

P.H. Wicomb

Your Mother`s Molecules

for

Bass Flute (doubling with Flute)

Clarinet in B-flat

Baritone Saxophone

Trumpet in C

Piano

Violin I









Violin II

Viola

Violoncello

Double Bass

Instructions

	A quarter tone higher
	Three quarter tones higher (a semitone and a quarter tone higher)
	A quarter tone lower
	Three quarter tones lower (a semitone and a quarter tone lower)
	Decrescendo to silence
	A tremolo which should be played as fast as possible
	A symbol indicating when damping should commence
	An unspecified pitch often used to indicate the duration of a glissando

Quarter tones do not have to be played precisely as long as they have an out-of-tune effect. Quarter tones for the woodwinds have to be executed using alternative fingering. Where this is not possible, the embouchure may be adjusted to create the needed out-of-tune effect.

Harmonics for the double bass are notated as they would sound, therefore not transposed.

Trills are always played in combination with a note a semitone higher unless indicated differently.

The score is in C except for the standard octave transposition of the bass flute and double bass.

The duration of the piece is ca. 10' 20"

Your Mother's Molecules

P.H. Wicomb

$\text{♩} = 60$

Bass Flute
pp *p* *mp*

Clarinet in B \flat

Baritone Saxophone

Trumpet in C

Piano
mf *mp*

$\text{♩} = 60$
pizz. arco trem. gradually goes slower pizz. *mf* *f* *mp*

Violin

Violin II
p

Viola
p *mf*

Violoncello
p *mf* *gliss.*

Double Bass

4

B. Fl. *mp* *p*

Cl. *p*

Br. Sax.

C Tpt.

Pno. *p* *f* *mf*

Vln. *p* *pp* arco gliss. (b)

Vln. II

Vla. *p* *mf* arco

Vc. *gliss.*

Db.

4/4 4/4 4/4 4/4

Detailed description: This page of a musical score covers measures 4 through 7. The score is for a woodwind and string ensemble. The woodwind section includes B. Fl., Cl., Br. Sax., and C Tpt. The string section includes Vln., Vln. II, Vla., Vc., and Db. The piano part is also present. The time signature is 4/4. Measure 4 starts with a rehearsal mark '4'. In measure 4, the B. Fl. plays a quarter note (mp), the Cl. plays a quarter rest, and the Pno. plays a half note (p). In measure 5, the B. Fl. plays a quarter rest, the Cl. plays a quarter rest, and the Pno. plays a half note (f). In measure 6, the B. Fl. plays a half note (p), the Cl. plays a half note (p), and the Pno. plays a half note (mf). In measure 7, the B. Fl. plays a half note (p), the Cl. plays a half note (p), and the Pno. plays a half note (mf). The Vln. part has specific markings: 'arco' and 'gliss.' in measure 4, 'p' in measure 5, and 'pp' in measure 6. The Vla. part has 'arco' in measure 5 and 'mf' in measure 6. The Vc. part has 'gliss.' in measure 4. The Db. part is silent throughout.

8

B. Fl. *p*

Cl. *< mp* *p*

Br. Sax.

C Tpt.

Pno. *p* *mf* *mp*

Vln. *p* *ppp* *p* *p*

Vln. II

Vla. *mp* *mp*

Vc. *mf* *p*

Db.

trem. gradually arco goes slower

A

13

B. Fl. *ppp*

Cl. *mp* *p*

Br. Sax.

C Tpt. *p*

Pno. *mp* *p* *mf* *mf* ³

Vln. *mp* *mp* *ff* *mf* trem. gradually goes slower *gliss.*

Vln. II

Vla. *pp* *p* *mf* *p* *gliss.* *pizz.* *arco*

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

Db.

18

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

p

f

mp

p

mp

p

ppp

f

pizz.

f

pizz.

f

p

gliss.

p

ppp

mp

22 **B**

B. Fl. *p*

Cl. *mf*
finger the note a semitone lower, then use embouchure to create the glissando effect

Br. Sax. *mp* *f* *p* *mp*

C Tpt. *mf*

Pno. *mf* *p*

Vln. *p* *pp*
pizz.

