

Marcus Norris

**Brown Eyes,
Black Magic**

About the Work

Brown Eyes, Black Magic is a tribute to women of color in America. The title pays homage to the “Black Girl Magic” campaign. CaShawn Thompson created the slogan and movement in 2013 to empower women of color by highlighting their achievements in different fields. When asked about using the term “magic”, Thompson told the LA times, “I say ‘magic’ because it’s something that people don’t always understand. Sometimes our accomplishments might seem to come out of thin air...” Although the piece is not programmatic, I tried to create a mysterious sound world, in which the focus would be on the beauty of the ever-shifting colors of sounds.

Performance Notes

INSTRUMENTATION

1. The piece is written for a small chamber orchestra, consisting of a minimum of Flute, Oboe, Clarinet in Bb, Bassoon, French horn, Trumpet, Trombone, Tuba and Strings. Minimum strings should be 4-4-2-2-1. Violin IA, IB, IIA, & IIB should each have at least 2 players. All other instruments should be one player per part.
2. Percussion needed: Tubular bells, vibraphone (motor not needed), tam-tam (medium-sized), suspended cymbal, and glockenspiel.

PERFORMANCE NOTES

1. Accidentals only apply to the note that they precede, except in the case of repeated notes.
2. In the winds, tongue slap refers to the sound that is created as a result of the release of suction in the mouth and the popping sound that the reed produces which amplifies as it travels through the instrument. In the flute, tongue ram is a percussive device produced by completely covering the embouchure hole with the mouth and forcibly sealing it with the tongue, creating a pizzicato-like sound. Air sound in the winds and trombone is an effect produced by blowing through the instrument without generating an audible pitch; instead the sound of the air passing through the instrument is what is desired.
3. For the brass mutes, Harmon mutes are preferred.
4. In the percussion, the tam-tam should be played moving the superball mallet in a slow circular motion around the instrument, producing a ringing sound.
5. In the piano, glissandi inside the instrument should be played in the highest register possible by running the hand across the strings near the pin, while holding down the pedal. Pizz. f.n. refers to plucking the strings inside the piano with the finger nails, while pizz. f.t. refers to plucking them with the finger tips. Muted with f.t. near pin means to use the fingertip to mute the string near the pin and then play the key. When there are a group of notes, the strings can be muted with the palm.
6. The duration of the piece is about 12 minutes.

Transposed Score

Brown Eyes, Black Magic
for Chamber Orchestra

Marcus Norris
2016

A ♩ = 60

Flute
Solo
 $pp^3 \leftarrow 3 mp \rightarrow pp$

Oboe

Clarinet in B \flat

Bassoon
Solo
 $mp \rightarrow pp$

Horn in F

Trumpet in B \flat
con sord.

Trombone

Tuba

Percussion
To Vib. Vib.
 pp
Solo pizz. f.t. mf mp
muted with f.t. near pin

Violin I-A
 $mp \leftarrow mf \rightarrow pp$
gliss.

Violin I-B
 $mp \leftarrow mf \rightarrow pp$
gliss.

Violin II-A
 $pp \leftarrow mp \rightarrow pp$

Violin II-B

Viola I

Viola II

Violoncello I
 $pp \leftarrow mp \leftarrow mf \rightarrow pp$
gliss.

Violoncello II
 $pp \leftarrow mp \leftarrow mf \rightarrow pp$
gliss.

Contrabass

7

Fl. *pp*

Ob. *pp* *mf* *pp* *pp* *mp*

Cl. *pp* *mp*

Bsn.

Hn. *p* *mp*

Tpt. con sord. *mf* senza sord. *p*

Tbn.

Tba.

Perc. (Vib.) *pp* *mp* To Sus. Cym. with soft mallets *pp*

Pno.

Vln. I-A *pp* *mp* *mp* sul tasto

Vln. I-B *mp* sul tasto

Vln. II-A *mp* sul tasto

Vln. II-B *mp* sul tasto

Vla. I *pp* *mp* *mf* *pp* *mp* sul tasto

Vla. II *pp* *mp* *mf* *pp* *mp* sul tasto

Vc. I

Vc. II

Cb.

11

Fl. *mf* > *pp* *mf* > *pp*

Ob. *mf* > *pp*

Cl. *mf* > *pp* *mf* > *pp*

Bsn. *mf* > *pp*

Hn. *mf* > *p*

Tpt.

