

GROWING BELL PEPPERS

for sinfonietta ensemble

by

Georgi Dimitrov

Duration: 14 minutes

Instrumentation

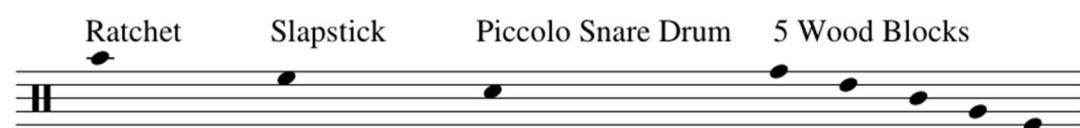
flute/piccolo
oboe
clarinet in Bb/bass clarinet
bassoon

horn in f
trumpet (notated in C)
tenor trombone
tuba

percussion 1



percussion 2



piano

2 violins
viola
violoncello
double bass

s.p.1 indicates sul ponticello. The marking is equivalent to "sul. pont."
s.p.2 indicates bowing as close as possible to the bridge without playing on it. The marking is equivalent to "sempre sul pont."

SCORE IN C

The piece is inspired by a melody from the Bulgarian folk song "Dilmano, Dilbero"; a tune from the time of Ottoman occupation. The song, picturing an imagined and trivial life in which freedom is a boring part of life, details some select methods and the many difficulties of farming.

Dilmano Dilbero Transcription

Bulgarian Folk Song

The transcription is written for voice on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The melody consists of quarter and eighth notes with various rests and phrasing marks. The piece is divided into two movements. Movement I starts at measure 1 and ends at measure 12. Movement II starts at measure 5 and ends at measure 12. The notation includes dynamic markings and phrasing slurs.

Movement I: 8 minutes
Movement II: 6 minutes

Score in C except
Piccolo, Double Bass

Growing Bell Peppers

I

$\text{♩} = 54$

**Like a black-and-white-photograph:
devoid of color and full of life**

Georgi Dimitrov
(b. 1989)

Piccolo

Oboe

Clarinet in Bb

Bassoon

French Horn

Trumpet

Tenor Trombone

Tuba

tacet for movement I

Percussion 1

tacet for movement I

Percussion 2

Woodblocks

point all 5 woodblock slits away from the audience, O.K. to use other means to quiet the instrument

pp possible: like the sound of heavy rain falling on a poorly-built tin roof heard underneath a thick blanket

Piano

tacet for movement I

$\text{♩} = 54$

**Like a black-and-white-photograph:
devoid of color and full of life**

smooth détaché, hide shifts!

Violin 1

pp possible, no vibrato!

Violin 2

Viola

Violoncello

Double Bass

5 Woodblocks

Perc. 2

Vln. 1

Vln. 2

smooth détaché, hide shifts!

pp possibile, no vibrato!

9

Picc.

Perc. 2

Vln. 1

Vln. 2

legato

pp no vibrato, simple and easy

sharp accent, within *pp* dynamic

11

Picc.

Ob.

Perc. 2

Vln. 1

Vln. 2

Vla.

alternate timbre fingerings

legato

pp possibile: like a paralyzing, silent scream from a fevered dream

sharp accent, within *pp* dynamic

smooth détaché, hide shifts!

pp possibile, no vibrato!

15

Picc. *pp* *no vibrato*

Ob. *legato* *pp*

Tbn. *bucket mute for the entire movement* *legato* *pp possibile: with wild vibrato! A deranged response to the oboe's alternate fingerings*

Perc. 2 *Woodblocks* *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *smooth détaché, hide shifts!* *pp possibile, no vibrato!*

15

Picc.

Cl. *match trombone dynamic*

Tbn. *pp possibile, with wild vibrato*

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

20

Ob. *legato* *p* *small shimmer vibrato*

Cl. *legato* *p*

Tbn. *legato* *p* *no vibrato*

Woodblocks

Perc. 2 6 5 3 3 6 7:8

Vln. 1

Vln. 2

Vla.

Vc.

Db. *legato* II (3rd partial) I (2nd) *f* 3 II 3 I (3rd)

sharp accent, within *pp* dynamic

23

Picc.

Cl. *p* *no vibr.* *mp* >

Tbn. *p* *no vibr.* *mp* >

Perc. 2 6 5 3

Vln. 1

Vln. 2

Vla.

Vc.

26

25 Woodblocks

Perc. 2 *(pp)*

Vln. 1 *(pp)*

Vln. 2 *(pp)*

Vla. *(pp)*

Vc. *(pp)*

s.p. 1

norm.

s.p. 1

norm.

s.p. 1 indicates sul ponticello. The marking is equivalent to "sul. pont."

28

Picc. *p*

Cl. *p*

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

legato

p no vibrato

switch to Flute

s.p. 1

norm.

s.p. 1

norm.

s.p. 1

norm.

s.p. 1

norm.

