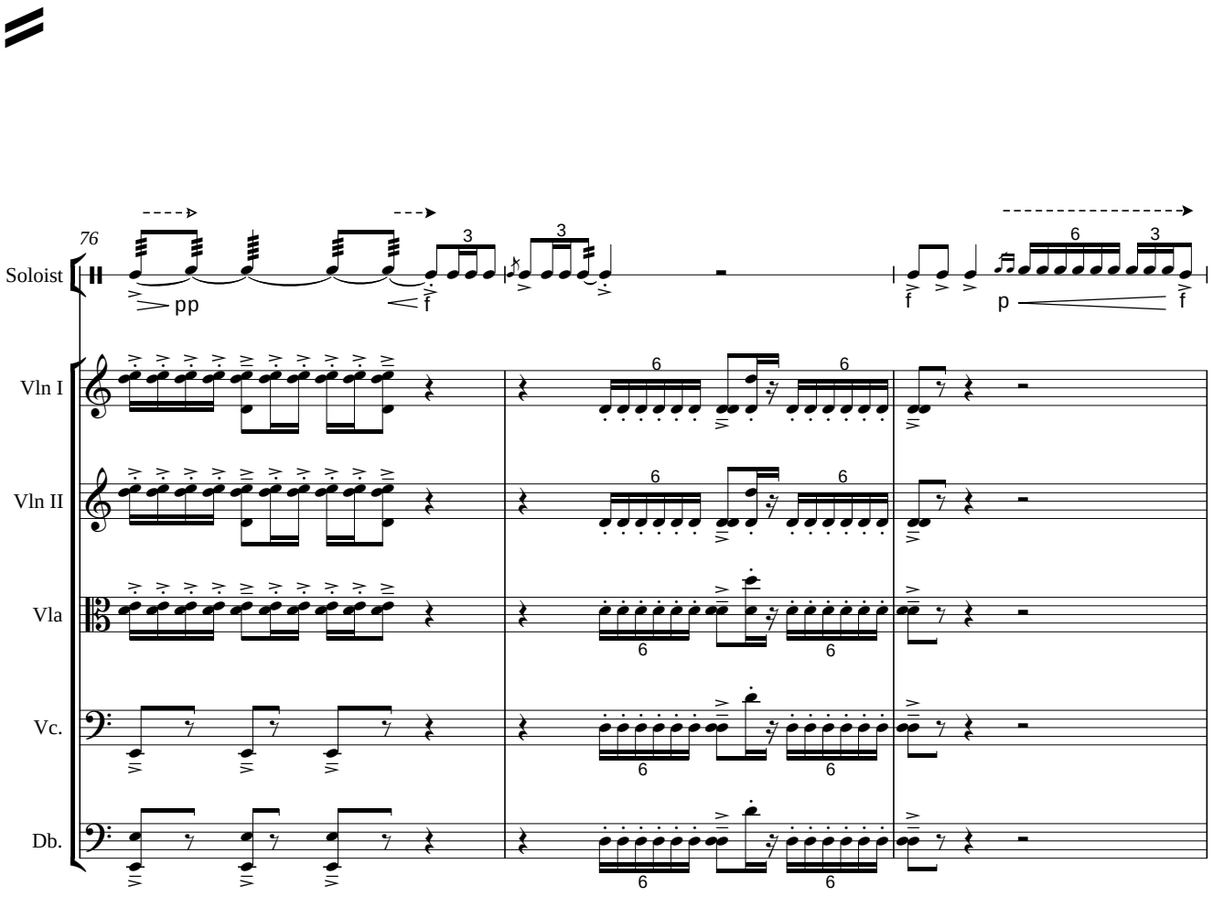

(end) mid end mid end bead on rim
36
Soloist
38
C Sobering, with gravity (♩ = 50)
B. Cl.
Bsn
Hn
Tba
Perc.
large, soft beater
(Lay stick on rim, rub side to side.)
(bead) mid end
Soloist
C Sobering, with gravity (♩ = 50)
one player
tutti
Vc.
Db.
42
A tempo
B. Cl.
Bsn
Hn
Tba
Perc.
A tempo
Vc.
Db.
One player, pizz., poco sul pont.
Conversational, expressive, poco rubato

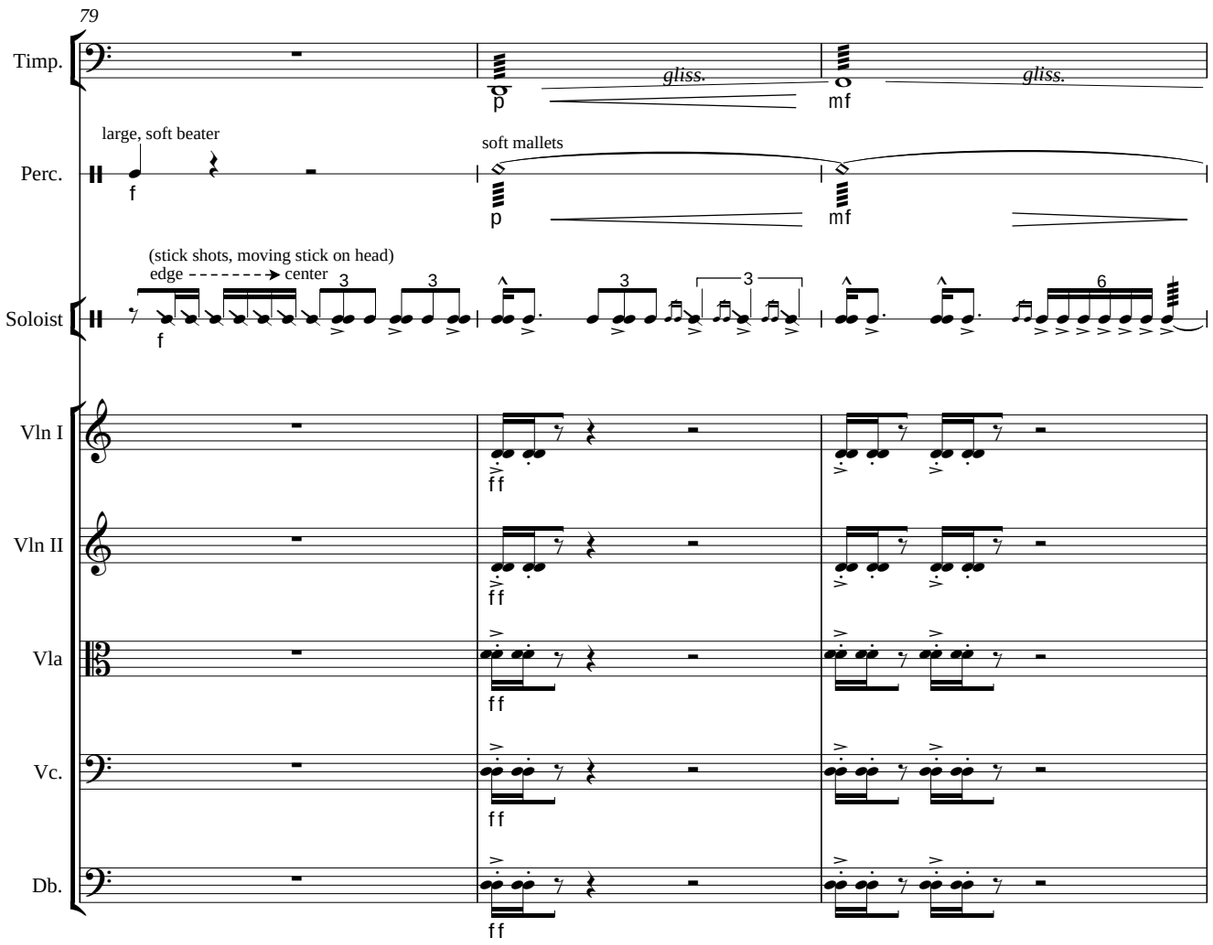

46
Vln I
Db.
molto sul pont.
50
D
Majestic, commanding
Picc.
Ob.
1, poco vib.
Timp.
light wood mallets
Soloist
(ord.)
Vln I
sul pont.
ord.
with weight
Vln II
Vla
Vc.
pizz.
arco
tutti, arco
53

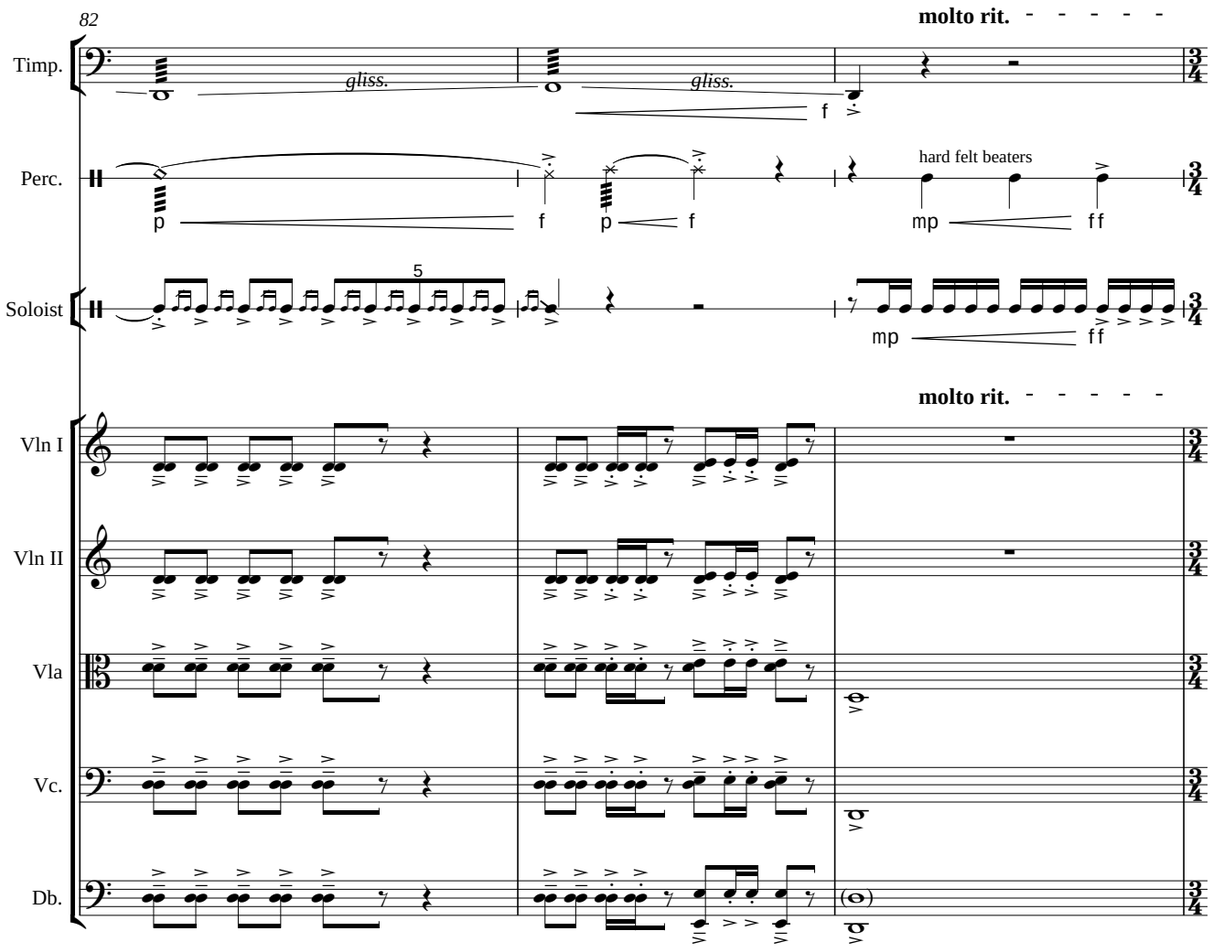

55
accel.
soft mallets
Perc.
pp
Soloist
< e = q >
E
q = 96 Resolute, determined
57
Timp.
Perc.
Soloist
(stick shot)
with weight
sul D
Vln I
Vln II
Vla
Vc.
Db.
60
(free hand rim shots)

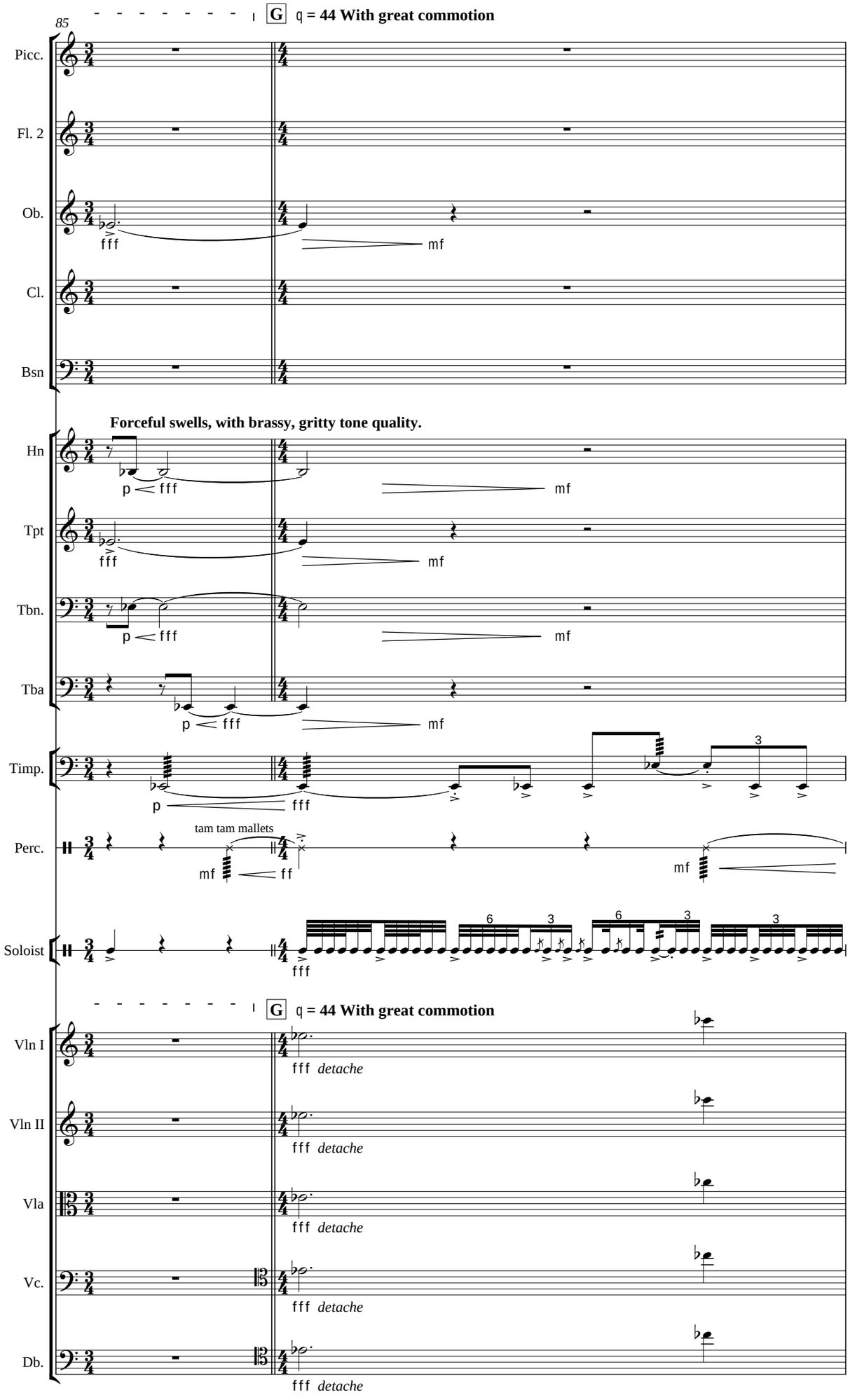

64
Soloist
Vln I
Vln II
Vla
Vc.
Db.
p
f
67
70

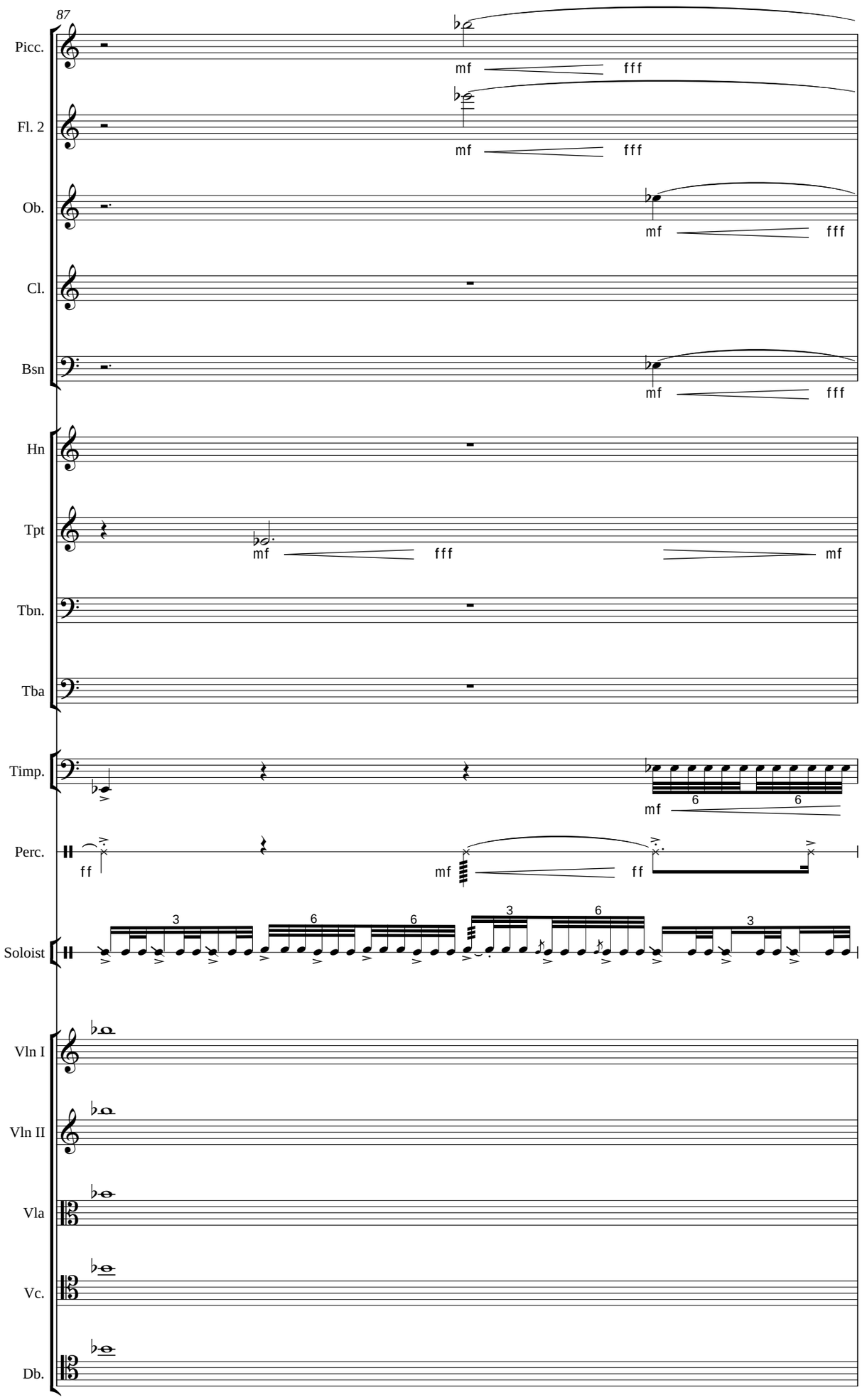

F
73
Soloist
Vln I
Vln II
Vla
Vc.
Db.

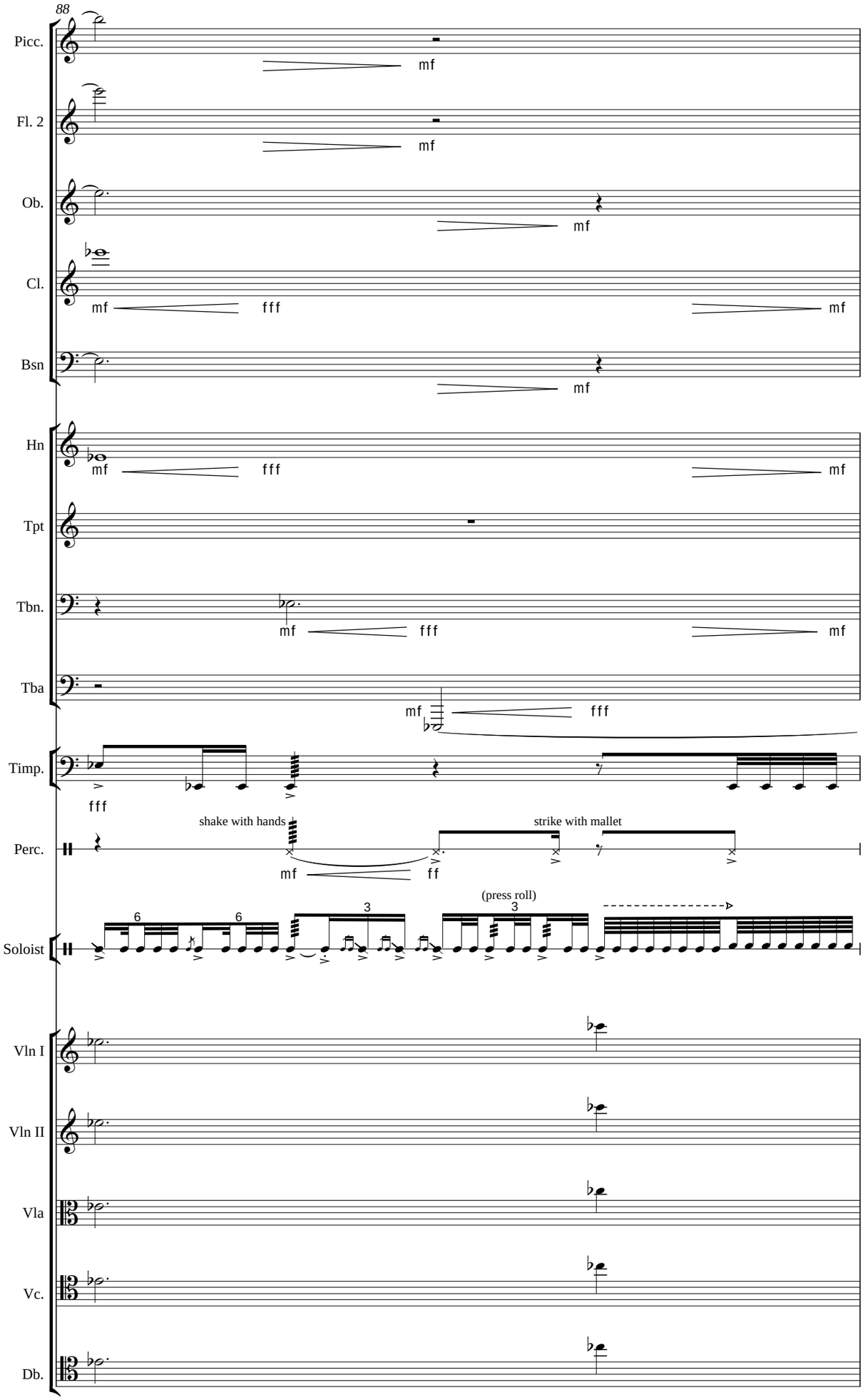

76
Soloist
pp
f
f
p
f
Vln I
Vln II
Vla
Vc.
Db.

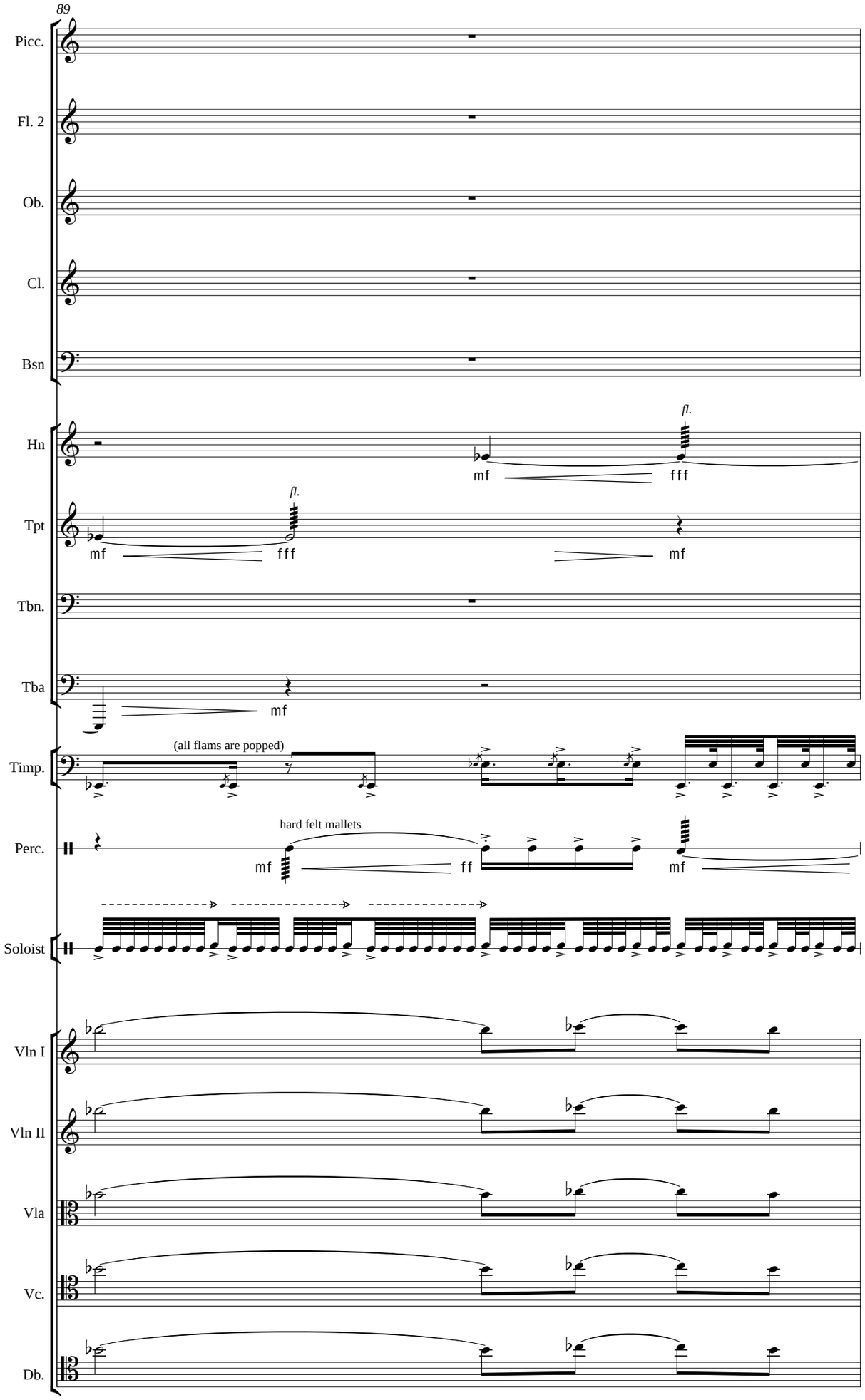

79
Timp.
gliss.
gliss.
p
mf
Perc.
large, soft beater
f
soft mallets
p
mf
Soloist
(stick shots, moving stick on head)
edge
center
f
Vln I
Vln II
Vla
Vc.
Db.
ff

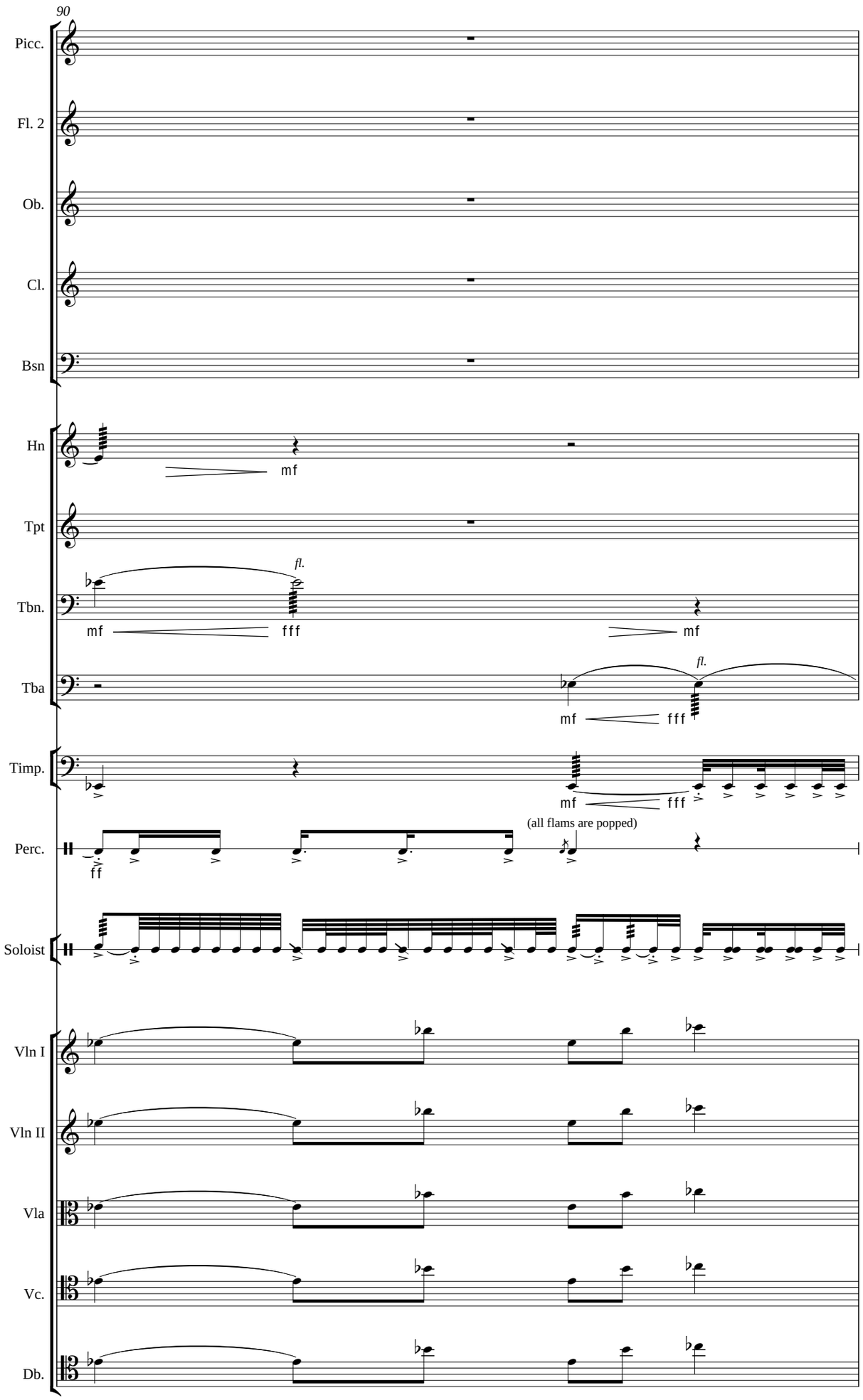

82
molto rit.
Timp.
gliss.
gliss.
f
Perc.
hard felt beaters
p
f
p
f
mp
ff
Soloist
mp
ff
molto rit.
Vln I
Vln II
Vla
Vc.
Db.

