

THREE MOVEMENTS

for Chamber Ensemble

DANIEL FARDON

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2018

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For Birmingham Contemporary Music Group

First performed on 3rd May 2018 at the CBSO Centre, Birmingham.

INSTRUMENTATION

Flute (doubling Alto Flute in Mov. I)

Oboe

Clarinet in Bb (doubling Bass Clarinet in Mov.I)

Horn in F

Trombone

Percussion (1 player): *2x bongos & 2x congas (4 pitches; low-to-high), xylophone, bell tree, marimba.*

Harp

Violin

Viola

Violoncello

Contrabass

Approx. 10 minutes

CONDUCTOR'S SCORE IN C

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- I. JAUNTY, QUEER**
II. SLOW, SEARCHING
III. PULSATING, LILTING

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THREE MOVEMENTS

I. JAUNTY, QUEER

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Playful $\text{♩} = 108$

ALTO FLUTE

BASS CLARINET

Horn in F

Trombone

Congas & Bongos

Harp

Violin

Viola

Violoncello

Double bass

Pizz.

[Dampen strings with rests for a muted, dry sound]

2

△ □ 3
5 □ △ 2

A 4 = 88
Slower; comodo

A. Fl.

Ob.

B. Cl.

Hn.

Tbn.

C. & B.

Hp.

Vln.

Vla.

Vc.

D. b.

non vib.
sul tasto
(seamless)

sempre sul III

ppp semplice

fff

non vib.
sul tasto
(seamless)

ppp semplice

B = 108
7 Playful
8 □ □ △ 5 □ △ □ △ 3

13

A. Fl.

Ob.

B. Cl.

Hn.

Tbn.

C. & B.

Hp.

Vln.

Vla.

Vc.

D. B.

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ff

f

ff

f

f

(F#) (A#)

ff

ff

3

f

4

18

A. Fl.

Ob.

B. Cl.

Hn.

Tbn.

C. & B.

Hp.

Vln.

Vla.

Vc.

D. B.

Copyright Daniel Fandon

C

3

4 = 88
Slower; comodo

5

A. Fl.

Ob.

B. Cl.

Hn.

Tbn.

C. & B.

Hp.

p sim. delicatiss.

C

Vln.

(sempre sul II)

sim. semplice ppp

p

Vla.

fff

Vc.

sim. semplice ppp

p

D. b.

ff

[D] $\text{♩} = 108$
5 Playful

8 □ △ □ 2

8 □ △

27

A. Fl.

Ob.

B. Cl.

Hn.

Tbn.

C. & B.

ff

f

ff

f

f

(A \natural) (C \sharp) (D \sharp)

Hp.

D

Vln.

Vla.

Vc.

Db.

ff

3

32

A. Fl.

Ob.

B. Cl.

Hn.

Tbn.

C. & B.

Hp.

Vln.

Vla.

Vc.

D. B.

7

This musical score page contains six staves of music for orchestra. The instruments are: A. Flute, Oboe, Bass Clarinet, Horn, Trombone, C. & B., Double Bass, Violin, Viola, Cello, and Double Bass. The score spans measures 32 through 35. Measure 32 starts with a 7/8 time signature, followed by a 5/8 section, and ends with a 4/4 section. Measures 33 and 34 also feature 7/8 and 5/8 sections. Measure 35 begins with a 4/4 section. Various dynamics are indicated throughout, including accents and slurs. The page number '7' is located in the top right corner.

8

E

$$4 \cdot = 88$$

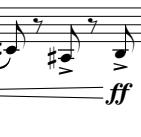
4 Slower; comodo

37

A. Fl. 

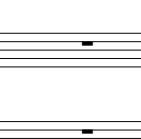
Ob. 

B. Cl. 

Hn. 

Tbn. 

C. & B. 

Hp. 

E

Vln. (sempre sul III) 

Vla. 

Vc. 

Db. 

F $\text{♩} = 108$
7 Playful

8 □ □ △ 5 8 □ △ △ □ 9

A. Fl. Ob. B. Cl. Hn. Tbn. C. & B. Hp.

Vln. Vla. Vc. Db.

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10

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8} \square \triangle$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{8}{8} \triangle \square \square$



52

A. Fl. To Flute

Ob.

