

# $\Phi$ expansions

Kenrick Ho (2020)

For Chamber Orchestra



# Φ expansions

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## Preface:

Φ expansions was written as part of my master's research project that investigates the relationship between musical cognitive theories and compositional approaches. The study of music cognition generally spans across multiple disciplines (e.g. experimental psychology, computer science and neurology)<sup>1</sup>, but the core inspiration of this piece comes from an interesting comparison drawn between generative linguistics and Schenkerian Analysis. The syntax of human languages is apparently structured similarly to embellishments in music, where one can elaborate a subject and verb at will with adjectives, adverbs, prepositional phrases, and subordinate clauses.<sup>2</sup> Likewise, in Schenkerian analysis, the foreground of most tonal pieces can be viewed as prolongations and diminutions of the *Ursatz*.<sup>3</sup>

The idea of structural hierarchy from Schenkerian analysis is often non-existent in contemporary music, because it relies on having a tonic and a dominant that functions as referential tones to establish a sense of structural importance. With this piece, I wanted to bring back the old idea of structural hierarchy into new music, but without revisiting tonality. I am not particularly trying to avoid tonality, but my understanding of music history and modern aesthetics in new music has encouraged me to make the decision to find new ways of exploring structural hierarchy.

Instead of having a clear tonic, this piece uses the unique timbre of singing wine glasses as a 'referential tone'. The wine glasses' sounds will only be emphasized at structurally important moments, i.e. cadences at the end of each section. The wine glasses will first be heard as a minor 3<sup>rd</sup> of G and B $\flat$ , and then it becomes a recurring sound that can be heard at the beginning of each section to establish a sense of 'home', therefore becoming structurally important. This 'referential tone' eventually starts to change in pitch, duration, timbre, and in other ways just as the tonic in traditional music would be elaborated. With this piece, I've also explored different levels of timbral hierarchy, where sometimes instruments would imitate the wine glasses, and sometimes the wine glasses would become ambiguous. I've also found aspects of metrical hierarchy interesting; there are sections in the piece that tries to ignore the downbeat, but also some moments that confine to the conventional 4/4 time.

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<sup>1</sup> Jay Dowling and Dane L. Harwood, *Music Cognition* (Orlando: Acad. Press, 1986), P.6

<sup>2</sup> Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge: The MIT Press, 2017) P.5

<sup>3</sup> Allen Forte and Steven E. Gilbert, *Introduction to Schenkerian Analysis* (New York: W. W. Norton and Company, 1982) P.10

The piece is written in an expanding form that is similar to the traditional theme and variation, where the theme would be the referential wine glasses, and each variation is  $\frac{2}{3}$  longer than the previous. In other words, the rate of expansion is  $\Phi$  (1.6), also known as the golden ratio. From the halfway point of the piece, the expansion process becomes reversed, where each variation is  $\Phi$  times shorter than the previous, and eventually contracts into the beginning referential theme of the wine glasses. Rehearsal marks in this version of the score are used for analytical purposes only, to indicate separation between variations, but in a real performance, structural events are not always clear to the orchestra and to the audience.

It is also notable that the expanding variation is not a unitary process. Multiple streams of musical ideas often overlap each other, but usually segregated with the use of orchestration or tempo/pitch proximity. These motives usually start as embellishments to a variation, and eventually grows to become its own section. This creates a quasi-process piece that sounds more syntactic when compared to Minimalist or spectral processes. Although each variation is different, the flow of musical idea is continuous, therefore transitions between variations are often smooth rather than sudden. Longer variations do not necessarily mean more complex music, but rather a more extensively prolonged expansion of the initial reference tone.

The rest of my research can hopefully be reflected in the music itself. I've been fascinated by new theories such as those about tension and relaxation tendencies, grouping and segregation of structures, and the stability spectrum of order and disorder. Although these subjects were not explicitly experimented with in the piece, there is certainly a degree of unconscious influence in my writing that came from my newly found perspective of musical cognition.

#### Bibliography:

Dowling, W. Jay, and Dane L. Harwood. Music Cognition. Orlando: Acad. Press, 1986.

Lerdahl, Fred, and Ray Jackendoff. A Generative Theory of Tonal Music. Cambridge: The MIT Press, 2017

Forte, Allen, and Steven E. Gilbert. Introduction to Schenkerian Analysis. New York: W. W. Norton and Company, 1982.

Biography:

Kenrick was born in Toronto, Canada in 1997, and is based in London and Hong Kong. He is currently in his final year at Trinity Laban Conservatoire studying for a master's in composition. His tutors this year are Sam Hayden, Gwyn Pritchard, and John Lely.

Special techniques and Notations:

**Flutes 1, 2:** Tongue ram, Flutter Tongue, Air sounds

**Clarinets 1, 2:** Slap tongue, Flutter Tongue, Multiphonics (diamond note-head), Air sounds

**Horns 1, 2:** Straight Mute

**Trumpets 1, 2:** Straight Mute

**Trombone:** Straight Mute

**Wine Glasses:** Singing Wine glasses (S), Bowed, Malleted Wine glass (‡)

**Tam-tam:** Bowed, Scrape with Triangle Beater (cross note-head)

**Vibraphone:** Bowed

**Crotales:** Bowed

**Cymbals:** Bowed

**Strings:** Bartok Pizz (♭), Flautando, Ricochet, Sul Tasto, Molto Sul Ponticello (m.s.p)

**Cello:** Seagull Effect, Harmonic Glissando

(Ca. 35'00)

Instrumentation:

Flute 1

Flute 2 (Doubling Piccolo)

Oboe 1

Cor Anglais

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2 (Doubling Bass Clarinet)

Bassoon 1

Bassoon 2 (Doubling Contrabassoon)

Horn in F 1

Horn in F 2

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trombone in B $\flat$

Percussionist 1: Bass Drum, Marimba, Snare Drum, 3 Wine Glasses (A, B $\flat$ , B $\natural$ )

Percussionist 2: Claves, Tom-toms (4 drums), 3 Wine Glasses (G, G $\sharp$ , A), Vibraphone

Percussionist 3: Crotales, Cymbals, Tam-tam, Triangle, Woodblocks (4 blocks)

Percussionist 4: Glockenspiel, Timpani (3 Drums)

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

# φ expansions

Kenrick Ho

♩ = 60

**A** **B** **C**

2 3 4 5

Flute 1

Flute 2 (Doubling Piccolo)

Oboe 1

Cor Anglais

Clarinet in B♭ 1

Clarinet in B♭ 2 (Doubling Bass Clarinet)

Bassoon 1

Bassoon 2 (Doubling Contrabassoon)

Horn in F 1

Horn in F 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone

Percussion 1  
Bass Drum  
Marimba  
Snare Drum  
3 Wine Glasses (A, B, B)

Percussion 2  
Claves  
Tom-toms (4 drums)  
3 Wine Glass (F♯, G, C♯)  
Vibraphone