Tbn.

Tba.

Perc. *mp* To Glock. *mp* Glock To Vib.

Pno. *mp* *mf*

Vln. I-A *mf* *pp* *p* *mf* *gliss.*

Vln. I-B *mf* *pp* *ord.* *mp* *gliss.* *ord.* *mf* > *pp*

Vln. II-A *mf* *pp* *ord.* *mp* *gliss.* *ord.* *mf* > *pp*

Vln. II-B *mf* *pp* *ord.* *mp* *gliss.* *ord.* *mf* > *pp*

Vla. I *mf* *pp* *ord.* *mp* *gliss.* *ord.* *mf* > *pp*

Vla. II *mf* *pp* *ord.* *mp* *gliss.* *ord.* *mf* > *pp*

Vc. I *mp* *gliss.* *ord.* *mf* > *pp*

Vc. II *mp* *gliss.* *ord.* *mf* > *pp*

Cb. *mp* *gliss.* *ord.* *mf* > *pp*

15

Fl. *pp* *mp* *mf* *pp*

Ob. *pp* *mp* *mf* *pp*

Cl. *pp* *mp* *mf* *pp*

Bsn. *pp* *mp* *mf* *pp*

Hn. *mp* *mf* *p*

Tpt. *mp* *mf* *p*

Tbn. *mp* *mf* *p*

Tba. *mp* *mf* *p*

Perc. Vib. *mp* with bow

Pno. muted with f.t. near pin *mf* on keys

Vln. I-A *pp* *pp* *mp* *gliss.* *mf* *pp* sul tasto

Vln. I-B *mp* *gliss.* *mf* *pp* sul tasto

Vln. II-A *mp* *gliss.* *mf* *pp* sul tasto

Vln. II-B *mp* *gliss.* *mf* *pp* sul tasto

Vla. I *mp* *gliss.* *mf* *pp* sul tasto

Vla. II *mp* *gliss.* *mf* *pp* sul tasto

Vc. I *pp* *mp* *gliss.* *mf* *pp* sul tasto

Vc. II *pp* *mp* *gliss.* *mf* *pp* sul tasto

Cb. sul tasto sul pont.

Fl. *mp* *mf* *pp*

Ob. *mp* *mf* *pp*

Cl. *mp* *mf* *pp*

Bsn. *mp* *mf* *pp*

Hn. *mf* *p*

Tpt. *p* *mf* *p* *mf* *p*

Tbn. *p* *mf* *p* *mf* *p*

Tba. *p* *mf* *p*

Perc. *p* *mp* To Sus. cym.

Pno. *mp* muted with f.t. near pin
Ped. +

Vln. I-A *pp* *mf* *pp* *mp* *mf* *pp*

Vln. I-B *mp* *mf* *pp*

Vln. II-A *pp* *mp* *mf* *pp* *mp* *mf* *pp*

Vln. II-B *pp* *mp* *mf* *pp*

Vla. I *pp* *mp* *mf* *pp* *mp* *mf* *pp*

Vla. II *pp* *mp* *mf* *pp*

Vc. I *pp* *mp* *mf* *pp* *mp* *mf* *pp*

Vc. II *pp* *mp* *mf* *pp*

Cb. *pp* *mp* *mf* *pp*

Musical score for page 25 of "Brown Eyes, Black Magic". The score is in 6/4 time and features a variety of instruments including woodwinds, brass, strings, and percussion. The music is characterized by dynamic contrasts and expressive markings.

Fl. (Flute): Rests throughout the measure.

Ob. (Oboe): Rests throughout the measure.

Cl. (Clarinet): Rests throughout the measure.

Bsn. (Bassoon): Rests throughout the measure.

Hn. (Horn): *mp* (mezzo-piano) dynamic, then *f* (forte) dynamic, then *p* (piano) dynamic.

Tpt. (Trumpet): *mp* dynamic, then *f* dynamic, then *p* dynamic. Marking: *con sord.* (con sordina).

Tbn. (Trombone): *mp* dynamic, then *f* dynamic, then *p* dynamic. Marking: *con sord.* (con sordina).

Tba. (Tuba): *mp* dynamic, then *f* dynamic, then *p* dynamic.

Perc. (Percussion): *p* dynamic, then *mf* dynamic. Marking: *Sus. cym. with bow* (Suspended cymbal with bow), *To Vib.* (To Vibraphone).