B. Cl. To Clarinet in Bb

Hn.

Tbn. ff

C. & B. fff

To Bell Tree & Xylophone

Hp. l.v. sfffz intense!

Vln. f intense; cutting through! sfffz

Vla. ffff

Vc. f intense; cutting through! sfffz

D. B. ffff

II. SLOW, SEARCHING

G

FLUTE (with vln.) **CLARINET** (vib.) (sim.) n. v.

HORN (with vln.) **TUBA**

BELL TREE [Scrape bell tree from lowest to highest] **XYLOPHONE** (slowly dampen) → 0

HORN (EFGAB BCD) **mp** [Glide between the tuning pin and the bridge, creating a 'cricket' effect, using plectrum or nail] l.v.

VINYL **G** **sfz** **sempre l.v.**

[The violin holds the melody the whole way through this movement; other instruments will join in with you in either unison or at the octave and balance/blend with you]

VLN. **mp** **espressivo in rilievo** **poco a poco cresc.**

VLA. **p** **(with vln.)**

VCL.

DB. **Arco** **non vib.** **sul tasto** **(gradual to ord.)** **ord.** **(non vib.)** **(gradual to wide vib.)** **(wide vib.)** **mf**

Arrows indicate gradual change between tasto/ord. (dashed) & non vib/wide vib. (normal line)
(Legato bow changes: ad-lib and inaudibly)

13

62

4

(vib.) → non vib.

Fl.

(sim.) n. v. → wavy line → n. v.

Ob.

p

p

Cl.

wavy line → n. v. n. v. → wavy line → n. v.

wavy line → n. v.

Hn.

p

p

Tbn.

p — f

5

Perc. (B. Tree/ Xyl.)

ff intrusive! (= Cello)

Hp.

Vln.

(During particularly long notes, you may change bow ad-lib and inaudibly, if necessary)

f

Vla.

mp p

Vc.

Pizz.

ff intrusive! (= Xyl.)

(n. v.)

non vib. → wavy line → n. v.

Db.

mp mf mp

f

H

Fl. *n. v.* → wavy → n. v. *mf* → wavy → n. v. *mf* → wavy → n. v.

Ob. *p* → *mp* → *p*

Cl. *n. v.* → wavy → *n. v.* → wavy → *n. v.* → wavy → *n. v.* *mf* → wavy → *mf* → wavy → *mf*

Hn. *p* → *mp* → *p*

Tbn. *p* → *f*

Perc. (B. Tree/Xyl.) *sffz* → *mp* → *(s. damp)* → *Ø* → *sim. intrusive!* *ff*

Hp. *mp* → *sim. 'cricket gliss'* → *sva* → *lv.*

Vln. *sfz* → *mp* → *poco a poco cresc.* → *f*

Vla. *p* → *mp* → *p* → *(During particularly long notes, you may change bow ad-lib and inaudibly, if necessary)*

Vc. *ffz* → *sim. intrusive!* *ff*

Db. *n. v. sul tasto* → *ord.* → *(n. v.)* → wavy → *n. v.* → wavy → *mp* → *f*

I

Fl. $\frac{7}{4}$

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

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

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

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

Perc. (B. Tree/
Xyl.) $\frac{5}{4}$

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

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

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

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

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

15

70

n. v. $\rightarrow \swarrow \searrow$ n. v. $\rightarrow \swarrow \searrow$ n. v. $\rightarrow \swarrow \searrow$ n. v.

p $\rightarrow \swarrow \searrow$ *p*

n. v. $\rightarrow \swarrow \searrow$ n. v. n. v. $\rightarrow \swarrow \searrow$ n. v.

p $\rightarrow \swarrow \searrow$ *p*

p $\rightarrow \swarrow \searrow$ *p*

p $\rightarrow \swarrow \searrow$ *f*

ffz

sfz

I

mp *poco a poco cresc.* *f*

p $\rightarrow \swarrow \searrow$ *p*

ffz

n. v. sul tasto \rightarrow ord. (n. v.) $\rightarrow \swarrow \searrow$ *3* $\rightarrow \swarrow \searrow$ n. v. $\rightarrow \swarrow \searrow$

p $\rightarrow \swarrow \searrow$ *mf* $\rightarrow \swarrow \searrow$ *mp* $\rightarrow \swarrow \searrow$ *f*

J**4**

Fl. n. v. → w w → n. v.

