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THE STORY OF DON RABBIT AND SEXY CARROT
FOR VARIETY ORCHESTRA

Lisa M. Eleazarian

58 Pages

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This thesis project follows the form and model of a tone poem using a compositional style of cartoon music.

The piece acts as a musical representation of a cartoon, in which a rabbit falls in love with a carrot, chases the carrot, and finally catches the carrot only to eat it and die at the end of his meal. The plot line fits well into sonata form, a common western classical music form. The piece is divided into three movements based on a handful of frames from the cartoon. The first movement introduces the main character. The second movement begins and develops the story. The third movement focuses on one particular frame from the cartoon.

This orchestral piece includes several instruments not commonly found in an orchestra such as two saxophones, an electric guitar, a drum set, a coffee grinder and dish sets. The piece uses these instruments both to create sound effects and to represent the personalities of the characters in the story.

The piece utilizes three main themes. Two of these themes represent the two main characters, while the other represents a love theme. Different events of the story control the development or changes of these themes.

The piece utilizes several different compositional techniques depending on the events of the story. The first movement uses a purely diatonic harmonic language, while the other two movements alternate between diatonic and other harmonic techniques. Several musical genres

appear in this piece to represent the characters' personalities and different location settings.

THE STORY OF DON RABBIT AND SEXY CARROT
FOR VARIETY ORCHESTRA

LISA M. ELEAZARIAN

A Thesis Submitted in Partial
Fulfillment of the Requirements
for the Degree of

MASTER OF MUSIC

School of Music

ILLINOIS STATE UNIVERSITY

2014

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THE STORY OF DON RABBIT AND SEXY CARROT
FOR VARIETY ORCHESTRA

LISA M. ELEAZARIAN

COMMITTEE MEMBERS:

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INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B-flat
Bass Clarinet
Alto Saxophone
Tenor Saxophone
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Tuba

Timpani

Drum Set

Percussion (4):

Triangle
Tambourine
Suspended Cymbal (medium yarn mallets)
Crash Cymbals
Tamtam (heavy yarn beater)
Whip
Woodblocks (5)
Castanets
Coffee Grinder/ Ratchet
Dish set
Bowl of water and pitcher
Snare drum
Bass drum (heavy felt beater)
Glockenspiel (hard plastic mallets)
Xylophone (hard wood mallets)
Vibraphone (motor on slow, medium yarn mallets)

Movement I (3 Percussion):

Percussion 1: Glockenspiel
Percussion 2: Triangle, Tambourine
Percussion 3: Bass Drum

Movement 2 (3 Percussion):

Percussion 1: Glockenspiel, Coffee Grinder, Bowl of Water, Xylophone

Percussion 2: Bicycle Bell, Dish Set, Tamtam, Vibraphone, Crash Cymbal

Percussion 3: Triangle, Tambourine

Movement 3 (4 Percussion):

Percussion 1: Xylophone

Percussion 2: Crash Cymbal, Suspended Cymbal, Tamtam, Tambourine

Percussion 3: Whip, Snare Drum, Triangle, Tambourine, Woodblocks (5)

Percussion 4: Bass Drum

Electric Guitar (with distortion)

Celesta

Piano

Violin I

Violin II

Viola

Celli

Contrabass

Score in C

The Piccolo, Xylophone, and Celesta sound an octave higher than written. The Glockenspiel sounds two octaves higher than written. The Contrabassoon, Electric Guitar, and Contrabass sound an octave lower than written.

Performance Duration: Approximately 16 minutes

PERFORMANCE NOTES

Percussion Notes:

1. Map of Drum Set:

2. Cymbals are notated with X note-heads
3. The Coffee Grinder, Dish Set, and Water Pitcher must be amplified. During the performance, follow the directions in the score. Do these activities over the amount of measures indicated in the score. It should sound more like sound effects than any particular rhythmic pattern. If there is no coffee grinder or electrical outlet available, then substitute a ratchet for the coffee grinder.

Other Performance Notes:

1. Start all glissandi immediately. Glissandi are indicated by a straight line connected between notes.
2. Glissandi to notes without a note-head mean that the performer may end the glissando on any pitch in the indicated area.
3. All performers may be required to provide sound effects such as talking or scooting their chairs. Follow the directions in the score.
4. Electric Guitar must use distortion. It should produce a grungy tone. The guitarist must play with a pick
5. During all conversation portions of the piece the conversation subject matter will be divided as follows:

Flutes: talk about food

Oboes: call out random coffee drink names

Bassoons and Contrabassoon: talk about the weather

French Horns: talk about summer plans

Trombones and Tuba: pretend to be on a first date

Electric Guitar: complain about computers (please refrain from inappropriate language)

Violins: talk about school

Violas and Celli: talk about favorite TV shows or movies

Score in C

MOVEMENT I

INTRODUCING DON RABBIT

♩ = 60, Pleasant, Calm, Joyful *rit.* ♩ = 100, Happily Hopping Along ♩ = 144, On The Move

The score is written for a full orchestra and includes the following parts:

- Piccolo**: Enters in the second measure with a melodic line.
- Flute 1 & 2**: Play a melodic line with a *p* (piano) dynamic.
- Oboe 1 & 2**: Play a melodic line with a *p* dynamic.
- Clarinet in Bb 1 & 2**: Play a melodic line with a *sf* (sforzando) dynamic.
- Bass Clarinet in Bb**: Play a melodic line with a *sf* dynamic.
- Alto Sax.**: Play a melodic line with a *sf* dynamic.
- Tenor Sax.**: Play a melodic line with a *sf* dynamic.
- Bassoon 1 & 2**: Play a melodic line with a *sf* dynamic.
- Contrabassoon**: Play a melodic line with a *sf* dynamic.
- Horn in F 1 & 2**: Play a melodic line with a *p* dynamic.
- Horn in F 3 & 4**: Play a melodic line with a *p* dynamic.
- Trumpet 1 & 2 in C**: Play a melodic line with a *p* dynamic. (Up to 1 to Harmon Mute)
- Trombone 1 & 2**: Play a melodic line with a *p* dynamic. (Up to 1 to Harmon Mute)
- Tuba**: Play a melodic line with a *p* dynamic.
- Timpani**: Play a melodic line with a *pp* (pianissimo) dynamic.
- Percussion 1**: Play a melodic line with a *mf* (mezzo-forte) dynamic. (Clockenspiel hard plastic mallets)
- Percussion 2**: Play a melodic line with a *mf* dynamic. (Triangle)
- Percussion 3**: Play a melodic line with a *mf* dynamic. (Bass Drum heavy felt beater)
- Celesta**: Play a melodic line with a *f* (forte) dynamic.
- Violin I**: Play a melodic line with a *f* dynamic. (express)
- Violin II**: Play a melodic line with a *f* dynamic. (express)
- Viola**: Play a melodic line with a *f* dynamic. (express)
- Cello**: Play a melodic line with a *f* dynamic. (Upp. arco)
- Contrabass**: Play a melodic line with a *f* dynamic.