31

Ob. *legato*
(pp) 3 3 3 3 3 3 3 3 3 3 3 3
with a bit of a groove

Cl. *match trombone dynamic*
p

Tbn. *pp* possibile, with wild vibrato

Perc. 2 **Woodblocks**
5 6 7:8 3

31

Vln. 1 *(pp)* crescendo (only to *p*)

Vln. 2 *(pp)* crescendo, only to *p*

Vla. *(pp)* crescendo, only to *p*

Vc. *(pp)* no crescendo!

s.p. 1

norm.

33

Perc. 2 (no cresc.!) 6 5 6 5 3

Vln. 1 (cresc.)

Vln. 2 (cresc.)

Vla. (cresc.)

Vc. (no cresc.!) *(pp)* crescendo (only to *p*)

norm.

s.p. 1

norm.

s.p. 1

3 3 3 3 3 3

bowing simile

35

Cl. *pp*

Tbn. *pp* *no vibr.* *mp* *pp*

Perc. 2 *(pp no cresc.)*

Vln. 1 *(cresc.)* *p cresc.*

Vln. 2 *(cresc.)* *s.p. 1* *norm.* *s.p. 2* *p cresc. to mf*
s.p. 2 indicates bowing as close as possible to the bridge without playing on it. The marking is equivalent to "sempre sul pont."

Vla. *(cresc.)* *p cresc.*

Vc. *(cresc.)*

Db. *(5th partials)* *(7th)* *mp* *ff possibile*

Cl. *mp*

Tbn. *mp*

Perc. 2

Vln. 1

Vln. 2 *norm.* *m. 37-46: sudden change of bowing techniques*

Vla.

Vc. *p cresc.* *legato* *(legato)* *mp*

39

Ob. *legato*
p beautiful yet reserved

Cl. *legato*
p beautiful yet reserved

Tbn. *legato*
p beautiful yet reserved

Woodblocks
the repeated pattern, a written-out rubato, is a stark contrast to the lack of rhythmic cohesion thus far
imagine a romantic emphasis for all tenutos

39

Vln. 1 *mp* *p subito, crescendo*

Vln. 2 *s.p. 2* *norm.*

Vla. *(mp) crescendo*
x noteheads: briefly hit then glissando through the note

Vc. *(mp) crescendo*

Db. *mf*
these and future harmonics are written at concert pitch: no octave transposition needed!
harmonic glissando I
(2nd partial)

41

Ob. *crescendo*

Cl. *crescendo* *mf diminuendo*

Tbn. *crescendo*

Perc. 2 **Woodblocks** *(pp no cresc.)*

Vln. 1 *(cresc.)*

Vln. 2 *(cresc.)* s.p. 2 *norm.*

Vla. *(cresc.)* observe the subtle differences between different glissandi articulations. Show the difference between glissandi with an x notehead and glissandi without *mf*

Vc. *(cresc.)* *mf* *(mf) crescendo* no accents 5

Db. (4th) (8th) *f*

Detailed description: This page of a musical score covers measures 41 and 42. It features eight staves: Oboe (Ob.), Clarinet (Cl.), Trombone (Tbn.), Percussion 2 (Perc. 2) with a 'Woodblocks' section, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Oboe, Clarinet, and Trombone parts are marked with a 'crescendo' dynamic. The Clarinet part includes triplet markings and a 'mf diminuendo' dynamic. Percussion 2 plays woodblocks with a 'pp no cresc.' dynamic. The Violin 1 part is marked '(cresc.)'. The Violin 2 part is marked '(cresc.)' and includes a 's.p. 2' (second part) marking and a 'norm.' (normal) dynamic. The Viola part is marked '(cresc.)' and includes a note with an 'x' notehead for glissandi articulation, with a note to observe differences between glissandi with and without 'x' noteheads, and a 'mf' dynamic. The Violoncello part is marked '(cresc.)', 'mf', and '(mf) crescendo', and includes a '5' marking. The Double Bass part is marked '(4th)', '(8th)', and 'f'. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

43

Ob. *mf* *diminuendo*

Cl.

Tbn. *mf* *diminuendo*

Perc. 2 **Woodblocks**

Vln. 1 *mf*

Vln. 2 s.p. 2

Vla. *p subito, crescendo*

Vc. *f* *mp subito, cresc.*

Db. *f*

legato, free bowing (harmonics still at pitch)
(9th) (10th)

45

Ob. *(dim.)*

Cl. *(dim.)*

Tbn. *(dim.)*

Perc. 2 **Woodblocks**
(pp no cresc.)