Ob. 3 p mp 3 3 3 p mp 3 3 3

Cl. n. v. → w w → n. v. n. v. → w w → n. v. n. v.

Hn. p mp p p 3 p

Tbn. - - - -

Perc. (B. Tree/ Xyl.) sffz mp (s. damp) → 0

Hp. (G#) mp 8va l.v.

Vln. J mp poco a poco cresc.

Vla. p mp p p

Vc. sffz

Db. n. v. sul tasto ord. (n. v.) → w w

(sul IV) **p** mp mf

Fl. n. v. n. v.  n. v. n. v.  n. v.

Ob.  p  mp  p

Cl.  n. v. n. v.  n. v.  n. v.

Hn.  mp  p

Tbn.  p  f

Perc. (B. Tree/
Xyl.)  ff

Hp.         

Vln.    f

Vla.  p  mp  p

Vc.  ff

Db. n. v.  mp  mf  mp  f

K

Fl. Ob. Cl. Hn. Tbn. Perc. (B. Tree/ Xyl.) Hp. Vln. Vla. Vc. Db.

82 5 4 5

n. v. n. v. n. v. n. v. p mp f

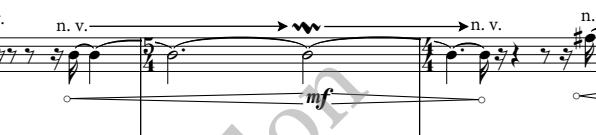
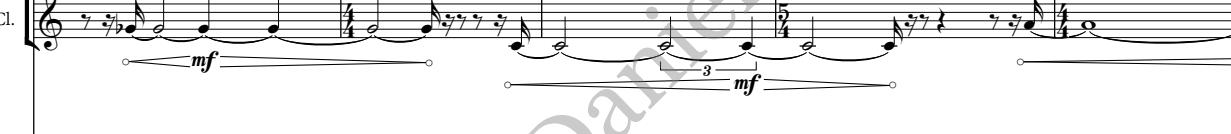
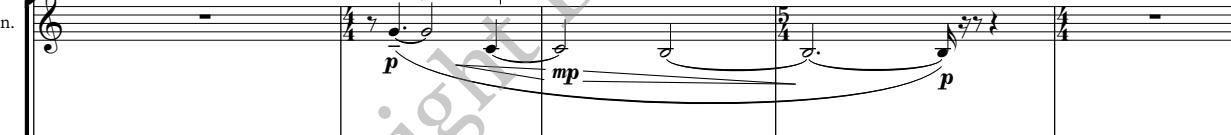
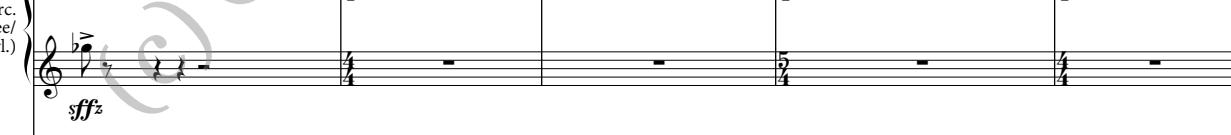
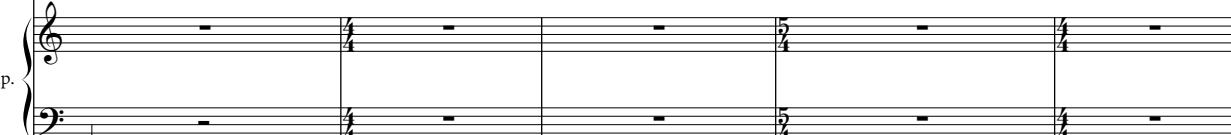
p mp p (s. damp) → Ø ff

ffz mp l.v. ffz

poco a poco cresc. f

p mp p ff

ffz n. v. sul tasto → ord. (n. v.) n. v. f

L 
4 
5 
4 
4 
5 
4 
5 
4 

19

20

5
4

4

Fl. *n.v.*
mf

Ob. *p* *mp*

Cl. *n.v.* *mf* *n.v.*

Hn. *p* *mp*

Tbn.

