

dead innocence

a contemplation of something serious

Erik Lund
(2013)

commissioned and premiered by ensemble mise-en
New York City

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For those taken at Sandy Hook, and the many, many others.

Performance notes

- accidentals apply only to the note they precede. some courtesy accidentals are included.
- strings: slur markings primarily indicate phrasing. exact bowing is generally left to the players.
- all trills are $\frac{1}{2}$ step, unless otherwise indicated.
- pedaling is indicated for piano and vibraphone. adjust as needed.

Percussion:

The image shows two staves of musical notation. The top staff is a grand staff with a C-clef and a key signature of one flat. It contains a sequence of notes on a single line, each with a specific instrument name written below it: 'chinese gong', 'low tom', 'mid tom', 'high tom', 'bamboo wind chimes', 'mark tree', 'large ride cymbal', and 'large crash cymbal'. The bottom staff is a grand staff with a G-clef and a key signature of one flat. It contains a single note on the first line, with the word 'vibraphone' written above it. A diagonal line is drawn from the note down to the right, indicating a roll.

vibraphone, motor off

hard yarn mallets
sticks
brushes

The image shows a single staff of musical notation with a G-clef and a key signature of one flat. It contains a sequence of notes on the first line, with a 'pp' dynamic marking below the first note. A diagonal line is drawn from the last note down to the right, indicating a roll.

rolls come before the beat, with the last note of the roll falling directly on the beat

dead innocence

score in C

a contemplation of something serious

I. suffering & descent

bold

$\text{♩} = 62$

Erik Lund (2013)

Flute *fff* *p*

Oboe *fff* *p*

Clarinet in Bb *fff* *p*

Bassoon *fff* *p*

Trumpet *fff*

Horn in F *fff*

Trombone *fff*

Vibraphone *fff* *mp* *p*

Piano *fff* *piano* *ff* *f* *mf*

Violin I *fff*

Violin II *fff*

Viola *fff* *pp* *sul tasto*

Violoncello *fff* *pp* *sul tasto*

Double Bass *fff* *pp* *sul tasto*

5 $\frac{3}{4}$

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Trpt.

Hn.

Tbn.

Vib. $\frac{3}{4}$
sweeping cluster, white notes, both mallets together
let ring
mp *mf* *p*

Pno. *chromatic cluster, roll down*
mp *p*
una corda
Ped.

Vln. I $\frac{3}{4}$

Vln. II

Vla. *unsettled irregular vib. & dynamic fluctuation*
pp/p

Vc. *unsettled irregular vib. & dynamic fluctuation*
pp/p

Db. *unsettled irregular vib. & dynamic fluctuation*
pp/p

10 *sotto voce*
tr

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Trpt. *ppp* *harmon, no stem* *sotto voce - in stand* *tr* *open*

Hn. *ppp*

Tbn. *ppp*

Vib. *p* *mf* *pp*

Pno. *mp* *p*

Vln. I $\frac{4}{4}$ $\frac{3}{4}$

Vln. II

Vla. $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$

Db. $\frac{4}{4}$ $\frac{3}{4}$

19 *explosive*

16

Fl. *pp* *f* *f* *fff* *ff*

Ob. *pp* *f* *f* *fff* *ff*

Cl. *pp* *f* *f* *fff* *ff*

Bsn. *pp* *f* *ff* *fff*

Trpt. *open* *mp*

Hn. *f* *fff*

Tbn. *f* *fff* *f*

Perc. *toms* *fff* *p*

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

Pno. *f* *senza una corda* *fff* *fff*

Vln. I *f* *fff*

Vln. II *f* *fff*

Vla. *ord.* *a sul pont.* *s.p.* *ord.* *fff*

Vc. *ord.* *a sul pont.* *s.p.* *ord.* *pizz.* *f* *fff* *fff*

Db. *ord.* *a sul pont.* *s.p.* *ord.* *pizz.* *f* *fff* *fff*

19

21

Fl. *mf* *ff* *mp* *f* *f* *mp*

Ob. *mf* *ff* *mp* *f* *f* *mp*

Cl. *mf* *ff* *mp* *f* *f* *mp*

Bsn. *mf* *ff* *mp* *f* *f* *mp*

Trpt. *ff* *fff* *f* *pp* *f* 5:3

Hn. *f* *fff* *f* *pp* *f*

Tbn. *p* *f* *fff* *f* *pp* *f*

Perc. *ff* *f* *fff*

Vib. *mf* *ff*³ *mf*
Red.