Vln. II *p*

Vla. *mp* *fp* *mf*
arco

Vc. *mp*

Db.

24

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

mf *pp* *sub.f* *pp* *f* *pp* *sub.f* *pp*

f *pp* *sub.ff*

26

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

p

f

gliss.

fp

pp

mp

sub.f

arco

pp

3/4

4/4

29

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

f *mf*

mf *f* *gliss.*

mf *gliss.* *p*

p *gliss.* *mp* *p*

C

31

B. Fl. *mf*

Cl. *mp*

Br. Sax. Solo *mf*

C Tpt. *mf* Solo *mp*

Pno. *mf* *p*

Vln. *fp* *ppp*

Vln. II *fp* *ppp*

Vla. *pp* *mf* *mp*

Vc. *p* *mf*

Db. *mp*

33 Take Flute

B. Fl. *p*

Cl.

Br. Sax. *p*

C Tpt. *p* *mf*

Pno. *mp* *mf* *p*

Vln. *f* *mp* trem. gradually goes slower *gliss.*

Vln. II

Vla. *f* *pp* pizz. arco

Vc. *mp* *mp*

Db.

37

B. Fl. *p* 3

Cl. *p*

Br. Sax. *mf* 3

C Tpt. *mf*

Pno. *mp* *p pp < p* *mf* 3

Vln. *p >* *mp f > mf* *p*

Vln. II

Vla. *mp* *mf*

Vc. *pp < mf* 3

Db.

Detailed description: This page of a musical score covers measures 37 through 40. The score is for a full orchestra and includes parts for B. Fl., Cl., Br. Sax., C Tpt., Pno., Vln., Vln. II, Vla., Vc., and Db. The music is in 2/4 time, with a key signature of one flat. Measure 37 features a flute triplet, a clarinet melody, a bass saxophone triplet, and a trumpet melody. The piano part has a triplet in the right hand. The violin I part has a sixteenth-note pattern. Measure 38 continues the flute triplet, clarinet melody, bass saxophone triplet, and trumpet melody. The piano part has a triplet in the right hand. The violin I part has a sixteenth-note pattern. Measure 39 features a flute triplet, a clarinet melody, a bass saxophone triplet, and a trumpet melody. The piano part has a triplet in the right hand. The violin I part has a sixteenth-note pattern. Measure 40 features a flute triplet, a clarinet melody, a bass saxophone triplet, and a trumpet melody. The piano part has a triplet in the right hand. The violin I part has a sixteenth-note pattern.

D

42

B. Fl. *p* *mf*

Cl. *p* *pp* *mf* *p*

Br. Sax. *p*

C Tpt. *p* *mf*

Pno. *mf* *pp*

Vln. *p* *mf*

Vln. II

Vla. *mf*

Vc.

Db.

Detailed description: This page of a musical score covers measures 42, 43, and 44. The music is in 3/4 time and features a variety of instruments. The woodwind section includes B. Fl., Cl., Br. Sax., and C Tpt., with dynamic markings ranging from *p* to *mf*. The piano part consists of a grand piano with *mf* and *pp* dynamics. The string section includes Vln. I, Vln. II, Vla., Vc., and Db., with Vln. I playing a melodic line in *p* and *mf* dynamics, while the other strings are mostly silent. The score includes various musical notations such as triplets, slurs, and rests.

45

B. Fl. *mf*

Cl. *mf* *p*

Br. Sax. *mf*

C Tpt. *mf*

Pno. *p* *mp*

Vln. *mf*

Vln. II

Vla. *mf*

Vc.

Db.

