

Elvendream

A Piano Concerto

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“Elvendream” A Piano Concerto

Program Notes

This concerto conveys what I imagine the dreams of Elves to be like, whether they are dreams of day or night. The Elves that I am thinking of are more idealized creatures than humans, and not charming little Christmas Elves. The first movement conveys lands whose colors are more vivid than the most brilliant of our rainbows on Earth. Featured prominently in this movement are exotic, multi-colored birds that swirl around the Elves, as the Elves move about their lands seeking inspiration for their own artistic expression. In this fantastical land, mountains dwarf the Rockies; waterfalls cascade from astounding heights; and forests with leaves of all shades of green, blue, and purple give way to meadows that are saturated with flowers that generate their own light. The Elves dream of their inspiration, and then think it into a fixed form of art.

The second movement is an Elvish dream-memory of intense passion and beauty. It is a place where dark emotions, including sorrow, yearning, loss, and nostalgia, can live, but are controlled by Elvish power and are able to be kept at a safe distance. The music is meant to be a safe experience of these emotions which leads a to a catharsis. The landscape of this place is much less obvious, but includes visions of dense forests at dusk with mysteriously luminescent plants, craggy mountains with unimaginably steep drops under stars that have the power to cast a dim glow, and views of clouds of emotion that come and go in various swirls and waves. The Elves’ dream-memories of this place are at times nightmares, but their power keeps the place ultimately at bay, though its turbulence threatens to break the Elves’ hold at times.

The final movement is a relief after the dark intensity of the second movement. The Elvendreams return to a consciousness that soars above a glorious landscape, through air of crystalline freshness. The plants’ colors are even more vivid than before, and the sunlight is even more glorious. However, the dream visit to the place of dark emotions from the second movement has stirred up those passions, and the Elvendreams of the third movement begin to lose their ability to keep those dark emotions fully away. At a number of points, particularly in the middle section, the darkness starts to spread in intensity, but then, the light effortlessly returns, again and again, more magnificently than before. The concerto closes with intense dreamscapes of beautiful energy.

Commissioned by Tammy Miller and premiered by her with Orchestra Omaha under the direction of Kenneth Meints.

Instrumentation

Piccolo
Flutes 1 and 2
Oboes 1 and 2
Bb Clarinets 1 and 2
Bassoons 1 and 2
F Horns 1 through 4
C Trumpets 1 and 2
Tenor Trombones 1 and 2
Bass Trombone
Tuba
Timpani
Percussion 1 through 3 (see details below)
Solo Piano
Strings

Percussion 1: Crotales (first two movements), Triangle (third movement; written in top space),
Chimes/Tubular Bells (all movements)
Percussion 2: Suspended Cymbal (all movements; written in bottom space), Triangle (first two
movements, written in top space); Crotales (third movement)
Percussion 3: Crash Cymbal (top line); Tam-Tam (bottom line)

Transposed Score

FIRST MOVEMENT

175

Picc. *mf* *cresc.*

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Bsn. *mf* *cresc.*

Hn. 1 & 2 *mf* *cresc.*

Hn. 3 & 4 *mf* *cresc.*

C Tpt. *mf cresc.*

Tbn. *mf* *mf cresc.*

B. Tbn. *mf* *mf cresc.*

Tba. *mf* *cresc.*

Timp. *mf*

Perc. 1 *f* *mf* *mf*

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

182

This page contains the musical score for measures 182 through 185. The instruments are arranged as follows from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpets (C Tpt.), Trombones (Tbn., B. Tbn., Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 182 features a complex rhythmic pattern with triplets and sixteenth notes in the woodwinds and strings. The Piccolo, Flute, Oboe, Clarinet, Bassoon, and Violin II parts have triplets marked with a '3' and a circled 'tr'. The Piccolo part includes dynamics *ff dim.* and *mf*. The Flute, Oboe, Clarinet, Bassoon, and Violin II parts have dynamics *ff dim.* and *p*. The Horns 1 & 2, Horns 3 & 4, Trumpets, Trombones, and Tuba parts have dynamics *ff* and *p*. The Timpani part has dynamics *ff* and *p*, with a note change from F# to G. Percussion 1 has dynamics *f* and *ff*. Percussion 2 has dynamics *mf* and *f*. Percussion 3 has dynamics *f* and *ff*. The Violin I part has dynamics *ff* and *p*. The Viola part has dynamics *ff* and *p*. The Violoncello part has dynamics *ff* and *p*. The Contrabass part has dynamics *ff* and *p*.