45

Vln. 1 *mp subito, crescendo*

Vln. 2 *norm.*
mf

Vla. *(cresc.)*

Vc. *(cresc.)*

Db. *(f)*

(norm.)

p subito, cresc. to f

(11th) *(12th)*

49

47

Ob. *p* *legato*

Cl. *p* *legato*

Tbn. *p* *legato*

Perc. 2 **Woodblocks** *p* *mp*

49

Vln. 1 *mp subito, crescendo* *f*

Vln. 2 *s.p. 2* *norm.* *s.p. 2*

Vla. *mf* *p subito, crescendo*

Vc.

Db. *pp* *p*

50

Ob. *legato mp*

Cl. *legato mp*

Tbn. *legato mp*

Perc. 2 *Woodblocks (mp)*

Vln. 1 *mf subito, crescendo*

Vln. 2 *norm. s.p.2. norm.*

Vla. *f*

Db. *mp mf f ff* (13th)

53

54

Ob. *legato p*

Cl. *legato, flutter or growl p*

Tbn. *legato p*

Perc. 2 *mf*

54

Vln. 1 *ff mf subito, crescendo simile*

Vln. 2 *s.p.2. norm. f*

Db. *pp p*

55

Ob.

Cl.

Tbn.

Perc. 2

Vln. 1

Vln. 2

Db.

legato

mp *mf* *p*

Woodblocks

7 5 7 7 5 7 7

detache

sextuplets simile

ff *f subito, crescendo* *ff*

(norm.) s.p. 2 norm. s.p. 2

mf subito, crescendo to ff, free bowing

mp *mf* *f* *ff*

58

Perc. 2

Vln. 1

Vln. 2

Db.

59

59

pp subito *f*

spiccato

simile thirty-seconds

pp subito *cresc.*

norm. s.p. 2 norm.

pp subito *cresc.*

solo, free bowing

f

60

Perc. 2

Vln. 1

Vln. 2

Db.

ff

s.p. 2

ff

ff possibile

legato: as many notes per bow as possible

normale

p with beautiful vibrato and beautifully rich sound: monumental contrast to previous music

63 **Woodblocks**

Perc. 2 *f*

Vln. 2 *p*

66

Perc. 2

Vln. 1 *p*

Vln. 2

Vla. *p*

Vc. *p* *spiccato*

Db. *f* *free bowing*

ff *possibile*

Molto meno mosso:
an unusually warm New England spring after a desolate winter

68 **69** **Flute** *legatissimo*

Fl. *f*

Cl. *f* *legatissimo*

Molto meno mosso:
an unusually warm New England spring after a desolate winter

69 *legatissimo, free bowing*

Vln. 1 *f*

Vln. 2 *f* *legatissimo, free bowing*

Vla. *f* *legatissimo, free bowing*

Vc. *f* *legatissimo, free bowing*

Db. *f* *legatissimo, free bowing*

71

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f with beautiful sound, evoke the opening of Tchaikovsky's Symphony No. 6

legatissimo

74

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

legatissimo

f

f

78

legatissimo

77

Fl.

Cl.

Bsn.

f

78

disregard pitch-to-noise ratio and continue playing

Vln. 1

Vln. 2

Vla.

Vc.

Db.

2

4



80

Fl.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(legatissimo)

f

4

2

83

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Detailed description of the musical score for measures 83-87:

- Cl. (Clarinet):** Measure 83 starts with a half note G4 (flat), followed by a half note G4 (natural). A long fermata covers the rest of the measure.
- Bsn. (Bassoon):** Measure 83 starts with a half note G3 (flat), followed by a half note G3 (natural). A long fermata covers the rest of the measure.
- Vln. 1 (Violin 1):** Measure 83 starts with a half note G4 (sharp), followed by a half note G4 (sharp). A long fermata covers the rest of the measure.
- Vln. 2 (Violin 2):** Measure 83 starts with a half note G4 (sharp), followed by a half note G4 (sharp). A long fermata covers the rest of the measure.
- Vla. (Viola):** Measure 83 starts with a half note G4 (sharp), followed by a half note G4 (sharp). A long fermata covers the rest of the measure.
- Vc. (Violoncello):** Measure 83 starts with a half note G3 (sharp), followed by a half note G3 (sharp). A long fermata covers the rest of the measure.
- Db. (Double Bass):** Measure 83 starts with a half note G2 (flat), followed by a half note G2 (flat). A long fermata covers the rest of the measure.

Measure 84: Similar to measure 83, with long fermatas for all instruments.

Measure 85: Similar to measure 83, with long fermatas for all instruments.

Measure 86: Similar to measure 83, with long fermatas for all instruments.

Measure 87: Similar to measure 83, with long fermatas for all instruments.

II

♩.=72

Joyous and groovy;
almost inappropriate

molto accel.

gentle slap tongue

Flute *p* gentle slap tongue *no cresc.*

Oboe

Bass Clarinet *f* slap tongue *no cresc.*

Bassoon

French Horn

Trumpet *pp possibile* straight mute flutter tongue *no cresc.*

Tenor Trombone

Tuba *f* straight mute slap the mouthpiece with the middle of your palm

Percussion 1 Ratchet *p*

Percussion 2 Piccolo Snare Drum Snare Off *p*
stems up - shoe-polishing brush, stems down - wood sticks
x notehead - play on rim, ● notehead - play on drum

Piano *p* *8^{vb}* *no cresc.*

♩.=72

Joyous and groovy;
almost inappropriate

molto accel.

