

Diane Thome

The Palaces of Memory

for large chamber ensemble or chamber orchestra and tape

Commissioned by the Pittsburgh New Music Ensemble

INSTRUMENTATION

Program Note

THE PALACES OF MEMORY
for large chamber ensemble or chamber orchestra and tape

In the 16th Century a Jesuit priest, Matteo Ricci, brought to China a wonderful memory system that had been used in the West since the days of ancient Greece. To improve their powers of retention, people would build memory palaces, huge imaginary buildings they kept inside their heads. "To everything that we wish to remember," wrote Ricci, "we should give an image; and to every one of these images we should assign a position where it can repose peacefully until we are ready to claim it by an act of memory."

What intrigued me about this story was the recognition that one of the powers which music possesses for me is the capacity to evoke and capture images of feeling, being, and knowing and to crystallize these images into sonorous forms. As we move through the world of a musical work, our experience is transformed into memory.

The form of **THE PALACES OF MEMORY** is unfolded through polarities of sections and interludes. Initially it is the synthesized music which functions as accompaniment to or interlude between sections of live music. Increasingly, however, this role is reversed as the instrumental music becomes more and more the delineator of temporal space between solo sections of tape music. As the work proceeds, the boundaries between the two domains are gradually dissolved as they are intermeshed in a complex net of sonorous images created through the counterpoint of distinct textural and temporal strands.

Equipment used in the creation of the tape music included a Kurzweil 2000 digital synthesizer and a Peavy SX-stereo 16 bit sampler. The sections were digitally mixed, using the MTU Microsound Digital/Audio System. I wish to thank Robert Austin who was my collaborator in the production of the tape.

THE PALACES OF MEMORY was commissioned by the Pittsburgh New Music Ensemble and premiered on March 29, 1993. It has been recorded on a Centaur CD by Gerhard Samuel and the Cincinnati Philharmonia.

Diane Thome

INSTRUMENTATION

Flute/piccolo
Oboe
Clarinet in B Flat
Bassoon

Horn
Trumpet
Bass Trombone

Violin I
Violin II
Viola
Cello
String Bass

Harp
Piano
Percussion (timpani, xylophone,
glockenspiel, vibraphone,
snare drum, cymbal, triangle)

Score is written in C.



1 ♩ = 60

Timpani *ppp*

Violin 1 *p* *8va*

Violin 2 *p*

Viola

Cello *pp* *mp* *solo*

Bass *pp*

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IN LIBRARY MATERIALS.
MARKING MAY RESULT IN
CHARGES FOR DAMAGES
OR REPLACEMENT.

4

Oboe *legato* *mf*

Horn *pp*

Tpt *pp*

Trbn *pp*

Timpani

Piano *sf* *ped.*

Vln 1 *poco cresc.* *div. 3* *solo* *mf*

Vln 2 *poco cresc.* *tutti*

Vla *tutti* *mp* *poco cresc.*

Vlc *poco cresc.*

Bass *pp*



8.

poco

solo

mf

urgently solo

pizz. 3

mf *f*

pp poco cresc. f

11

mf

agitato e rubato

10 lh

tutti

div.

tutti

div.

tutti

mf

tutti

arco

div.

14

marcato

mf molto cresc.

10

mf agitato e rubato

f

f

f

f

pizz.

mf



Picc.

Oboe

Clar.

Bsn.

Hom.

Tpt.

Trbn.

Perc.

Harp.

Piano

16

Piu Mosso $\text{♩} = 208$

ff poco marcato

ff poco marcato

ff poco marcato

ff poco marcato

Picc.

Oboe

Clar.

Bsn.