Pno. *fff*⁵ *ff* *mf* *p*
fff *ff* *mf* *p* *p*
Red.

Vln. I *ff* *mf* *pp* *ff* *p*
sul pont.

Vln. II *ff* *mf* *pp* *ff* *p*
sul pont.

Vla. *arco* *ff* *mf* *pp* *ff* *p*
sul pont.

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

Db. *ff* *mf* *pp* *ff* *p*

25

Fl. *pp* *mf* *ff* *mf* *ff*

Ob. *pp* *mf* *ff*

Cl. *pp* *mf* *ff*

Bsn. *pp* *mf* *ff*

Trpt. *p* *sffz* *ff* *f*

Hn. *p* *sffz* *ff* *f*

Tbn. *p* *sffz* *ff* *f*

Perc. *sffz* *sffz* *sffz* *sffz* *ff*
toms rim shots w/sticks or handles

Vib. *mp*

Pno. *mf* *sffz* *sffz* *sffz* *Ped.*

Vln. I *ord.* *mf* *pp*

Vln. II *ord.* *mf* *pp*

Vla. *ord.* *mf* *sffz*

Vc. *ord.* *mf* *pp* *sffz*

Db. *ord.* *mf* *pp* *sffz*

28

Fl. *p* *p* 3 4:3

Ob. *p* 3 3

Cl. *p* *p* 3 3 5:3

Bsn. *p* *p*

Trpt. *p* *mf*

Hn. *p* *mf*

Tbn. *p* *mf*

28

Vib. *f* *mp* *hard yarn* *Red.*

Pno. *ff* 7:6 3 *mp*

28

Vln. I *ord.* *ppp* *p*

Vln. II *ord.* *ppp* *p*

Vla. *p*

Vc. *p*

Db. *p*

38

33

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Trpt. *p* *p* *pp*

Hn. *p* *p* *pp*

Tbn. *p* *p* *pp*

Vib. *f* *Red.*

Pno. *p* *f* *Red.*

Vln. I *mp* *p* *pp* *vigorous* *sfz* *f*

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

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Db. *mp* *p* *pp*

38

39

Fl. *pp* *p* *p*

Ob. *pp* *p* *p*

Cl. *pp* *p* *p*

Bsn. *pp* *p* *p*

Trpt. *p* *metal straight mute* *pp*

Hn. *p* *mute* *pp*
metal straight mute

Tbn. *p* *pp* *p*
to metal straight mute

Vib. *mf* *Ped.*

Pno. *p* *6 mp* *p* *5* *6 mp*
Ped. *mf*

Vln. I *3* *5* *tr* *mf* *7* *f*

Vln. II *5* *mf* *f* *mf*

Vla. *mp* *mf* *5:4* *f*

Vc. *pizz.* *vigorous* *f* *5*

Db. *pizz.* *vigorous* *f* *3*

42

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Trpt. *p* 4:3 *mp* *pp*

Hn. *p* *pp* *mf* *f*

Tbn. *f* 5 *mp* *p* *pp* *mp* *f*

Vib. *mp* *Red.* *mp* *Red.*

Pno. *mp* *p* 5 5 *mp* 6 *mp* 3 *mp*

Vln. I *mp* *mf* *f* *mf* occasional trem. 3

Vln. II *f* *mf* occasional trem.

Vla. *mp* *f* *mf* occasional trem.

Vc. *mf* 5 3

Db. 3

47

4/4

3/4

5/4

46

Fl. *pp* 5 *mf* *p* *mp* *p*

Ob. *pp* 6 *mf* *p* *mp* *p*

Cl. *pp* 5 *mf* *p* *mp* *p*

Bsn. *pp* 6 *mf* *p* *mp* *p*

Trpt. (*chromatic, valved*) *gliss.* *mf* *mp* *p* *ppp* *mf* *p*

Hn. *mp* *p* *ppp* *mf* *p*

Tbn. *mf* *mp* *p* *ppp* *mf* *p*

47

4/4

3/4

5/4

Vib. *mp* *mf*

Pno. *mp*

Red.

