

Joseph Klein

the road in its unfoldings

meta-passacaglia for wind symphony

(1996-97)

to Eugene Corporon
and the North Texas Wind Symphony

Funded in part by grants from The University of North Texas and
The Margaret Fairbank Jory Copying Assistance Program of the American Music Center,
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Mary Flagler Cary Charitable Trust, and the Pew Charitable Trusts.

duration: c.17'

Program Notes

the road in its unfoldings was composed between April of 1996 and August of 1997 for Eugene Corporon and the North Texas Wind Symphony, and first performed by that ensemble at the University of North Texas on February 26, 1998. The work was supported in part by grants from the University of North Texas and the American Music Center.

the road in its unfoldings is essentially a passacaglia in twenty-one variations. Unlike the Baroque model, however, the subject is frequently obscured and distorted (metrically, registrally, etc.), often beyond recognition, although it is presented in its entirety within each and every variation. Though the work is not serial, the subject itself consists of a twelve-tone row derived from the opening four pitches of the second movement of Stravinsky's *Symphony of Psalms* (C-E \flat -B-D), which is presented in inversion as the first four notes of the subject; the remainder of the subject is generated from this opening four-note cell, and is made up entirely of major and minor thirds and sixths. The complete statement of the subject consists of two seven-measure periods of eleven notes each; the second period is related to the first by retrograde-inversion, pivoting around the tritone B \flat /E:



This seven-measure periodic structure is reflected in the twenty-one variations, each of which is either seven, fourteen, twenty-one, or twenty-eight measures long.

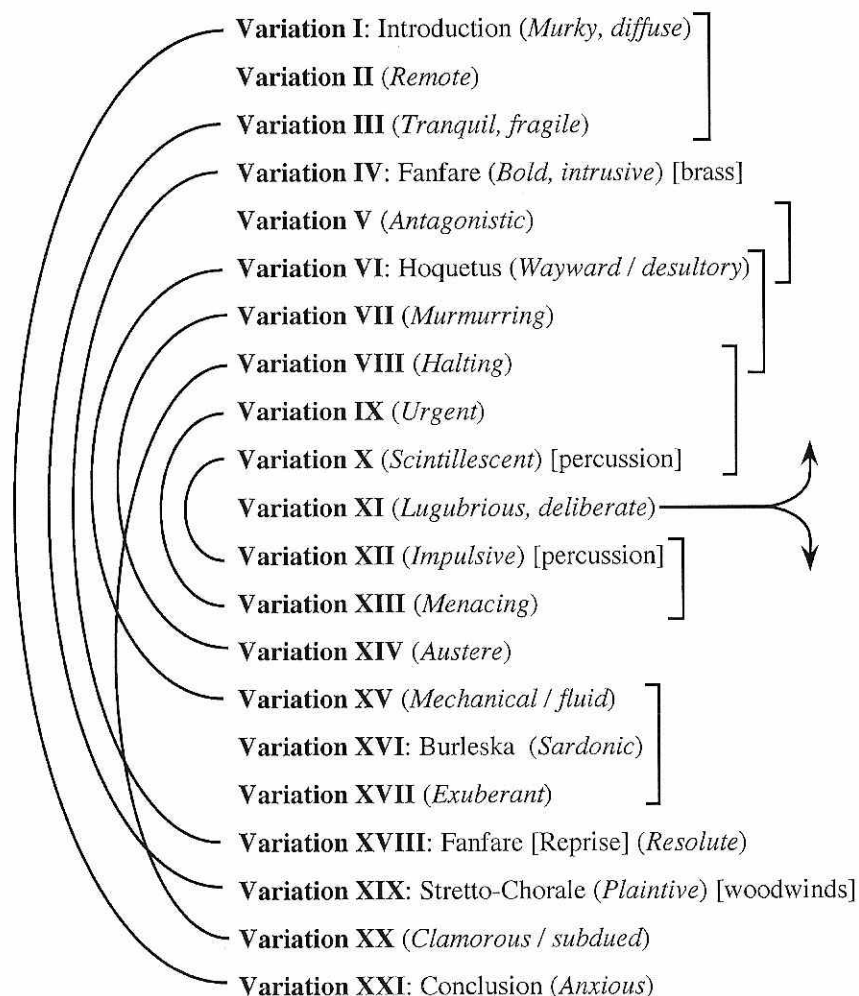
The conceptual model for this work is biologist D'Arcy Wentworth Thompson's book *On Growth and Form* (1917), an elegantly presented exploration of the functional relationships between various organic forms through mathematical paradigms and processes (e.g., Cartesian graphs, algebraic formulae). Though presenting mathematical support for much of the work of Charles Darwin (e.g., *The Origin of Species*, *The Descent of Man*), Thompson's work does not contain the hierarchical implications — nor the contentious religious ramifications — of "evolution" as presented by Darwin; rather, it is an objective analysis of structural phenomena as manifested in a variety of organisms. Analogously, *the road in its unfoldings* explores the transformation ("evolution") of the subject from its fragmented, murky origins, coalescing into a direct thematic statement, then becoming increasingly removed from the prototypical structure as it undergoes further development. The title of the present work is derived from the poem "Volunteers" by Alice Fulton (*Sensual Math*, 1995), part of a sequence which draws upon genetics and evolution as an integral part of its subject matter. The titular line is part of a series of metaphors for the evolutionary process:

*But evolution is a fugue
without finale. News that stays
news. The road in its unfoldings.*

The twenty-one variations are linked by a chain of temporal modulations organized palindromically, with the first and final variations serving as introduction and conclusion: the first ten variations are linked in such a way as to produce a gradual, non-linear *accelerando* (from MM 40 to MM 200), while the final ten variations reverse the process (returning to MM 40 at the conclusion). Each half of the work is also characterized by a gradually ascending ambitus, beginning in the lowest register of the ensemble and concluding in the highest register. Although this process is clearly manifested in the first half, the registral trajectory in the second half follows a less direct path, becoming more erratic as the work progresses. The central variation (XI) acts as a fulcrum in this structure: the sudden and dramatic change in tempo, register, and overall character result in a sense of repose and reflection before the process resumes.

As a way of elucidating this process, there is imbedded within the structure a series of relationships between the variations in the first half of the work and those in the second half (as illustrated below). For example, Variation XVIII is simply a reworking of Variation IV with the addition of woodwinds and percussion. The two percussion variations (X and XII) which flank the central variation are structurally identical, the differences being almost exclusively timbral (the former is for ringing metals, the latter for wood and membrane instruments). Elements of Variation VI reappear throughout Variation VII, and again in Variation VIII (which itself is a composite of three variations — VI, IX, and XVII — representing past, present, and future). Variations are also grouped to form larger structural units: e.g., Variation I through III function as an individual section; transitions between variations differ significantly, some being rather subtle (e.g., between Variations IX and X), others quite abrupt (e.g., between Variations III and IV).

Each variation is also presented as an homage to a different twentieth-century composer, as indicated by the initials which follow. While some of these references may be readily apparent, most are rather subtle, even elusive. In any case, it has not been the composer's intention to represent the dedicatees through stylistic imitation or overt musical appropriation, but rather to acknowledge significant musical influences.