Piano

20 ♩ = 104 (♩ = ♪)

Picc. *mf*

Oboe *mf*

Clar. *mf*

Bsn. *mf*

Horn *f* *mf*

Tpt. *f* *mf*

Trbn. *mf*

Perc. *ff* VIBE. *hard mallets* *f* *ff*

Harp *mf* *mf*

Piano *f* *mf*

23

Picc. *sfz* TO FLUTE

Oboe *marcato* *sf* *very sharply*

Clar. *marcato* *sf* *very sharply*

Perc. TRIANGLE *sfz*

Piano *sfz* *3*

27

(♩ = 104)

Fl. *mf sempre cresc.* *molto cresc.* *ff*

Oboe *sub. mf sempre dim.* *ff*

Clar. *sub. mf sempre dim.* *ff*

Bsn *ff*

Horn *ff*

Tpt *ff*

Trbn *ff*

Timp. *f*

Harp *mp sempre cresc.* *molto cresc.*

Vla *marcato* *mf sempre cresc.* *molto cresc.*

Cb *ff*

Perc.
Piano
Vln 1
Vln 2
Vla
Vlc
Cb
Fl.
Oboe
Clar.
Bsn
Perc.
Harp
Piano
Vln 1

32

XYLO

Perc. *ff*

Piano *ff marcato*

(change bow freely)

Vln 1

Vln 2

Vla

Vlc

CYMBAL w/ wire brushes *ff*



38

Poco meno mosso $\text{♩} = 184$

cantabile

simile

Fl. *ff* *decresc.* *mf*

Oboe *cantabile* *ff* *simile* *decresc.* *mf*

Clar. *cantabile* *ff* *simile* *decresc.* *mf*

Bsn *cantabile* *simile* *ff* *decresc.* *mf*

Perc. *pp* (audibly) w/ wire brushes

Harp *cantabile* *ff* *decresc.*

Piano *ff marcato*

Vln 1 *Poco meno mosso* $\text{♩} = 184$ *solo* *cantabile* *ff*

43

Perc. Cymbal

Harp

Piano

rubato

ff

dim. poco a poco



(♩ = 184)

Tape Sec. I (ca. 1'45")

81

PITCHED BELL-LIKE SOUNDS

MIXED SOUNDS

pp

pp

Fl.

Piano

Vln 1

Vln 2

Vla

Vlc

tutti div.

mf

mf

mf

mf

mf

TO PICCOLO

mf

B5

Tape

Vln 1
Vln 2
Vla
Vlc

espr.
mf



B9

PITCHED SOUNDS

Tape

Picc.
Clar.

pp

TO FLUTE

Vln 1
Vln 2
Vla
Vlc
Cb

ppp

B14

Tape

Perc.

GLOCK.

VIBE.

pp

3

Cb



B19

PITCHED BELL-LIKE SOUNDS

Tape

dim. a niente

Fl.

p

mp

leggiero

Oboe

p

Clar.

p

mp

pp

leggiero

Bsn.

p

mp

Perc.

GLOCK.

pp

3

Perc.

VIBE.

pp

Harp

p

B23

Tape

Perc. GLOCK. VIBE. *ppp*

Vln 1 *espr.* *pp* 3 3 3 3 3

Vln 2 *espr.* *pp* 3 3 3 3 3

Vla *espr.* *pp* 3 3 3 3 3

Vlc *espr.* *pp* 3 3 3 3 3

B26

Tape

Perc. GLOCK.

Vln 1 *poco cresc.* 3 3

Vln 2 *poco cresc.* 3 3

Vla *poco cresc.* 3 3

Vlc *poco cresc.* 3 3

B29 Poco meno mosso ♩ = 160

Tape

Fl. *leggiere*

Oboe *mp*

Clair. *leggiere*

Bsn *mp*

Perc. GLOCK. *pp*
VIBE.

Harp *mf* *dim. a niente*

Piano *mf* *dim. a niente*

B36

Tape

GLOCK

Perc.

Vln 1

Vln 2

Vla

Vlc

B39

Perc.