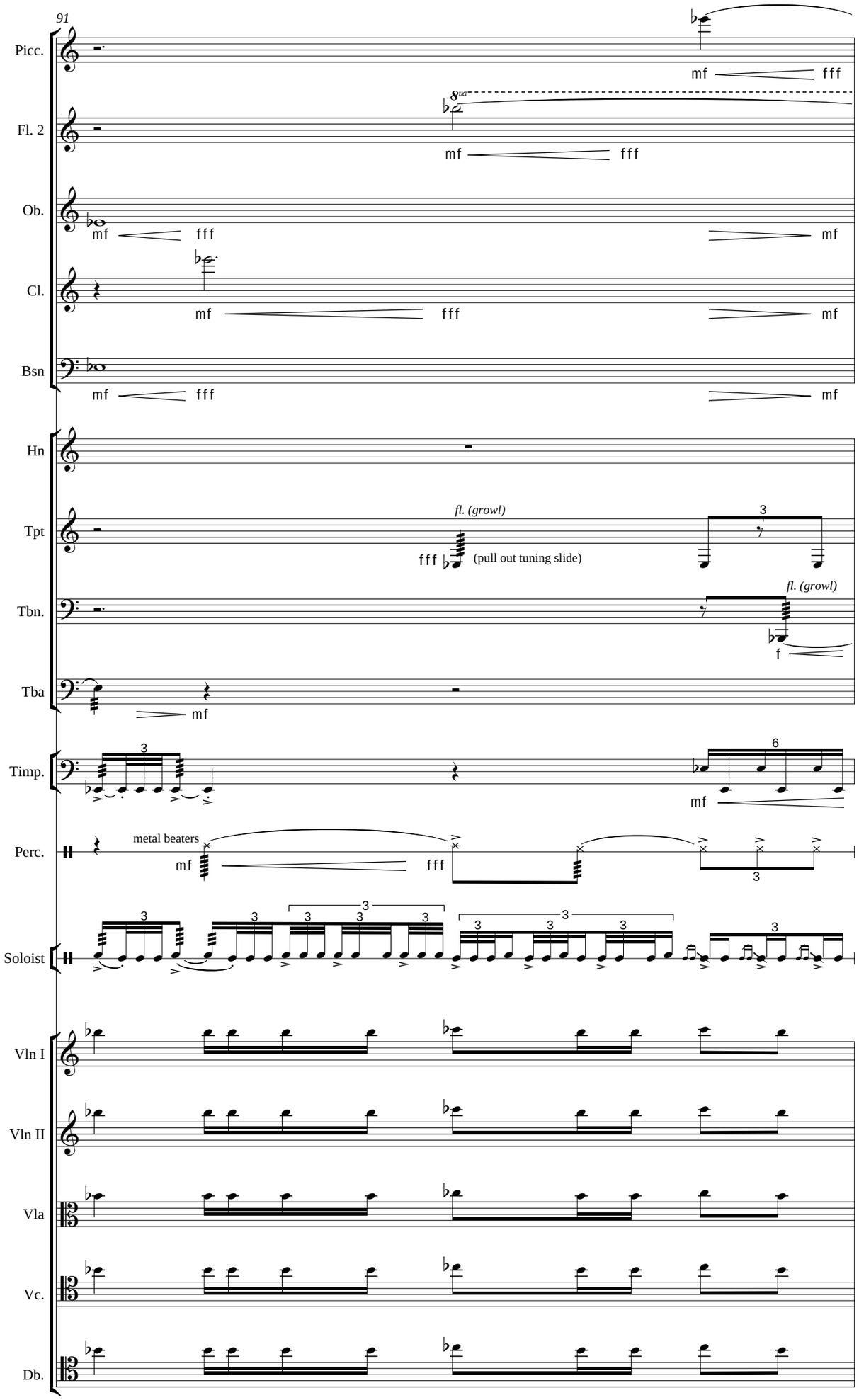

85
G
♩ = 44 With great commotion
Picc.
Fl. 2
Ob.
fff
mf
Cl.
Bsn
Forceful swells, with brassy, gritty tone quality.
Hn
p
fff
mf
Tpt
Tbn.
Tba
Timp.
Perc.
tam tam mallets
mf
ff
Soloist
6
3
G
♩ = 44 With great commotion
Vln I
Vln II
Vla
Vc.
Db.
fff detache

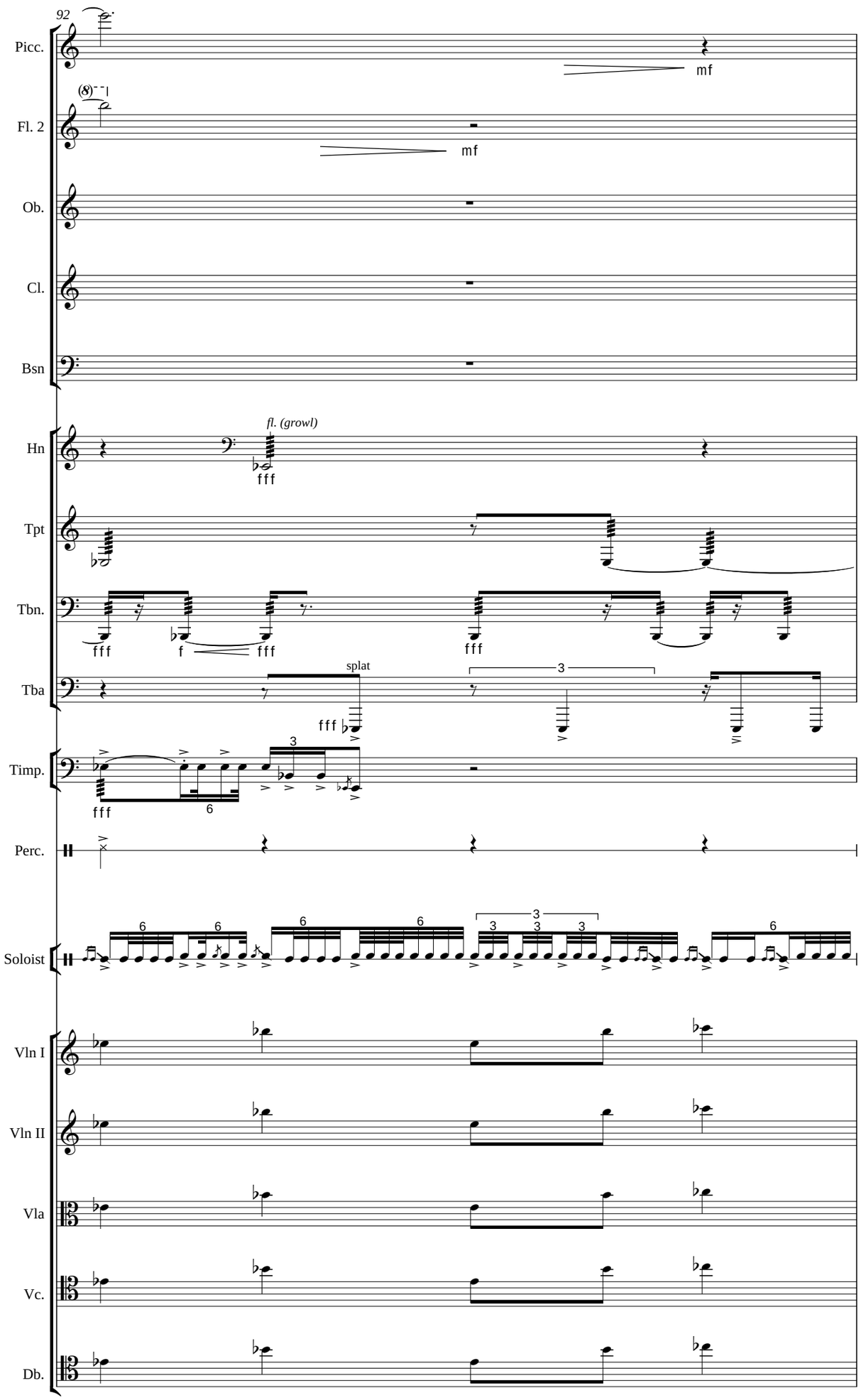

87
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
mf
fff
ff

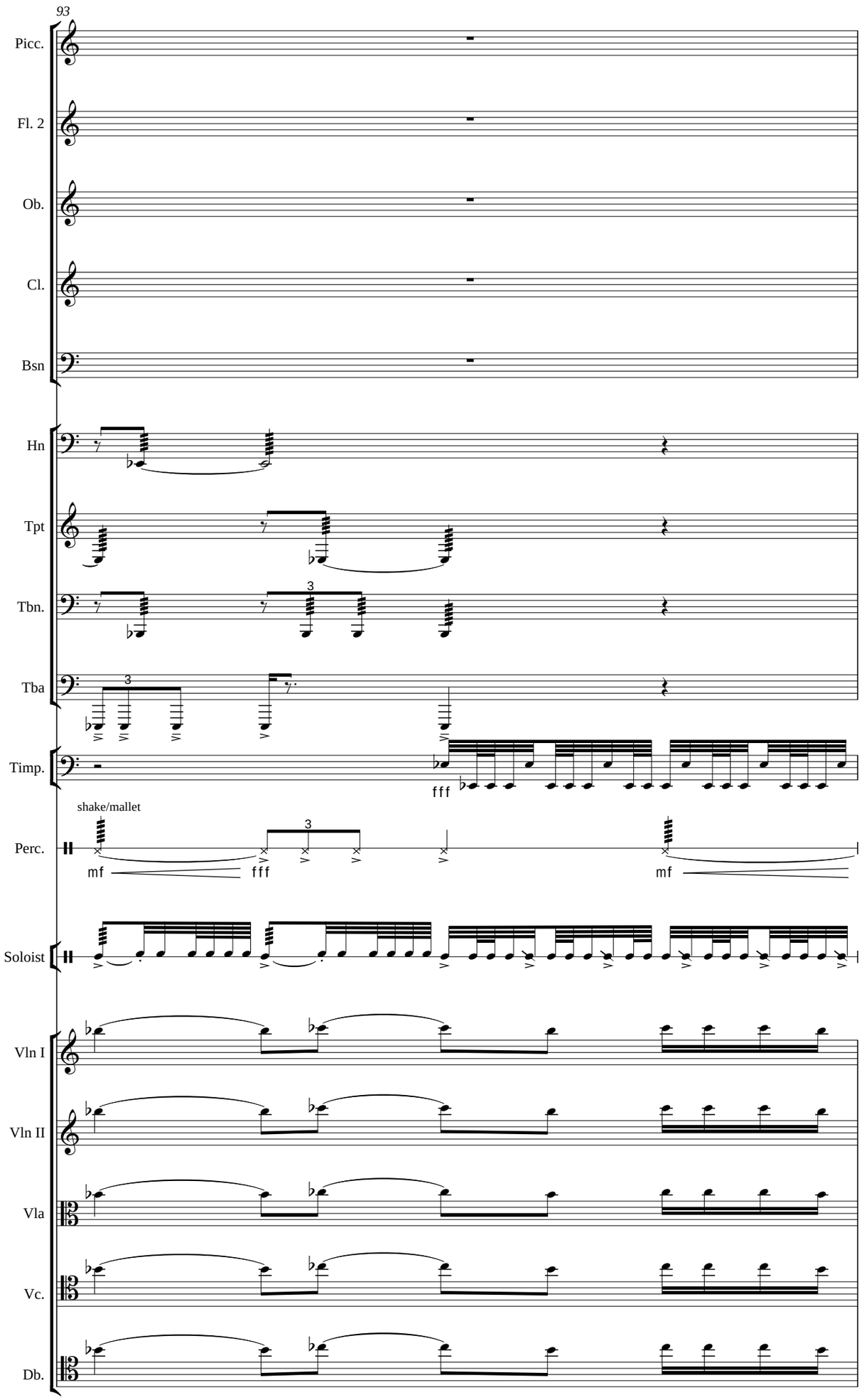

88
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
mf
fff
shake with hands
strike with mallet
(press roll)
ff

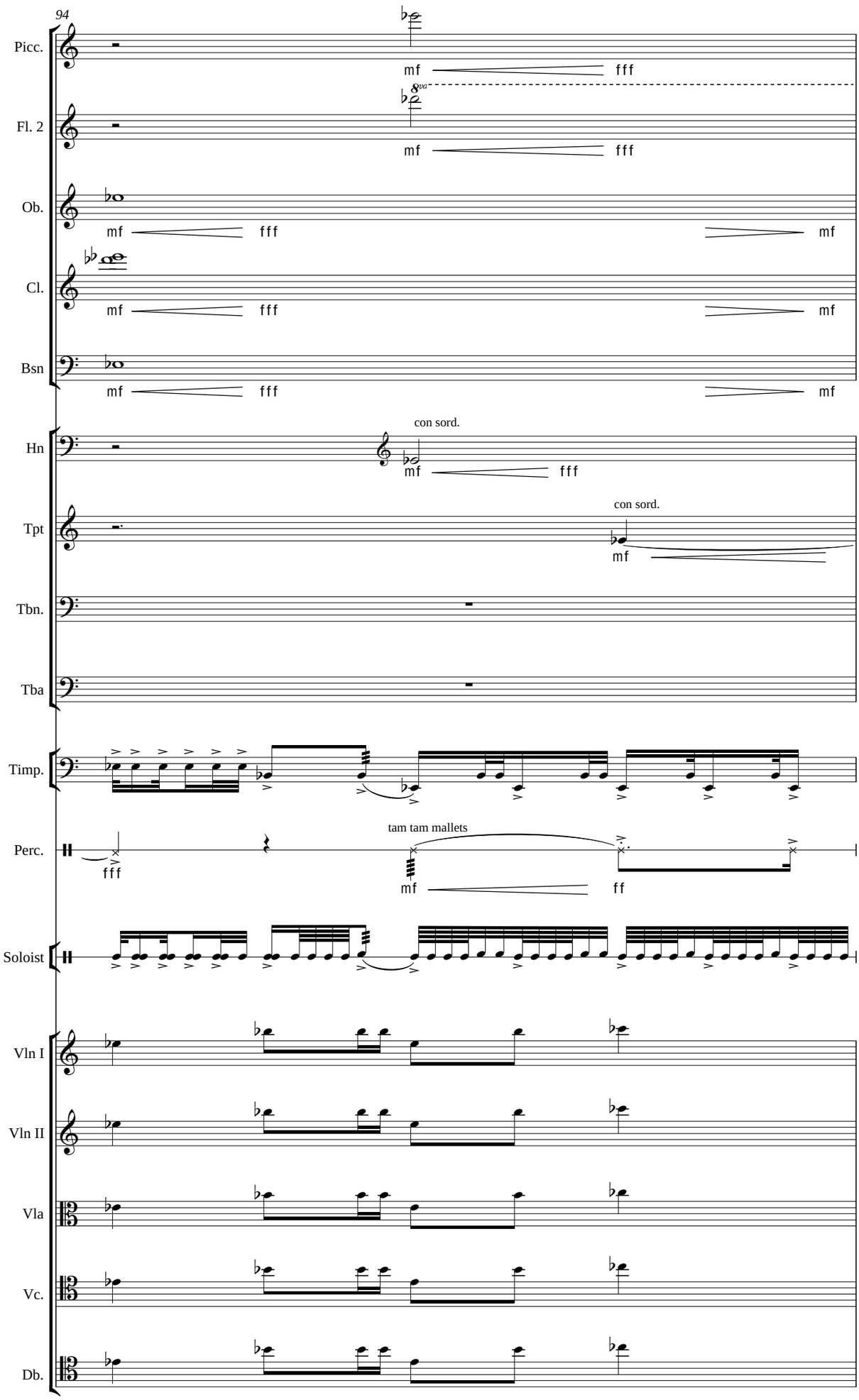

89
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
fl.
mf
fff
(all flams are popped)
hard felt mallets
ff

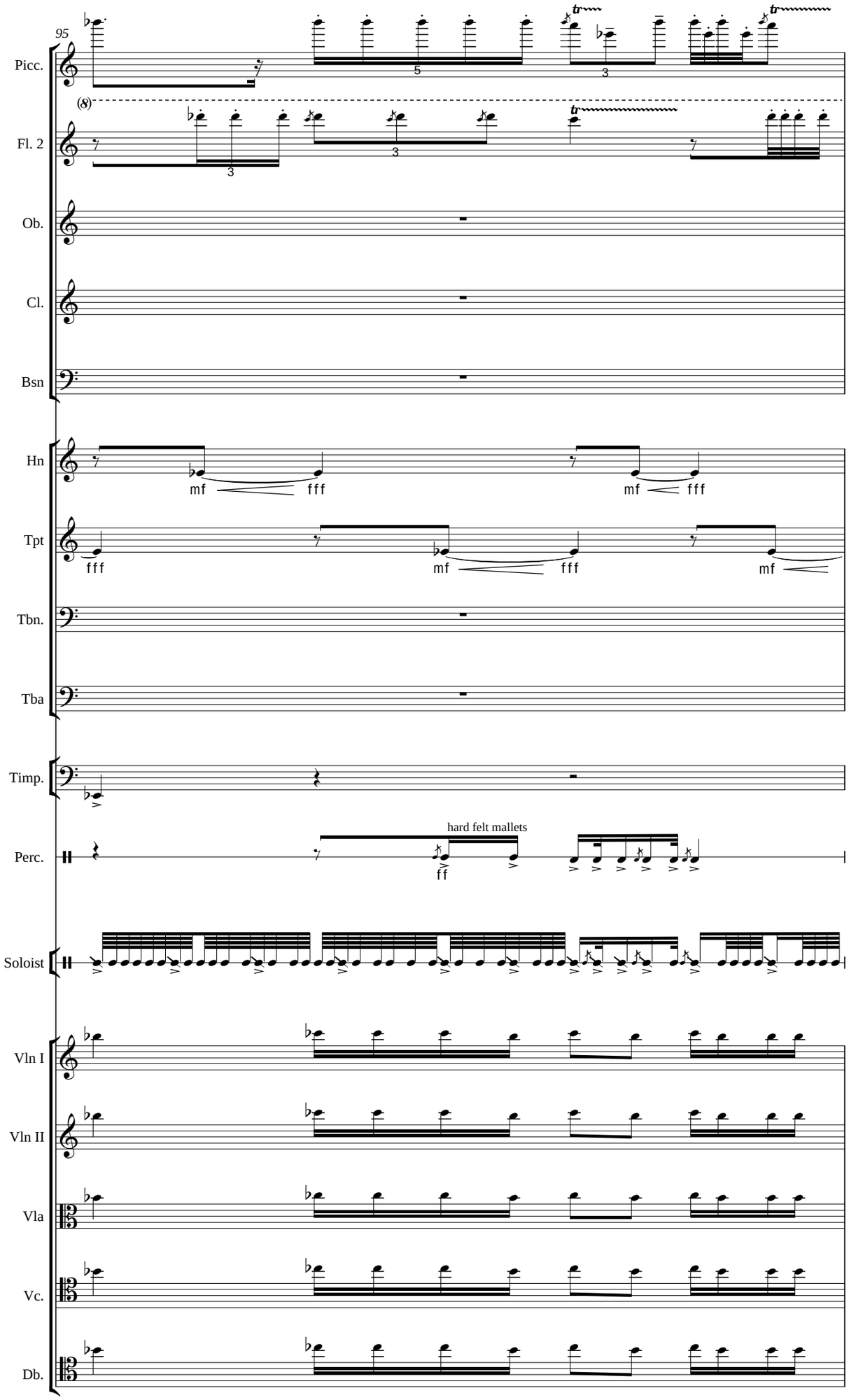

90
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
mf
Tpt
Tbn.
fl.
mf
fff
mf
Tba
fl.
mf
fff
Timp.
mf
fff
Perc.
(all flams are popped)
ff
Soloist
Vln I
Vln II
Vla
Vc.
Db.

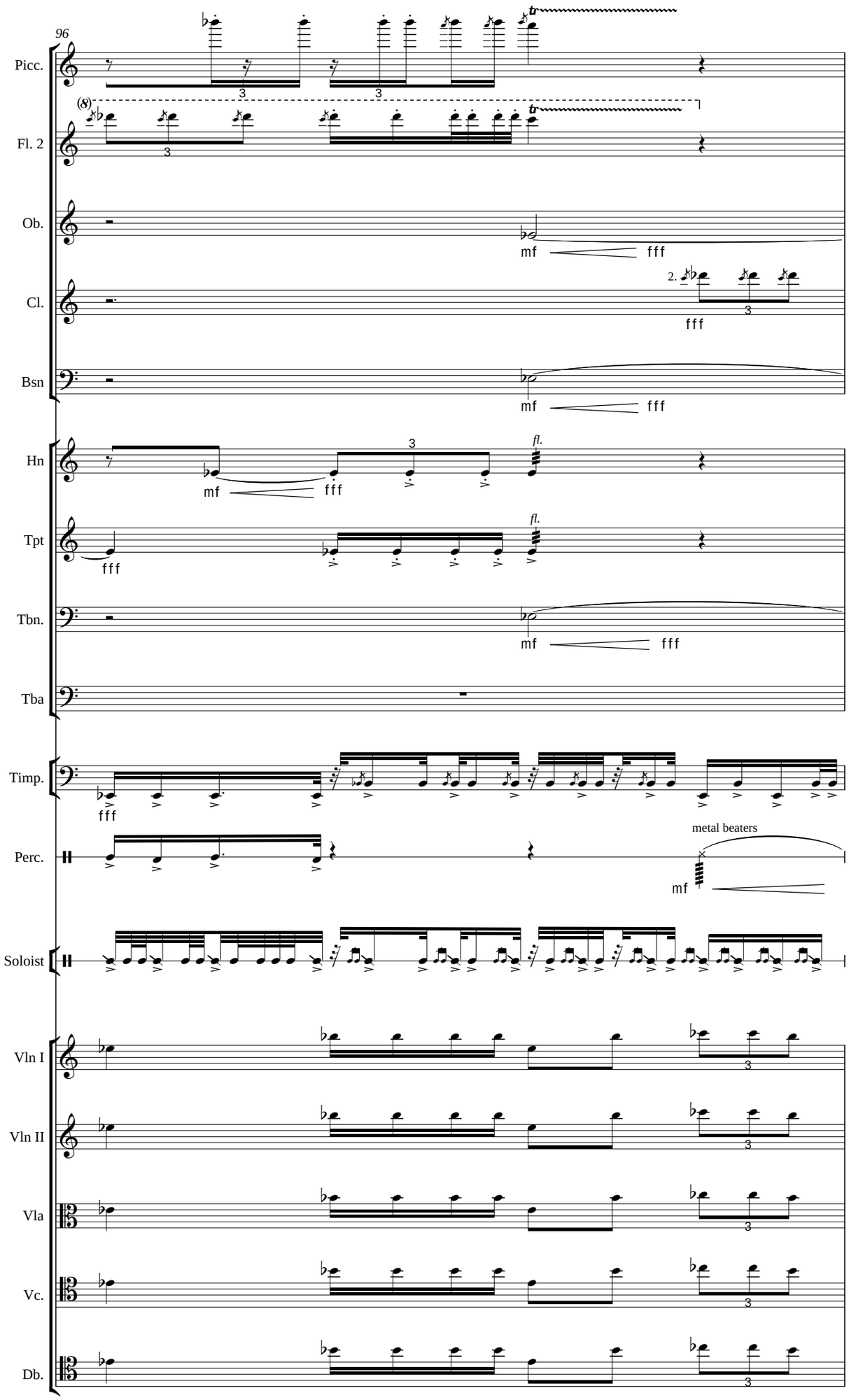

91
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
mf
fff
8va
fl. (growl)
(pull out tuning slide)
f
metal beaters

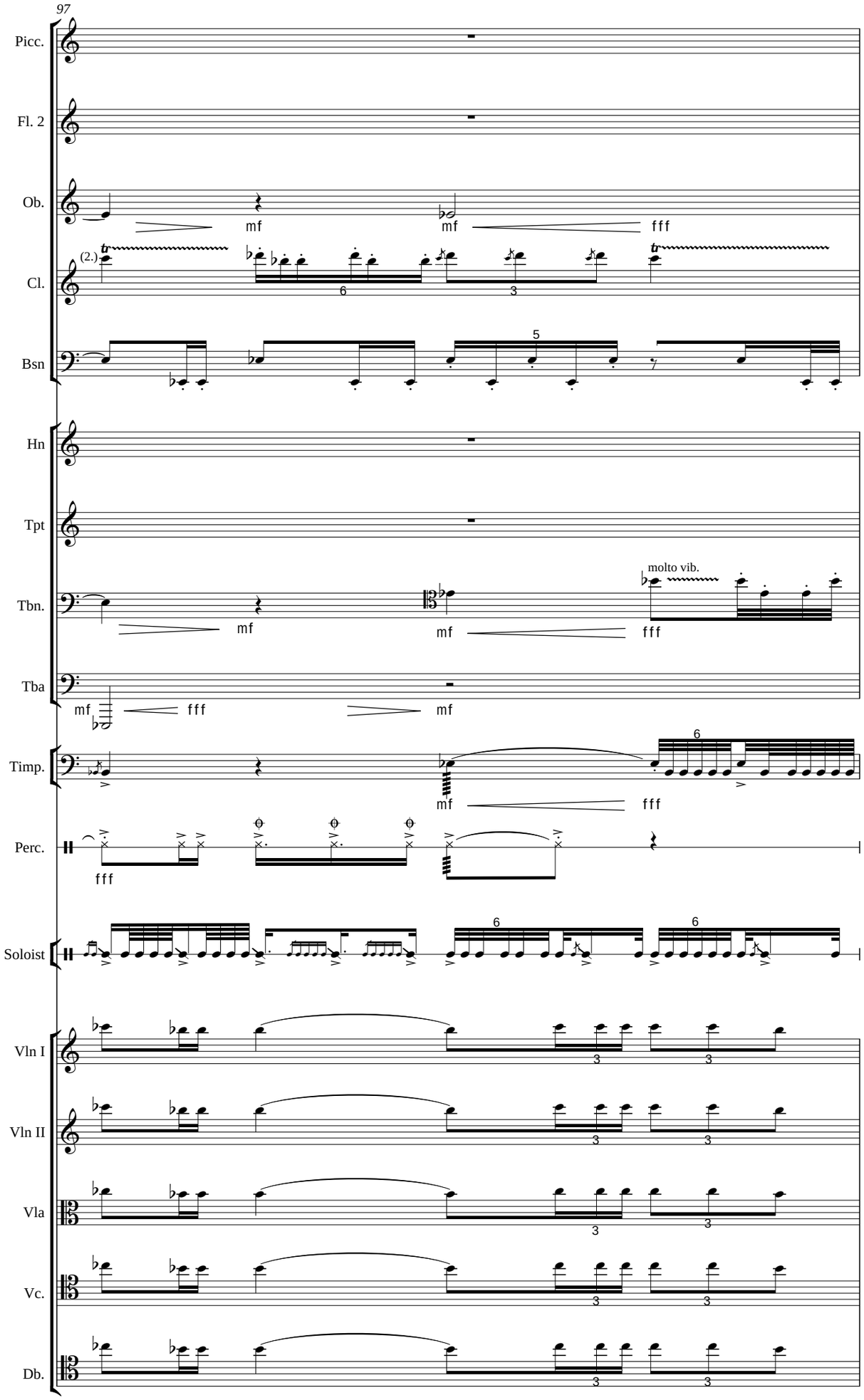

92
Picc.
mf
(8)
Fl. 2
mf
Ob.
Cl.
Bsn
fl. (growl)
fff
Hn
Tpt
Tbn.
fff
f
fff
fff
splat
Tba
fff
3
Timp.
fff
6
Perc.
Soloist
6
6
6
6
3
3
3
3
6
Vln I
Vln II
Vla
Vc.
Db.

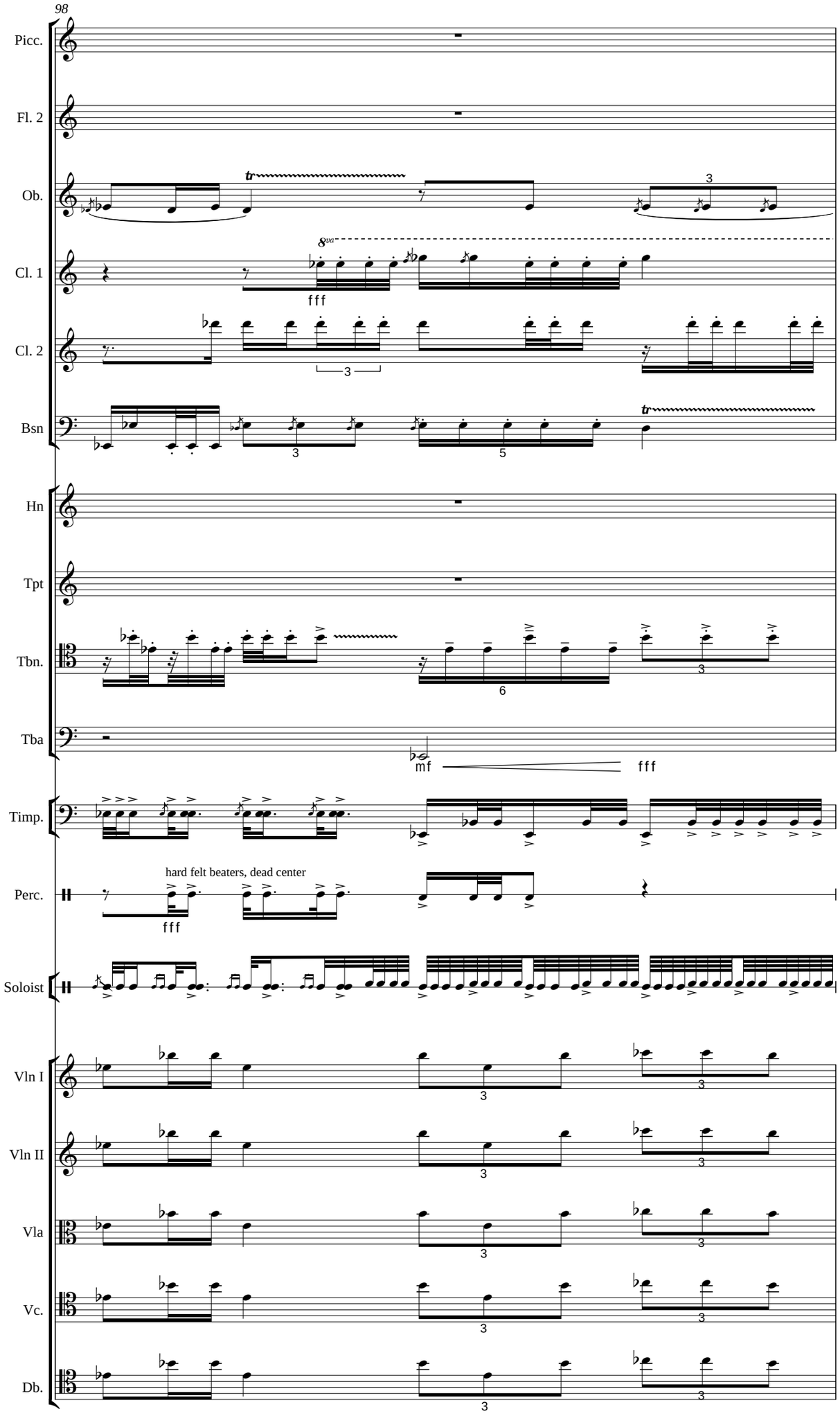

93
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
fff
shake/mallet
Perc.
mf
fff
mf
Soloist
Vln I
Vln II
Vla
Vc.
Db.