Instrumentation

- Piccolo
- 3 Flutes (3rd dbl. Piccolo 2)
- 2 Oboes
- English horn
- Clarinet in E \flat
- 6 Clarinets in B \flat
- Bassett horn in F
- Bass clarinet in B \flat
- Contrabass clarinet in E \flat
- 2 Bassoons
- Contrabassoon
- Soprano saxophone in B \flat
- Alto saxophone in E \flat
- Tenor saxophone in B \flat
- Baritone saxophone in E \flat

- 4 Trumpets in C (1st dbl. Fl \ddot{u} gelhorn in B \flat)
- 4 Horns in F
- 3 Tenor trombones
- Bass trombone
- 2 Euphoniums
- 2 Tubas

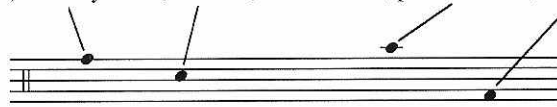
- 6 Percussion
- Piano (dbl. Celesta)
- Harp
- Contrabass (optional)

Percussion:

#1: 5 timpani (I: 32", II: 28", III: 25", IV: 23", V: 20"), 2 cymbals (one low, one high: to be placed on timpani in Variations I and X)

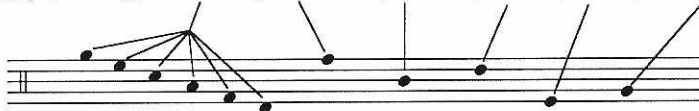
striking implements: soft felt, hard felt, soft yarn, wood.

#2: marimba, vibraphone, crash cymbals, cowbell, slide whistle, police whistle, newspaper (3 small sheets)



striking implements: soft yarn (2), med. yarn (2), hard yarn (4), med. rubber (4), hard rubber (4), bow (shared w/ #3).

#3: chimes, crotales (2 octaves), 6 tom-toms, tambourine, autohorn, airhorn, afuche, lottery wheel (small)



striking implements: chime hammers (2), hard yarn, hard rubber, brass, bow (shared w/ #2).

#4: xylophone, glockenspiel (shared with #5), mark tree, 3 suspended cymbals, ratchet (w/ #5), rain stick



striking implements: soft yarn, hard yarn, hard rubber, hard plastic, wood (SD) sticks, brass, bow.

#5: glockenspiel (shared w/ #4), low suspended cymbal (w/ #6), 3 tam-tams, snare drum, vibraslap,



siren, lion's roar, ratchet, sleighbells (w/ #6), alarm bell

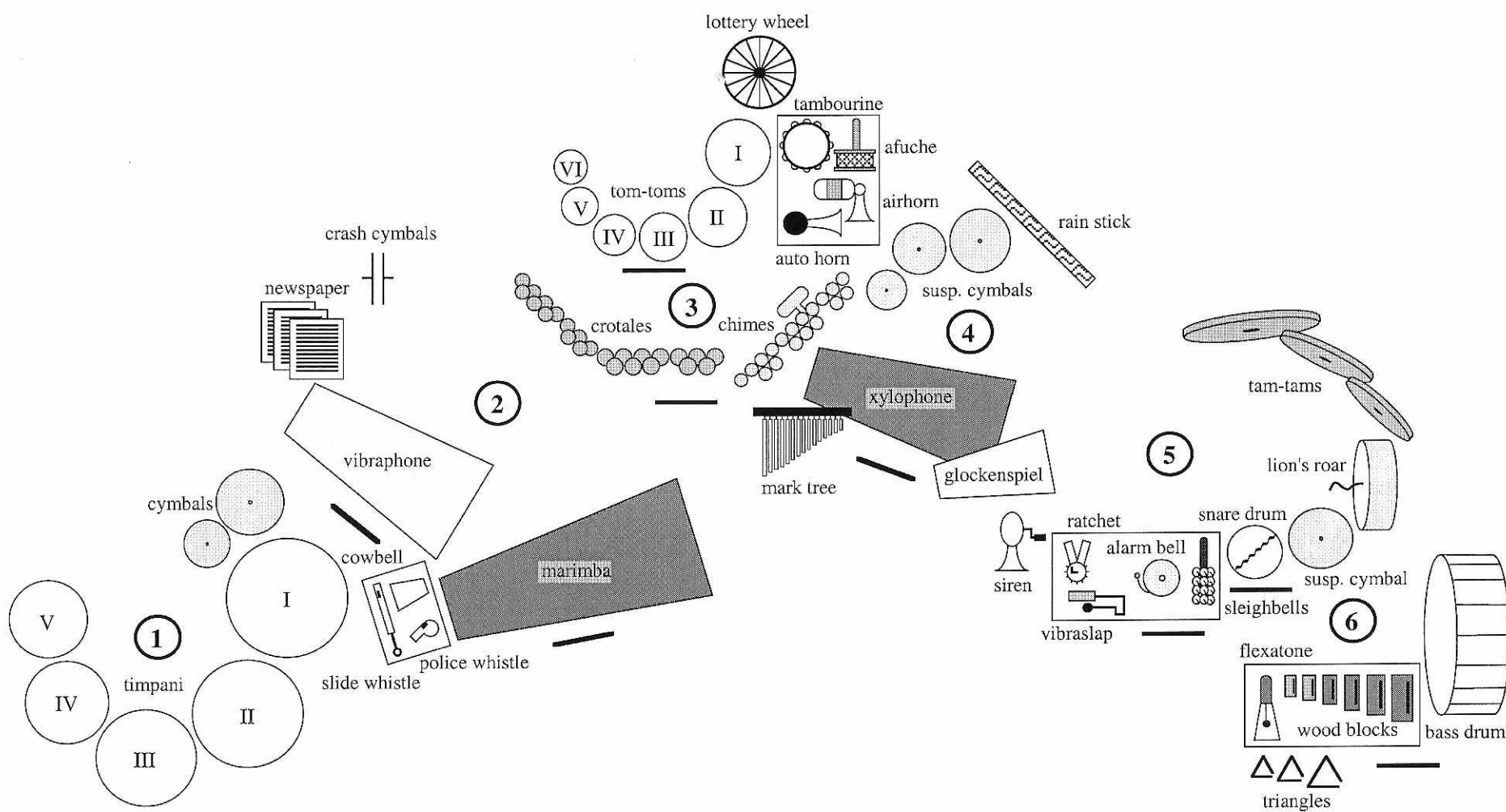
striking implements: med. yarn, wood (SD) sticks, brushes, heavy (tam-tam) beater, bow.