Vln 1

Vln 2

Vla

Vlc

B33

Tape

Perc. GLOCK. *ppp*
VIBE. *ppp*

Vln 1 *espr.* *mf*

Vln 2 *espr.* *mf*

Vla *espr.* *pp*

Vlc *espr.* *pp*

B36

(TAPE FADES OUT)

Tape

Perc. *GLOCK*

Vln 1 *poco cresc.*

Vln 2 *poco cresc.*

Vla *poco cresc.*

Vlc *poco cresc.*

B39

Meno mosso $\text{♩} = 144$

Perc. *GLOCK* *pp poco cantabile*

VIBE *pp poco cantabile*

Meno mosso $\text{♩} = 144$

Vln 1 *sub. pp poco cantabile*

Vln 2 *sub. pp poco cantabile*

Vla *sub. pp poco cantabile*

Vlc *sub. pp poco cantabile*

B42

Fl. *p legato, tranquillo*

Clar. *p legato, tranquillo*

Bsn *p legato, tranquillo*

Horn *con sord. pp*

Tpt *con sord. pp*

Harp *p mf*

Piano *mf pp*

Vln 1 *p molto tranquillo*

Vln 2 *p molto tranquillo*

Vla *p molto tranquillo*

Vlc *p molto tranquillo*

Cb *p pizz. arco pp*

Fl.
Oboe
Clar.
Perc.
Harp
Piano
Vla
Vlc
Cb
Oboe
Clar.
Horn
Trbn
Vln 1
Vln 2
Vla
Vlc
Cb

B47

Fl. *mp* *f*

Oboe

Clar. *tr.* *mp* *f*

Perc. GLOCK. VIBE. *pp*

Harp

Piano

Vla. $\text{♩} = 120$ *pp* *legatis.*

Vcl. *pp* *legatis.*

Cb.

B51

Oboe

Clar. *pp* *mf* *simile*

Horn. *con sord.* *ppp*

Trbn. *con sord.* *ppp*

Vln 1 *solo* *mp* *legatis.*

Vln 2 *pp* *simile*

Vla. *pp*

Vcl. *pp*

Cb. *mp*

B54

Fl. *mp*

Oboe

Clar. *p* *mf* *f*

Harp *p* *sfz*

Piamp

Vin 1 *mp*

Vin 2 *p*

Vlc *solo* *mf* *ff*

tutti

simile

B57

Fl. *mf sempre cresc.* *mf* *dim. poco a poco*

Clar. *mf sempre cresc.* *mf* *dim. poco a poco*

Perc. *GLOCK. hard mallets* *f* *mf* *dim. poco a poco*

VIBE. *f* *mf* *dim. poco a poco*

Harp *mf sempre cresc.* *mf* *dim. poco a poco*

Piano *mf* *dim. poco a poco*

B60

Fl.

Clar.

Horn

Tpt

Trbn

Perc.

Harp

Piano

Vln 1

Vln 2

Vla

Vlc

Cb

860

Poco meno mosso $\text{♩} = 108$

Fl.

Clar.

Horn

Tpt

Trbn

Perc.

Harp

Piano

Vln 1

Vln 2

Vla

Vlc

Cb

con sord.

sub. pp dolce

con sord.

sub. pp dolce

con sord.

sub. pp dolce

GLOCK-

VIBE-

soft mallets.

mp

dreamily

pp

Poco meno mosso $\text{♩} = 108$

sub. pp dolce

sub. pp dolce

sub. pp dolce

tutti

sub. pp dolce

sub. pp dolce

B62

Tape Set II (ca. 2'50")

Tape

BIRD-LIKE SOUNDS

Fl. *mp espr.*

Horn

Tpt

Trbn

Perc. *pp*
GLOCK. r.h.
VIBE l.h.

Harp *mp* *ppp* *simile*

Piano *8va* *dim. a niente*

Vln 1 *solo* *pp*

Vln 2

Vla *unis.* *ppp legatis.*

Vlc *ppp legatis.*

Cb

B6

Tape

Oboe

Clar.

Bsn

Horn

Tpt

Trbn

Perc.

Harp

Piano

Vln 1

Vln 2

Vla

Vlc

Cb

B65

Tape

Oboe

Clar.

Bsn

Horn

Tpt

Trbn

Perc.