Perc.
(B. Tree/
Xyl.) *mp* (s. damp) \emptyset

Hp. *mp* *sva-* *l.v.*

Vln. *p* *mp*

Vla. *p* *mp*

Vc.

Db. *mf* *mp* *mf* *mp*

Musical score page 96, measures 5-13. The score includes parts for Flute, Oboe, Clarinet, Horn, Trombone, Bassoon, Percussion/Xylophone, Bassoon/Horn, Violin, Viola, Cello, Double Bass, and Marimba. The score features complex rhythmic patterns and dynamic markings such as *f*, *p*, *mf*, *ff*, and *fffz*. Measures 5-12 show woodwind entries with grace notes and sustained notes. Measure 13 begins with a bassoon entry followed by a forte dynamic. Measures 14-15 show woodwind entries with grace notes and sustained notes. Measure 16 concludes with a bassoon entry followed by a forte dynamic.

III. PULSATING, LILTING

N

$\frac{3}{4}$ = 68
Grazioso; always moving

Fl.

Ob.

Cl.

Hn.

Tbn.

Straight Mute

Harmon Mute (stem in)

MARIMBA

(l.v.)

(sim.)

EFGGA \flat
B \flat C \sharp D \sharp

N

Vln.

Vla.

Vc.

Db.

104

The musical score page 23 features a multi-part arrangement. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Maracas (Mar.). The Flute, Oboe, and Clarinet play eighth-note patterns with dynamic markings like *p*, *mf*, *fp*, and *f*. The Horn and Trombone provide harmonic support with sustained notes and rhythmic patterns. The Maracas part consists of short, sharp percussive strokes. The bottom section features a Harp (Hp.) and a string quartet consisting of Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The strings play eighth-note patterns with dynamics such as *mp*, *mf*, and *f*. The page is numbered 23 in the top right corner.

Fl. *mp* *mf* *fp* *f* *mf* *fp* *mf* *mp* *f*

Ob. *mf* *fp* *f* *mf* *fp* *mf* *mp* *f*

Cl. *mp* *mf* *fp* *f* *mf* *fp* *mf* *mp* *f*

Hn. *mf* *p* *mf* *(mf)* *p* *mf* *p*

Tbn. *mf* *p* *mf* *(mf)* *p* *mf* *p*

Mar.

Hp.

Vln. *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

Db. *mf* *f* *mf* *f* *mf* *f*

3

Fl. *mp* *mf* *fp* *f* *mf* *f*

Ob. *mp* *mf* *fp* *f* *mf* *f*

Cl. *mp* *mf* *fp* *f* *mf* *f*

Hn. *mf* *p* *mf* *p* *mf* *p*

Tbn. *mf* *p* *mf* *p* *mf* *p*

Mar.

Hp.

Vln. *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

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

Fl. 113

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

D. b.

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2
 3
 4
 27

Fl.
 116 *f* *mf* *f* *mf* *f*

Ob.
f *mf* *f* *mf* *f* *mf* *f*

Cl.
f *mf* *f* *mf* *f*

Hn.
mp *f* *mp* *f* *mf*

Tbn.
mp *f* *mp* *f* *mf*

Mar.

Hp.

Vln. *(mf)* *f* *mf* *f*

Vla. *(mf)* *f* *mf* *f*

Vc. *(mf)* *f* *mf* *f*

D. b. *f*

29

122

Fl. $\frac{12}{16} \frac{4}{16}$ $\frac{9}{16} \frac{3}{16}$ $\frac{15}{16} \frac{5}{16}$

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp. (A \natural) (D \sharp)

Vln. $\frac{12}{16}$ $\frac{9}{16} \frac{3}{16}$ $\frac{15}{16} \frac{5}{16}$

Vla. $\frac{12}{16}$ $\frac{9}{16} \frac{3}{16}$ $\frac{15}{16} \frac{5}{16}$

Vc. $\frac{12}{16}$ $\frac{9}{16} \frac{3}{16}$ $\frac{15}{16} \frac{5}{16}$

Db.

