

Program Note

free fall

/,frē 'fòl, frē 'fâl/

Noun

downward movement under the force of gravity only

- OxfordLanguages

Chute Libre is a symphonic poem about the contemplation of and eventual commitment of a suicide by autodefенestration.

Throughout the piece, the pitch I heard in an interview that a suicide survivor who by jumped off the Golden Gate Bridge recounted that the very last thing that went through his mind was instant regret, which was the motivating factor, after he survived the impact, to swim to safety. In this piece, I presented this idea in a musical context. Throughout the piece F# serves as an *idée fixe* symbolizing the contemplation of and desire for death, towards the end there is a section features the note as such a central musical item, at the very last second, the last sounding pitch of the piece is an open fifth built on G (to which F# is the leading tone), signifying that our subject has changed his mind, but as you'll hear, tragically, it's too late.

DIALLO BANKS

Chute Libre



for orchestra

D I A L L O B A N K S

Chute Libre

for orchestra
Op. 15

(2021, rev. 2023)

for Maurice Cohn & The Dallas Symphony Orchestra

*with many thanks to The American Composers Orchestra and Thomas L.
McKinley*

Instrumentation

3 Flutes (1st doubling Piccolo)

3 Oboes (3rd doubling English Horn)

3 Clarinets in B-flat (3rd doubling Bass Clarinet)

2 Bassoons

Contrabassoon

4 Horns

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

3 Percussion

Harp

Piano

Strings

Duration

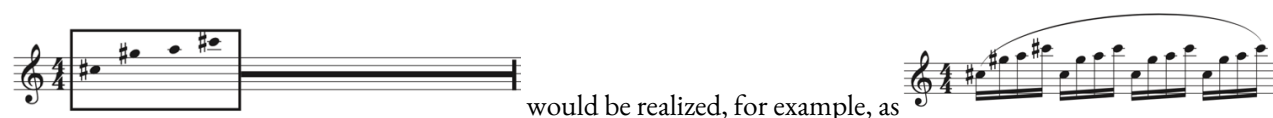
ca. 11 minutes

Performance Notes

Winds



The box and line above indicated playing the pitches in the box at a steady rhythm, approximately sixteenth notes, independent of other players and with no regard for subdivision of bars. Players should intentionally avoid playing in unison with one another. All gestures should be a constant and steady stream of notes that:



When changing from one box to another a player will typically only change one or two notes at a time. Such that:

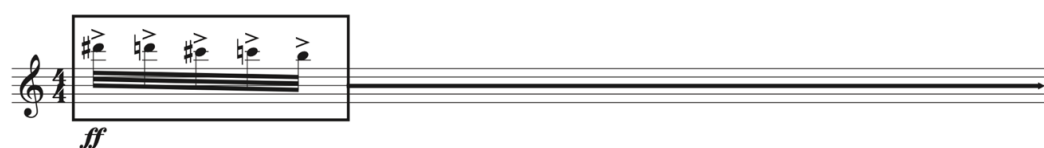


Would be realized, for example, as:

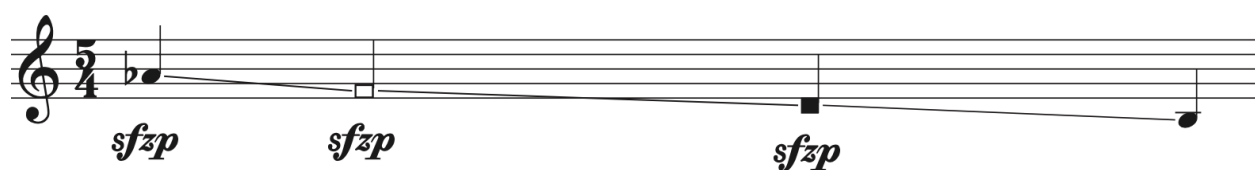


In the instance that a box appears in the middle of a measure, players should change from one pitch to the other roughly in the bar wherever the players are free to take reasonably short breaths, but should, as a wind section, maintain an ever-present wall of sound.

Strings



The above line and box signify that the musical gesture should be repeated ad libitum until the line ends, playing independent of other players and with no regard for subdivision of bars. Players should intentionally avoid playing in unison with one another. The resulting texture should be a constant thick explosion from the string section. Players should also keep in mind that they must stay true to any dynamics and articulations during these sections.



