

Jay Hurst

kodama

for sinfonietta

谷牙

- 2015 -

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HANDS

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TH-JH403

kodama [2015]

Jay Hurst [b. 1989]

PROGRAM NOTE

During my residency at the Brevard Music Festival, I spent a large amount of time soaking in the natural beauty of the Blue Ridge, from the fog that rolled down the mountains in the early morning hours to the firefly-lit trees surrounding lakes at dusk. It felt appropriate that I write a piece that reflected my weeks in the mountains and the forest.

Kodama (木魂) is an ancient word for the tree-spirits in Japanese folklore. But the similarly old word *kodama* (谷) describes the sound of falling trees that reverberate through mountain forests – a quiet, deep echo that is said to be the cry of the *kodama*.

This piece is inspired by that sound and the act of losing yourself in the forest. It is quiet and meditative as it gently wanders through harmonic areas – though the piece may seem rhapsodic, it is totally structured and connected, just like the natural world that inspired it.

This sinfonietta version of **kodama** was commissioned by David Dzubay and the Indiana University New Music Ensemble, and was premiered on April 17th, 2015 in Auer Hall, Bloomington, IN.

PERFORMANCE NOTES

Score is transposed.

Glockenspiel sounds *15ma*
Double Bass sounds *8vb*

m.s.p. – molto sul ponticello

m.s.t. – molto sul tasto

Arrows indicate gradual change over time.



- feather beams indicate gradual accelerando/ritardando within the time of the bracketed rhythmic value.

Slashed grace notes should be played before the beat, and should be played as fast as possible.

Unslashed grace notes should be played on the beat, and should be played more freely [quickly, but not as fast as possible].

Performance Time: approximately 10 minutes
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INSTRUMENTATION

Alto Flute

Oboe

2 Bass Clarinets in Bb

Horn in F

Trumpet in C

Percussion I

glockenspiel, vibraphone

Percussion II

glockenspiel, vibraphone

Harp

2 Violins

Viola

Violoncello

Scordatura: tune C string down to Bb

Double Bass

commissioned by the Indiana University New Music Ensemble

Transposed Score

kodama

for sinfonietta

Jay Hurst

Faint [♩ = 56]

The score is a transposed score for a sinfonietta. It consists of the following parts:

- Alto Flute
- Oboe
- Bass Clarinet in B♭ I
- Bass Clarinet in B♭ II
- Horn in F
- Trumpet in C
- Percussion I (Glockenspiel)
- Percussion II (Glockenspiel)
- Harp
- Violin I
- Violin II
- Viola
- Violoncello (Scordatura: C → B♭)
- Double Bass

The score is in 4/4 time and is marked "Faint" with a tempo of ♩ = 56. The percussion parts feature complex rhythmic patterns with triplets and sixteenth notes, marked *pp*. The harp part includes a chord sequence: D♯ C♯ B♯ | E♯ F♯ G♯ A♯, marked *pp*. The string parts are mostly rests, with the cello and double bass parts starting with a scordatura from C to B♭.

*) Play with soft yarn mallets on both glockenspiel and vibraphone throughout entire piece.
When played on the glockenspiel, the soft yarn should produce a very faint, nearly-attackless tone.

poco rit. . .

7

A. Fl.

Ob.

B. Cl. I
in B \flat

B. Cl. II
in B \flat

Hn. in F

Tpt. in C

Perc. I

Glock.

tr

pp

Perc. II

Glock.

tr

6

3

5

6

6

3

3

3

3

3

3

pp

pp

pp

pp

pp

pp

Hp.

poco rit. . .

Vln. I

Vln. II

Vla.

Vc.

Db.

13 A tempo

12

A. Fl. *sotto voce, breathy* *pp*

Ob.

B. Cl. I in Bb *sotto voce, breathy* *pp*

B. Cl. II in Bb *sotto voce, breathy* *pp*

Hn. in F

Tpt. in C

Perc. I *tr* *pp* *ppp* *pp*

Perc. II *tr* *pp* *ppp* *pp*

Hp. *pp* *pp*

Detailed description: This block contains the musical score for measures 12 through 15. It features staves for A. Fl., Ob., B. Cl. I in Bb, B. Cl. II in Bb, Hn. in F, Tpt. in C, Perc. I, Perc. II, and Hp. The woodwinds (Flute, Clarinets) play a melodic line starting in measure 13 with a *pp* dynamic and *sotto voce, breathy* instruction. The percussion parts feature complex rhythmic patterns with triplets and sixteenth notes, marked with *pp* and *ppp* dynamics. The harp part consists of chords and arpeggios, also marked with *pp*. Measure numbers 12, 13, 14, and 15 are indicated at the top of the staves.