126

Fl. $\frac{12}{16} \frac{4}{\dot{\nu}}$

Ob. $\frac{12}{16}$

Cl. $\frac{12}{16}$

Hn. $\frac{12}{16}$

Tbn. $\frac{12}{16}$

Mar. $\frac{12}{16}$

Hp. $\frac{12}{16}$ (G \sharp) $\frac{6}{16}$ (G \sharp) (E \flat) $\frac{9}{16}$ (F \sharp)

Vln. $\frac{12}{16}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Vla. $\frac{12}{16}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Vc. $\frac{12}{16}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

D. b. $\frac{12}{16}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

This musical score page contains two measures of music for an orchestra and brass band. The instrumentation includes Flute, Oboe, Clarinet, Horn, Bassoon, Marimba, Double Bass, Violin, Viola, Cello, and Double Bass. Measure 126 starts with a 12/16 time signature, indicated by a bracket over the first three measures. The Flute, Oboe, Clarinet, and Double Bass play eighth-note patterns. The Horn, Bassoon, and Marimba are silent. Measure 127 begins with a 6/16 time signature, followed by a 9/16 time signature, and ends with a 12/16 time signature. The instruments play eighth-note patterns throughout these changes. Dynamics include *mf* (measures 126-127), *p* (measures 126-127), and *p* (measure 127). The score also includes key signatures for G \sharp , E \flat , and F \sharp .

31

Fl. 130 15/16 5/16 | Ob. 12/16 4/16 | Cl. 3/4 | P 3/4 |

Hn. Tbn. Mar. Hpt. Vln. Vla. Vc. Db.

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Fl. 134 3 9 46

Ob. 3 9 46

Cl. 3 9 46

Hn. 3 9 46

Tbn. 3 + 9 46

Mar. 9 46

Hp. 9 46

Vln. 9 46

Vla. 9 46

Vc. 9 46

D. 9 46

This musical score page contains six staves of music for orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Tbn.), Maracas (Mar.), Double Bass (D. or Hp.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D.). The score is in common time (indicated by '4') and measures 134 through 136 are shown. Measure 134 starts with a dynamic of mf for the Flute, followed by p , fp , f , and p . The Oboe and Clarinet also have dynamics mf , p , fp , f , and p . Measures 135 and 136 continue with similar patterns of dynamics and articulations, including slurs and grace notes. The Maracas and Double Bass staves are mostly blank in these measures. The score concludes with a final dynamic of f for the Double Bass.

33

Q

9 **3** **16**

2 **4** **4** **3**

Fl. *p delicatiss.* *p f* *p mf fp f³*

Ob. *p delicatiss.* *p f* *p mf fp f*

Cl. *p delicatiss.* *mf* (= Marimba)

Hn. *p mf* *(mf)* *p mf* *p*

Tbn. *p mf* *(mf)* *p mf* *p*

Mar. *mf*

Hp. *mf*

Vln. *p delicatiss.* *mf* *mp mf warm* *mf mp mf*

Vla. *p delicatiss.* *mf* *mp mf warm* *mf mp mf*

Vc. *p delicatiss.* *mf* *mp mf warm* *mf mp mf*

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

141

Fl. *mf* *fp* *f*

Ob. *mp* *mf* *fp* *f*

Cl.

R **12** **4** *p* *delicatiss.*

Hn. *mf* *p* *mf* *(mf)* *p* *mf* *senza mute*

Tbn. *mf* *p* *mf* *(mf)* *p* *mf* *senza mute*

Mar.

Hp.

Vln. *mp* *mf* *mp* *mf* *mf* *p* *delicatiss.*

Vla. *mp* *mf* *mp* *mf* *mf* *p* *delicatiss.*

Vc. *mp* *mf* *mp* *mf* *mf* *p* *delicatiss.*

D. b. *mf* *f* *mf* *f*

35

144

Fl. Ob. Cl. Hn. Tbn. Mar. Hp. Vln. Vla. Vc. Db.

6 2 | 9 3 | 16 4 | 3

mf mf mf

p mf p mf

mf

(G \sharp) f (F \sharp) (C \sharp)

mf p mf p mf

mf p mf p mf

mf p mf p mf

2 4 15 5 6

Fl. 148 *fp* *mf* *mp* *f* *mp* *mf*

Ob. *mf* (= Marimba)

Cl. *fp* *mf* *mp* *f* *mp* *mf*

Hn. *p* *mf* *p* *mf* *sub.p* *mf*

Tbn. *p* *mf* *p* *mf* *sub.p* *mf*

Mar.

