



# Cauda Pavonis

CHELSEA KOMSCHLIES

NAUTICUS  PUBLISHING



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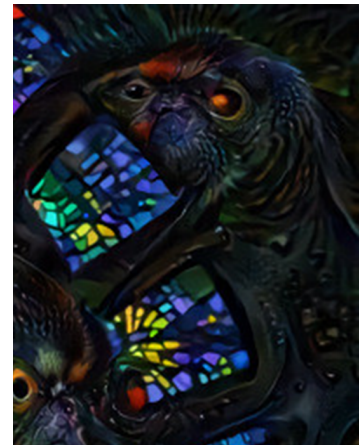
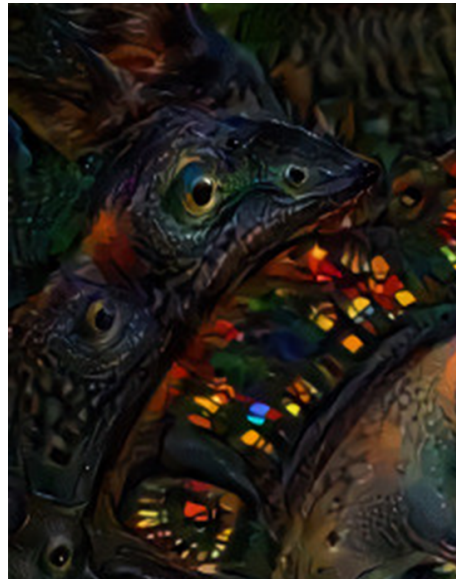
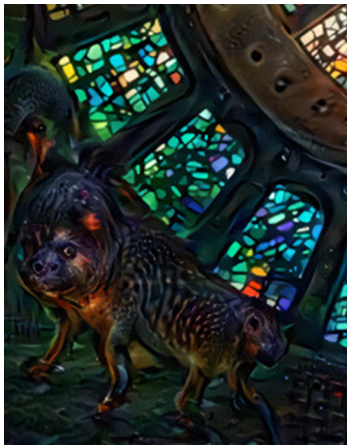
CHELSEA KOMSCHLIES



*You are waking up from a procedure  
which you did not survive.*

*The walls of the chamber are crystal,  
of myriad colors which have no names.*

*Your skin is gone,  
replaced by the sweet scent  
of fermentation.*





# Cauda Pavonis

CHELSEA KOMSCHLIES

2020



## INSTRUMENTATION:

Flute doubling piccolo

Oboe doubling English horn

Clarinet in B $\flat$

2 Violins

Viola

Cello

Double Bass

Percussion 1:

Mark tree, 2 tuned gongs (G4, A4),  
4 timpani (32", 29", 26", 23"), splash cymbal,  
vibraphone (2 bows), suspended cymbal

Percussion 2:

Chinese bell tree, crotales (2 bows + mallets),  
tam-tam, steel drum, marimba



DURATION: approx. 7 min.

ABOUT: *Cauda Pavonis* (*Tail of the Peacock*) is the alchemical stage that represents the end of putrefaction and the beginning of fermentation, in which an array of iridescent colors appear out of the darkness in the imaginary laboratory flask. This symbol of rebirth after death is also connected to the liminal state between sleeping and waking, and the “eyes” of the peacock’s tail represent spiritual sight and visions.

The Creation of *Cauda Pavonis* was supported by The National Orchestral Institute + Festival.

If printing a short program note, please use the text on the previous page rather than the text above. You may use both if printing a longer note.