Harp

Piano

Vln 1

Vln 2

Vla

Vlc

Cb

Musical score for page 18, measures 84-93. The score includes parts for Tape, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion (Glockenspiel, Vibraphone), Harp, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamics include *pp*, *poco cresc.*, *mp*, *espr.*, *sub. pp dolce*, and *tutti*.

B67

Score for measures 19-21, featuring the following instruments and parts:

- Tape:** Blank staves at the top.
- Fl:** Flute part starting in measure 19 with a *mp* dynamic.
- Horn:** Horn part with a long note in measure 19.
- Tpt:** Trumpet part with a long note in measure 19.
- Trbn:** Trombone part with a long note in measure 19.
- Perc.:** Percussion part including Glockenspiel (GLOCK. r.h.), Vibes (VIBE pp), and Congas (Cga). Dynamics include *dim. a niente*.
- Harp:** Harp part with *mp* and *ppp* dynamics, and a *simile* instruction.
- Piano:** Piano part with *ppp* dynamics and *dim. a niente* instructions.
- Vln 1:** Violin 1 part with a *solo* instruction and *pp* dynamic.
- Vln 2:** Violin 2 part with a *pp* dynamic.
- Vla:** Viola part with *ppp .legatis.* dynamics.
- Vlc:** Violoncello part with *ppp .legatis.* dynamics.
- Cb:** Contrabass part with a long note in measure 19.

Instrument list on the right margin:

- Tape
- Fl.
- Oboe
- Clar.
- Bsn
- Horn
- Harp
- Piano
- Vln 1
- Vln 2
- Vla
- Vlc
- Tape

B70

B73

B70

STRING ORCH. SOUNDS

Score for measures B70 through B73, featuring a variety of instruments and dynamic markings.

Measures B70-B71:

- Flute (Fl.):** Rests in measures B70 and B71. In measure B72, plays a trill with a fermata, marked *mf molto cresc.*
- Oboe:** Rests in measures B70 and B71. In measure B72, plays a trill with a fermata, marked *p cresc.*
- Clarinet (Clar.):** Rests in measures B70 and B71. In measure B72, plays a trill with a fermata, marked *p cresc.*
- Bassoon (Bsn.):** Rests in measures B70 and B71. In measure B72, plays a melodic line with a fermata, marked *mp espr.*
- Horn:** Rests in measures B70 and B71. In measure B72, plays a melodic line with a fermata, marked *mp*.
- Harp:** Plays a rhythmic accompaniment of eighth notes. Dynamic markings are *mf* in measure B71 and *f* in measure B72.
- Piano:** Plays a rhythmic accompaniment of eighth notes. Dynamic markings are *mf* in measure B71 and *f* in measure B72.

Measures B72-B73:

- Violin 1 (Vln 1):** Rests in measures B72 and B73. In measure B74, plays a trill with a fermata, marked *tutti* and *mf molto cresc.*
- Violin 2 (Vln 2):** Rests in measures B72 and B73. In measure B74, plays a trill with a fermata, marked *mf molto cresc.*
- Viola (Vln):** Plays a rhythmic accompaniment of eighth notes.
- Violoncello (Vlc):** Plays a rhythmic accompaniment of eighth notes.

B73

Score for measures B73 through B74, featuring a variety of instruments and dynamic markings.

Measures B73-B74:

- Flute (Fl.):** Rests in measures B73 and B74.
- Oboe:** Rests in measures B73 and B74.
- Clarinet (Clar.):** Rests in measures B73 and B74.
- Bassoon (Bsn.):** Rests in measures B73 and B74.
- Horn:** Rests in measures B73 and B74.
- Harp:** Rests in measures B73 and B74.
- Piano:** Rests in measures B73 and B74.
- Violin 1 (Vln 1):** Rests in measures B73 and B74.
- Violin 2 (Vln 2):** Rests in measures B73 and B74.
- Viola (Vln):** Rests in measures B73 and B74.
- Violoncello (Vlc):** Rests in measures B73 and B74.