#6: 3 triangles, low suspended cymbal (shared w/ #5), sleighbells (w/ #5), bass drum










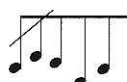
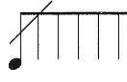

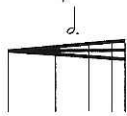



4 woodblocks, 2 osage orange woodblocks, flexatone

Suggested Percussion Setup



Symbols

	attack/release unnoticeably		duple subdivision (i.e., equals two eighth-notes)
	clean break in sound		triple subdivision (i.e., equals three eighth-notes)
	fluttersong	$\frac{1}{2}v$	brass: half valve
	multiphonic (<i>ad lib.</i>)	+	brass: closed (mute); horn: stopped
	mordent; inverted mordent	o	brass: open; harp: harmonic
	gradual change from one mode of play to another	I T-V ET-II	trombone: slide positions (T = F trigger; ET = E trigger)
	rapid change from one mode of play to another		timpani: pedal changes (including indications for lowest and highest pitches)
$p \pm$	slight fluctuations around dynamic level indicated (<i>ad lib.</i>)	c	percussion: strike on crown (of cymbal)
	smooth, even portamento/glissando	e→	percussion: scrape along edge (of tam-tam)
	erratic, uneven portamento/glissando, following approximate contours of line		percussion: swirl (brush) in a circular motion
	play beamed group as rapidly as possible		piano/percussion: depress pedal for the duration of the line
	repeat pitch as rapidly as possible (winds: double-tonguing, if possible)		piano/percussion: temporarily release pedal to discontinue resonance
	accelerando (in the duration indicated)		piano/percussion: sudden pedal release
	ritardando (in the duration indicated)		piano/percussion: gradual pedal release
	play material within brackets (rhythms and pitch orderings <i>ad libitum</i>) for the duration of the wavy line		piano: strike inside strings with palm of hand (cluster)
	play material within repeat brackets in the order indicated for the duration of the solid line		piano/harp: rapid glissando downward/ upward on the strings, beginning on the pitch indicated
			harp: half-pedal (resulting in loud buzz)

*

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Notes

Accidentals apply only to the note they immediately precede, with the exception of repeated notes.

Score is in C; all instruments sound as written, with the following exceptions:

piccolo sounds one octave higher than written;
 contrabassoon sounds one octave lower than written;
 glockenspiel sounds two octaves higher than written;
 crotales sound two octaves higher than written;
 xylophone sounds one octave higher than written;
 celesta sounds two octaves higher than written;
 harp harmonics sound one octave higher than written.

Brass players require the following mutes:

horns: standard mutes, stop mutes (optional);
 trumpets: straight, cup, harmon, plunger;
 tenor trombones: straight, harmon;
 bass trombone: straight, cup, harmon (*ossia*: straight mute with plunger);
 euphoniums: standard mutes;
 tubas: standard mutes.

Bassoon 2 requires extension to play low A (Variations XII and XIX).

Piano requires medium-sized towel to be placed over strings (Variation XXI); muffled effect is desired.

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Variation I: Introduction (*Murky, diffuse*)

♩ = 40

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute 1-3, Oboe 1, 2, English Horn, Eb Clarinet, Bb Clarinet 1-6, Bassett Horn, Bb Bass Clarinet, Eb Contrabass Clarinet, Bassoon 1, 2, and Contrabassoon. The saxophone section includes Bb Soprano, Eb Alto, Bb Tenor, and Eb Baritone. The brass section includes Trumpet 1-4, Horn 1-4, Trombone (Tenor) 1-3, Trombone (Bass) 4, Euphonium 1, 2, Tuba 1, and Tuba 2. The percussion section includes Percussion 1-4, Percussion 5 (TAM-TAMS w/ heavy beater), and Percussion 6 (BASS DRUM). The piano/celesta and harp are also present. The score features dynamic markings such as *pp* and *pp sempre*, and large numbers (4/2, 3/2, 5/2) indicating time signature changes. The harp part includes a chord sequence: D C B • E F G♭ A♯.

This page contains a musical score for percussion instruments, numbered 5. The score is organized into several systems of staves. The instruments listed on the left are: B HN, BS CL, CB CL, BN 1, BN 2, CBN, HN 2, HN 3, HN 4, TN 1, TN 2, TN 3, TN 4, EU 1, TB 1, TB 2, PR 1, PR 5, PR 6, PF, and HP. The notation includes various rhythmic patterns, dynamic markings (pp, p), and performance instructions such as "cup mute", "harmon mute (stem in)", and "LO CYMB on TIMP (II) w/ soft felt". Large numbers (5, 3, 2, 3, 4, 3) are placed above the CBN and PR 1 staves, likely indicating specific rhythmic counts or patterns. The score is written in bass clef for most instruments and treble clef for others.

Musical score for page 10, featuring various instruments including BHN, BSCL, CBCL, BN1-2, CBN, HN2-4, TN1-4, EU1, TB1-2, PR1-6, PF, and HP. The score includes dynamic markings like *pp* and *p*, and large numbers (3, 5, 4, 3, 4, 6) indicating fingerings or articulation points.

[K.S.]

Variation II (Remote)

← 3̣ → (♩ = 60)

I | I | Δ

I | I | Δ

15

B HN

BN 1 *mp*

BN 2 *mp*

TIMPANI (IV) w/ soft felt *pp* (lontano)

PR 1 *pp* (lontano)

PR 3 **6/4**

PR 4 CYMBALS w/ soft yarn *pp* c

PR 5 (TAM-TAM) *ppp*

PF *p*

HP *p*

port.

poco

CHIMES *p*

22

I | I | Δ

I | I | Δ

E♭ CL

CL 1 *ppp* *quasi adagio*

CL 2 *ppp* *quasi adagio*

CL 3 **7/8** **4/4** **9/8** **5/4** *ppp* *quasi adagio*

CL 4 *ppp* *quasi adagio*

CL 5 *ppp* *quasi adagio*

CL 6 *ppp*

B HN

BS CL *ppp*

CB CL *ppp*

BN 1

BN 2 *poco* *poco*

PR 1 *pp* **7/8** **4/4** **9/8** **5/4** *port.*

PR 3 **8** **4** **8** **4** *poco*

PR 4 *c* *poco*

PR 5

poco *poco* **3/2** **2**

[I.S.]

Variation III (Tranquil, fragile)

← ♩ = ♩ → (♩ = 48)

29

E♭ CL *p*

CL 1 *p*

CL 2 *quasi adagio* *p*

CL 3 *quasi adagio* *p*

CL 4 *p*

CL 5 *p*

CL 6 *p* *mp*

B HN *quasi adagio* *p* *mp*

BS CL *p* *mp*

CB CL *p* *mp*

BN 1 *p*

BN 2 *p*

PR 3 (CHIMES) *mp non troppo (lontano)*

36

E♭ CL *mp*

CL 1 *tr* *mp*

CL 2 *tr*

CL 3 *tr* *mp*

CL 4 *tr*

CL 5 *tr*

CL 6 *tr*

B HN *tr*

BS CL *tr*

CB CL *tr*

PR 3

Variation IV: Fanfare (Bold, intrusive)

43 ← ♩ = ♩ → (♩ = 64)

Score for Variation IV: Fanfare (Bold, intrusive), measures 43-48.

Instrumentation includes: Eb CL, CL 1, CL 2, CL 3, CL 4, CL 5, CL 6, B HN, B CL, CB CL, TP 1,2, TP 3,4, HN 1,2, HN 3,4, TN 1,2, TN 3,4, EU 1,2, TB 1,2, and PR 3.