Measure 183 continues the rhythmic pattern. The Piccolo part has dynamics *ff dim.* and *mf*. The Flute, Oboe, Clarinet, Bassoon, and Violin II parts have dynamics *ff dim.* and *p*. The Horns 1 & 2, Horns 3 & 4, Trumpets, Trombones, and Tuba parts have dynamics *ff* and *p*. The Timpani part has dynamics *ff* and *p*. Percussion 1 has dynamics *f* and *ff*. Percussion 2 has dynamics *mf* and *f*. Percussion 3 has dynamics *f* and *ff*. The Violin I part has dynamics *ff* and *p*. The Viola part has dynamics *ff* and *p*. The Violoncello part has dynamics *ff* and *p*. The Contrabass part has dynamics *ff* and *p*.

Measure 184 continues the rhythmic pattern. The Piccolo part has dynamics *ff dim.* and *mf*. The Flute, Oboe, Clarinet, Bassoon, and Violin II parts have dynamics *ff dim.* and *p*. The Horns 1 & 2, Horns 3 & 4, Trumpets, Trombones, and Tuba parts have dynamics *ff* and *p*. The Timpani part has dynamics *ff* and *p*. Percussion 1 has dynamics *f* and *ff*. Percussion 2 has dynamics *mf* and *f*. Percussion 3 has dynamics *f* and *ff*. The Violin I part has dynamics *ff* and *p*. The Viola part has dynamics *ff* and *p*. The Violoncello part has dynamics *ff* and *p*. The Contrabass part has dynamics *ff* and *p*.

Measure 185 continues the rhythmic pattern. The Piccolo part has dynamics *ff dim.* and *mf*. The Flute, Oboe, Clarinet, Bassoon, and Violin II parts have dynamics *ff dim.* and *p*. The Horns 1 & 2, Horns 3 & 4, Trumpets, Trombones, and Tuba parts have dynamics *ff* and *p*. The Timpani part has dynamics *ff* and *p*. Percussion 1 has dynamics *f* and *ff*. Percussion 2 has dynamics *mf* and *f*. Percussion 3 has dynamics *f* and *ff*. The Violin I part has dynamics *ff* and *p*. The Viola part has dynamics *ff* and *p*. The Violoncello part has dynamics *ff* and *p*. The Contrabass part has dynamics *ff* and *p*.

188

I

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

194

Pno. *cresc.* *mp* *cresc.*

Vln. I *mp* *cresc.*

Vla. *mp* *cresc.*

197

Ob. *f* *mf* (1.)

Bsn. *mf* *mp*

Perc. I *mf* *mf*

Pno. *f dim. 6* *L.H.* *f dim. 6 simile* *p* *f dim. 6* *f dim. 6*

Vln. I *f*

Vla. *f*

Vc. *pizz.* *mp* *p* *mp*

Cb. *pizz.* *mp* *p* *mp*

200 *1. solo*

Fl. *p* *f*

Ob. *p*

Bsn. *p* *cresc.* *f*

Perc. I *mf*

Pno. *pp* *f*

Vln. I

Vln. II

Vla.

Vc. *pp* *f*

Cb. *pp* *f*

Detailed description: This page contains measures 200 and 201. The score is for a full orchestra. The Flute (Fl.) has a first solo part starting at measure 200, marked *p*, which transitions to *f* at measure 201. The Oboe (Ob.) and Bassoon (Bsn.) parts are marked *p* in measure 200 and *f* in measure 201. The Percussion I (Perc. I) part is marked *mf*. The Piano (Pno.) part features a complex texture with sixteenth-note patterns and triplets, marked *pp* in measure 200 and *f* in measure 201. The Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts are silent in measure 200 and enter in measure 201. The Violoncello (Vc.) and Contrabass (Cb.) parts are marked *pp* in measure 200 and *f* in measure 201. The time signature changes from 3/4 to 4/4 between measures 200 and 201.