13 A tempo

con sord., m.s.t., senza vib. "breathy" *pp* 5

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Db.

Detailed description: This block contains the musical score for measures 13 through 15 for the string section. It includes staves for Vln. I, Vln. II, Vla., Vc., and Db. The Violins I and II, Viola, and Violoncello parts play a melodic line starting in measure 13 with a *pp* dynamic and the instruction *con sord., m.s.t., senza vib. "breathy"*. The Double Bass part is silent. Measure numbers 13, 14, and 15 are indicated at the top of the staves.

17

A. Fl. *pp*

Ob.

B. Cl. I in B \flat *pp* *p*

B. Cl. II in B \flat *pp* *p* *pp*

Hn. in F

Tpt. in C

Perc. I Glock. *pp* *p* *tr*

Perc. II Glock. *pp* *p*

Hp. *pp* *p*

Vln. I *pp* *ppp* *p*

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

Vla. *pp*

Vc.

Db.

Detailed description: This page of a musical score covers measures 17 through 20. The instrumentation includes Flute (A), Oboe, Clarinets (B-flat), Horn (F), Trumpet (C), Percussion (I and II), Harp, Violins (I and II), Viola, Violoncello, and Double Bass. The score is written in treble clef with a key signature of one sharp (F#). Measure 17 begins with a dynamic of *pp*. The flute part features a melodic line with a quintuplet (5) and a triplet (3) in measures 18 and 19. The clarinet parts have sustained notes with dynamics ranging from *pp* to *p*. The percussion parts include a Glockenspiel with a *pp* dynamic and a trill in measure 19. The harp part has a *pp* dynamic in measure 17 and a *p* dynamic in measure 19. The violin parts have dynamics of *pp*, *ppp*, and *p*. The viola part has a *pp* dynamic. The strings (Vc. and Db.) are silent throughout the measures.

poco rit.

Musical score for Percussion and Harp sections. The score is in 4/4 time and includes the following parts:

- A. Fl.**: Melodic line with a 5-measure phrase and a 3-measure phrase, marked *pp*.
- Ob.**: Rested.
- B. Cl. I in Bb**: Melodic line with a 5-measure phrase and a 3-measure phrase, marked *p* and *pp*.
- B. Cl. II in Bb**: Melodic line with a 5-measure phrase and a 3-measure phrase, marked *pp*.
- Hn. in F**: Rested.
- Tpt. in C**: Rested.
- Perc. I**: Rhythmic pattern with dynamics *p*, *pp*, *mp*, and *pp*. Includes a section for **Vibraphone [motor off]** with dynamics *pp* and a *Red.* (Reduction) instruction.
- Perc. II**: Rhythmic pattern with dynamics *p*, *pp*, *mp*, and *pp*. Includes a section for **Vibraphone [motor off]** with dynamics *p* and *ppp*, and a *Red.* instruction.
- Hp.**: Harp accompaniment with a 5-measure phrase and a 3-measure phrase, marked *p* and *pp*.

poco rit.

Musical score for String sections. The score is in 4/4 time and includes the following parts:

- Vln. I**: Melodic line with a 5-measure phrase and a 3-measure phrase, marked *p* and *pp*. Includes the instruction *via sord.* (via sordina).
- Vln. II**: Melodic line with a 5-measure phrase and a 3-measure phrase, marked *pp*. Includes the instruction *via sord.*
- Vla.**: Melodic line with a 5-measure phrase and a 3-measure phrase, marked *pp*. Includes the instruction *via sord.*
- Vc.**: Rested.
- Db.**: Rested.

*) Hold the pedal down until the sound dies away naturally throughout the entire piece.