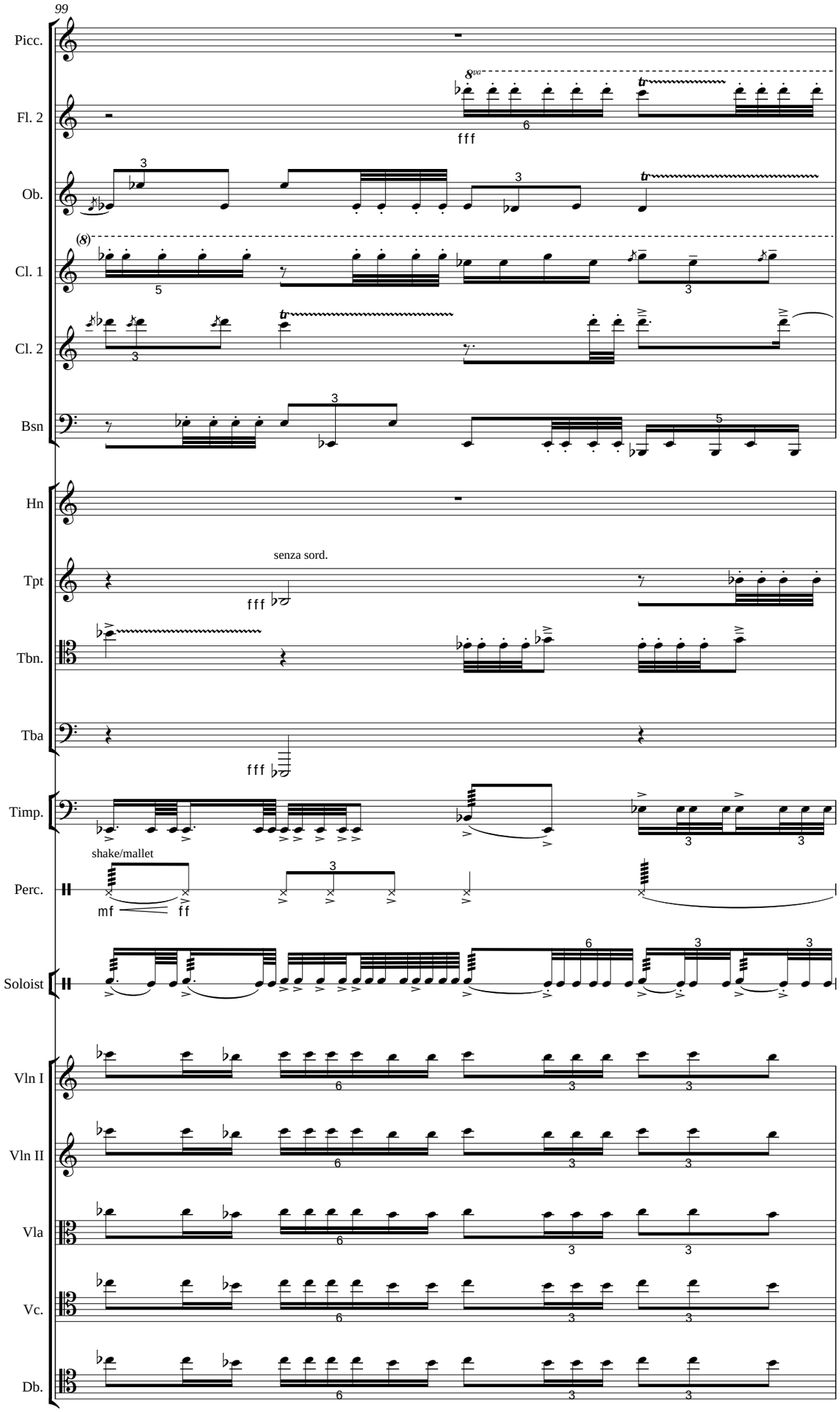

94
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
mf
fff
8va
con sord.
tam tam mallets
ff

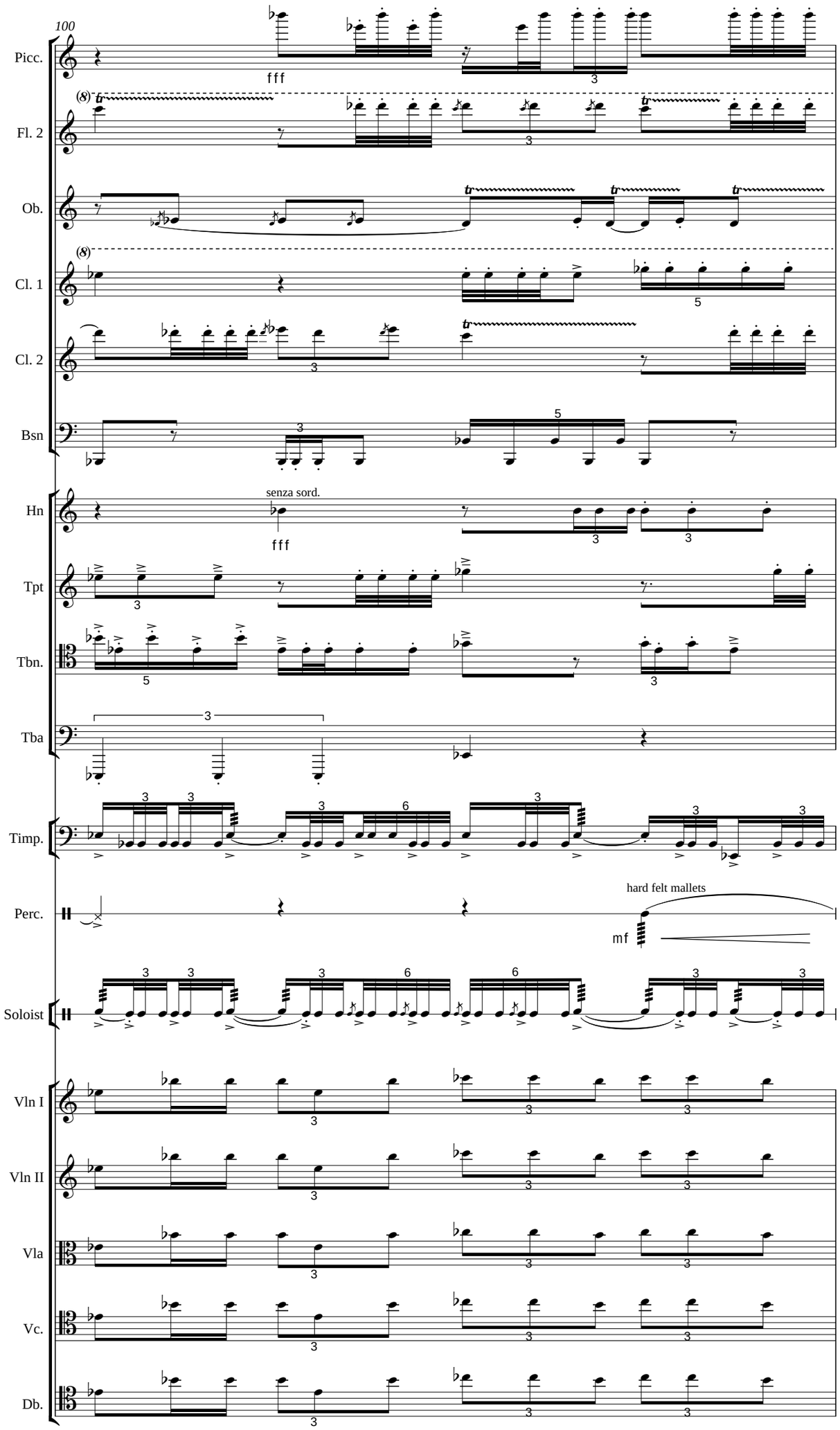

95
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
hard felt mallets
Soloist
Vln I
Vln II
Vla
Vc.
Db.

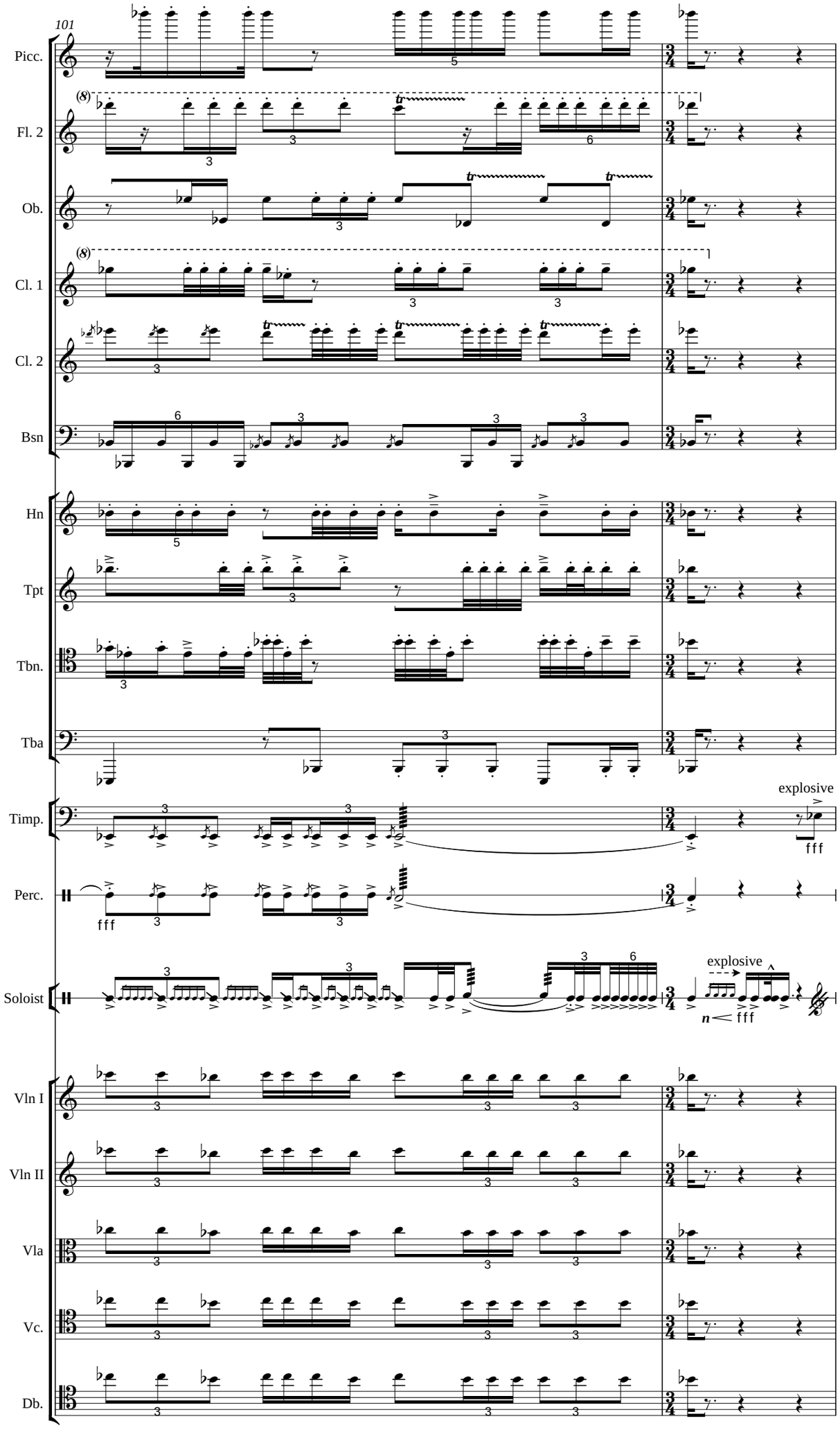

96
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
mf
fff
fl.
metal beaters

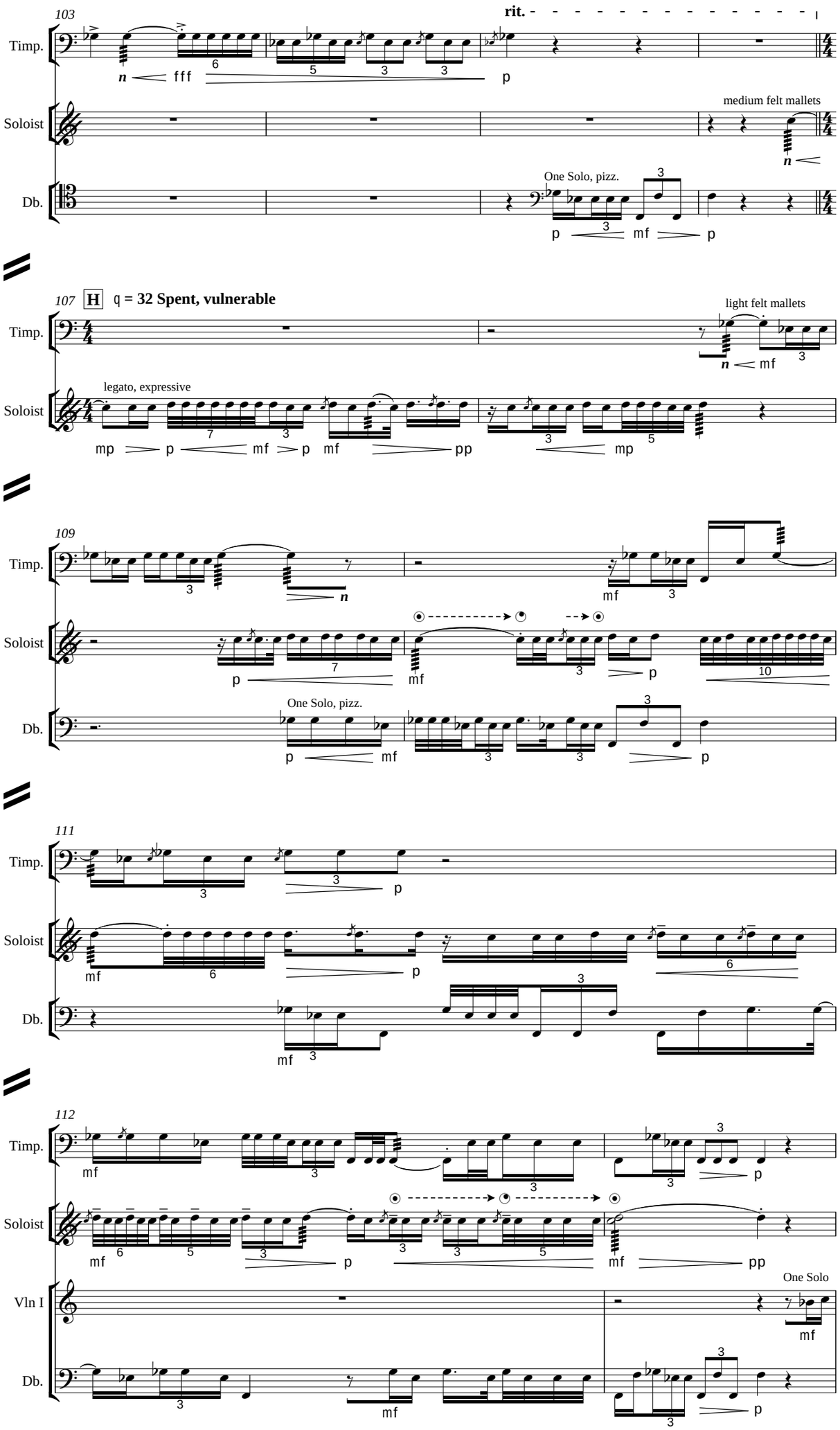

97
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
mf
fff
(2.)
molto vib.

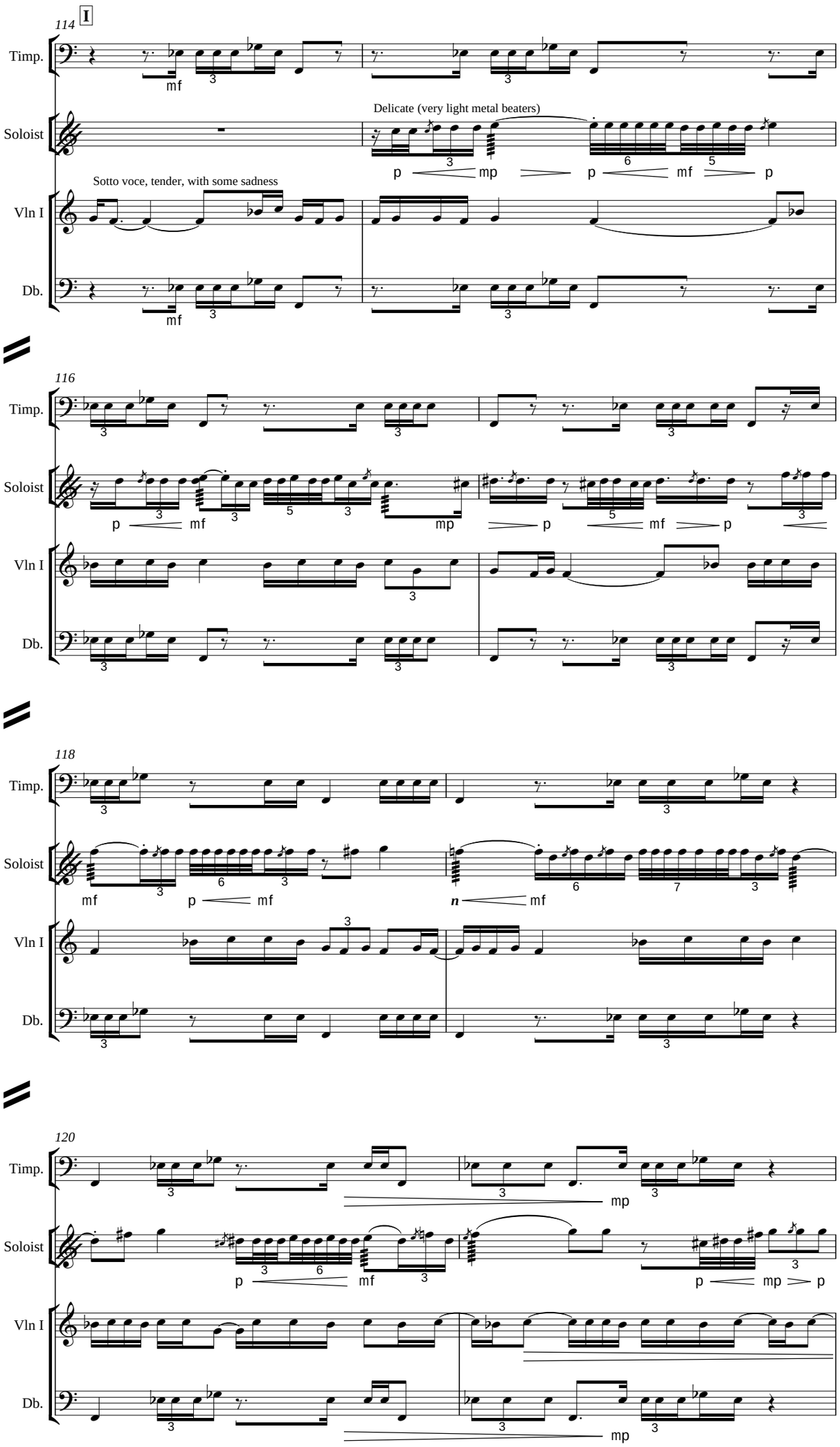

98
Picc.
Fl. 2
Ob.
Cl. 1
Cl. 2
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
fff
mf
fff
hard felt beaters, dead center
fff

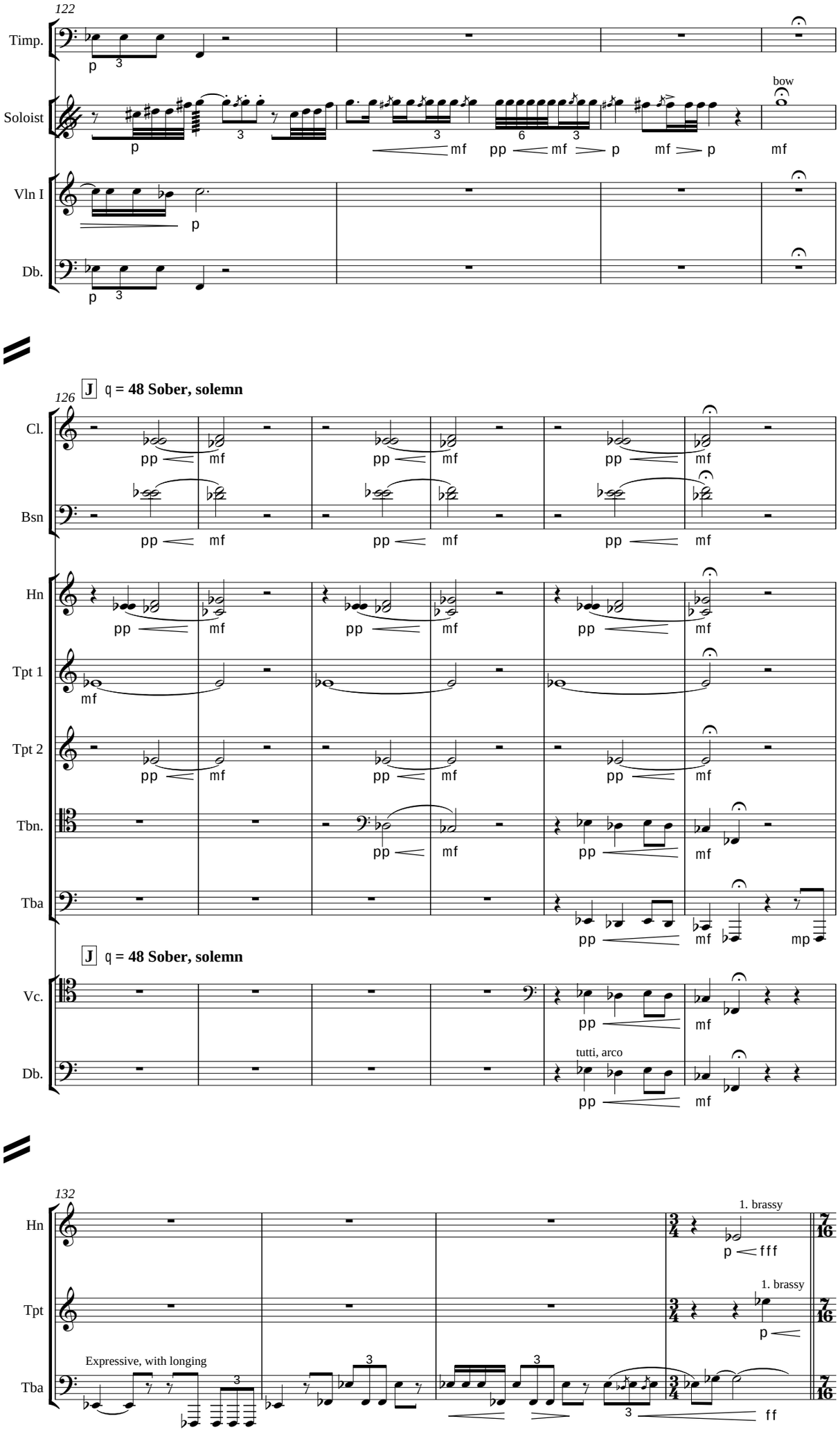

99
Picc.
Fl. 2
Ob.
Cl. 1
Cl. 2
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
fff
senza sord.
shake/mallet
mf
ff

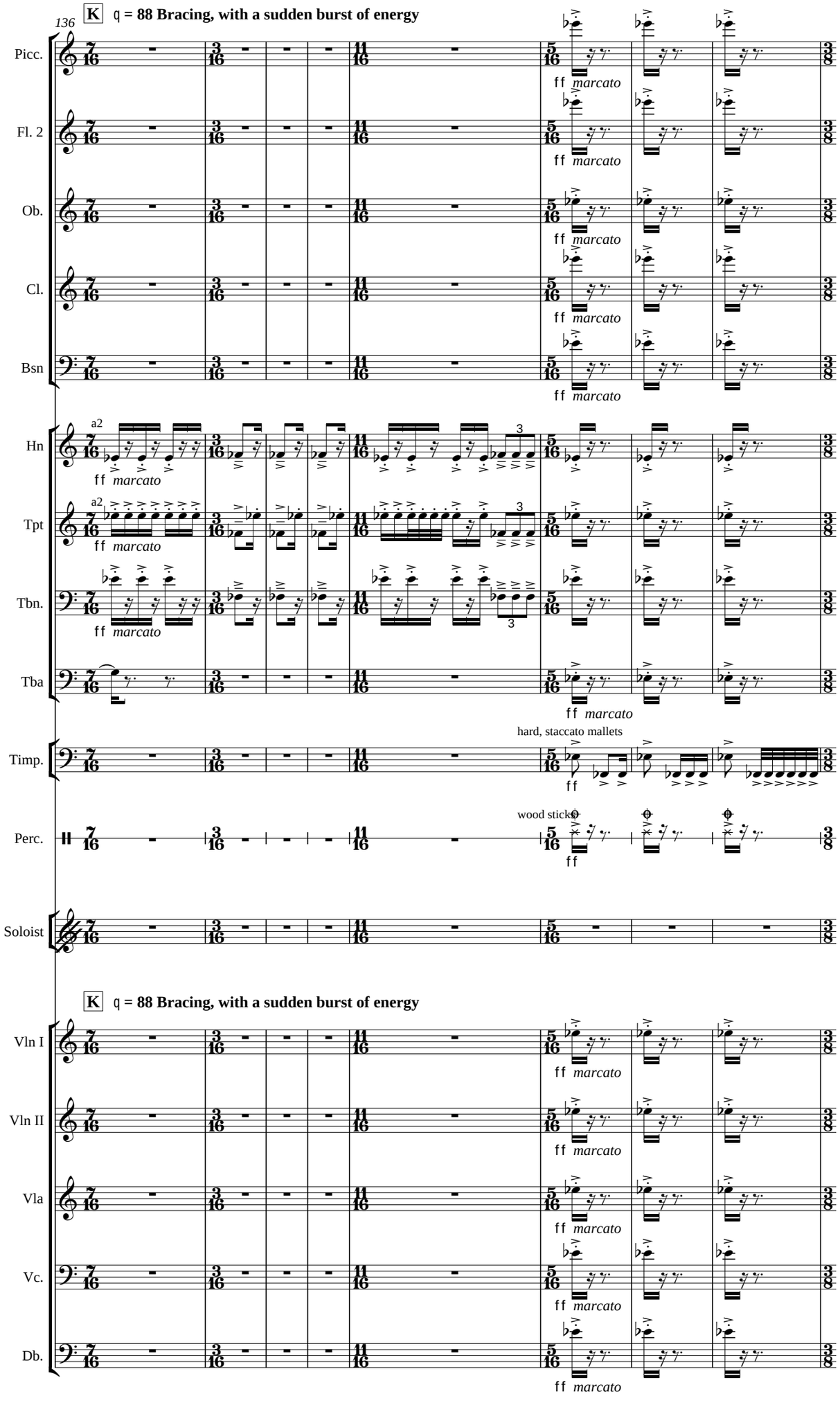

100
Picc.
fff
Fl. 2
Ob.
Cl. 1
Cl. 2
Bsn
Hn
senza sord.
fff
Tpt
Tbn.
Tba
Timp.
Perc.
hard felt mallets
mf
Soloist
Vln I
Vln II
Vla
Vc.
Db.

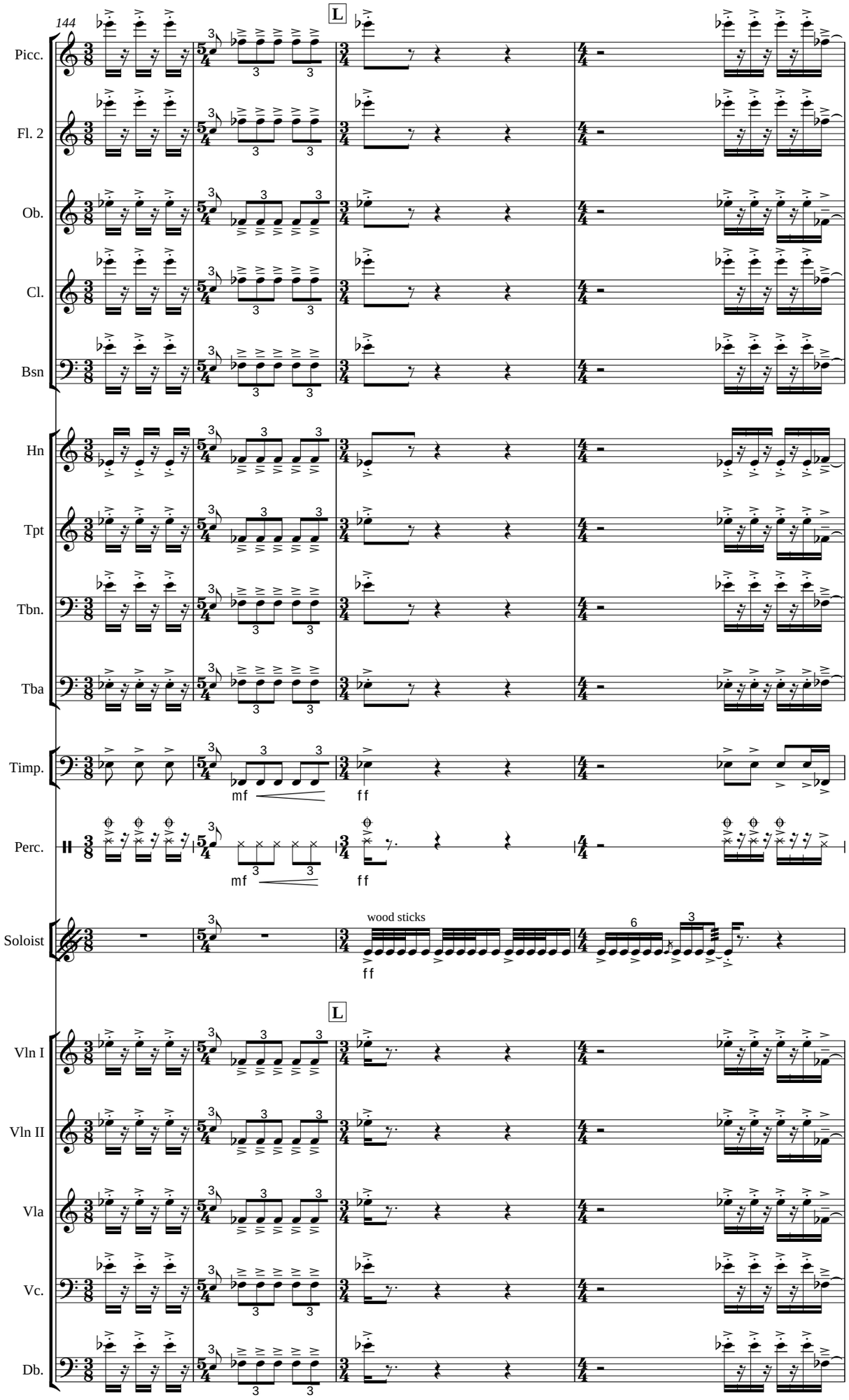

101
Picc.
Fl. 2
Ob.
Cl. 1
Cl. 2
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
explosive
fff
Perc.
fff
Soloist
explosive
n
fff
Vln I
Vln II
Vla
Vc.
Db.