Musical score for page 18, measures 46-49. The score is for a full orchestra and includes the following instruments and parts:

- B. Fl.:** Measures 46-49, with a slur over measures 47-48.
- Cl.:** Measures 46-49, starting with a *mf* dynamic and a triplet in measure 49.
- Br. Sax.:** Measures 46-49, with a whole rest.
- C Tpt.:** Measures 46-49, labeled "Solo". It features triplets in measures 47 and 48, with dynamics *p*, *mf*, and *sub. pp*.
- Pno.:** Measures 46-49, with a *mf* dynamic in measure 46 and a whole rest for the rest of the measures.
- Vln.:** Measures 46-49, featuring a triplet in measure 46 with a *gliss.* marking, and a triplet in measure 47. Dynamics include *mf*.
- Vln. II:** Measures 46-49, with a whole rest in measures 46-48 and a triplet in measure 49 starting with a *p* dynamic.
- Vla.:** Measures 46-49, with a *mf* dynamic in measure 46 and a whole rest for the rest of the measures.
- Vc.:** Measures 46-49, with a triplet in measure 46 and a *mp* dynamic.
- Db.:** Measures 46-49, with a whole rest.

47

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

mp *p* *cresc.*

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

p *cresc.*

ppp

pp

*pp*³

49

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

mf

mf

p

mf

mf

p

pp

pp

p

gliss.

50

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

mp

decresc.

mp

p

f *sub.p*

51

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

p

sub.ppp

ppp

> pp

p

sub.ppp

fp

gliss.

Red. _____

E

52

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

decresc. *ppp* *mf*

pp *p* *mf* *p*

mf *p*

mf

trem. gradually goes slower

3

55

B. Fl. *f* *pp*

Cl. *f*

Br. Sax. *mf* *p*

C Tpt. *f* *p*

Pno. *f* *mp* *p*

Vln. Solo *f* *gliss.* *ppp* *mp*

Vln. II Solo *ppp* *mp*

Vla. *f* *mp*

Vc. *f* *p*

Db.

57

B. Fl. *mf*

Cl. *mf*

Br. Sax. *mp*

C Tpt. *mf*

Pno. *sub.mf*

Vln. *gliss.*

Vln. II

Vla. *p* — *mf*

Vc. *mf*

Db.

Detailed description: This page of a musical score covers measures 57 and 58. The score is for a large ensemble including woodwinds, brass, piano, strings, and double bass. Measure 57 shows the beginning of a phrase with various instruments. Measure 58 features several triplets and dynamic markings such as *mf*, *mp*, *sub.mf*, and *p*. The woodwinds (B. Fl., Cl., Br. Sax., C Tpt.) and strings (Vln., Vln. II, Vla., Vc., Db.) all play triplets in measure 58. The piano part has a complex accompaniment with triplets and slurs. The double bass (Db.) is silent in both measures. The first violin (Vln.) has a glissando in measure 58.

59

B. Fl. *pp* legato 3

Cl. *ppp*

Br. Sax. *p*

C Tpt.

Pno. *mp* *p*

Vln. *mf* *gliss.* *ppp* < *mp*

Vln. II *mf* *gliss.* *ppp* < *mp*

Vla. *p* *mp* *ppp*

Vc. *pp* *p*

Db.

62

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

pp *mp*

ppp

pp

p

p *mp* *ppp* *p*

65

B. Fl. *pp* legato 3

Cl. *p*

Br. Sax. *f* → *p* 3

C Tpt.

Pno. *ff* 3 *mf* 3

Vln. *mp* *pp* 3 3 *ff* *ppp* *mp* gliss.

Vln. II

Vla. *p* *pp* 3 3 *ff* *mp* 3

Vc. *pp* 3 *p* 3

Db. *p* 3 *p* 3

67

B. Fl. *pp* *legato* 3

Cl.

Br. Sax. *mp* *mf* *p*

C Tpt.

Pno. *ff* *mf*

Vln. *pp* *ff* *ppp* *mp* *gliss.*

Vln. II *pp* *ff* *ppp* *mp* *gliss.*

Vla. *> p* *pp* *ff* *mp*

Vc. *pp* *p*

Db. *p*

69 **F** take bass flute

B. Fl. *pp*

Cl. *pp*

Br. Sax. *gliss.*

C Tpt. *pp*

Pno. *mf* *ppp* *ff*

Vln. *f*

Vln. II *f*

Vla. *pp* *ff* *mp* *f* *col legno battuto*

Vc. *ff* *sub.p* *f* *col legno battuto*

Db. *gliss.* *mf* *col legno battuto*

71

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

mf

mp

p

ord.

p

mf

mp

ppp

pp

mf

74

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

pp

mf

sub. ppp

mf

sub. ppp

mf

sub. ppp

p

mp

gliss.

p

mp

gliss.

p

pp

gliss.

p

mp

ord.

pp

77

B. Fl. *p* *pp*

Cl. *p*

Br. Sax.