Pno. (Piano): *f* dynamic. Marking: *on keys* (on keys), *Leo.* (Lento).

Vln. I-A (Violin I-A): Rests throughout the measure.

Vln. I-B (Violin I-B): Rests throughout the measure.

Vln. II-A (Violin II-A): Rests throughout the measure.

Vln. II-B (Violin II-B): Rests throughout the measure.

Vla. I (Viola I): *pp* (pianissimo) dynamic, then *mp* dynamic, then *f* dynamic, then *pp* dynamic. Marking: *gliss.* (glissando).

Vla. II (Viola II): *pp* dynamic, then *mp* dynamic, then *f* dynamic, then *pp* dynamic. Marking: *gliss.* (glissando).

Vc. I (Violoncello I): *pp* dynamic, then *mp* dynamic, then *f* dynamic, then *pp* dynamic. Marking: *gliss.* (glissando).

Vc. II (Violoncello II): *pp* dynamic, then *mp* dynamic, then *f* dynamic, then *pp* dynamic. Marking: *gliss.* (glissando).

Cb. (Cello): *pp* dynamic, then *mp* dynamic, then *f* dynamic, then *pp* dynamic. Marking: *gliss.* (glissando).

Fl. *pp* *f* 3 3 3 3

Ob. *mp* *f* 3 3 3 3

Cl. *p* *f* 3 3 3 3

Bsn.

Hn. *p* *f* 3 3 3 3

Tpt. (con sord.) *mp* *f* 3 3 3 3

Tbn. *p* *mf* 3 3 3 3

Tba.

Perc. 3 3 3 3
pp
Ped.

Pno. *pp* 3 3 3 3
Ped.

Vln. I-A *mf* *f* 3 3 3 3

Vln. I-B sul pont. *pp* 3 3 3 3

Vln. II-A sul pont. *pp* 3 3 3 3

Vln. II-B sul pont. *pp* 3 3 3 3

Vla. I *p* *f* 3 3 3 3

Vla. II

Vc. I

Vc. II

Cb.

Fl. *pp* *p* *mf* air sound

Ob. *pp* *p* *mf* air sound

Cl. *pp*

Bsn.

Hn. *p*

Tpt. *p*

Tbn. *p* senza sord.

Tba.

Perc. *mf* *pp* To Tub. B.

Pno. *mf* *pp*

Vln. I-A *pp* sul pont. *pp* ord. col legno batuto

Vln. I-B *mf* *pp* ord.

Vln. II-A *mf* *pp* ord.

Vln. II-B *mf* *pp* ord.

Vla. I *pp*

Vla. II

Vc. I

Vc. II

Cb.

36 ord.

Fl. *pp* *mp* *pp* ord.

Ob. *pp* *mp* *pp* ord.

Cl. *pp* *mp* *pp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. Tubular bells *f* To Vib.

Pno.

Vln. I-A arco *f* *f* *gliss.* *mp*

Vln. I-B *sul tasto* *pp* *f* *ord.* *mp*

Vln. II-A *sul tasto* *pp* *f* *ord.* *gliss.* *mp*

Vln. II-B *sul tasto* *pp* *f* *ord.* *mp*

Vla. I *sul tasto* *pp* *f* *ord.* *gliss.* *mp*

Vla. II *sul tasto* *pp* *f* *ord.* *mp*

Vc. I *sul tasto* *pp* *f* *ord.* *gliss.* *mp*
sul tasto *mp* *sul pont.*

Vc. II *pp* *mp* *sul pont.*

Cb. *pp* *mp*

41

FL. *p* *mf* *pp*

Ob. *p* *mf* *pp*

Cl. *p* *mf* *pp*

Bsn.

Hn. *p* *mf* *p*

Tpt. *p* *mf* *p* senza sord.

Tbn. air sound *mp* *mf* *mp*

Tba.

Perc. Vib. *pp* *mf* *pp*
Ped.

Pno.

Vln. I-A *pp* sul tasto

Vln. I-B *pp* sul tasto

Vln. II-A *pp* sul tasto

Vln. II-B *pp* sul tasto

Vla. I *pp* sul tasto

Vla. II *pp* sul tasto

Vc. I *pp* sul tasto

Vc. II *pp* ord.