Text on previous page by the composer. Artwork: photo by Matthew Rader (Unsplash, public domain) processed in the Deep Dream Generator. Please contact for projectable image(s) if desired: [chelsea@komschlies.com](mailto:chelsea@komschlies.com)

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## PERFORMANCE INFO:

### QUARTER TONES:

♭ quarter-tone flat                      ♭♭ three quarter-tones flat  
♯ quarter-tone sharp                    ♯♯ three quarter-tones sharp

### ANAMORPHIC EFFECTS:

*Anamorphosis* in sculptural art refers to a type of illusion in which an image can only be seen from a particular vantage point, otherwise the component parts of the work seem to be jumbled chaos. Examples include the 3D sculptures by artists such as Michael Murphy or Bernard Pras. Or think of constellations of stars; from our viewpoint they seem like collections of dots on a flat plane when in reality the stars that make each constellation exist at hugely varying distances from us.

This work contains several examples of anamorphic illusion in which all of the instruments together create a joint illusion. For example, B begins with some tiny squeaks from the woodwinds and violins; these together should sound like the little squeaks of one rusty swingset or hinge rather than individual tone colors. Make sure the woodwinds are a true pianississimo because instruments lose their individual tone colors at very soft dynamics. Measures 18-21 at first glance might look like random noise, but it's a carefully sculpted moment of rising overlapping "overtones" such as might be produced by a large metal object being scraped or bowed. You might think of it as an exploded orchestration of the bowed suspended cymbal that happens here. The inspiration for this moment was a sort of cross between bowed suspended cymbal and bowed waterphone (many video demonstrations of the waterphone online). Likewise think of m. 26 as falling overlapping overtones, or a falling waterphone.

The rhythms in these moments can be quite complex, but if the result just sounds like noisy chaos, something is wrong. It will take careful listening and balancing and precise rhythmic placement on everyone's part in order for the fused illusion to come through.

A different type of fused illusion happens at m. 7-9 and 22-23. This is meant to sound like one combined mega-instrument "speaking." The lower voices are asked to imitate speech like contour, and the upper voices, marked much quieter (they should disappear into the sound of the lower instruments) are dyads of actual speech formants.

In general, think of the orchestration in this piece as extending the timbre of some instrument in the ensemble or creating a new hybrid timbre, and balance accordingly.

### PERCUSSION INFO:

Crotales (2 bows plus mallets):



Gongs:



Vibraphone (only bowed):



Marimba:



Chromatic Steel Drum:



If the above pitches of gongs are not available, other pitches may be used. Likewise if this particular steel drum is not available, another chromatic drum can be substituted, or the range altered (it is better to substitute a lower range than a higher one). The steel drum is not used as a melody instrument but as a way to enrich the timbre and overtones of the other instruments and should be played very softly in an almost muffled way. There should be just enough volume to enrich the overall timbre of the ensemble but not enough to alert the listener to the fact that a steel drum is playing.

Each percussionist will need two bows.

Four timpani are needed (32", 29", 26", 23").

## LICENSING FAQ'S:

**Do I need to obtain the composer's permission to perform this work?**

No, but please tell me about your performances: [chelsea@komschlies.com](mailto:chelsea@komschlies.com)

**Do I have to pay to perform this work?**

Performances must be licensed by ASCAP, but this doesn't mean that the performers have to pay a fee. Legally, the license and fees involved are the automatically the responsibility of the venue. Most of my performances take place on university campuses, which have their own special licenses. Sometimes negotiations are worked out in which a presenter's or performing ensemble's ASCAP license will cover the performance. If you are performing the work outside the U.S., there will be a licensing arrangement made between ASCAP and your country's Performing Rights Organization.

**How do I report the performance?**

As soon as you have a concert program (a digital file, either the original pdf or word processing document or a picture of the printed program), performances are reported to ASCAP using this form: <https://www.ascap.com/help/registering-your-music/performance-notification>. Alternatively, you can send the concert program file/photo to the composer and she will report it (this is even better so I can keep track of my performances).

**If I'm not responsible for the license, why do I have to be the one to report the performance?**

I am owed royalties by ASCAP for each public performance, and this is one of the main ways I make a living as a composer. Unfortunately, I am only paid for performances that are reported, even if the performance was properly licensed. There's no harm in multiple people reporting the performance, so don't assume the venue will properly report it (they often don't!). If the performance takes place on a campus, you *must* report because even though technically the university is required to send in all concert programs for the year (though there are no consequences for them if they don't), ASCAP doesn't go through those programs to find out which composers need to be paid.