C Tpt.

Pno. *mp*

Vln. *arco* *pp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp* *arco* *pp*

Vc. *arco* *ppp*

Db. *pizz.* *arco* *III* *ppp*

80

B. Fl. *pp* *mp*

Cl. *pp* *mp*

Br. Sax. *pp*

C Tpt. *pp* *mp*

Pno. *mp*

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

Vln. II *p* *mp* arco

Vla. *pp* *mp*

Vc. *pp* *mp* *pp*

Db.

G

key click with pitch

83

B. Fl. *mp* *mf*

Cl. *mf*

Br. Sax. *mp*

C Tpt. *mp*

Pno. *mp* *p* *f* *p*

Vln. *p* *mp* *gliss.* *mf* *p*

Vln. II *mp* *pp*

Vla. *mp*

Vc.

Db. *mp*

depress without making a sound

a glissando gradually going up in steps

86

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

f

p

<f

f

f

depress without making a sound

f

mp

pp

p

f

pp

(key click with pitch)

88

B. Fl. *mf* *ppp*

Cl. distort *ff* normal *ppp* 3 *pp*

Br. Sax.

C Tpt. *ppp* *p* *mp*

Pno. *mf* depress without making a sound *f* *sub.p* *pp* *f*

Vln. *p* *pp* *mf*

Vln. II *p* *p* gliss.

Vla. *p* gliss.

Vc.

Db.

H

90

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

tr

ppp

mf

pp

hold for duration of note, untill other instruments fall in.

p

p

pp

f

ff

mf 3

pp

ppp

pp

Solo

f

mp

mp

H

93

B. Fl. *pp* *mf*

Cl.

Br. Sax.

C Tpt.

Pno. *mf*

Vln. *pp* *ppp*

Vln. II

Vla. *p* *pp* Solo *gliss.* *ppp* *mf*

Vc. *pp*

Db.

96

B. Fl. *sub.p* *mf*

Cl. *mp*

Br. Sax.

C Tpt. *p*

Pno. *mf* *f*

Vln. *mp* 3

Vln. II

Vla. *mf*

Vc.

Db.

4/4

99

B. Fl. *pp* *p*

Cl. *pp* *p*

Br. Sax.

C Tpt.

Pno. *mp* *mf*

Vln. *pp* *p* *pp* *sul ponticello*

Vln. II *ppp*

Vla. *ppp* *pizz.* *p*

Vc.

Db.

103

B. Fl. *p*

Cl.

Br. Sax.

C Tpt.

Pno. *mp* *mf* *f* *mf*

Vln. *pp* *pp* ord. 3

Vln. II

Vla. *ppp*

Vc. *pp*

Db.

108

B. Fl. *p*

Cl. *p* *fp*

Br. Sax.

C Tpt. *mf* *pp* *f* *pp*

Pno. *f*

Vln. *mp* *mf* *gliss.* *sub.pp* *mp*

Vln. II

Vla. *arco* *mf* *gliss.* *p*

Vc. *p* *mf*

Db.

110

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

mf

p

mf *pp*

mf *f*

mf *pp* *ppp* *mp*

mf *pp*

mf *ppp* *mf* *ppp*

pp

gliss.

gliss.

gliss.

gliss.

3

112

B. Fl. pp

Cl. pp mp mp

Br. Sax.

C Tpt. p 3

Pno. mf 3 p 3 mf

Vln.

Vln. II

Vla. pp

Vc. p mf

Db. pp *gliss.* f

I

115

B. Fl. *p* \curvearrowright *mp*

Cl. *pp* \curvearrowright *mp* \sharp

Br. Sax. *p* \curvearrowright *pp* \curvearrowright *ppp* subtone

C Tpt. *mp* *pp*

Pno. *pp*

I

Vln. *pp* *f* *pp* *gliss.*

Vln. II *f* \curvearrowright *pp* *p*

Vla. *p*

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

Db. *p* \curvearrowright *pp* \curvearrowright *ppp* *gliss.*

118

B. Fl. *f* ³ *mf* *p*

Cl. Solo *ppp*

Br. Sax.