27 Slightly faster [♩ = 60]

A. Fl. *sotto voce* *p* *timbre-tr*

Ob. *p* 5 3 *p* *gentile, molto legato sempre*

B. Cl. I in Bb *p* *molto legato* 3 3 8^{vb}

B. Cl. II in Bb *p* *molto legato* 3 3 8^{vb}

Hn. in F *lontano* *p* *p*

Tpt. in C

Perc. I *p* 5 *mp* *p* *pp* *tr* *mp* *pp*

Perc. II *p* 3 *mp* *p* *pp* *mp* *pp*

Hp.

27 Slightly faster [♩ = 60]

Vln. I *senza sord. gentile, molto legato sempre* ord. → m.s.p. *p*

Vln. II *senza sord. gentile, molto legato sempre* ord. → m.s.p. *p*

Vla.

Vc. [sounding] → m.s.p.

Vc. *p* *no vib.*

Db. *p*

32

A. Fl.

Ob.

B. Cl. I in Bb

B. Cl. II in Bb

Hn. in F

Tpt. in C

Perc. I

Perc. II

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

practice mute

pp

mp

p

pp

p

pp

p

pp

p

pp

ord. → m.s.p.

ord. → m.s.p.

senza sord.
ord. → m.s.p.

8^{va}

*) While playing with practice mute, adjust as necessary so that the written dynamic is the "heard" dynamic.

37

36

A. Fl. *p*

Ob. *timbre-tr* *p* *pp*

B. Cl. I in B \flat *p* *ppp*

B. Cl. II in B \flat *p*

Hn. in F *p*

Tpt. in C *p* [p. mute]

Perc. I Vibe. *pp* *ppp* [Led. →]

Perc. II Vibe. [Led. →]

Hp.

Detailed description: This block contains the musical score for measures 36 through 39 for woodwind and percussion instruments. The Flute (A. Fl.) starts with a *p* dynamic and features a triplet in measure 39. The Oboe (Ob.) has a *timbre-tr* marking and plays a triplet in measure 37 and a quintuplet in measure 38, with dynamics *p* and *pp*. The Clarinets (B. Cl. I and II) play in B-flat; the first has dynamics *p* and *ppp*, while the second has *p*. The Horn (Hn. in F) and Trumpet (Tpt. in C) both play *p*. The Percussion (Perc. I and II) play Vibraphone (Vibe.) with dynamics *pp* and *ppp*, and include a lead-in instruction [Led. →]. The Harp (Hp.) part is empty.

37

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *ppp* *pp*

Vc. *ppp* *pp*

Db.

Detailed description: This block contains the musical score for measures 37 through 39 for string instruments. The Violins (Vln. I and II) play *p*. The Viola (Vla.) plays *p*. The Violas (Vc.) play *ppp* and *pp*. The Double Bass (Db.) part is empty.

40

A. Fl. *mp* *tr*

Ob. *mp* *timbre-tr* *p* *pp* *mp*

B. Cl. I in Bb *pp* *ppp*

B. Cl. II in Bb *pp*

Hn. in F *p* *mp* *p*

Tpt. in C *p* *7* *7*

Perc. I

Perc. II

Hp. *pp*

Vln. I *ord.* *p* *m.s.p.*

Vln. II *ord.* *p* *m.s.p.*

Vla. *ord.* *p* *m.s.p.*

Vc. *IV* *pp*

Db.

poco rit. 46 Tempo primo [♩ = 56]

Musical score for woodwinds, percussion, and harp. The score is divided into four measures with time signatures 3/4, 2/4, and 4/4. The instruments and their parts are:

- A. Fl.**: Starts with a whole note G#4, then a half note G#4, then a quarter note G#4, then a quarter rest.
- Ob.**: Starts with a half note G#4, then a half note G#4, then a quarter note G#4, then a quarter rest.
- B. Cl. I in Bb**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.
- B. Cl. II in Bb**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.
- Hn. in F**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.
- Tpt. in C**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.
- Perc. I**: Starts with a whole note G#4, then a half note G#4, then a quarter note G#4, then a quarter rest.
- Perc. II**: Starts with a whole note G#4, then a half note G#4, then a quarter note G#4, then a quarter rest.
- Hp.**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.