**What happens if an unlicensed performance takes place?**

As soon as the performance is reported, they will bill the venue for the licensing fee retroactively.

**PERUSAL SCORE**



# Cauda Pavonis

*You are waking up from a procedure  
which you did not survive.*

CHELSEA KOMSCHLIES

Mysterious, dizzy ♩ = 66

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

- Flute:** Rests throughout the piece.
- Oboe:** Rests throughout the piece.
- Clarinet in Bb:** Plays a melodic line starting in 4/4, moving through 2/4, 3/4, and 4/4, ending in 2/4. Dynamics include *pp* and a note marked "(with timp. mallet)".
- Tuned Gongs:** Plays rhythmic patterns in 4/4, 2/4, 3/4, and 4/4. Dynamics include *pp* and *mp*. A triplet is marked in the final measure.
- Timpani:** Plays rhythmic patterns in 4/4, 2/4, 3/4, and 4/4. Dynamics include *pp*. A note is marked "St. Dr. muffled, a tone color only".
- Tam-tam:** Plays rhythmic patterns in 4/4, 2/4, 3/4, and 4/4. Dynamics include *pp*. A triplet is marked in the final measure.
- Violin I:** Starts with a trill (*tr*) and a dynamic of *pp*. The part features melodic lines in 4/4, 2/4, 3/4, and 4/4, ending with triplets. A dynamic of *p* is also present.
- Violin II:** Plays sustained notes in 4/4, 2/4, 3/4, and 4/4. Dynamics include *pp*.
- Viola:** Plays sustained notes in 4/4, 2/4, 3/4, and 4/4. Dynamics include *pp*.
- Violoncello:** Plays sustained notes in 4/4, 2/4, 3/4, and 4/4. Dynamics include *pp*.
- Double Bass:** Plays rhythmic patterns in 4/4, 2/4, 3/4, and 4/4. Dynamics include *pp* and a note marked "pizz.". A dynamic of *p* is also present.

A large "PREVIEW SCORE" watermark is overlaid diagonally across the page.

5

Fl. *p* *f* *tr* *pp* *mp*

Ob. *p* *f* *tr*

Cl. in Bb *p* *f* *tr* *pp* *mp*

Sp. Cym. *pp* *mf* To Timp. *pp* *mp*

St. Dr. *pp* *mf*

Vln I *f* *p* *f* *tr* *pp* 5  
 exact rhythm, pitches as precise as poss. (vocal forments)

Vln II *p* *f* *tr* *pp* 5  
 exact rhythm, pitches as precise as poss. (vocal forments)

Vla *p* *f* *tr* *pp* 5  
 exact rhythm, approx. pitches (speechlike)

Vc. *p* *f* *tr* *pp* 5  
 exact rhythm, approx. pitches (speechlike)

D. B. *p* *f* *tr* *pp* 5  
 exact rhythm, approx. pitches (speechlike)

*p*

8 *tr* *tr* *tr* **A** *tr*

Fl.

Ob.

Cl. in Bb

Gongs

Timp.

Tam.

St. Dr.

Vln I

Vln II

Vla

Vc.

D. B.

*p* *ppp* *mp* *mp* *pp* *pp* *f* *p* *f* *p*

roll entire gliss

*tr*

3 5 3 3 5 3 5 3 5 3 5 3 5

11 *tr* *To Picc.*

Fl.

Eng. Hn *To Eng. Hn* Eng. Hn *p* *mp*

Cl. in Bb *p* *f*

Gongs

Crot. *To Crot.* Crot. arco *p* *f*

Vln I *tr* *p* *f*

Vln II *mf* *p < f*

Vla *pp* *mf* *f*

Vc. *pp* *mf* *f*

D. B. *pp* *mf* *f*

(all are major thirds)

Sparkling Crystal ♩ = 66

**B** (anamorphic effects)

14

Picc.