Unspecified pitches are notated with square noteheads. As shown in measure 72 (like the example above), there are times in which a glissando will be accented. The notes should be thought of merely as a guide for the rhythmic accentuation of a glissando between two notes (in this case Ab to B). When the sforzando occurs, members of the string section will not necessarily accent the same pitch, thus it is notated as a square however the final goal pitch should be the same.


Ad Libitum Section


During the section marked “Ad Libitum”, the conductor will give cues which correspond to numbers marked in the score. During this entire section each individual player of the orchestra will freely play their parts with the express intent to avoid synchronizing with one another. In this section there is no unifying sense of coordination or pulse simply play at a fast and virtuosic speed while still adhering to dynamics and expressions etc.

Extended Techniques

 - Gradually to

n - a dynamic meaning niente (Italian for “nothing”). This signifies playing as softly as possible, almost complete silence

 - gradually reduce in speed


 - gradually increase in speed

 - unspecified pitch


bisb. - a trill with alternate fingerings of the same pitch


Strings

 - Bartok Pizz


 - play out of tune, either sharp or flat, a ¼ tone; serving merely an expressive function and need not be precise

Timpani

 - Strike the exact center of the timpani for a dead pitchless thud

 - Strike the copper underside of the timpani drum for a metallic twang

 - largest timpani drum

 - any middle timpani drum



- smallest timpani drum

Percussion Key

Percussion 1

Marimba

Bongos

Splash Cymbal

(3) Cowbells (widely spaced and even)



Vibraslap

Glockenspiel

Percussion 2

Bass Drum

(3) Cowbells (widely spaced and even)



(2) Bongos

Snare Drum

Crotales

Percussion 3

Vibraphone

(5) Toms (widely spaced and even)



Tubular Bells

Thunder Sheet

chute libre

for orchestra

Diallo Banks (b. 2001)

Larghetto ♩ = c. 60

The score is written for a full orchestra. The woodwind section includes three flutes, three oboes, two clarinets in Bb, a bass clarinet, two bassoons, and a contrabassoon. The brass section includes four horns in F, three trumpets in C, two trombones, a bass trombone, and a tuba. The percussion section includes timpani and three percussionists. The strings section includes violins I and II, viola, violoncello, and contrabass. The harp and piano are also present. The score is in 4/4 time and marked 'Larghetto' with a tempo of approximately 60 beats per minute. The key signature has one sharp (F#). The score features various dynamics including *ppp*, *mf*, *ff*, and *pp*, and includes performance instructions like 'sempre' and 'solo'.

7

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

ppp sempre

Vln. I

Vla.

solo

ff

Detailed description: This page of a musical score covers measures 7 through 11. It features woodwind and string parts. The woodwind section includes Flutes 1, 2, and 3; Oboes 1, 2, and 3; and Bass Clarinets 1, 2, and 3. The string section includes Violin I and Viola. The woodwinds play a rhythmic, eighth-note pattern in a box, with some notes marked with a 'p' (piano). The Bass Clarinet part is marked *ppp* sempre. The Viola part is marked *ff* (fortissimo) and includes a 'solo' marking. The Violin I part has a long, sweeping line with a fermata at the end. The score is written in treble clef for the woodwinds and strings, and bass clef for the Viola.

13

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Vln. I

Vla.

progressively adding more vibrato

progressively getting more aggressive

3

3

18

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Vln. I

Vla.

cresc.

ff *vibrato*
molto aggressivo

molto vibrato
molto aggressivo

cresc.

22

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Vln. I
Vla.

fff

Detailed description: This page of a musical score covers measures 22 through 25. It features ten staves for woodwinds and two for strings. The woodwind section includes three flutes (Fl. 1, 2, 3), three oboes (Ob. 1, 2, 3), and two bass clarinets (B \flat Cl. 1, 2) and one baritone clarinet (B. Cl.). The string section includes Violin I (Vln. I) and Viola (Vla.). Measures 22-25 show a complex woodwind texture with various melodic lines and rests. The Viola part begins with a triplet of eighth notes marked *fff*. The Violin I part features long, sustained notes with dynamic markings *mf* and *f*. The score is written in a key with one flat and a common time signature.