Cb. col legno batuto ord. *pp*

46

Fl. *mf* 3 3 3 3 3 3 3 3 *pp*

Ob. *mf* 3 3 3 3 3 3 3 3 *pp*

Cl. *mf* 3 3 3 3 3 3 3 3 *pp*

Bsn. *mf* 3 3 3 3 3 3 3 3 *pp*

Hn. *mf* 3 3 3 3 3 3 3 3 *p*

Tpt. *mf* 3 3 3 3 3 3 3 3 *p*

Tbn. *mf* 3 3 3 3 3 3 3 3 *p*

Tba. *mf* 3 3 3 3 3 3 3 3 *p*

Perc. (Vib.) *mf*

Pno. *f*

Vln. I-A ord. *pp* 3 3 3 3 3 3 3 3 *f* sul pont. *pp*

Vln. I-B ord. *pp* 3 3 3 3 3 3 3 3 *f* sul pont. *pp*

Vln. II-A ord. *pp* 3 3 3 3 3 3 3 3 *f* sul pont. *pp*

Vln. II-B ord. *pp* 3 3 3 3 3 3 3 3 *f* sul pont. *pp*

Vla. I ord. *pp* 3 3 3 3 3 3 3 3 *f* sul pont. *pp*

Vla. II ord. *pp* 3 3 3 3 3 3 3 3 *f* sul pont. *pp*

Vc. I ord. *pp* 3 3 3 3 3 3 3 3 *f* sul pont. *pp*

Vc. II ord. *pp* 3 3 3 3 3 3 3 3 *f* sul pont. *pp*

Cb. arco *f* sul pont. *pp*

Fl. *pp* *mf*

Ob. *mf* *pp*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. con sord. (con sord.) *mf*

Tbn.

Tba.

Perc. *pp* *sub. mf* *pp*

Pno. *mf* *Red.*

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

58

Fl. *pp*

Ob. *mf* *pp*

Cl. *pp*

Bsn. *pp*

Hn. *p* *mf* *p*

Tpt. *p* senza sord.

Tbn. *mf* *p* con sord.

Tba. *mf* *p*

Vib. with bow

Perc. *pp*

Pno. *pp* *mf* *pp*

Vln. I-A *pp* *mp* ord.

Vln. I-B *pp* ord. pizz. *pp*

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Brown Eyes, Black Magic
Page 14 of 40

14

64

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

To Tub. B.

Tubular Bells

pp

p

mf

pp

gliss.

gliss.

gliss.

gliss.

pizz.

pp

solo

con sord.

tutti

sub. mf

arco

mf

arco

mf

ord.

mf

ord.

mf

69

Fl. *pp* *mf* *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

Cl. *mp* *pp*

Bsn. *mf* *pp* *mp* *pp*

Hn. *p* *mp* *p*

Tpt. *mp* *p*

Tbn. *p* *p* *mp* *p*

Tba.

Perc. To Glock. Glockenspiel To Sus. cym. *mp*

Pno. Inside the piano *p* *mf* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. I-A *pp* *pp* *mp* *pp* *sul pont.* *ord.* *sul E*

Vln. I-B *pp* *pp* *mp* *pp* *sul pont.* *(sul pont.)* *ord.*

Vln. II-A *pp* *pp* *mp* *pp* *ord.* *sul tasto*

Vln. II-B *pp* *pp* *mp* *pp* *ord.* *sul tasto*

Vla. I *pp* *mp* *ord.* *sul tasto*

Vla. II *pp* *pp* *mp* *pp* *ord.* *sul tasto*

Vc. I *pp* *sul tasto*

Vc. II

Cb.

74

Fl. *tongue ram*
mp *mf*

Ob.

Cl. *slap tongue*
mp *mf*
ord.
mf *mp*

Bsn.

Hn.

Tpt.

Tbn. *senza sord.*

Tba.

Perc. *Sus. cym. with soft mallets*
pp *mp* To Vib.

Pno.

Vln. I-A *mf* *pp* sul A sul pont.

Vln. I-B *sul tasto* *mf* *pp* ord. sul D sul pont.

Vln. II-A *mf* *pp* ord. sul pont.

Vln. II-B *mf* *pp* ord. sul pont.

Vla. I *mf* *pp* ord. sul pont. sul G

Vla. II *ord. pizz.* *p* *mf*

Vc. I *ord. pizz.* *mf* *p* solo sul pont.

Vc. II *ord. pizz.* *p* *mp* *mf*

Cb.