Percussion 3  
Crotales  
Cymbals  
Triangle  
Tam-tam  
4 Wood-blocks

Percussion 4  
Glockenspiel  
3 Timpani (F♯, G, B)

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

D

E

6 7 8 9 10

Fl. 1 *mp* *f* *f* *f* *f*

Picc. *mp* *f* *f* *f* *p*

Ob. 1 *mp* *f* *f* *f* *f*

C. A. *mp* *f* *f* *f* *f*

Cl. 1 *mp* *f* *f* *f* *f*

Cl. 2 *mp* *f* *f* *f* *f*

Bsn. 1 *mp* *f* *f* *f* *p*

Bsn. 2 *mp* *f* *f* *f* *p*

Hn. 1

Hn. 2

Tpt. 1 *f* *f* *f* *f* *f*

Tpt. 2 *f* *f* *f* *f* *f*

Tbn. 1

Glass *mf* *f* *f* *f* *f*

Glass *mf* *f* *f* *f* *f*

Tri. *mp* *f* *f* *f* *f*

Glock. *mp* *f* *f* *f* *f*

Pno.

D

E

Vln. I *mp* *arco* *f* *f* *pizz*

Vln. II *mp* *arco* *f* *f* *pizz*

Vla. *mp* *mp* *f* *f* *pizz*

Vc. *mp* *mp* *f* *f* *pizz*

Db. *f* *f* *f* *f* *arco*

11 12 13 14 15

Fl. 1 *p* *f* *mf* *f*

Picc. *f* *mf* *f*

Ob. 1 *f* *f*

C. A. *f* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bsn. 1 *f* *mf* *f*

Cbsn. *f* *mf* *f*

Hn. 1 *mf* *p* *f*

Hn. 2 *mf* *p* *f*

Tpt. 1 *f* *f*

Tpt. 2 *f* *f*

Tbn. 1 *f*

Glass *f* *f* *f*

Glass *f* *f* *f*

Tri. *f* *p* *f*

Timp. *f*

Pno.

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

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

Db. *pizz* *arco* *pizz* *arco*

Cymbals *p* *f*



G

22 23 24 25 26

Fl. 1 *mf* *mp* *f*

Picc. *mf* *mp* *f*

Ob. 1 *mf* *mp* *f*

C. A. *f* *mf* *mp* *f*

Cl. 1 *f* *mf* *mp* *f* To B. Cl.

Cl. 2 *mp* *f*

Bsn. 1 *mp* *f*

Cbsn. *p* *mf* *mp* *f*

Hn. 1 *mp* *f* *mf*

Hn. 2 *mp* *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tbn. 1 *mf*

Glass *f*

Glass *f*

Cym. Tam-tam *pp* *f*

Timp. *mf* *fp*

Pno. *p* *f* *mf* *f*

G

Vln. I *gliss.* *mf* *f* *mf*

Vln. II *mp* *mf* *f* *mf*

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

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

Db. *p* *gliss.* *mf* *f* *mf*

27 28 29 30 31

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Glass

T.-t.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Bass Clarinet in B $\flat$

scrape with triangle beater

l.v.

ord.

pizz.

arco

*f*, *p*, *pp*, *mp*, *sfz*, *fz*

Detailed description of the musical score: This page contains measures 27 through 31 of a symphonic score. The woodwind section includes Flute 1, Piccolo, Oboe 1, Cor Anglais, Clarinet 1, Clarinet 2 (with Bass Clarinet in B-flat), Bassoon 1, and Contrabassoon. The brass section consists of Horns 1 and 2, Trumpets 1 and 2, and Trombone 1. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. Percussion includes two Glasses, Triangle (scraped with beater), and Timpani. The piano part is also present. The score features various dynamics such as fortissimo (f), piano (p), pianissimo (pp), mezzo-piano (mp), and sforzando (sfz). There are also performance instructions like 'scrape with triangle beater', 'l.v.' (left hand), 'ord.' (order), 'pizz.' (pizzicato), and 'arco' (arco). Measure 27 starts with a 5/4 time signature, which changes to 4/4 in measure 29. The woodwinds and brass have melodic lines with dynamic markings and articulation. The strings provide harmonic support with rhythmic patterns. The percussion has a steady accompaniment.



37 38 39 40 airy 41

Fl. 1 *p* *mp*

Picc. *p*

Ob. 1 *p*

C. A. *f* *p*

Cl. 1 *p* multiphonic *mp*

B. Cl. *p* *pp* *ppp* multiphonic *mp*

Bsn. 1 *p*

Cbsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p* con sord. *fp* con sord.

Tpt. 2 *p* *fp*

Tbn. 1 *p*

Glass *f* bowed *mp* *f* muted *f*

Glass *f* bowed *mp* *f*

T.-t. bowed *mp* *f*

Timp. *p* *pp*

Pno.

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

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

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

Vc. *p* ord. m.s.p. ord. *pp*

Db. *p* ord. m.s.p. ord.

42 43 44 45

Fl. 1  
Picc.  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Obsn.

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1

Glass  
Glass

T.-t.  
Timp.  
Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*pp*  
*pp*  
*ff*  
*ff*  
*mf* > *p* *gliss.* *gliss.* *f*  
*f*  
*mp*  
*ppp*  
*p*  
*pp*  
*mp*  
*f*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*pp*

con sord.  
*gliss.*  
*gliss.*  
scrape with triangle beater (along the edge) i.v.  
pizz  
arco  
pizz  
arco  
pizz  
arco  
seagull ord.  
*pp*

Bell-like

46 47 48 49 50 51 52

Fl. 1  
Picc.  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Obsn.

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1

Glass  
Vib.  
Crot.  
Timp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

air sound  
*mp*  
air sound  
*mp*  
air sound  
*mp*  
air sound  
*mp*

*f*

*mp*  
*mp*  
*mf*

Crotales  
*mp*  
Glockenspiel  
To Timp.

*mp*  
R.H.  
L.H.

flautando arco  
*pp*  
flautando arco  
*pp*  
flautando arco  
*pp*  
pizz.  
*pp*

53 54 55 56

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Vib.

Crot.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*pp*

*pp*

*pp*

stopped

*pp*

stopped

*pp*

senza sord.

*fp* — *f*

bowed

*mf*

bowed

bowed

To Glass

bowed

*mf*

*pp*

*p*

*mp*

*sfz*

pizz

arco flautando

ord.

*f*

pizz

arco flautando

ord.

*f*

ord.