A

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

n

Hn. 1

Hn. 2

C Tpt. 3

n

pp

n

pp

n

mp

pp

A

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

tutti

pp

pp

n

pp

B

31

Fl. 1

Fl. 2 *ppp*

Fl. 3 *ppp*

Ob. 1

Ob. 2

Ob. 3

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1 *fff*

sub. f

ppp

p

mf

mp

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

n

ff

ff

con sord.

mf

con sord.

mf

n

ff

n

ff

Perc. 2

Perc. 3

vibraphone

pp

fff

B

Vln. I

Vln. II

Vc.

p

p

38

C

solo

Fl. 1 *fff* *f* *fff*

Fl. 2 *fff* *mp*

Fl. 3 *fff* *mp*

Ob. 1 *fff* *mp* *f*

Ob. 2 *f*

Ob. 3 *f*

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *fff* *mf*

Bsn. 2 *pp* *fff* *mf*

Hn. 1 *pp* *pp* *con sord.* *pp* *f* *ff* *p*

Hn. 2 *pp* *pp* *con sord.* *pp* *f* *ff* *p*

Hn. 3 *ff* *pp* *pp* *f* *ff* *p*

Hn. 4 *ff* *pp* *pp* *f* *ff* *p*

C Tpt. 1 *pp*

C Tpt. 2 *pp*

Perc. 1 *marimba* *n* *ff* *n*

Perc. 2

Perc. 3

Vln. I *mf* *div.*

Vln. II *tutti* *f*

Vla. *f*

Vc. *f*

D

46

Fl. 1 *solo*

Fl. 2 *f* *fff*

Fl. 3 *fff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

B \flat Cl. 1 *ff* *f* *fff*

B \flat Cl. 2 *ff* *mp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mf* *ff*

C Tpt. 2 *mf* *ff*

C Tpt. 3 *ff*

Perc. 3 *vibraphone* *n* *f*

Solo Vln.

Vln. I *sul pont.* *fff* *p*

Vln. II *fff* *p*

Vla. *mp* *ff* *mp*

Vc. *mp* *ff* *mp*

passionato cantabile
molto vibrato

D

This page of a musical score, numbered 10 and 51, contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** *fff* and *pp* dynamics.
- Oboes (Ob. 1, 2, 3):** *fff* and *pp* dynamics.
- Clarinets (B♭ Cl. 1, 2, B. Cl.):** *fff* and *pp* dynamics.
- Bassoons (Bsn. 1, 2, C. Bn.):** *mp*, *fff*, *ppp*, *f*, and *mf* dynamics.
- Horns (Hn. 1, 2, 3, 4):** *p*, *mf*, *n*, and *fff* dynamics.
- Trumpets (C Tpt. 1, 2, 3):** *ppp*, *ff*, *n*, *sfzp*, *ff*, and *pp* dynamics.
- Timpani (Timp.):** *p*, *mf*, and *ff* dynamics.
- Violins (Solo Vln., Vln. I, Vln. II):** *pppp*, *normale*, *ff*, *p*, and *div.* markings.
- Viola (Vla.):** *ff* dynamic.
- Violoncello (Vc.):** *mp* and *ff* dynamics.
- Contrabass (Cb.):** *mp* and *ff* dynamics.

Fl. 1 *pp* *ff*

Fl. 2 *pp* *ff*

Fl. 3 *pp* *ff*

Ob. 1 *pp* *ff*

Ob. 2 *pp* *ff*

B♭ Cl. 1 *pp* *ff*

B♭ Cl. 2 *pp* *ff*

B. Cl. *pp* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Tbn. 1 *p* *fff*

Tbn. 2 *p* *fff*

B. Tbn. *p* *fff*

Tuba *p* *fff*

Timp. *fff*

Perc. 2 *fff*
bass drum

Vln. I *ff sempre agitato*

Vln. II *ff sempre agitato*

Vla. *ff sempre agitato*

Vc. *ff sempre agitato*

Cb. *ff sempre agitato*

62

Fl. 1 *fff*

Fl. 2 *fff*

Fl. 3 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

E. Hn. *fff*

B♭ Cl. 1 *fff*

B♭ Cl. 2 *fff*

Timp.