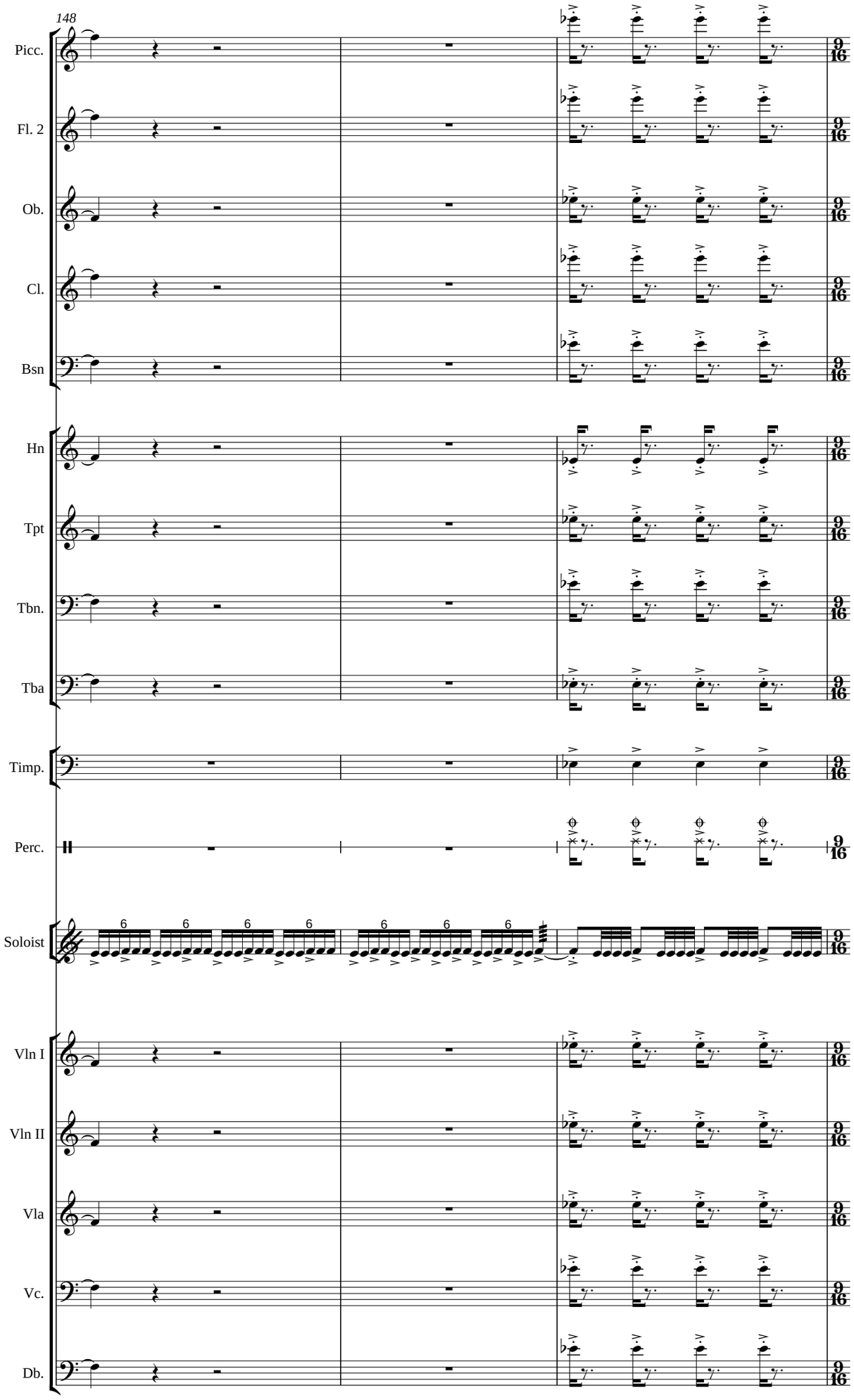

103
rit.
Timp.
fff
p
Soloist
medium felt mallets
Db.
One Solo, pizz.
p
mf
p
107
H
♩ = 32 Spent, vulnerable
Timp.
light felt mallets
mf
Soloist
legato, expressive
mp
p
mf
p
mf
pp
mp
109
Timp.
mf
Soloist
p
mf
p
Db.
One Solo, pizz.
p
mf
p
111
Timp.
p
Soloist
mf
p
Db.
mf
112
Timp.
mf
p
Soloist
mf
p
mf
pp
Vln I
One Solo
mf
Db.
mf
p

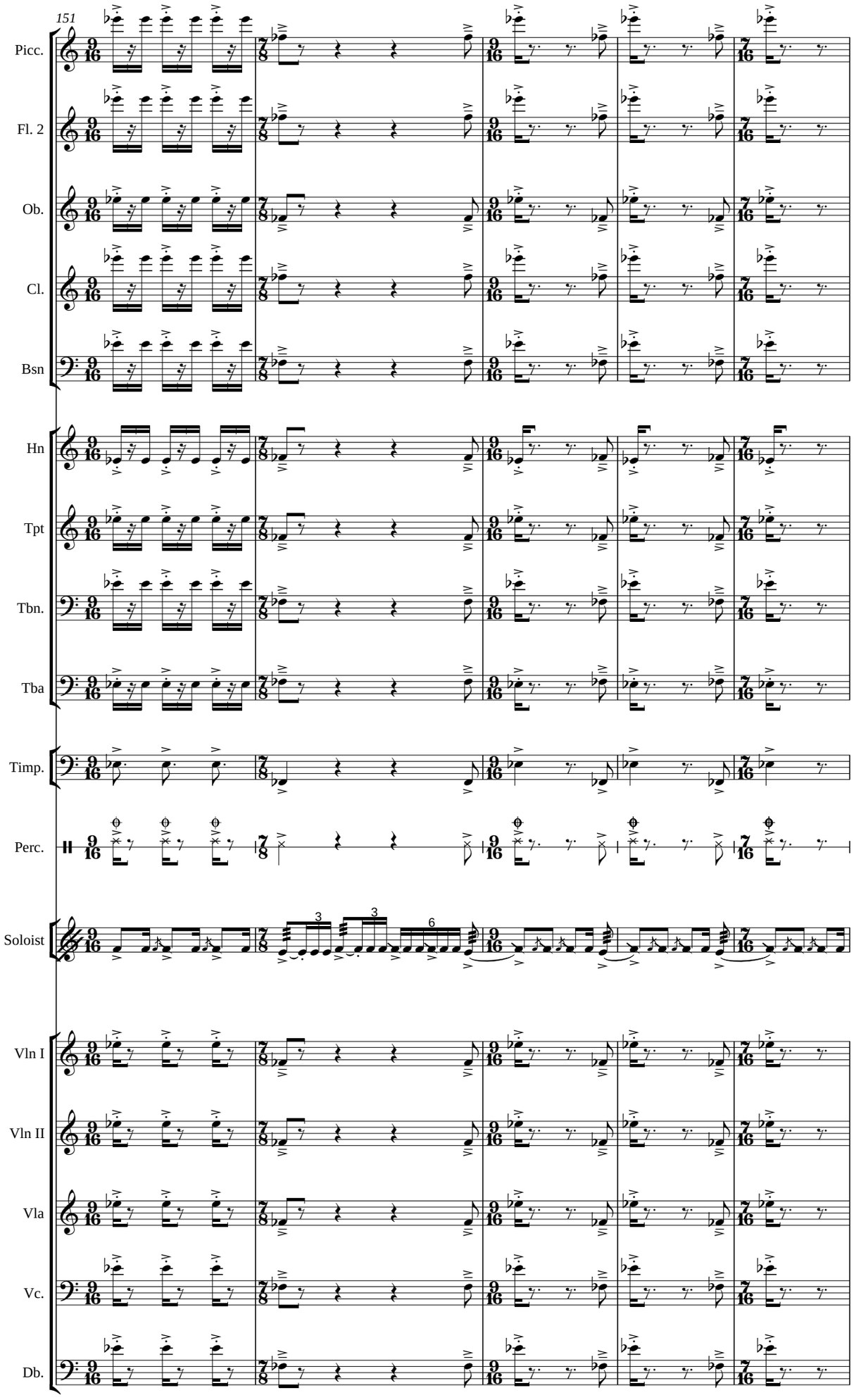

114
I
Timp.
Soloist
Delicate (very light metal beaters)
Vln I
Sotto voce, tender, with some sadness
Db.
116
118
120

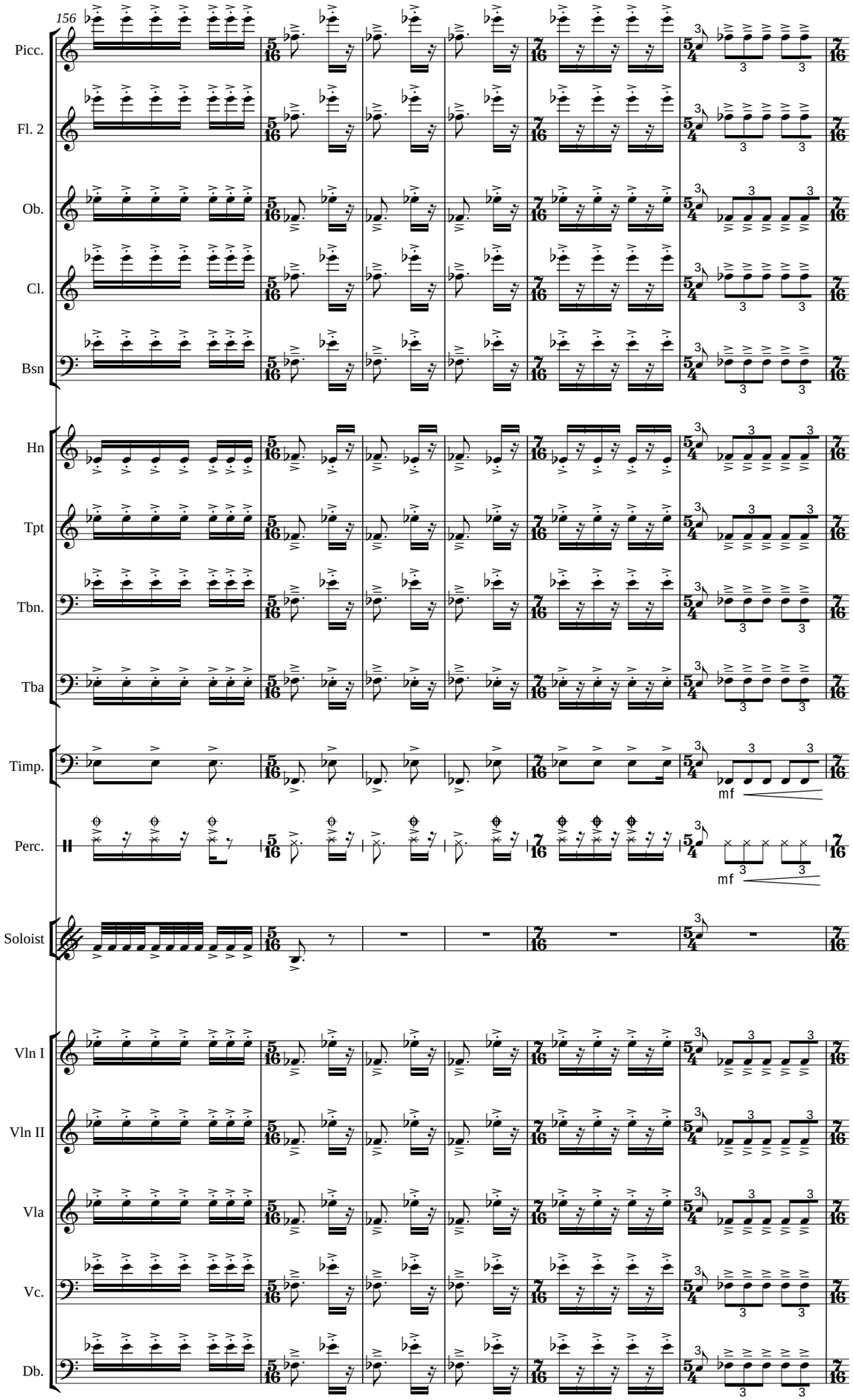

122
Timp.
Soloist
bow
Vln I
Db.
126
J q = 48 Sober, solemn
Cl.
Bsn
Hn
Tpt 1
Tpt 2
Tbn.
Tba
J q = 48 Sober, solemn
Vc.
Db.
tutti, arco
132
Hn
1. brassy
Tpt
1. brassy
Tba
Expressive, with longing

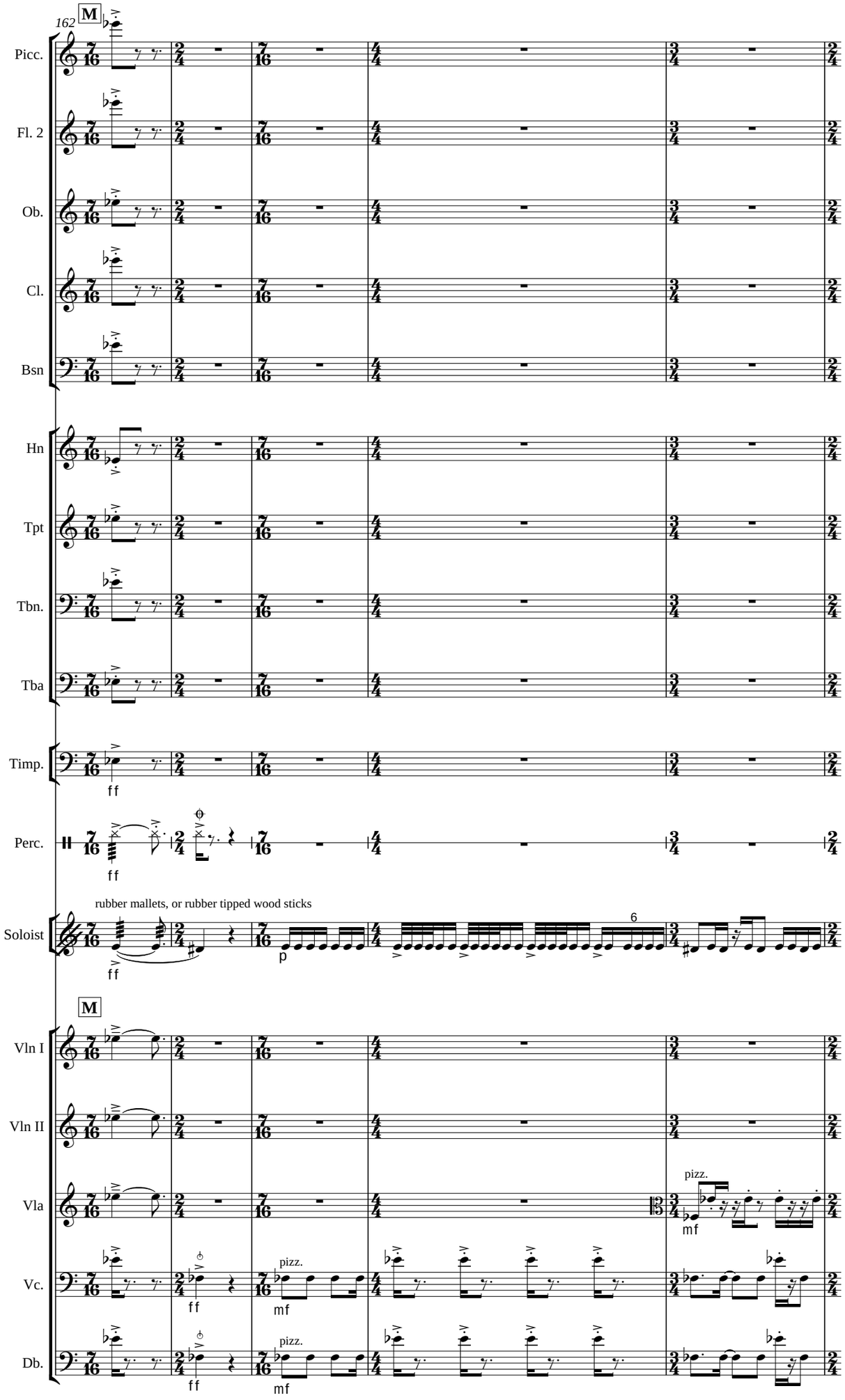

136
K
q = 88 Bracing, with a sudden burst of energy
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
a2
ff marcato
hard, staccato mallets
wood sticks
3

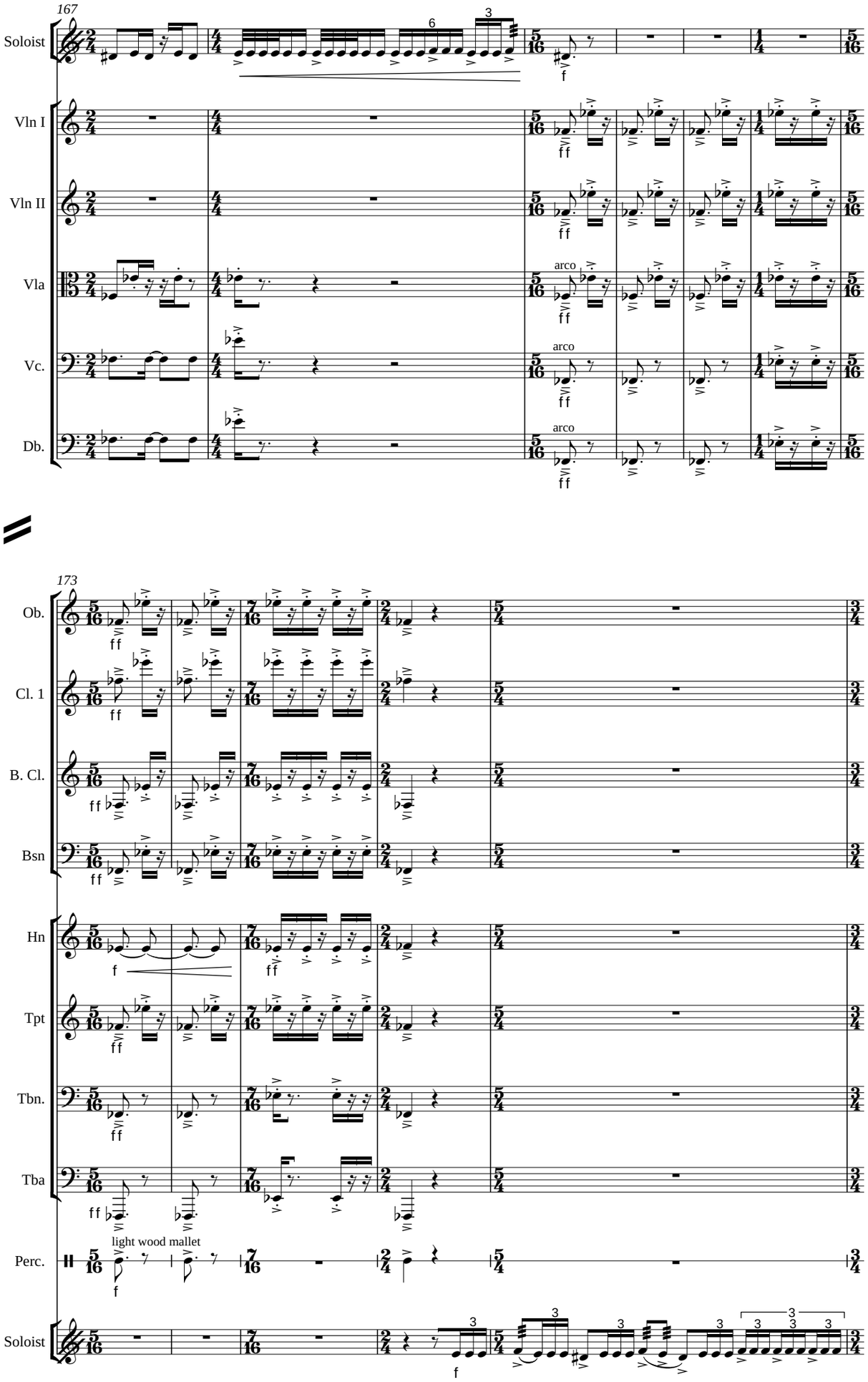

144
L
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
wood sticks
Vln I
Vln II
Vla
Vc.
Db.
mf
ff

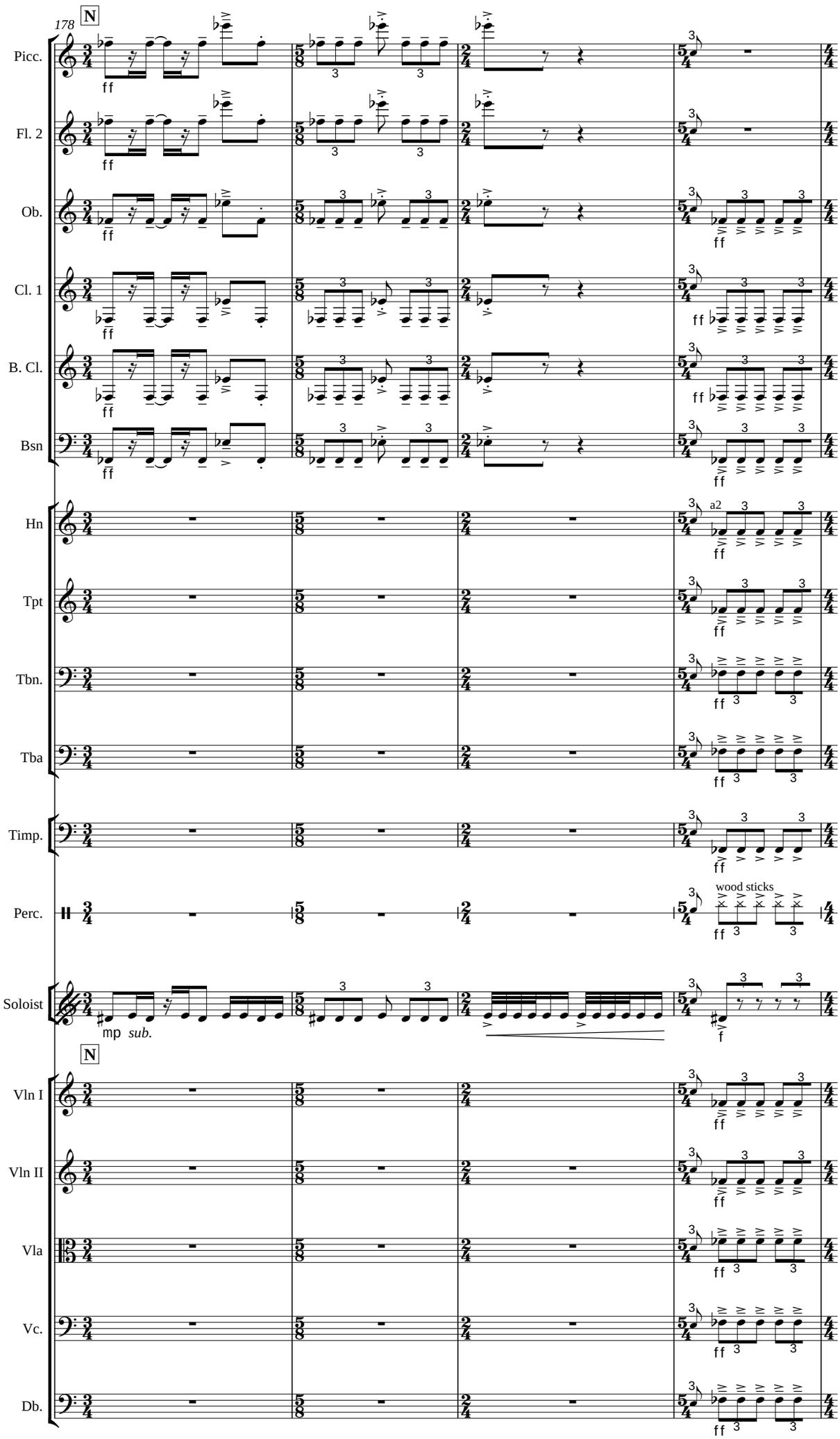

148
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.

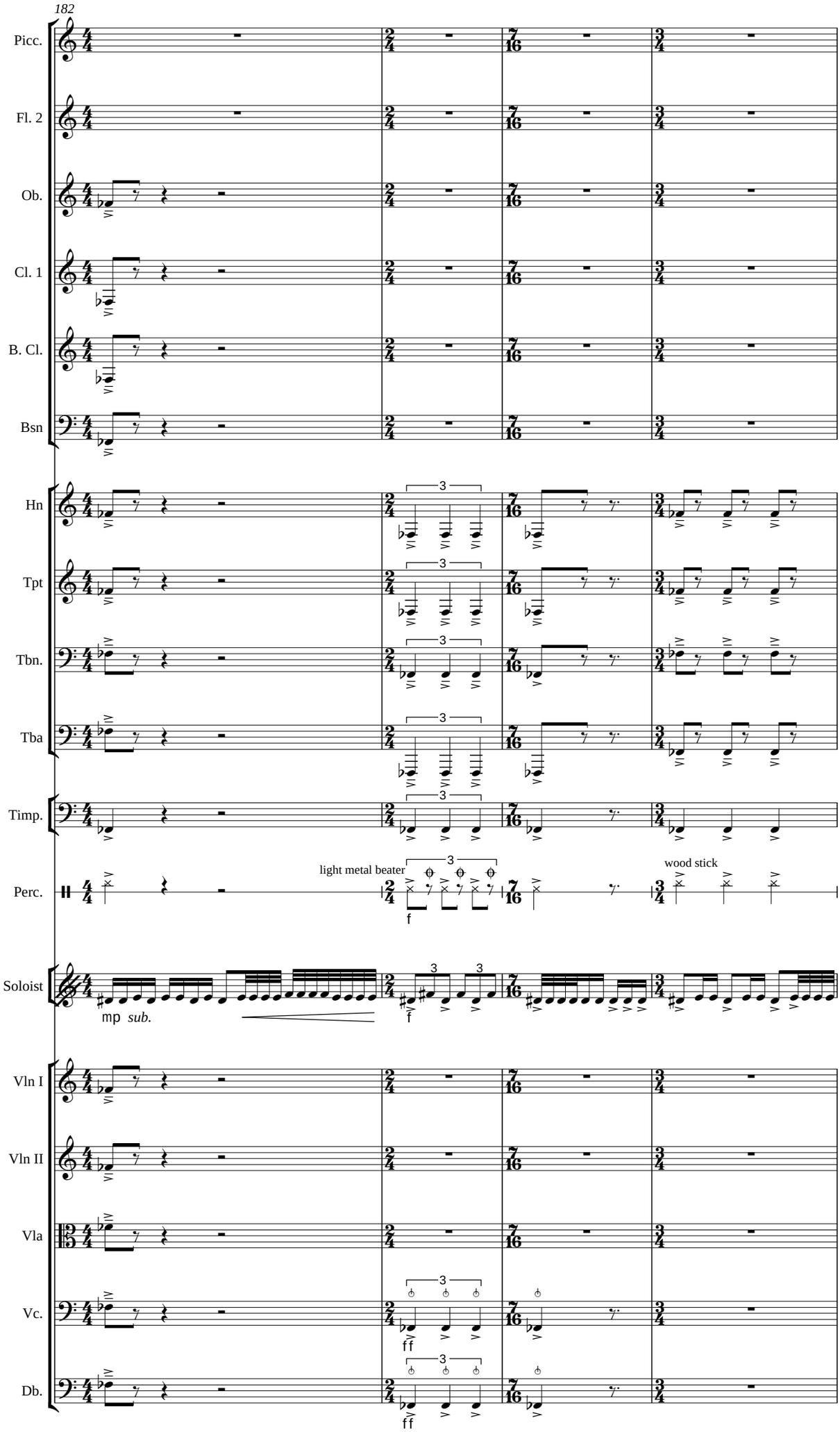

151
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.