B79

$\text{♩} = 72$ ($\text{♩} = 144$)

Tape

HIGH STRING SOUNDS™

Note: Begin orchestral music approximately 1'10" into tape section (tape music briefly thins out with repeating high string figure).

Clar.

Bsn

mp legatis.

Piano

mp espr.

$\text{♩} = 72$ ($\text{♩} = 144$)

Vln 1

Vln 2

Vla

Vlc

mp espr.

B81

Tape

Piano

Vln 1

Vln 2

Vla

Vlc

f

simile

B84

Tape

Perc.

Piano

Vln 1

Vln 2

Vla

Vlc

B87

Tape

Piano

Vln 1

Vln 2

Vla

Vlc

884

Tape

Perc. GLOCK

Piano

Vln 1

Vln 2

Vla

Vlc



887

Tape

Piano

Vln 1

Vln 2

Vla

Vlc

B90

Tape

Perc. **GLOCK**
mf sempre dim. poco a poco

Piano
sub. mp *mf*

Vin 1
sub. mp *mf*

Vin 2
sub. mp *mf*

Vla
sub. mp *mf*

Vlc
sub. mp *mf*



B93

Rit.

(TAPE FADES OUT)

Tape

Perc. **(GLOCK)**
mp sempre dim.
Repeat this bar 2-3 times to fade on beat 2 with tape.

Piano
sempre dim.

Vin 1
sempre dim.

Vin 2
sempre dim.

Vla
sempre dim.

Vlc
sempre dim.

♩ = 72 ~ 76

C1

Fl. *mp delicately*

Oboe *mp espr.*

Harp *pp*

Vin I *solo* *pp*

Via *mp delicately* *solo*

Vlc *mp delicately*

♩ = 72, ~ 76

C4

Fl. *mf* *ff* *mf*

Oboe *simile* *dim. a niente*

Clar. *mp* *simile* *dim. a niente*

Pi. *mf*

Harp *mp* *simile* *dim. a niente*

Pno *mf* *ff*

Vin I *solo* *mp* *mf* *f*

7 Tape Sec. III (ca. 1'32")

Tape

SLOW, GONG-LIKE SOUNDS
with SOLO STRING



8 $\bullet = 60$

Tape

Note: Begin orchestral music approximately 43" into tape section, coinciding with 3rd solo string phrase (on tape).

$\bullet = 60$

Vln 1 *solo* *mf* *8va* *3* *8va* (ca. 3')

Vln 2 *solo* *mf*

Vla *solo* *mf*

Vlc *solo* *mf*

C12

Score for measures C12 through C15. The score includes parts for Flute (Fl.), Oboe, Horn (Horn), Trumpet (Tpt), Trombone (Trbn), Violin I (Vln I), Violin II (Vln II), and Viola (Vcl).

Measure C12: Flute and Oboe enter with a triplet of eighth notes, marked *mf*. Horns play a sustained note, also marked *mf*. Trumpets and Trombones play a sustained note, marked *mf*. Violin I and II play a sustained note, marked *f*. Viola plays a sustained note, marked *f*.

Measure C13: Flute and Oboe continue with the triplet, marked *mf*. Horns continue with the sustained note, marked *mf*. Trumpets and Trombones continue with the sustained note, marked *mf*. Violin I and II continue with the sustained note, marked *f*. Viola continues with the sustained note, marked *f*.

Measure C14: Flute and Oboe continue with the triplet, marked *mf*. Horns continue with the sustained note, marked *mf*. Trumpets and Trombones continue with the sustained note, marked *mf*. Violin I and II continue with the sustained note, marked *f*. Viola continues with the sustained note, marked *f*.

Measure C15: Flute and Oboe continue with the triplet, marked *mf*. Horns continue with the sustained note, marked *mf*. Trumpets and Trombones continue with the sustained note, marked *mf*. Violin I and II continue with the sustained note, marked *f*. Viola continues with the sustained note, marked *f*.

C16

(Tape Fades Out)

Score for measures C16 through C18. The score includes parts for Oboe, Clarinet (Clar.), Violin I (Vln I), Violin II (Vln II), Viola, and Cello/Double Bass (Vcl).

