

Canis Major

Eric Lemmon

Canis Major: Composer's Notes

Canis Major is sometimes known as the hound of Procris.

Percussion Set Up & Notation:

Instruments:

Drum Kit:

- Kick Bass Drum
- Low Rototom (*at least 18"*)
- Floor Tom (*at least 16"*)
- Snare
- Mid Tom (13")
- Cymbal

Vibraphone

Suspended Cymbal

Horizontal Bass Drum in Horizontal Cradle

Drum Kit Notation:

The diagram shows two staves of musical notation. The top staff contains five notes: a quarter note on the first line (Bass Drum), a quarter note on the second line (Low Rototom), a quarter note on the third line (Floor Tom), a quarter note on the fourth line (Snare), and a quarter note on the fifth line (Snare Rim). The bottom staff contains four notes: a quarter note on the first line (Mid Tom), a quarter note on the second line (Suspended Cymbal), a quarter note on the third line (Cymbal Dome), and a quarter note on the fourth line (Cymbal Scrape). Each note is accompanied by a small icon representing the instrument.



Snare off



Snare on



Brush



Drum Stick



Bass Bow



Medium Vibraphone Stick

I – Wolf-Rayet Star EZ CMa

Wolf-Rayet stars are massive stars, which are disintegrating from the inside out via strong solar winds.

Ensemble

For the violin and violoncello in m. 33, the accents should have bite at the beginning of the accented notes so that the strings get an articulate “ck”. The legato marking indicates the connection from the end of the notes to the next one, so that there is no release.

Violin

In m. 75, maintain a strong core of sound across the harmonics and string crossings so that the sound doesn't get glassy.

Violoncello

In m. 211 the vib. marking indicates wide vibrato that is especially expressive. The vibrato shouldn't get *too* wild though.

Percussion

Toms should be tuned down as low as possible to get a “Gene Krupa” sound. Every drum in the kit should be muted, and resonance should be as low as a good tonal quality in the kit can be maintained.

At the drum rehearsal in rehearsal B (m. 93), keep a clear sense of time even while executing musical rubato. This is all excepting the rests that are marked with fermatas.

A cymbal hit with an open tie on it indicates that the performer should let the sound ring and not dampen it until the sound has decayed to nothing.

a | Wormhole

Wormholes allow for superluminal travel relative to space on the exterior of the wormhole, but not locally.

Ensemble

In the 2nd bar, the flute and cello perform an aleatoric figure of gradually slowing groups of notes. For the flute, the groupings are by 5, and for the cello groupings by 3. The violin and percussion should perform the bar at tempo. At the end of the bar, the violin will hold the open strings, waiting for the flute and cello to complete their figures. The fermata in the violin should be held for a moment after the flute and cello have completed their figures and then a breath should be taken before beginning the very slow harmonic pulsing that reflects material from the 1st movement.

The quick repeated material that begins at rehearsal A (m. 9) should be a fast *leggiero* starting from the string. Flute should match the sound of the strings.

In measures 14 and 15, the cello begins twisting the bow on the strings denoted to get a crackling sound while the violin holds the harmonic. This lasts three seconds, after which the violin plucks at random speeds behind the bridge. The violin's pizz. And the cello's bow twisting together should last seven seconds. The crackling of the cello should sound like a general 'static electrical' white noise, while the violin's plucking are the metallic pops of the aggregate sound. Work together to create a unified sound effect.

Flute

T.R. Stands for Tongue Ram.

Violin

For the *rinforzando* in m. 1, the accent occurs very slightly after the start of the note, so that there is no bite, but still an accent. Apply this to all *rinforzandi*.

Violoncello

In m. 13 the bow moves perpendicular to the string from fingerboard to bridge.

Percussion

In m. 7 & 21, the rototom hit's pitch should be bent up quickly by twisting the rototom around. Think of the comical sound of hitting a timpani while changing the pitch with the foot pedal. The rototom should be set up so that the pitch is quite low, but still resonant enough that the sound doesn't die before the pitch bend can occur.

II – IC 2177

IC 2177 is a region of nebulosity, discovered by Isaac Roberts who described it as "pretty bright, extremely large, irregularly round, very diffuse."