Vln. I

Vln. II

Vla.

63

B. Cl. *fff*

Bsn. 1 *fff*

C. Bn. *fff*

Vln. I $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. *fff*

Cb. *fff*

F

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tuba

Timp.

bongo drums
with sticks

fff

cowbells

fff

Quad Toms

fff

F

Vln. I

Vln. II

Vla.

subito *ppp*

subito *ppp*

subito *ppp*

piccolo

Picc. *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Hn. 1 *ff* *f* *fff*

Hn. 2 *ff* *f* *fff*

Hn. 3 *ff* *f* *fff*

Hn. 4 *ff* *f* *fff*

C Tpt. 1 *ff* *fff* *f* *fff*

C Tpt. 2 *ff* *fff* *f* *fff*

C Tpt. 3 *ff* *fff* *f* *fff*

Tbn. 1 *f* *fff*

Tbn. 2 *f* *fff*

B. Tbn. *f* *fff*

Tuba *f* *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Picc. *p* *flz.* *fff*
 Fl. 2 *p* *flz.* *fff*
 Fl. 3 *p* *flz.* *fff*
 Ob. 1 *p* *flz.* *fff*
 Ob. 2 *p* *flz.* *fff*
 B \flat Cl. 1 *p* *fff*
 B \flat Cl. 2 *p* *flz.* *fff*
 B. Cl. *p* *flz.* *fff*
 Bsn. 1 *ff*
 Bsn. 2 *ff*
 C. Bn. *ff*
 Hn. 1 *fff*
 Hn. 2 *fff*
 Hn. 3 *fff*
 Hn. 4 *fff*
 Timp. *ff*
 Perc. 3 *fff*
 Hp. *fff*
 Pno. *fff*
 Vln. I *ff* *pizz.* *fff* *arco* *n*
 Vln. II *ff* *pizz.* *fff* *arco* *fff*
 Vla. *ff* *pizz.* *fff* *arco* *ff*
 Vc. *ff* *pizz.* *fff* *arco* *ff*
 Cb. *ff*

16 Twice as fast ♩ = c. 120

69 (♩=♩)

Piccolo

Flute 2 *ff*

Flute 3 *ff*

Oboe 1 *fff*

Oboe 2 *fff*

English Horn *fff*

Clarinet in B♭ 1 *ff*

Clarinet in B♭ 2 *ff*

Bassoon 1 *fff*

Bassoon 2 *fff*

Contrabassoon *fff*

quad toms

Perc. 3 *fff*

Twice as fast ♩ = c. 120

(♩=♩)

Violin I *fff*

Violin II *fff*

Viola *fff*

Violoncello *fff*

Contrabass *fff*

G

Picc. Fl. 2 Fl. 3 Ob. 1 Ob. 2 Ob. 3 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1

Perc. 2 Perc. 3

bongo drums

quad toms

Pno.

G

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

This musical score page contains 18 measures, numbered 74. The instrumentation includes four Horns (Hn. 1-4), three Trumpets (C Tpt. 1-3), two Tenors (Tbn. 1-2), one Bass Trombone (B. Tbn.), one Tuba, two Violins (Vln. I, II), one Viola (Vla.), one Violoncello (Vc.), and one Contrabass (Cb.).

The brass instruments (Horns, Trumpets, Tenors, Bass Trombone, and Tuba) play a melodic line starting in measure 18. The Horns and Trumpets are marked *fff* (fortississimo). The Tenors are marked *f* (forte). The Bass Trombone and Tuba are also marked *f*. The strings (Violins, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment of eighth notes, starting in measure 20. The Violins and Viola are marked *p* (piano), while the Violoncello and Contrabass are marked *p*. The strings play a *div.* (divisi) pattern. The score concludes in measure 74 with a *sfz* (sforzando) marking.

76

This page of a musical score covers measures 76, 77, and 78. The score is arranged in a system with multiple staves. The woodwind section includes two flutes (Fl. 2 and Fl. 3), two oboes (Ob. 1 and Ob. 2), and two bass clarinets (B♭ Cl. 1 and B♭ Cl. 2). The percussion section includes Timpani (Timp.), splash cymbal, bongo drums, and quad toms. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 76 and 77 are marked with a *fff* dynamic. In measure 76, the woodwinds play a melodic line, and the percussion features a triplet of eighth notes. In measure 77, the woodwinds continue their melodic line, and the percussion features a triplet of eighth notes. In measure 78, the woodwinds play a melodic line, and the percussion features a triplet of eighth notes.