Violin 1 *f* pizz.

Violin 2 *f* pizz.

Viola *p* *no cresc.*

Violoncello *p* *no cresc.*

Double Bass *p* *no cresc.* *f*

♩. = 120

Poco mosso, still almost inappropriate

4

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 2

Snare

Db.

ord.

p

f

straight mute

ff

p

ff

p

p

ff

p

p

f

p

♩. = 120

Poco mosso, still almost inappropriate

9 9

B. Cl.

Bsn.

Tbn.

Tba.

Perc. 2

Snare

Pno.

quarter tone sharp

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

f

p hyper-romantic

mp

mf

f

14

Fl. *ord., legato*
p

B. Cl. *f*

Bsn. *f*

Tbn. *f* *mute out*

Tba. *f* *mute out*

Perc. 2 *Snare*
(f) p *f* *p*

Pno. *p*

Vln. 1 *arco* *fp* *legato*

Vln. 2 *arco* *fp* *legato*

Vla. *fp* *legato*

Vc. *fp* *legato*



Fl. *tr*

Perc. 1 *Hi-Hat* *p*

Perc. 2 *Snare*
no cresc.

Vln. 1 *no cresc.*

Vln. 2 *no cresc.*

Vla. *no cresc.*

Vc. *no cresc.*

Db. *arco* *p*

21

Fl. *(p)* *f*

B. Cl. *p*

Bsn. *p*

Hn. *p* **mute off**

Perc. 1 **Hi-Hat**

Perc. 2 **Snare** *p*

(stems up: shoe-polishing brush
 ● notehead: play on drum)

Pno. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

26

B. Cl. *f* slap tongue *ord.*

Hn. *f* mute off with sharp accents flutter tongue

Tbn. *f* mute off with sharp accents

Tba. *f* with sharp accents

Perc. 2 **Snare** *f* loud-enough to provide the pulse!

Pno. *f* *mf* *f* *mf cresc.*

8^{vb}

26

Vln. 1

Vln. 2

Vla.

Vc.

30

B. Cl. *f* *pp* legato

Hn.

Tbn. *f*

Tba. *f*

Perc. 2 Snare *p*

Pno. *pp* *una corda* *legato* *tre cordi*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

35

B. Cl. *f* no cresc. or decresc. *p*

Bsn. *p*

Hn. *f* no cresc. or decresc.

Tpt.

Tbn. *f* no cresc. or decresc.

Tba. *f* no cresc. or decresc.

Perc. 1 **Hi-Hat** *p*

Perc. 2 **Snare** *f* *p*

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Detailed description of the musical score: The score is for page 26, starting at measure 35. It is in 3/8 time. The B. Cl. part begins with a melodic line in the bass clef, marked *f* and *no cresc. or decresc.*, with accents and slurs. The Bsn. part is mostly silent, with a *p* dynamic in measure 42. The Hn. part has a melodic line in the bass clef, marked *f* and *no cresc. or decresc.*. The Tbn. and Tba. parts have similar melodic lines in the bass clef, both marked *f* and *no cresc. or decresc.*. The Perc. 1 part (Hi-Hat) is silent until measure 42, where it has a *p* dynamic with accents. The Perc. 2 part (Snare) has a rhythmic pattern of eighth notes, marked *f* and *p*. The Pno. part has a chordal accompaniment in the bass clef, marked *f*. The Vln. 1, Vln. 2, Vla., and Vc. parts are mostly silent, with a *f* dynamic indicated in the first measure of each part.

40 **40**

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

40

45

B. Cl. *p* *legato*

Bsn. *p* *legato*

Hn. *f* *p* *legato*

Tpt. *mf* *p*

Tbn. *f* *p*

Tba. *f* *p* *legato*

Perc. 1 **Hi-Hat** *f* start at bell and gradually move towards edge

Perc. 2 **Snare**

Pno. *f* *f* *p*

Vla.

Vc. *p*

Db.