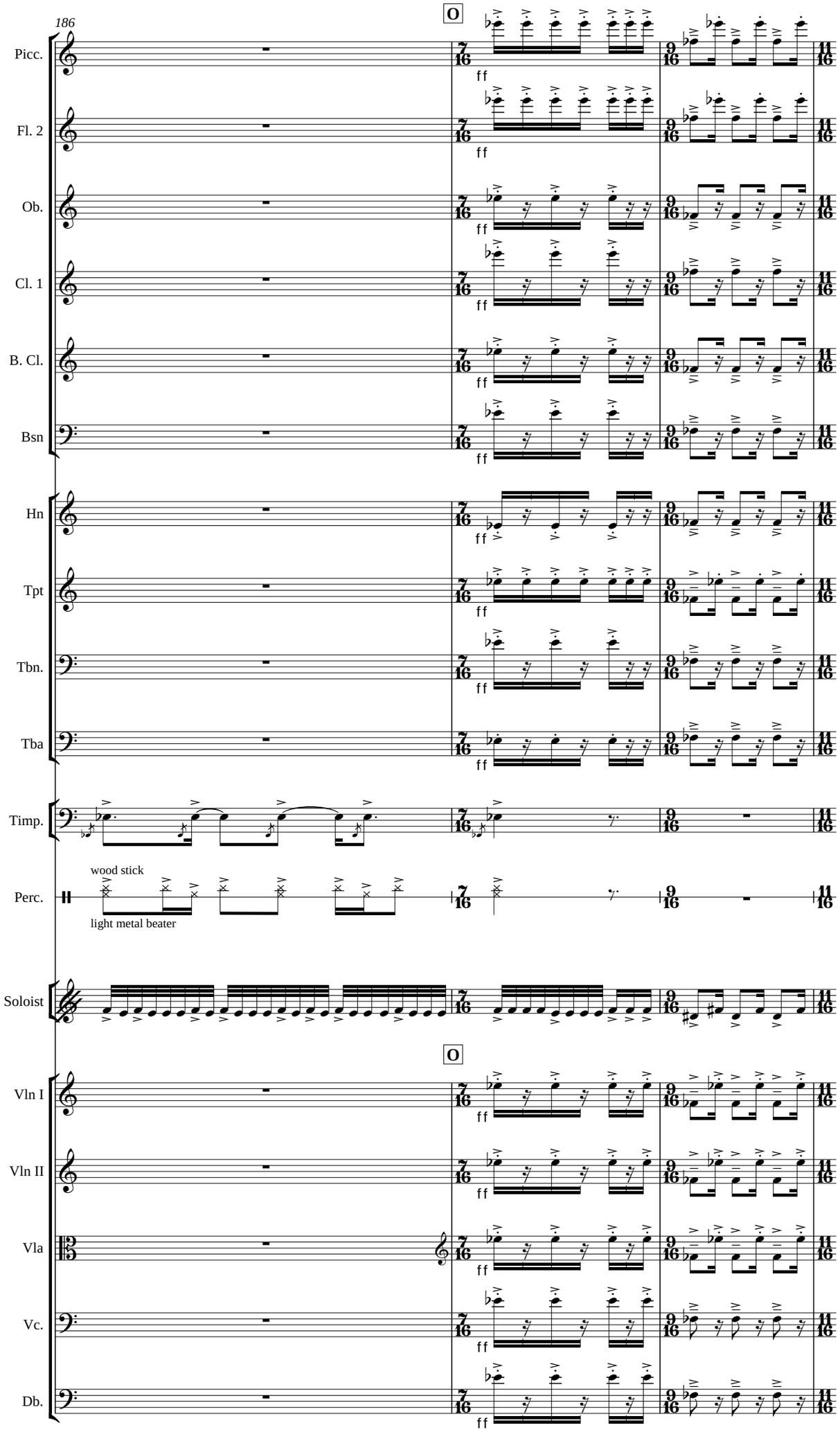

156
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
mf
mf

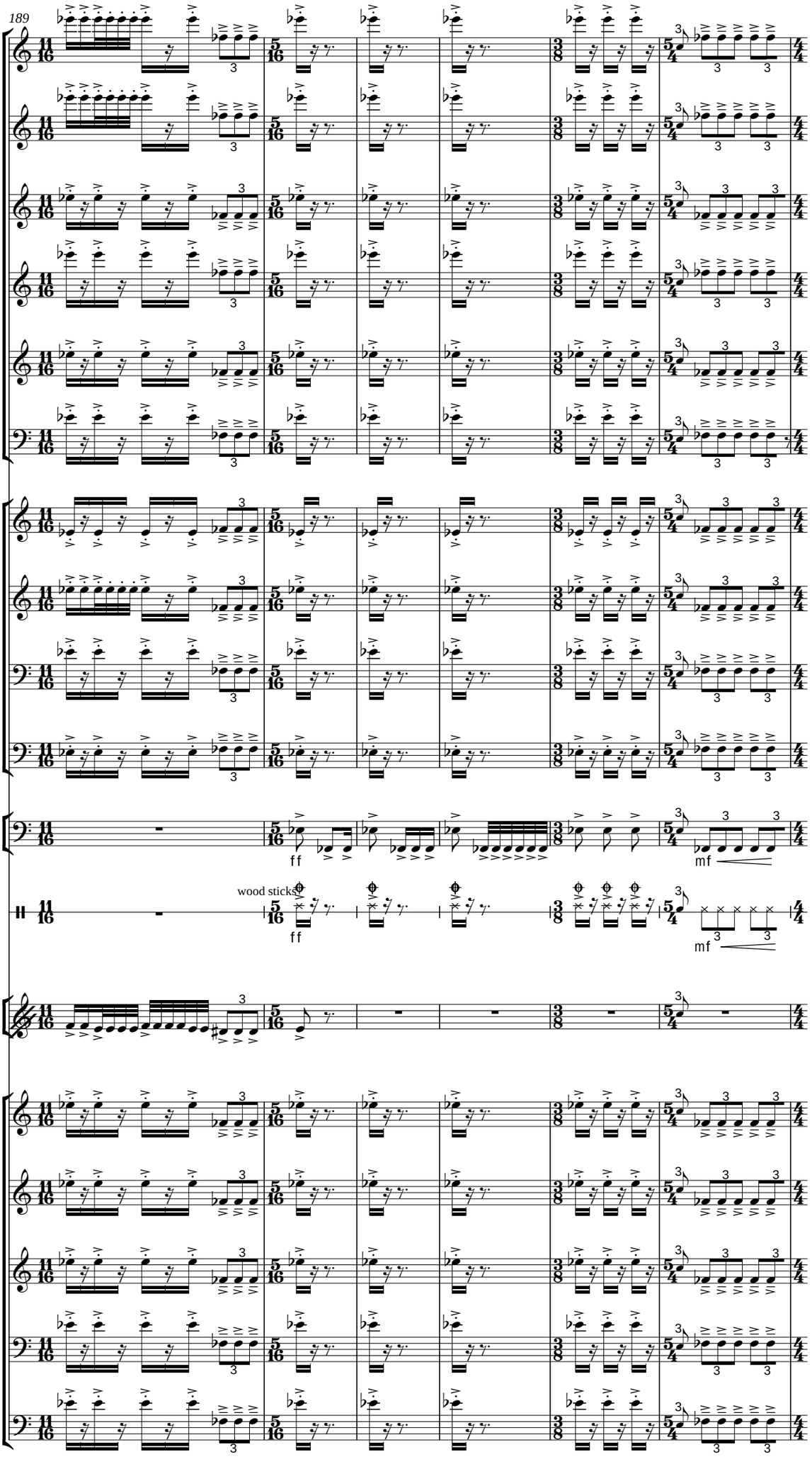

162
M
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
ff
Perc.
ff
rubber mallets, or rubber tipped wood sticks
Soloist
ff
p
6
M
Vln I
Vln II
Vla
pizz.
mf
Vc.
ff
pizz.
mf
Db.
ff
pizz.
mf

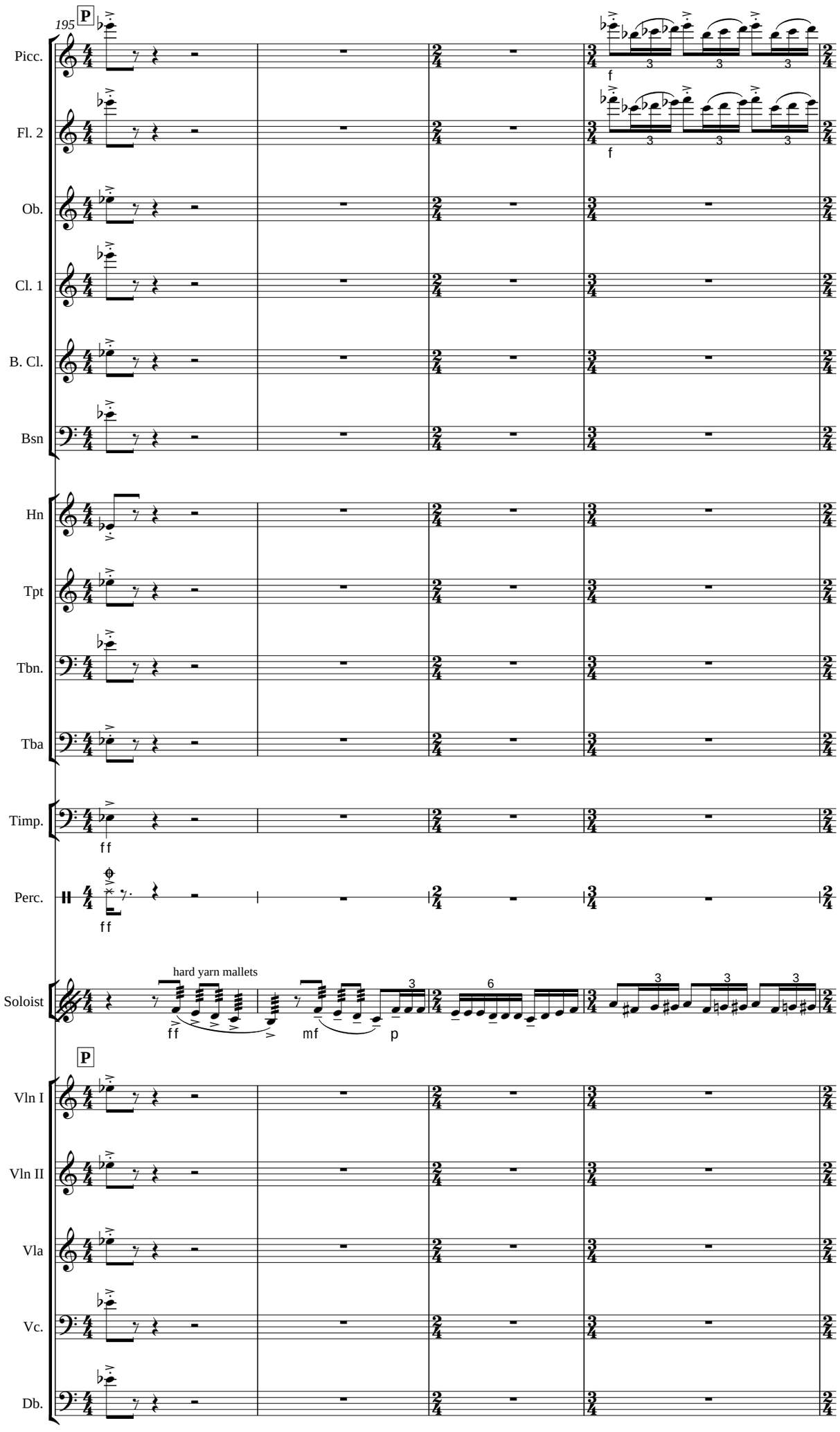

167
Soloist
Vln I
Vln II
Vla
Vc.
Db.
arco
173
Ob.
Cl. 1
B. Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Perc.
light wood mallet
Soloist

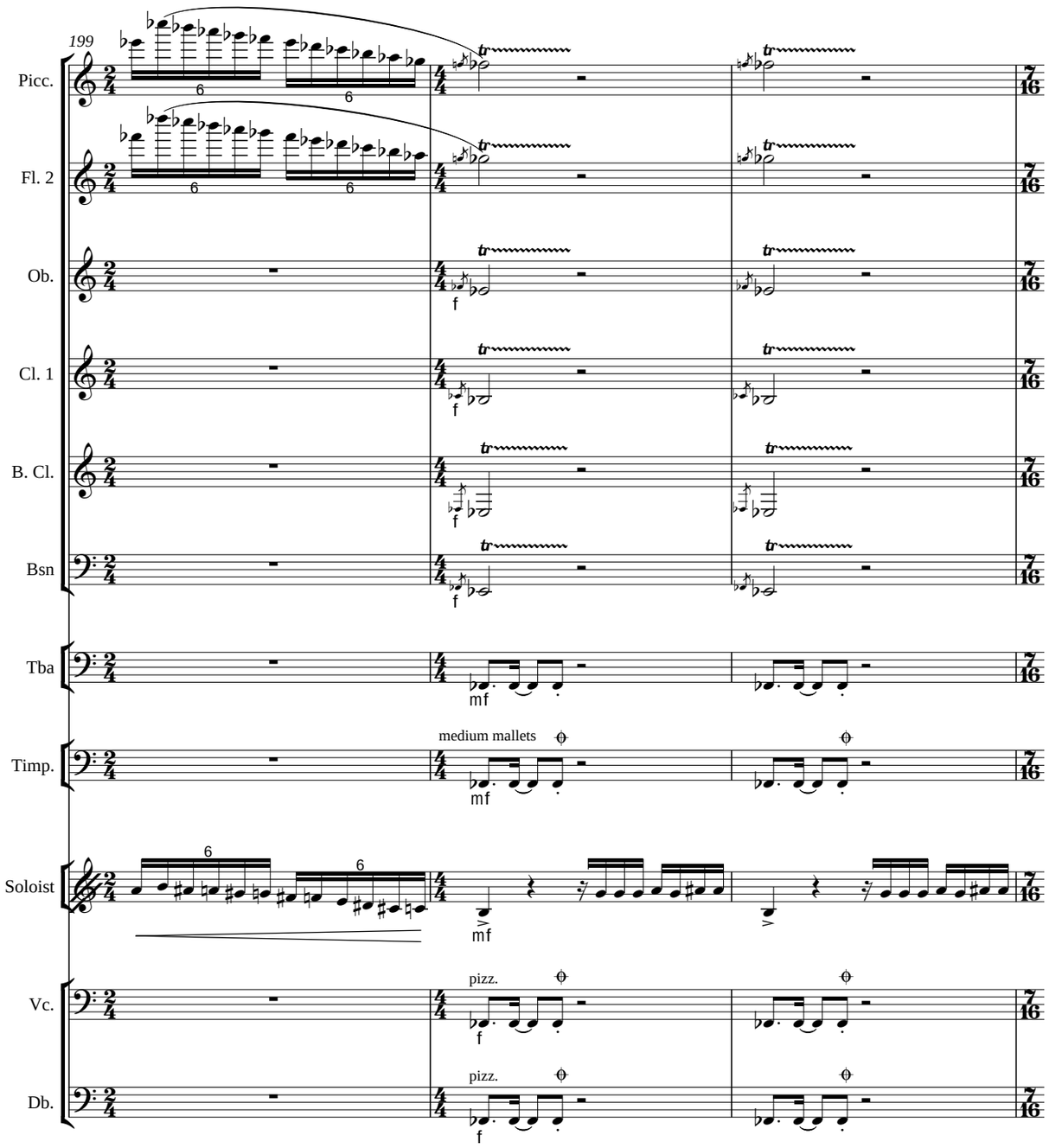

178
N
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
N
Vln I
Vln II
Vla
Vc.
Db.
ff
mp sub.
f
a2
wood sticks

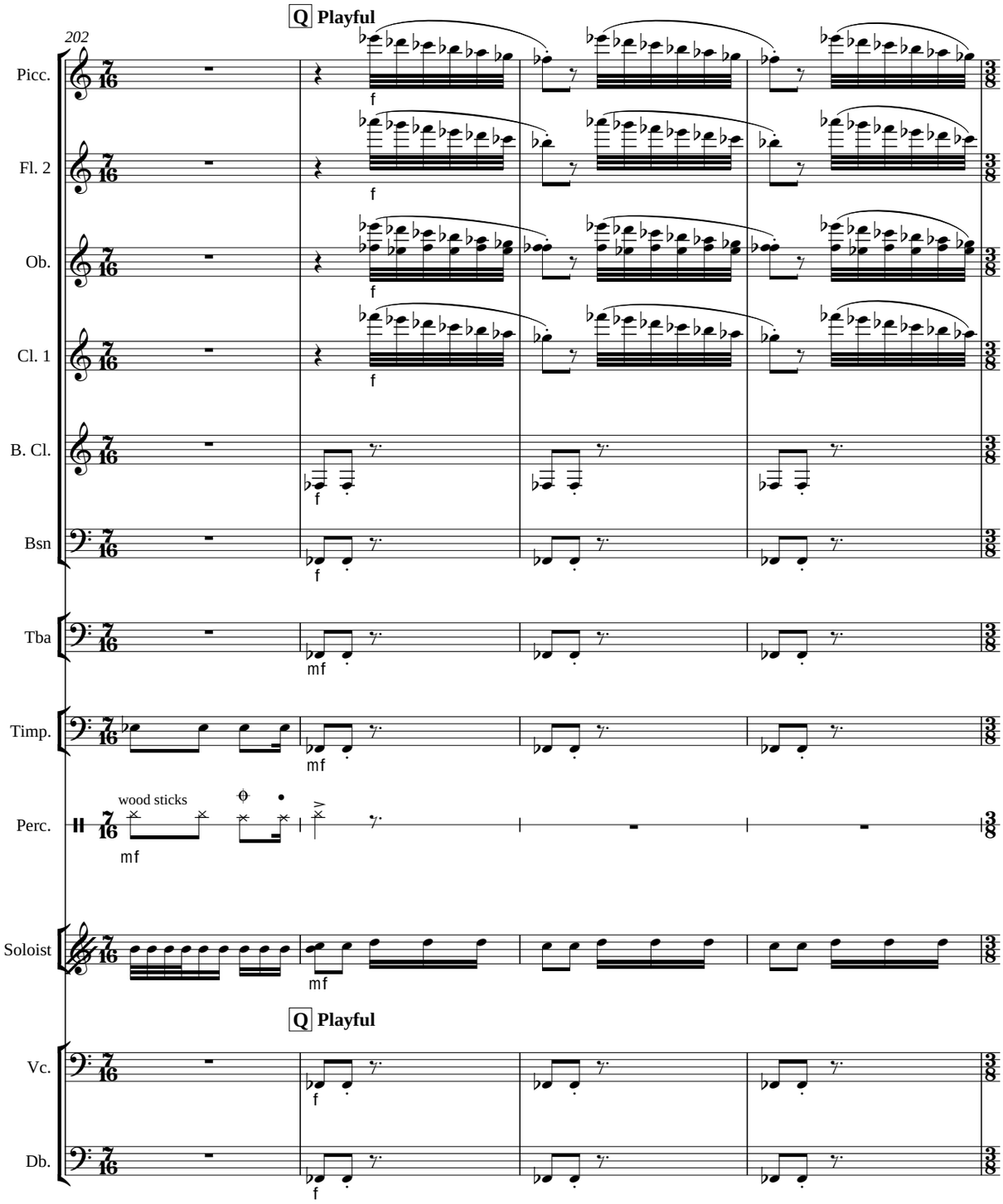

182
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
light metal beater
wood stick
Soloist
mp sub.
Vln I
Vln II
Vla
Vc.
Db.

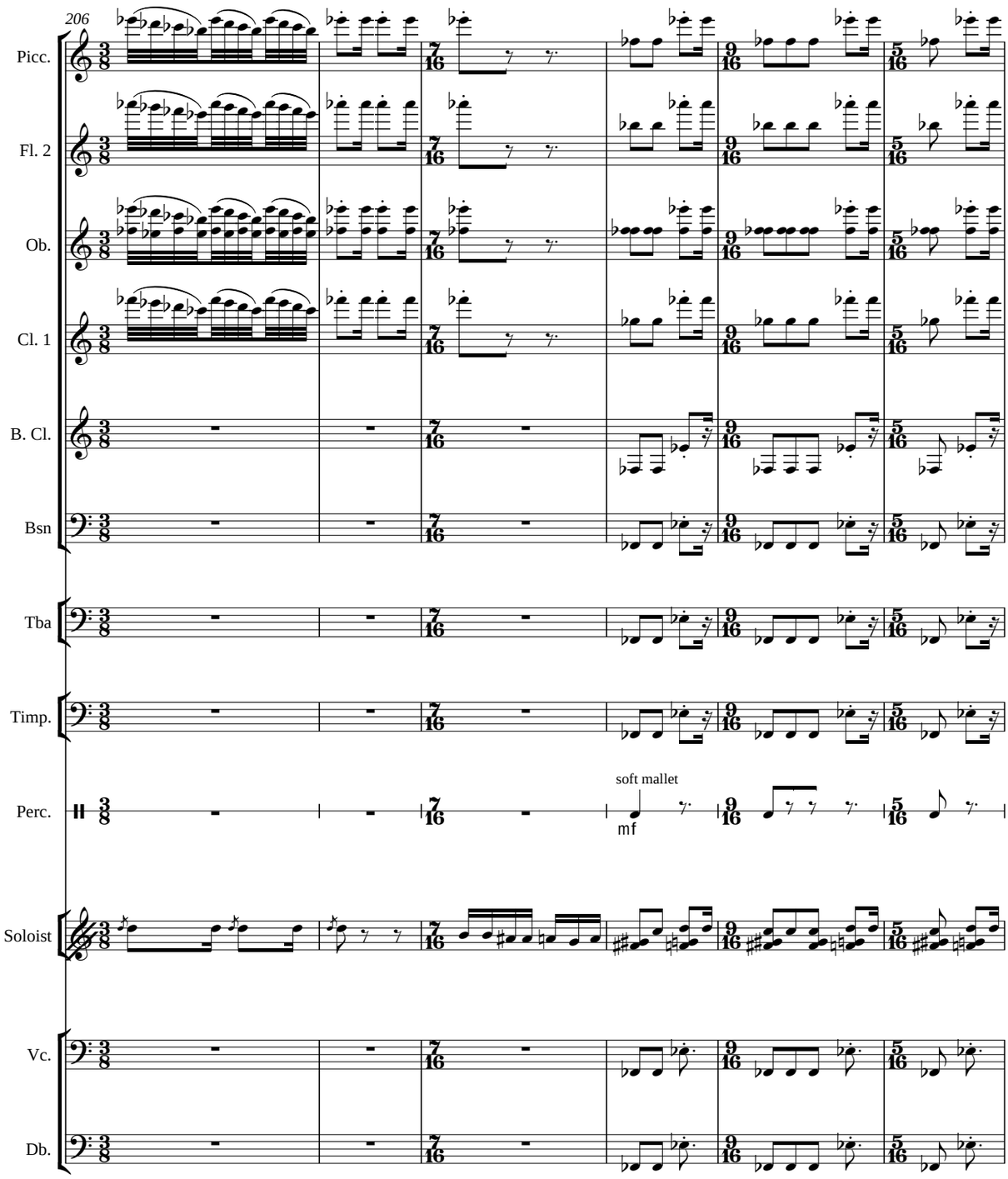

186
O
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
wood stick
light metal beater
Soloist
O
Vln I
Vln II
Vla
Vc.
Db.
ff

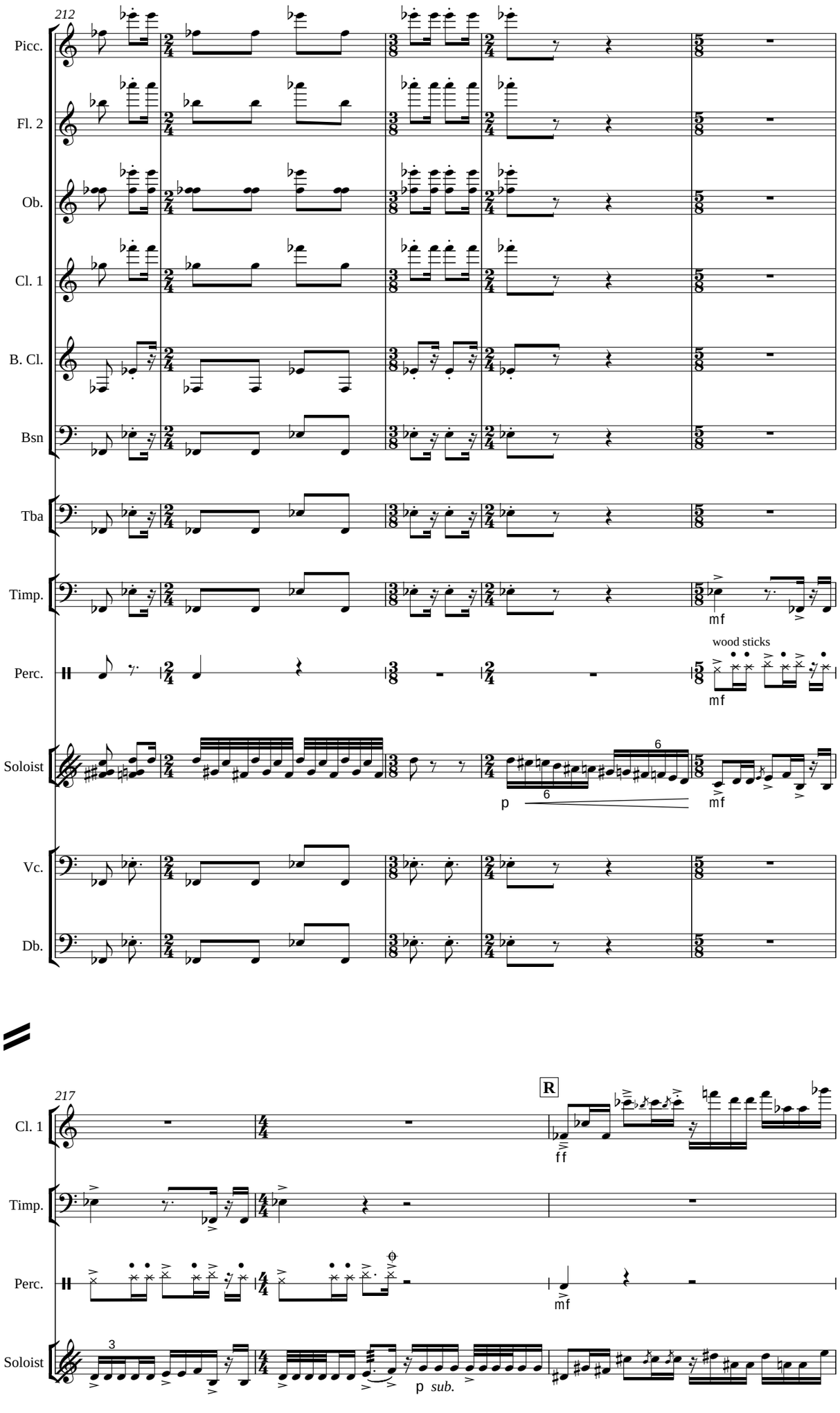

189
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
ff
mf
Perc.
wood sticks
ff
mf
Soloist
Vln I
Vln II
Vla
Vc.
Db.

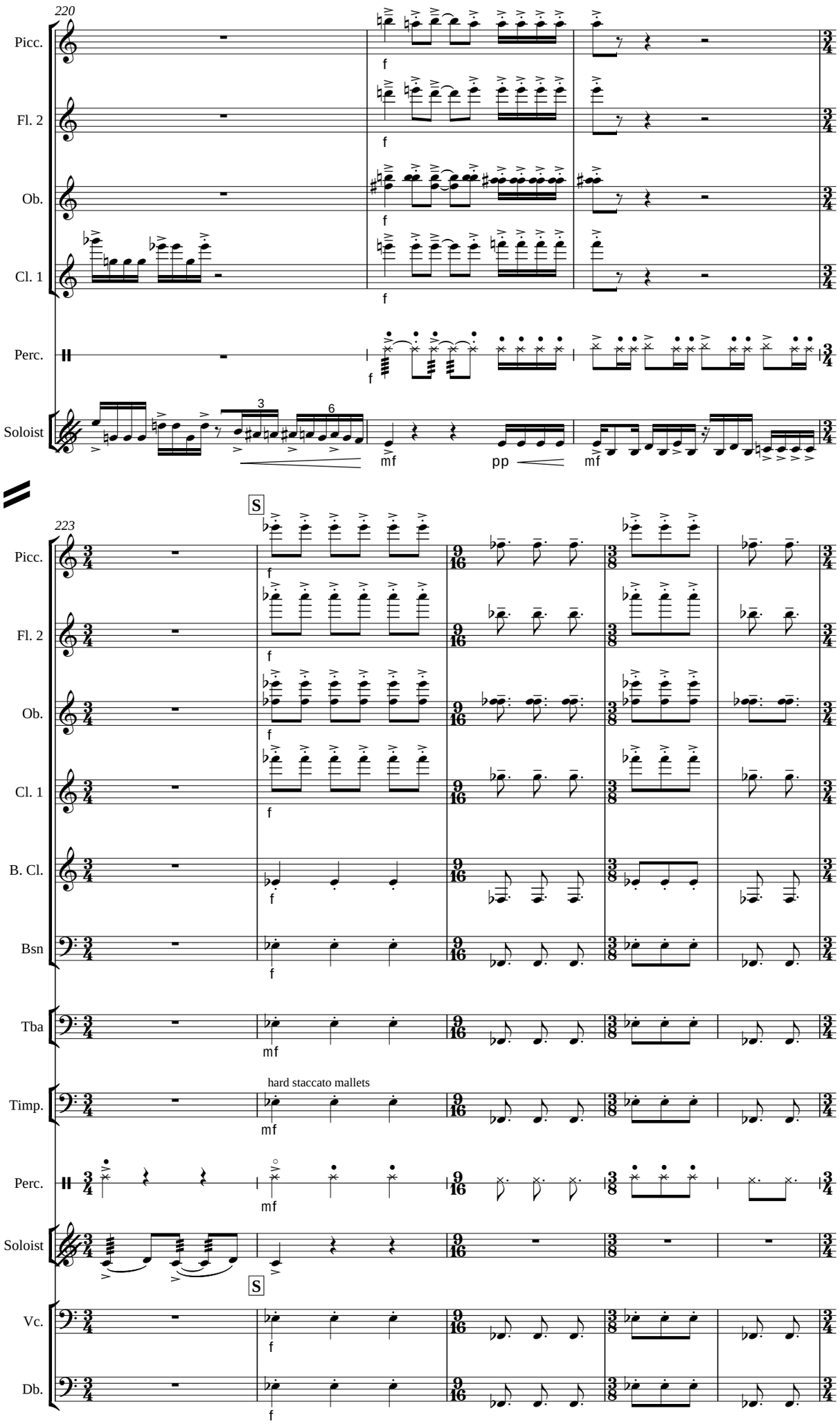

195
P
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
hard yarn mallets
P
Vln I
Vln II
Vla
Vc.
Db.

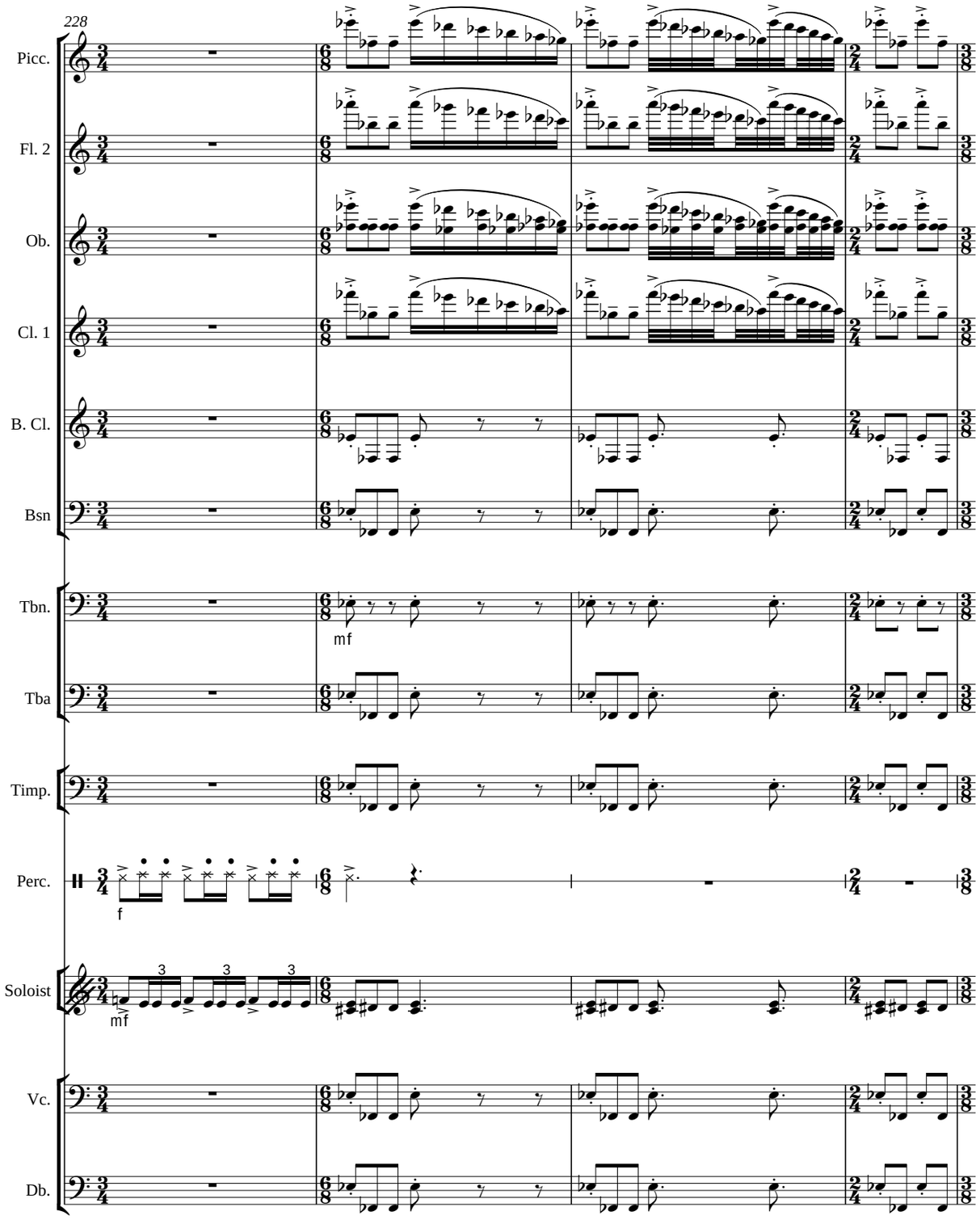

199
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Tba
Timp.
medium mallets
Soloist
Vc.
Db.
pizz.
pizz.