*f*

12 57 58 59 60

Fl. 1  
Picc.  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Obsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
B. D.  
Vib.  
Cym.  
Glock.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

senza sord.  
sfz

*f* *ff* *p* *mf* *sfz* *pizz* *arco*

61 62 63 64 65

Fl. 1 *f*

Picc. To Fl. *f*

Ob. 1 *f* *p* *f*

C. A. *p* *p* *f*

Cl. 1 *p* *p* *f*

B. Cl. *f* *p* *mf* *f* *p* *fp*

Bsn. 1 *pp* *f* *pp*

Cbsn. *f* *pp* *f* *pp*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Glass S *mf*

G. Glass S *mf* Vibraphone *p* *f* *p*

Cym. *f* Triangle *mp* *f* *mf*

Timp. *f*

Pno. *f*

61 62 63 64 65

Vln. I *f* *f > mf* *p* *f* *pp* *f* *pp*

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

Vla. *f* *p* sul tasto slow glissando to C<sub>2</sub>, arriving at b.47

Vc. *f* *p* sul tasto slow glissando to C<sub>2</sub>, arriving at b.47

Db. *f* *p* sul tasto slow glissando to C<sub>2</sub>, arriving at b.47





74 75 76 77

Fl. 1 *p*

Fl. 2

Ob. 1 *p* *p* *f*

C. A. *p* *f*

Cl. 1 *p* *p* *f*

B. Cl.

Bsn. 1 *p* *p* *f*

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Mar. Marimba *p* *f* 6

Vib.

Tri.

Timp. *p*

Pno. *f* *p* *f* 5 L.H. R.H. L.H. R.H.

Vln. I *f* 6 *p*

Vln. II *f* 3 3 6 3

Vla. pizz *f*

Vc. pizz *f*

Db. *f*

Detailed description of the musical score: The score is for measures 74, 75, 76, and 77. It includes parts for Flute 1, Flute 2, Oboe 1, Clarinet in A, Clarinet in Bb, Bassoon 1, Bassoon, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, Marimba, Vibraphone, Triangle, Timpani, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings show dynamic changes from piano (p) to forte (f). The piano part features complex textures with triplets and sixteenth-note runs. The strings play pizzicato (pizz) with forte dynamics. The marimba has a melodic line with a forte dynamic and a sixteenth-note figure in measure 77.

78 79 80 81

Fl. 1  
Fl. 2  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Mar.  
Vib.  
W.B.  
Timp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*p*  
*mf*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*mp*  
*p*

Claves  
Wood Blocks

6  
5





Fl. 1 *p* *f* *p*

Fl. 2

Ob. 1 *p* *f*

C. A. *p* *f*

Cl. 1 *p* *f*

B. Cl. *p* *f* *p*

Bsn. 1 *p* *f* *mf* *p*

Cbsn. *mf* *f* *p*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

Tbn. 1 *f* *p*

S. D. *f*

Clv. *sempre f*

W.B. *p* Tam-tam *sfz* To Cym.

Timp. *f* *p*

Pno. *p* *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *p* *f* *p*

Db. *p* *f* *p* *ff*

Fl. 1 *pp* 3 3 3 3 3 3 3 3

Fl. 2 *pp*

Ob. 1

C. A.

Cl. 1 *pp*

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. D. *f*

Clv. *f*

Cym. Cymbals *pp*

Timp. *f*

Pno.

Vln. I *pizz sfz sfz sfz p arco*

Vln. II *pizz sfz sfz sfz p arco*

Vla. *pizz sfz sfz sfz p arco*

Vc. *pizz sfz sfz sfz p arco*

Db. *p sfz sfz sfz p*



J

102 103 104 105 106

Fl. 1  
Fl. 2  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Obsn.

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1

Glass  
Glass

Cym.  
Timp.  
Pno.

Triangle  
Glockenspiel  
Bell-like

J

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

107 108 109 110

Fl. 1  
Fl. 2  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Obsn.

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1

Glass  
Glass

Crot. Crotales bowed *mp* *mf*  
Glock. *mf*

Pno. *p* *mf*

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

111 112 113 114 115

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Glass

Crot.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *pp*

*pp*

*pp*

*pp*

con sord. *pp*

Bass Drum *pp*

*p* *mp* *mp*

*p* *mf* *p* *mp* *mf* *sfz*

*p* *mp* *pp*

*p* *mp* *pp*

*p* *mp* *pp*

*pp* *fpp*

*fpp*





126 127 128 129 130

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. D.

Tom-toms

Crot.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score consists of 15 staves. The woodwind section includes Flute 1, Piccolo, Oboe 1, Cor Anglais, Clarinet 1, Bass Clarinet, Bassoon 1, and Contrabassoon. The brass section includes Horns 1 and 2, Trumpets 1 and 2, and Trombone 1. Percussion includes Bass Drum, Tom-toms, Cymbal, and Timpani. The piano part is in the lower register. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *p*, *pp*, and *con sord.*, along with triplets and slurs.

133 134

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. D.

Tom-t.

Crot.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *mf* *f* *fp* *pp* *f* *p* *f* *arco* *fp*

Detailed description of the musical score: This page contains the musical notation for measures 131 through 135. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute 1, Piccolo, Oboe 1, Cor Anglais, Clarinet 1, Bass Clarinet, Bassoon 1, and Contrabassoon. The brass section includes Horns 1 and 2, Trumpets 1 and 2, and Trombone 1. The percussion section includes Bass Drum, Tom-tom, Crotales (Wood Blocks), and Timpani. The piano and string sections are also present. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mf, f, fp, pp). Measure numbers 131, 132, 133, 134, and 135 are indicated at the top of the page. The page number 29 is in the top right corner.



Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Glass

Cym.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Claves

Triangle

*f*, *p*, *ff*, *mp*, *mf*, *f*, *3*, *5*, *6*

Fl. 1

Picc. *To Fl.*  
*p*

Ob. 1  
*p*

C. A.  
*p*

Cl. 1  
*p* *f* *mp* *f*

B. Cl.  
*p* *f* *mp* *f*

Bsn. 1  
*mp* *f*

Cbsn.  
*mp* *f*

Hn. 1  
*p* *f*

Hn. 2  
*p* *f*

Tpt. 1  
*p* *f* *p* *f*

Tpt. 2  
*p* *f* *p* *f*

Tbn. 1  
*p* *f*

Glass

Clv.  
5

Tri.

Timp.

Pno.  
*ff* 5

Vln. I  
*p* *f*

Vln. II  
*p* *f*

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

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

Db.  
*p* *f*



153

154

155

156

157

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Civ.

Cym.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.



36 163 164 165 166 167

Fl. 1  
 Fl. 2  
 Ob. 1  
 C. A.  
 Cl. 1  
 B. Cl.  
 Bsn. 1  
 Obsn.  
 Hn. 1  
 Hn. 2  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Glass  
 Glass  
 Cym.  
 Timp.  
 Pno.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

The score shows a complex orchestral passage. Measures 163-167 are marked with dynamics such as *f*, *p*, *mf*, and *f*. The woodwind section (Flutes, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) has significant activity, with many notes beamed together and slurred. The brass section (Horns, Trumpets, Trombones) also has active parts, with some notes slurred across measures. The percussion section includes a Triangle and T-toms, with a specific instruction 'Triangle To T-t.' in measure 165. The strings (Violins, Viola, Violoncello, Double Bass) are mostly silent in this section, indicated by a large horizontal line across their staves.