47

4/4

3/4

5/4

Vln. I *mp* *p*

Vln. II *>mp* *p*

Vla. *p*

Vc. *mf*

Db. *mf*

50 $\frac{3}{4}$

Fl. *tr* *pp* *ppp*

Ob. *tr* *pp* *ppp*

Cl. *tr* *pp* *ppp*

Bsn. *tr* *pp* *ppp*

Trpt. *ppp* *pp* *ppp* *in stand*

Hn. *ppp* *pp* *ppp*

Tbn. *ppp* *pp* *ppp* *in stand*

Vib. *mp* *p* *pp*

Pno. *una corda* *sim.* *p* *ped.*

Vln. I $\frac{3}{4}$

Vln. II

Vla.

Vc. *arco* *pp*

Db. *arco* *p*

62 **4/4** **3/4** **4/4** *accel.* **2/4**

Fl. *mp* *p* *mp smfz* *mp* 3 5

Ob. *mp* *p* *mp smfz* *mp* 3 3

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

Bsn. *mp* *p* *mp smfz* *mp* 3

Trpt.

Hn. *mp* *p* *mp smfz* *mp* 5

Tbn.

4/4 **3/4** **4/4** *accel.* **2/4**

Vib. *mf* *mp*

Pno.

4/4 **3/4** **4/4** *accel.* **2/4**

Vln. I

Vln. II

Vla.

Vc.

Db.

67 $\frac{2}{4}$ $\frac{4}{4}$ $\text{♩} = 80$ $\frac{2}{4}$ $\frac{3}{4}$

Fl. *ff* *mf* *ff* trill

Ob. *ff* *mf* *ff* trill

Cl. *ff* *mf* *ff* trill

Bsn. *ff* *mf* *ff* trill

Trpt. trill

Hn. *ff* *mf* *ff* trill

Tbn. trill

Vib. $\frac{2}{4}$ $\frac{4}{4}$ Ped. $\frac{2}{4}$ $\frac{3}{4}$ *mf* trill

Pno. trill

Vln. I $\frac{2}{4}$ $\frac{4}{4}$ trill $\frac{2}{4}$ $\frac{3}{4}$ *ff*

Vln. II trill *ff* trill

Vla. trill *f* trill trill

Vc. trill *ff* trill

Db. trill *ff* trill

70 final descent

3/4 ♩=56

Fl. *mp* *f* *p* 3

Ob. *mp* *f* 3

Cl.

Bsn. *p* *f* 5:3

Trpt. *mf* *f* 5 open

Hn.

Tbn. *mf* open

70 3/4 ♩=56

Vib. *ff* *f* *mp* *mf* *f* 5

Pno. *ff* *f* *mf* *f* 3 5 3 5 3 5 Red.

70 3/4 ♩=56

Vln. I *ff* 5:3 4:6 5:4

Vln. II *ff* 5:4 3 5:4

Vla. *ff* 3 3:2 5 3 *mf*

Vc. *ff* 3 3 3 3

Db. *ff* 3

73

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mp* *mf*

Bsn. *mp* *ppp*

Trpt. *ppp* *to flugel horn*

Hn. *mp* *into stand*

Tbn. *mp* *f* *p*

Vib. *mf* *mp*

Pno. *mf* *p*

Vln. I *mf* *mp*

Vln. II *>mf* *mp*

Vla. *mp*

Vc. *f*

Db. *f* *p*

Detailed description of the musical score: This page of a musical score, numbered 73, features a full orchestral ensemble. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are shown with complex rhythmic patterns, including triplets and quintuplets. The brass section (Trumpet, Horn, Trombone) has more sustained parts, with the Trombone and Horns showing dynamic changes and specific performance instructions like 'to flugel horn' and 'into stand'. The Piano part is also highly active with intricate fingerings. Dynamics range from *ppp* (pianissimo) to *f* (forte). The score is written in a common time signature with a key signature of one sharp (F#).

II. contemplation

76 77 **2**
4 **3**
4 **4**
4

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn.