Hp.

Vln. *mp* *warm* *mf* *mp* *sub.p* *mf*

Vla. *mp* *warm* *mf* *mp* *sub.p* *mf*

Vc. *mp* *warm* *mf* *mp* *sub.p* *mf*

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

37

S

6 2
16

9 3
16

15 5
16

12

151

Fl.

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

Db.

Musical score page 155, measures 12-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Marimba (Mar.), Bassoon (Bsn.), Double Bass (D.B.), and Cello (C.V.). The key signature changes frequently, indicated by T (Tempo) markings and measure numbers. Dynamics include *f*, *mf*, *p*, *ff*, and *pizz.* The score features complex rhythmic patterns with sixteenth-note figures and sustained notes. Measure 12 starts with a $\frac{12}{16}$ time signature, followed by $\frac{7}{16}$, $\frac{16}{16}$, $\frac{6}{16}$, and $\frac{2}{16}$. Measure 13 begins with a $\frac{12}{16}$ time signature. Measure 14 starts with a $\frac{12}{16}$ time signature, followed by $\frac{7}{16}$, $\frac{16}{16}$, $\frac{6}{16}$, and $\frac{2}{16}$. Measure 15 starts with a $\frac{12}{16}$ time signature, followed by $\frac{7}{16}$, $\frac{16}{16}$, $\frac{6}{16}$, and $\frac{2}{16}$. Measure 16 starts with a $\frac{12}{16}$ time signature, followed by $\frac{7}{16}$, $\frac{16}{16}$, $\frac{6}{16}$, and $\frac{2}{16}$.

16² | 7 □ □ △ 9³ | 7 △ □ □ □ △

Fl. Ob. Cl. Hn. Tbn. Mar. Hp. Vln. Vla. Vc. Db.

162

f

mf

f

f

f

ff

(G[#]) (B^b) (D[#]) (G^b) (F[#]) (E^b)

mf

f

mf

mf

Pizz.

<img alt="A page of musical notation for orchestra, starting at measure 40. The score includes parts for Flute, Oboe, Clarinet, Horn, Bassoon, Marimba, Double Bass, Violin, Viola, Cello, and Double Bass. The key signature changes frequently, indicated by various sharps and flats. Measure 40 starts with a 16th-note pattern (16/2) followed by a 7th-note pattern (7). Measures 41-42 show a 9th-note pattern (9/3). Measures 43-44 show a 7th-note pattern (7). Measures 45-46 show a 9th-note pattern (9/3). Measures 47-48 show a 7th-note pattern (7). Measures 49-50 show a 9th-note pattern (9/3). Measures 51-52 show a 7th-note pattern (7). Measures 53-54 show a 9th-note pattern (9/3). Measures 55-56 show a 7th-note pattern (7). Measures 57-58 show a 9th-note pattern (9/3). Measures 59-60 show a 7th-note pattern (7). Measures 61-62 show a 9th-note pattern (9/3). Measures 63-64 show a 7th-note pattern (7). Measures 65-66 show a 9th-note pattern (9/3). Measures 67-68 show a 7th-note pattern (7). 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Measures 949-950 show a 7th-note pattern (7). Measures 951-952 show a 9th-note pattern (9/3). Measures 953-954 show a 7th-note pattern (7). Measures 955-956 show a 9th-note pattern (9/3). Measures 957-958 show a 7th-note pattern (7). Measures 959-960 show a 9th-note pattern (9/3). Measures 961-962 show a 7th-note pattern (7). Measures 963-964 show a 9th-note pattern (9/3). Measures 965-966 show a 7th-note pattern (7). Measures 967-968 show a 9th-note pattern (9/3). Measures 969-970 show a 7th-note pattern (7). Measures 971-972 show a 9th-note pattern (9/3). Measures 973-974 show a 7th-note pattern (7). Measures 975-976 show a 9th-note pattern (9/3). Measures 977-978 show a 7th-note pattern (7). Measures 979-980 show a 9th-note pattern (9/3). Measures 981-982 show a 7th-note pattern (7). Measures 983-984 show a 9th-note pattern (9/3). Measures 985-986 show a 7th-note pattern (7). Measures 987-988 show a 9th-note pattern (9/3). Measures 989-990 show a 7th-note pattern (7). Measures 991-992 show a 9th-note pattern (9/3). Measures 993-994 show a 7th-note pattern (7). Measures 995-996 show a 9th-note pattern (9/3). Measures 997-998 show a 7th-note pattern (7). Measures 999-1000 show a 9th-note pattern (9/3).</p>