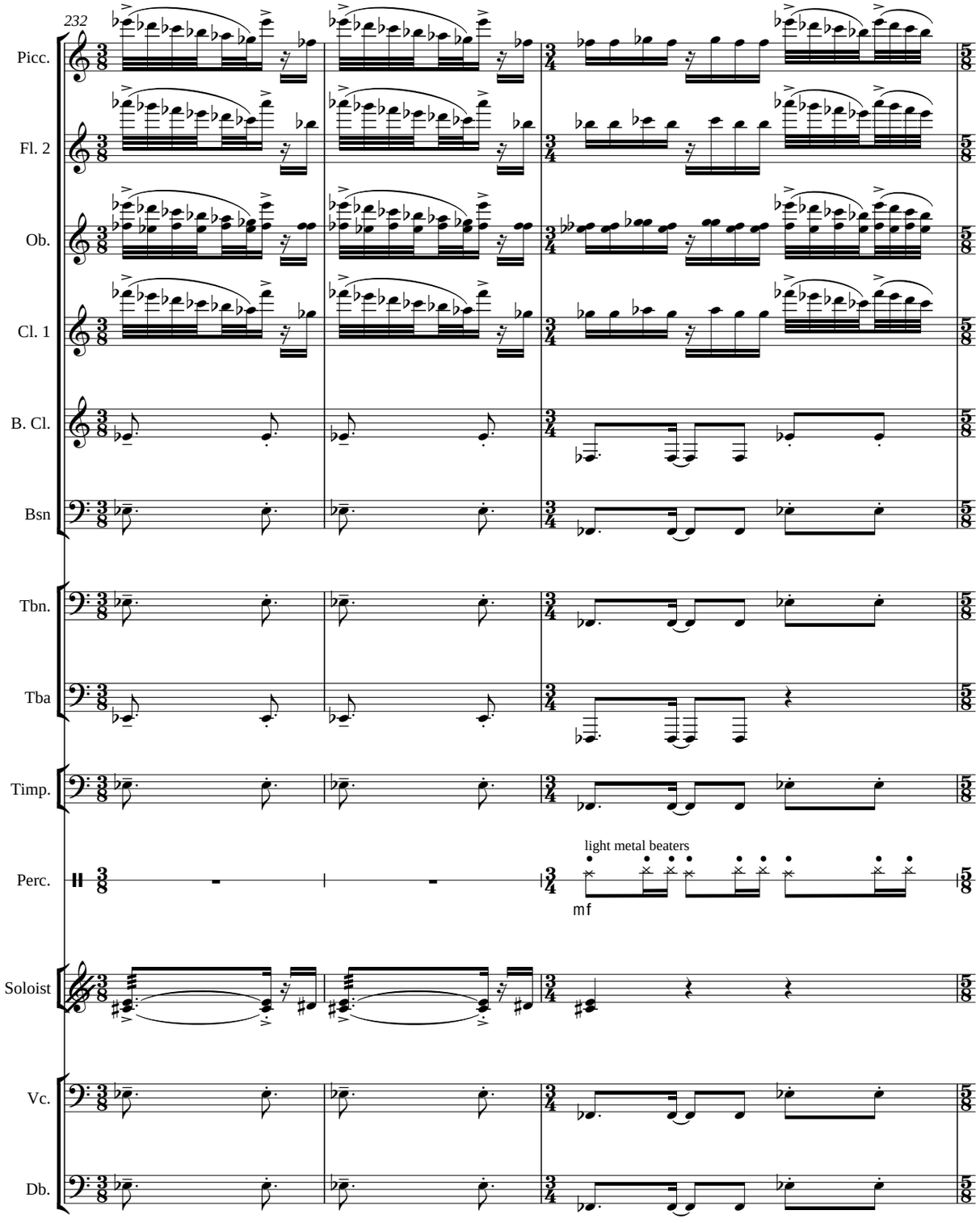

Q Playful
202
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Tba
Timp.
Perc.
wood sticks
Soloist
Q Playful
Vc.
Db.
f
mf

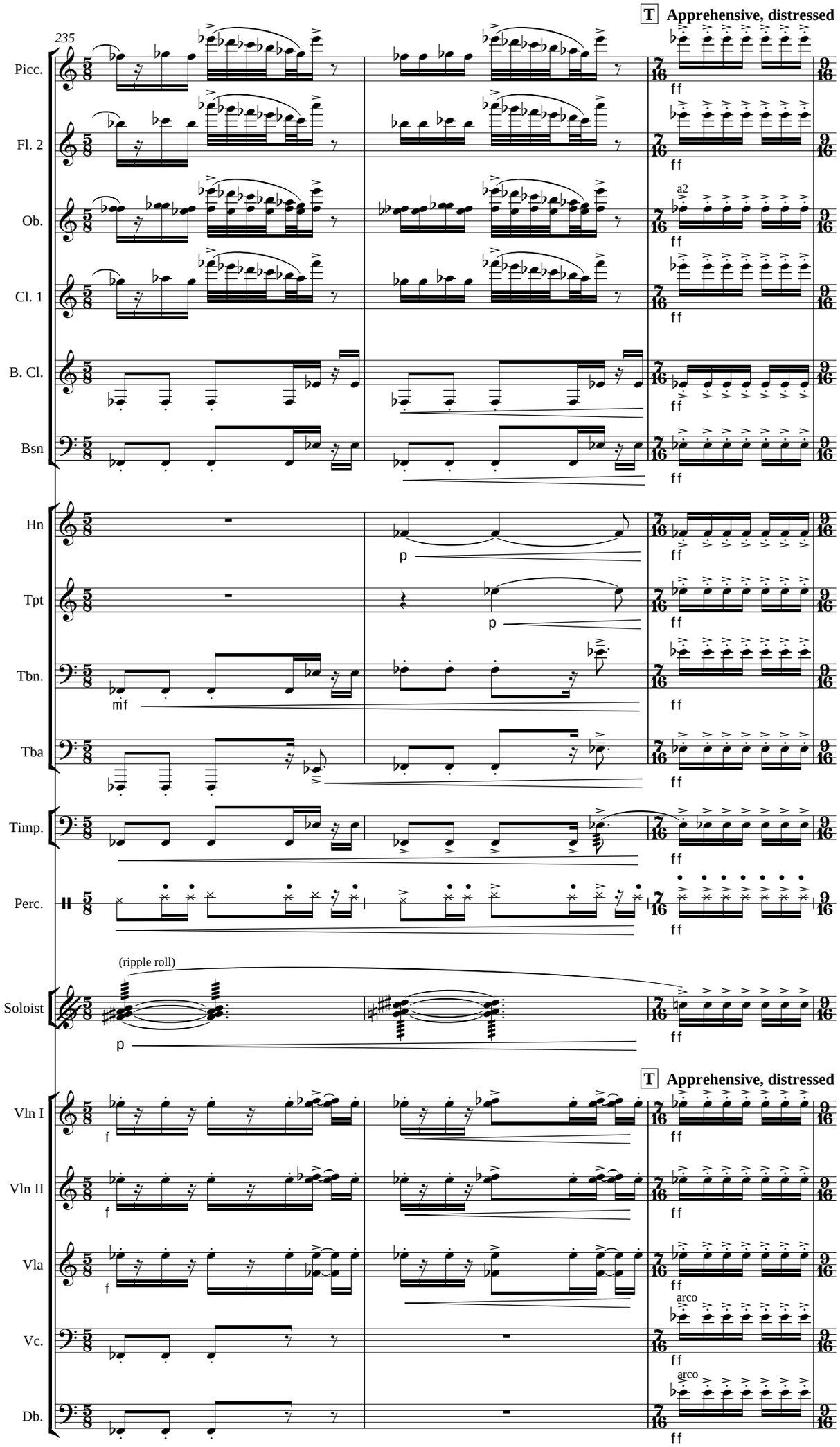

206
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Tba
Timp.
Perc.
soft mallet
mf
Soloist
Vc.
Db.

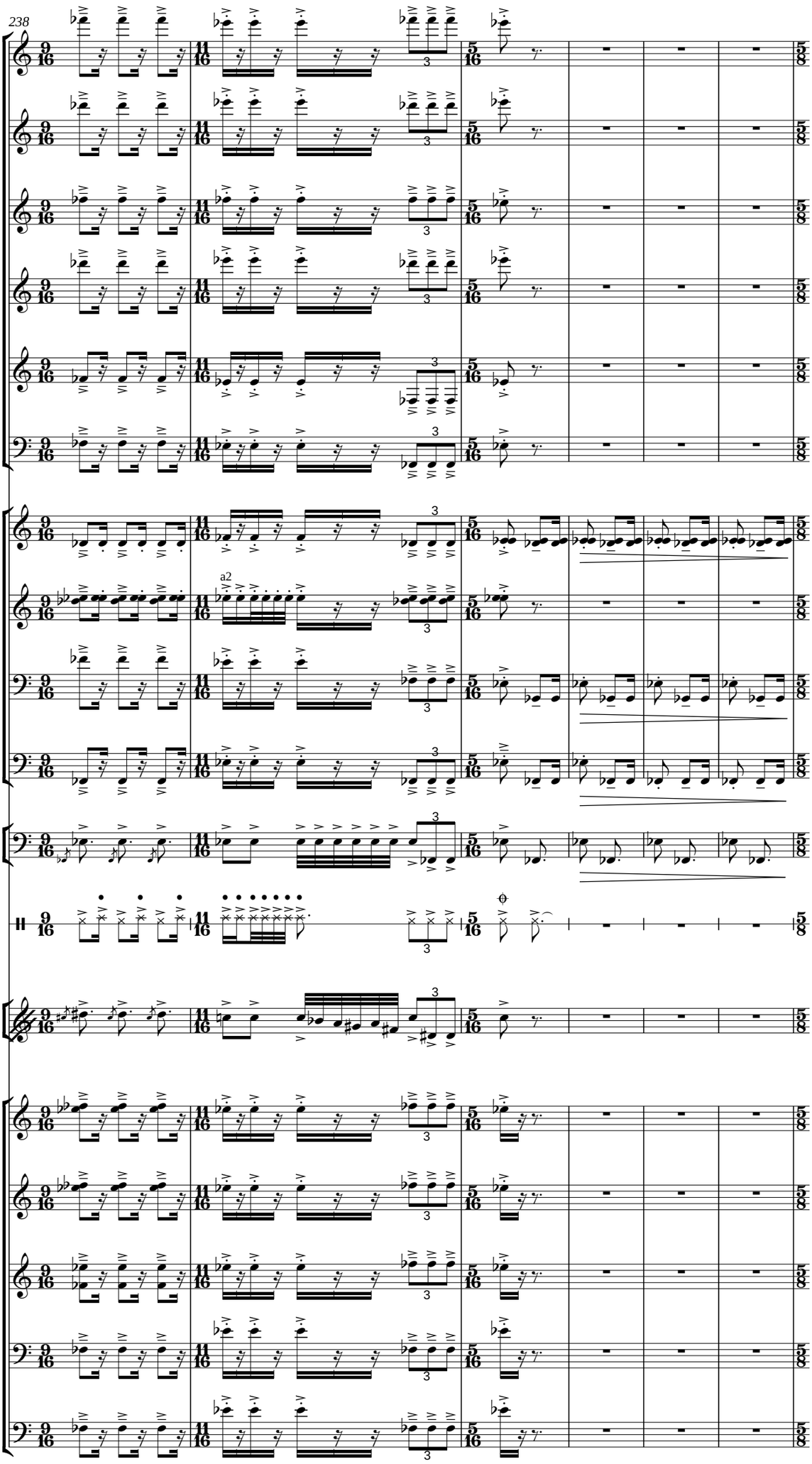

212
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Tba
Timp.
Perc.
Soloist
Vc.
Db.
mf
wood sticks
mf
p
6
6
mf
217
Cl. 1
Timp.
Perc.
Soloist
R
ff
mf
3
p sub.

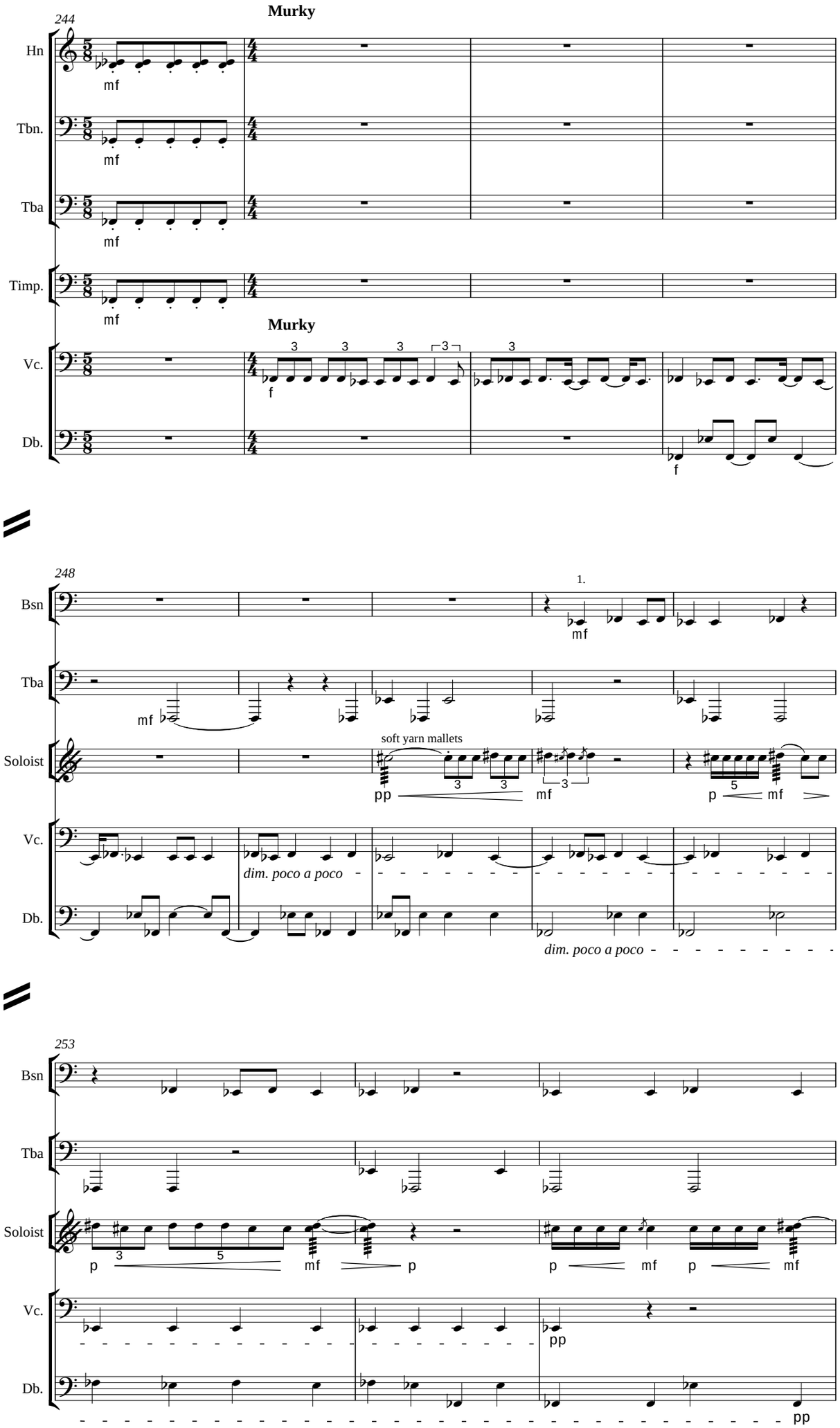

220
Picc.
Fl. 2
Ob.
Cl. 1
Perc.
Soloist
f
mf
pp
3
6
223
S
B. Cl.
Bsn
Tba
Timp.
Vc.
Db.
hard staccato mallets

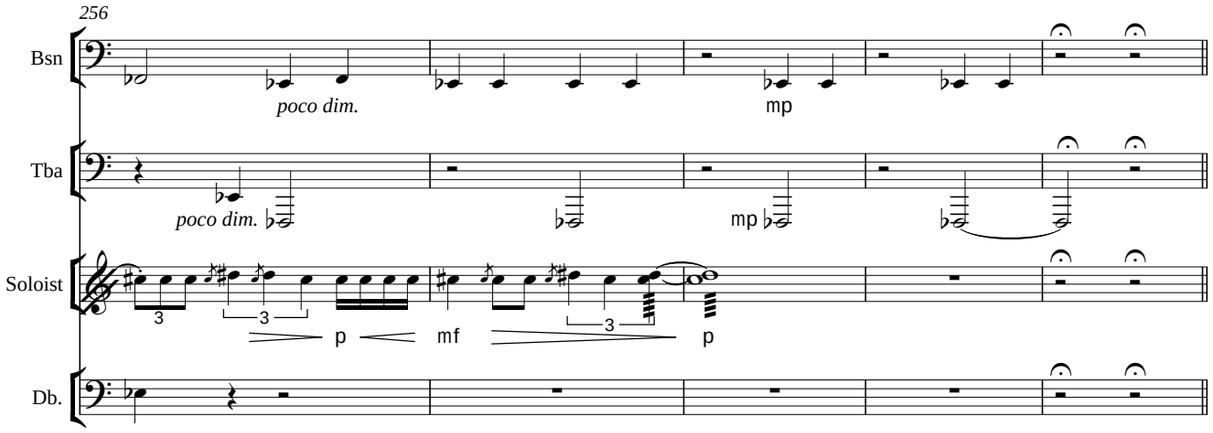

228
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Tbn.
mf
Tba
Timp.
Perc.
f
Soloist
mf
Vc.
Db.

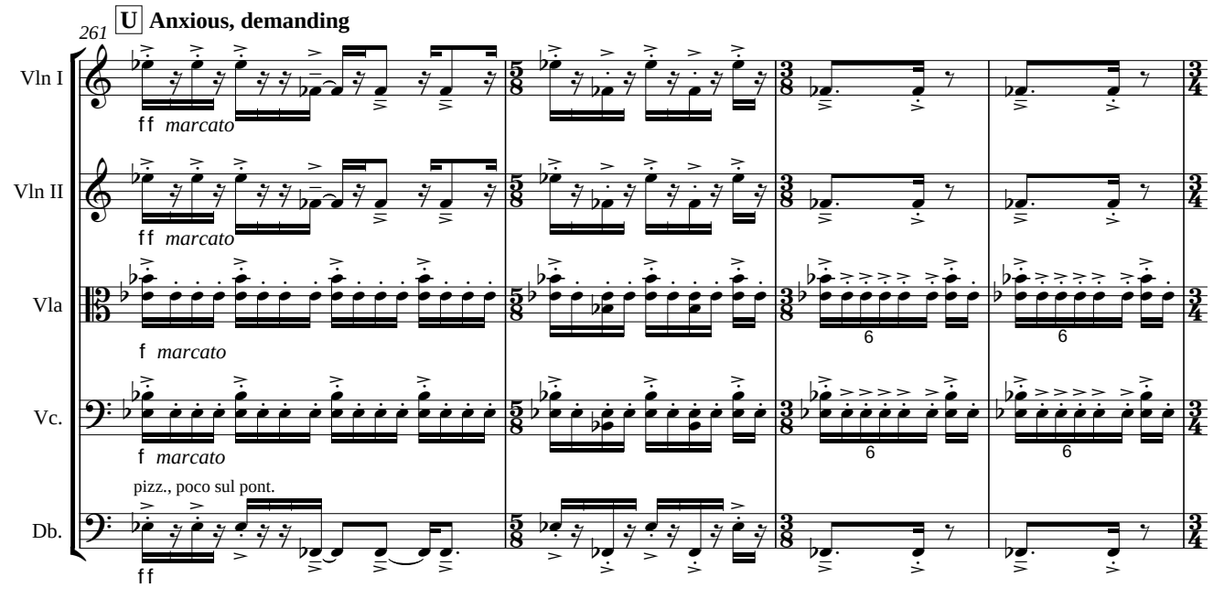

232
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Tbn.
Tba
Timp.
Perc.
light metal beaters
mf
Soloist
Vc.
Db.

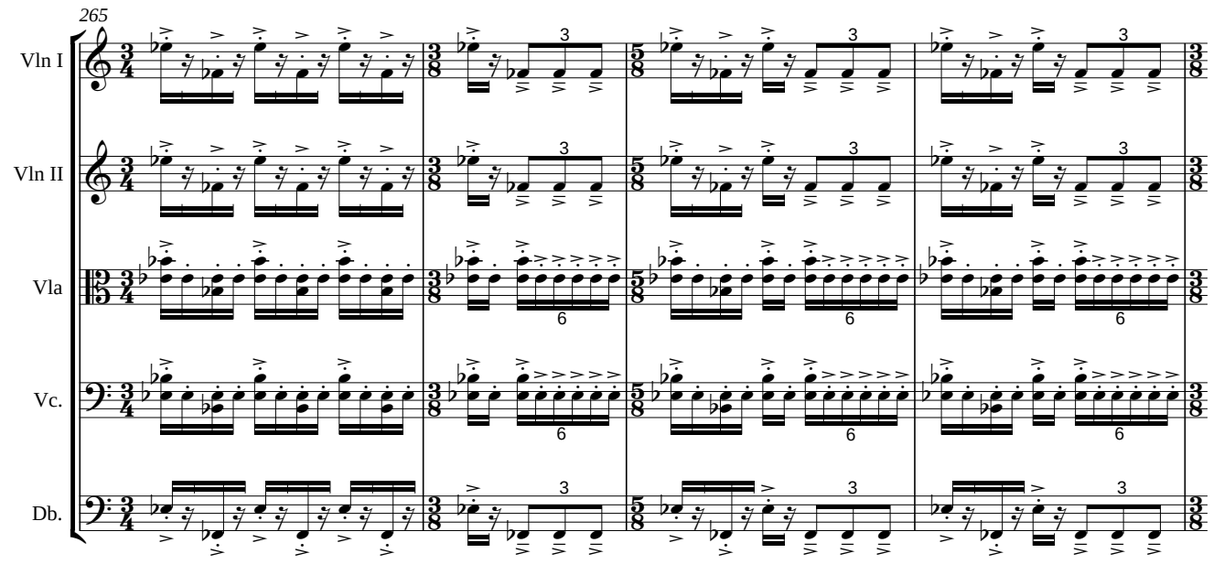

235
T Apprehensive, distressed
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
(ripple roll)
T Apprehensive, distressed
Vln I
Vln II
Vla
Vc.
Db.
a2
arco
arco
p
mf
f
ff

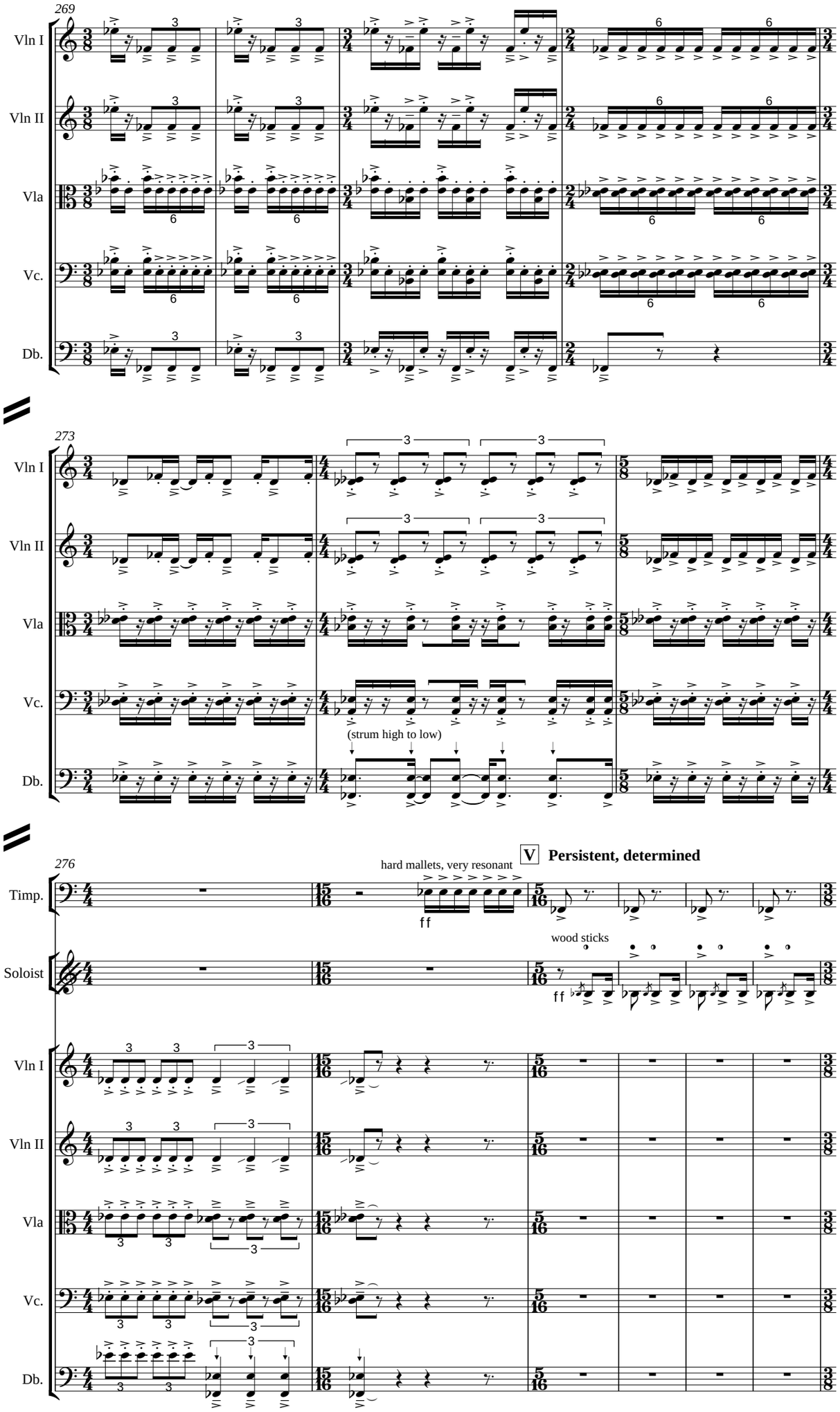

238
Picc.
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn
Hn
Tpt
a2
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.