Trpt. *mp* *mf* *bold/confident* *3* *3*

Hn. *mf* *ppp* *to mute* *4:3*

Tbn. *ppp* *to metal straight mute*

Vib. 77 *p* *p* *p* **2**
4 **3**
4 **4**
4

Pno.

Vln. I 77 *p* *mf* *p* **2**
4 **3**
4 **4**
4

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

Vla. *p* *mf* *p*

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

Db. *arco* *p* *mf* *p*

84 **3/4**

Fl. *f* *p* *mp*

Ob. *mf* *p* *mp*

Cl. *mf* *p* *mp*

Bsn. *mf* *p* *mp*

Trpt. *p* *ppp*

Hn. *mf* *p*

Tbn.

Perc. *p - mf*

Vib. *mf*

Pno.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc.

Db.

brushes and handles
Restless
 Improve on toms and cymbals.
 shuffling, irregular, scraping.

87 *sotto voce* **91**

Fl. *ppp* *sotto voce* *ppp*

Ob. *ppp* *sotto voce* *ppp*

Cl. *ppp* *sotto voce* *ppp*

Bsn. *ppp* *sotto voce* *ppp*

Trpt. *mp* *solo* *bold/confident*

Hn. *mp* *ppp* *sotto voce* *ppp* *p*

Tbn. *ppp*

Perc. *to sticks* *cymbals* *p* *mf* *bamboo wind chimes* *pp* **91**

Pno.

Vln. I *eerie* *p* *fff* *pp* **91**

Vln. II *sul pont.* *p* *fff* *pp*

Vla. *sul pont.* *p* *fff* *pp* *solid pizz. (let vibrate, lightly stop each note)* *mp* *solid pizz. (let vibrate, lightly stop each note)*

Vc. *mp* *solid pizz. (let vibrate, lightly stop each note)*

Db. *mp*

94

Fl. *pp* *mf* *p* *mf*

Ob. *pp* *mf* *p* *mf*

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

Bsn. *pp* *mf* *p* *mf*

Trpt. *mf* *ppp*

Hn. *mf* *ppp* *p* *mf*

Tbn. *ppp*

brushes and handles
Agitated
 improvise on toms and cymbals.
 shuffling, irregular, scraping.

Perc. *p - mf*

Vib. *hard yarn* *ppp* *mf*
Ped.

Pno.

Vln. I

Vln. II

Vla.

Vc. *arco sul pont.* *p*

Db. *arco sul pont.* *p*

98 sotto voce 103

Fl. *ppp* *ppp*

Ob. *ppp* *ppp*

Cl. *ppp* *ppp*

Bsn. *ppp* *ppp*

Trpt.

Hn. *ppp* *ppp*

Tbn.

103

Perc. *cymbals to sticks* *p* *mf* *sim.* *pp*

transition to bowed cymbals ad lib - sparse, but overlapping

Pno.

103

Vln. I *pp* *fff* *ppp*

Vln. II *sul pont.* *pp* *fff* *ppp*

Vla. *arco sul pont.* *pp* *fff* *ppp*

Vc. *ff* *pp*

Db. *ff* *pp* *mp*

solid pizz. (let vibrate, lightly stop each note)

mp solid pizz. (let vibrate, lightly stop each note)

mp solid pizz. (let vibrate, lightly stop each note)

104

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Trpt. *mp* *bold/confident* *mf* *f*

Hn. *p*

Tbn. *p* metal straight mute

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

increasing intensity

109

Ft. *f* *p* *mp*

Ob. *mf* *p* *mp*

Cl. *mf* *p* *mp*

Bsn. *mf* *p* *mp*

Trpt. *ppp*

Hn. *mf* *p* *mp*

Tbn. *mf* *ppp*

Perc. *mf* *mf*

Pno.

Vln. I *pizz.* *mp* *arco* *mf*

Vln. II *pizz.* *mp* *arco* *mf*

Vla. *mp* *mf*

Vc. *mp* *mp*

Db. *mp* *mf*

Increasingly Agitated
Improv. sim. - use full set-up, except vibes

accel.

♩=80

♩=60

111

Fl. *f* *ff* *mf* *fff*

Ob. *f* *ff* *mf* *fff*

Cl. *f* *ff* *mf* *fff*

Bsn. *f* *ff* *mf* *fff*

Trpt.