Ensemble

The aggregate of accompanying parts should create a wash of sound that reflects the visual cascade of a nebula.

Flute

In m. 27, the 'fl.' stands for flutter tonguing. Any other encounter of this notation denotes the same technique.

In m. 28, the multi-phonic sounding pitches are given and the fingering below it.

Violin

The sound of the over pressure in m. 32 should mimic that of the distortion pedal on an electric guitar.

In m. 44, the direction towards *molto vib.* should create a wild uncontrolled vibrato that should subside to normal vibrato in m. 45.

In m. 47, the *non vib. fortissimo* should give a sense of forcing the sound out, with flat expression and lots of sound.

Violoncello

At the beginning of the movement pull the audience into your sound world. Make them lean in and listen to the most beautiful secret.

Percussion

Figures of three over four should have a 'sighing' sound to them. The best way to achieve this is to bring out the lower line with eighth notes (ex. m. 10 or 12.)

b | Quantum Tunnel

It is possible for spin zero particles to travel faster than the speed of light when tunneling.

Ensemble

Slowly build throughout the movement.

Violin

Violin should maintain a strong core of sound once m. 37 is reached and the part continues into the 16th note triplets at m. 57.

Percussion

Do not allow the bass drum to get too loud even as the crescendo through the whole movement progresses. Think of it as an underlying repetitive, pop rhythmic gesture.

III – Sirius

Sirius is the brightest star in the night sky.

Ensemble

Choose a tempo that is comfortable for the ensemble to fall into a groove that flows along nicely. Avoid awkward angularity.

Flute

In m. 27, the 'fl.' stands for flutter tonguing. Any other encounter of this notation denotes the same technique.

In m. 28, the multi-phonic sounding pitches are given and the fingering below it.

Violin

Violin should play a bright, spritely *leggiero* that starts on the string.

I. Wolf-Rayet Star EZ CMa

Eric Lemmon

$\text{♩} = 116$

Flute
Pulsing
simile

Violin I
pp
Pulsing
simile

Violoncello
pp

Cymbal
High Tom
Snare
Floor Tom
Bass Drum
p

9

Fl.
cresc.
mf
p
Pulsing

Vln. I
cresc.
mf
p
pp

Vc.
cresc.
mf
p
pp

Perc.
cresc.
f
p

16

Fl.
Pulsing

Vln. I

Vc.

Perc.

24

Fl. *cresc.* *mf* *pp*

Vln. I *cresc.* *mf* *pp*

Vc. *cresc.* *mf* *pp*

Perc. *mf* *p*

30

Fl. *cresc.* *f* *dim.* *pp* **A**

Vln. I *cresc.* *f* *dim.* *pp*

Vc. *cresc.* *f* *dim.* *pp*

Perc. *f*

38

Vln. I

Vc.

Perc. *pp*

48

Fl.

Vln. I

Vc.

Perc.

cresc.

mf

mf

mf

3

55

Fl.

Vln. I

Vc.

Perc.

dim.

f

dim.

f

p

mp

mp

3

63

Fl.

Vln. I

Vc.

Perc.

cresc.

mf

f

cresc.

mf

f

3

69

Fl. Vln. I Vc. Perc.

sp *mf sp* *ff*

Detailed description: This system covers measures 69 to 73. The Flute (Fl.) part has a melodic line with a fermata in measure 73. The Violin I (Vln. I) and Violoncello (Vc.) parts play chords with a triplet in measure 73. The Percussion (Perc.) part features a rhythmic pattern of eighth notes with accents and a triplet in measure 73. Dynamics include *sp*, *mf sp*, and *ff*.

74

Fl. Vln. I Vc. Perc.

dim. *p* *mf* *cresc.* *f* *mp*

Detailed description: This system covers measures 74 to 80. The Flute (Fl.) part has a melodic line with a fermata in measure 80. The Violin I (Vln. I) and Violoncello (Vc.) parts play chords with a triplet in measure 80. The Percussion (Perc.) part features a rhythmic pattern of eighth notes with accents and a triplet in measure 80. Dynamics include *dim.*, *p*, *mf*, *cresc.*, *f*, and *mp*.