168 169 170 171 172 37

Fl. 1  
Fl. 2  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Obsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Glass  
Glass  
Tri.  
Timp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

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

Tam-tam

173 174 175 176 177

Fl. 1 *mf* *p* *f* *mf* *p*

Fl. 2 *mf* *p* *f* *mf* *p*

Ob. 1 *mf* *p* *f* *mf* *f* *p*

C. A. *mf* *p* *f* *mf* *f* *p*

Cl. 1 *mf* *p* *mf* *p* *f* *mf* *f*

B. Cl. *mf* *p* *f* *p* *mf* *f*

Bsn. 1 *p* *f* *p* *mf* *f*

Cbsn. *mf* *p* *mf*

Hn. 1 *mf* *p* *f* *p*

Hn. 2 *mf* *p*

Tpt. 1 *fp* *f* *mf* *f* *mf* *f*

Tpt. 2 *fp* *f* *mf* *f* *mf* *f*

Tbn. 1 *mf* *p* *f* *p*

S. D. *mf* *f* *mf* *f* *mf* *f*

Glass Claves *mf* *f* *mf* *f* To Tom-t.

T.-t. *sfz* *mf* *f*

Timp. *sfz* *p* *f* *mf* *f* *p*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score for measures 178-182. The score includes parts for Flute 1 & 2, Oboe, Clarinet 1, Bass Clarinet, Bassoon 1, Contrabassoon, Horn 1 & 2, Trumpet 1 & 2, Trombone 1, Marimba, Clavichord, Tam-tam, Timpani, Piano, Violin I & II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features various dynamics such as *f*, *fp*, and *p*. Measure numbers 178, 179, 180, 181, and 182 are indicated at the top of the page.

40

183 184 185 186 187

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f* 3

C. A. *f*

Cl. 1 *mf* *f* 3

B. Cl. *f*

Bsn. 1 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f* 3

Tpt. 2 *f* 3

Tbn. 1 *f* 3

Mar. *pp*

Clv. *pp*

Cym. *sfz* *mp*

Timp. *p*

Pno.

Vln. I *mf* *f* 3

Vln. II *mf* *f* 3

Vla. *mf* *f* 3

Vc. *mf* *f* 3

Db. *f* 3

188 189 190 191 192

Fl. 1 *p* *mf* *f* *p* *f*

Fl. 2 *p* *mf* *f* *p* *f*

Ob. 1 *p*

C. A. *p*

Cl. 1 *p* *f* *p* *f*

B. Cl. *p* *f* *p* *f*

Bsn. 1 *p* *f* *p* *f*

Cbsn. *p* *f* *p* *f*

Hn. 1 *p* *f* *fp* *f*

Hn. 2 *p* *f* *fp* *f*

Tpt. 1 *p* *mf* *f* *p* *f*

Tpt. 2 *p* *f* *p* *f*

Tbn. 1 *p* *fp* *f* *mf* *f*

Mar. *To B. D.*

Tom-t. *p* *f* *p* *f* *sfz*

Cym. *sfz* *sfz*

Timp. *p* *f*

Pno.

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

Vln. II *pizz* *arco* *p* *mf* *f*

Vla. *p*

Vc. *pizz* *arco* *p*

Db. *pizz* *arco* *p*

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Oboe 1, Clarinet in A, Clarinet in Bb, Bassoon 1, and Contrabassoon. The brass section includes Horns 1 and 2, Trumpets 1 and 2, and Trombone 1. Percussion includes Maracas, Tom-toms, Cymbals, and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as piano (p), mezzo-forte (mf), forte (f), fortissimo (ff), and sforzando (sfz). It also includes performance techniques like pizzicato (pizz) and arco for strings, and glissando (gliss.) for woodwinds. Measure numbers 188, 189, 190, 191, and 192 are clearly marked at the top of the page.

193 194 195 196

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

C. A. *ff*

Cl. 1 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *f* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff* *con sord.*

Tbn. 1 *ff* *con sord.*

B. D. *ff*

Tom-t. *ff*

T.-t. *ff* *l.v.*

Timp. *p* *ff*

Pno. *ff*

Vln. I *ff* *pizz* *arco* *pizz* *arco* *pizz* *arco*

Vln. II *ff* *pizz* *arco* *pizz* *arco*

Vla. *ff* *pizz* *arco* *pizz* *arco*

Vc. *ff* *pizz* *arco*

Db. *ff* *pizz* *arco*

197 198 199 200

Fl. 1 *tongue ram*

Fl. 2 *f* *ff* *tongue ram* *f*

Ob. 1 *f*

C. A. *f*

Cl. 1 *f* *ff* *slap tongue*

B. Cl. *slap tongue*

Bsn. 1 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *mp*

Tpt. 1 *f* *mp*

Tpt. 2 *mp*

Tbn. 1 *f* *mp*

B. D.

Tom-t. *f*

T.-t. *Triangle* *ff*

Timp. *f*

Pno.

Vln. I *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *pizz.* *arco*

Db. *pizz.* *arco*

201 202 203 204

Fl. 1 *mp*

Fl. 2 *mp* *p*

Ob. 1 *mp* *p*

C. A. *mp*

Cl. 1 *mp*

B. Cl. *mp*

Bsn. 1 *mp*

Cbsn. *mp*

Hn. 1 *mp*

Hn. 2

Tpt. 1 *p*

Tpt. 2

Tbn. 1

B. D. Snare Drum *sfz* *f* *mp* *f*

Tom-t. Vibraphone *f* *p* *f*

Tri. Tam-tam *sfz* *mf* *p*

ord.

Timp. *mp* *f* *p*

Pno. *mp*

Vln. I *p* *f* *gliss.* *pizz* *arco* *ricochet* *5* *p* *pizz* *arco*

Vln. II *p* *f* *arco* *ricochet* *5* *pizz.* *3* *arco* *p* *arco*

Vla. *p* *f* *pizz* *3* *arco* *p* *arco*

Vc. *p* *f* *pizz* *gliss.* *pizz* *3*

Db. *p* *f* *pizz* *3*

205 206 207 ord. 208 209

Fl. 1 flz. *p* ord. *gliss.* *mp* *p* *gliss.* *mp* *p*

Fl. 2 *mp* *p*

Ob. 1

C. A.

Cl. 1 *p* ord. *mp* *ppp*

B. Cl. *p* ord. *mp* *mp*

Bsn. 1

Cbsn.

Hn. 1 *mp* *p* *gliss.*

Hn. 2 *mp* *p* *gliss.*

Tpt. 1

Tpt. 2

Tbn. 1 *mp* *p* *gliss.* senza sord. *p* *gliss.*

S. D. *p*

Vib. bowed *p* bowed bowed

T-t.