C Tpt. *p*

Pno. *mp* *mf* Solo *p*

Vln. *ff sub. pp* *mf* *gliss.* *pp* *mf* *< f*

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

Vla. *sub. sub. f p* *f*

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

Db.

121

J

B. Fl. *p* *pp*

Cl. *mp* *pp*

Br. Sax.

C Tpt. *pp*

Pno. *mp* *mf* *f* Solo 5 Ped. 5

J

Vln. *ppp* 3 3

Vln. II *ppp*

Vla.

Vc.

Db.

124

B. Fl. *p*

Cl. Solo *mp* *pp* *f* *p*

Br. Sax. Solo *mp*

C Tpt. *p* *ppp* *p*

Pno. *pp* *p*

Vln. *pp*

Vln. II *gliss.* *f*

Vla. *p* *pp*

Vc. *gliss.* *mf* *pp* *p* *gliss.*

Db.

Detailed description: This page of a musical score covers measures 124, 125, and 126. The instruments are arranged in a standard orchestral layout. The Clarinet (Cl.) and Bass Saxophone (Br. Sax.) have solo markings. The score includes various dynamics such as *mp*, *pp*, *f*, *p*, *ppp*, *mf*, and *pp*. The Violin II (Vln. II) and Viola (Vla.) parts feature glissando markings. The Violoncello (Vc.) part has a glissando and a dynamic change from *mf* to *pp*. The Double Bass (Db.) part has a dynamic change from *mf* to *pp*. The Piano (Pno.) part has dynamics of *pp* and *p*. The Clarinet (Cl.) part has dynamics of *mp*, *pp*, *f*, and *p*. The Bass Flute (B. Fl.) part has a dynamic of *p*. The C Trumpet (C Tpt.) part has dynamics of *p*, *ppp*, and *p*. The Violin (Vln.) part has a dynamic of *pp*. The Viola (Vla.) part has dynamics of *p* and *pp*. The Violin II (Vln. II) part has dynamics of *gliss.* and *f*. The Violoncello (Vc.) part has dynamics of *gliss.*, *mf*, *pp*, and *p*. The Double Bass (Db.) part has a dynamic of *gliss.*. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

127

B. Fl. *f* ³ *mf* *p*

Cl. *ff* *f* *pp* *p* *mp*

Br. Sax. *p* *mp* *pp*³

C Tpt. *f* Solo *mf*

Pno. *p* *f* *mp*

Vln. *pp* *p* *ff* *sub.pp* *f* *ppp* *sub.p* ³

Vln. II *f* *sub.p* *mf* *p* *mf*

Vla. *f* *sub.p* *mf* *p* ³

Vc. *mf* *gliss.* *pp* *f* *pp* *p* ³

Db.

Measures 127, 128, and 129 are shown in 3/4 and 2/4 time signatures. The score includes various dynamics such as *ff*, *f*, *mf*, *p*, *pp*, *ppp*, *sub.pp*, *sub.p*, and *gliss.* (glissando). Some parts feature triplets and slurs.

130

B. Fl. *p*

Cl. *p* *mp* *Solo*

Br. Sax. *mp*

C Tpt. *mp* *sub.ppp* *p* *pp*

Pno. *Solo* *ff* *p* *mf* *p*

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

Vln. II

Vla. *mp* *p* *mp*

Vc. *mf*

Db. *mf*

K

134

B. Fl. *mp* *mf*

Cl. *mp* *mf* *p*

Br. Sax. *mp*

C Tpt. *pp* *mp* *mf*

Pno. *mf* *mp* *f*

Vln. *mf* *pizz* *arco* *Solo* *gliss.* *f* *p*

Vln. II *p* *sub.f* *mf* *f* *gliss.* *mf*

Vla. *pp* *sub.f* *p*

Vc. *mf* *pizz.* *f* *Solo* *arco*

Db.