81

Fl. Vln. I Vc. Perc.

molto cresc. *ffp cresc.* *ffp cresc.*

Detailed description: This system covers measures 81 to 85. The Flute (Fl.) part has a melodic line with a fermata in measure 85. The Violin I (Vln. I) and Violoncello (Vc.) parts play chords with a triplet in measure 85. The Percussion (Perc.) part features a rhythmic pattern of eighth notes with accents and a triplet in measure 85. Dynamics include *molto cresc.* and *ffp cresc.*.

B

90

Fl. *fff* Drum Solo

Vln. I *fff* Drum Solo

Vc. *fff* Drum Solo

Perc. Solo *pp* *mf* *pp* *mp* *pp*

99

Fl.

Vln. I

Vc.

Perc. *cresc.* *mf* *mp* *mf*

107

Fl.

Vln. I

Vc.

Perc. *mp*

6

114

Fl.

Vln. I

Vc.

Perc.

molto cresc.

f

3 3 3 3 3 3

119

Fl.

Vln. I

Vc.

Perc.

sp *ff* *mf* *ff*

3 3 3 3 3 3 3 3

123

Fl.

Vln. I

Vc.

Perc.

3 3 3 3

129

Fl.

Vln. I

Vc.

Perc.

sfz subito pp *mf*

136

Fl.

Vln. I

Vc.

Perc.

p *f cresc.* *ff*

141

C

Fl.

Vln. I

Vc.

Perc.

f subito pp *mf* *p*

149

Fl. *p*

Vln. I *n* *p*

Vc. *n* *p*

Perc. *mf* *pp*

158

Fl. *cresc.* *mf*

Vln. I *mf*

Vc. *III* *pizz.*

Perc. *f*

D

165 rit. . . . A tempo ♩=108

Fl. *p*

Vln. I *p* *pp* *pulsing*

Vc. *arco* *p* *pp* *pulsing*

Perc. *cresc.* *p*

172

Fl. *Blow Air* *trm* *T.R.* *T.R.* *pulsing* *cresc.*

Vln. I *sfz* *sfz* *p* *mp* *cresc.*

Vc. *mf* *cresc.*

Perc. *cresc.*

10

180

Fl. *f* *pp dolce* *cresc.*

Vln. I *f* *pp dolce* *cresc.*

Vc. *f* *pp* *cresc.*

Perc. *mf* *p* *f*

185

Fl. *mp* *p* *cresc.* *mf*

Vln. I *mp* *p* *cresc.* *mf*

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

Perc. *mf* 3 3

191

Fl. *mp*

Vln. I *f*

Vc. *f*

Perc. 3

197

Fl.

Vln. I

Vc.

Perc.

f

E

204

rit. $\text{♩} = 100$

Fl.

Vln. I

Vc.

Perc.

mp

f

mp dim.

pp

211

Fl.

Vln. I

Vc.

Perc.

vib.

218

Fl. *like glass*
mp

Vln. I

Vc.

Perc.

225

Fl. *poco a poco dim.*
pp

Vln. I *poco a poco dim.*

Vc. *poco a poco dim.*

Perc. *poco a poco dim.* 3

231

Fl.

Vln. I

Vc.

Perc. 3

236

Fl. *attaca*

Vln. I *pp* *attaca*

Vc. *pp* *attaca*

Perc. *pp* *attaca*

a|STL: Wormhole

Flute
♩=85
*Group as 5's
Do not feel rushed to complete gesture.
ff dim. *pp*
♩=56
T.R.
fz

Drum Kit
ff 3 *sfzp*
*sfzando in the context of piano

Vibraphone

Violin I
♩=85
rfzp *ff* *molto dim.* *pp*
♩=56
*Hold until Vcl. & Fl. are finished with diatating couplets.

Violoncello
♩=85
ff *dim.* *pp*

Fl.
5
*Key Clicks
♩=72
*Blow Air
p *mp*
♩=90

Perc.
f *p*

Vib.

Vln. I
♩=72
♩=90
p *mp*

Vc.
sul pont. → nat.
p *p* *mp*

12

Fl. **Blow Air* *T.R.* *4* 7 seconds

Perc. 7 seconds

Vib.