Measure C16: Oboe and Clarinet enter with a triplet of eighth notes, marked *ff*. Violin I and II play a sustained note, marked *mp*. Viola and Cello/Double Bass play a sustained note, marked *mp*.

Measure C17: Oboe and Clarinet continue with the triplet, marked *ff*. Violin I and II continue with the sustained note, marked *mp*. Viola and Cello/Double Bass continue with the sustained note, marked *mp*. The tempo is marked *tranquillo*.

Measure C18: Oboe and Clarinet continue with the triplet, marked *ff*. Violin I and II continue with the sustained note, marked *mp*. Viola and Cello/Double Bass continue with the sustained note, marked *mp*. The tempo is marked *tranquillo*. The Viola part ends with a *div.* (diviso) marking.

C19

Musical score for measures 19-21, featuring Flute, Oboe, Clarinet, Bassoon, Percussion, Harp, Piano, Violin 1, Violin 2, Viola, and Violoncello.

Measures 19-21 are marked with *ff* (fortissimo) for the woodwinds and *mp* (mezzo-piano) for the harp and piano. Measure 21 is marked with *sub. mf* (sub-mezzo-forte) for the flute, oboe, and harp, and *misterioso* for the viola.

Measure 21 includes a first ending bracket labeled *(CA. 2^a)* for the flute, oboe, clarinet, bassoon, harp, and piano. The *misterioso* marking is also present above the first ending in the flute, oboe, and harp parts.

The Percussion part includes a *GLOCK* (glockenspiel) part marked *mp* in measure 19.

The Piano part includes a *8^{va}* (octave) marking in measure 19 and a *3* (triple) marking in measure 20.

The Viola part includes a *misterioso* marking in measure 21 and a *mf* (mezzo-forte) dynamic marking.

C22

♩ = 52

Fl. *pp*

Harp *pp espr.*

simile

C24

Fl.

Oboe *mp delicately*

Clar. *mp delicately*

Harp

tratturillo

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vlc *mp*

tratturillo

C26

Tape Sec. IV (ca. 38")

Score for Tape Section IV (ca. 38"). The score includes parts for Tape, Flute (Fl.), Oboe, Clarinet (Clar.), Bassoon (Bsn), Percussion (Perc.), Harp, Piano, Violin I (Vln 1), Violin II (Vln 2), Viola (Via), and Violoncello (Vlc).

Key performance instructions include:

- Flute, Oboe, Clarinet, Bassoon:** *ff* (fortissimo) and *sub. mf* (subito mezzo-forte).
- Percussion:** *mp* (mezzo-piano) with **GLOCK** (glockenspiel).
- Harp and Piano:** *mp* (mezzo-piano) and *ff* (fortissimo).
- Viola:** *con sord.* (con sordina) and *mf* (mezzo-forte).
- Flute, Harp, Piano, Viola:** *misterioso* (mysteriously).

The score features various musical notations including triplets, slurs, and dynamic markings. The time signature is 5/4.

C29 **Meno mosso** ♩ = 48

Musical score for section C29, marked **Meno mosso** with a tempo of ♩ = 48. The score includes a harp part at the top and piano parts below. The piano part consists of a treble and bass clef. The music features several triplet markings (indicated by a '3' over a group of notes) and *simile* markings. The dynamic marking *pp* is present. A large black diagonal bar is visible on the left side of the page.

C31 **Poco Rit.**

Musical score for section C31, marked **Poco Rit.**. The score includes a harp part at the top and piano parts below. The piano part consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features triplet markings and *simile* markings. The dynamic marking *ppp* is present. The instruction **con sord.** (con sordina) is written above the first two staves. A large black diagonal bar is visible on the left side of the page.

A tempo (♩ = 60)

C34

(Tape Fades Out)

Tape

Fl.

Clar.

Harp.