Hn. *f* *ff* *mf* *fff*

Tbn.

accel.

♩=80

♩=60

Perc. *ff* *mf* *fff*

let sounds ring

hard yarn

cymbal

Pno.

accel.

♩=80

♩=60

Vln. I *f* *ff* *mf* *fff*

Vln. II *f* *ff* *mf* *fff*

Vla. *f* *ff* *mf* *fff*

Vc. *f* *ff* *mf* *fff*

Db. *f* *ff* *mf* *fff*

arco

meditation, fragile but firm

114 $\text{♩} = 42$
 3/4 *non vib.*

Fl. *pp*

Ob. *non vib.*
pp

Cl. *non vib.*
pp

Bsn. *non vib.*
pp

Trpt.

Hn. *open*

Tbn. *(metal st. mute) in stand non vib.*
pp

Perc. $\text{♩} = 42$
 3/4 *med yarn tam*
mp *mark tree* *p* \leftarrow *mp* *cymbal roll on dome ad lib. delicato* $\text{♩} = 42$
p *tam* *mp* *mp* *cymbal* *p* \leftarrow *mp* *mark tree* *p* \leftarrow *mp* *cymbal roll on dome ad lib. delicato*
p

Vib. *pp*

Pno.

Vln. I $\text{♩} = 42$
 3/4 *sul tasto, non vib.*
pp

Vln. II *sul tasto, non vib.*
pp

Vla. *sul tasto, non vib.*
pp

Vc. *sul tasto, non vib.*
pp

Db. *sul tasto, non vib.*
pp

♩ = 42

123

Fl. *p* *sotto voce* *ppp* *tr* **5/4** **6/4**

Ob. *p* *sotto voce* *ppp* *tr*

Cl. *p* *sotto voce* *ppp* *tr*

Bsn. *p* *pp* *ppp* *tr*

Trpt. *ppp* *tr*

Hn. *ppp* *tr*

Tbn. *p* *sotto voce* *ppp*

♩ = 42

Perc. *mp* *p* *mf* *p* *bamboo wind chimes* **5/4** **6/4**

Vib. *p* *ped.* *sweeping on vibes with mallets pedal down*

Pno.

♩ = 42

Vln. I *p* **5/4** **6/4**

Vln. II *p* **5/4** **6/4**

Vla. *p* **5/4** **6/4**

Vc. *p* **5/4** **6/4**

Db. *p* **5/4** **6/4**

confident/flowing

131

$\text{♩} = 72$

6/4

3/4

Fl. *pp* \rightarrow *ff* *ff* \rightarrow *f* \rightarrow *mf*

Ob. *pp* \rightarrow *ff* *ff* \rightarrow *f* \rightarrow *mf*

Cl. *pp* \rightarrow *ff* *ff* \rightarrow *f* \rightarrow *mf*

Bsn. *pp* \rightarrow *ff* *ff* \rightarrow *f* \rightarrow *mf*

Trpt. *pp* \rightarrow *ff*

Hn. *ff* \rightarrow *f* \rightarrow *mf*

Tbn. *pp* \rightarrow *ff*

131

$\text{♩} = 72$

6/4

3/4

Perc. *p* \rightarrow *ff* *mf* \rightarrow *f* \rightarrow *p* \rightarrow *mf*

Vib. *p*

Pno.

131

$\text{♩} = 72$

détaché smoothly

6/4

3/4

Vln. I *pp* \rightarrow *ff* *ff* \rightarrow *f* \rightarrow *mf* \rightarrow *mp*
s.t. ord. *détaché smoothly*

Vln. II *pp* \rightarrow *ff* *ff* \rightarrow *f* \rightarrow *mf* \rightarrow *mp*
s.t. ord. *détaché smoothly*

Vla. *pp* \rightarrow *ff* *ff* \rightarrow *f* \rightarrow *mf* \rightarrow *mp*
s.t. ord. *détaché smoothly*

Vc. *pp* \rightarrow *ff* *ff* \rightarrow *f* \rightarrow *mf* \rightarrow *mp*
s.t. ord. *détaché smoothly*

Db. *pp* \rightarrow *ff* *ff* \rightarrow *f* \rightarrow *mf* \rightarrow *mp*
s.t. ord. *détaché smoothly*

137

Fl. *p* *ppp* *ff*

Ob. *p* *ppp* *ff*

Cl. *p* *ppp* *ff*

Bsn. *p* *ppp* *ff*

Trpt.