Vln. I *f* *n* 7 seconds

Vc. **Sul C* *sfzp* 10 seconds Total 3s 7s

**Pluck at random speeds behind the bridge. Never approach the sound of a "single" chord. Try to get Articulation from each pizz.*

**Bow moves perpendicular to the string from fingerboard to bridge.*

**Twist bow on string to get crackling sound.*

B

17 $\text{♩} = 112$

Fl. *mp* *mf*

Perc. *p* *mf p*

Vib.

B

$\text{♩} = 112$

Vln. I *mp* *mf*

Vc. *mf mp* *mf* *Bring out* *3*

C

rit. $\text{♩} = 100$ rit. $\text{♩} = 56$

20

Fl. *p*

Perc. *To Vibraphone*

Vib. *sfz sfz*

C

$\text{♩} = 100$ rit. $\text{♩} = 56$ sul pont.

Vln. I *p* *ricochet* *3* *rfz* *cresc.* *3*

Vc. *3*

D

25

Fl. *mp* *p* *3*

Perc.

Vib. *mp* *p*

D

nat. sul tasto

Vln. I *f* *dim.* *pp* *pizz.* *p* *3* *con sord. arco* *pp* *vib.*

Vc. *mf* *p* *ff* *p* *3*

4

31

Fl. *mf* *p* *n*

Perc.

Vib.

Vln. I *n* sul pont.

Vc. *mp*

36

Attacca, Brief Pause

Fl.

Perc.

Vib.

Vln. I *n*

Vc. *mf* *f* *mfp* *n*

senza sord.

IC 2177

Like Curtains of Light ♩ = 45

Flute

Cymbals

Vibraphone

Violin

Violoncello

dolce

pp

7

Fl.

Cym.

Vib.

Vln.

Vc.

dolce

pp

10

10

10

10

pp

3

pp

dolce e flautando

pp

6

6

6

6

mp

p

2

10

Fl. *mp* 6 6 3 6

Cym.

Vib. *mf* 3

Vln. *mp* 10 10

Vc. *mf* *p*

12

Fl. *mp* 10 5 10 10

Cym.

Vib. *mf* 3

Vln. *mp* 6 6 6 6

Vc. *mp*

13

Fl. *cresc.*

Cym.

Vib.

Vln. *cresc.* 10 10 10 10

Vc. *cresc.*

14

Fl. *mp* 6 6 6 3

Cym.

Vib. *mf* 3 *dim.* *mp*

Vln. *mp*

Vc. *mf*

15

Fl. *10* *5* *dim.* *10* *10* $\frac{5}{4}$

Cym. $\frac{5}{4}$

Vib. *dim.* $\frac{5}{4}$

Vln. *6* *6* *dim.* *6* *6* $\frac{5}{4}$

Vc. *3* $\frac{5}{4}$

16

Fl. *pp* $\frac{5}{4}$ $\frac{4}{4}$

Cym. $\frac{5}{4}$ $\frac{4}{4}$

Vib. *mf* *p* *mf* *3* *3* $\frac{5}{4}$ $\frac{4}{4}$

Vln. *pp* *10* *10* *10* *10* *10* *vib.* $\frac{5}{4}$ $\frac{4}{4}$

Vc. *p* *mf* $\frac{5}{4}$ $\frac{4}{4}$

17

Fl. *6* *3* *6* *6*

Cym.

Vib. *pp*

Vln.

Vc. *cresc.*

18

Fl. *10* *5* *cresc.* *mp* *10* *10* *10*

Cym.

Vib. *cresc.* *mp*

Vln. *cresc.* *mp*

Vc. *3* *f*

6

19

Fl. 10 10 5 10

Cym.

Vib. 3

Vln. 6

Vc. *dim.*

20

Fl.


Cym.

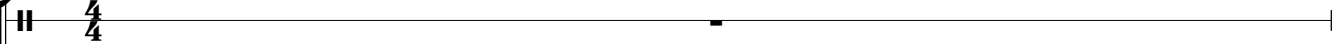
Vib.