12

Picc. *1 Solo* *sfz* *a.2* *flutter tongue* *sfz* *flutter tongue* *a.2* *sfz* *flutter tongue*

Fl. 1 & 2 *p* *sfz* *a.2* *1 Solo* *sfz* *sfz* *sfz*

Oh. 1 & 2 *sfz* *a.2* *1 Solo*

B♭ Cl. 1 & 2 *1 Solo* *f* *sfz*

Bass Cl. *f*

A. Sx. *f* *sfz* *flutter tongue* *pp*

T. Sx. *f*

Bsn. 1 & 2 *a.2* *f* *1* *a.1*

Contra. *f*

Hr. 1 & 2 *1* *p* *a.2* *sfz* *sfz*

Hr. 3 & 4 *3* *sfz* *sfz*

C Tpt. 1 & 2 *Consord.* *1. Harmon mute* *p* *sfz* *sfz*

Tbn. 1 & 2 *Consord.* *1. Harmon mute* *p* *sfz* *sfz*

Tuba *f* *sfz* *sfz*

Timpani *f*

Perc. 1 (Glock.) *mf* *p*

Perc. 2 to Tambourine *Tambourine* *p*

12

Vln. I *arco* *f* *sfz* *p* *pp*

Vln. II *arco* *f* *sfz* *p* *pp* *Div.*

Vla. *arco* *f* *sfz* *pizz.* *p* *arco* *p*

Vc. *arco* *f* *sfz* *p*

Ch. *f* *arco* *f* *p*

20

20

Orcl

Ficc. *sfz*

Fl. 1 & 2 *sfz*

Ob. 1 & 2 *f*

Bass Cl. *f*

A. Sx. *sfz* *f* *p*

T. Sx. *p* *f*

Bsn. 1 & 2 *f* *a.2* *p*

Contr. *f* *ff*

C Tpt. 1 & 2 *f* *mp* *f* *a.2* *ff*

Tbn. 1 & 2 *f* *a.2* *p*

Tuba *p*

Perc. 1 (Glock.) *f*

Perc. 2 (Tamb.) *f* *pp*

20

Div

Vln. I *f* *Una arco* *f* *ff* *p*

Vln. II *f* *Una arco* *f* *ff* *mf*

Vla. *f* *pizz.* *p*

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

Cb. *f* *pizz.* *p*

rit. ♩ = 60, Calm ♩ = 144, On The Move

Picc. *f*

Fl. 1 & 2 *p* *mf* *pp*

Ob. 1 & 2 *f* *mf* *pp*

B♭ Cl. 1 & 2 *f* *mf* *pp*

Bass Cl. *f* *mf* *pp*

A. Sax. *p* *mf* *pp* Solo *pp*

T. Sax. *mf* *pp*

Bsn. 1 & 2 *f* *mf* *pp*

Contr. *f* *pp*

Fltn. 1 & 2 *f* *mf* *pp*

Fltn. 3 & 4 *f* *mf* *pp*

C Tpt. 1 & 2 *f*

Tbn. 1 & 2 *f*

Tuba *f*

Timp. *f*

Perc. 1 (Glock.) *f* *p* *pp*

Perc. 2 (Tomb.) *p*

Perc. 3 (Bass Drum) *f* *pp*

Cel. *p*

rit. ♩ = 60, Calm ♩ = 144, On The Move

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

Vln. II *f* *mf* *pp*

Vla. *f* *mf* *pp*

Vc. *f* *p* Div. pizz. Unacc.

Ch. *f* *p* pizz.

MOVEMENT II

THAT MORNING AT STUMPTOWN COFFEE, DON RABBIT SEES SEXY CARROT

Don Rabbit on His Way to Stumptown Coffee:
J = 144, With a Punk Feel

Piccolo
 Flute 1 & 2
 Oboe 1 & 2
 Clarinet in Bb 1 & 2
 Bass Clarinet in Bb
 Alto Sax
 Tenor Sax
 Bassoon 1 & 2
 Contrabassoon
 Horn in F 1 & 2
 Horn in F 3 & 4
 Trumpet 1 & 2 in C
 Trombone 1 & 2
 Tuba
 Timpani
 Drum Set
 Percussion 1 (Clocks/Chimes)
 Percussion 2 (Bicycle Bell)
 Percussion 3 (Triangle)
 Electric Guitar
 Celesta
 Violin I
 Violin II
 Viola
 Cello
 Contrabass

This page contains the musical notation for measures 8 through 16 of a scene from 'The Barber of Seville'. The instrumentation includes:

- Voice Parts:** Ob. 1 & 2, Bass Cl., A. Sx., T. Sx., Bsn. 1 & 2, Contra., Hrn. 1 & 2, Hrn. 3 & 4, Tpt. 1 & 2, Tbn. 1 & 2, Tuba.
- Percussion:** D. S. (Drum Snare), E. Gtr. (Electric Guitar).
- String Ensemble:** Vla. (Violins), Ve. (Violas), Cb. (Cellos).

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p*, *f*, *mf*, *fp*, and *a.2*. There are also performance instructions like "Growl" and "Duo". The key signature has one flat, and the time signature is common time (C). Measure numbers 8, 9, 10, 11, 12, 13, 14, 15, and 16 are indicated at the top of their respective staves.

18 *rit.*

Picc. *ffz*

Hr. 1 & 2 *ffz*

Ob. 1 & 2 *ffz*

B♭ Cl. 1 & 2 *ffz*

Bass Cl. *ffz*

A. Sax. *ffz* *mf* *f* *fp* *f*

T. Sax. *ffz* *mf* *f* *fp* *f*

Bsn. 1 & 2 *ffz*

Contra. *ffz*

Hrn. 1 & 2 *ffz*

Hrn. 3 & 4 *ffz*

Tpt. 1 & 2 *ffz*

Tbn. 1 & 2 *ffz*

Tuba *ffz*

Timp. *ffz*

D. S. *ff* *pp* *ff*

E. Gtr. *pp* *f* *ff*

18 *arco* *rit.*

Vln. I *f* *ffz* *pp* *fz*

Vln. II *f* *ffz* *pp* *fz*

Vla. *f* *ffz* *ppp* *fz*

Vc. *f* *p* *ppp* *fz*

Cb. *f* *ffz* *p* *ffz*

25 Arriving at Stumptown Coffee ♩ = 100, Cheerful, Quirky

Picc. *mp happy-go-lucky* *fp* *mf*
 B♭ Cl. 1 & 2 *pp*
 Bass Cl. *pp*
 Bsn. 1 & 2 *mp happy-go-lucky* *fp* *mf*
 Contra. *pp*
 Perc. 2 *Bicycle Bell* *ff*
 Perc. 3 *Triangle* *pp* *to tambourine*