The string section plays a rhythmic accompaniment of eighth notes throughout measures 76, 77, and 78, marked with a *sfz* dynamic.

blow air

Picc. *ffff* blow air

Fl. 2 *ffff* blow air

Fl. 3 *ffff* blow air

Ob. 1 *ffff* blow air

Ob. 2 *ffff* blow air

Ob. 3 *ffff* blow air

B♭ Cl. 1 *ffff* blow air

B♭ Cl. 2 *ffff* blow air

Bsn. 1 *ffff* blow air

normale *ff*

Hn. 1 *f* 5

Hn. 2 *f* 5

Hn. 3 *f* 5

Hn. 4 *f* 5

C Tpt. 1 *f* 5

C Tpt. 2 *f* 5

C Tpt. 3 *f* 5

Tbn. 1 *f* 5

Tbn. 2 *f* 5

B. Tbn. *f* 5

Tuba *f* 5

Perc. 1 *ffff* snare drum

Perc. 2 *ffff* bass drum

Perc. 3 *ffff* quad toms

cowbells *ffff*

Pno. *ffff*

H

Vln. I *ffff* sul pont.

Vln. II *ffff* sul pont.

Vla. *ffff* sul pont.

Vc. *ffff* sul pont.

Cb. *ffff* sul pont.

arco normale tutti *ff*

arco normale *ff*

This musical score page, numbered 82 at the top left and 21 at the top right, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), and Contrabassoon (C. Bn.). The brass section consists of two Trumpets in C (C Tpt. 2). The percussion section includes three parts: Perc. 1 with 'vibra slap' and 'cowbells', Perc. 2, and Perc. 3 with 'vibraphone'. The piano part (Pno.) is shown in grand staff notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The first measure is in 2/4 time, the second in 2/4, and the third in 4/4. Dynamics include *ff* (fortissimo) and *fff* (fortississimo). The woodwinds and strings play melodic lines with accents and slurs. The percussion parts feature rhythmic patterns, including a triplet of eighth notes for the vibra slap and cowbells, and a vibraphone solo. The strings play a consistent rhythmic accompaniment.

I

Picc. $\frac{2}{4}$ $\frac{4}{4}$

Fl. 2 $\frac{2}{4}$ $\frac{4}{4}$

Fl. 3 $\frac{2}{4}$ $\frac{4}{4}$

C Tpt. 1 $\frac{2}{4}$ $\frac{4}{4}$ *f*

C Tpt. 2 $\frac{2}{4}$ $\frac{4}{4}$ *f*

I

Vln. I $\frac{2}{4}$ $\frac{4}{4}$

Vln. II $\frac{2}{4}$ $\frac{4}{4}$ *ffff*

Vla. $\frac{2}{4}$ $\frac{4}{4}$ *ffff*

Vc. $\frac{2}{4}$ $\frac{4}{4}$ *ffff*

Cb. $\frac{2}{4}$ $\frac{4}{4}$ *ffff*

95

Perc. 1 $\frac{2}{4}$ *fff*

Perc. 3 $\frac{2}{4}$ *fff*

Hp. $\frac{2}{4}$

Pno. $\frac{2}{4}$ *fff*

Vln. I $\frac{2}{4}$

Vln. II $\frac{2}{4}$ arco *fff* two solo violins

Vla. $\frac{2}{4}$ arco *fff* two solo violas

Vc. $\frac{2}{4}$ two solo cellos *fff*

J

Picc. *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Perc. 1 *cowbells*

Perc. 2 *bass drum* *ff*

J

Vln. I *ff* *frenzy of chaotic tremolo on any random quadruple stop, fast as possible including sul pont. and scratch tone ad. lib.* *tutti arco* *ff*

Vln. II *ff* *frenzy of chaotic tremolo on any random quadruple stop, fast as possible including sul pont. and scratch tone ad. lib.* *tutti arco* *ff*