Vln. 10 10 10 10 10

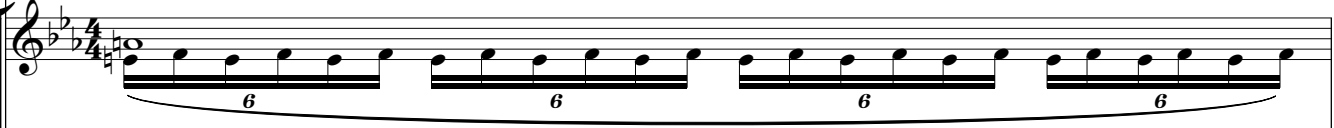
Vc. *mf*

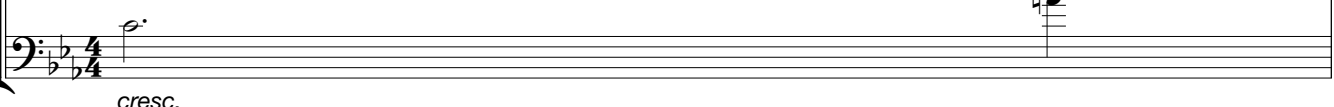
21

Fl. 

Cym. 


Vib. 


Vln. 


Vc. 

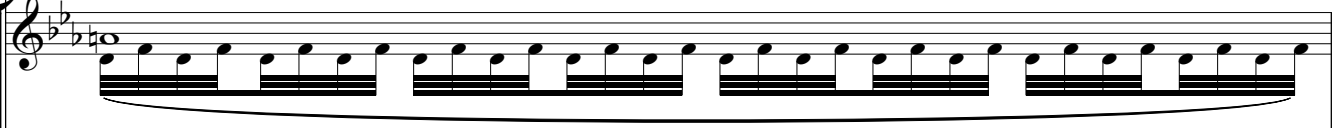
cresc.

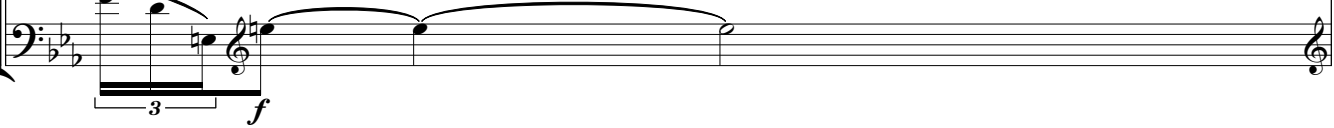
22

Fl. 

Cym. 

Vib. 

Vln. 

Vc. 

f

23

Fl. 6 6 6 6

Cym.

Vib.

Vln. 10 10 10 10 6 6 6 6

Vc. *cresc.* *ff*

25

Fl. 5 10 10 5 *ff*

Cym.

Vib. *cresc.* 3 *f*

Vln. *cresc.*

Vc. *ffp cresc.* *f dim.*

26

Fl. *mf*

Cym.

Vib. *p* 6 6 6 6 6

Vln. *mf*

Vc. *p* murmuring 10 10 10 10 10

27

Fl. *fl.*

Cym.

Vib. 6 6 6 6 6

Vln. *n* *mf* *f*

Vc.

sul tasto → sul pont.

*Move the bow completely perpendicular to the string until arriving sul pont., at which point bow normally

28

Fl. *mp* β

Cym. $\frac{4}{4}$

Vib. *flautando* 3

Vln. *mf* *n* 6

Vc. *cresc.* 6

29

Fl. *fl* *w*

Cym. $\frac{6}{4}$

Vib. 6

Vln. *nat.* *mf cresc.* *Increase Pressure - sul pont.*

Vc. 10

30

Fl.

Cym.

Vib.

Vln.

Vc.

mp

Decrease Pressure

ff

f cresc.

nat.

31

Fl.

Cym.

Vib.

Vln.

Vc.

p

n

mf

12

32

Fl.

Cym.

Vib.

Vln.

Vc.

pp

sfp

ff

p

10 10 10 5 10

6 6 6 6 6

molto vib. nat. sul pont. Over pressure dolce nat.

33

Fl.

Cym.

Vib.

Vln.

Vc.

p

mf

10 6 6 10 10

6 6

cresc.

34 13

Fl. *poco a poco cresc.*

Cym.

Vib.