49

B. Cl. *f*

Bsn. *f*

Hn. to stopped mute

Tpt. *f* to harmon mute stem in

Tbn. *f*

Tba. *f*

Perc. 1 **Hi-Hat** at edge (standard stick placement)

Perc. 2 **Snare**

Pno. *mp* *mf* *f*

Vla. *f*

Vc. *f*

Db. arco *f*

♩=180 (♩. 120)

L'istesso tempo: each time signature with a unique groove

55

53

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

stopped mute

harmon mute stem in

to straight mute

to straight mute

Hi-Hat

Snare

fff

play with one stick and the shoe brush at the same time

stems down: wood sticks
x notehead: play on rim

stems up: shoe brush
● notehead: play on drum

ff

♩=180 (♩. 120)

L'istesso tempo: each time signature with a unique groove

55

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz. ♩

ff

pizz. ♩

ff

pizz.

mp, (loud-enough to match brass and winds)

pizz.

mp, (loud-enough to match brass and winds)

58

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

p

mp

p

p . soft, mysterious

62

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Hi-Hat

Snare

f

p subito

mf

f

p subito

f subito

p

p

p

(still with stopped mute)

(still with harmon mute)

p

p

p

66

Fl. *pp*

B. Cl. *f, bright* *pp*

Bsn. *f, bright* *pp*

Hn. to straight mute

Tpt. to straight mute

Perc. 1 **Hi-Hat** *f*

Perc. 2 **Snare** *p*

Pno. *p*

Vln. 1 arco *pp*

Vln. 2 arco *pp*

Detailed description: This page of a musical score covers measures 66, 67, and 68. The score is for a full orchestra. Measure 66 shows the woodwinds and strings. The Flute (Fl.) has a rest. The Clarinet (B. Cl.) and Bassoon (Bsn.) play a melodic line marked *f, bright*. The Horn (Hn.) and Trumpet (Tpt.) parts are marked 'to straight mute'. The Percussion (Perc. 1) plays the Hi-Hat with a *f* dynamic, and Perc. 2 plays the Snare with a *p* dynamic. The Piano (Pno.) has a *p* dynamic. The Violins (Vln. 1 and Vln. 2) are marked 'arco' and *pp*. Measure 67 continues the woodwind and string parts. Measure 68 shows the Flute, Clarinet, and Bassoon playing a melodic line marked *pp*. The Horn and Trumpet parts are silent. The Percussion parts continue. The Piano part continues. The Violins continue with 'arco' and *pp*. The time signature changes from 3/4 to 3/4 in measure 68.

70

Fl. *fp* *ff*

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

B. Cl. *fp* *ff*

Bsn. *fp* *ff*

Hn. *f* straight mute

Tpt. *f* straight mute

Tbn. *f* straight mute

Tba. *f* straight mute

Perc. 1

Perc. 2 Snare *mf* *f* *ff*

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

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *f* *ff*

8va

(F)

77

77

Fl.

Ob. 1

B. Cl. *blend with lower strings pizz.*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 **Hi-Hat**

Perc. 2 **Snare**

Pno. *staccatissimo possibile*
like a furious angel **ff**

Detailed description: This block contains the musical score for measures 77 through 80 for woodwinds, percussion, and piano. The woodwinds (Flute, Oboe 1, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, and Tubas) are mostly silent in measure 77. In measure 78, the Bass Clarinet and Horns/Trumpets/Trombones/Tubas play a rhythmic pattern of eighth notes with dynamics *f* and *fp*. In measure 79, the Bass Clarinet and Horns/Trumpets/Trombones/Tubas play a similar pattern with dynamics *mf*, *f*, and *mf*. In measure 80, the Bass Clarinet and Horns/Trumpets/Trombones/Tubas play a similar pattern with dynamics *mf*, *f*, and *mf*. The Percussion (Hi-Hat and Snare) plays a rhythmic pattern of eighth notes with dynamics *f*. The Piano plays a staccatissimo possible pattern of eighth notes with dynamics *ff*.

77

77

Vln. 1

Vln. 2

Vla.

Vc. *pizz.* *vibrate as much as possible; with beautiful sound*

Db. *pizz.* *vibrate as much as possible; with beautiful sound*

Detailed description: This block contains the musical score for measures 77 through 80 for strings. The Violins 1 and 2, Viola, and Cello/Double Bass are mostly silent in measure 77. In measure 78, the Cello and Double Bass play a rhythmic pattern of eighth notes with dynamics *f*. In measure 79, the Cello and Double Bass play a similar pattern with dynamics *mf*, *f*, and *mf*. In measure 80, the Cello and Double Bass play a similar pattern with dynamics *mf*, *f*, and *mf*. The Violins 1 and 2, and Viola are silent throughout.

molto rit.

81

Fl.

Ob. 1

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Hi-Hat

Snare

p subito

mp subito

mf

f

p

mp subito

f

p subito

mp subito

mf

f

p subito

mp subito

mf

f

molto rit.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz., arpeggiated

f

ff

pizz., arpeggiated

f

ff

pizz., arpeggiated

f

ff

arpeggiate the pizz.

f

ff

p subito

mp subito

mf

f

ff

♩. = 120

Subito a tempo

86 87

Fl. *p*

Ob. 1 *mp* *p*

B. Cl. *mp* switch to clarinet in B \flat

Bsn. *mp* *p*

Hn. *mp*

Tpt. *mp*

Tbn.