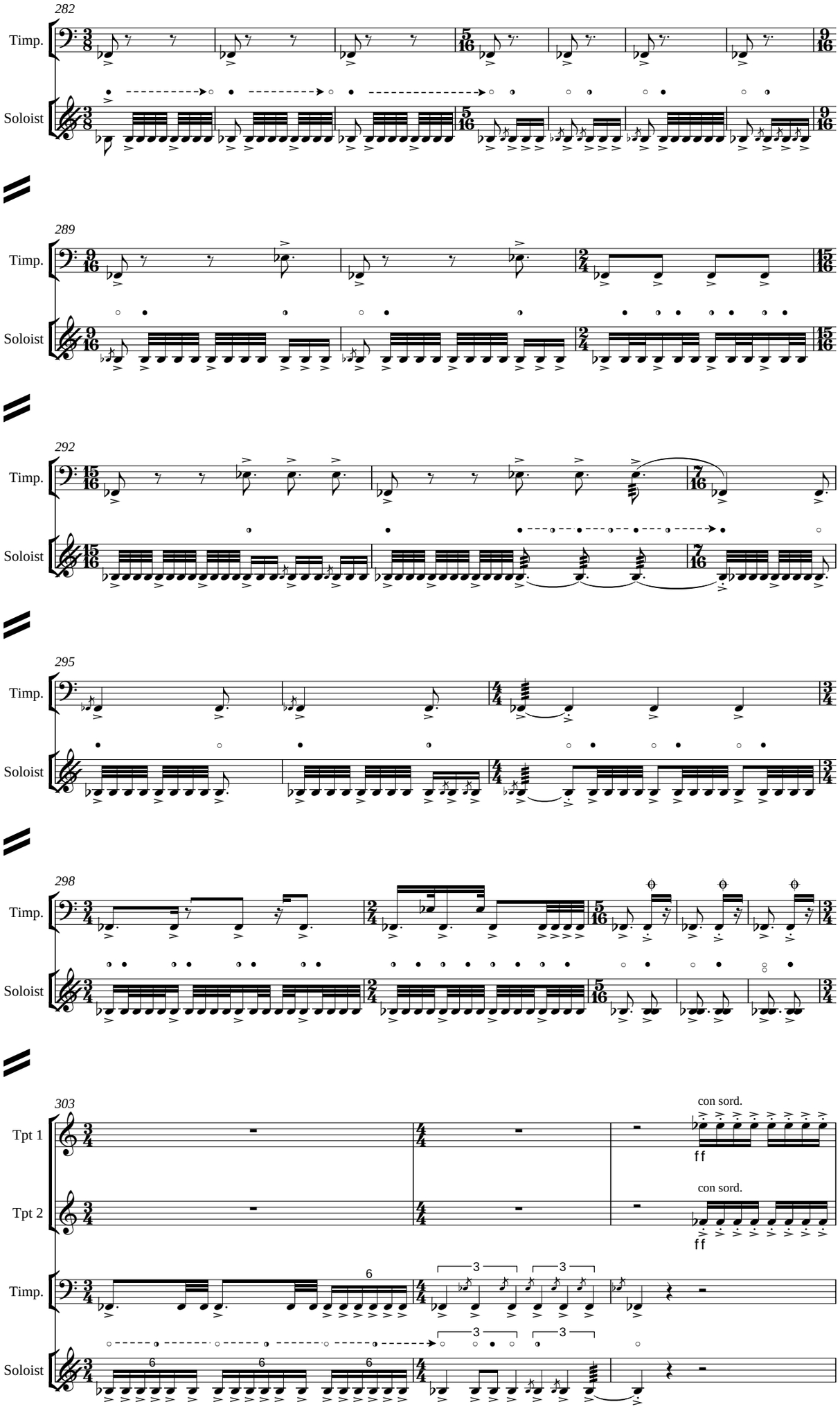

244
Murky
Hn
Tbn.
Tba
Timp.
Vc.
Db.
mf
f
248
1.
Bsn
soft yarn mallets
pp
p
dim. poco a poco
253

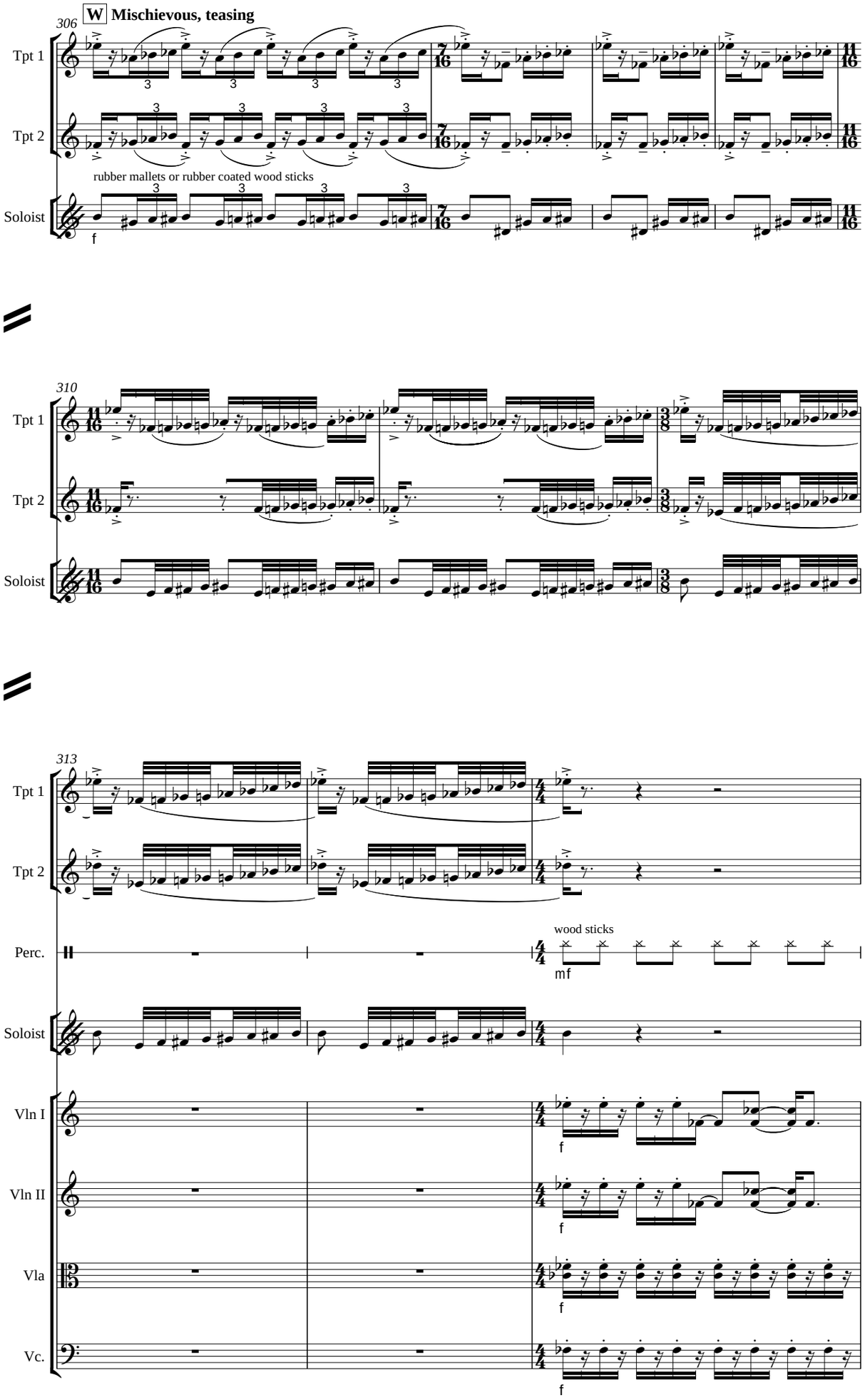

256
Bsn
poco dim.
mp
Tba
poco dim.
mp
Soloist
p
mf
p
Db.

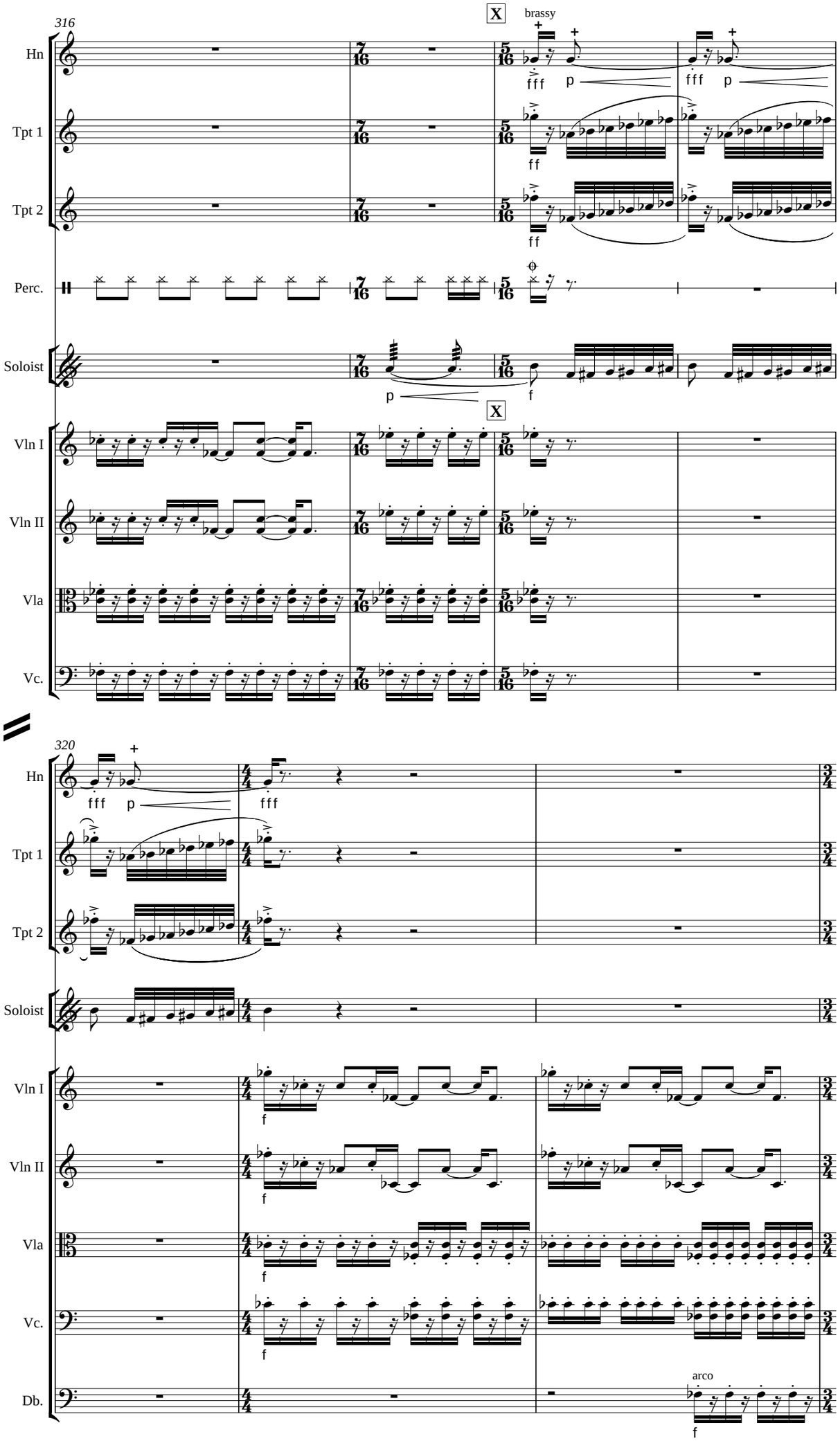

261
U Anxious, demanding
Vln I
ff marcato
Vln II
ff marcato
Vla
f marcato
Vc.
f marcato
pizz., poco sul pont.
Db.
ff

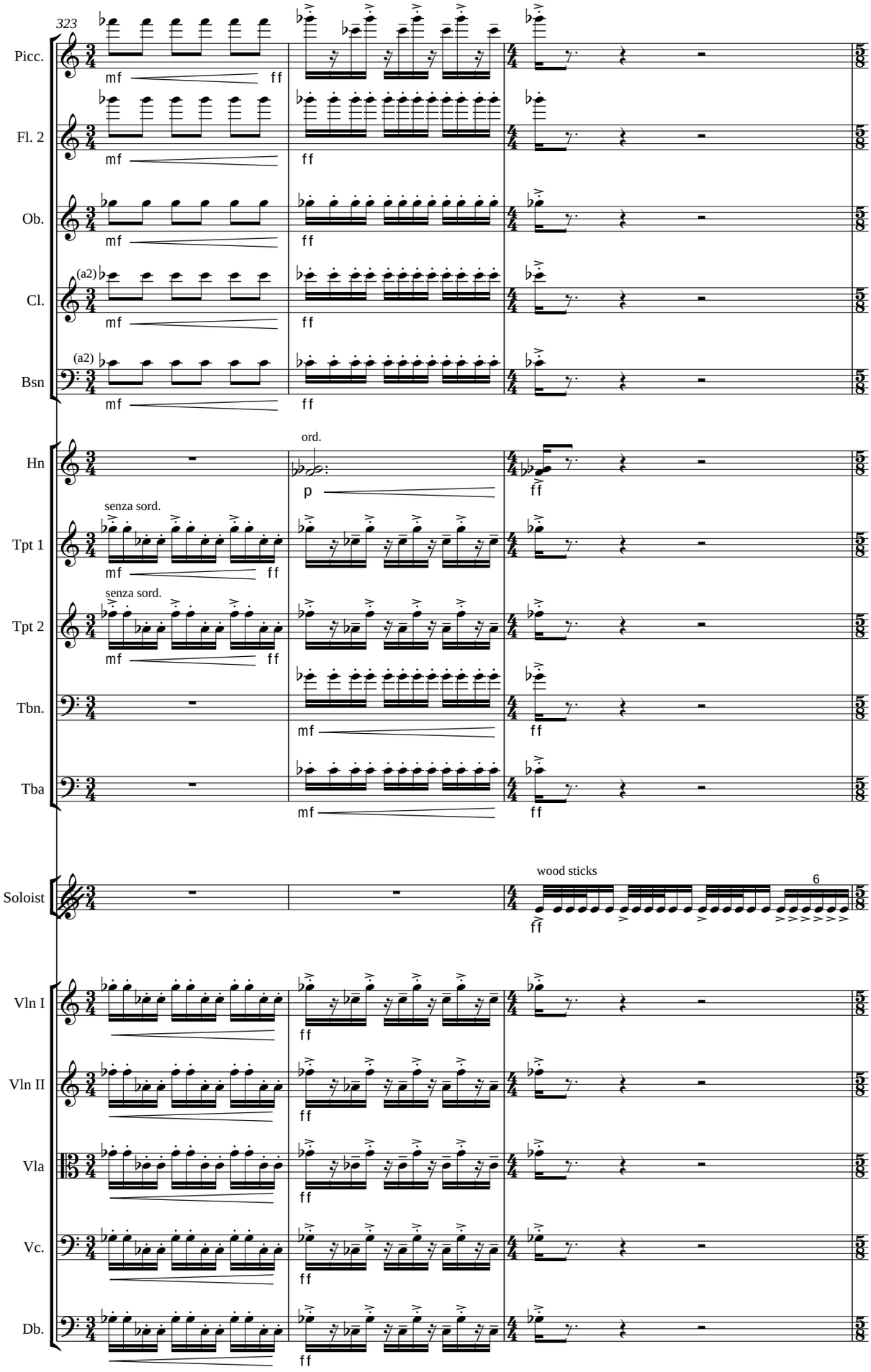

265
Vln I
Vln II
Vla
Vc.
Db.

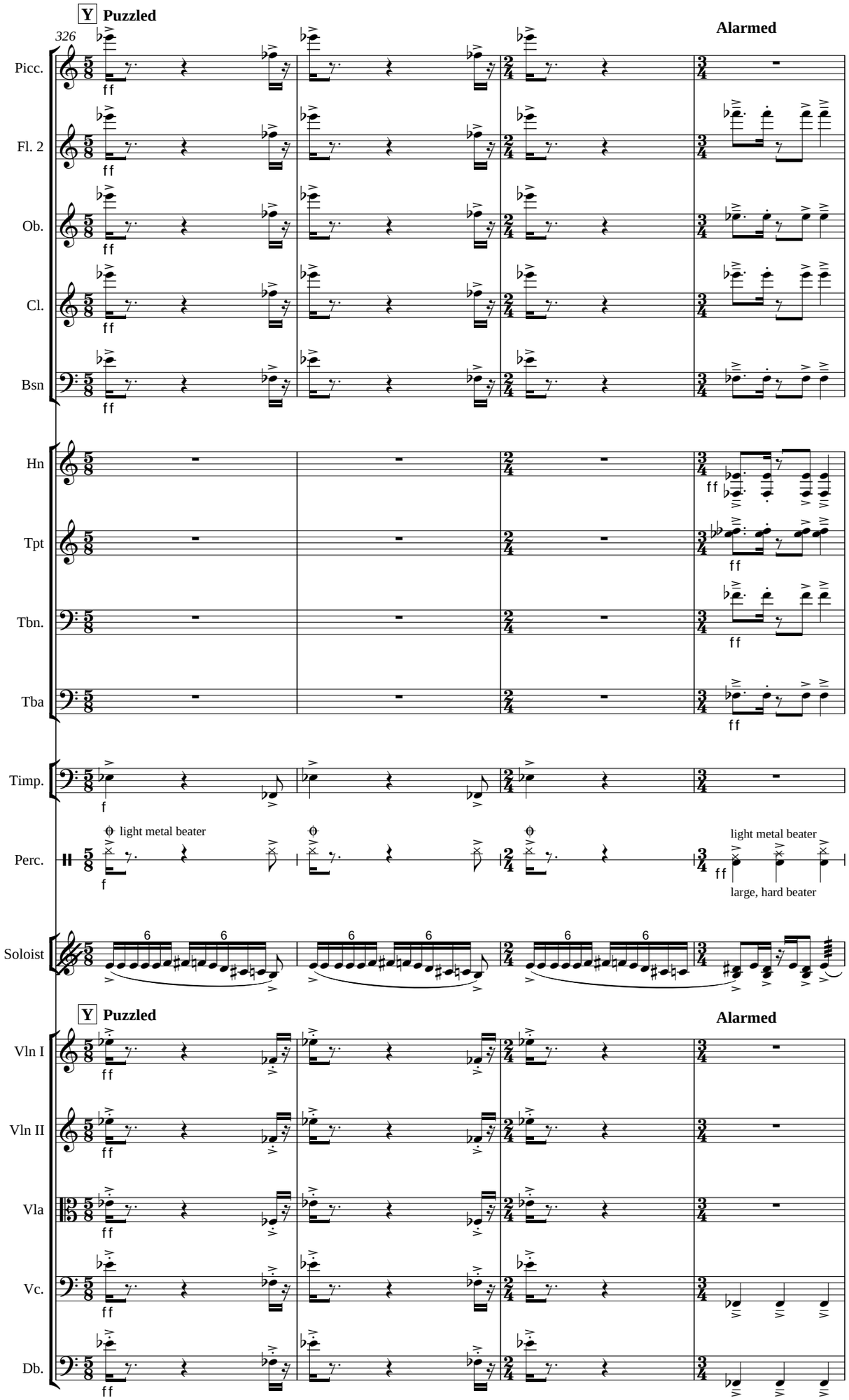

269
Vln I
Vln II
Vla
Vc.
Db.
273
(strum high to low)
276
Timp.
hard mallets, very resonant
ff
V
Persistent, determined
Soloist
wood sticks
ff

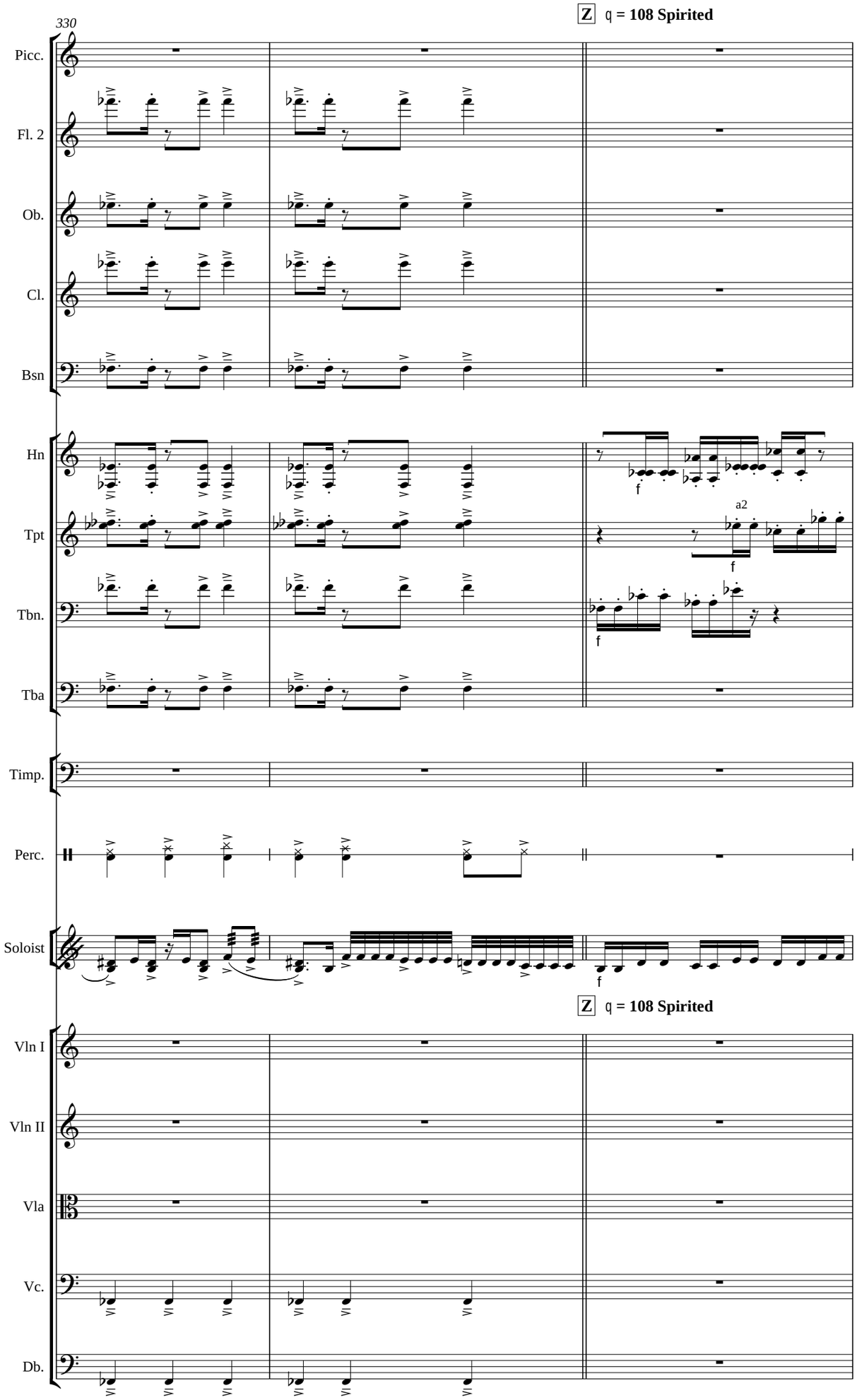

282
Timp.
Soloist
289
Timp.
Soloist
292
Timp.
Soloist
295
Timp.
Soloist
298
Timp.
Soloist
303
Tpt 1
con sord.
ff
Tpt 2
con sord.
ff
Timp.
Soloist

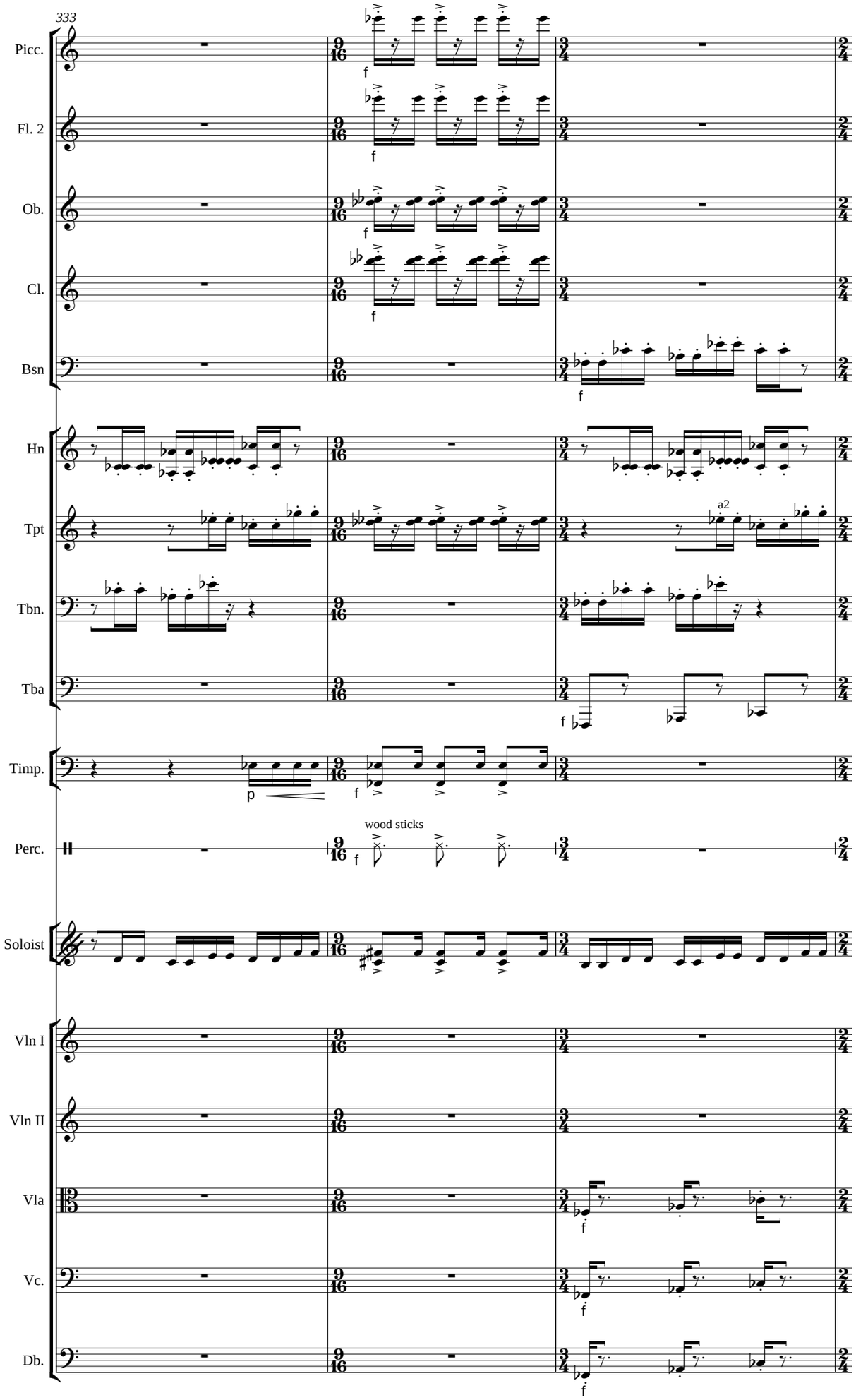

306
W Mischievous, teasing
Tpt 1
Tpt 2
rubber mallets or rubber coated wood sticks
Soloist
f
310
Tpt 1
Tpt 2
Soloist
313
Tpt 1
Tpt 2
wood sticks
Perc.
mf
Soloist
Vln I
Vln II
Vla
Vc.
f

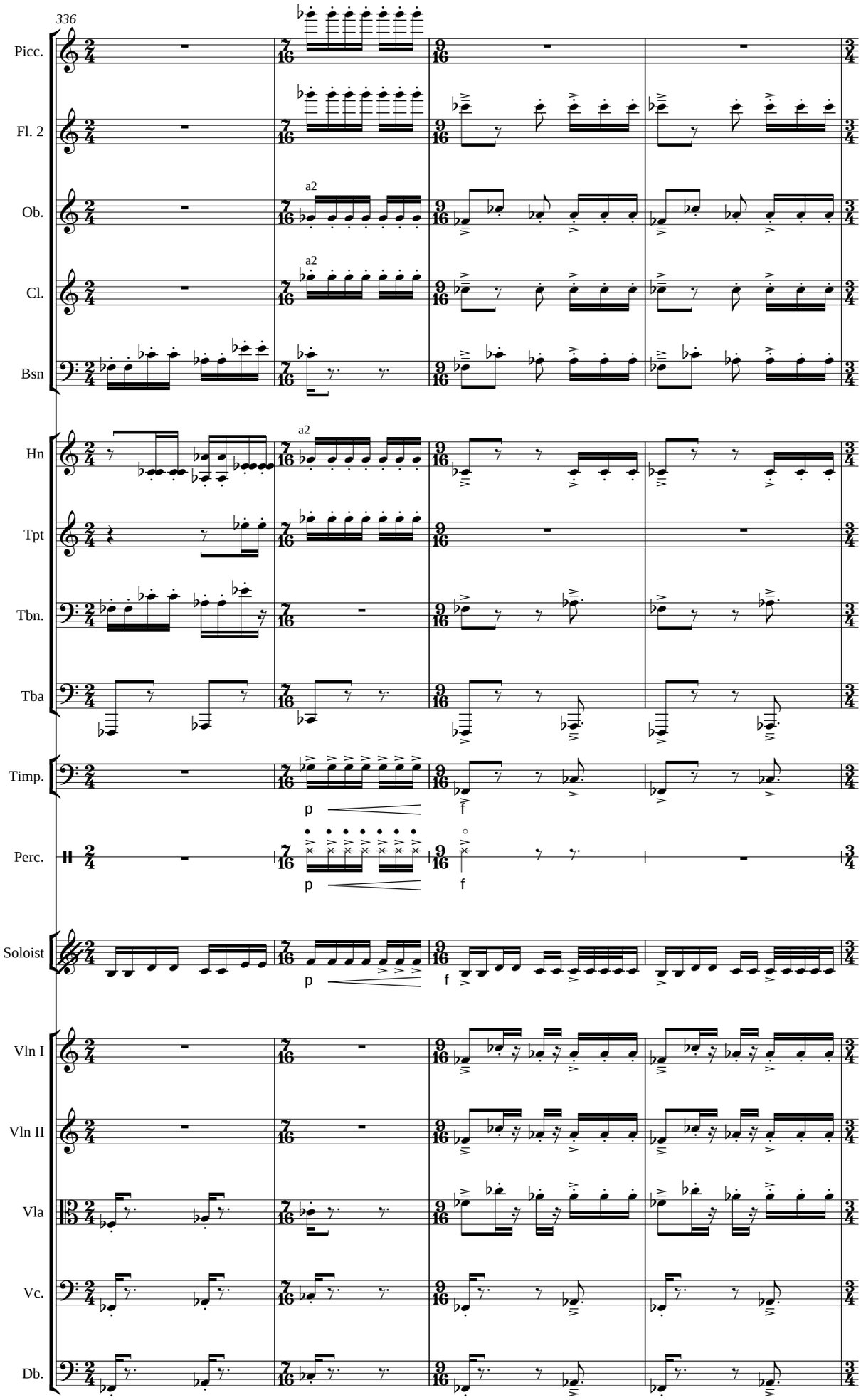

316
X
brassy
Hn
Tpt 1
Tpt 2
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
fff
p
ff
f
320
Db.
arco

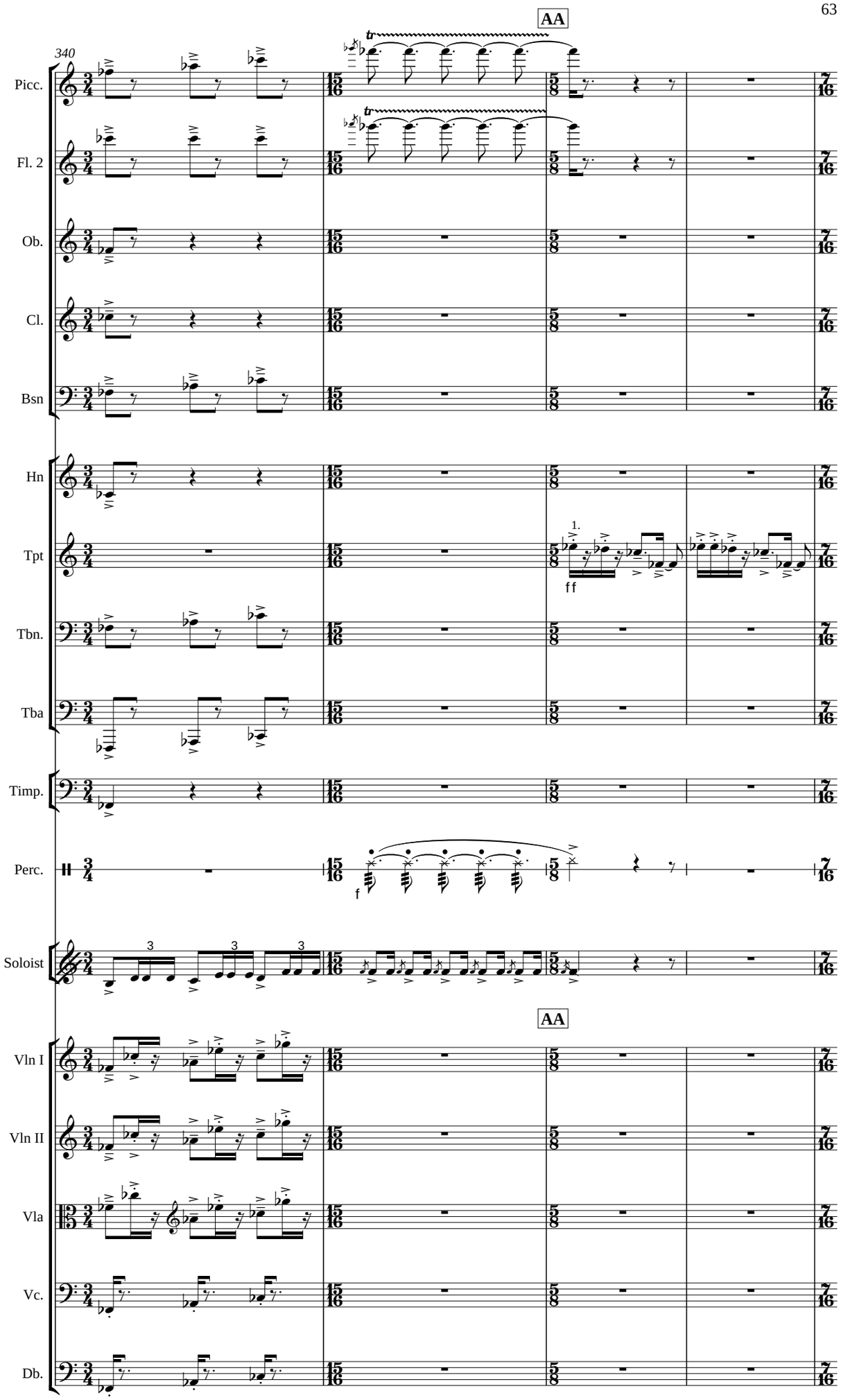

323
Picc.
Fl. 2
Ob.
(a2)
Cl.
(a2)
Bsn
Hn
ord.
Tpt 1
senza sord.
Tpt 2
senza sord.
Tbn.
Tba
Soloist
wood sticks
6
Vln I
Vln II
Vla
Vc.
Db.
mf
ff
p