25 Arriving at Stumptown Coffee ♩ = 100, Cheerful, Quirky

Vln. I *f* *pizz.* *stacc.* *p*
 Vln. II *f* *pizz.* *stacc.* *p*
 Vla. *pizz.* *p*
 Vcl. *f* *pizz.* *p*
 Cb. *f* *pizz.* *p*

33 Inside Stumptown Coffee ♩ = 112, Relaxed, Singer/Song-writer Feel with Some Noise

Fl. 1 & 2 *Converse quietly with the person next to you*

Ob. 1 & 2 *Converse quietly with the person next to you*

B♭ Cl. 1 & 2

Bass Cl. *Solo* *mf* *pp*

A. Sx. *pp*

T. Sx. *pp*

Bsn. 1 & 2

Hrn. 1 & 2 *Converse quietly with the person next to you*

Hrn. 3 & 4 *Converse quietly with the person next to you*

Tpt. 1 & 2 *Solo* *f cantabile* *p* *p* *f*

Thn. 1 & 2 *Converse quietly with the person next to you*

Tuba *Converse quietly with the person next to you*

Perc. 1 *Coffee Grinder and Pitcher* *Grind Coffee* *Pour "Coffee"*

Perc. 2 *Dish Set* *Pick up and place dishes as will*

Inside Stumptown Coffee

33 ♩ = 112, Relaxed, Singer/Song-writer Feel with Some Noise

Vln. I *Converse quietly with the person next to you* *Swirl your chair quietly in this measure* *(cont. conversing)*

Vln. II *Converse quietly with the person next to you* *Swirl your chair quietly in this measure* *(cont. conversing)*

Vln. *Converse quietly with the person next to you* *Swirl your chair quietly in this measure* *(cont. conversing)*

Vc. *Converse quietly with the person next to you*

Cb. *Solo* *f*

45

Fl. 1 & 2 (cont. conversing)

Ob. 1 & 2 (cont. conversing)

B♭ Cl. 1 & 2

Bass Cl.

A. Sx.

T. Sx.

Hr. 1 & 2 (cont. conversing)

Hr. 3 & 4 (cont. conversing)

Tpt. 1 & 2

Thu. 1 & 2 (cont. conversing)

Tuba (cont. conversing)

Perc. 1

Perc. 2

Grind Coffee

Pour "Coffee"

Pick up and place dishes at will

Pour "Coffee"

Pick up and place dishes at will

45

Vln. I (cont. conversing)

Vln. II (cont. conversing)

Vla. (cont. conversing)

Vc. (cont. conversing)

Cb. (cont. conversing)

Scout your chair quietly in this measure

Scout your chair quietly in this measure

Scout your chair quietly in this measure

Scout your chair quietly in this measure

55

♩ - 80, Reflecting, Relaxing, Recitative Feeling

rit.

Picc. *p cantabile*

Fl. 1 & 2 (cont. conversing) *a2 mf p*

Ob. 1 & 2 (cont. conversing) *Solo 1-2-3 mf espress. a2 p tenuto*

Bs. Cl. 1 & 2 *p*

Bass Cl. *Solo mf*

A. Sv. *pp*

T. Sv. *p*

Bsn. 1 & 2 *p cantabile*

Hr. 1 & 2 (cont. conversing)

Hr. 3 & 4 (cont. conversing)

Tpt. 1 & 2

Thn. 1 & 2 (cont. conversing)

Tuba (cont. conversing)

E. Gtr. *1 Pretend to have a conversation with someone quietly*

55

♩ - 80, Reflecting, Relaxing, Recitative Feeling

rit.

Vln. I (cont. conversing) *p f p*

Vln. II (cont. conversing) *p f p Div.*

Vla. (cont. conversing) *f p*

Vc. (cont. conversing) *f p*

Cb. *f*

pizz.

Tutti pizz.

65 ♩ = 60 ♩ = 80 ♩ = 112 ♩ = 80

Picc. *mf* *f* *mf* *pp*

Fl. 1 & 2 *p* *mf* *f* *mf* *pp*

Ob. 1 & 2 *mf* *p* *mf*

B♭ Cl. 1 & 2 *mf* *p*

Bass Cl. *pp*

A. Sx. *mf* *mf*

T. Sx. *mf* *Solo*

Bsn. 1 & 2 *f*

Contra. *p*

Hrn. 1 & 2 (cont. converging)

Hrn. 3 & 4 (cont. converging)

Tpt. 1 & 2 *mf* *p* *pp*

Thn. 1 & 2 (cont. converging)

Tuba (cont. converging)

Perc. 1 (Glock.) *p*

E. Gtr. (cont. converging)

65 ♩ = 60 ♩ = 80 ♩ = 112 pizz. ♩ = 80 arco

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

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

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

Vc. *f* *pizz.* *arco* *pizz.* *f* *p*

Ch. *f* *p* *mf* *f* *p*

76 *rit.* Done Reflecting ♩ = 112, Relaxed, Singer/Song-writer Feel Sexy Carrot Enters Stumptown Coffee ♩ = 80, Grand, Melodramatic

Picc. *Converse quietly with the person next to you* *f* *sp* *f* *marcato*

Fl 1 & 2 *Converse quietly with the person next to you* *f* *sp* *f* *marcato*

Ob. 1 & 2 *Converse quietly with the person next to you* *f* *sp* *f* *marcato*

B♭ Cl. 1 & 2 *Solo* *pp* *mf* *variable* *p* *f* *sp* *f* *marcato*

Bass Cl. *Solo* *pp* *mf* *variable* *p* *f* *sp* *f* *marcato*

A. Sax. *Solo* *pp* *mf* *variable* *p* *f* *sp* *f* *marcato*

T. Sax. *pp* *f* *sp* *f* *marcato*

Bsn. 1 & 2 *Converse quietly with the person next to you* *f* *sp* *f* *marcato*

Contra. *Converse quietly with the person next to you* *f* *sp* *f* *marcato*

Hr. 1 & 2 *Converse quietly with the person next to you* *f* *sp* *f* *marcato*

Hr. 3 & 4 *Converse quietly with the person next to you* *f* *sp* *f* *marcato*

Tpt. 1 & 2 *pp* *f* *sp* *f* *marcato*

Tbn. 1 & 2 (cont. conversing) *f* *sp* *f* *marcato*

Tuba (cont. conversing) *f* *sp* *f* *marcato*

Timp. *f* *sp* *f* *marcato*

D. S. *pp* *f*

Perc. 1 (Glock) *f*

Perc. 2 (Bicycle Bell) *f* *to Tam tam*

E. Gtr. (cont. conversing)

76 *rit.* Done Reflecting ♩ = 112, Relaxed, Singer/Song-writer Feel Sexy Carrot Enters Stumptown Coffee ♩ = 80, Grand, Melodramatic