Vla. *ff* *frenzy of chaotic tremolo on any random quadruple stop, fast as possible including sul pont. and scratch tone ad. lib.* *tutti arco* *ff*

Vc. *ff* *frenzy of chaotic tremolo on any random quadruple stop, fast as possible including sul pont. and scratch tone ad. lib.* *arco tutti* *ff*

Cb. *ff* *frenzy of chaotic tremolo on any random quadruple stop, fast as possible including sul pont. and scratch tone ad. lib.* *arco tutti* *ff*

101

This page of a musical score, numbered 101, contains the following parts and details:

- Woodwinds:** E♭ Clarinet (Cl.), B♭ Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4).
- Brass:** Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba.
- Percussion:** Percussion 1 (Perc. 1) with a cowbell part; Percussion 3 (Perc. 3) with a vibraphone part.
- Strings:** Harp (Hp.) and Piano (Pno.).

Key musical features include:

- Tempo/Signature:** 4/4 time signature.
- Dynamic Markings:** *f* (forte) for woodwinds and brass; *mp* (mezzo-piano) for Perc. 3 and Hp.; *fff* (fortissimo) for Perc. 1 and Pno. in the later section.
- Performance Instructions:** "arco" for the piano part.
- Rehearsal Markers:** A "5" is placed above the first measure of several woodwind and brass parts.
- Notation:** Various note values, rests, and articulation marks (accents) are used throughout the score.

K

Bsn. 1 *mp*

Bsn. 2 *mp*

C. Bn. *mp*

Perc. 1

Perc. 3 *ff*

Pno. *ff*

K

Vln. I *sfz*

Vln. II *sfz*

Vla. *arco sfz*

Vc. *mf pizz*

Cb. *mf pizz*

Picc. *mf* *ff*

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1 *cowbells* *ff*

Perc. 2 *bass drum* *ff*

Perc. 3 *8va* *fff*

Pno. *8va*

Vln. I *fff* *scratch tone*

Vln. II *fff* *scratch tone*

Vla. *fff* *scratch tone*

Vc. *fff* *pizz.* *arco* *fff* *scratch tone*

Cb. *fff* *pizz.* *arco* *fff* *pp* *fff*

This page of a musical score, numbered 112, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 2**, **Fl. 3**: Flutes
- Ob. 1**, **Ob. 2**, **Ob. 3**: Oboes
- E♭ Cl.**: E-flat Clarinet
- B♭ Cl. 2**, **B. Cl.**: B-flat Clarinets
- Bsn. 1**, **Bsn. 2**: Bassoons
- C. Bn.**: Contrabassoon
- Hn. 1**, **Hn. 2**, **Hn. 3**, **Hn. 4**: Horns
- C Tpt. 1**, **C Tpt. 2**, **C Tpt. 3**: Cornets
- Tbn. 1**: Trombone
- B. Tbn.**: Baritone Trombone
- Tuba**: Tuba
- Timp.**: Timpani
- Perc. 1**: Percussion (Marimba)
- Perc. 2**: Percussion (Bongo drums)

The score includes various musical notations such as dynamics (*f*, *ff*), articulation (accents, slurs), and performance instructions like "hard mallets" for the timpani. The percussion parts are specifically labeled with "marimba" and "bongo drums".

M

Picc. *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Ob. 3 *ff*

Es. Cl. *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff*

Tbn. 1 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff* simile

Mrb. *ff* cowbells

Bgo. Dr. *ff* bass drum

Perc. 3 *ff* quad toms

Hp. *ff* loco

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* pizz. arco

Cb. *ff* pizz.

Picc. Fl. 2 Fl. 3 Ob. 1 Ob. 2 Ob. 3 E♭ Cl. B♭ Cl. 2 B. Cl. Bsn. 1 Bsn. 2 C. Bn. Timp. Perc. 1 Perc. 2 Perc. 3 Hp. Pno.

This section of the score covers measures 124 to 131. It features woodwinds (Piccolo, Flutes 2 and 3, Oboes 1-3, E♭ Clarinet, B♭ Clarinet 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon), Timpani, and Percussion (1, 2, 3). The strings (Harp and Piano) enter in measure 131. The tempo is marked 'Larghetto' with a quarter note equal to approximately 60 beats per minute. Dynamics include *ff* and *mf*. Performance instructions include 'vibra slap' for Percussion 1 and 'pizz' for the Piano.