Timp. *p*

Pno.

Vln. I *f* ord. → m.s.p

Vln. II *f* ord. → m.s.p

Vla. *f* ord. → m.s.p

Vc. arco *p* *f* ord. → m.s.p

Db. *p* molto vib arco *f* ord. → m.s.p

210 211 tongue ram 212 213 214

Fl. 1 *mp*

Fl. 2 *mp* flz. ord.

Ob. 1

C. A.

Cl. 1 *mp* slap tongue multiphonic

B. Cl. *mp* slap tongue

Bsn. 1 *fp* *f* *p*

Cbsn.

Hn. 1 *f* *p* *gliss.* *mp*

Hn. 2 *mp* *gliss.*

Tpt. 1 *mp* con sord.

Tpt. 2 *mp*

Tbn. 1 *f* *mp* *gliss.*

S. D. *mf* Glass S

Vib. *mf* bowed

T.-t. bowed *mp*

Timp. *p* *p*

Pno.

Vln. I *mp* pizz arco m.s.p.

Vln. II *mp* arco ord. *gliss.* over-pressure ord.

Vla. *mp* arco m.s.p.

Vc. *mp* harmonic gliss sempre sul pont. *gliss.*

Db. *mp* pizz *gliss.* *pizz* *ricochet*



220 221 222 223 224

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

C. A. *pp* *p*

Cl. 1 *pp* *pp*

B. Cl. *p*

Bsn. 1 *pp* *p*

Cbsn. *p*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1

Glass

Vib.

T.-t.

Timp.

Pno.

Vln. I *pp* sul tasto

Vln. II *pp* sul tasto

Vla. *pp*

Vc. *pp*

Db. *pp*

The score is arranged in systems. The first system includes Flutes 1 and 2, Oboe 1, Clarinet in A, Clarinet 1, Bass Clarinet, Bassoon 1, and Contrabassoon. The second system includes Horns 1 and 2, Trumpets 1 and 2, and Trombone 1. The third system includes Glass, Vibraphone, Timpani, and Tuba. The fourth system includes Piano. The fifth system includes Violins I and II, Viola, Violoncello, and Double Bass. Dynamics are indicated by *pp* and *p*. Performance instructions like 'sul tasto' are present for the violins.

225 226 227 228 229 230

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *f* *pp*

C. A. *f* *p* *p*

Cl. 1 *f* *pp*

B. Cl. *f* *p*

Bsn. 1 *f* *p*

Cbsn. *f* *p* *p*

Hn. 1 *f* *fp*

Hn. 2 *f* *fp*

Tpt. 1 *f* *pp* *p*

Tpt. 2 *f* *pp* *p*

Tbn. 1 *p*

Glass

Vib. *mp* *ord.*

T.-t. *f*

Timp.

Pno.

Vln. I *f* *pp* *ord.*  
*m.s.p.* *sul tasto*

Vln. II *f* *pp* *ord.*  
*m.s.p.* *sul tasto*

Vla. *f* *pp*

Vc. *f* *pp*

Db. *f* *pp* *p*

Fl. 1 *p* *f* *p* *f*

Fl. 2 *p* *f* *p* *f*

Ob. 1 *p* *f* *p* *f*

C. A. *f* *p* *f*

Cl. 1 *p* *f* *p* *f* *6* *f* *6* *6*

B. Cl. *p* *f* *p* *f* *5* *f* *5* *5*

Bsn. 1 *p* *f* *p* *f* *3* *f* *3* *3*

Cbsn. *f* *p* *f* *3*

Hn. 1 *f* *f* *p* *f*

Hn. 2 *f* *p* *f*

Tpt. 1 *f* *p* *f*

Tpt. 2 *f* *p* *f*

Tbn. 1 *f* *p* *f*

Glass

Vib. *f* *Ped.*

T.-t.

Timp.

Pno. *mp* *mf*

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

Vln. II *f* *p* *f* *5* *f* *5* *5*

Vla. *f* *p* *f*

Vc. *f* *p* *f* *3* *f* *3* *3*

Db. *f* *p* *f* *3*

233 234

Fl. 1  
Fl. 2  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Obsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Glass  
Vib.  
T-t.  
Timp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

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235 236

Fl. 1 *p* *f* *ff* *p*

Fl. 2 *p* *f* *ff* *p*

Ob. 1 *p* *ff* *p*

C. A. *f* *f*

Cl. 1 *p* *f* *ff* *p*

B. Cl. *p* *f* *ff* *p*

Bsn. 1 *p* *f* *ff* *p*

Cbsn. *p* *f* *ff* *p*

Hn. 1 *p* *ff* *p*

Hn. 2 *p* *f* *ff* *p*

Tpt. 1 *p* *f* *ff* *p*

Tpt. 2 *p* *f* *ff* *p*

Tbn. 1 *p* *f* *ff* *p*

Glass

Vib. *f*  
Ped.

T.-t.

Timp. *p* *ff* *p*

Pno. *p* *ff*

Vln. I *p* *f* *ff* *pp*

Vln. II *p* *f* *ff* *pp*

Vla. *p* *f* *ff* *pp*

Vc. *p* *f* *ff* *pp*

Db. *p* *f* *pp*

237 238

Fl. 1 *mp* *flz.* *ord.* *p*

Fl. 2 *mp* *flz.* *ord.* *p*

Ob. 1

C. A. *p*

Cl. 1 *mp* *flz.*

B. Cl. *pp*

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Vib.

T.-t.

Timp. *pp*

Pno. *pp*

Vln. I *6*

Vln. II *5*

Vla. *6*

Vc. *6*

Db. *3*

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Vib.

T-t.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

flz.

*mp*

*mf*

*f*

*p*

To Bsn.

3

5

6

Detailed description of the musical score: The score is divided into two systems, measures 239 and 240. The woodwind section (Flutes 1 & 2, Oboe 1, Clarinet 1, Bass Clarinet, Bassoon 1, Contrabassoon) has specific dynamics and articulation markings. Flutes 1 and 2 play a melodic line with dynamics *mp* and *mf*, and a *flz.* (flautando) instruction. Clarinet 1 and Bass Clarinet play a similar line with *mp* and *mf* dynamics. Bassoon 1 and Contrabassoon play a line with *f* and *p* dynamics, including a *To Bsn.* instruction. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombone 1) is mostly silent. The percussion section includes T-tam-tam and Timpani. The piano part features a complex rhythmic pattern with fingerings 5 and 6. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment with fingerings 3, 5, and 6.

241 ord. *mp* ord. 242 flz. *p* flz. ord. *p*

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1 *mp* *p*

B. Cl. 3 3 3 3 3 3 3 3

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Vib.

T.-t. *p*

Timp.