79 ord. air sound

Fl. *pp* *p*³ *mf* *pp* *mp*

Ob. *mf* *pp* *mp*

Cl. *pp* *mf* *pp* *mp*

Bsn.

Hn. *mf* *p* con sord.

Tpt. *mf* *p* con sord.

Tbn.

Tba.

Perc. Vib. with bow *mp* *pp*

Pno. on keys *pp* *mf* *ped.*

Vln. I-A *pp* *mf* ord. *gliss.* *pp*³ *pp* pizz.

Vln. I-B *pp* *mf* ord. *gliss.* *pp* sul pont.

Vln. II-A *pp* *mf* ord. *gliss.* *pp* sul pont.

Vln. II-B *pp* *mf* ord. *gliss.* *pp* sul pont.

Vla. I *pp* *mf* ord. *gliss.* *pp* sul pont.

Vla. II *pp* *mp* *pp* arco sul pont.

Vc. I ord. *pp* *mf* sul tasto

Vc. II

Cb.

Brown Eyes, Black Magic
Page 18 of 40

18

84

Fl. *ord.*
pp

Ob. *ord.*
pp

Cl. *ord.*
pp

Bsn.

Hn. (con sord.)
p

Tpt. (con sord.)
p

Tbn.

Tba.

Perc. To T-t.

Pno. muted with *pp* f.t. near pin
Red. 8th +

Vln. I-A

Vln. I-B *pizz.*
ord.
pp

Vln. II-A *ord.*
pizz.
pp

Vln. II-B *ord.*
pizz.
pp

Vla. I *pp*

Vla. II

Vc. I Tap the body of the cello using the palm, on the front of the instrument near the F holes.
pp

Vc. II Tap the body of the cello using the palm, on the front of the instrument near the F holes.
pp

Cb. *pp* *gliss.*

88

tongue ram

Fl. *mp* *p*

Ob.

Cl. slap tongue *mp* *p*

Bsn.

Hn. senza sord.

Tpt. senza sord.

Tbn.

Tba.

Perc. Tam-tam with superball rubbed in circle *mp*

Pno.

Vln. I-A *mp*

Vln. I-B *mp* *pp*

Vln. II-A *mp* *pp*

Vln. II-B *mp* *pp*

Vla. I *mp* *pp*

Vla. II

Vc. I *mp* *pp*

Vc. II arco sul pont. *p* *gliss.*

Cb. sul tasto *gliss.* *p* sul pont. *gliss.*

Fl. *air sound*

Ob. *air sound*
mp

Cl. *air sound*
mp

Bsn.

Hn.

Tpt.

Tbn. *air sound*
mp

Tba.

Perc. *To Sus. cym.*
Sus. cym. with bow
p
To Vib.

Pno. *Inside 8^{va} the piano*
p *mf*
gliss. *gliss.* *gliss.* *gliss.* *gliss.*
Ped.

Vln. I-A *(col legno battuto)*
pp *3*

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I *sul pont.*
p
gliss. *gliss.*

Vc. II *gliss.*

Cb. *gliss.* *sul tasto* *gliss.* *sul pont.*

96 ♩=60

Fl. ord. *pp* *mf* *pp*

Ob.

Cl. ord. *mp* *mp* *mf* *pp*

Bsn. *mp* *mf* *pp*

Hn. *p* *mp* *mp* *p*

Tpt. *mp*

Tbn. con sord.

Tba.

Perc. Vibraphone *mp*

Pno. *mp* muted with f.t. near pin

♩=60

Vln. I-A arco *mp* *pp* gliss. *mp* gliss.

Vln. I-B arco *pp* *mp* gliss.

Vln. II-A arco *mp* gliss.

Vln. II-B arco *mp*

Vla. I arco *pp* *mf* *pp* *mp* gliss.

Vla. II ord. *pp* *mf* *pp* *mp* gliss.