Piano

mf

mf legato

p gently

mf

6

A tempo (♩ = 60)

Vln 1

Vln 2

Vla

Vlc

Cb

mf gently

mf gently

mf gently

mf gently

mf gently

mute off

mute off

mute off

mute off

mute off



C37

Tape Sec. V. (ca. 2'38")

Tape

FL.

SLOW MUSIC
MISTY, ETHEREAL

tenderly

Tape



C38 $\bullet = 44$

Tape

Note: Begin orchestral music 33" into tape section.

Oboe

Clar.

Harp

Piano

ln 1

ln 2

la

c

Contra Bass

p espr.

C40

This page of a musical score, numbered 33, contains measures 1 through 4. The score is for a full orchestra and includes a tape part. The instruments and their parts are as follows:

- Tape:** Indicated by a solid black bar across the top of the page.
- Flute (Fl.):** Part 1, measures 1-4. Dynamic: *mf*. Includes a triplet in measure 4.
- Oboe:** Part 1, measures 1-4. Dynamic: *mf*. Includes a triplet in measure 4.
- Clarinet (Clar.):** Part 1, measures 1-4. Dynamic: *mf legato*. Includes a triplet in measure 4.
- Harp:** Part 1, measures 1-4. Dynamic: *mf*.
- Piano:** Part 1, measures 1-4. Dynamic: *mf*. Includes a sixteenth-note triplet in measure 2.
- Violin 1 (Vln 1):** Part 1, measures 1-4.
- Violin 2 (Vln 2):** Part 1, measures 1-4.
- Viola (Vla):** Part 1, measures 1-4.
- Violoncello (Vlc):** Part 1, measures 1-4.
- Contrabass (Cb):** Part 1, measures 1-4.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The music features various dynamics and articulations, including triplets and a *legato* marking.

C42

Score for C42, page 34. The score includes parts for Flute (Fl.), Oboe, Clarinet (Clar.), Bassoon (Bsn.), Horn (Horn), Harp, Piano, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola, and Cello. The music is in 3/4 time and features dynamic markings such as *pp*, *mf*, *sub. p*, and *simile*. The Piano and Violin parts include sixteenth-note patterns with sixteenth rests and sixteenth notes, often marked with a '6' for sixteenth notes. The Flute part includes a trill (*tr.*) and a *pp* dynamic. The Oboe and Clarinet parts have a *p* dynamic. The Bassoon part has a *pp* dynamic. The Horn part has a *pp* dynamic and a *consord.* marking. The Harp part has a *mp.* dynamic and a *delicately* marking. The Piano part has a *pp* dynamic, a *mf* dynamic, and a *sub. p* dynamic. The Violin 1 and Violin 2 parts have a *pp* dynamic, a *mf* dynamic, and a *sub. p* dynamic. The Viola part has a *pp* dynamic, a *mf* dynamic, and a *sub. p* dynamic. The Cello part has a *pp* dynamic, a *mf* dynamic, and a *sub. p* dynamic.

C44

Tape

Fl.

Bsh

Horn

Harp

Piano

Vln 1

Vln 2

Vla

Vlc

6 6 6 6 simile

cresc. poco a poco

C46

MARIMBA SOUNDS

The musical score is arranged in a standard orchestral format. At the top, there are two staves for the Tape, which are mostly blank. Below them are the woodwind parts: Flute (Fl.) and Bassoon (Bsn.), both with the instruction "breathe as necessary" and a wavy line above the staff, and a "cresc. poco a poco" marking. The Harp part features a rhythmic pattern of chords. The Piano part includes triplets and dynamic markings: *pp*, *mf*, *sub. p*, and *ped. simile*. The string section consists of Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Via), and Cello (Vlc), all playing a similar rhythmic pattern with dynamic markings: *pp*, *mf*, and *sub. p*.

C48

Tape

Fl.

Bsn.

Hom.

Harp.

Piano

Vln 1

Vln 2

Vla.

Vlc.

sempre cresc. poco a poco

sempre cresc. poco a poco

C50

Drum

Fl.

Clar.

Violon.

Viol.