Vln. I *Converse quietly with the person next to you* *pp* *mf* *pp* *f* *sp* *f* *marcato*

Vln. II *Converse quietly with the person next to you* *pp* *mf* *pp* *f* *sp* *f* *marcato*

Vla. *Converse quietly with the person next to you* *pp* *mf* *pp* *f* *sp* *f* *marcato*

Vc. *Converse quietly with the person next to you* *pp* *mf* *pp* *f* *sp* *f* *marcato*

Ch. *Solo* *pp* *mf* *pp* *f* *sp* *f* *marcato*

88 Sexy Carrot Confident, Cool, with Rubato, Cadenza-like ♩ = 100 ♩ = 80 *rit.* ----- ♩ = 100, Moving Along

Cel.

88 Sexy Carrot Confident, Cool, with Rubato, Cadenza-like ♩ = 100 ♩ = 80 *rit.* ----- ♩ = 100, Moving Along

Vln. I

f *prominently* *f* *p* *f* *pp* *ff*

Picc. *1 flutter tongue* *p*

Fl. 1 & 2 *mf*

Ob. 1 & 2

B♭ Cl. 1 & 2 *pp* *p*

Bass Cl. *pp* *p*

A. Sax. *p*

T. Sax. *p*

Hr. 1 & 2 *a 2* *fp*

Hr. 3 & 4 *a 2* *fp*

Tpt. 1 & 2 *Con arco straight mch.* *fp*

Tbn. 1 & 2 *a 2* *(inhale audibly)* *f* *(exhale slowly)*

Tuba *f* *(inhale audibly)* *f* *(exhale slowly)*

Timp. *f* *(inhale audibly)* *f* *(exhale slowly)*

D. S. *pp*

Perc. 1 *(Glock.)* *p*

Perc. 2 *Tam tam* *pp*

Cel. *mf*

Vln. I *(rest of Vln. I)* *Tutti* *(inhale audibly)* *f* *gliss. natural harmonics* *ff confidently*

Vln. II *Dec.* *ppp* *f* *(inhale audibly)* *gliss. natural harmonics* *ff*

Vla. *ppp* *f* *(inhale audibly)* *p* *ppp* *ff*

Vc. *ppp* *f* *(inhale audibly)* *p* *ppp* *ff*

Ch. *ppp* *f* *(inhale audibly)* *p pizz.* *ff*

105

♩ = 60, Smokey

Fl. 1 & 2

B♭ Cl. 1 & 2

Bass Cl.

A. Sax.

Bsn. 1 & 2

Contra.

Hrn. 1 & 2

Hrn. 3 & 4

Tbn. 1 & 2

Tuba

Timp.

Cel.

105

♩ = 60, Smokey

Vln. I

(rest of Vln. I)

Vln. II

Vla.

Vc.

Cb.

111

♩- 112, Tango-esque

Picc. *p*
 Fl. I & 2
 B♭ Cl. I & 2 *pppp*
 A. Sax. *mf*
 Bsn. I & 2 *p robust*
 Contra. *p robust*
 Timp. *f p*
 Cel.

111

(Tutti)

♩- 112, Tango-esque

Vln. I *f*
 Vln. II *f*
 Vla. *p*
 Vcl. *f robust*
 Ch. *f robust*

Solo *f*
 Tutti *f*
 Div. *p*
 Div. *pizz.*

[illegible]

122

♩ - 60, Smokey

II Unia

(inhale audibly)

f

III

(inhale audibly)

f

IV

(inhale audibly)

f

V

(inhale audibly)

f

VI

(inhale audibly)

f

7

(inhale audibly)

f

8

(inhale audibly)

f

9

(inhale audibly)

f

10

(inhale audibly)

f

11

(inhale audibly)

f

12

(inhale audibly)

f

13

(inhale audibly)

f

14

(inhale audibly)

f

15

(inhale audibly)

f

16

(inhale audibly)

f

17

(inhale audibly)

f

18

(inhale audibly)

f

19

(inhale audibly)

f

20

(inhale audibly)

f

21

(inhale audibly)

f

22

(inhale audibly)

f

23

(inhale audibly)

f

24

(inhale audibly)

f

25

(inhale audibly)

f

26

(inhale audibly)

f

27

(inhale audibly)

f

28

(inhale audibly)

f

29

(inhale audibly)

f

30

(inhale audibly)

f

31

(inhale audibly)

f

32

(inhale audibly)

f

33

(inhale audibly)

f

34

(inhale audibly)

f

35

(inhale audibly)

f

36

(inhale audibly)

f

37

(inhale audibly)

f

38

(inhale audibly)

f

39

(inhale audibly)

f

40

(inhale audibly)

f

41

(inhale audibly)

f

42

(inhale audibly)

f

43

(inhale audibly)

f

44

(inhale audibly)

f

45

(inhale audibly)

f

46

(inhale audibly)

f

47

(inhale audibly)

f

48

(inhale audibly)

f

49

(inhale audibly)

f

50

(inhale audibly)

f

51

(inhale audibly)

f

52

(inhale audibly)

f

53

(inhale audibly)

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54

(inhale audibly)

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55

(inhale audibly)

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56

(inhale audibly)

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57

(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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68

(inhale audibly)

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(inhale audibly)

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70

(inhale audibly)

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71

(inhale audibly)

f

72

(inhale audibly)

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73

(inhale audibly)

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74

(inhale audibly)

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75

(inhale audibly)

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76

(inhale audibly)

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77

(inhale audibly)

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78

(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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102

(inhale audibly)

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103

(inhale audibly)

f

104

(inhale audibly)

f

105

(inhale audibly)

f

106

(inhale audibly)

f

107

(inhale audibly)

f

108

(inhale audibly)

f

109

(inhale audibly)

f

110

(inhale audibly)

f

111

(inhale audibly)

f

112

(inhale audibly)

f

113

(inhale audibly)

f

114

(inhale audibly)

f

115

(inhale audibly)

f

116

(inhale audibly)

f

117

(inhale audibly)

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118

(inhale audibly)

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119

(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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(inhale audibly)

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138

(inhale audibly)

f

139

(inhale audibly)

f

140

(inhale audibly)

f

141

(inhale audibly)

f

142

(inhale audibly)

f

143

(inhale audibly)

f

144

(inhale audibly)

f

131

Picc.

Fl. 1 & 2

Ob. 1 & 2

B. Cl. 1 & 2

Bass Cl.