202

Fl. *p* *mf*

Bsn. *p* *mf*

Perc. I *mf*

Pno. *p* *cresc.* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Detailed description: This page contains measures 202 and 203. The Flute (Fl.) part is marked *p* in measure 202 and *mf* in measure 203. The Bassoon (Bsn.) part is marked *p* in measure 202 and *mf* in measure 203. The Percussion I (Perc. I) part is marked *mf*. The Piano (Pno.) part features a complex texture with sixteenth-note patterns and triplets, marked *p* in measure 202 and *mf* in measure 203. The Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts are marked *mf*. The Violoncello (Vc.) and Contrabass (Cb.) parts are marked *p* in measure 202 and *mf* in measure 203. The time signature is 4/4.

205

The musical score for measures 205-208 is arranged in five staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The instruments and their parts are as follows:

- Pno.:** The piano part features a complex texture with chords and moving lines. Dynamics include *cresc.*, *f*, and *mf*. A triplet of eighth notes is marked with a '3' above it in measure 208.
- Vln. I:** The first violin part consists of a melodic line with a *cresc.* marking in measure 206 and a *f* dynamic in measure 207.
- Vln. II:** The second violin part mirrors the first violin's melodic line with a *cresc.* marking in measure 206 and a *f* dynamic in measure 207.
- Vla.:** The viola part has a *cresc.* marking in measure 206, a *f* dynamic in measure 207, and a *pizz.* (pizzicato) marking in measure 208.
- Vc.:** The cello part has a *cresc.* marking in measure 206, a *f* dynamic in measure 207, and a *f* dynamic with the instruction "(still pizz.)" in measure 208.

210

J

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

C Tpt. *ff*

Tbn. *p* *ff*

B. Tbn. *p* *ff*

Tba. *p* *ff*

Timp. *ff*

Perc. 2 *f* sus. cym.

Perc. 3 *p* *mp* *mf* tam-tam

Pno. *p* *cresc.* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *mf* *p* *arco* *ff*

Vc. *mf* *p* *arco* *ff*

Cb. *p* *ff*

216

Picc. *ff*

Fl. *a2.* *ff*

Ob. *a2.* *ff*

Cl. *ff*

Bsn. *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

C Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff* (sus. cym.) *ff*

Perc. 2 *ff* *f* *ff*

Perc. 3 *ff* *ff*

Pno. *ff* *ff molto pesante*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

221

Picc. *mf*

Fl.

Ob.

Cl. *a2. soli*
mf

Bsn. *a2. soli*
mf

Timp. change Bb to B^b, C to E^b

Perc. 1

Perc. 2

Perc. 3

Pno. *p*

Vln. I

Vln. II

Vla.

Vc. pizz
p pesante

Cb. pizz
p pesante

226 (a2.)

Cl. *mp*

Bsn. (a2.) *mp*

Tbn. a2. metal straight mute *p* *sfp* *pp*

Tba. *pp* mute

Perc. 2 (sys. cym.) scrape once with large coin *sf* *lv.*

Pno. *pp*

Vln. I *p* div.

Vln. II *p*

Vla. *p*

Vc. *arco*

Cb. *arco*

231

K

1. solo

The musical score consists of ten staves for various instruments. The key signature is one flat (B-flat major or D minor) and the time signature is 5/4. The score is divided into two measures of 5/4 and three measures of 4/4. The Bsn. part has a solo in the final measure. The Perc. 3 part features a tam-tam in the final measure. The Vc. part includes triplets in the final measure. The Cb. part has a *pp* dynamic marking in the final measure.

Bsn. *p* 1. solo

Tbn.

Tba.

Timp. *pp*

Perc. 3 (tam-tam) l.v. *pp*

Pno.

Vln. I unis. *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

SECOND MOVEMENT

64 **E**

Picc. *mf* *f*

Fl. *a2.* *f*

Ob. *a2.* *f* *molto legato e pesante*

Cl. *f* *cresc.* *f* *molto legato e pesante*

Bsn. *f* *cresc.* *f* *molto legato e pesante*

Hn. 1 & 2 *a2.* *f*

Hn. 3 & 4 *a2.* *f*

C Tpt. *open* *mf* *f*

Tbn. *open* *f*

B. Tbn. *f*

Tba. *f*

Timp. *mf* *f*

Perc. 1 *f* (chimes)

Perc. 3 *f* (tam-tam) l.v.