Detailed description: This page of a musical score covers measures 134, 135, and 136. It features ten staves: B. Fl., Cl., Br. Sax., C Tpt., Pno., Vln., Vln. II, Vla., Vc., and Db. The score includes various musical notations such as dynamics (*mp*, *mf*, *p*, *pp*, *f*, *sub.f*), articulation (*pizz*, *arco*), and performance techniques (*Solo*, *gliss.*). Measure 134 begins with a rehearsal mark 'K' and the number '134'. The B. Fl. part starts with a *mp* dynamic and a triplet of eighth notes. The Cl. part features a triplet of eighth notes followed by a slur over a phrase. The Pno. part has a *mf* dynamic and a triplet of eighth notes. The Vln. part includes a *mf* dynamic, a triplet of eighth notes, and a *pizz* instruction. The Vln. II part has a *p* dynamic and a triplet of eighth notes. The Vla. part starts with a *pp* dynamic and a triplet of eighth notes. The Vc. part begins with a *mf* dynamic and a triplet of eighth notes. The Db. part is silent. Measure 135 continues the musical development with various dynamics and articulations. Measure 136 concludes the section with a *mf* dynamic and a triplet of eighth notes in the B. Fl. part, and a *f* dynamic in the Pno. part.

137

B. Fl.
sub.ppp
mf
p sub.f → pp

Cl.
Solo
ff
sub.mf
mp
mf
p

Br. Sax.
mp
mf
mp
p
mf

C Tpt.
p
mp
pp

Pno.
mf → mp
Solo
f
mp <

Vln.
sub.f
mp → pp
mp
p
pp

Vln. II

Vla.
gliss.
sub.ppp
p
pp

Vc.
mf
f
pp

Db.
mf
f

Ped.

141

B. Fl.

Cl.

Br. Sax.

C Tpt.

Pno.

Vln.

Vln. II

Vla.

Vc.

Db.

mp *mf* *pp*

f *mf* *p*

pp *p*

p *pp* *ppp*

mp *p* *pp*

pp

mp *mf* *p*

pp

mf

Solo

gliss.

3

4/4 3/4 4/4

145 L

B. Fl. *p* *pp* *p*

Cl. *pp* *ppp*

Br. Sax.

C Tpt. *p*

Pno. *f* *pp* *p*

Vln. *p* *pp* L trem. gradually goes slower

Vln. II *pp* *ppp*

Vla. *pp* *p*

Vc. *mp*

Db. *p* *p* gliss.

149

B. Fl. *> ppp* *p*

Cl.

Br. Sax.

C Tpt.

Pno. *mf* *p*

Vln. *pp* *ff* *f* *ppp sub.p*

Vln. II *ppp*

Vla. *pp*

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

Db.

154

B. Fl. *pp*

Cl. *pp*

Br. Sax. *mp* *f* 3

C Tpt. *mf* *p*

Pno. *p* *f*

Vln. *p* *mf* *tr*

Vln. II *p* *mf* *f* *p* *gliss.*

Vla.

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

Db.

157 **M**

B. Fl.
p *mf*

Cl.
ff *ppp*

Br. Sax.
f *mp*

C Tpt.
sub.mf

Pno.
mf *p*

Vln.

Vln. II

Vla.

Vc.

Db.

158

B. Fl. *mf* *mf*

Cl. *ppp* *f* *mp*

Br. Sax. *f*

C Tpt. *ff*

Pno. *mf* *p* *pp* *mp*

Vln. *mf* *p* *sub.f* *pizz.* *mf*

Vln. II

Vla. *f* *mf*

Vc.

Db.