T. Sx.

(a.2)

Bsn. 1 & 2

Contra.

Tpt. 1 & 2

Tbn. 1 & 2

(a.2)

Tuba

(Tambourine)

Perc. 3

This block contains the musical notation for measures 131 through 135 for the woodwind and percussion section. The instruments listed on the left are Piccolo, Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Tenor Saxophone, Bassoon 1 & 2 (marked with a first alternate), Contrabassoon, Trumpet 1 & 2, Trombone 1 & 2, Tuba (marked with a first alternate), Tambourine, and Percussion 3. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one flat, and the time signature is 4/4.

131

Unis.

Div.

Unis.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

This block contains the musical notation for measures 131 through 135 for the string section. The instruments listed on the left are Violin I, Violin II, Viola, Violoncello, and Contrabass. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one flat, and the time signature is 4/4. Performance instructions 'Unis.' (Unison) and 'Div.' (Divisi) are present above the Violin I and Violin II staves.

Fl. 1 & 2
 Ob. 1 & 2
 B♭ Cl. 1 & 2
 Bass Cl.
 A. Sax.
 T. Sax.
 Bsn. 1 & 2
 Contra.
 Hrn. 1 & 2
 Hrn. 3 & 4
 Tpt. 1 & 2
 Tbn. 1 & 2
 Tuba
 Timp.
 D. S.
 Perc. 3
 Cel.

1. 60, Smokey
 2. 61, Ringo-esque
 3. 62, Ringo-esque
 4. 63, Ringo-esque
 5. 64, Ringo-esque
 6. 65, Ringo-esque
 7. 66, Ringo-esque
 8. 67, Ringo-esque
 9. 68, Ringo-esque
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 12. 71, Ringo-esque
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 230. 289, Ringo-esque
 231. 290, Ringo-esque
 232. 291

The image shows a page from a musical score, numbered 140. It contains two pieces of music: 'Smokey II' and 'Tango-esque'. The first piece, 'Smokey II', is marked with a tempo of quarter note = 60 and includes a 'Solo' section. The second piece, 'Tango-esque', is marked with a tempo of quarter note = 112. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a Chamber Ensemble (Ch.). The notation includes various dynamics (f, mf, pp, ff) and performance instructions such as 'Unse II', 'Solo', 'Div.', and 'pizz.'. The page is numbered 140 in the top left corner.

149 ♩ = 60, Smokey

rit.

♩ = 60, Don Rabbit Falls in Love with Sexy Carrot 21

Picc. *pp*

Fl. 1 & 2 *mp* *pp*

Ob. 1 & 2 *p*

B. Cl. 1 & 2 *p* *pp* *p* *mf*

Bass Cl. *p*

A. Sax. *pp* *pp* *p* *sfz*

T. Sax. *pp*

Bsn. 1 & 2 *p*

Hr. 1 & 2 *mf* *4/2*

Hr. 3 & 4 *mf*

Thn. 1 & 2 *p*

Tuba *p*

Perc. 1 (Glock.) *pp* *f* to Xylophone

Perc. 2 *p* Vibraphone medium yarn mallets motor on slow

Cel. *p*

Converse quietly with the person next to you

149 ♩ = 60, Smokey

rit.

♩ = 60, Don Rabbit Falls in Love with Sexy Carrot

Vln. I *p*

Vln. II *p*

Vla. *pp* *legato*

Vc. *sfz* *arco*

Cb. *sfz* *p*

pizz.

arco

The image shows a page from a musical score, likely for a percussion section. The score is written for multiple instruments, including Piccolo, Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Contrabassoon, Trumpet 1 & 2, Trombone 1 & 2, Percussion 1 (Slylo), Percussion 2 (L.V.), and Cymbals. The score is in 3/4 time and features various dynamics such as p, f, and fp. The percussion parts are marked with 'L.V.' and 'to Glock.'.

[illegible]

165

rit.

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bass Cl.

T. Sx.

Bsn. 1 & 2

Contra.

Hr. 1 & 2

Hr. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

f

165

Senza sord.

p

f

Senza sord.

p

f

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f

rit.

f

♩ = 60, Love Theme , Hopelessly Obsessed

172

[illegible]

182 $\text{♩} = 60$ ($\text{♩} = \text{♩}$)

Picc. *p dolce* *f*

Fl. 1 & 2 *p dolce* *f*

Ob. 1 & 2 *p* *f* 1 *p* *f*

B♭ Cl. 1 & 2 *p* *f* *f*

Bass Cl. *mf* *sf* *p*

Bsn. 1 & 2 *mf* *f*

Hrn. 1 & 2 *p*

Hrn. 3 & 4 *p*

Tbn. 1 & 2 *mf*

Timp. *fp*

Perc. 1 (Glock.) *mf*

182 $\text{♩} = 60$ *Unis* ($\text{♩} = \text{♩}$)

Vln. I *pp* *mf* *fp* *f*

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

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

Ve. *f* *pp* *mf* *f* *p*

Ch. *f* *pp* *mf* *sf* *p*

190 *rit.* *J = 40*

Picc. *mf* *f* *ff* *ffz* *f* *p*

Fl. 1 & 2 *mf* *f* *ff* *ffz* *f* *p*

Ob. 1 & 2 *mf* *f* *ff* *ffz* *f* *p*

B♭ Cl. 1 & 2 *mf* *f* *ff* *ffz* *f* *p*

Bass Cl. *mf* *f* *ff* *ffz* *f* *p*

A. Sx. *mf* *f* *ff* *ffz* *f* *p*

T. Sx. *mf* *f* *ff* *ffz* *f* *p*

Bsn. 1 & 2 *mf* *f* *ff* *ffz* *f* *p*

Contra. *mf* *f* *ff* *ffz* *f* *p*

Hr. 1 & 2 *mf* *f* *ff* *ffz* *f* *p*

Hr. 3 & 4 *mf* *f* *ff* *ffz* *f* *p*

Tpt. 1 & 2 *mf* *f* *ff* *ffz* *f* *p*

Tbn. 1 & 2 *mf* *f* *ff* *ffz* *f* *p*

Tuba *mf* *f* *ff* *ffz* *f* *p*

Timp. *mf* *f* *ff* *ffz* *f* *p*

Perc. 1 (Glock.) *mf* *f* *ff* *ffz* *f* *p*

Perc. 2 (Crash Cymb.) *mf* *f* *ff* *ffz* *f* *p*

Perc. 3 (Bass Drums) *mf* *f* *ff* *ffz* *f* *p*

Crash Cymbal to *Bicycle Bell*

190 *rit.* *J = 40*

Vln. I *mf* *f* *ff* *ffz* *f* *p*

Vln. II *mf* *f* *ff* *ffz* *f* *p*

Vla. *mf* *f* *ff* *ffz* *f* *p*

Vc. *mf* *f* *ff* *ffz* *f* *p*

Ch. *mf* *f* *ff* *ffz* *f* *p*

197

♩ = 112, Sexy Carrot leaves Stumptown Coffee

THE MERRY-GO-ROUND BROKE DOWN IN OLD TOWN
 Charles Ives

Allegretto

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bass Cl.