Vln. I *ff* *f* *molto legato e pesante*

Vln. II *ff* *f* *molto legato e pesante*

Vla. *ff* *f* *molto legato e pesante*

Vc. *f* *ff* *f* *molto legato e pesante*

Cb. *ff* *f* *molto legato e pesante*

71

poco **F**
rit. a tempo

Picc. *ff* *fff*

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

Bsn. *ff* *fff*

Hn. 1 & 2 *ff* *fff*

Hn. 3 & 4 *ff* *fff*

C Tpt. *ff* *fff*

Tbn. *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. change B to A *ff* *fff* change A to B \flat

Perc. 1 (chimes) *ff* (sus. cym.) *ff < fff*

Perc. 2 *ff < fff*

Perc. 3 (tam-tam) l.v. *ff* p

Pno. *p*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Cb. *ff* *fff* *pizz.* *p*

82

(chimes) to crotales
(bowed)

Perc. 1 *pp* *pp*

Pno. *mp*

Cb.



87

Cl. *mf cresc.* a2.

Bsn. *p* *mf* *cresc.* a2.

Hn. 1 & 2 *pp* *mp* *p*

Hn. 3 & 4 *pp* *mp* *p*

Perc. 3 (tam-tam) *mf*

Pno. *p poco a poco cresc.* *f* *mf cresc.*

Vc. *p* *mf* *cresc.*

Cb. *cresc.*

99

Picc. *pp*

Fl. *pp*

Ob. *pp* a2

Tbn.

B. Tbn. $\#_0$

Tba. $\#_0$

Perc. I (crotales bowed) take beater l.v. *pp*

Pno. *p* *dolcissimo ma appassionato* *poco a poco cresc.* *molto appassionato*

Vln. I *pp* *poco a poco cresc.*

Vln. II *pp* *poco a poco cresc.*

Vla. *pp* *poco a poco cresc.*

Vc. *pp* *poco a poco cresc.*

Cb. *pp* *poco a poco cresc.*

Picc. *pochiss. a tempo rit.* *p* *pp*

Cl. *pochiss. a tempo rit.* *pp*

Hn. 1 & 2 *pochiss. a tempo rit.* *pp* 1. mute

Hn. 3 & 4 *pochiss. a tempo rit.* *pp* 3. mute

Perc. 1 (crotales, beaten) *mp* *p* to chimes

Perc. 2 *mf < f* *mf* scrape once with large coin l.v. *mf*

Pno. *mf* *pochiss. a tempo rit.* *mf* *mp* *mfpp*

Vln. I *mf* *molto appassionato* *heart-wrenchingly* *f* *mp* *p* *mfpp*

Vln. II *mf* *molto appassionato* *f* *mp* *p* *mfpp*

Vla. *mf* *molto appassionato* *f* *mp* *p* *mfpp*

Vc. *mf* *molto appassionato* *f* *mp* *p* *mfpp*

Cb. *mf* *pochiss. a tempo rit.* *mp* *p* *mfpp*

III.

Allegro con brio (♩ = 132)

Piccolo *mp* *solo*

Oboes *mp* *solo*

F Horns 1 & 2 *pp* *open*

F Horns 3 & 4 *pp* *open*

Percussion 2 *mp* *crotales* *l.v.*

Violin I *pp*

Violin II *pp*

Viola *pp*

Violoncello *pp*



11 **A**

Ob. *mf* *mp*

Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

Perc. 1 *mp* *chimes*

Perc. 2 *mp* *l.v.*

Pno. *mf* *cresc.*

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

16

Picc. *mf* *f* *mf*

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. 1 & 2 *mf* *f* *mf*

Hn. 3 & 4 *mf* *f* *mf*

C Tpt. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

B. Tbn. *mf* *f* *mf*

Tba. *mf* *f* *mf*

Timp. *mf* *f* *mf*

Perc. 1 *mf* *f* *mf* to triangle

Perc. 2 *mf* *f* *mf* sus. cym. to crotales

Perc. 3 *mf* *f* *mf*

Pno. *f* *mf*

Vln. I *mf* *f* *mf* pizz. *mp*

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

Vla. *mf* *f* *mf* pizz. *mp*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