Key features of the score include:

- Woodwinds (CL 3, CL 4, TN 3,4):** Large numbers 9/8 and 12/8 are placed above the staves, indicating specific rhythmic patterns or articulations.
- Trumpets (TP 1,2, TP 3,4):** Dynamic markings include *mp* and *mf*.
- Horns (HN 1,2, HN 3,4):** Markings include "bells up a 2", *ff* (interrupting), and *mp*.
- Trombones (TN 1,2, TN 3,4):** Markings include "(open)", *ff*, *f* (poco meno), and *ff*.
- Euphonium (EU 1,2) and Tubas (TB 1,2):** Markings include *f* (poco meno), *mf*, and *ff*.
- Reed (PR 3):** Markings include *mf*.

The score features complex rhythmic patterns, including triplets and 4:3 ratios, and dynamic contrasts ranging from *mp* to *ff*.

48

TP 1,2 *mf* *ff (non dim.)* *mf* *ff*

TP 3,4 *mf* *ff (non dim.)* *ff* *ff*

HN 1,2 *mf* *ff* *mp* bells down *f* *molto*

HN 3,4 *mf* *ff* *mp* bells down *f* *molto*

TN 1,2 *a 2* *5:3* *4:3* *ff*

TN 3,4 *a 2* *5:3* *4:3* *ff*

EU 1,2 *a 2* *f* *ff poco* *ff* *f* *molto*

TB 1,2 *a 2* *f* *ff poco* *ff* *f* *molto*

12/8 11/8 15/8 9/8 12/8

△ △ △ |



53

TP 1,2 *a 2* *4:3* *mf poco cresc.* *f* *meno f* *molto*

TP 3,4 *4:3* *mf poco cresc.* *f* *meno f* *molto*

HN 1,2 *ff* *ff* bells up *meno f* *molto* bells down 1.

HN 3,4 *ff* *ff* bells up *meno f* *molto* bells down 3.

TN 1,2 *4:3* *mf poco cresc.* *f* *meno f* *molto*

TN 3,4 *4:3* *mf poco cresc.* *f* *meno f* *molto*

EU 1,2 *ff* *f* *f* *molto*

TB 1,2 *a 2* *ff* *f* *f* *molto*

PR 5 *n* *cresc.* *p* *mp* *molto sub.*

12/8 9/8 12/8 3/4

[E.C.]

Variation V (Antagonistic)

57 ← ♩ = ♩ → (♩ = 96)

PC 1,2 (FLUTE 3 = PICCOLO 2)

FL 1,2

OB 1,2

EH

E♭ CL

CL 1,2

CL 3,4

CL 5,6

B HN

B CL

CB CL

BN 1,2

CBN

S SAX

A SAX

T SAX

B SAX

TP 1,2 TRUMPET I: to FLÜGELHORN

TP 3,4

HN 1,2

HN 3,4

TN 1,2

TN 3,4

EU 1,2

TB 1,2

PR 1 TIMPANI w/ hard felt
F# A D# G# C

PR 2 MARIMBA w/ hard rubber

PR 3 TOM-TOMS w/ hard yarn

PR 4 XYLOPHONE w/ plastic

PR 5 SIREN (slow)
mp ± (barely audible)

PR 6 CYMBAL

WOODBLOCKS w/ hard rubber

PF

III: D# → C

PC 1,2
 FL 1,2
 OB 1,2
 EH
 Eb CL
 CL 1,2
 CL 3,4
 CL 5,6
 B HN
 B CL
 CB CL
 BN 1,2
 CBN
 S SAX
 A SAX
 T SAX
 B SAX
 TP 2
 TP 3,4
 HN 1,2
 HN 3,4
 TN 1,2
 TN 3,4
 EU 1,2
 TB 1,2
 PR 1
 PR 2
 PR 3
 PR 4
 PR 5
 PR 6
 PF

I: F# → E

4 4 3 4 3 4
 4 4 4 4 4 4

PC 1,2
 FL 1,2
 OB 1,2
 EH
 Eb CL
 CL 1,2
 CL 3,4
 CL 5,6
 B HN
 B CL
 CB CL
 BN 1,2
 CBN
 S SAX
 A SAX
 T SAX
 B SAX
 TP 2
 TP 3,4
 HN 1,2
 HN 3,4
 TN 1,2
 TN 3,4
 EU 1,2
 TB 1,2
 PR 1
 PR 2
 PR 3
 PR 4
 PR 5
 PR 6
 PF

4/4 3/4 4/4

I: Eb → E

Variation VI: Hoquetus (Wayward / desultory)

← 5-7 ♩ = ♩ → (♩ = 80)

71

PC 1,2 PCC 2: to FLUTE 3 *f* (sempre)

FL 1,2

OB 1,2

EH *fz*

Eb CL

CL 1-3 **2/4 3/4 2/4 3/4 2/4**

CL 4-6 **2/4 3/4 2/4 3/4 2/4**

B HN

B CL

CBCL

BN 1,2

CBN *ff* (sempre)

S SAX *f*

A SAX

T SAX

B SAX *f*

FLG *flamboyant solo*
ff *mf* *f* *mf* *f* *mf* *f* *mf*

TP 2 harmon mute (stem in) *n* *p* *n* *p*

TP 3 harmon mute (stem in) *n* *p* *n* *p*

TP 4 *n* *p* *n* *p*

HN 1,2 **2/4 3/4 2/4 3/4 2/4**

HN 3,4 **2/4 3/4 2/4 3/4 2/4** *sfz*

TN 1 harmon mute (stem out) *f*

TN 2 harmon mute (stem in) *n* *p* *n* *p*

TN 3 *n* *p* *n* *p*

TN 4 harmon mute (stem in) *n* *p*

EU 1,2

TB 1,2 *f* (sempre)

PR 1 *f secco* (sempre)

PR 2 COWBELL w/ hard rubber *f*

PR 3 **2/4 3/4 2/4 3/4 2/4** TAMBOURINE w/ fist *f*

PR 4 (XYLO w/ plastic) *fz*

PR 5 RATCHET *ff*

PR 6 (WB) WOODBLOCK w/ hard rubber *fz*

PF/CEL RH: CELESTA LH: PIANO *sfz* *ff*

81

PC 1

EH

CBN

S SAX

B SAX

FLG

TP 2

TP 3

TP 4

HN 1

TN 1

TN 2

TN 3

TN 4

TB 1

PR 1

PR 2

PR 3

PR 4

PR 5

PR 6

PF/CEL

2
4

3
4

2
4

AUTO HORN

TAMBOURINE

RATCHET

BASS DRUM

mp

mf

f

n

p

sfz

ff

fz

ff

ff

90

PC 1

FL 1

FL 2

FL 3

EH

CBN

SSAX

B SAX

FLG

TP 2

TP 3

TP 4

HN 1

TN 1

TN 2

TN 3

TN 4

TB 1

PR 1

PR 2

PR 3

PR 4

PR 5

PR 6

WOODBLOCK

AUTO HORN

COWBELL

BASS DRUM

PF/CEL

3/4 2/4 3/4 2/4 4/4 5/4

pp *p* *pp* *p* *pp* *p* *fz*

fz *fz* *fz*

mf *f* *mf* *f* *mf* *mf*

n *n* *p* *n* *n* *p* *n* *n* *p* *n*

sfz *sfz*

f *f* *f* *f* *f* *f*

fz *fz* *fz* *fz* *fz* *fz*

ff *ff* *ff*

[R.E.]