Vc. I ord. *pp* *mf* *pp*

Vc. II sul G ord. *pp* *mf* *pp*

Cb. ord. *pp* *mf* *pp*

Fl. *pp* *mp* *pp* *p* *mp* *mp* *pp*

Ob. ord. *pp* *mp* *pp* *mp*

Cl. *pp* *mp* *pp* *mp* *pp* *pp*

Bsn. *pp* *mp* *pp*

Hn. *p* *mf* *p*

Tpt. *p* *p* *mf* *p* *mp*

Tbn. *p*

Tba. *p*

Perc. (Vib.) *Red. p* *pp* *Red.* with bow

Pno. on keys *p* *mp* pizz. f.n. *Red.*

Vln. I-A *mf* *pp* *ord.* *mp* *gliss.* *mf* *pp* *ord.* *mp* *gliss.*

Vln. I-B *mf* *pp* *ord.* *mp* *gliss.* *mf* *pp* *ord.* *mp* *gliss.*

Vln. II-A *mf* *pp* *ord.* *mp* *mf* *pp* *ord.* *pp* *mp*

Vln. II-B *mf* *pp* *ord.* *mp* *gliss.* *mf* *pp* *ord.* *mp*

Vla. I *mf* *pp* *ord.* *mp* *gliss.* *mf* *pp* *ord.* *mp*

Vla. II *mf* *pp* *ord.* *mp* *gliss.* *mf* *pp* *ord.* *mp* sul D

Vc. I *mf* *pp* *ord.* *mp* *gliss.* *mf* *pp* *ord.* *mp*

Vc. II *mf* *pp* *ord.* *mp* *gliss.* *mf* *pp* *ord.* *mp*

Cb. *mf* *pp* *ord.* *mp* *gliss.* *mf* *pp* *ord.* *mp*

107

Fl. *pp* \leftarrow *mf* \rightarrow *pp*

Ob. *pp* \leftarrow *mf* \rightarrow *pp*

Cl. *mf* \rightarrow *pp* *pp* \leftarrow *mf*

Bsn. *mp* \leftarrow *mf* \rightarrow *pp* *pp* *mf* \rightarrow *pp*

Hn. *p* \leftarrow *mf* \rightarrow *p* *mp* \rightarrow *p*

Tpt. *p* \leftarrow *mf* \rightarrow *p* con sord.

Tbn. (con sord.) *p* \leftarrow *mf* \rightarrow *p* (con sord.) *p* \leftarrow *mf* \rightarrow *p*

Tba. *mp* \leftarrow *mf* \rightarrow *p*

Perc. *mp* \rightarrow *pp* with mallets *pp*

Pno. *mf* *p* 3 3 3 *pp*

Vln. I-A *mf* \rightarrow *pp* *mp* \leftarrow *mf* \rightarrow *pp* sul pont. ord.

Vln. I-B *mf* \rightarrow *pp*

Vln. II-A *mf* \rightarrow *pp* gliss.

Vln. II-B *mf* \rightarrow *pp* gliss.

Vla. I *mf* \rightarrow *pp* *pp* \leftarrow *mp* \leftarrow *mf* \rightarrow *mp* \rightarrow *pp* gliss.

Vla. II *mf* \rightarrow *pp* *pp* \leftarrow *mp* \leftarrow *mf* \rightarrow *mp* \rightarrow *pp* gliss.

Vc. I *mp* \leftarrow *mf* \rightarrow *pp* sul pont. ord. *mp* \leftarrow *mf* \rightarrow *mp* \rightarrow *pp* gliss.

Vc. II *mp* \leftarrow *mf* \rightarrow *mp* \rightarrow *pp* gliss.

Cb. *mp* \leftarrow *mf* \rightarrow *pp*

113

Fl. *pp* *mf* *pp* *mf* *pp* *flz.*

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

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

Bsn.

Hn.

Tpt. (con sord.) *mp* *mf* *p* *p* *mf* *p* (con sord.) *mf*

Tbn.

Tba.

Perc. (Vib.) *mf* *pp* *mf* To Sus. cym.

Pno. *mf* *pp*

Vln. I-A *pp* *mf* *gliss.* sul pont. *gliss.* ord. *pp* *mf* *gliss.* *div.* sul tasto

Vln. I-B *pp* *mf* *gliss.* sul pont. *gliss.* ord. *pp* *mf* *gliss.* *div.*

Vln. II-A *pp* *mf* *gliss.* sul pont. *gliss.* ord. *pp* *mf* *gliss.* *div.*

Vln. II-B *mp* *mf* *pp* *mp* *gliss.* *gliss.*

Vla. I *mp* *mf* *pp* *mp* *gliss.* *gliss.*

Vla. II *mp* *mf* *pp* *mp* *gliss.* *gliss.*

Vc. I *mf* *pp*

Vc. II

Cb.