Eng. Hn

Cl. in Bb

Gongs

Timp.

Sus. Cym.

Tam.

Vln I

Vln II

Vla

Vc.

D. B.

*tr*

To Ob.

*ppp*

6

Ob.

*ppp*

*ppp*

*pp*

*pp*

To Tam.

*pp*

*pp*

*pp*

*pizz.*

*p*

*pp*

*pp*

17

Picc. *tr* 6 3 3

Ob.

Cl. in Bb

Sus. Cym. *mf* Sus. Cym. overtones as rich and loud as possible arco

Tam. *pp* Tam.

Vln I *mf*

Vln II (sounding) *15<sup>ma</sup>* 3 3 6 6

Vla

Vc. 6

D. B. arco *p*

Detailed description: This page of a musical score covers measures 17 and 18. The score is for a full orchestra. Measure 17 is in 3/4 time, and measure 18 is in 4/4 time. The Piccolo part features a trill in measure 17 and triplet patterns in measure 18. The Oboe and Clarinet in Bb parts have melodic lines with slurs. The Suspended Cymbal and Tam-tam parts are marked with *mf* and *pp* respectively, with instructions for rich overtones and arco playing. The Violin I part is marked *mf*. The Violin II part includes a section marked '(sounding) 15<sup>ma</sup>' with triplet and sextuplet figures. The Viola, Violoncello, and Double Bass parts also have melodic lines, with the Double Bass part marked arco and *p*.

19

Picc. *f* *p* 6

Ob. *f* *p*

Cl. in Bb *f* *p*

Sus. Cym. *fff* To Vib. arco *f*

Bell Tr. (low to high pitch, not scrape direction) *f* (struck) 3

Crot. *f*

Tam. *mp*

Vln I *f* 8va

Vln II *f* 8va

Vla *f*

Vc. *f*

D. B. *p*

21

Picc. *ppp* exact rhythm (vocal forms)

Ob. *ppp* exact rhythm (vocal forms)

Cl. in Bb *pp* *ppp* exact rhythm (vocal forms)

Vib. *pp* To Timp. *p*

Bell Tr. Bell Tr. To Crot.

Vln I *pp* exact rhythm, approx. pitches (speechlike)

Vln II *pp* exact rhythm, approx. pitches (speechlike) *f*

Vla *pp* exact rhythm, approx. pitches (speechlike)

Vc. *pp* exact rhythm, approx. pitches (speechlike) *f*

D. B. *pp*

6 3

8 3

3 3 3 3

3 3

3

3



23

Picc. *p*

Ob. *p*

Cl. in Bb *p*

Timp. *f* *pp* *pp* To M.T. (use mallet or finger)

Crot. *pp* *mf* Crot. arco

Vln I *f* *pp* 5

Vln II *pp* 5

Vla *pp* 5

Vc. *pp* 5

D. B. *f* *pp* 3

25

Picc. *f*

Ob. *f*

Cl. in B $\flat$  *f* *p*

M.T. hit random rods, sparkling effect *mf*

Crot. *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B.

PERUSAL SCORE

26 C

**Picc.**  
ppp

**Ob.**  
ppp  
To Eng. Hn

**Cl. in Bb**  
ppp

**M.T.**  
ppp  
(with timp. mallet)

**Gongs**  
pp mp

**Timp.**  
pp

**St. Dr.**  
To St. Dr.  
St. Dr.  
pp

**Vln I**  
ppp  
tr  
pp

**Vln II**  
ppp  
pp

**Vla**  
pp

**Vc.**  
pp  
pizz.

**D. B.**  
pp

rit.....a tempo:

Floating, Luminous  
D (anamorphic effects)

30

Picc.

Eng. Hn

Cl. in Bb

Timp.

St. Dr.

Vln I

Vln II

Vla

Vc.

D. B.

To M.T.

(random rods, 2 beats)

To Vib.