A. Sax.

T. Sax.

Hrn. 1 & 2

Contra.

Hrn. 1 & 2

Hrn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc. 1 (Glock.)

Perc. 2 (Bicycle Bell)

Cel.

Solo

mf dolce

pp

p

ff

to Xylophone

(Bicycle Bell)

197

♩ = 112, Sexy Carrot leaves Stumptown Coffee

197

Solo

Tutti non div.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp* *f* *sf* *ppp* *pizz.* *Div.*

Picc. ♩ = 112, Relaxed, Singer/Song-writer Feel with Some Noise ♩ = 60, Don Rabbit is Left Behind
 Fl 1 & 2
 Ob. 1 & 2
 B♭ Cl. 1 & 2
 Bass Cl.
 A. Sax.
 T. Sax.
 Bsn. 1 & 2
 Contrb.
 Hrn. 1 & 2
 Hrn. 3 & 4
 Tpt. 1 & 2
 Tbn. 1 & 2
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

MOVEMENT III

DON RABBIT DECIDES TO CHASE SEXY CARROT

$\text{♩} = 144$, Don Rabbit Started to Chase Sexy Carrot, Frantic, Excited, Chaotic

The musical score is written for a full orchestra and includes the following instruments and parts:

- Piccolo**: Treble clef, 4/4 time signature.
- Flute 1 & 2**: Treble clef, 4/4 time signature.
- Oboe 1 & 2**: Treble clef, 4/4 time signature.
- Clarinet in B $\flat$ 1 & 2**: Treble clef, 4/4 time signature.
- Bass Clarinet in B $\flat$** : Bass clef, 4/4 time signature.
- Alto Sax**: Treble clef, 4/4 time signature.
- Tenor Sax**: Bass clef, 4/4 time signature.
- Bassoon 1 & 2**: Bass clef, 4/4 time signature.
- Contrabassoon**: Bass clef, 4/4 time signature.
- Horn in F 1 & 2**: Treble clef, 4/4 time signature.
- Horn in F 3 & 4**: Treble clef, 4/4 time signature.
- Trumpet 1 & 2 in C**: Treble clef, 4/4 time signature.
- Trumpet 3 & 4**: Treble clef, 4/4 time signature.
- Tuba**: Bass clef, 4/4 time signature.
- Timpani**: Bass clef, 4/4 time signature.
- Percussion 1**: Treble clef, 4/4 time signature. Includes *Synthesizer* and *Snare w/ and motion*.
- Percussion 2**: Treble clef, 4/4 time signature. Includes *Crash Cymbal*.
- Percussion 3**: Treble clef, 4/4 time signature. Includes *Whxy*.
- Percussion 4**: Bass clef, 4/4 time signature. Includes *Base Drum* and *Heavy 6th beat*.
- Celesta**: Treble clef, 4/4 time signature.
- Piano**: Treble and Bass clefs, 4/4 time signature.
- Violin I**: Treble clef, 4/4 time signature.
- Violin II**: Treble clef, 4/4 time signature.
- Viola**: Treble clef, 4/4 time signature.
- Cello**: Bass clef, 4/4 time signature.
- Contrabass**: Bass clef, 4/4 time signature.

The score includes various dynamics and articulations, such as *f* (forte), *p* (piano), *sf* (sforzando), and *sfz* (sforzando). It also includes articulations like *acc* (accent), *stacc* (staccato), and *trill*.

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Picc., Fl. I & 2, Ob. I & 2, B♭ Cl. I & 2, A. Sax., Contra., Hn. I & 2, Hn. 3 & 4, C Tpt. I & 2, Tbn I & 2, Tuba, Timp., Perc. 1, Perc. 2, Pno., and a section starting with a large number 6, which includes Vln. I, Vln. II, Vla., Vc., and Ch.

The score is written in 4/4 time and includes various dynamic markings such as *mp* (mezzo-piano), *f* (forte), *p* (piano), and *sf* (sforzando). The percussion section includes a xylophone and a crash cymbal. The string section includes violins, viola, violoncello, and double bass.

This page of a musical score, likely for a symphony, contains staves for the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1 & 2** (Flutes)
- Ob. 1 & 2** (Oboes)
- B♭ Cl. 1 & 2** (B-flat Clarinets)
- Bass Cl.** (Bass Clarinet)
- A. Sx.** (Alto Saxophone)
- T. Sx.** (Tenor Saxophone)
- Hrn. 1 & 2** (Horns)
- Contra.** (Contrabass)
- Hrn. 1 & 2** (Horns)
- Hrn. 3 & 4** (Horns)
- C Tpt. 1 & 2** (C Trumpets)
- Tbn. 1 & 2** (Tubas)
- Tuba**
- Perc. 1** (Percussion, marked *(Xylo.)*)
- Perc. 2** (Percussion, marked *(Crash Cymb.)*)
- Perc. 3** (Percussion, marked *(Snare Drum)* and *(Tm.)*)
- Cel.** (Celesta)
- Pno.** (Piano)
- Vln. I** (Violins I)
- Vln. II** (Violins II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Ch.** (Chorus)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *f*, *ppp*, *mf*, *pp*). It also features rehearsal marks, including a large number **16** at the bottom left, and specific performance instructions like *pizz.* (pizzicato) and *arco* (arco). The page is numbered **16** in the bottom left corner.

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bass Cl.

T. Sx.

Bsn. 1 & 2

Contra.

Hr. 1 & 2

Hr. 3 & 4

C. Trp. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc. 2
(Bass Drum)

Perc. 4

Cel.

20

Vln. I

Vln. II

Vla.

Vcl.

Cb.

20

25

Picc. *mf*

Fl. 1 & 2 *f*

Ob. 1 & 2 *mp* *f*

B♭ Cl. 1 & 2 *f*

Bass Cl. *f*

T. Sx. *f*

Bsn. 1 & 2 *f*

Contra. *f*

Hr. 1 & 2 *p* *f*

Hr. 3 & 4 *f*

C Tpt. 1 & 2 *mf* *f*

Tbn. 1 & 2 *f*

Tuba *f* *p* *f*

Timp. *p* *f*

Perc. 1 (Xylo) *mf*

Perc. 3 (Triangle) *mf*

Perc. 4 (Bass Drum) *mf*

Pno. *f*

25

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *f*

29

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bass Cl.

A. Sax.

T. Sax.

Bsn. 1 & 2

Contra.