121

Fl. *ord.* *mp < mf > pp*

Ob. *> pp* *mp < mf > pp*

Cl. *mf* *mp < mf > mp* *f*

Bsn. *f*

Hn. *f*

Tpt. *> p* *mp < mf > p*
(con sord.)

Tbn. *mp < mf > p* *mf*
senza sord.

Tba. *mf*

Perc. Sus. cym. with mallets *pp* *mf* To Vib.

Pno. *pizz. f.n.* *f* *on keys*

Vln. I-A *ord.* *sul pont.* *ord.* *sul tasto* *pp*

Vln. I-B *sul pont.* *ord.* *sul tasto* *pp*

Vln. II-A *sul pont.* *ord.* *sul tasto* *pp* *unis. pizz* *f*

Vln. II-B *div.* *mf* *pp* *unis. pizz* *f*

Vla. I *f* *gliss.*

Vla. II *f* *gliss.*

Vc. I *f* *gliss.*

Vc. II *f* *gliss.*

Cb. *f* *mp* *pp* *sul tasto*

D

129 ♩=60

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vib.
with mallets

Perc.

Pno.

D

♩=60

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

132

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

To Glock. Glockenspiel

Pno.

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

The score consists of 12 staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and string section (Violins I & II, Violas, Violas, Cellos, Double Basses) play a sustained chord in measure 132. In measure 133, the piano and Glockenspiel enter with a rhythmic pattern. In measure 134, the woodwinds and strings play a sustained chord. Dynamics range from *mp* to *pp*.

135

Fl. *mf*

Ob. *mf* *mp* *mf*

Cl. *mf*

Bsn.

Hn. *mp* *mf*

Tpt. (con sord.) *mp* *mf*

Tbn.

Tba.

Perc. (Glock.) *mp*

Pno. *mf* *pizz. f.t.*
Ped.

Vln. I-A *mf* *mp* *mf*

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

138

Fl. *pp* — *mp* — *pp* *mp* *mp* *mp*

Ob. *pp* — *mp* — *pp* *mp* *mp* *mp*

Cl. *pp* — *mp* — *pp* *mp* *mp* *mp*

Bsn. — — —

Hn. *p* — *mp* — *p* — — —

Tpt. *p* — *mf* — *p* *p* — *mp* — *p* — — —

Tbn. — — — (con sord.) *p* — *mp* — *p* — — —

Tba. — — — — — — — — —

Perc. — — — To Vib. — — — Vibraphone *mp* *Ped.*

Pno. *mp* on keys *mp* *mp* *mp* *Ped.*

Vln. I-A *pp* — *mp* — *pp* *mf* — — — *pp* —

Vln. I-B — — — *pp* — *mf* — — — *pp* —

Vln. II-A — — — *pp* — *mf* — — — *pp* —

Vln. II-B — — — — — — — — —

Vla. I *pp* — *mf* — *pp* *pp* — *mp* — *pp* —

Vla. II — — — — — — — — —

Vc. I — — — *mp* — — — *pp* —

Vc. II — — — — — — — — —

Cb. — — — — — — — — —

141

Musical score for page 30 of 40, measures 141-142. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion (Vib.), Piano, Violin I-A, Violin I-B, Violin II-A, Violin II-B, Viola I, Viola II, Violoncello I, Violoncello II, and Contrabass.

Measures 141-142:

- Fl.** Treble clef, 3/8 notes, triplet of eighth notes.
- Ob.** Treble clef, 3/8 notes, triplet of eighth notes. Dynamics: *pp*, *mp*, *pp*.
- Cl.** Treble clef, 3/8 notes, triplet of eighth notes.
- Bsn.** Bass clef, whole rest.
- Hn.** Treble clef, whole notes. Dynamics: *p*, *mp*, *p*.
- Tpt.** Treble clef, whole notes. Dynamics: *p*, *mp*, *p*.
- Tbn.** Bass clef, whole notes. Dynamics: *p*, *mp*, *p*.
- Tba.** Bass clef, whole notes. Dynamics: *p*.
- Perc. (Vib.)** Treble clef, eighth-note pattern.
- Pno.** Grand staff, treble clef. Dynamics: *pp*. Includes a triplet of eighth notes.
- Vln. I-A, Vln. I-B, Vln. II-A, Vln. II-B, Vla. I, Vla. II, Vc. I, Vc. II** All parts are silent (whole rests).
- Cb.** Bass clef, whole notes. Dynamics: *pp*. Includes the instruction "sul tasto".