To Tam.

mf

p

pp

pp

pp

mf

p

mf

p

mf

p

mf

p

arco

solo:

33

Picc.

Eng. Hn

Cl. in Bb

Vib.

Tam.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

*pp*

*mf*

*mp*

*pp*

*pp*

*pp*

To M.T.

To Crot.

arco

*pp*

*pp*

*pp*

*pp*

35 become part of Vln II's sound

Picc. *ppp* 3 3 3

Eng. Hn. solo: *pp* 5

Cl. in Bb (quarter tone) *tr*

M.T. (struck)

Crot.

Vln I

Vln II *8va* 3 3 3

Vla. QT above Eng. H.

Vc.

D. B.

Picc. *37* *3* *3* *3*

Eng. Hn *mp* *pp*

Cl. in Bb (quarter tone) *tr*

M.T. (random rods) *pp* To Timp.

Crot. (struck) To Bell Tr. To Crot.

Vln I *p*

Vln II *8va* *3* *3* *3* *p*

Vla *p*

Vc. *p*

D. B. *p*

40 E

Picc. *pp* < *mf* *pp* < *mf* *p* < *f* rit.....

Eng. Hn To Ob. *pp* < *mf* *p* < *f*

Cl. in Bb *p*

Timp. Timp. *ppp* To Vib.

Crot.

Vln I *ppp* < *mp* *ppp* < *mp* *pp* < *mf* *pp* < *mf* *p* < *f*

Vln II *ppp* < *mp* *ppp* < *mp* *pp* < *mf* *pp* < *mf* *p* < *f*

Vla *ppp* < *mp* *ppp* < *mp* *pp* < *mf* *pp* < *mf* *p* < *f*

Vc. *ppp* < *mp* *ppp* < *mp* *pp* < *mf* *pp* < *mf* *p* < *f*

D. B. *ppp* < *mp* *ppp* < *mp* *pp* < *mf* *pp* < *mf* *f*



a tempo

F

Swirling, Decadent  
(mini climax)

The musical score is arranged in a standard orchestral format with ten staves. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into two measures. The first measure (measures 46-47) features a Piccolo part starting with a dynamic of *p* and a sixteenth-note triplet. The Oboe and Clarinet in Bb parts also begin with *p* dynamics and sixteenth-note patterns. The Crotchet part has a dynamic of *p < mf*. The Violin I and II parts start with *p* dynamics. The Viola and Double Bass parts also start with *p* dynamics. The second measure (measures 48-49) features a dynamic shift to *f* for all parts. The Piccolo part includes a trill (*tr*) and a triplet. The Oboe part has a sixteenth-note triplet. The Clarinet in Bb part has sixteenth-note triplets. The Violin II part has sixteenth-note triplets. The Viola part has a sixteenth-note triplet. The Double Bass part has a sixteenth-note triplet. The Violin and Viola parts have a dynamic of *f*. The Crotchet part has a dynamic of *f*. The Vibraphone part has a dynamic of *f* and is marked *arco*. The Piccolo part has a dynamic of *f*. The Oboe part has a dynamic of *f*. The Clarinet in Bb part has a dynamic of *f*. The Violin I part has a dynamic of *f*. The Violin II part has a dynamic of *f*. The Viola part has a dynamic of *f*. The Crotchet part has a dynamic of *f*. The Double Bass part has a dynamic of *f*. The Vibraphone part has a dynamic of *f* and is marked *arco*. The Piccolo part has a dynamic of *f*. The Oboe part has a dynamic of *f*. The Clarinet in Bb part has a dynamic of *f*. The Violin I part has a dynamic of *f*. The Violin II part has a dynamic of *f*. The Viola part has a dynamic of *f*. The Crotchet part has a dynamic of *f*. The Double Bass part has a dynamic of *f*. The Vibraphone part has a dynamic of *f* and is marked *arco*.