Hr. 1 & 2

Hr. 3 & 4

C. Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp.

Perc. 1 (Nylon)

Perc. 3 (Triangle)

Perc. 4 (Bass Drum)

Pno.

29

Vla. I

Vla. II

Vla.

Vcl.

Cb.

34

Fl. I & 2

Ob. I & 2

B♭ Cl. I & 2

Bass Cl.

A. Ss.

Bsn I & 2

Contra.

C Tpt I & 2

Tbn. I & 2

Tuba

Pno.

1. Cresc. ord.
(harmon mute)

1. Cresc. ord.
(harmon mute)

2. Cresc. ord.
(harmon mute)

p

p

p

p

p

mp

mp

f

f

mf

f

f

34

Vln. I

Vln. II

Vla.

Vc.

Ch.

f

f

f

f

f

p

pizz

mp

f

pizz

mp

f

f

f

Woodwind and Percussion section score, measures 39-42.

Woodwinds:

- Picc. (Piccolo): *p* to *ff*.
- Fl. 1 & 2: *f* to *ff*.
- Ob. 1 & 2: *f* to *ff*.
- B♭ Cl. 1 & 2: *f* to *ff*.
- Bass Cl.: *f* to *ff*.
- A. Sax.: *p* to *ff*.
- T. Sax.: *f* to *ff*.

Brass:

- Bsn. 1 & 2: *f* to *ff*.
- Contra. (Contrabass): *f*.

Strings:

- 1st & 2nd Violins: *f* to *ff*.
- 3rd & 4th Violins: *f*.
- C. Tpt. 1 & 2 (C Trumpets): *f*.
- Tbn. 1 & 2 (Tenors): *mf* (marked *to sound*).
- Tuba: *mf*.

Percussion:

- Perc. 1 (Vib.): *ff*.
- Perc. 2 (Buc. Cymb.): *pp* to *ff* (marked *to Tamtam*).
- Perc. 3 (Tambourine): *p* to *ff*.
- Perc. 4 (Bass Drum): *p*.

Other:

- Pnn. (Piano): *ff*.

Measures 39-42:

- Measure 39: *f* dynamics.
- Measure 40: *p* dynamics.
- Measure 41: *ff* dynamics.
- Measure 42: *f* dynamics.

Violins:

- Vln. I: *f* to *ff*.
- Vln. II: *mf* to *ff*.

Viola:

- Vla.: *f* to *ff*.

Violoncello:

- Vc.: *f* to *ff*.

Double Bass:

- Cb.: *f* to *ff*.

44

44

Picc. *f*

Fl. 1 & 2

Ob. 1 & 2 *f*

B♭ Cl. 1 & 2 *f*

Bass Cl. *f*

A. Sax. *f*

Bsn. 1 & 2 *f*

Contra. *f*

Hr. 1 & 2 *f*

C Tpt. 1 & 2 *f* *Senza cord.* *f*

Tbn. 1 & 2 *f*

Tuba *f*

Perc. 1 (Nyls.) *f*

Perc. 2 *p* *Tam-tam* *mf* *sf*

Perc. 4 (Bass Drum) *mf* *f*

44

44

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *Unis.* *f*

Cb. *f*

49

Score for measures 49-52, featuring woodwinds, brass, strings, and percussion.

Woodwinds:

- Picc: Piccolo (Measures 49-50)
- Fl 1 & 2: Flutes 1 and 2
- Ob 1 & 2: Oboes 1 and 2
- B♭ Cl 1 & 2: Bass Clarinets 1 and 2
- Bass Cl: Bass Clarinet
- A Sax: Alto Saxophone
- Contru: Contrabass

Brass:

- Hrn 1 & 2: Horns 1 and 2
- Hrn 3 & 4: Horns 3 and 4
- C Tpt 1 & 2: Cornet Trumpets 1 and 2
- Tbn 1 & 2: Trombones 1 and 2
- Tuba: Tuba

Strings:

- Viol 1: Violin I
- Viol 2: Violin II
- Vla: Viola
- Vc: Violoncello
- Ch: Double Bass

Percussion:

- Perc 1: Percussion 1 (Xylo)
- Pno: Piano

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

49

Score for measures 49-52, featuring strings and double bass.

Strings:

- Viol I: Violin I
- Viol II: Violin II
- Vla: Viola
- Vc: Violoncello
- Ch: Double Bass

Dynamic markings include *f* (forte).

54

Picc. *f*

Fl. 1 & 2 *f*

Ob. 1 & 2 *f*

B♭ Cl. 1 & 2 *f*

Bass Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bsn. 1 & 2 *f*

Contra. *f*

Hrn. 1 & 2 *f*

Hrn. 3 & 4 *f*

C. Tpt. 1 & 2 *f*

Tbn. 1 & 2 *f*

Tuba *f*

Perc. 1 (Xylo.) *f*

Perc. 3 (Tambourine) *f*

Perc. 4 (Bass Drums) *f*

Pno. *f*

54

Vln. I *f* *snap pizz.*

Vln. II *f* *snap pizz.*

Vla. *f* *snap pizz.*

Vc. *f* *Un.* *snap pizz.*

Ch. *f* *snap pizz.*

62

Picc. *mf* *f*

Hr. 1 & 2 *p* *f*

B♭ Cl. 1 & 2 *pp* *f* *pp*

A. Sax. *p* *pp*

Pno. *mf* *pp*

62

Vln. I *pp*

Vla. *pp*

Div. from vib.

pp

67

♩ - 72, Arriving at the Desert, Crusty, Scratchy, Lifeless

B♭ Cl. 1 & 2 *ppp* *p* *ppp* *p* *ppp*

Timp. *p*

Cel. *p*

Vln. II *pp* *mf*

Vla. *pp* *mf* *pp*

Div. from vib.

Sul. Pont.

Sul. Pont.

78

87

Picc. *p* *f*
 Fl. 1 & 2 *p* *f* *p*
 Ob. 1 & 2 *p* *mf*
 Bass Cl. *p* *mf*
 A. Sa. *ppp*
 T. Sa. *ppp*
 Bsn. 1 & 2 *p* *mf*
 Hrn. 1 & 2 *ppp*
 Timp. *p*
 Perc. 1 (Xylo) *mf*
 Perc. 2 (Castanets) *mf* to Crash Cymbals
 Perc. 3 (Wind Blocks) hard rubber maracas *f* *p* *p* *mf*
 Cel. *f*
 Pno. *mf*
87
 Vln. I *f* *pizz.*
 Vln. II *f* *pizz.*
 Vla. *f*
 Vc. *arco* *p* *mf*
 Ch. *pizz.* *p*

93 The Chase Continues

93 The Chase Continues

Picc. *p*

Fl. 1 & 2 *f* *sfz*

Ob. 1 & 2 *f* *sfz*

B♭ Cl. 1 & 2 *f* *sfz*

Perc. 1 (Nylo)

Perc. 3 (Shashibaka)

93

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

99

Fl. I & 2

Ob. I & 2

B♭ Cl. I & 2

Bass Cl.