Variation VII (Murmuring/disruptive)

3
← ♩ = ♩ → (♩ = 120)

99

This page contains the musical score for Variation VII, starting at measure 99. The score is written for a large ensemble and includes the following parts:

- PC** (Percussion): *f*
- FL 1, 2, 3** (Flutes): *p* (sempre)
- EH** (Euphonium): *fz*
- CL 1-6** (Clarinets): *pp* (sempre)
- BN 1, 2** (Bassoons): *p* (sempre)
- CBN** (Contrabassoon): *ff*
- S SAX, A SAX, T SAX, B SAX** (Saxophones): *f*
- FLG** (Flugelhorn): *p*
- TP 2, 3, 4** (Trumpets): *mf*, *n*
- HN 1, 2, 4** (Horns): *p* (sempre), *sfz*
- TN 1, TB 1** (Trombones): *f*
- PR 1, 2, 3, 4, 5, 6** (Percussion): *pp* (sempre), *sfz*, *ff*
- PE/CEL** (Celesta/Piano): *ff*, *sfz*
- HP** (Harp): *p* sempre

The score features various musical notations including dynamics, articulation marks, and performance instructions such as "harmon mute (stem in)", "MARIMBA w/ med. yarn", "COWBELL", "XYLOPHONE", "RATCHET", "WOODBLOCK", and "CELESTA".

This musical score page, numbered 102, is arranged for a large ensemble. The instruments are listed on the left side of the page, including:

- PC (Percussion/Cymbal)
- FL 1, FL 2, FL 3 (Flutes)
- EH (English Horn)
- CL 1 through CL 6 (Clarinets)
- BN 1, BN 2 (Bassoons)
- CBN (Contrabassoon)
- A SAX, T SAX, B SAX (Saxophones)
- FLG (Flugelhorn)
- TP 2, TP 3, TP 4 (Trumpets)
- HN 1, HN 2-4 (Horns)
- TN 1 (Trombone)
- TB 1 (Tuba)
- PR 1, PR 2, PR 3, PR 6 (Percussion)
- PF/CEL (Piano/Celesta)
- HP (Harp)

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature. It features complex rhythmic patterns, including triplets and 5:4 and 7:4 tuplets. The woodwinds and strings play melodic lines with various articulations and dynamics, while the percussion and piano provide a rhythmic foundation. The harp part includes sustained chords and arpeggiated figures. The score is divided into three measures, with some instruments having rests in the first and second measures.

Musical score for page 105, featuring various instruments including woodwinds, brass, percussion, and strings. The score includes staves for PC, FL 1, FL 2, FL 3, EH, CL 1, CL 2, CL 3, CL 4, CL 5, CL 6, BN 1, BN 2, CBN, A SAX, T SAX, B SAX, FLG, TP 2, TP 3, TP 4, HN 1, HN 2-4, TN 1, TB 1, PR 1, PR 2, PR 3, PR 6, PF/CEL, and HP. The score includes dynamic markings such as *f*, *sfz*, *ff*, *p*, *mf*, and *n*. It also features articulation like accents and slurs, and specific performance instructions like "to TRUMPET" and "AUTO HORN".

FL 1

FL 2

FL 3

CL 1

CL 2

CL 3

CL 4

CL 5

CL 6

B HN

BN 1

BN 2

ASAX

T SAX

HN 2-4

PR 2

PF/CEL

HP

pp

2
4

2
4

Variation VIII (Halting)

$\leftarrow \overset{3}{\text{tr}} \text{ } = \text{ } \rightarrow (\text{ } = 90)$

113

PC
FL 1
FL 2,3
OB 1,2
EH
Eb CL
CL 1,2
CL 3,4
CL 5,6
B HN
B CL
CBCL
BN 1,2
CBN
S SAX
A SAX
T SAX
B SAX
FLG
TP 2
TP 3,4
HN 1,2
HN 3,4
TN 1,2
TN 3,4
EU 1,2
TB 1,2
PR 1
PR 2
PR 4
PF/CEL
HP

2
4

5
4

7
4

3
4

to TRUMPET 1

cup mute

(mutes out)

harmon mutes (stem out)

MARIMBA w/ hard rubber

XYLOPHONE

CELESTA

PIANO

ff (secco)

116

PC

FL 1

FL 2,3

OB 1,2

EH

Eb CL

CL 1

CL 2

CL 3

B HN

B CL

CBCL

TP 1-4

HN 2

HN 3,4

TN 1-4

EU 1

EU 2

TB 1,2

PR 1-6

PF/CEL

(CELESTA)

mute

mutes

ppp

pp

p

f

ff

3/4

4/4

3/4

5/4

3/4

4/4

3/4

5/4

[R.K.]

Variation IX (Urgent)

← 5 7 = ♩ → (♩ = 150)

120

PC 1,2 *mp*

FL 1,2 *mp*

OB 1 *mf* *pp*

OB 2 *mf* *pp*

EH *mf* *pp*

E♭ CL *mp*

CL 1 *mp*

CL 2 *mp*

CL 3 *mp*

CL 4 *mp*

CL 5 *mp*

CL 6 *mp*

TP 1 harmon mute (stem in) *mf* *pp*

TP 2 harmon mute (stem in) *pp* $\frac{1}{2}$ v. port. *mf* *pp* (sim.) *mf*

TP 3 harmon mute (stem in) *pp* $\frac{1}{2}$ v. port. *mf* *pp* (sim.)

TP 4 harmon mute (stem in) *mf* *pp* *pp* $\frac{1}{2}$ v. port. *mf* *mf* *pp*

PR 2 VIBRAPHONE w/ hard rubber motor on (fast) *mf* (sim.)

PR 4 CYMBAL w/ wood stick *sfz* *ad lib.*

PR 5 TAM-TAMS w/ bow *ad lib.* *n* *cresc.* *mp* *dim.* *pp*

CEL *mp*

HP D♯ C♯ B • E♯ F♯ G A♯ (with nails) *mf*

5 4 4 4

148

PC 1,2 *ff*

FL 1,2 *ff*

OB 1 *ff*

Eb CL *ff*

PR 1 *mp cresc.* *f dim.* *mp*

PR 2 *w/ hard rubber*

PR 3

PR 4

PR 5 TAM *mf* TAM SLEIGHBELLS *mf* TAM *mf*

PR 6 *f* *f*

CEL



155

PR 2 *w/ bow* *pp* *f*

PR 3

PR 4

PR 5 ALARM BELL *f* TAM *mf* SLEIGHBELLS *mf*

PR 6 *f* *f* *f*

CEL

[P.B.]