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

This section of the score covers measures 131 to 138. It features the string section: Violins I and II, Violas, Violas, Cellos, and Double Basses. The tempo is marked 'Larghetto' with a quarter note equal to approximately 60 beats per minute. Dynamics include *ff* and *mf*. Performance instructions include 'div.' (divisi) for the Violins, Violas, and Cellos.

This page of a musical score, numbered 129, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Bass Clarinet 2 (B. Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (C. Bn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba. The woodwinds generally play a sustained note with dynamics ranging from *pp* to *ff*.
- Brass:** Trombone 1, Trombone 2, Baritone Trombone, and Tuba. They play a sustained note, with the Baritone Trombone and Tuba parts including the instruction "con sord." and a dynamic of *mf*.
- Percussion:** Timpani (Timp.) with "semi-hard mallets" and dynamics *f* and *fff*. Percussion 1 (Perc. 1) includes "glockenspiel" and "gong" parts with dynamics *fff*, *pp*, and *ff*. Percussion 2 (Perc. 2) and Percussion 3 (Perc. 3) play sustained notes with a dynamic of *fff*.
- Keyboard:** Harp (Hp.) and Piano (Pno.) play sustained chords with a dynamic of *fff*.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Cello (Cb.). The Violin parts are marked "arco" and have dynamics *ff* and *mp*. The Viola and Cello parts have a dynamic of *fff*.

N

Picc.

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

N

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score covers measures 137 through 140. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Piccolo, Flutes 2 and 3, Clarinet in B-flat, Bassoon, Trombones 1, 2, and Bass, Tuba, Timpani, Marimba, Percussion 2 and 3, Vibraphone, Harp, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes specific instructions for marimba, vibraphone, quad toms, and bass drum with hard stick. Dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano) are used throughout. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms, with some measures containing rests. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic foundation.

O

This page of a musical score is for a symphony, featuring a variety of instruments. The score is divided into several systems, each containing multiple staves for different instruments. The instruments listed on the left side of the page are: Picc., Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Quads, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb.

The score includes dynamic markings such as *mf*, *ff*, *mp*, and *f*. Performance instructions like "tutti" and "suspended cymbal" are also present. The score is written in 3/4 time and features a key signature of one sharp (F#). The first system of the score is marked with a circled "O".

P

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo, Flutes (Fl. 2, Fl. 3), Oboes (Ob. 1, Ob. 2), English Horn (E. Hn.), Bass Clarinet (B.-Cl. 1, B.-Cl. 2), Bassoon (B. Cl.), Bassoons (Bsn. 1, Bsn. 2), Contrabassoon (C. Bn.), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (C Tpt. 1, C Tpt. 2, C Tpt. 3), Trombones (Tbn. 1, Tbn. 2, B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features various dynamics such as *f*, *ff*, *mf*, *pp*, and *ppp*. It includes articulation marks like accents and slurs, as well as performance instructions like *tr* (trills) and *pp* (pianissimo). A *solo* instruction is present above the B.-Cl. 1 part. The score is written in a variety of clefs and includes dynamic markings like *mp* and *ff* for the timpani.

P

Musical score for strings, including Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), Cellos (Vc.), and Double Basses (Cb.). The score features various dynamics such as *pp*, *ff*, and *mp*. It includes performance instructions like *div.* (divisi) and *pp* (pianissimo). The score is written in various clefs and includes dynamic markings like *pp* and *ff* for the strings.

This page of a musical score, numbered 153, contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Fl. 1 and 2 start with a forte (*f*) dynamic. Fl. 3 is silent.
- Oboes (Ob. 1, 2):** Ob. 1 starts with a mezzo-forte (*mf*) dynamic. Ob. 2 is silent.
- Woodwinds:** B♭ Clarinet 1 (B♭ Cl. 1) and B♭ Clarinet 2 (B♭ Cl. 2) play a melodic line with a piano (*pp*) dynamic. Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2) play a sustained note.
- Brass:** Horns 1-4 (Hn. 1-4), Trumpets 1-3 (C Tpt. 1-3), and Trombones (Bsn. 1, 2) play a rhythmic pattern with dynamics ranging from *ff* to *pp*.
- Percussion:** Percussion 1 (Perc. 1) plays a glockenspiel part with dynamics *mp* and *mf*. Percussion 2 (Perc. 2) and Percussion 5 (Perc. 5) play with brushes, marked with *n* and *fff* dynamics.
- Keyboard:** Harp (Hp.) and Piano (Pno.) play a rhythmic accompaniment with dynamics *mp* and *mf*.
- Strings:** Solo Violin (Solo Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.) play a sustained harmonic accompaniment with dynamics *p*, *f*, and *pp*.