Hn. *p* *ppp* *ff*

Tbn.

Perc. *pp* *fff* *ff*
cymbal handles toms roll near rim

Vib. *p* Red.

Pno.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*

149 *III. promise*

145 $\frac{5}{4}$ rit. $\frac{4}{4}$ ♩=54 accel.

Fl. *ppp* *pp*

Ob. *ppp* *pp*

Cl. *ppp* *pp*

Bsn. *ppp* *pp*

Trpt. *(cup in stand)* *ppp*

Hn. *ppp* *mute* *pp*

Tbn. *in stand* *ppp* *grad. out of stand metal straight mute* *mp* *f*

149 $\frac{5}{4}$ rit. $\frac{4}{4}$ ♩=54 accel.

Perc. *ppp*

Vib. *hard yarn* *pp* *f* *pp* *ppp*

Pno.

149 $\frac{5}{4}$ rit. $\frac{4}{4}$ ♩=54 accel.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *mp* *f*

Db. *pp* *mp* *f*

with increasing forward motion

152 - ♩ = 92

Fl. *mp* *pp*

Ob. *mp* *pp*

Cl. *mp* *pp*

Bsn. *mp* *p* *mp*

Trpt. *p* *mp*

Hn. *mp* *p* *mp*

Tbn. *p* *mp*

Vib. *p* *Red.*

Pno.

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

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

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

Vc. *mp* *mf* *mp*

Db. *mp* *mf* *mp* *mf*

metal straight mute

160

159 $\frac{6}{4}$

$\frac{4}{4}$

Fl. *pp* *p* *pp*

Ob. *pp* *p* *pp*

Cl. *pp* *p* *pp*

Bsn. *p* *pp* *p* *p*

Trpt. (tr) *p* *pp* *p*

Hn. (tr) *p* *pp*

Tbn. *p* *pp* *p*

160

$\frac{6}{4}$

$\frac{4}{4}$

Vib. *f* *ffz*

Pno.