Perc. 1 **Hi-Hat** *mf* *mp* *p* Hi-Hat grooves with the piano bars 87-95: let ring

Perc. 2 **Snare** *p* Snare grooves with tutti senza piano

Pno. quick roll, on the beat *mp* *p* *8va*

♩. = 120

Subito a tempo

87

Vln. 1 *mf* *mp* *p* arco

Vln. 2 *mf* *mp* *p* arco

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

Vc. *mf* *mp*

Db. *mf* *mp*

91

Fl. *mp* *no cresc.*

Ob. 1 *mp* *no cresc.*

B. Cl. *mp* *no cresc.*

Bsn. *mp* *no cresc.*

Perc. 1 **Hi-Hat** *mp* *no cresc.*

Perc. 2 **Snare** *mp* *no cresc.*

Pno. *mp* *no cresc.*

Vln. 1 *mp* *no cresc.*

Vln. 2 *mp* *no cresc.*

Vla. *mp* *no cresc.*

Vc. *mp* *no cresc.*

Db. *mp* *no cresc.*

♩. = 96

**Subito meno mosso:
seductive and humorous**

96

Fl. *fp*

Ob. 1 *fp*

Cl. *Clarinet in Bb* *fp*

Bsn. *fp*

Perc. 1 *mf* *fast roll, like an azure reflection on pristine waters at the end of a hot summer day*
 start at bell and gradually move towards edge → at edge (standard stick placement)

Perc. 2 *f* *pp*
 Snare grooves with piano (stems up: still with shoe-polishing brush)

Pno. *f* *p* *f* *p* *subito*
 legato grace notes: voluptuous

♩. = 96

**Subito meno mosso:
seductive and humorous**

96

Vln. 1 *f* *mp* *no cresc.: tender and loving yet with sharp accents and heavy, vibrato-intense tenuti* *mf* *pp*

Vln. 2 *f*

Vla. *f* *p* *f* *p*
 pizz. with luscious sound

Vc. *f* *p* *f* *p*
 (still pizz.) with luscious sound

Db. *f* *p* *f* *p*
 (still pizz.) with luscious sound

accel.

100

Fl. *fp* *f*

Ob. 1 *fp*

Cl. (accidentals carry) *fp*

Bsn. *fp*

Perc. 1 Hi-Hat *fp* at bell, gradually move towards edge

Pno. *f p f* legato throughout *Ped.* **Ped.*

Vln. 1 *f* *f* *p* *2* *2* *accel.*

Vln. 2 *f p* with sharp accents!

Vla. *f p* II arco with sharp accents! arco *f*

Vc. *f p*

Db. *f p*

102

Fl. *f* *p*

Ob. 1

Cl. *f* *p*

Bsn.

Perc. 1 **Hi-Hat** *f* *p*

Pno.

Vln. 1 *f* with sharp accents!

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f* *p*

Detailed description: This page of a musical score covers measures 102, 103, and 104. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Clarinet (Cl.) parts feature melodic lines with dynamic markings of *f* (forte) and *p* (piano). The Clarinet part includes slurs and accents. The Percussion 1 (Perc. 1) part is marked with a 'Hi-Hat' box and shows a dynamic shift from *f* to *p*. The Piano (Pno.) part consists of chords and single notes. The Violin 1 (Vln. 1) part is marked 'with sharp accents!' and features long, sustained notes. The Violin 2 (Vln. 2) part has a similar melodic line. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts provide harmonic support with sustained notes. The score is divided into three measures by vertical bar lines, with measure numbers 102, 103, and 104 indicated at the beginning and end of each measure.

♩. = 120

A tempo: frozen above the atmosphere, slowly melting

104

Fl. *p* *no crescendo!*

Perc. 1 **Hi-Hat** *p*

Pno. *p* *no crescendo!*
* Ped.

♩. = 120

A tempo: frozen above the atmosphere, slowly melting

104

Vln. 1 *p* *no crescendo!*

Vln. 2 *p* *no crescendo!*

Vla. *p* *no crescendo!*

Vc. *p* *no crescendo!*
with sharp accents!
arco



Fl. *p*

Perc. 1 **Hi-Hat** *p*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

109

Fl. *p*

Ob. 1 *p*

Cl. *p* *sfz*

Bsn. *p*

Perc. 1 **Hi-Hat**

Pno. *p* *Led. *Led.

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. arco I with sharp accents *p* *f*

Detailed description: This page of a musical score covers measures 109 to 112. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Clarinet (Cl.), and Bassoon (Bsn.), all starting at a piano (*p*) dynamic. The Clarinet part features a fortissimo (*sfz*) accent in measure 111. The Percussion 1 (Perc. 1) part features a Hi-Hat section with specific rhythmic markings. The Piano (Pno.) part is marked piano (*p*) and includes two instances of a lead line marked with an asterisk and 'Led.'. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings are marked piano (*p*) and include sharp accents. The Double Bass part is specifically marked 'arco I' and 'with sharp accents'. The score concludes with a dynamic range from *p* to *f*.