48

Picc. *tr* *p* *f* 3 (embouchure gliss)

Ob. *p* *f*

Cl. in Bb *tr* *p* 3 *mf* 6 6 6 6

Vib. *p* *f*

Crot. *p* *f*

Vln I solo: *p* *ff* *→ molto vib.*

Vln II *tr* *p* 3 *f* 6 6

Vla. *p* *f* *tr*

Vc. *p* *f*

D. B. *p* *f*

The image shows a page of a musical score, page 19, starting at measure 50. The score is for a symphony orchestra and includes the following parts:

- Picc.**: Piccolo. Measure 50 has a trill (tr) on a whole note, dynamic *p*. Measure 51 has a melodic line with a trill (tr) on a whole note, dynamic *f*. Measure 52 has a whole note, dynamic *p*.
- Ob.**: Oboe. Measure 50 has a sixteenth-note triplet (6) with a dynamic *p*. Measure 51 has a sixteenth-note triplet (6) with a dynamic *mf*. Measure 52 has a whole note, dynamic *p*.
- Cl. in Bb**: Clarinet in Bb. Measure 50 has a sixteenth-note triplet (3) with a dynamic *p*. Measure 51 has a sixteenth-note triplet (3) with a dynamic *f*. Measure 52 has a whole note with a trill (tr), dynamic *p*.
- Vib.**: Vibraphone. Measure 50 has a whole note, dynamic *p*. Measure 51 has a whole note, dynamic *mf*. Measure 52 has a whole note, dynamic *p*.
- Crot.**: Crotales. Measure 50 has a whole note, dynamic *p*. Measure 51 has a whole note, dynamic *mf*. Measure 52 has a whole note, dynamic *p*.
- Vln I**: Violin I. Measure 50 has a sixteenth-note triplet (3) with a dynamic *p*. Measure 51 has a whole note with a dynamic *mf*. Measure 52 has a whole note with an octave sign (*8va*), dynamic *p*.
- Vln II**: Violin II. Measure 50 has a whole note, dynamic *p*. Measure 51 has a whole note with a trill (tr), dynamic *mf*. Measure 52 has a whole note, dynamic *p*.
- Vla**: Viola. Measure 50 has a whole note, dynamic *p*. Measure 51 has a whole note with a trill (tr), dynamic *mf*. Measure 52 has a whole note with a trill (tr), dynamic *p*.
- Vc.**: Violoncello. Measure 50 has a whole note, dynamic *p*. Measure 51 has a whole note, dynamic *mf*. Measure 52 has a whole note, dynamic *p*.
- D. B.**: Double Bass. Measure 50 has a whole note, dynamic *p*. Measure 51 has a whole note, dynamic *mf*. Measure 52 has a whole note, dynamic *p*.

The score includes various musical notations such as trills (tr), triplets (3, 6), and dynamic markings (*p*, *mf*, *f*). A large watermark "PERUSALSCOPE" is overlaid diagonally across the page.

53 G

Picc. *f* *p* *ff* *p* *mp*

Ob. *f* *f* *p* *mp* *pp*

Cl. in Bb *f* *mp*

Vib. *f* *p* *f* *p*

Crot. *f* *p* *f* *pp*

Vln I *f* *mp* *ff* *p* *mf*

Vln II *f* *p* *ff* *p* *mp* *pp*

Vla *f* *p* *ff* *p* *mp* *pp*

Vc. *f* *p* *ff* *p* *mp* *pp*

D. B. *f* *p* *ff* *p* *mp* *pp*

To M.T.

To Tam.

To Bell Tr.

57

To Fl. H

Picc. *pp*

To Eng. Hn

Eng. Hn

Cl. in Bb *pp* *mf* *pp*

To Sp. Cym.

Sp. Cym.

Bell Tr.

Vln I *pp*

Vln II *mf* *pp*

Vla *fr*

Vc.

D. B.

60

Fl. *pp* *flz.*

Eng. Hn *pp* *mf*

Cl. in Bb *mf*

Sp. Cym.