Variation XI (*Lugubrious, deliberate*)

← ♩ = ♩ → (♩ = 50)

162

PC

FL 1

FL 2,3

OB 1

EH

E♭ CL

CL 1,2

CL 3,4

CL 5,6

B HN

CB CL

BN 1,2

CBN

S SAX

A SAX

T SAX

TP 1

HN 1

HN 2

HN 3

HN 4

EU 1,2

TB 1,2

PR 1

PR 2

PR 3

PR 4

PR 5

PR 6

PF

HP

CHIMES

MARK TREE

TAM TAMS w/ heavy beater

BASS DRUM w/ heavy beater

D C♭ B♭ • E♭ F♯ G A♭

(L.v. sempre)

(stim.)

PC

FL 1

FL 2,3

OB 1

EH

E♭ CL

CL 1,2

CL 3,4

CL 5,6

B HN

BCL

CB CL

BN 1,2

CBN

S SAX

A SAX

T SAX

B SAX

TP 1

HN 1

HN 2

HN 3

HN 4

TN 1

EU 1,2

TB 1,2

PR 2

PR 3

PR 4

PR 5

PR 6

PF

HP

poco

p

mp

mf

sfz

n

espress.

3

2

4

motor on (med.)

mf

pp

gently

poco

MARK TREE

harmon mute (stem in)

solo

3

171

FL 1

FL 2,3 *mp*

OB 1 *solo* *n* *molto espress.* *mf*

EH *n*

Eb CL *mp*

CL 1,2 **4/2** *mp* **6/2** *mp* **4/2** *mp* **3/2** *mp* **5/8**

CL 3,4 *5.*

CL 5,6 *mp*

B HN *mp*

BCL *mp*

CB CL *mp*

BN 1,2 *mp*

CBN *mp*

S SAX *p*

A SAX

T SAX

B SAX

TP 1

HN 1 *sfz* *poco* *n*

HN 2 *mp*

HN 3 *mp*

HN 4

TN 1 *sfz* *poco* *n*

EU 1,2 *mp*

TB 1,2 *mp*

PR 2 (VIB) *mf*

PR 3 *mp* **4/2** **6/2** **4/2** **3/2** **5/8**

PR 4 MARK TREE *gently* *pp* *poco*

PR 5

PR 6

PF

HP

[G.K.]

Variation XIII (Menacing)

4:5⁷
← ♩ = ♩ → (♩ = 160)

204

204

4:5⁷
← ♩ = ♩ → (♩ = 160)

204

2/4 3/4 4/4 3/4 4/4

ff sfz mp pp sfz ff mp pp sfz ff mp pp sfz ff mp pp sfz ff mp

mf

TAM-TAMS w/ med. yarn

BASS DRUM

ff sfz sfz sfz sfz sfz sfz

D# C# B • E# F# G A#

Eb CL
 CL 1,2
 CL 3,4
 CL 5,6
 BHN
 BCL
 CBCL
 BN 1
 BN 2
 CBN
 S SAX
 A SAX
 T SAX
 B SAX
 HN 1,2
 HN 3,4
 TN 1
 TN 2
 TN 3
 TN 4
 EU 1
 EU 2
 TB 1
 TB 2
 PR 5
 PR 6
 PF
 HP

Musical score for page 209, featuring various instruments including woodwinds, brass, strings, and piano. The score includes dynamic markings such as *mp*, *f*, *ff*, and *sfz*, and includes large numbers (4, 5, 3) indicating specific measures or techniques. The piano part (PF) features complex rhythmic patterns with triplets and sixteenth notes.

BHN
 BCL
 CBCL
 BN 1
 BN 2
 CBN
 ASAX
 TSAX
 BSAX
 HN 1,2
 HN 3,4
 TN 1
 TN 2
 TN 3
 TN 4
 EU 1
 EU 2
 TB 1
 TB 2
 PR 6
 PF
 HP

Variation XIV (Austere)

3-7
 ← ♩ = ♩ → (♩ = 96)

△ | | |

△ | | | |

218

PC 1,2
ff (tenuto sempre)

FL 1,2
ff (tenuto sempre)

OB 1,2

EH
ff (tenuto sempre)

Eb CL
ff (tenuto sempre)

CL 1,2
ff (tenuto sempre)

CL 3,4
ff (tenuto sempre)

CL 5,6
ff (tenuto sempre)

B HN
ff (tenuto sempre)

B CL
ff (tenuto sempre)

CB CL
ff (tenuto sempre)

BN 1,2
ff (tenuto sempre)

CBN
ff (tenuto sempre)

S SAX
ff (tenuto sempre)

A SAX
ff (tenuto sempre)

T SAX
ff (tenuto sempre)

B SAX
ff (tenuto sempre)

TP 1,2
ff (tenuto sempre)

TP 3,4
ff (tenuto sempre)

HN 1,2
ff (tenuto sempre)

HN 3,4
ff (tenuto sempre)

TN 1,2
ff (tenuto sempre)

TN 3,4
ff (tenuto sempre)

EU 1,2
ff (tenuto sempre)

TB 1,2
ff (tenuto sempre)

PR 1
 w/ hard felt V: A → F II: A^b → G
ff (non troppo)

PR 2
 VIBRAPHONE w/ hard rubber (motor off)
ff (non troppo)

PR 3
 CHIMES
 GLOCKENSPIEL w/ plastic
ff (non troppo)

PR 4
 XYLOPHONE w/ plastic
ff (non troppo)

PF
ff (non troppo)

HP
ff (non troppo)

D^b C^b B^b • E[#] F[#] G^b A^b

225

PC 1.2
FL 1.2
OB 1.2
EH
Eb CL
CL 1.2
CL 3.4
CL 5.6
B HN
B CL
CB CL
BN 1.2
CBN
S SAX
A SAX
T SAX
B SAX
TP 1.2
TP 3.4
HN 1.2
HN 3.4
TN 1.2
TN 3.4
EU 1.2
TB 1.2
PR 1
PR 2
PR 3
PR 4
PF
HP

III: B → C III: C → B II: G → A

TUTTI: *poco cresc.* \triangle \triangle *fff*

233

PC 1.2
FL 1.2
OB 1.2
EH
Eb CL
CL 1.2
CL 3.4
CL 5.6
B HN
B CL
CB CL
BN 1.2
CBN
S SAX
A SAX
T SAX
B SAX
TP 1.2
TP 3.4
HN 1.2
HN 3.4
TN 1.2
TN 3.4
EU 1.2
TB 1.2
PR 1
PR 2
PR 3
PR 4
PR 5
PR 6
PF
HP

III: B → C I: E → F V: F# → A \flat III: C# → D V: F → E III: D → C

SNARE DRUM (snares off) w/ wood *mp* *cresc.* *ff*
BASS DRUM *fff*

TUTTI: *poco cresc.* \triangle \triangle *fff*
[O.M.]