113

113

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

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

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

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

Hn. (still with a straight mute) *fp* (*p*)

Tpt. (still with a straight mute) *fp* (*p*)

Tbn. (still with a straight mute) *fp* (*p*)

Tba. (still with a straight mute) *fp* (*p*)

Perc. 1 Ratchet *ff*

Perc. 2

Pno. *f*

113

Vln. 1 *fp* *f* *p*

Vln. 2 *fp* *f* *p*

Vla. *fp* *fp* *f*

Vc. *fp* *f* *p*

Db. *fp* *fp*

116

FL.

Ob. 1 *f*

Cl. *f*

Bsn. *p* 2

Hn. *mf* *p* 2

Tpt. *mf* *p* 2

Tbn. *mf* *p* 2

Tba. *mf* *p* 2

Perc. 1 **Ratchet**

Perc. 2 **Snare** *p* with huge contrast between long and short

Pno. *p* 2 2 2 2 *

Vln. 1 *f* *p* no vibr., flautando; lots of light bow

Vln. 2 *f* *p* no vibr., flautando; lots of light bow

Vla. *p* no vibr., flautando; lots of light bow

Vc. *f* *p subito* no vibr., flautando; lots of light bow

Db. *f* *p subito* II

120

Fl. *pp*

Ob. 1

Cl. *pp*

Bsn. *mp* *p*

Hn. *mp* *p* mute out

Tpt. *mp* *p* mute out

Tbn. *mp* *p* mute out

Tba. *mp* *p* mute out

Perc. 1 **Hi-Hat** *p* let ring *mp* *p*

Perc. 2 **Snare** *fp*

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

legato, no pedal!

Vln. 1 *(p)* *ppp* *ppp* molto sul pont.

Vln. 2 *(p)* *ppp* *ppp* molto sul pont.

Vla. *(p)* *ppp* *ppp* molto sul pont.

Vc. *(p)* *ppp* *ppp* molto sul pont.

Db. *(p)* *ppp* *ppp* molto sul pont.

* arpeggios to be handed over: viola-clarinet-strings-et cetera

124

Fl. *legato*

Ob. 1 *f* *2*

Cl. *p* *mp* *p* *mp*

Bsn. *legato* *f* *2*

Hn. *p* *mute off*

Tpt. *p* *mute off*

Tbn. *p* *mute off*

Tba. *p* *mute off*

Perc. 1 **Hi-Hat** *mp* *p* *mp* *p*

Perc. 2 **Snare** *p*, *in the background* *2* *2*

Pno. *2* *2* *2* *p* *cresc.* *f* *p* *(f)* *(p)* *legato*

Vln. 1 *mf* *f* *normale legato* *2*

Vln. 2 *f* *normale legato* *2*

Vla. *f* *normale legato* *2*

Vc. *normale* *p* *legato* *p*

Db. *normale* *p* *mp*

127.

Fl. *p* *ff* *mp* *f* *p* *f subito*

Ob. 1 *fff* *p*

Cl. *p* *ff* *mp* *f* *p* *f subito*

Bsn. *p* *ff* *f subito*

Hn. *fff* *p*

Tpt. *fff* *p*

Tbn. *fff* *p*

Tba. *fff* *p*

Perc. 1 Hi-Hat *mf* *mp* *f* *mf* (let ring)

Perc. 2 Snare *f* *p* *f*

Pno. *f* *p* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *fp*

Detailed description of the musical score: The score is for measures 127, 128, and 129. It includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Hi-Hat), Percussion 2 (Snare), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and brass sections have dynamic markings ranging from piano (p) to fortissimo (fff), with some parts marked 'subito'. The percussion parts show a rhythmic pattern with dynamic changes from mezzo-forte (mf) to forte (f). The piano part features complex chordal textures with dynamic shifts. The string section provides harmonic support with dynamic markings from mezzo-forte (mf) to fortissimo (f).

molto rit.

130

Fl. *p* *ff*

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

Cl. *p* *ff* *p*

Bsn. *p* *ff* *fp*

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

Tpt. *f* *p* *fp* *f*

Tbn. *f* *p* *fp* *fp*

Tba. *f* (C) *p* *fp* *fp*

Perc. 1 Hi-Hat *f* *p* *f*

Perc. 2

Pno. *mf* *f* *ff*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f* *fp*

Vc. *mf* *p* *fp* *fp*

Db. *f* *p* *fp* *fp*

molto rit.

♩. = 90

Molto meno mosso molto rit.

134

Fl. *crescendo*

Ob. 1 *crescendo*

Cl. *crescendo*

Bsn. *crescendo*

Hn. *f* 1-2-3 (harmonic partial glissando - do not change fingering) ⁹

Tpt. *f* *gliss.*

Tbn. *crescendo*

Tba.