Bell Tr.

Vln I

Vln II *p*

Vla

Vc.

D. B.

3 3 3 3 6

3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4

61

Fl. *mf* *p* *ff* *p*

Eng. Hn *p* *ff*

Cl. in Bb *p* *ff* *mp*

Sp. Cym. *p* *ff*

Bell Tr. *p* *ff*

Vln I *ff*

Vln II *ff*

Vla *f*

Vc. *f*

D. B. *f*





**I** Uneasy,  
Mechanically Churning

67

Fl.

Eng. Hn

Cl. in Bb

To Timp.

Timp.

St. Dr.

Mar.

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*p*

*ppp*

Steel drum should richen the marimba sound but not be "audible" on its own

71 J

Fl.

Eng. Hn

Cl. in Bb  
*pp*

Sus. Cym.  
To Sus. Cym.  
*pp* *mp* *pp* *pp* *mp* *pp*

St. Dr.

Mar.

Vln I  
*ppp* *p* *ppp* *p*

Vln II  
*ppp* *p* *ppp* *p*

Vla  
*ppp* *p* *ppp* *p*

Vc.  
*ppp* *p* *ppp* *p*

D. B.  
*ppp* *p* *ppp* *p*

PERUSAL SCORE



L

79

Fl.

Eng. Hn

Cl. in B $\flat$

Sus. Cym.

To Sus. Cym.

pp < mf

pp < mf

St. Dr.

mp

Mar.

mf

Vln I

pp

mf

p

mf

Vln II

pp

mf

p

mf

Vla

pp

mf

p

mf

Vc.

pp

mf

p

mf

D. B.

pp

mf

p

mf

**M** accelerando poco a poco...

83

Fl.

Eng. Hn

Cl. in B $\flat$

Sus. Cym.

Tam.

St. Dr.

Mar.

Vln I

Vln II

Vla

Vc.

D. B.

*p* *mf* *f* *p* *f* *p*

*tr* *tr* *tr*

3 3 3

6 6

Sp. Cym.

(P5)

N

86

Fl. *p*

Eng. Hn

Cl. in Bb *p* *mf*

To Timp. Timp. *mf* *p* *mf*

Tam. *p* *mf*

Vln I

Vln II *mf* *p* *f* *mf* *f*

Vla *mf* *p* *f* *mf* *f*

Vc. *mf* *p* *f* *mf* *f*

D. B. *mf* *p* *f* *p* *f*

0

91

Fl. *tr* *b2.* *p* *f* *p*

Eng. Hn *(f)* 3 3 3 3 3 3

Cl. in Bb *b2.* *f* *p*

Timp. *#2.* *p*

Tam.

Vln I *(f)* 3 3 3 3 3 3 3

Vln II *mf* *f* *mf* *f*

Vla *mf* *f* *mf* *f* *tr*

Vc. *mf* *f* *mf* *f*

D. B. *f* *mf* *f*

poco rit..... (♩ = 92)

a tempo  
Climactic, Kaleidos

P

Q

95 ..... ♩ = 92

Fl. *mf* < *f* — *mf* — *f*

Eng. Hn *To Ob.* *mf* — *f*

Cl. in Bb *mf* < *f* — *mf* — *f*

Timp. *mf* > *p* *f* > *p* *Sus. Cym.* *p* < *f* *Timp.* *f*

Tam. *p* < *f*

Vln I *mf* — *ff* — *mf* — *ff*

Vln II *mf* — *f* — *mf* — *ff* — *mf* — *ff*

Vla *mf* — *f* — *mf* — *ff* — *mf* — *ff*

Vc. *mf* — *f* — *mf* — *ff* — *mf* — *ff*

D. B. *mf* — *f* — *mf* — *ff* — *mf* — *ff*

*mf* < *f* < *ff* > *mf* > *ff*



101

Fl.

Ob.

Cl. in Bb

To Vib.

Timp.

Crot. arco

Vln I

Vln II

Vla

Vc.