20

Picc. *mp* *mf*

Fl. a2. *mp* *mf*

Ob. a2. *mp* *mf*

Cl. *mp*

Bsn. *mp*

C Tpt. metal straight mute *p cresc.* metal straight mute

Tbn. *p*

B. Tbn. metal straight mute *p*

Perc. 2 crotales *f*

Pno. *f*

Vln. I *mf*

Vln. II div. *mf*

Vla. *mf*

Vc. *mf*

B

24

Picc. *mp* *cresc.* *f*

Fl. *mp* *cresc.* *f*

Ob. *mp* *cresc.* *f*

Cl. *mp* *cresc.* *f*

Bsn. *mp* *cresc.* *f*

Hn. 1 & 2 *mp* *cresc.* *f*

Hn. 3 & 4 *mp* *cresc.* *f*

C Tpt. *mp* *cresc.* *f*

Tbn. *mp* *cresc.* *f*

B. Tbn. *mp* *cresc.* *f*

Tba. *mp* *cresc.* *f*

Timp. *mp* *cresc.* *f*

Perc. I triangle *mf* *f*

Pno. *mf*

Vln. I *mp* *cresc.* *f mp*

Vln. II *mp* *cresc.* *f mp*

Vla. *mp* *cresc.* *f mp*

Vc. *mp* *cresc.* *f*

Cb. *mp* *cresc.* *f*

29

Fl. *mf* a2.

Ob. *mf* a2.

Cl. *mf* a2. *cresc.* *f* (b) 6

Bsn. *mf* a2. *cresc.* *f* (b) 6

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

C Tpt. *mf* metal straight mute *mf* *f* 6

Tbn. *mf* metal straight mute *mf* *f* 6

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf* change Ab to A⁴ *mf* *f* 6

Perc. 1 (triangle) *mf* *f*

Vln. I *mf* *mf*

Vln. II *mf* *mf* (b)

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

35 **C**

Picc. *f*

Cl. *f* a2.

Bsn. *f*

Hn. 1 & 2 *f* a2.

Hn. 3 & 4 *f* a2.

C Tpt. *f* a2. open

Tbn. *f* open

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 (triangle) *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *f*

Cb. *mf* *f*

Detailed description: This page of a musical score covers measures 35 through 38. It features a large ensemble of instruments. The woodwinds (Piccolo, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Tuba) and brass (Trombones, Tuba) sections are marked with a forte (*f*) dynamic. The strings (Violins I and II, Viola, Violoncello, and Contrabass) are marked with *mf* (mezzo-forte) and *f* dynamics. The percussion section includes a triangle. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark 'C' is placed above measure 35.

40

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *a2.*

Bsn. *a2.*

Hn. 1 & 2

Hn. 3 & 4

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *change C to D*

Perc. I *to chimes*

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

46

This musical score page contains measures 46, 47, and 48. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all three measures.
- Ob.**: Oboe, rests in all three measures.
- Cl.**: Clarinet, rests in all three measures.
- Bsn.**: Bassoon, rests in all three measures.
- Hn. 1 & 2**: Horns 1 and 2, rests in all three measures.
- Hn. 3 & 4**: Horns 3 and 4, rests in all three measures.
- C Tpt.**: Trumpet in C, rests in all three measures.
- Tbn.**: Tenor Trombone, rests in all three measures.
- B. Tbn.**: Baritone Trombone, rests in all three measures.
- Tba.**: Tuba, rests in all three measures.
- Perc. 1**: Percussion 1 (chimes), rests in all three measures.
- Pno.**: Piano, plays sixteenth-note patterns with sixteenth rests. Measure 46 starts with a fortissimo (*ff*) dynamic. Measure 47 begins with a decrescendo (*dim.*) dynamic. The piano part features sixteenth-note runs with sixteenth rests, marked with a '6' for sixteenth notes.
- Vln. I**: Violin I, plays a sixteenth-note pattern starting in measure 46, marked with a fortissimo (*f*) dynamic.
- Vln. II**: Violin II, plays a sixteenth-note pattern starting in measure 46, marked with a fortissimo (*f*) dynamic.
- Vla.**: Viola, plays a sixteenth-note pattern starting in measure 46, marked with a fortissimo (*f*) dynamic.
- Vc.**: Violoncello, plays a sixteenth-note pattern starting in measure 46, marked with a fortissimo (*f*) dynamic.
- Cb.**: Contrabass, rests in all three measures.

