

Jason Freeman

Resolutions

for chamber ensemble

C Score

Instrumentation:

Flute
Bb Clarinet/Bass Clarinet
Eb Alto Saxophone/Bb Tenor Saxophone
Violin
Cello
Bass
Piano
Percussion : vibraphone, marimba, snare drum, suspended cymbal

Program Note:

The repetitive, sectional structure of *Resolutions* is based on the Thue-Morse sequence, a self-similar infinite sequence of positive integers. The sequence is invariant under scaling by powers of two; in other words, if you take every other element of the sequence to form a new sequence, that new sequence is identical to the original. This piece uses the first thirty-two elements of the sequence, mapping each integer to a unique thematic, textural, or harmonic gesture. These gestures are varied as they are repeated.

I used the sequence to create a musical world in which forward motion is constantly at odds with recurrence, making the music seem simultaneously tense and static. I also wanted to create a musical work whose durational scale was unsettlingly ambiguous; the length of this piece could easily be twice — or half — as long, with only minimal structural adjustment. In fact, the piece does not really end at all; it simply stops on the verge of another iteration of the structural process.

Resolutions was written for Paul Richards and the University of Florida New Music Ensemble.

Performance Notes:

- Accidentals hold for the duration of the measure, but only in the octave in which they appear. Cautionary accidentals are frequently provided, but are not enclosed in parentheses.
- All trills are to the natural note above (i.e. neither sharp nor flat) unless indicated otherwise. For example, a Db, D, and D# all trill up to E natural.
- Trill and tremolo speed should vary slightly with marked dynamics. The louder the dynamic, the faster the speed of the trill or tremolo. For strings, tremolos should be played between two adjacent strings whenever possible (as opposed to being played on a single string).
- All grace notes should be played before the beat unless indicated otherwise by an accent on the grace note.
- Dynamic markings should be observed consistently across the ensemble. In other words, a *forte* on snare drum should be comparable in volume to a *forte* on cello.
- **Strings:** Natural harmonics are notated as the sounding pitch with a circle above. Artificial harmonics are notated as a note to finger and a diamond to touch above. Natural harmonics on the bass sound an octave lower than notated, just as other bass pitches do.
- **Flute:** Harmonics are notated as a sounding pitch with a circle above. The fundamental (fingered) note, which is always two octaves below the sounding pitch, is indicated in parenthesis.
- **Piano:** While no specific piano pedaling is marked, note durations should serve as a general guide to pedaling choices.
- **Vibraphone:** Motor should be set to a moderately slow speed throughout. Pedal should be used liberally when indicated.

- **Bass:** A snap pizzicato is notated as: 

Duration: about 11¹/₂ minutes

Resolutions

Jason Freeman

C Score

Stately, Expressive, Intense

♩ = 112 (♩ = 56)

(3+2)

Flute

Bass Clarinet

quasi-cadenza

p *mp* *p* *mf*

Tenor Sax

Stately, Expressive, Intense

♩ = 112 (♩ = 56)

(3+2)

Violin

Cello

Bass

Stately, Expressive, Intense

♩ = 112 (♩ = 56)

(3+2)

Piano

Vibraphone

6

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Vibes

mp 5 6 6 *fp* 3 5

6

6

6

6

6

6

6

6

10 11 (2+3)

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Vibes

f *mp* *f* *mp* *f* *mp*

n. *n.* *n.* *n.* *n.* *n.*

l.v. *sul A l.v.* *l.v.* *l.v.*

This page of a musical score includes parts for Flute, Bass Clarinet, Tenor Saxophone, Violin, Viola, Bassoon, Piano, and Vibraphone. The score is divided into three systems, each starting at measure 15 and ending at measure 19. Measure numbers 15 and 19 are enclosed in boxes at the beginning and end of each system. The music features complex rhythmic patterns and dynamic markings such as *mf*, *f*, *n.*, and *con pedal*. Performance instructions like "sul G" and "sul A l.v." are also present. A large red watermark is visible across the score.

20

Fl.

mf *n.* *mp* *n.*

Bass Cl.

n. *mp* *n.* *mf* *n.*

T. Sax

f *n.* *n.* *mp* *n.* *n.*

20

Vln.

f *n.* *mp* *n.* *mp* *n.*

Vlc.

mp *mf*

Bs.

sul A *l.v.* *l.v.* *l.v.* *sul A* *l.v.*

mp *mf*

20

Pno.

n. *mp* *n.* *mf*

Vibes

n. *mp* *n.* *mf*

24 27

Fl. *mf* n. (*f*) *ff* (*mp*) n. *mp*

Bass Cl. n. (*mf*) (*f*) *ff*

T. Sax *mf* n. n. (*f*) *ff*

24 27

Vln. *f* n. *mf* n. *f* n. *ff* sul D

Vlc. (*f*) *ff*

Bs. *f*

24 27

Pno. *mp*

Vibes n. (*mf*) (*f*) *ff* *p* legato 3 *mp* *p* *mp* *p*

29

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Vibes

n. *mp* *mf* *n.* *mf* *n.*

cresc. poco a poco

mp *p* *mp* *p* *mp* *p* *mf* *p* *mf* *p* *mf*

33 35

Fl.

Bass Cl.

T. Sax

33 35

Vln.

Vlc.

Bs.

33 35

Pno.