Variation XV (Mechanical / fluid)

← ♩ = ♩ → (♩ = 128)

239

PC

FL 1 *mp* *quasi poco rit./accel., ad lib.*

OB 1 *mp*

Eb CL *f* 3

CBCL

BN 1 *mp* *quasi poco rit./accel., ad lib.*

CBN *f* 3

ASAX *mp* *quasi poco rit./accel., ad lib.*

TP 1 *mp* *quasi poco rit./accel., ad lib.*

HN 1 *mp* *quasi poco rit./accel., ad lib.*

PR 2 MARIMBA w/ hard yarn

PR 3 AFUCHE *mp* 3

PR 5 VIBRASLAP *mp*

243

PC *f* *mf* *f* 3

FL 1

OB 1

Eb CL *mf* *f* 3 *mf*

CBCL *f* *mf* *f* 3 *f*

BN 1 *mf* *f* *mf*

CBN *f*

ASAX

TP 1

HN 1

PR 2

PR 3 3

PR 5

246

PC
FL 1
OB 1
Eb CL
CBCL
BN 1
CBN
ASAX
TP 1
HN 1
PR 2
PR 3
PR 5

250

PC
FL 1
OB 1
Eb CL
CBCL
BN 1
CBN
ASAX
TP 1
HN 1
PR 2
PR 3
PR 5

6/4 2/4

Variation XVI: Burleska (Sardonic)

← ♩ = ♩ → (♩ = 100)

253

PC 1.2

FL 1.2

OB 1.2

EH

Eb CL

CL 1.2

CL 3-6

BHN

BCL

CBCL

BN 1.2

CBN

S SAX

A SAX

T SAX

B SAX

TP 1-4

HN 1-4

TN 1-4

EU 1.2

TB 1.2

PR 1

PR 2

PR 3

PR 4

PR 5

PR 6

PF

HP

TIMPANI w/ wood

LOTTERY WHEEL moderate speed (rit. → → →)

TRIANGLES w/ light metal

VIBRAPHONE w/ med. yarn motor on (med.)

SNARE DRUM w/ brushes

S CYM w/ wood

S CYM (w/ brush)

RATCHET

DCBb • EFGA#

PC 1

PC 2

FL 1

FL 2

E♭ CL

BHN

BCL

CBCL

BN 1,2

CBN

SSAX

ASAX

TSAX

BSAX

HN 1,2

HN 3,4

TN 1

TN 2

TN 3

TN 4

EU 1

EU 2

TB 1,2

PR 1

PR 2

PR 3

PR 4

PR 5

PR 6

7/8

8/8

6/4

5/4

4/4

ff

f

mp

mf

ffz

port.

shout: **fff**

"AHHHHHH!"

CHIMES

mf

2^{da}

SNARE DRUM w/ wood

BASS DRUM w/ heavy beater

ALARM BELL

BD

sfz

PC 1

PC 2

FL 1

FL 2

OB 1,2

EH

Eb CL

CL 3-6

BCL

CBCL

BN 1,2

CBN

S SAX

A SAX

T SAX

B SAX

TP 1,2

TP 3,4

HN 1,2

HN 3,4

EU 1,2

TB 1,2

PR 1

PR 2

PR 3

PR 4

PR 5

PR 6

4 5 4 5 8 4 4 5 8

remove mouthpiece; "buzz" into barrel (simulate brass embouchure)

mp

rhythms *ad lib.*, but with a swinging bounce (play independently, without a unified tempo)

2. straight mute, *ft.*

fff strident

straight mutes, *ft.*

fff strident

1. harmon mute (stem in)

+ → ○ + → ○

mf sarcastic

SLIDE WHISTLE

f

SD 3

f

BD 3

f

268

CL 1,2

CL 3-6

S SAX

ASAX

TSAX

HN 1,2

HN 3,4

TN 1

TN 2

TN 3

TN 4

EU 1

EU 2

PR 1

PR 2

PR 3

PR 4

PR 5

PR 6

mp

5

6

7

2

3

8

4

8

4

4

bells up

3. bell up

fff *cuivré*

fff *cuivré*

(T-II) *port.* (T-VI)

fmp *ffz* *mp* *sffz*

(I) *port.* (VII)

ffz *mp* *sffz*

(VI) *port.* (I)

ffz *mp* *sffz*

(ET-VI) *port.* (ET-II)

ffz *mp* *sffz*

fmp *fmp* *fmp*

fmp *fmp* *fmp*

TIMPANI w/ wood

POLICE WHISTLE

ff

CHIMES

mf

LOTTERY WHEEL moderate speed (*rit.* → → →)

p

XYLOPHONE w/ hard plastic

gliss.

mf *f*

BD

TRIANGLES w/ light metal

mf

[J.Z.]

Variation XVII (Exuberant)

← 5̣ = ♩ → (♩ = 125)

274

OB 1,2 *mp*

EH *mp*

BN 1,2 *mp*

CBN *mp*

EU 1 **3/4** **2/4** **3/4** **4/4** **3/4**

EU 2 *f* *ff* *f*

TB 1,2

PR 1 *port.*

PR 5 TAM-TAM w/ med. yarn *mf (non troppo)*

279

OB 1,2

EH

BN 1,2

CBN **2/4** **4/4** **3/4** **2/4** **3/4**

EU 1 *ff* *f* *ff* *f*

EU 2 *ff* *f* *ff* *ff*

TB 1,2 *f* *mf* *f* *mf*

284

OB 1,2

EH

BN 1,2

CBN **3/4** **4/4** **3/4** **9/8**

EU 1 *f* *ff* *f* *ff*

EU 2 *f* *ff*

TB 1,2 *f* *mf* *ff*

[F.Z.]

Variation XVIII: Fanfare [Reprise] (Resolute)

← 3 7 | . = . → (♩ = 75)

288

PC 1

PC 2

FL 1

FL 2

OB 1

OB 2

EH

E♭ CL

CL 1.2

CL 3.4

CL 5.6

B HN

BS CL

CB CL

BN 1.2

CBN

S SAX

A SAX

T SAX

B SAX

TP 1.2

TP 3.4

HN 1.2

HN 3.4

TN 1.2

TN 3.4

EU 1.2

TB 1.2

PR 1
w/ hard felt
G A C E♭
CRASH CYMBALS

PR 2

PR 3
TOM-TOMS w/ hard yarn

PR 4
S CYM w/ hard yarn

PR 5
TAM-TAMS w/ heavy beater

PR 6
TRIANGLE w/ heavy metal beater

PF
INSIDE (strike w/ palm) (cont.) INSIDE (cont.)

HP
D C B♭ EFGA

PC 1
PC 2
FL 1
FL 2
OB 1
OB 2
EH
Eb CL
CL 1.2
CL 3.4
CL 5.6
B HN
BS CL
CB CL
BN 1.2
CBN
S SAX
A SAX
T SAX
B SAX
TP 1.2
TP 3.4
HN 1.2
HN 3.4
TN 1.2
TN 3.4
EU 1.2
TB 1.2
PR 1
PR 2
PR 3
PR 4
PR 5
PR 6
PF
HP

Variation XIX: Stretto-Chorale (Plaintive)

302 ← ♩. = ♩ → (♩ = 45)

PC 1,2

FL 1,2

OB 1,2

EH

E♭ CL

CL 1,2

CL 3,4

CL 5,6

B HN

BS CL

CB CL

BN 1,2

CBN

S SAX

A SAX

T SAX

B SAX

mp *f* *cresc.*

4/2 5/2 4/2 5/2 4/2 3/2 7/8

1. * BN 2: use extension

[T.T.]