This page of a musical score, numbered 157, contains the following instruments and parts:

- Woodwinds:** Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Bass Clarinet 1, Bass Clarinet 2, Clarinet, Bassoon 1, Bassoon 2, Contrabassoon.
- Brass:** Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3.
- Percussion:** Tympani, Percussion 1, Snare Drum, Percussion 5.
- Keyboard:** Harp, Piano.
- Strings:** Solo Violin, Violin I, Violin II, Viola, Solo Violoncello, Violoncello, Contrabass.

The score includes various musical notations such as notes, rests, dynamics (pp, ff, mf, p, f), and articulation marks.

This page of a musical score, numbered 160, contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Flute 1 has a sharp sign above the staff. Flute 2 has a natural sign above the staff. Flute 3 has a flat sign above the staff.
- Woodwinds:** Oboe 1 and 2, Bass Clarinet 1 and 2, and Contrabassoon (C. Bn.) all have *mp* markings.
- Brass:** Horns 1-4, Trumpets 1-3, and Trombones (Timp.) have *ff* and *pp* markings. The Timp. part has *mf* and *fff* markings.
- Strings:** Percussion 1, 3, and 5, Harp (Hp.), and Piano (Pno.) have *mp* and *fff* markings.
- Solo Instruments:** Solo Violin (Solo Vln.), Violin I and II (Vln. I, Vln. II), Viola (Vla.), Solo Violoncello (Solo Vc.), and Violoncello (Vc.) have *p*, *f*, and *pp* markings.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 C. Bn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Timp.
 Perc. 1
 S.Dr.
 Perc. 3
 Hp.
 Pno.
 Solo Vln.
 Vln. I
 Vln. II
 Vla.
 Solo Vc.
 Vc.
 Cb.

Musical notation includes dynamics such as *ppp*, *ff*, *mf*, *f*, and *p*. Performance instructions include *no vib.* and articulation marks like accents and slurs. The score is divided into measures by vertical bar lines.

Ad Libitum

Q

1

The musical score is arranged in five systems, each containing a staff for a different instrument. The Solo Violin staff (top) features a complex melodic line with dynamic markings: *fff*, *ff*, *p*, *ff*, *fff*, *mf*, *ff*, *pp*, and *fff*. It includes performance instructions such as *sul pont.* and *ord.* The Violin I and Violin II staves are marked with *two solo violins* and *fff*. The Viola and Violoncello/Double Bass staves are marked with *fff* and *arco*. The bottom three staves (Violin I, Violin II, and Viola) include the instruction *wild and out of tune vibrato*. The score concludes with a double bar line and repeat dots.

169 **2** ↓

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 2

Perc. 1

Perc. 3

Hp.

Pno.

2 ↓

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1

B♭ Cl. 2

B. Cl. *ff*

Bsn. 2

Perc. 1 *ff* marimba

Perc. 3 vibraphone *ff*

Hp.

Pno. *ff*

Vln. I *p* *ff* *8va* *ff*

Vln. II *ff* *pp ff* *pp n* *ff* *n* *ff* *p* *ff*

Vla. *ord.* *intense vibrato* *ff* *ff*

Solo Vc.

Vc. *intense vibrato* *n* *ff* *ff* *3*

Cb.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

170

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tempo primo

*Here each individual member of the string section will repeat mm. 170 (the F#'s) until cued by the conductor. During which point the entire ensemble will move on to mm. 171, ending the Ad Libitum section. From then the piece continues in c. ♩ = 60.

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn.

Hr. 1, Hr. 2, Hr. 3, Hr. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tuba

Mrb., S. Dr., Perc. 3, Hp., Pno.

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