143

Fl. *pp*

Ob. *mf*

Cl.

Bsn.

Hn. *mf* con sordino

Tpt. *mf*

Tbn. *mf*

Tba. *mf* con sordino

Perc. *mf*

Pno. *mf* *mp*

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I *mp* col legno battuto pizz. *3* *3* *3* *3* *3*

Vla. II *mp* col legno battuto *3* *3* *3* pizz. *3*

Vc. I *mp* col legno battuto *3* *3* *3* *3*

Vc. II *mp* sul tasto *3* sul pont. *pp*

Cb. *mf* ord. sul pont. *pp*

Fl. *mp*

Ob.

Cl. *pp* *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Tba.

Perc. (Vib.) *pp* To Sus Cym.

Pno. *pp*

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II *pizz.*

Vc. I

Vc. II

Cb.

149

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vib.

Pno.

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

p

pp

mp

Ped.

152

Fl.

Ob.

Cl.

Bsn.

Hn. (con sord.)
p

Tpt. (con sord.)
p

Tbn. (con sord.)
p

Tba. (con sord.)
p

Vib. Sus. cym. with mallets
pp

Pno. *p*

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

Coda

157 ♩=90

Musical score for woodwinds and percussion in the first Coda section. The score is in 4/4 time with a tempo of ♩=90. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), and Percussion (Perc.). The Flute part features triplet patterns starting with a *pp* dynamic and moving to *mf*. The Oboe, Clarinet, and Bassoon parts also feature triplet patterns, with the Clarinet and Bassoon starting at *pp* and moving to *mf*. The Horn, Trumpet, Trombone, and Tuba parts are marked *mf* and include the instruction "senza sord.". The Percussion part starts with a *mp* dynamic and includes the instruction "To Vib.". The Piano (Pno.) part is silent.

Coda

♩=90

Musical score for strings in the second Coda section. The score is in 4/4 time with a tempo of ♩=90. It includes parts for Violin I (Vln. I-A), Violin I (Vln. I-B), Violin II (Vln. II-A), Violin II (Vln. II-B), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Contrabass (Cb.). The Violin I and II parts feature sustained notes with dynamics ranging from *mp* to *mf*. The Violin II-B part includes the instruction "arco sul E" and a glissando. The Viola I part includes the instruction "arco sul G" and a glissando. The Violoncello I and II parts are silent.

160

Fl. *mf* 3 3 *mp* 3 3 3 3

Ob. *mp*

Cl. *mp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. *mp* Vibraphone

Pno.

Vln. I-A *mf*

Vln. I-B *mf*

Vln. II-A *mf*

Vln. II-B *mf*

Vla. I *gliss.*

Vla. II *arco sul C pp gliss.*

Vc. I *arco sul D pp gliss.*

Vc. II

Cb.

163

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Perc. *mf*

Pno. *mp* *mf*

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I *mf* pizz.

Vla. II

Vc. I *pp* arco sul G arco sul D gliss.

Vc. II *pp* gliss.

Cb.

166

Fl. *mp* *mf* *pp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. (Vib.) *mp* 3

Pno. *mp*

Vln. I-A *pp* *mp* *pp* ord. sul tasto

Vln. I-B *mp* col legno battuto

Vln. II-A

Vln. II-B

Vla. I *mp* col legno battuto *pp*

Vla. II

Vc. I *pp* sul D gliss.

Vc. II *pp* sul G gliss. sul D gliss. *pp*

Cb.

169

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I

Vc. II

Cb.

con sord.

p *mf* *p*

p

mute with palm near pins

mp *mf* *pp*

sul tasto

pp

sul G

pp

gliss.

sul G

pp

gliss.

sul A

pp

gliss.

pp

gliss.

173 rit. $\text{♩} = 60$

Fl.

Ob.

Cl. *pp mp pp*

Bsn.

Hn.

Tpt. (con sord.) *p mp > p*

Tbn.

Tba.

Perc. (Vib.) 5 5 5 *pp*

Pno. pizz. f.t.

8^{ub}
2^{ed}

Vln. I-A

Vln. I-B

Vln. II-A

Vln. II-B

Vla. I

Vla. II

Vc. I

Vc. II *pp* sul G gliss. sul tasto

Cb. *p* gliss. sul pont *pp*