Dynamic markings include *mp*, *pp*, and *[p. mute]*. Performance instructions include *flz.*, *[Red. →]*, and *Glock.*

poco rit. 46 Tempo primo [♩ = 56]

Musical score for strings. The score is divided into four measures with time signatures 3/4, 2/4, and 4/4. The instruments and their parts are:

- Vln. I**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.
- Vln. II**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.
- Vla.**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.
- Vc. [sounding]**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.
- Vc.**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.
- Db.**: Starts with a whole note G3, then a half note G3, then a quarter note G3, then a quarter rest.

Dynamic markings include *p* and *pp*. Performance instructions include *ord.*, *[♩]*, and *m.s.p.*

53

poco accel.

A. Fl.

Ob.

B. Cl. I in Bb

B. Cl. II in Bb

Hn. in F

Tpt. in C

Perc. I

Perc. II

Vibe.

Vibe.

Hp.

Detailed description: This block contains the musical notation for measures 53 through 57 for woodwinds and percussion. The woodwinds include Flute (A), Oboe, Clarinet I (Bb), and Clarinet II (Bb). The percussion includes two Vibraphone parts (Perc. I and II) and a Harp (Hp.). The Flute part features a melodic line with dynamics *p* and *pp*. The Clarinet I part has dynamics *p* and *pp*. The Clarinet II part has a dynamic of *p*. The Percussion parts feature rhythmic patterns with dynamics *mp*, *pp*, and *ppp*. The Harp part is silent.

53

poco accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord. → m.s.p.

ord. → m.s.p.

ord. → m.s.p.

ord. → m.s.p.

Detailed description: This block contains the musical notation for measures 53 through 57 for the string section. The instruments are Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). Each string part begins with a triplet of eighth notes marked *p*. Above the first three parts, there are markings for *ord.* (order) and *m.s.p.* (musical speed) with arrows indicating a change in tempo. The Violoncello part includes a marking for *ord.* and *m.s.p.* with a *II* (second ending) bracket. The Double Bass part has a dynamic of *p*.

Rustling [♩ = 72]

58 **rit.**

A. Fl. *mp*

Ob. *no vib.* *mp*

B. Cl. I in Bb *mp* *mf*

B. Cl. II in Bb *mf*

Hn. in F *mp* *mf*

Tpt. in C *mp*

Perc. I *mp cresc. poco* *mf*

Perc. II *mp cresc. poco* *mf*

Hp. *bisbigl.* *mp cresc. poco* *mf*

Rustling [♩ = 72]

rit.

Vln. I *ord. III* *mf* *m.s.p.*

Vln. II *ord. IV* *mf* *m.s.p.*

Vla. *ord. II* *p* *mf* *m.s.p.*

Vc. *ord. II** *mf* *m.s.p.*

Db.

*) The seventh partial on the on the D string will naturally be a sixth-tone flat.

63 Calm, mystic [♩ = 56]

poco rit. . .

62

A. Fl.

Ob.

B. Cl. I in B♭

B. Cl. II in B♭

Hn. in F

Tpt. in C

Perc. I

Perc. II

Vibe.

Vibe.

Hp.

molto sotto voce, rumbling

ppp

pp

ppp possible

p

ppp

Detailed description: This block contains the musical notation for measures 62 through 65 for woodwinds, percussion, and harp. The woodwinds (A. Fl., Ob., B. Cl. I & II, Hn., Tpt.) are mostly silent. The B. Cl. I and II parts have a melodic line starting in measure 62, marked *ppp*. The Percussion I part has a complex rhythmic pattern with sixteenth notes and triplets, marked *pp* and *ppp possible*. The Percussion II part has a similar rhythmic pattern, marked *pp*. The Harp part has a melodic line in the right hand, marked *pp*.

63 Calm, mystic [♩ = 56]

poco rit. . .

Vln. I

Vln. II

Vla.

Vc.

Db.

[sounding]

ppp

ppp

Detailed description: This block contains the musical notation for measures 62 through 65 for the string section (Vln. I & II, Vla., Vc., Db.). The Violin I and II parts are silent. The Viola part has a melodic line starting in measure 62, marked *ppp*. The Violoncello part has a melodic line starting in measure 62, marked *ppp*. The Double Bass part has a melodic line starting in measure 62, marked *ppp*. There is a "[sounding]" marking above the Viola part in measure 63.

A tempo [♩ = 56]

poco accel. . . .

67

A. Fl.

Ob.