Vln. *vib.*
sfzp cresc. *mf*

Vc.

*Turn page at somepoint in this bar

35

Fl.

Cym.

Vib.

Vln.

Vc.

36

Fl.

Cym.

Vib.

Vln.

Vc.

3

5

6

6

6

6

10

10

10

10

37

Fl.

Cym.

Vib.

Vln.

Vc.

3

5

6

6

6

6

6

cresc.

38

Fl.

Cym.

Vib.

Vln.

Vc.

6

6

6

6

cresc.

39

Fl.

Cym.

Vib.

Vln.

Vc.

3

5

molto cresc.

ff

6

6

6

6

molto cresc.

ff

3

molto cresc.

ff

molto cresc.

ff

16

40

Breathless

Fl. *sp* 10 10 10 10

Cym. ||

Vib. *Breathless*
subito p 3 3 3 3

Vln. *Breathless*
mf *molto vib.*

Vc. *Breathless*
subito p

41

Fl. *p* 5 10 10 10

Cym. ||

Vib. 3 3 3 3

Vln. *p* *mf*

Vc. *mp*

42

Fl.

Cym.

Vib.

Vln.

Vc.

mf

3 6 6 6

3 3 3 3

10 10 10 10

5/4

43

Fl.

Cym.

Vib.

Vln.

Vc.

rfz *mp* *p* *dolce*

3 3 3 3 6

6 6 6 6 6

5/4 4/4

44

Fl. *6* *6* *3* *6*

Cym. $\frac{4}{4}$

Vib. *6* *6* *6* *6*

Vln. *cresc.* *molto vib.*

Vc. *10* *10* *10* *10*

45

Fl. *cresc.* *10* *10* *10* *10*

Cym.

Vib. *cresc.* *6* *6* *6* *6*

Vln. *molto cresc.* *f*

Vc. *cresc.* *6*

46

Fl. *f* *mp* 3 6 6 6

Cym. ||

Vib. *f* 6 6 6 6 *mp* 6 6 6 6

Vln. *ff* non vib.

Vc. *f* *p* *mp* 6 6 6 6

48

Fl. *cresc.* 3

Cym. ||

Vib. *cresc.* 6 6 6 6

Vln. nat. *mf cresc.* 5

Vc. 6 6 6 6 *cresc.*

20

49

Fl.

Cym.

Vib.

Vln.

Vc.

5

f

6

6

6

6

6

6

3

5

f

6

6

f

51

Fl.

Cym.

Vib.

Vln.

Vc.

dolce

pp

10

10

10

10

4/4

2/4

3/4

2/4

dolce

3

3

3

3

6

6

p

pp

dolce e flautando

6

6

6

6

pp

dolce

mp

p

54

Fl. *p* 6 6 *mf* 3

Cym. 2/4 3/4 5/4 4/4 5/4

Vib. *mf* 3 *mf* 3

Vln. *p* 10 10 10

Vc. *mp cresc.* 3 *mf*

58

Fl. *p*

Cym. 5/4 4/4

Vib. 3

Vln. 10 10 10 10 10

Vc. *p*

59

Fl.

Cym.

Vib.

Vln.

Vc.

mf

mf *cresc.*

f

61

Fl.

Cym.

Vib.

Vln.

Vc.

cresc.

cresc.

cresc.

3

62

Fl. *f*

Cym. ||

Vib.

Vln. *f* 10 10 10 10

Vc. *ff mf* molto cresc. *ff* molto dim.

64

Fl. *attacca*

Cym. *n* *attacca*

Vib. *attacca*

Vln. *attacca*

Vc. *vib.* *n* *mp* *n* *p dim.* *n* *attacca*

22

Fl. *mf*

Tom

Vib. *mf*

Vln. I *mf*

Vc. *mf*

31

Fl. *mf*

Tom

Vib. *mf*

Vln. I *mf*

Vc. *mf*

38

Fl. *mf*

Tom

Vib. *mf*

Vln. I *mf*

Vc. *mp cresc.* *mf*

44

Fl. *mf*

Tom

Vib. *mf*

Vln. I

Vc.