Bsn. I & 2

Contra

C Tpt I & 2

Timp.

Perc 1 (Nylon)

Perc 2 (Casting)

Perc 3 (Woodblocks)

Cel.

99

Vln. I

Vln. II

Vla.

Cb.

103

103

Picc. *f*

Fl. 1 & 2 *f* alternate breathing

Ob. 1 & 2 *f*

B♭ Cl. 1 & 2 *f* alternate breathing

Bass Cl. *mf* *f*

A. Sx. *f*

T. Sx. *f*

Bsn. 1 & 2 *f*

Contra *f*

C'Tpt. 1 & 2 *f*

Thu. 1 & 2 *f*

Timp. *mf*

Perc. 1 (Syl.) *mf*

Vln. II *f* Unia. Ord.

Vln. *f* Unia.

105

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bass Cl.

A. Sax.

T. Sax.

Bsn 1 & 2

Contra.

C. Tpt. 1 & 2

Tbn. 1 & 2

Timp.

Perc. 1

105

Vln. I

Vln. II

Vla.

107

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bass Cl.

A. Sax.

T. Sax.

Bsn. 1 & 2

Hrn. 1 & 2

Hrn. 3 & 4

C Tpt. 1 & 2

Timp.

Perc. 1

Cel.

107

Vln. I

Vln. II

Vla.

Vc.

Div. pizz.

Sul Pont.

Div. non vib.

mf

Uvert. Sul Pont.

109

Picc. *f*

Fl. 1 & 2 *p* *f*

Ob. 1 & 2 *p* *f*

B♭ Cl. 1 & 2 *f*

Bass Cl. *f*

A. Sax. *f*

Bsn. 1 & 2 *f*

Hrn. 1 & 2 *p* *f* (a2) (a2) (tim.)

Hrn. 3 & 4 *p* *f* (a2) (tim.)

C Tpt. 1 & 2 *p* *f* (a2) (tim.)

Tbn. 1 & 2 *p* *f*

Timp. *f*

Perc. 1 (Style) *p* *f*

Cel. *p* *f*

Pno. *p* *f*

109

Vln. I *f* *Unison*

Vln. II *f* *Unison*

Vla. *f* *Unison*

Vc. *f* *Unison*

Ch. *f* *pizz.*

Picc. Fl. 1 & 2 Ob. 1 & 2 B♭ Cl. 1 & 2 Bass Cl. A. Sx. T. Sx. Bsn. 1 & 2 Contra. Hn. 1 & 2 Hn. 3 & 4 C Tpt. 1 & 2 Tbn. 1 & 2 Tuba Timpani Perc. 1 (Synth) Perc. 3 (Woodblock) Cel. Pho.

Measures 111-113 of the orchestral score. The woodwinds and strings play complex rhythmic patterns. The percussion section includes a synth part and a woodblock. The cellos and phoebes play a steady accompaniment.

Vln. I Vln. II Vla. Vc. Cb.

Measures 111-113 of the string section. The violins and violas play a complex rhythmic pattern. The violas and cellos play a steady accompaniment. The double basses play a steady accompaniment.

114

Picc. *ff*

Fl. 1 & 2 *p* *f*

Ob. 1 & 2 *p* *f* *ff*

B♭ Cl. 1 & 2 *mf* *ff*

Bass Cl. *f*

A. Sn. *pp* *f*

Bsn. 1 & 2 *f*

Contra. *f*

Hrn. 1 & 2 *mf*

Hrn. 3 & 4 *mf*

C. Tpt. 1 & 2 *f* *mf*

Tbn. 1 & 2 *f*

Tuba *f*

Timp. *f*

Perc. 1 (Xylo.) *ff*

Perc. 3 (Woodblock) *ff* to Snare Drum

Pno. *ff*

114

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *f*

Vc. *f*

Cb. *f*

116

116

Picc. *f*

Fl. 1 & 2 *p* *f* 1. 2.

Ob. 1 & 2 *f*

B♭ Cl. 1 & 2 *p* *f* 1. 2.

Bass Cl. *f*

A. Sx. *mp*

T. Sx. *mp*

Contra. *mf* *f*

Hrn. 1 & 2 *f* 1. 2.

Hrn. 3 & 4 *f*

C. Tpt. 1 & 2 *f* 1. 2.

Tbn. 1 & 2 *mf* *f*

Tuba *mf* *f*

Timp.

Perc. 1 (Xylo.) *f*

Pno. *mf*

116

116

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

118

Picc. *ff*

Fl. 1 & 2 *ff*

Ob. 1 & 2 *ff*

B♭ Cl. 1 & 2 *f*

Bass Cl. *f*

A. Sx. *mf*

T. Sx. *mf*

Bsn. 1 & 2 *f*

Contra. *f*

C Tpt. 1 & 2 *f*

Timp.

Perc. 1 (Xylo) *f*

Perc. 2 (Castanets) *f*

Cel.

Pno. *ff*

118

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

121

Picc. *breathes at 4th*

Fl. 1 & 2 *1.2 alternate breathing* *f*

Ob. 1 & 2 *1.2 alternate breathing* *f*

B♭ Cl. 1 & 2 *1.2 alternate breathing* *f*

A. Sax. *f*

121

Vln. I *ff*

Vln. II *ff* *Unus. arco*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

124

Picc. *breath at will*

Fl. 1 & 2 *alternate breathing* *ff*

Ob. 1 & 2 *f*

B♭ Cl. 1 & 2 *alternate breathing* *ff*

Bass Cl.

A. Sax.

T. Sax.

Bsn 1 & 2

Contra

Hrn. 1 & 2

Hrn. 3 & 4

C Tpt. 1 & 2

Tbn. 1 & 2

Truba

Timp

Perc. I *(Sly)* *ff*

124

Vln. I

Vln. II

Vla.

Vc.

Cb.

Div. a. 3

Div. a. 4

Div.

127

Picc.

Cel.

Pno.

127

Vln. I

Vln. II

131

131

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bs. Cl. 1 & 2

Bass Cl.

A. Sax.

T. Sax.

Bsn. 1 & 2

Contra.

Hrn. 1 & 2

Hrn. 3 & 4

C. Tpt. 1 & 2

Tbn. 1 & 2

Tuba

Timp

Perc. 1 (Solo)

Perc. 3 (Snare Drum)

Perc. 4 (Bass Drum)

Cel.

Pno

131

Vln. I

Vln. II

Vla.

Vc.

Ch.