B. Cl. I
in Bb

B. Cl. II
in Bb

Hn. in F

Tpt. in C

Perc. I

Perc. II

Hp.

A tempo [♩ = 56]

poco accel. . . .

Vln. I

Vln. II

Vla.

Vc.

Db.

72 Distant [♩ = 60]

A. Fl. *p cantabile*

Ob.

B. Cl. I in Bb

B. Cl. II in Bb

Hn. in F

Tpt. in C

Perc. I *pp* Vibe. *tr* 5 6 6 6 6 6 6 6

Perc. II *p* Vibe. *tr* [♩] [♩] [♩]

Hp.

72 Distant [♩ = 60]

Vln. I

Vln. II

Vla.

Vc.

Db.

77

A. Fl. *mf poco* *p* *mp*

Ob.

B. Cl. I in Bb

B. Cl. II in Bb

Hn. in F

Tpt. in C

Perc. I *mp* *ppp* *pp* *p* *pp*

Perc. II *p* *p*

Hp.

Vln. I *mp* *cantabile*

Vln. II *mp* *cantabile*

Vla. *mp*

Vc.

Db.

84

82

A. Fl. *p* *pp*

Ob. *p* *mp*

B. Cl. I in B \flat

B. Cl. II in B \flat

Hn. in F

Tpt. in C practice mute

Perc. I Vibe. *mp* *ppp* Glock. *pp* Vibe. *p*

Perc. II Vibe. Glock. *pp*

Hp.

84

Vln. I

Vln. II

Vla.

Vc. [sounding]

Vc. IV

Db. *p*

86

A. Fl. *mp* *p* *mp* *flz.*

Ob. *mp cantabile* *mf*

B. Cl. I in Bb *mp* *p*

B. Cl. II in Bb

Hn. in F *mp*

Tpt. in C *mp* *p*

Perc. I *mf* Vibe. 6 5

Perc. II *pp* *ppp* *mf* 6 5 Vibe.

Glock.

Hp.

Vln. I *mf* II

Vln. II *mp* *pp* *mf*

Vla. *mp* I II

Vc. [sounding]

Vc. IV

Db. *mp* *p*

poco rit.

91 A tempo [♩ = 60]

Musical score for woodwinds and percussion. The score is divided into two systems. The first system includes A. Fl., Ob., B. Cl. I in Bb, B. Cl. II in Bb, Hn. in F, and Tpt. in C. The second system includes Perc. I and Perc. II, both marked 'Vibe.'. The time signature changes from 3/4 to 4/4 at measure 91. Dynamics include *flz.*, *p*, *mp*, *pp*, and *ppp*. Performance markings include *cresc. poco* and triplets.

poco rit.

91 A tempo [♩ = 60]

Musical score for strings. The score is divided into two systems. The first system includes Vln. I, Vln. II, Vla., Vc. [sounding], Vc., and Db. The time signature changes from 3/4 to 4/4 at measure 91. Dynamics include *p* and *pp*. Performance markings include triplets and a Roman numeral IV.

93

A. Fl. *mp espr.* *mf poco*

Ob. *mp espr.* *mf poco* *p*

B. Cl. I in Bb *mp* *mf* *mp*

B. Cl. II in Bb *mf poco*

Hn. in F

Tpt. in C

Perc. I *mp*

Perc. II *mp*

Hp. *mf poco*

Vln. I *mp*

Vln. II *mp*

Vla. *mf poco*

Vc. [sounding] *mf poco*

Vc. *mp* *mf poco*

Db. *mf poco*

poco rit. 100 A tempo [♩ = 60]

A. Fl. *mp* *p poss.*

Ob. *mf poco* *p* *mp*

B. Cl. I in Bb *p* *mp* *mp*

B. Cl. II in Bb

Hn. in F

Tpt. in C

Perc. I *Vibe.* *pp* *p*

Perc. II *Vibe.* *pp* *p*

Hp. *p* *mp* *p* *pp*

poco rit. 100 A tempo [♩ = 60]

Vln. I

Vln. II

Vla. *mp*

Vc. [sounding] *p* *mp*

Vc. *p* *mp*

Db. *p* *mp* *mp*

102

A. Fl. *p* *p*

Ob.