Pno. *sempre pp* 5 5 5 5 5 5 5 5

Vln. I *sempre pp* 6 6 6 6 6 6 6 6

Vln. II *sempre pp* 5 5 5 5 5 5 5 5

Vla. *sempre pp* 6 6 6 6 6 6 6 6

Vc. *sempre pp* 6 6 6 6 6 6 6 6

Db. *sempre pp* 3 3 3 3 3 3 3 3

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Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Vib.

T-t.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*sfz*

*p*

*f*

*sfz*

*p*

*f*

*sfz*

*mf*

*mf*

*f*

To Glock.

*sfz*

*f*

*p*

multiphonic

multiphonic

*p mp*

Detailed description of the musical score: This page contains the musical notation for measures 243 through 247. The score is arranged in a standard orchestral format with staves for woodwinds, brass, strings, and percussion. The woodwind section includes Flutes 1 and 2, Oboe 1, Cor Anglais, Clarinets 1 and Bass Clarinet, Bassoon 1, and Contrabassoon. The brass section includes Horns 1 and 2, Trumpets 1 and 2, and Trombone 1. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion section includes Glass, Vibraphone, Tom-tom, and Timpani. The piano part is also present. The score features various dynamics such as *f* (forte), *sfz* (sforzando), *p* (piano), and *mf* (mezzo-forte). There are also performance instructions like 'To Glock.' and 'multiphonic' with corresponding notation. The key signature has one sharp (F#) and the time signature is 4/4.

248 249 250 251 252 flz.

Fl. 1 *p* *f* *p* *f* *p*

Fl. 2 *p* *sfz* *p* *f* *p*

Ob. 1 *p* *sfz* *p* *f*

C. A. *p* *f* *p* *f* *sfz*

Cl. 1 *ord.* *sfz* *sfz* *p* *sfz* *flz.* *f* *p*

B. Cl. *ord.* *sfz* *sfz* *p* *sfz* *flz.* *f* *p* To Cl.

Bsn. 1 *p* *f* *ord.* *p* *f*

Bsn. 2 *p* *f* *p* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Tpt. 1 *p* *sfz*

Tpt. 2 *sfz* *p* *sfz* *mf* *p*

Tbn. 1 *p* *f* *sfz*

Glass

Vib. *mf* *p*

T.-t. *sfz* *scrape with triangle beater* *Triangle* *p*

Timp. *mf* *p*

Pno. *mf* *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

58 L

253 254 255 256 257

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

*mp*

Clarinet in B $\flat$

*mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Vib.

*mp*

*mp*

S

Crot.

Glock.

Pno.

Crotales

*mp*

*mp*

*mp*

L

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

flautando non vib

*mp*

flautando non vib

*mp*

pizz.

*mp*

pizz.

*mp*



263 flz. 264 ord. 265 266 267

Fl. 1 *mp* *p* *p* *f* *p* *f*

Fl. 2 *mp* *p* *p* *f*

Ob. 1

C. A. *mp*

Cl. 1 *mp* *p* *p* *f* *p*

Cl. 2 *mp* *p* *p* *f* *p*

Bsn. 1

Bsn. 2

Hn. 1 *pp* *f*

Hn. 2 *mp* *mf*

Tpt. 1

Tpt. 2

Tbn. 1

Glass *mf*

Vib. *mf* *Red.* *Red.*

Crot. *mf*

Glock. *mf*

Pno. *mf*

Vln. I *mp* *p* *f* *p*

Vln. II *mp* *p* *f* *pizz*

Vla. *p* *f*

Vc. *mf* *pizz*

Db.

Detailed description of the musical score: This page contains measures 263 through 267 of a symphonic work. The score is arranged in a standard orchestral format. Measures 263 and 264 are in 4/4 time, while measures 265 and 266 are in 5/4 time, and measure 267 returns to 4/4. The woodwind section (Flutes 1 & 2, Oboe 1, Clarinets 1 & 2, Bassoons 1 & 2) has significant activity, with dynamic markings ranging from *mp* to *f*. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides harmonic support, with dynamics like *mp*, *p*, and *f*. The percussion section includes Glass, Vibraphone, Crotales, Glockenspiel, and Piano. The Piano part features a melodic line in the right hand and rests in the left hand. The score includes various performance instructions such as 'flz.' (flautando), 'ord.' (ordine), 'pizz' (pizzicato), and 'Red.' (ritardando).

Musical score for measures 268-273. The score includes parts for Flute 1 & 2, Oboe 1, Clarinet in A, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1, Glass, Vibraphone, Crotales, Glockenspiel, Piano, Violin I & II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *p*, *f*, *mf*, and *arco*. Measure numbers 268, 269, 270, 271, 272, and 273 are indicated at the top of the page.

274 275 276 277

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

C. A. *mp*

Cl. 1

Cl. 2

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass *mp*

Vib. *mp*

Crot. *mp*

Glock.

Pno.

Vln. I *mp* lightly divisi.

Vln. II *mp* lightly

Vla. *mp* pizz

Vc. *mp* arco pizz

Db. *mp* pizz

278 279 280

Fl. 1  
Fl. 2  
Ob. 1  
C. A.  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Glass  
Vib.  
Crot.  
Glock.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Detailed description: This page of a musical score covers measures 278, 279, and 280. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes two flutes (Fl. 1 and Fl. 2), one oboe (Ob. 1), one alto saxophone (C. A.), two clarinets (Cl. 1 and Cl. 2), two bass saxophones (Bsn. 1 and Bsn. 2), two horns (Hn. 1 and Hn. 2), two trumpets (Tpt. 1 and Tpt. 2), and one trombone (Tbn. 1). The percussion section includes glass, vibraphone (Vib.), crotales (Crot.), and glockenspiel (Glock.). The piano (Pno.) is shown with both treble and bass clefs. The string section consists of two violin staves (Vln. I and Vln. II), one viola (Vla.), one cello (Vc.), and one double bass (Db.). The notation includes various note values, rests, and articulation marks such as accents and breath marks. The key signature is one flat (B-flat), and the time signature is 4/4. The page number 63 is located in the top right corner.

281 282 283 284

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Marimba *mf*

Vib. *mf*

Crot. *mf* Wood Blocks

Glock. *mf*

Pno. *mf*

Vln. I *mf* unis pizz

Vln. II *mf* pizz

Vla. *mf*

Vc. *mf*

Db.

Detailed description of the musical score: This page contains measures 281 through 284 of a musical score. The score is arranged in a standard orchestral layout. The woodwind section includes Flute 1 and 2, Oboe 1, Clarinet in A, Clarinet in Bb, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, and Trombone 1. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The percussion section includes Marimba, Vibraphone, Crotales, and Glockenspiel. The piano part is also present. The dynamic marking *mf* (mezzo-forte) is used throughout. The key signature has one flat (Bb) and the time signature is 4/4. Measure 281 shows the beginning of the section with various woodwinds and strings. Measure 282 continues the texture. Measure 283 introduces the Crotales and Glockenspiel. Measure 284 concludes the section with a triplet in the Glockenspiel and a final chord in the strings.