48 ^{a2.}

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

C Tpt. metal straight mute *pp*

Perc. 2 sus. cym. simply one strike that rings *p* to crotales

Pno. *p*

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

Cb. *p* pizz.

52

Picc. *pp* *6*

Fl. *pp* *a2* *6*

Ob. *pp*

Cl. 2. *pp*

Bsn. 2. *pp*

C Tpt. *pp*

Perc. 2 *pp* *crotales* *lv.* *pp*

Pno. *pp* *leggiere*

Vln. I *arco* *pp*

Vln. II *arco* *pp*

Vla. *arco* *pp*

Vc. *pp*

Detailed description: This page of a musical score covers measures 52 through 55. The Piccolo part begins in measure 54 with a sixteenth-note scale starting on G4, marked *pp* and *6*. The Flute part has a similar scale starting on A4 in measure 54, marked *pp* and *a2* *6*. The Oboe, Clarinet (2nd), and Bassoon (2nd) parts are mostly silent, with the Clarinet and Bassoon marked *pp*. The Trumpet part has a long note in measure 54, marked *pp*. The Percussion 2 part plays *crotales* in measure 52 and *lv.* in measure 54, both marked *pp*. The Piano part features a complex texture with triplets and sixteenth-note patterns, marked *pp* *leggiere*. The Violin I and II parts play a rhythmic pattern of eighth notes, marked *arco* and *pp*. The Viola part plays a series of chords, marked *arco* and *pp*. The Cello part plays a simple bass line, marked *pp*.

E

56

Picc. *p* *mp* *poco a poco cresc.*

Ob. *mp* *poco a poco cresc.*

C Tpt. *mp*

Perc. 2 *p* *mp*

Pno. *p* *mp* *poco a poco cresc.*

Vln. I *p* *mp* *poco a poco cresc.*

Vln. II *p* *mp* *poco a poco cresc.*

Vla. *p* *mp* *poco a poco cresc.*

Vc. *p* *mp*

Detailed description: This page of a musical score, numbered 103, features a section labeled 'E' starting at measure 56. The score is arranged in a standard orchestral format with staves for Piccolo, Oboe, Clarinet in C, Percussion 2, Piano, Violin I, Violin II, Viola, and Violoncello. The Piccolo part begins with a piano (*p*) dynamic and features two sixteenth-note runs, each marked with a '6' and a slur. The Oboe part enters in the second measure with a mezzo-piano (*mp*) dynamic and a melodic line that gradually increases in volume, marked 'poco a poco cresc.'. The Clarinet in C part has a few notes in the second measure, also marked *mp*. Percussion 2 plays a sustained note, starting piano (*p*) and moving to mezzo-piano (*mp*). The Piano part consists of a complex texture of triplets in both hands, starting piano (*p*) and moving to mezzo-piano (*mp*) with a 'poco a poco cresc.' instruction. The Violin I and II parts play a rhythmic pattern of eighth notes, starting piano (*p*) and moving to mezzo-piano (*mp*) with a 'poco a poco cresc.' instruction. The Viola part provides harmonic support with chords, starting piano (*p*) and moving to mezzo-piano (*mp*) with a 'poco a poco cresc.' instruction. The Violoncello part has a simple bass line, starting piano (*p*) and moving to mezzo-piano (*mp*).

60

Picc. *mp* 6 *mf*

Fl. *mp* 6 *a2.*

Ob. *mf* *p*

Cl. *p legato*

Hn. 1 & 2 *p* mute

Hn. 3 & 4 *p* 4. mute

C Tpt. *mp* *mf*

Perc. 1 triangle *mp* *mf* chimes *p* l.v.

Perc. 2 l.v.

Pno. *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *mp* *p* arco

Cb. *p* arco