160

$\frac{6}{4}$

$\frac{4}{4}$

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

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

Vla. *pp* *p* *mp*

Vc. *p* *mp* *mf*

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

162

This page of a musical score contains measures 162, 163, and 164. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 162 is a whole rest. Measure 163 is a whole rest. Measure 164 has a quarter rest followed by a sixteenth-note triplet (G4, A4, B4) marked *mf*, then a quarter note (C5) marked *f*, and a quarter note (B4) marked *mf*.
- Oboe (Ob.):** Measure 162 is a whole rest. Measure 163 has a quarter note (G4) marked *mf*, followed by a sixteenth-note quintuplet (A4, B4, C5, B4, A4) marked *f*, and a quarter note (G4) marked *mf*.
- Clarinet (Cl.):** Measure 162 is a whole rest. Measure 163 has a quarter note (G4) marked *mp*, followed by a sixteenth-note triplet (A4, B4, C5) marked *mf*, and a quarter note (B4) marked *mf*. Measure 164 has a quarter note (G4) marked *mf*, followed by a sixteenth-note triplet (A4, B4, C5) marked *mf*, and a quarter note (B4) marked *mf*.
- Bassoon (Bsn.):** Measure 162 has a quarter note (G4) marked *mp*. Measure 163 has a quarter note (G4) marked *mp*, followed by a sixteenth-note triplet (A4, B4, C5) marked *mf*, and a quarter note (B4) marked *mf*. Measure 164 has a quarter note (G4) marked *mf*.
- Trumpet (Trpt.):** Measure 162 has a quarter note (G4) marked *mp*. Measure 163 has a quarter note (G4) marked *mp*. Measure 164 has a quarter note (G4) marked *mf*.
- Horn (Hn.):** Measure 162 is a whole rest. Measure 163 has a quarter note (G4) marked *mp*. Measure 164 has a quarter note (G4) marked *mf*.
- Tuba (Tbn.):** Measure 162 has a quarter note (G4) marked *mp*. Measure 163 has a quarter note (G4) marked *mp*, followed by a sixteenth-note triplet (A4, B4, C5) marked *mf*, and a quarter note (B4) marked *mf*. Measure 164 has a quarter note (G4) marked *mf*.
- Vibraphone (Vib.):** Measure 162 has a quarter note (G4) marked *p*, followed by a sixteenth-note triplet (A4, B4, C5) marked *mp*. Measure 163 has a quarter note (G4) marked *mp*, followed by a sixteenth-note quintuplet (A4, B4, C5, B4, A4) marked *mf*. Measure 164 has a quarter note (G4) marked *mf*. *Red.* is written below the staff in measures 162 and 164.
- Piano (Pno.):** Measure 162 is a whole rest. Measure 163 has a quarter note (G4) marked *mp*, followed by a sixteenth-note triplet (A4, B4, C5) marked *mf*. Measure 164 has a quarter note (G4) marked *mp*, followed by a sixteenth-note quintuplet (A4, B4, C5, B4, A4) marked *f*. *Red.* is written below the staff in measures 163 and 164.
- Violin I (Vln. I):** Measure 162 has a quarter note (G4) marked *mp*, followed by a sixteenth-note quintuplet (A4, B4, C5, B4, A4) marked *mf*. Measure 163 has a quarter note (G4) marked *mf*. Measure 164 has a quarter note (G4) marked *mf*.
- Violin II (Vln. II):** Measure 162 has a quarter note (G4) marked *mp*, followed by a sixteenth-note quintuplet (A4, B4, C5, B4, A4) marked *mf*. Measure 163 has a quarter note (G4) marked *mf*. Measure 164 has a quarter note (G4) marked *mf*.
- Viola (Vla.):** Measure 162 has a quarter note (G4) marked *mf*, followed by a sixteenth-note triplet (A4, B4, C5) marked *mp*. Measure 163 has a quarter note (G4) marked *mf*, followed by a sixteenth-note quintuplet (A4, B4, C5, B4, A4) marked *mf*. Measure 164 has a quarter note (G4) marked *mf*.
- Violoncello (Vc.):** Measure 162 has a quarter note (G4) marked *mp*, followed by a sixteenth-note triplet (A4, B4, C5) marked *mf*. Measure 163 has a quarter note (G4) marked *mf*, followed by a sixteenth-note triplet (A4, B4, C5) marked *mf*. Measure 164 has a quarter note (G4) marked *f*.
- Double Bass (Db.):** Measure 162 has a quarter note (G4) marked *mf*. Measure 163 has a quarter note (G4) marked *mf*. Measure 164 has a quarter note (G4) marked *f*.

3/4 4/4

165

Fl. *f* *mf* *f* *mf* *ff*

Ob. *f* *mf* *ff*

Cl. *f* *mf* *f* *ff*

Bsn. *f*

Trpt. *f* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Vib. *f*

Pno. *f* *mf* *f* *ff*

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

Vln. II *f* *mf* *f* *ff*

Vla. *f* *ff*

Vc. *ff*

Db. *ff*

3/4 4/4

170

168 **4/4** **6/4** **4/4**

Fl. *p* *ppp*

Ob. *p* *ppp*

Cl. *p* *ppp*

Bsn. *p* *p*

Trpt. *tr* *sffz* *p* *pp* *p* *3*

Hn. *tr* *sffz* *p* *pp*

Tbn. *sffz* *p* *pp* *p*

170

4/4 **6/4** **4/4**

Vib. *sffz* *sffz* *mp Led.*

Pno. *sffz*

170

4/4 **6/4** **4/4**

Vln. I

Vln. II

Vla. *sffz* *mp* *mp* *3*

Vc. *sffz* *mp* *mf* *3* *3*

Db. *sffz* *mp* *mf* *mp* *3*

174

Fl.

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Trpt. *mf* *f*

Hn. *f*

Tbn. *mf*

Vib. *mp* *mf*
Led.

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

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db.