D. B.

*p* *ff* *p* *f* *p* *f*

*p* *ff* *p* *f* *p* *f*

*p* *f* *p*

*p* *ff* *p* *f* *p* *f*

*mf* *ff* *mf* *f*

*mf* *ff* *mf* *f*

*mf* *ff* *mf* *f*

*mf* *ff* *mf* *f*

*p*

107

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. in Bb *f* *p*

Vib.

Crot.

Vln I *p* *mf*

Vln II *mp* *mf*

Vla *mp*

Vc. *p* *mf*

D. B. *mf* *mf*

Detailed description: This page of a musical score, numbered 107, contains eight staves for various instruments. The Flute (Fl.) staff begins with a rest, followed by a triplet of eighth notes marked *p*, then a triplet of eighth notes marked *f*, and ends with a triplet of eighth notes marked *p*. The Oboe (Ob.) staff features a triplet of eighth notes marked *p*, followed by a triplet of eighth notes marked *f*, and ends with a triplet of eighth notes marked *p*. The Clarinet in Bb (Cl. in Bb) staff starts with a triplet of eighth notes marked *f*, followed by a triplet of eighth notes marked *p*. The Violin I (Vln I) staff has a half note marked *p* and a half note marked *mf*. The Violin II (Vln II) staff has a triplet of eighth notes marked *mp* and a half note marked *mf*. The Viola (Vla) staff has a triplet of eighth notes marked *mp*. The Violoncello (Vc.) staff has a half note marked *p* and a half note marked *mf*. The Double Bass (D. B.) staff has a half note marked *mf* and a half note marked *mf*. The score is in 3/4 time and includes dynamic markings such as *p*, *f*, *mp*, and *mf*.



115

Fl. *p* *ff* *p* *f*

Ob. *p* *ff* *p* *f*

Cl. in Bb *p* *f*

Vib. To Sus. Cym.

Crot. *p* *ff*

Vln I 3

Vln II 3

Vla 3

Vc. 3

D. B. 3

R

119

Fl. *p* *< mf*

Ob. *p* *< mf*

Cl. in Bb *p* *pp* *< mf*

Sus. Cym. Sus. Cym. To Timp. *p* *mf* *p*

Crot. *mf*

Vln I *mf* *p* *mf* solo:

Vln II *mf* *p* *mf*

Vla *mf* *p*

Vc. *mf* *p*

D. B. *mf* *p*

rit..... = 48

124

Fl.

Ob.

Cl. in Bb

Timp.

Crot.

Vln I

Vln II

Vla

Vc.

D. B.

*p* *f* *pp* *p* *f* *pp* *p* *f* *p*

To Sus. Cym. To Timp. To Vib.

*p* *mf* *mp*

*p* *f*

*f* *mf* *f* *8va*

*p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*mf* *p* *f* *p*



134

Fl. *ppp* *pp* *ppp* *pp*

Eng. Hn *ppp*

Cl. in Bb *ppp* 9 9

Vib. *ppp* *pp* *ppp* *pp*

Crot. *p* *mp* *pp*

Vln I (8) *mp* *pp* *mp* *pp* 5 5 3

Vln II *ppp* *pp* *ppp* *pp*

Vla *ppp* *pp* *ppp* *pp*

Vc. *ppp* *pp* *ppp* *pp*

D. B. *ppp* *pp* *ppp* *pp*



138

Fl. *ppp* *p* *ppp* *mp*

Eng. Hn *ppp* *p* *ppp* *mp*

Cl. in Bb *ppp* *p* *ppp* *mp*

Vib. *ppp* *p* *ppp* *mp*

Crot. *pp* *p*

Vln I (8) *mp* *pp* *mp* *pp* *mp*

Vln II *ppp* *p* *ppp* *mp*

Vla *ppp* *p* *ppp* *mp*

Vc. *ppp* *p* *pp* *ppp* *mp*

D. B. *ppp* *p* *ppp* *mp*