Perc. 1 **Hi-Hat** *ff*

Perc. 2 **Snare** (stems down - with wood sticks) *p* 4:3 5:3 *ff*

Pno. *fff* *p*

♩. = 90

Molto meno mosso molto rit.

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Db. *p*

♩. = 56

135 **Meno mosso, climax**

Fl. *fff*

Ob. 1 *fff*

Cl. *fff*

Bsn. *fff*

Hn. *ff* do not overpower winds and strings

Tpt. *ff*

Tbn. *ff* do not overpower winds and strings

Tba. *ff* do not overpower winds and strings

Perc. 1 **Hi-Hat** *fff* *ff*

Perc. 2 **Ratchet**

Pno. *fff* legato

♩. = 56

135 **Meno mosso, climax**

Vln. 1 free bowing *fff*

Vln. 2 free bowing *fff* IV

Vla. *fff*

Vc. *fff*

Db. *fff*

145

Fl. *ff* *f* *fff*

Ob. 1 *ff* *f* *fff*

Cl. flutter or growl *ff* *f* *fff*

Bsn. *ff* *f* *fff*

Hn. *ff* *f* *fff*

Tpt. *ff* *f* *fff*

Tbn. *ff* *f* *fff*

Tba. *ff* *f* *fff* to straight mute

Perc. 1 Hi-Hat *f* *fff*

Perc. 2 Ratchet

Pno. *ff* *f* *fff* (legato) *8va*

Vln. 1 *ff* *f* *fff* legato

Vln. 2 *ff* *f* *fff* legato IV

Vla. *ff* *f* *fff* legato

Vc. *ff* *f* *fff* legato

Db. *ff* *f* *fff* legato

♩. = 144
149 Subito poco mosso **accel.**

149 *legatissimo*

Cl. *p* *no cresc.*

Hn. *p*

Perc. 1 **Hi-Hat** *p* 3

♩. = 144
149 Subito poco mosso **accel.**

Vln. 1 *imperceptible bow changes* *p* *senza vibrato*

Vln. 2 *imperceptible bow changes* *p* *senza vibrato*



accel.

152

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. 1 3

accel.

Vln. 1

Vln. 2

Vc. *p*

♩ = 144

accel.

Subito a tempo

161

157

Cl. *p*

Bsn.

Hn. *+*

Tpt. *to harmon mute stem out*

Tba. *with mute* *p*

Perc. 1 *Hi-Hat*

Perc. 2 *Ratchet*

to straight mute

harmon mute stem out

p

♩ = 144

Subito a tempo

161

accel.

Vln. 1

Vln. 2

Vc.

162

Ob. 1 *solo* *f*

Cl. *switch to bass clarinet*

Tpt.

Perc. 1 *Ratchet*

Perc. 2 *Ratchet* *Snare* *stems up: still with shoe-polishing brush* *x notehead: play on rim stems down: wood sticks* *p* *ff*

Pno. *p* *f*

♩ = 120 (♩. = 40)

Subito meno mosso, like honey too sweet

poco rit.

167

Picc.

B. Cl. *p*

Bsn. *p*

Hn. *p* straight mute

Tpt.

Tbn. *solo* harmon mute stem out

Tba. (still with straight mute) *pp possibile*

Perc. 1

Perc. 2

Pno.

♩ = 120 (♩. = 40)

Subito meno mosso, like honey too sweet

poco rit.

167

Vln. 1 *solo* (senza sordino), legato

Vln. 2 con sordino, legato *p*

Vla. con sordino, legato *p*

Vc. con sordino, legato *p*

Db. con sordino, gently rocking *p*

♩ = 100

Meno mosso

171

Piccolo

Picc. *p. solo* *no cresc.!* (*p*) (*p*) *pp* possibile

B. Cl. *f* (*f*) *ppp*

Bsn. *f* (*f*) *pp* possibile

Hn. (still with harmon) *f* (*f*) *pp* possibile

Tpt. *p. solo* *no cresc.* (*p*) (*p*) *pp* possibile

Tbn. *p* *f* (*f*) *pp* possibile

Tba. *f* (*f*) *pp* possibile

Perc. 1 *ppp* *f* *p* *f* *ppp*
in the distant background

Perc. 2 *ppp* *f* *p* *f* *ppp*
in the distant background

Pno. *p*
no fermata!

♩ = 100

Meno mosso

171

legato

arpeggiate freely:
Chaconne-like-----

Vln. 1 *p. solo* *f* *mp* *p*
arpeggiate freely:
Chaconne-like-----

Vln. 2 *f* *mp* *p*
senza sord.

Vla. *f* *mp* *p*
senza sord.

Vc. *f* *mp* *p*
senza sord.

Db. *f* *mp* *p*
senza sord.