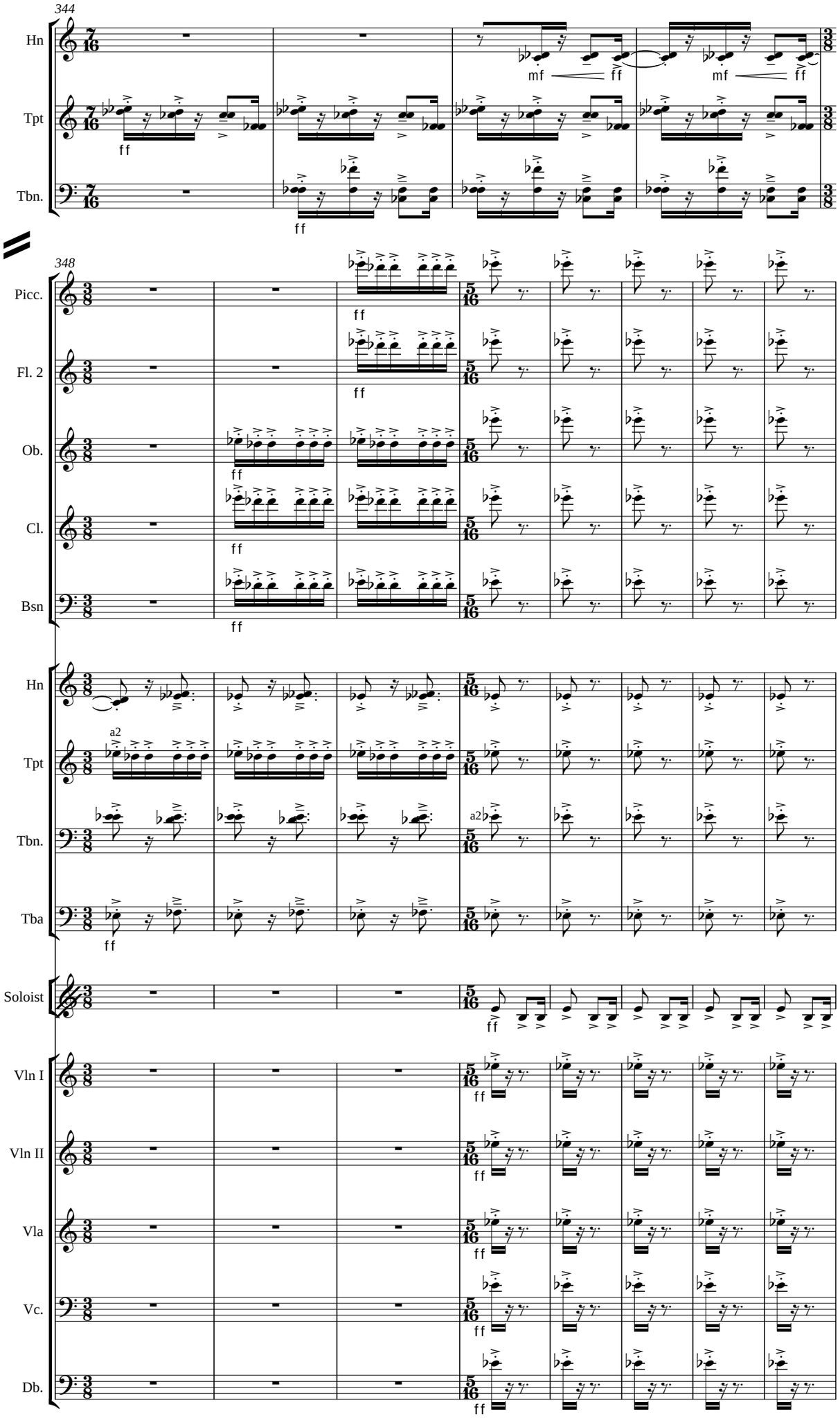

Y Puzzled
326
Alarmed
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
light metal beater
light metal beater
large, hard beater
Soloist
Y Puzzled
Alarmed
Vln I
Vln II
Vla
Vc.
Db.

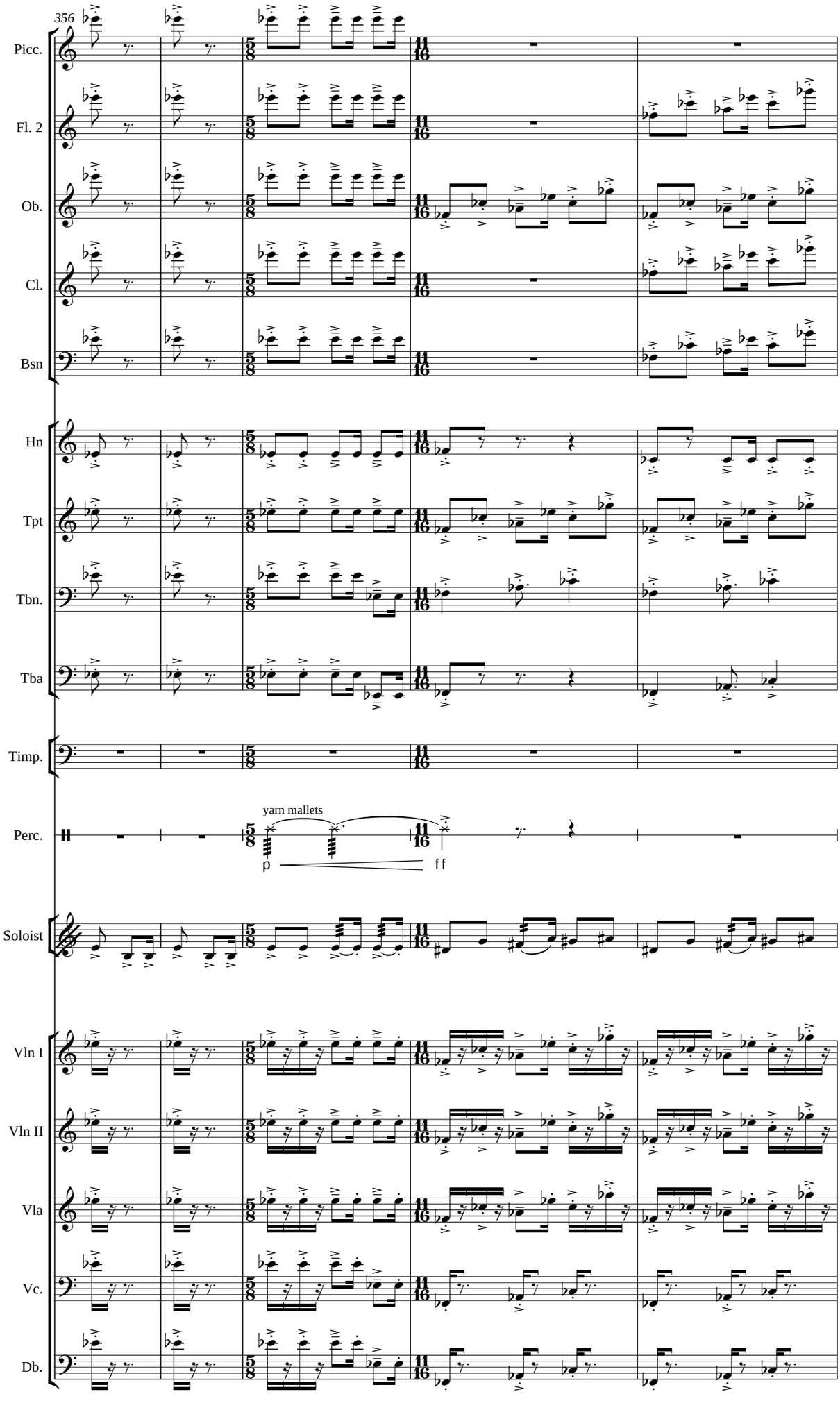

330
Z q = 108 Spirited
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
a2
f
Z q = 108 Spirited
Vln I
Vln II
Vla
Vc.
Db.

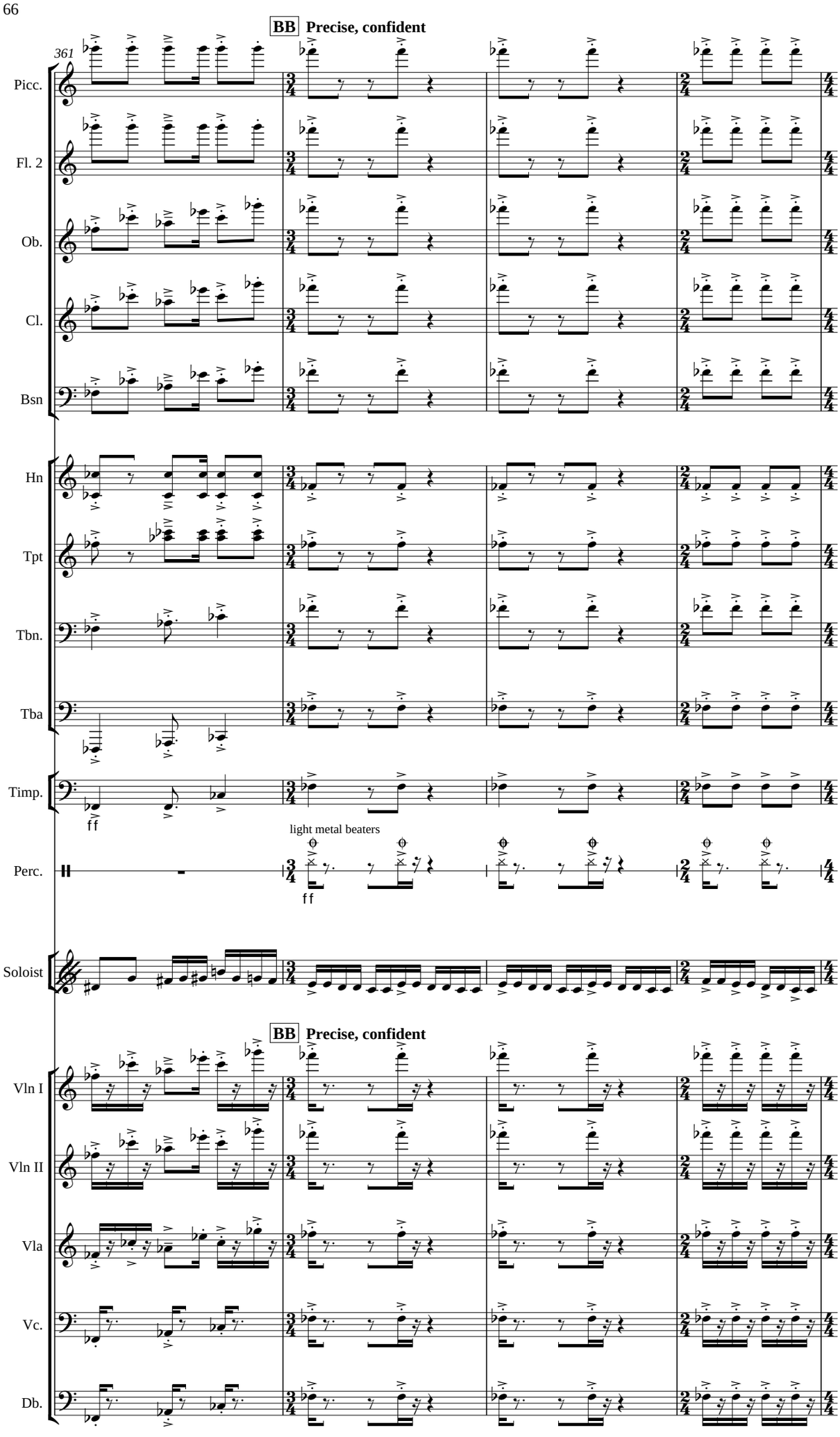

333
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
wood sticks
a2

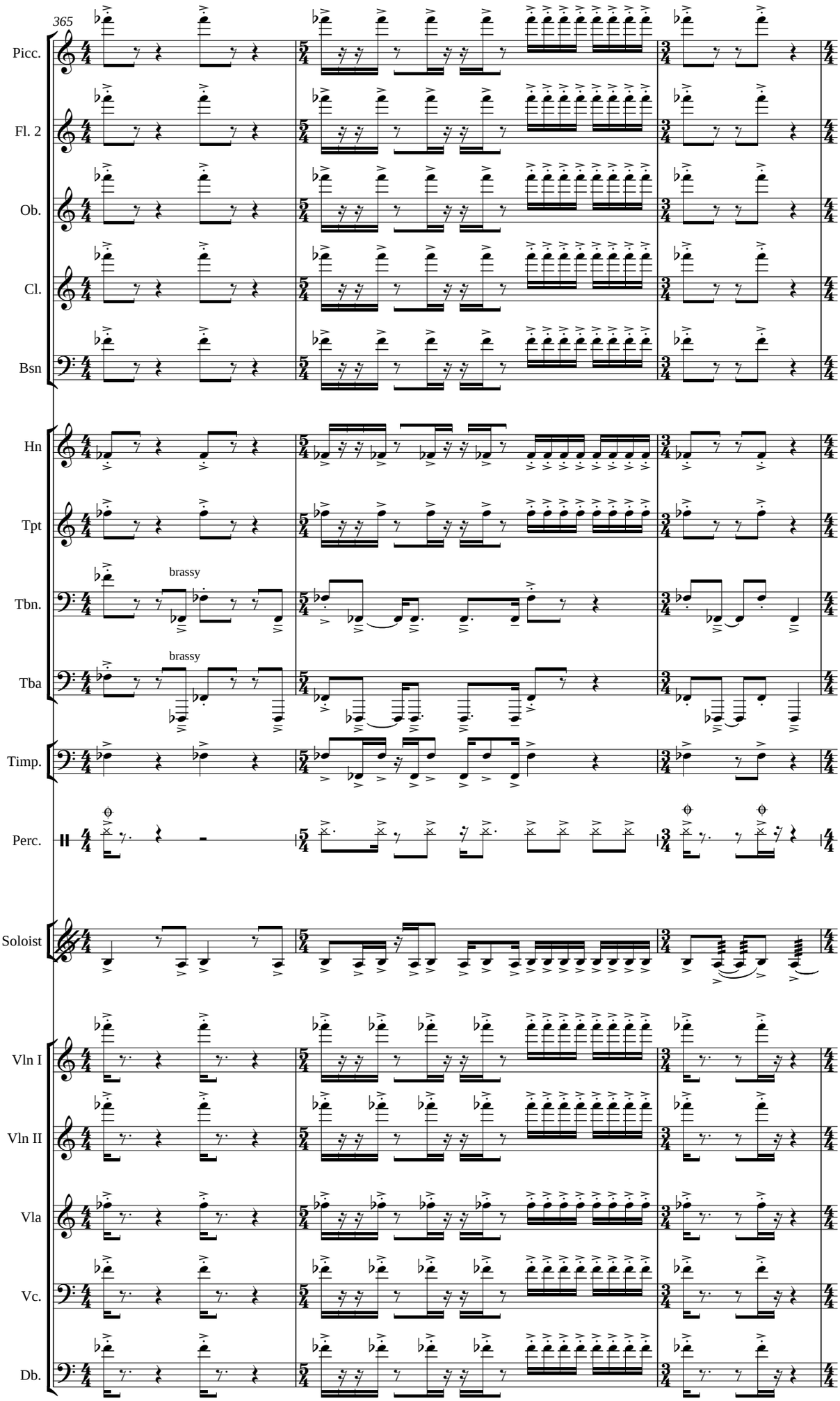

336
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.
a2
a2
a2
p
f
p
f
p
f

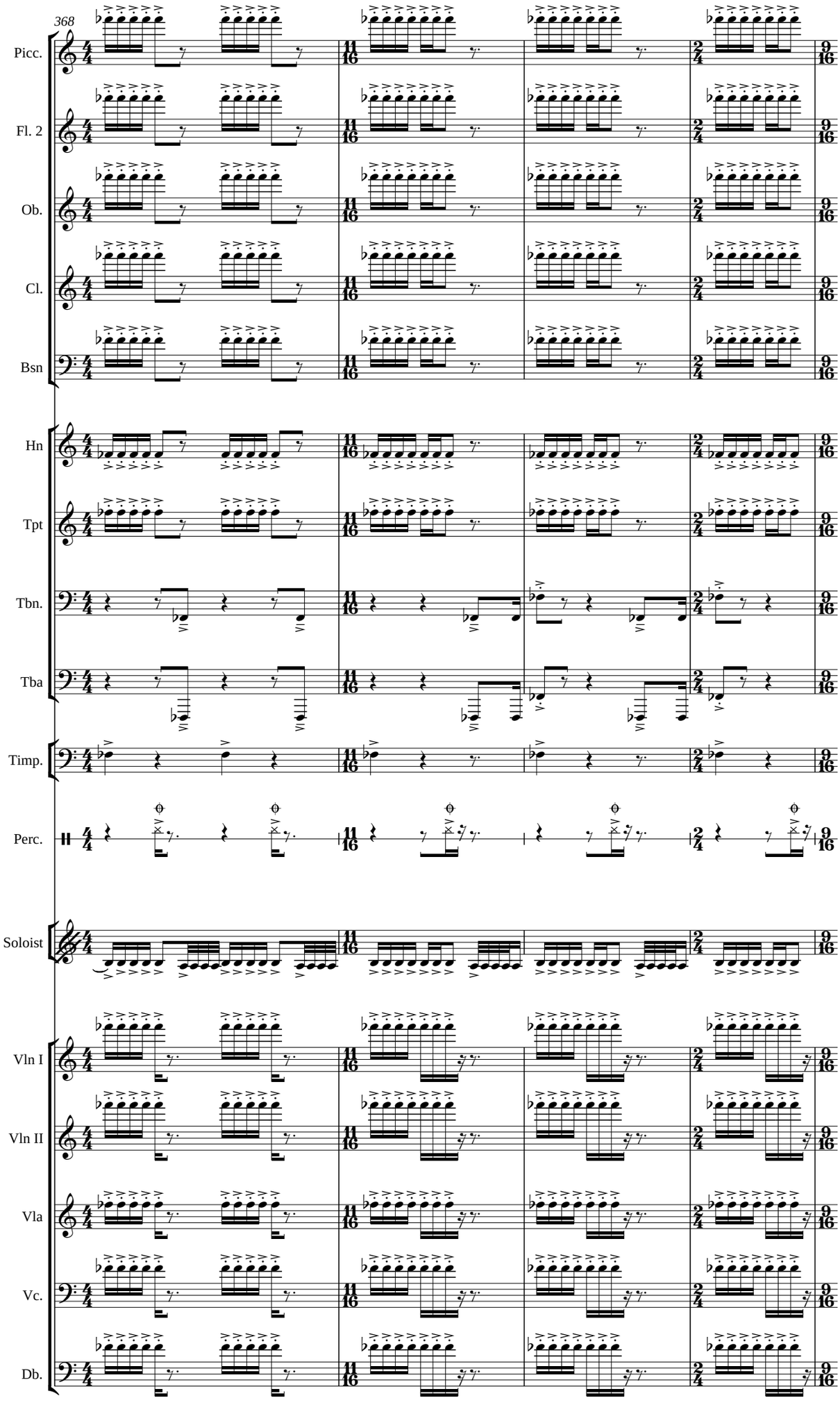

AA
340
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
AA
Vln I
Vln II
Vla
Vc.
Db.
1.
ff
f

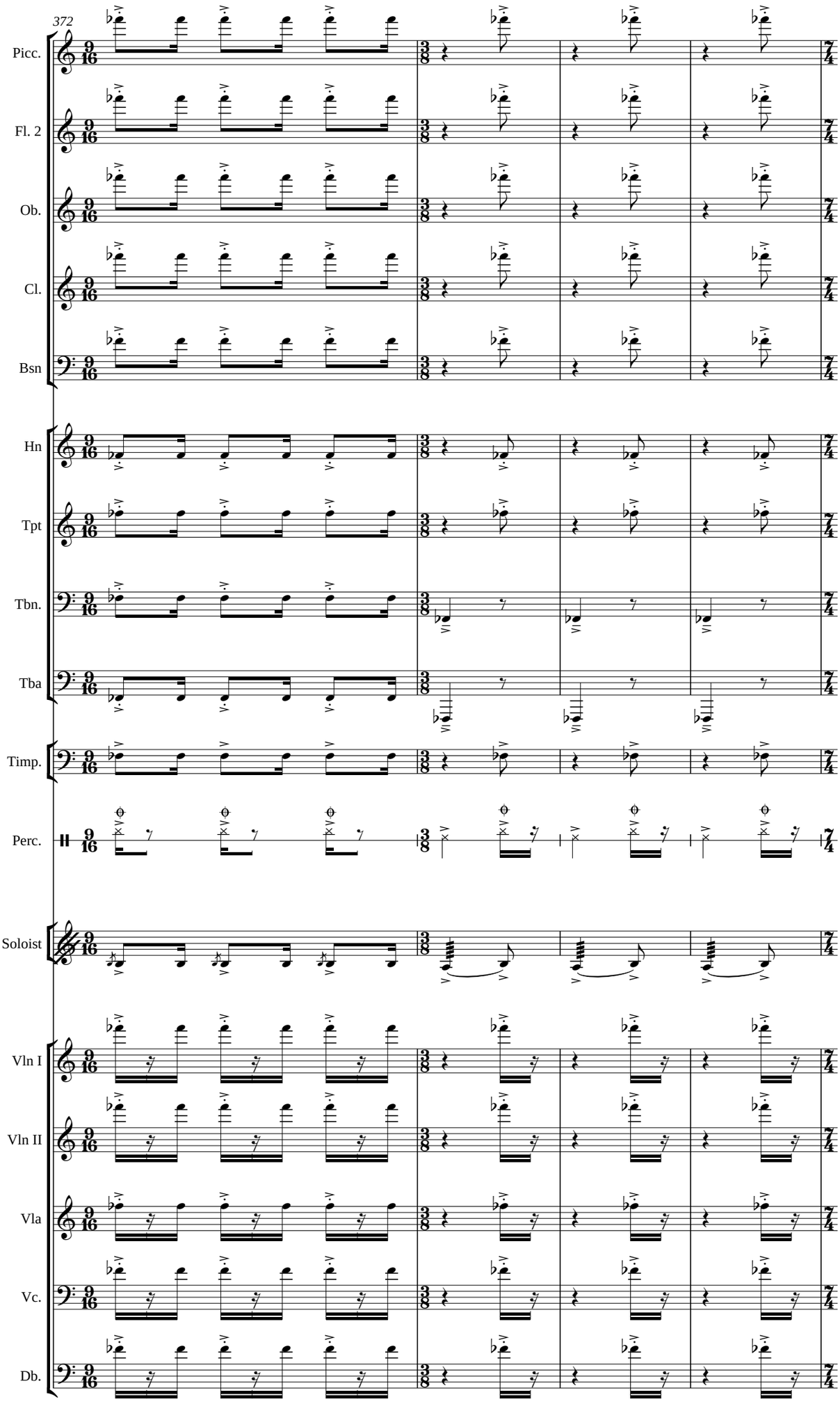

344
Hn
Tpt
Tbn.
mf
ff
348
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Soloist
Vln I
Vln II
Vla
Vc.
Db.
a2

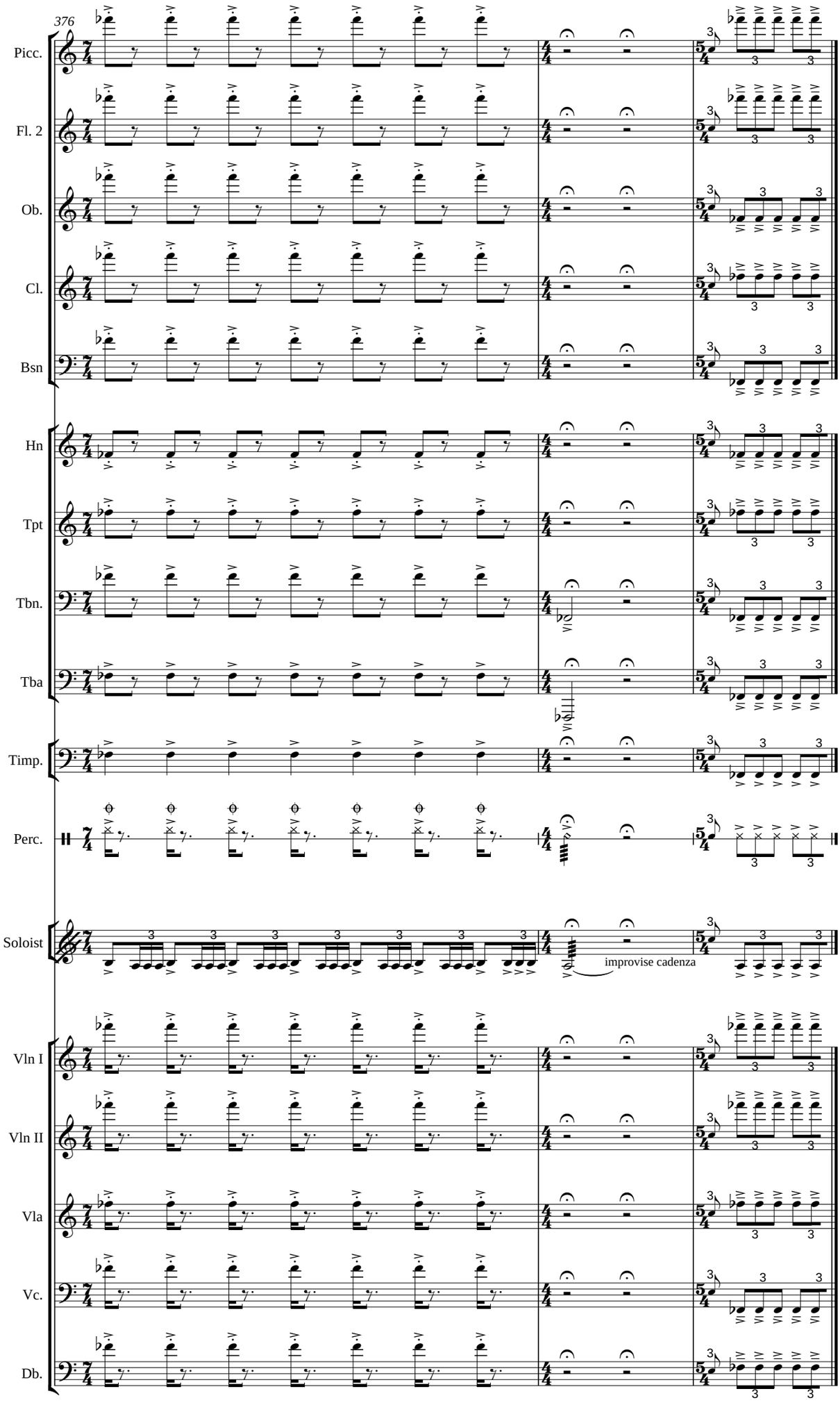

356
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
yarn mallets
p
ff
Soloist
Vln I
Vln II
Vla
Vc.
Db.


BB Precise, confident
361
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
ff
light metal beaters
Perc.
ff
Soloist
BB Precise, confident
Vln I
Vln II
Vla
Vc.
Db.


365
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
brassy
Tbn.
brassy
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.


368
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.


372
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
Vln I
Vln II
Vla
Vc.
Db.


376
Picc.
Fl. 2
Ob.
Cl.
Bsn
Hn
Tpt
Tbn.
Tba
Timp.
Perc.
Soloist
improvise cadenza
Vln I
Vln II
Vla
Vc.
Db.