Musical score page 41, measures 167-172. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Marimba (Mar.), Bassoon (Hpf.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The key signature changes between 4/4 and 5/4. Dynamics include *ff*, *f*, *fff*, and *Arco*. Measure 167: Flute, Oboe, Clarinet play eighth-note patterns. Horn, Trombone, Marimba play sixteenth-note patterns. Bassoon has sustained notes. Measure 168: Flute, Oboe, Clarinet play eighth-note patterns. Horn, Trombone, Marimba play sixteenth-note patterns. Bassoon has sustained notes. Measure 169: Flute, Oboe, Clarinet play eighth-note patterns. Horn, Trombone, Marimba play sixteenth-note patterns. Bassoon has sustained notes. Measure 170: Flute, Oboe, Clarinet play eighth-note patterns. Horn, Trombone, Marimba play sixteenth-note patterns. Bassoon has sustained notes. Measure 171: Flute, Oboe, Clarinet play eighth-note patterns. Horn, Trombone, Marimba play sixteenth-note patterns. Bassoon has sustained notes. Measure 172: Flute, Oboe, Clarinet play eighth-note patterns. Horn, Trombone, Marimba play sixteenth-note patterns. Bassoon has sustained notes. Measures 167-172 are divided by vertical bar lines.

U

12 **4** **16** **3** Vibrant! **16** **△** **□ □ 3**

Fl.

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp.

(B \flat) (E \sharp)

I.v.

(E \flat) (A \sharp)

Vln.

Vla.

Vc.

D \flat .

2
 $\frac{7}{4}$ 16 □ □ △ 16 $\frac{3}{2}$ 16 △ 16 □ □ 43

Fl. 173

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp. (F_#) (G_#)

Vln.

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

D. b.

177

4

2

12 4

16

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This musical score page contains ten staves of music for various instruments. The instruments listed from top to bottom are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Tbn.), Marimba (Mar.), Double Bass (D. b.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score is divided into three main sections by measure number: measures 177 through 186, measures 187 through 196, and measures 197 through 206. The first section starts in common time (4/4) with a tempo of 177 BPM. It transitions to common time (2/4) for two measures, then to a section in 12/16 time with a 4/4 signature above it. The second section begins in common time (4/4) and ends in common time (2/4). The third section begins in common time (4/4) and ends in common time (2/4). The music consists of sixteenth-note patterns and sustained notes with grace marks. Measure 186 features dynamic markings such as $\text{C}\flat$, $\text{E}\sharp$, and $\text{C}\sharp$.

7 \triangle 16 \square 3 4 45
 Fl. 180 rich, full
 Ob. rich, full
 Cl. rich, full
 Hn. mf f
 Tbn. mf f
 Mar.
 Hp. (G)
 Vln. rich, full
 Vla. rich, full
 Vc. rich, full
 Db. intense!

3
Fl.
Ob.
Cl.
Hn.
Tbn.
Mar.
Hpt.
Vln.
Vla.
Vc.
Db.

183

4

This page contains two measures of a musical score. The top section (measures 3) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Maracas (Mar.). The bottom section (measure 4) includes parts for Bassoon (Hpt.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). Measure 3 begins with a dynamic of 183. Measure 4 begins with a dynamic of 4. The score features various musical markings such as slurs, grace notes, and dynamics. Measures 3 and 4 are separated by a vertical bar line.

Musical score page 47, measures 186-187. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Marimba (Mar.), Bassoon (Bsn.), Violin (Vln.), Cello (Vcl.), Double Bass (Db.), and Bassoon (Bsn.). The key signature changes from 5/4 to 4/4 to 3/4. Dynamics include *fff*, *ff*, *ffff possible*, and *l.v.*. Measure 186 starts with a forte dynamic in 5/4, followed by a dynamic change to 4/4 and 3/4. Measures 187 continue with forte dynamics and specific performance instructions like "l.v.". The score is annotated with "Copyright Daniel Fardon".