Detailed description: This system covers measures 44 to 49. The Flute part has rests in measures 44-45 and 47-48, with eighth-note patterns in 46, 49, and 50. The Tom part plays a steady eighth-note pattern. The Vibraphone part has rests in 44-45 and 47-48, with chords in 46, 49, and 50. The Violin I part plays a continuous eighth-note triplet pattern. The Violoncello part has rests in 44-45 and 47-48, with chords in 46, 49, and 50.

50

Fl. *mf*

Tom

Vib. *mf*

Vln. I

Vc.

Detailed description: This system covers measures 50 to 54. The Flute part has eighth-note patterns in 50-51 and 53-54, with rests in 52 and 55. The Tom part continues its eighth-note pattern. The Vibraphone part has chords in 50-51 and 53-54, with rests in 52 and 55. The Violin I part continues its eighth-note triplet pattern. The Violoncello part has chords in 50-51 and 53-54, with rests in 52 and 55.

55

Fl. *mf* *f*

Tom

Vib. *mf* *f*

Vln. I

Vc. *f*

Detailed description: This system covers measures 55 to 59. The Flute part has eighth-note patterns in 55-56 and 58-59, with rests in 57 and 58. The Tom part continues its eighth-note pattern. The Vibraphone part has chords in 55-56 and 58-59, with rests in 57 and 58. The Violin I part continues its eighth-note triplet pattern. The Violoncello part has chords in 55-56 and 58-59, with rests in 57 and 58.

58

Fl.

Tom

Vib.

Vln. I

Vc.

Measures 58-59: Flute and Vibraphone are silent. Tom plays a rhythmic pattern of eighth notes with accents. Violin I plays a triplet eighth-note pattern. Violoncello plays a bass line with triplets and accents.

59

Fl.

Tom

Vib.

Vln. I

Vc.

Measures 60-61: Flute and Vibraphone play chords marked *f*. Tom continues its rhythmic pattern. Violin I continues its triplet eighth-note pattern. Violoncello plays chords marked *ff* with accents.

Sirius

As Fast As Possible ♩=90

Flute

Vibraphone

Violin I

Violoncello

p

Measures 1-5: Flute and Violoncello are silent. Violin I plays a rapid sixteenth-note pattern starting at measure 1. Vibraphone enters at measure 4 with a rhythmic accompaniment.

5

Fl.

Vib.

Vln. I

Vc.

Measures 6-11: Flute and Violoncello are silent. Violin I continues with a rapid sixteenth-note pattern. Vibraphone continues with a rhythmic accompaniment.

12

Fl.

Vib.

Vln. I

Vc.

fp molto cresc.

f

sfz f

f

Measures 12-16: Flute enters at measure 12 with a melodic line. Violin I continues with a rapid sixteenth-note pattern. Vibraphone continues with a rhythmic accompaniment. Violoncello enters at measure 15 with a melodic line. A section marker 'A' is placed above measures 12 and 15.

17

Fl.

Vib.

Vln. I

Vc.

21

Fl.

Vib.

Vln. I

Vc.

26

Fl.

Vib.

Vln. I

Vc.

B

30

Fl.

Vib.

Vln. I

Vc.

p

B

33

Fl.

Vib.

Vln. I

Vc.

p

39

Fl.

Vib.

Vln. I

Vc.

p

4 45

Fl. *cresc.* *mf* **C**

Vib. *cresc.* *mf*

Vln. I *cresc.* *mf* **C**

Vc. *cresc.* *mf*

48

Fl.

Vib.

Vln. I

Vc.

52

Fl.

Vib.

Vln. I

Vc.

57

Fl. *4*

Vib. *4*

Vln. I

Vc.

Detailed description: This system contains measures 57 through 60. The Flute part features a melodic line with slurs and ties, including a triplet of eighth notes in measure 58. The Vibraphone part consists of a steady eighth-note accompaniment with a triplet of eighth notes in measure 58. The Violin I part plays a continuous eighth-note accompaniment. The Violoncello part has a melodic line with slurs and ties. The key signature has one flat, and the time signature is 6/8.