B. Cl. I in Bb *p* *mp*

B. Cl. II in Bb *p* *pp*

Hn. in F

Tpt. in C

Perc. I *ppp no cresc.* *p sub.* *pp dim. poco a poco* *ppp*

Perc. II *p* *pp*

Hp. *ppp no cresc.* *p* *pp*

Vln. I

Vln. II

Vla.

Vc. *p*

Db.

Vibe.

Vibe.

Detailed description: This page of a musical score covers measures 102 to 106. The music is in 3/4 time and features a complex rhythmic pattern with frequent changes in meter (3/4, 4/4, 5/4, 4/4, 5/4, 4/4). The woodwind section includes parts for Alto Flute, Oboe, B-flat Clarinet I and II, Horn in F, and Trumpet in C. The percussion section consists of two Vibraphone parts. The piano part is written for grand piano. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. Dynamics range from *ppp* to *mp*. The score includes various musical notations such as triplets, slurs, and accents.

108

A. Fl.

Ob. *p sotto voce*

B. Cl. I in B \flat *pp sotto voce*

B. Cl. II in B \flat *p*

Hn. in F *mp*

Tpt. in C *p sotto voce*

Vibe.

Perc. I

Perc. II

Hp.

108

Vln. I

Vln. II

Vla.

Vc.

Db.

116

113

A. Fl. *p* *pp possible* *flz.*

Ob.

B. Cl. I in Bb

B. Cl. II in Bb *(8)* *pp*

Hn. in F *pp*

Tpt. in C

Perc. I *Glock.* *pp possible*

Perc. II *Glock.* *pp possible*

Hp.

Detailed description: This block contains the musical score for measures 113 through 116 for woodwinds, percussion, and piano. The woodwinds include Flute (A), Oboe, Clarinet I (Bb), Clarinet II (Bb), Horn (F), and Trumpet (C). The percussion includes two Glockenspiels. The piano part is shown in grand staff notation. Measure 113 starts with a 4/4 time signature and a 3-measure rest for the flute. Measure 114 has a 3/4 time signature. Measure 115 has a 4/4 time signature. Measure 116 has a 4/4 time signature. Dynamics range from *pp* to *pp possible*. Performance instructions include *flz.* for the flute and *pp sotto voce* for the clarinets. The percussion parts feature rhythmic patterns with accents and slurs, and are marked *Glock.* and *pp possible*.

116

Vln. I

Vln. II

Vla.

Vc. [sounding]

Vc. *IV* *pp*

Db. *pp*

m.s.t. con sord.

m.s.t. con sord.

pp

Detailed description: This block contains the musical score for measures 116 through 119 for strings and double bass. The string parts include Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The Vc. part is marked [sounding]. Measure 116 has a 4/4 time signature. Measure 117 has a 3/4 time signature. Measure 118 has a 4/4 time signature. Measure 119 has a 4/4 time signature. Dynamics range from *pp* to *pp possible*. Performance instructions include *m.s.t. con sord.* for the Vc. and Db. parts. The Vc. part features a *IV* fingering and a *pp* dynamic. The Db. part features a *pp* dynamic. The Vln. and Vla. parts are mostly rests.

119

A. Fl.

Ob.

B. Cl. I in Bb

B. Cl. II in Bb

Hn. in F

Tpt. in C

Perc. I

Perc. II

Hp.

Vln. I

Vln. II

Vla.

Vc. [sounding]

Vc.

Db.

8^b

8^{bb}

p

pppp

ppp

p

p

p

6 3 3 6 6 6 6 6 3

6 3 3 6 6 6 6 3 5

Detailed description: This page of a musical score covers measures 119 to 122. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes parts for Alto Flute, Oboe, Basset Clarinet I and II (both in Bb), Horn in F, and Trumpet in C. The percussion section features two parts, Percussion I and Percussion II, with specific instructions for Glockenspiel (Glock.) and dynamic markings of *pppp* and *ppp*. The string section includes Violin I and II, Viola, Violoncello (Vc.), Double Bass (Db.), and a 'sounding' Vc. part. The woodwinds and strings play sustained notes, often with dynamic markings of *p*. The percussion parts are highly rhythmic, featuring complex patterns of sixteenth and thirty-second notes, with some triplet and sextuplet markings. The score is divided into four measures, with time signatures changing from 2/4 to 4/4 and back to 2/4.