176

This page of a musical score contains measures 176, 177, and 178. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trpt.), Horn (Hn.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Flute (Fl.): Measure 176 begins with a *mf* dynamic and a triplet of eighth notes. Measure 177 continues with a triplet of eighth notes. Measure 178 features a triplet of eighth notes and a *f* dynamic.

Oboe (Ob.): Measure 176 has a triplet of eighth notes. Measure 177 has a quintuplet of eighth notes. Measure 178 has a triplet of eighth notes and a *f* dynamic.

Clarinet (Cl.): Measure 176 has a half note. Measure 177 has a half note and a *f* dynamic. Measure 178 has a half note.

Bassoon (Bsn.): Measure 176 has a half note. Measure 177 has a half note. Measure 178 has a half note and a *f* dynamic.

Trumpet (Trpt.): Measure 176 has a half note with *sffz* dynamics. Measure 177 has a half note with *mf* dynamics. Measure 178 has a half note with *f* dynamics and *sffz* dynamics.

Horn (Hn.): Measure 176 has a half note with *sffz* dynamics. Measure 177 has a half note with *mf* dynamics. Measure 178 has a half note with *sffz* dynamics.

Trombone (Tbn.): Measure 176 has a half note with *f* dynamics. Measure 177 has a half note with *sffz* dynamics and *mf* dynamics. Measure 178 has a half note with *f* dynamics and *sffz* dynamics.

Vibraphone (Vib.): Measure 176 has a half note. Measure 177 has a quintuplet of eighth notes and a triplet of eighth notes. Measure 178 has a triplet of eighth notes and a *f* dynamic.

Piano (Pno.): Measure 176 has a half note with *mf* dynamics and *sffz* dynamics. Measure 177 has a half note with *mp* dynamics and a quintuplet of eighth notes. Measure 178 has a half note with *f* dynamics and *sffz* dynamics. Pedal markings are present in measures 176 and 178.

Violin I (Vln. I): Measure 176 has a half note with *f* dynamics. Measure 177 has a half note. Measure 178 has a half note.

Violin II (Vln. II): Measure 176 has a half note with a triplet of eighth notes and *f* dynamics. Measure 177 has a half note. Measure 178 has a half note with a triplet of eighth notes and *f* dynamics.

Viola (Vla.): Measure 176 has a half note with a triplet of eighth notes and *f* dynamics. Measure 177 has a half note. Measure 178 has a half note.

Violoncello (Vc.): Measure 176 has a half note. Measure 177 has a half note. Measure 178 has a half note and a *f* dynamic.

Double Bass (Db.): Measure 176 has a half note. Measure 177 has a half note. Measure 178 has a half note and a *f* dynamic.

179

Fl. *ff*

Ob. *ff*

Cl. *ff* *fff*

Bsn. *ff*

Trpt. *mf* *f* *sffz* *f*

Hn. *mf* *f* *sffz* *f*

Tbn. *mf* *f* *sffz* *f*

Vib. *ff*

Pno. *mp* *f* *sffz* *mp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

lingering mysterious

3/4 ♩ = 57

182

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Trpt. *fffz*

Hn. *fffz*

Tbn. *fffz*

185

3/4 ♩ = 57

Perc. *f* — *fff*

Vib. *fff* *p*

Pno. *fffz* *ff*

5

2nd.

185

3/4 ♩ = 57

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

189

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Trpt.

Hn.

Tbn.

Perc. *p* *mark tree*

Vib. *mf mp p mp* *ad lib. light circular motions on toms, sweeps on vibraphone, wind chimes, & mark tree* *brushes* *(z) PPP* *Red.*

Pno. *delicate* *p* *9:8* *Red.*

Vln. I *striking* *sfzpp*

Vln. II *sfzpp*

Vla. *sfzpp*

Vc. *sfzpp*

Db. *sul pont.* *sfzpp*

rit. . .

196

Fl. *sotto voce*
ppp

Ob. *sotto voce*
ppp

Cl. *sotto voce*
ppp

Bsn. *sotto voce*
ppp

Trpt.

Hn.

Tbn.

Perc. *rit. . .*
bowed cymbals
repeat articulations as needed

Vib. *p (not too soft)*

Pno. *pp* 5 *ppp* 11:8

rit. . .

Vln. I

Vln. II

Vla.

Vc.

Db. *pizz.*
p