Piano

Vln 1

Vln 2

Vcllo

Viola

Violon.

cresc. poco a poco

pp *mf* *sub. p*

pp *mf* *sub. p*

pp *mf* *sub. p*

pp *mf* *sub. p*

Detailed description: This page of a musical score, numbered 38, contains measures 1 and 2. The score is for a full orchestra. At the top left, a box labeled 'C50' is present. The instruments listed on the left are Drum, Flute, Clarinet, Violoncello, Violin, Piano, Violin 1, Violin 2, Viola, and Violoncello. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score is divided into two measures. The first measure contains a variety of musical notation, including a wavy line for the Flute, a wavy line for the Clarinet, a single note for the Violoncello, and complex rhythmic patterns for the Violin, Piano, and other strings. The second measure continues the patterns, with a wavy line for the Flute and Clarinet, and rhythmic patterns for the Violoncello and strings. Dynamics are indicated by *pp* (pianissimo), *mf* (mezzo-forte), and *sub. p* (sub-piano). A crescendo marking *cresc. poco a poco* is placed above the Violoncello staff in the first measure.

C52

CYMBAL BURSTS (3) BEGIN

The musical score is arranged in a standard orchestral format with staves for the following instruments from top to bottom: Tape, Flute (Fl.), Bassoon (Bsn), Horn, Percussion (Perc.), Harp, Piano, Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vlc). The score is divided into two measures. The Percussion part is specifically marked for Xylophone (XYLO) and includes dynamic markings *p*, *sempre cresc.*, and *poco a poco*. The Piano part also features *p*, *sempre cresc.*, and *poco a poco*. The strings (Vln 1, Vln 2, Vla, Vlc) play a rhythmic accompaniment. The Flute and Bassoon parts have wavy lines above them, indicating sustained or tremolo effects. The Harp part consists of arpeggiated chords. The Tape part shows a series of horizontal lines, likely representing cymbal bursts.

Tape

Fl.

Bsn

Horn

Perc.

Harp

Piano

Vln 1

Vln 2

Vla

Vlc

CS4

Score for multiple instruments including Flute (Fl.), Bassoon (Bsn), Horn, Percussion (Perc.), Harp, and Violins (Vln 1, Vln 2).

The score is divided into two systems. The first system includes parts for Flute, Bassoon, Horn, Percussion, and Harp. The second system includes parts for Violin 1, Violin 2, and Viola.

Key musical elements and dynamics include:

- Percussion:** Labeled "XYLO." with rhythmic patterns and fingerings (6, 5, 6, 5, 6).
- Violins:** Dynamic markings of *pp*, *mf*, and *sub. p* are present across the system.
- Harmonies:** The Harp and Percussion parts feature complex chordal textures and rhythmic accompaniment.

C56

This page of a musical score, numbered 241, contains measures 1 through 4. The score is for a large ensemble and includes the following parts:

- Tape:** Indicated by a solid black bar across the top of the page.
- Flute (Fl.):** Part 1, marked *molto cresc.* and *fff*.
- Bassoon (Bsn.):** Part 1, marked *molto cresc.* and *fff*.
- Horn (Hom.):** Part 1, marked *molto cresc.* and *fff*.
- Percussion (Perc.):** Xylophone (XYLO.), marked *molto cresc.* and *fff*. The part features complex rhythmic patterns with sixteenth notes and rests, often grouped with fingerings (6, 5, 6).
- Harp:** Part 1, marked *molto cresc.* and *fff*.
- Piano:** Part 1, marked *molto cresc.* and *fff*. The part includes chordal textures and melodic lines with fingerings (6, 5, 6).
- Violin 1 (Vln 1):** Part 1, marked *molto cresc.* and *fff*.
- Violin 2 (Vln 2):** Part 1, marked *molto cresc.* and *fff*.
- Viola (Via):** Part 1, marked *molto cresc.* and *fff*.
- Violoncello (Vlc):** Part 1, marked *molto cresc.* and *fff*.

The score is written in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The dynamics *molto cresc.* and *fff* (fortissimo) are used to indicate the increasing volume and intensity of the music throughout the measures.