61

Fl. *cresc.* *4* *4* *2* *ff* **D**

Vib. *cresc.* *4* *2* *ff*

Vln. I *cresc.* *ff* **D**

Vc. *cresc.* *ff*

Detailed description: This system contains measures 61 through 64. Measures 61-63 are in 9/8 time. Measure 64 is in 6/8 time. The Flute part has a melodic line with slurs and ties, including a triplet of eighth notes in measure 62 and a pair of eighth notes in measure 63. The Vibraphone part has a steady eighth-note accompaniment with a triplet of eighth notes in measure 62 and a pair of eighth notes in measure 63. The Violin I part plays a continuous eighth-note accompaniment. The Violoncello part has a melodic line with slurs and ties. A dynamic marking of *ff* appears in measure 64. A box labeled 'D' is placed above the Flute staff in measure 64. The key signature has one flat, and the time signature changes from 9/8 to 6/8.

63

Fl. *12* *6* *3* *5* *16*

Vib. *12* *6* *3* *5* *16*

Vln. I *12* *6* *3* *5* *16*

Vc. *12* *6* *3* *5* *16*

Detailed description: This system contains measures 63 through 66. Measures 63-65 are in 12/8 time. Measure 66 is in 5/16 time. The Flute part features a melodic line with slurs and ties, including a triplet of eighth notes in measure 64. The Vibraphone part consists of a steady eighth-note accompaniment with a triplet of eighth notes in measure 64. The Violin I part plays a continuous eighth-note accompaniment. The Violoncello part has a melodic line with slurs and ties. The key signature has one flat, and the time signature changes from 12/8 to 5/16.

67

Fl.
 Vib.
 Vln. I
 Vc.

This system contains measures 67 through 71. The Flute part features a melodic line with various ornaments and slurs. The Violin I part consists of a continuous sixteenth-note tremolo. The Violoncello part provides a bass line with slurs and ties. The music is in a key with one flat and changes time signatures from 3/8 to 6/8, 3/8, 4/16, and 2/4.

72

Fl.
 Vib.
 Vln. I
 Vc.

This system contains measures 72 through 75. The Flute part continues with its melodic line. The Violin I part maintains the sixteenth-note tremolo. The Violoncello part continues with its bass line. The time signatures remain 3/8, 6/8, 3/8, 4/16, and 2/4.

76

Fl.
 Vib.
 Vln. I
 Vc.

F

rfz

This system contains measures 76 through 80. The Flute part has a melodic line with a dynamic marking of **F** (Forte) above measure 76. The Violin I part continues with the sixteenth-note tremolo. The Violoncello part has a dynamic marking of *rfz* (ritardando forzando) below measure 76. The time signatures are 3/8, 6/8, 3/8, 4/16, and 3/8.

81

Fl. *dim.*

Vib. *dim.*

Vln. I *dim.*

Vc. *dim.*

84

Fl. *p*

Vib. *p*

Vln. I *p*

Vc. *p* *mf* *fp* *mf*

92

Fl. *dolce* *mp*

Vib. *dolce* *mp*

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

Vc. *f* *p*

100

Fl. *poco a poco cresc.*

Vib. *poco a poco cresc.*

Vln. I

Vc. *poco a poco cresc.*

103

Fl.

Vib. *mf* *cresc.*

Vln. I

Vc. *mf* *cresc.*

107

Fl. *mf* *cresc.*

Vib. *mf* *cresc.*

Vln. I *mf* *cresc.*

Vc. *mf* *cresc.*

113 9

Fl. *f*

Vib. *f*

Vln. I *sfz f*

Vc. *f*

119

Fl.

Vib.

Vln. I

Vc.

123

Fl.

Vib.

Vln. I

Vc.

128

Fl.

Vib.

Vln. I

Vc.

132

Fl.

Vib.

Vln. I

Vc.

135

Fl.

Vib.

Vln. I

Vc.

141

Fl.

Vib.

Vln. I

Vc.

147

Fl.

Vib.

Vln. I

Vc.

molto cresc.

ff

molto cresc.

ff

molto cresc.

ff

150

Fl.

Vib.

Vln. I

Vc.

154

160

164

f *poco a poco dim.*

167

Fl.

Vib.

Vln. I

Vc.

169

Fl.

Vib.

Vln. I

Vc.

rit.

rit.

dolce

p