285 286 287 288

Fl. 1  
Fl. 2  
Ob. 1  
C. A.  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Mar.  
Vib.  
W.B.  
Glock.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*mf*  
*mf*  
*mf*  
*f*  
*mf*  
*f*  
Timpani  
*f*  
arco not too short  
*mf*  
arco not too short  
*mf*  
arco not too short  
*mf*  
arco not too short  
*mf*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

C. A. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Tpt. 1 *f* senza sord.

Tpt. 2 *f* senza sord.

Tbn. 1 *f*

Mar. *f*

Vib. *f*

Crot. *f* Crotales

Timp. *f*

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f* arco

291 292

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

C. A. *mp*

Cl. 1 *mp*

Cl. 2

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1 *mp*

Mar. *mp*

Vib. *mp*

Crot. *mp*

Timp. *mp*

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Mar.

Vib.

Crot.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

3

6

pizz

296 297 298

Fl. 1

Fl. 2

Ob. 1  
*mf*

C. A.  
*mf*

Cl. 1

Cl. 2

Bsn. 1  
*mf*

Bsn. 2  
*mf*

Hn. 1  
*mf*

Hn. 2  
*mf*

Tpt. 1

Tpt. 2

Tbn. 1

Mar.

Vib.

Crot.

Timp.

Pno.  
*mf*

Vln. I

Vln. II

Vla.  
non div.  
*mf*

Vc.  
non div.  
*mf*

Db.  
non div.  
pizz.  
*mf*

The musical score consists of 18 staves. Measures 296-298 are shown. The woodwinds (Ob. 1, C. A., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2) and strings (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic pattern of eighth notes with various accidentals. The piano part features a complex texture with triplets and sixteenth notes. The brass and woodwinds are marked *mf*. The strings are marked *mf* and *pizz.* (pizzicato). The woodwinds and strings have various accidentals throughout the measures.

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1

C. A.

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf* *f*

Mar.

Vib.

Crot.

Timp.

Pno. *f*

Vln. I *mf*

Vln. II *mf* arco

Vla.

Vc.

Db.







311 312 313

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp* *mf*

C. A. *mf*

Cl. 1 *pp* *mf*

Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

Tpt. 1 *pp* *mf*

Tpt. 2 *pp* *mf*

Tbn. 1 *pp* *mf*

Mar. *mf*

Vib. *mf*

Wood Blocks *mp*

Timp.

Pno.

Vln. I *mf* pizz

Vln. II *mf* pizz

Vla. *mf* pizz

Vc. *mf* pizz

Db. *mf* pizz



317 318 319 320

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

C. A. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mp*

Mar. *mp*

Vib. *mp*

W.B. Triangle *mp*

Glock. Glockenspiel *mp*

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db.

321 322 323

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

C. A. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Mar. *f*

Vib. *f*

Tri. *f*

Glock. *f*

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Crotales *f*

Detailed description of the musical score: The score is arranged in a standard orchestral layout. Measures 321 and 322 show woodwinds (Flutes 1 & 2, Oboe 1, Clarinets 1 & 2, Bassoons 1 & 2) and strings (Horns 1 & 2, Trumpets 1 & 2, Trombone 1) playing sustained notes or rests. Measures 323-325 show a more active woodwind section with melodic lines and rhythmic patterns. The strings continue with rhythmic accompaniment. Percussion instruments (Maracas, Vibraphone, Triangle, Glockenspiel, Crotales) provide rhythmic texture. The piano part is mostly silent.





330 331

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

C. A. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f* senza sord.

Tpt. 2 *f*

Tbn. 1 *f*

Mar. *f*

Vib. *f*

Crot. *f* Crotales

Timp. *sfz*

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

332 333

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

C. A. *mp*

Cl. 1 *mp*

Cl. 2

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1 *mp*

Mar. *mp* To B. D.

Vib. *mp*

Crot. *mp* To Cym.

Timp. *mp*

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

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334 335 336 337 338

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2 To B.Cl

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Mar.

Vib.

Crot.

Timp.

Pno.

Detailed description: This block contains the musical score for measures 334 through 338. The instruments listed are Flute 1 and 2, Oboe 1, Clarinet in A, Clarinet 1 and 2 (with a 'To B.Cl' instruction), Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone 1, Maracas, Vibraphone, Crotales, and Timpani. The score is written in 5/4 time and includes various dynamics such as *p*, *mp*, and *f*. A rehearsal mark 'M' is placed above measure 336. The woodwinds and brass instruments have specific melodic lines, while the percussion instruments are mostly silent.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This block contains the musical score for measures 334 through 338 for the string section, including Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score is written in 5/4 time and includes various dynamics such as *mp*, *p*, *mf*, and *f*. A rehearsal mark 'M' is placed above measure 336. The strings play a complex rhythmic and melodic pattern throughout the measures.

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Mar.

Vib.

Crot.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *fp* *f*

*p* *f*

*f* *fp* *f*

*f* *fp* *f*

*mf* *f* *p* *f* *p* *f* *p*

*mf* *mp* *mf* *p* *f* *p*

344 345 346 347 348

Fl. 1 *p* *f* *mp* *p* *f* *p*

Fl. 2 *p* *f* *mp* *p* *f* *p*

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *p* *f*

Mar.

Vib.

Crot. Cymbals *p*

Timp.

Pno.

Vln. I *f* *mp* *f* *p* *mf*

Vln. II *f* *mp* *f* *p* *mf*

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

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

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

articate with diaphragm 5

Fl. 1 *pp* *mp*

Fl. 2 *pp* *mp*

Ob. 1 *p* *mf* *pp* *f* *ff* *p* *f* *p*

C. A. *pp* *mp* *f* *p* *mf* *f* *p*

Cl. 1 *pp* *mp* *f* *p* *mf* *f* *p*

Bass Clarinet in B $\flat$   
articate with diaphragm

B. Cl. *pp* *mp* *pp* *f* *p* *mf*

Bsn. 1 *p* *mp* *pp* *f* *p* *mf* *f* *p*

Bsn. 2 *p* *mp* *pp* *f* *p* *mf* *f* *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1

Tpt. 2

Tbn. 1 *p* *mp*

Mar. Bass Drum *p* *pp*

Vib.

Cym. *f*

Timp.

Pno.