Variation XX (Clamorous / subdued)

← ♩ = ♩ → (♩ = 60)

309

PC 1,2
FL 1,2
OB 1,2
EH
Eb CL
CL 1,2
CL 3,4
CL 5,6
B HN
BS CL
CB CL
BN 1,2
CBN
S SAX
A SAX
T SAX
B SAX
TP 1,2
TP 3,4
HN 1,2
HN 3,4
TN 1,2
TN 3,4
EU 1,2
TB 1,2
PR 1
PR 2
PR 3
PR 4
PR 5
PR 6
PF
HP

7 8 5 4 4 3 4 9 8

LO CYM on TIMP 1 w/ soft felt
POLICE WHISTLE
AIRHORN
RATCHET
LION'S ROAR
FLEXATONE
BASS DRUM
PAPER (tear slowly & evenly)
TAMBOURINE (shake rapidly but gently)
RAIN STICK (turn slowly)
TAM-TAM w/ heavy beater
POLICE WHISTLE
AIRHORN
RATCHET
LION'S ROAR
FLEXATONE
BD



Musical score for page 314, featuring a full orchestra and percussion. The score is divided into three measures with changing time signatures.

Measure 1 (9/8): Includes parts for PC 1,2; FL 1,2; OB 1,2; EH; Eb CL; CL 1,2; CL 3,4; CL 5,6; B HN; BS CL; CB CL; BN 1,2; CBN; S SAX; A SAX; T SAX; B SAX; TP 1,2; TP 3,4; HN 1,2; HN 3,4; TN 1,2; TN 3,4; EU 1,2; TB 1,2; PR 1-6 (Percussion); PF (Piano); HP (Harp).

Measure 2 (5/4): Includes parts for CL 3,4; CL 5,6; B HN; BS CL; CBN; TP 1,2; TP 3,4; HN 1,2; HN 3,4; TN 1,2; TN 3,4; EU 1,2; TB 1,2; PR 1-6; PF; HP.

Measure 3 (4/4): Includes parts for CL 3,4; CL 5,6; B HN; BS CL; CBN; TP 1,2; TP 3,4; HN 1,2; HN 3,4; TN 1,2; TN 3,4; EU 1,2; TB 1,2; PR 1-6; PF; HP.

Percussion Details:

- PR 1: CYM on TIMP
- PR 2: PAPER
- PR 3: TAMBOURINE
- PR 4: RAIN STICK
- PR 5: TAM-TAM
- PR 6: BD

Other Percussion Elements:

- POLICE WHISTLE (PR 2)
- AIRHORN (PR 3)
- RATCHET (PR 4)
- LION'S ROAR (PR 5)
- FLEXATONE (PR 6)

Dynamic Markings: *ppp*, *ff*, *fff*, *fz*, *ffz*, *ff*, *fff*.

Performance Notes:

- CYM on TIMP
- ppp
- fff
- fz
- ffz
- ff
- fff
- ppp
- fff
- ppp
- fff
- ppp
- fff
- ppp
- fff
- ppp
- fff
- ppp
- fff
- ppp
- fff
- ppp
- fff
- ppp
- fff

TUTTI: *dim.* - *molto*

318

Musical score for percussion and woodwinds. The score is divided into two systems. The first system includes parts for PC 1,2; FL 1,2; OB 1,2; EH; Eb CL; CL 1,2; CL 3,4; CL 5,6; B HN; BS CL; CB CL; BN 1,2; CBN; S SAX; A SAX; T SAX; B SAX; TP 1,2; TP 3,4; HN 1,2; HN 3,4; TN 1,2; TN 3,4; EU 1,2; and TB 1,2. The second system includes parts for PR 1 through PR 6, PF, and HP. The PR parts are labeled with sound effects: POLICE WHISTLE, AIRHORN, RATCHET, LION'S ROAR, and SLEIGHBELLS (gently turn in hand). The PF part is labeled FLEXATONE. The HP part is labeled HP. The score features various musical notations, including dynamics (ff, mf, p, rit.), articulation (tr, port.), and fingerings (6, 3, 4). Large numbers 5, 4, 3, 4, 3, 2 are placed in the woodwind staves to indicate fingerings. The percussion parts include complex rhythmic patterns and sound effect notations.

TUTTI: *dim.* - *molto*

[E.V.]

Variation XXI: Conclusion (Anxious)

323 ← ♩ = ♩ → (♩ = 40)

PC 1 *mf sempre*

FL 1 *mf*

FL 2 *mf*

OB 1 *mf sempre (non cresc.!)*

OB 2 *mf sempre (non cresc.!)*

CL 1 *mf* *quasi andante*

CL 2 *mf* *quasi andante*

CL 3 *mf* *quasi andante*

CL 4 *mf* *quasi andante*

CL 5 *mf* *quasi andante*

CL 6 *mf* *quasi andante*

BHN *mf*

BCL *mf*

S SAX *mf*

A SAX *mf*

T SAX *mf*

TP 1 *mf (non troppo)* plunger mute (+)

TP 2 *mf (non troppo)* plunger mute (+)

TP 3 *mf (non troppo)* plunger mute (+)

TP 4 *mf (non troppo)* plunger mute (+)

HN 1.2 *mf*

HN 3.4 *mf*

EU 1 *mf*

PR 1 VIBRAPHONE w/ hard rubber (motor off) *mf (non troppo)* *sempre*

PR 2 CROTALES w/ bow *mf*

PR 3 XYLOPHONE w/ hard rubber *mp (secco)*

PR 4 GLOCKENSPIEL w/ plastic *mf (non troppo)*

PR 5 SLEIGHBELLS (gently turn in hands) *p (lontano)*

PR 6

PF/CEL RH: CELESTA *mp (secco)*

LH: PIANO *mp (secco)* (w/ towel over strings)

HP *mp (secco)* *pdl* D \flat C B \flat E \flat F G A

PC 1 *(non cresc.!) quasi andante*

PC 2 *mf sempre (non cresc.!) ^{Sforz}*

FL 1 *mf sempre (non cresc.!) quasi andante*

FL 2 *mf sempre (non cresc.!) quasi andante*

OB 1 *quasi andante*

OB 2 *4/2 5/2 4/2 5/2 quasi andante*

Eb CL *mf sempre (non cresc.!) quasi andante*

CL 1 *mf*

CL 2

CL 3

CL 4 *quasi andante*

CL 5

CL 6

SSAX

TP 1

TP 2

TP 3

TP 4

PR 1

PR 2

PR 3 *mf n mf n mf*

PR 4 *Sforz*

PR 5 *4/2 5/2 4/2 5/2*

PR 6

PF/CEL *(CEL) (PF) poco*

HP