160

B. Fl. *pp* *sub.f*

Cl. *pp* *sub.f* *p*

Br. Sax. *p*

C Tpt. *mf* *p*

Pno. *p* *mp* *ff* *f*

Vln. *mp* *mf* *p* *arco*

Vln. II *mf* *ppp*

Vla. *pp* *mf* *f*

Vc. *pp* *f* *pizz.* *p* *f*

Db. *pp*

Detailed description: This page of a musical score covers measures 160, 161, and 162. The music is in 4/4 time. The woodwind section (Bass Flute, Clarinet, and Bass Saxophone) plays a melodic line starting in measure 160, with dynamics ranging from *pp* to *sub.f*. The Clarinet and Bass Saxophone have a *p* dynamic in measure 162. The Brass section (C Trumpet) has a *mf* dynamic in measure 160 and a *p* dynamic in measure 161. The Piano part features a complex texture with a *p* dynamic in measure 160, *mp* in measure 161, and *ff* and *f* in measure 162. The string section includes Violin I, Violin II, Viola, and Violoncello. Violin I has dynamics *mp*, *mf*, *p*, and *arco*. Violin II has *mf* and *ppp*. Viola has *pp*, *mf*, and *f*. Violoncello has *pp*, *f*, *pizz.*, *p*, and *f*. The Double Bass part has a *pp* dynamic in measure 162. The score includes various musical notations such as slurs, accents, and dynamic markings.

N

163

B. Fl. *f p f*

Cl. *f p*

Br. Sax. *pp*

C Tpt. *f f p*

Pno. *p mf p*

N

Vln. *p mp f ff mf f* pizz. 3 3 3

Vln. II

Vla. *f mf ppp arco pp mp* 3

Vc. *f arco pp mp gliss.*

Db.

166

B. Fl. *f*

Cl. *f p pp*

Br. Sax.

C Tpt. *f mf p p mf*

Pno. *p p sub. ff mf*

Vln. (pizz.) arco *f p mp*

Vln. II

Vla. *pp mp*

Vc. *p* pizz. arco

Db. *p* pizz. arco

Detailed description of the musical score: The score is for measures 166, 167, and 168. The woodwinds (B. Fl., Cl., Br. Sax., C Tpt.) and brass (C Tpt.) parts feature dynamic markings of *f*, *mf*, *p*, and *pp*. The piano part includes triplets and dynamic markings of *p*, *sub. ff*, and *mf*. The strings (Vln., Vln. II, Vla., Vc., Db.) are marked with *pizz.* and *arco* instructions, with dynamics ranging from *f* to *mp*. The bassoon part is mostly silent.

169

B. Fl. *p* *p*

Cl. *tr* *p*

Br. Sax.

C Tpt. *p* *pp*

Pno. *p* *p*

Vln. *mp* *mf* *mp*

Vln. II *mf*

Vla. *mf* *p* *tr*

Vc. *arco* *mf* *p*

Db. *mp* *gliss.*

Detailed description: This page of a musical score covers measures 169 and 170. It features ten staves for different instruments: B. Fl., Cl., Br. Sax., C Tpt., Pno., Vln., Vln. II, Vla., Vc., and Db. The score includes various musical notations such as dynamics (p, pp, mp, mf), articulation (trills, accents), and performance instructions (arco, gliss.). The B. Fl. part has a melodic line with a slur and a crescendo. The Cl. part features a trill in measure 169 and a melodic phrase in measure 170. The C Tpt. part has a melodic line with a decrescendo. The Pno. part includes a triplet in measure 169 and a melodic line with a trill in measure 170. The Vln. and Vln. II parts have melodic lines with dynamics. The Vla. part has a melodic line with a trill in measure 170. The Vc. part has a melodic line with a triplet in measure 169 and a melodic line with a decrescendo in measure 170. The Db. part has a melodic line with a glissando in measure 170.

171 *tr.* *molto rit.*

B. Fl. *pp* *mp legato*

Cl. *p* *pp*

Br. Sax. *p < mp*

C Tpt. *ppp* *mp*

Pno. *mf*

Vln. *gliss.* *mp < mf* *molto rit.*

Vln. II

Vla. *p*

Vc. *p*

Db. *p*

174 $\text{♩} = 60$

B. Fl. *mf* *tr*

Cl. *mp* *mf* *tr* *3*

Br. Sax.

C Tpt. *mf*

Pno. *mf*

$\text{♩} = 60$

Vln. *f*

Vln. II *p* *f*

Vla. *f* *mf* *f*

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

Db. *p*