Vln. I *p* *mp* *f* *p* *mf* *f* *p*

Vln. II *p* *mp* *f* *p* *mf* *f* *p*

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

Vc. *p* *mp*

Db. *p* *mp*



Fl. 1 *f*  
 Fl. 2 *f*  
 Ob. 1 *f*  
 C. A. *f*  
 Cl. 1 *f*  
 B. Cl. *f*  
 Bsn. 1 *f*  
 Bsn. 2 *f*  
 Hn. 1 *f*  
 Hn. 2 *f*  
 Tpt. 1 *mf* *f* *mf*  
 Tpt. 2 *mf* *f* *mf*  
 Tbn. 1 *mf* *f* *mf*  
 B. D.  
 Vib.  
 Cym. *f* *pp*  
 Timp. *f*  
 Pno.  
 Vln. I *f*  
 Vln. II *f*  
 Vla. *f*  
 Vc. *f*  
 Db. *f*

364 365 366

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* *articulate with diaphragm* *p*

C. A. *mf* *p*

Cl. 1 *mf* *p*

B. Cl. *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p* *f*

Tpt. 1

Tpt. 2

Tbn. 1

B. D.

Vib.

Cym.

Timp.

Pno.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoons) and string section (Violins, Viola, Violoncello, Double Bass) are in the upper half, while the brass section (Trumpets, Trombones) and percussion (Bass Drum, Vibraphone, Cymbals, Timpani) are in the lower half. The piano part is also in the lower half. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and performance instructions like "articulate with diaphragm". Measure numbers 364, 365, and 366 are clearly marked at the top of the page.





377 378 379 380 381

Fl. 1 *p*

Fl. 2 *p* To Picc.

Ob. 1

C. A. *p fp f*

Cl. 1 *p fp f*

B. Cl.

Bsn. 1 *p fp f*

Bsn. 2 *p fp f*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

B. D.

Vib.

Cym.

Timp.

Pno.

Vln. I *p f*

Vln. II *p f*

Vla. *p f*

Vc. *p f*

Db. *p f*

382 383 384 385 386

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Piccolo

solo

*mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

*fp*

*f*

*p*

B. D.

Vib.

Glass

S

*p*

*f*

Glass

S

*p*

*f*

Cym.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*fp*

*f*

*p*

*mp*

sul tasto

*p*

sul tasto

sul tasto

sul tasto

Slow glissando to E<sub>b</sub> arriving at bar 398

N

387 388 389 390

Fl. 1 *p* *sempre p* *detached but not too short* *f*

Picc. *mf* *f*

Ob. 1

C. A. *detached but not too short* *p* *f*

Cl. 1 *p* *sempre p* *detached but not too short* *f*

B. Cl.

Bsn. 1 *mf* *f*

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Glass

Cym.

Timp.

Pno.

Vln. I *mf* *f*

Vln. II *gliss.* *mp*

Vla. *gliss.* *p* *mp*

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

Db. *p* *mp*

391 *simile* **6** **3** 392 **6** **3** 393 **6** **6**

Fl. 1

Picc. *mf* *f* *mf*

Ob. 1

C. A. *simile* *sempre p* **6** **3**

Cl. 1

B. Cl.

Bsn. 1 *mf* *f* *mf*

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Glass

Cym.

Timp.

Pno.

Vln. I *mf* *f* *mf*

Vln. II *mf*

Vla. *mf* *gliss.*

Vc. *gliss.* *gliss.*

Db. *mf*



Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Glass

Cym.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

detached by not too short

*p* *mp*

legato con sord.

*p* *f*

*p* *f*

*p* *mp* *f*

*p* *mp* *f*

*p* *mp* *f*

*p* *mp*

*p* *mp* *f*

*p* *mp*



407 408 409 410 411

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl. *sempre mf*

Bsn. 1 *sempre mf*

Bsn. 2

Hn. 1 *p* *f*

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass *mf*

Glass

Tri. Triangle l.v. *mf*

Timp.

Pno.

Vln. I *p* pizz *mf*

Vln. II *p* pizz *mf*

Vla. *p* pizz *mf*

Vc. *sempre mf*

Db. *p* *mf*

Detailed description of the musical score: This page contains measures 407 through 411 of a symphonic score. The instrumentation includes Flute 1, Piccolo, Oboe 1, Cor Anglais, Clarinet 1, Bass Clarinet, Bassoon 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombone 1, Glass, Triangle, Timpani, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs in the woodwinds and strings. Dynamic markings range from piano (p) to mezzo-forte (mf) and forte (f). Performance instructions such as 'sempre mf' and 'pizz' (pizzicato) are present. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic texture.



Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Glass

Tri.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

422 airy 423 424 425 426

Fl. 1 *mp*

Picc.

Ob. 1

C. A.

Cl. 1 *mp* multiphonic

B. Cl. multiphonic *mp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 *fp* con sord. *ff*

Tpt. 2 *fp* con sord. *ff*

Tbn. 1 *mf* > *p* gliss. *f*

Glass *f* muted *f*

Glass *f* Vibraphone *mp*

T.-t. *f* scrape with triangle beater (along the edge) *f* I.v.

Timp. *pp* *mp* *ppp* *pp*

Pno. *p*

Vln. I ord. *pp* pizz *f* arco *mp*

Vln. II ord. *pp* pizz *f* arco *mp*

Vla. ord. *pp* seagull ord. *mp* pizz *f* arco *mp*

Vc. *pp* *mp*

Db. *pp*

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Glass

Vib.

T. t.

Timp.

Pno.

Crotales

Glockenspiel

R.H.

L.H.

Vln. I

Vln. II

Vla.

Vc.

Db.

432 433 434 435 436

Fl. 1  
Picc.  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1

Glass  
Vib.  
Crota.  
Glock.

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

air sound  
*mp*  
air sound  
*mp*  
air sound  
*mp*  
air sound  
*mp*

*mf*  
bowed  
*mf*  
bowed  
*mf*  
bowed  
*mf*

flautando arco  
*pp*  
flautando arco  
*pp*  
flautando arco  
*pp*  
pizz.  
*pp*

pizz  
arco flautando  
arco flautando

6  
*pp*  
3 3 3 3





Fl. 1  
Picc.  
Ob. 1  
C. A.  
Cl. 1  
B. Cl.  
Bsn. 1  
Obsn.

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1

Glass  
Glass

Cym.  
Timp.

To T-t.

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.



454 455 456 457

Fl. 1 *ff* *p* *mp*

Picc. *f* *ff* *p* *mp*

Ob. 1 *ff* *p*

C. A. *ff* *p* *mp*

Cl. 1 *mf* *ff* *p* *mp*

B. Cl. *ff* *p* *mp*

Bsn. 1 *ff* *p* *mp*

Cbsn. *ff* *p* *mp*

Hn. 1 *ff* *p*

Hn. 2 *ff* *p*

Tpt. 1 *ff* *p*

Tpt. 2 *ff* *p*

Tbn. 1 *ff* *p*

B. D. *f* *f* *mf*

Glass *f* *mf*

T.-t. *p* To T.-t.

Timp. *p* *p*

Pno. *ff* *mp*

Q

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

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

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

Vc. *ff* *p* *ord.* *m.s.p*

Db. *ff* *p* *ord.* *m.s.p*