Vibes

mf *n.* *f* *n.*

n. *f* *n.* *n.*

n. *f* *n.*

f *n.*

f *l.v.* *sul A l.v.*

p *mf* *p* *mf* *p* *f* *p* *n.* *f*

37 (2+3) *f* n. *mf* n.

Fl.

Bass Cl. *f* n. *mf* n.

T. Sax n. *f* n. *mf* n.

37 (2+3) *f* n. *f* n. *f* n.

Vln.

Vlc. *mf*

Bs. *mf*

37 (2+3) *mf* n. *mf* n.

Pno.

Vibes n. *mf* n. *mf*

41 43

Fl. *f* *ff* *mp* n. *mp* n.

Bass Cl. *f* *ff*

T. Sax n. *ff*

41 43

Vln. *f* n. *f* n. *ff* *pp* sempre

Vlc. *f* *ff*

Bs. *f* *ff*

41 43

Pno. *f* *ff* *sub. mp* *p* sempre *pp* sempre

Vibes n. *ff* *pp* *mp* *pp* *mp* *pp*

legato

45
Fl. *mp* *n. mp* *mp* *n.* *mp* *n.* *mp* *n.*

Bass Cl.

T. Sax

45
Vln.

Vlc.

Bs.

45
Pno.

Vibes *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Perusal Only

49 51

Fl. *mf* *n.* *mp* *n.*

Bass Cl. *p*

T. Sax *p*

49 51

Vln. *(pp)*

Vlc. *p*

Bs. *sul tasto* *n.* *pp sempre*

49 51

Pno. *mf* *pp* *p sempre* *pp sempre*

8va *8vb*

Vibes *mf* *pp* *mp* *pp* *p* *pp* *p*

53

Fl.

Bass Cl.

T. Sax

53

Vln.

Vlc.

Bs.

53

Pno.

53

Vibes

pp p pp p pp mp pp mp pp mp pp mp pp mp pp p

58 59

Fl. *slightly separated*
mp

Bass Cl. *slightly separated*
mp

T. Sax *slightly separated*
mp

n.

58 59

Vln. *slightly separated*
mp

Vlc. *slightly separated*
mp

Bs. *n.*

n.

58 59

Pno.

(8va)

(8vb)

Vibes *senza pedal*
slightly separated

pp *p* *ppp* *p* *sempre*

63

Fl.

Bass Cl.

T. Sax

63

Vln.

Vlc.

Bs.

63

Pno.

Vibes

The musical score consists of eight staves. The first three staves are for Flute (Fl.), Bass Clarinet (Bass Cl.), and Tenor Saxophone (T. Sax). The next three staves are for Violins (Vln.), Viola (Vlc.), and Bassoon (Bs.). The Piano (Pno.) part consists of two staves (treble and bass clef) with rests. The Vibraphone (Vibes) part is a single staff with a rhythmic pattern of eighth notes. Dynamics include *f* (forte) and *p* (piano). Performance markings include accents (>), breath marks (>), and a dynamic change in the Bassoon part from *p* to *f* with the word 'ord.' above it. The measure number '63' is written at the beginning of each system.

67 69

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Vibes

n.

p *sempre*

n.

f

n.

n.

p

n.

ppp

con pedal

n.

p

71 (2+3)

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Vibes

f

f

f

f

p

p

p

n.

n.

n.

n.

n.

n.

n.

n.

77

75

Fl.

Bass Cl.

T. Sax

77

75

Vln.

Vlc.

Bs.

77

75

Pno.

(to marimba)

Vibes

79

Fl.

Bass Cl.

T. Sax

79

Vln.

Vlc.

Bs.

79

Pno.

Mar.

83 85

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Mar.

f

fp

f

f

f

f

f *sempre*

87

Fl.

Fl.
Bass Cl.
T. Sax

87

Vln.

Vln.
Vlc.
Bs.

87

Pno.

Pno.

Mar.

Mar.

91 93

Fl. 6/4 4/4

Bass Cl. 6/4 4/4

T. Sax 6/4 4/4

91 93

Vln. *ff* n. 6/4 4/4

Vlc. *ff* n. 6/4 4/4

Bs. *ff* 6/4 4/4

91 93

Pno. *ff* *ppp* 6/4 4/4

Mar. *5:4* *5* *slightly separated* *ff sub. pp* 6/4 4/4

94 *slightly separated* (2+3)

Fl. *mp*

Bass Cl. *slightly separated* *mp*

T. Sax *slightly separated* *mp*

94 *slightly separated* (2+3)

Vln. *mp*

Vlc. *slightly separated* *mp*

Bs. *mf* *f*

94 (2+3)

Pno.

Mar. *p sempre*

98 Fl. *f* n.

Bass Cl. *f* n.

T. Sax *f* n.

98 Vln. *f* n. *p*

Vlc. *f* n.

Bs. *f* n. *p* sul tasto

98 Pno. *ppp* *p* legato

Mar. *p* *ppp* (to vibes)

103

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Vibes

The musical score is divided into three systems, each containing four measures (103-106). The instruments and their parts are as follows:

- Flute (Fl.):** Measures 103-104 feature a melodic line with a *p* dynamic and a fermata. Measures 105-106 continue this line with a *p* dynamic and a fermata.
- Bass Clarinet (Bass Cl.):** Measures 103-104 feature a melodic line with a *p* dynamic and a fermata. Measures 105-106 continue this line with a *p* dynamic and a fermata.
- Tenor Saxophone (T. Sax):** Measures 103-106 feature a melodic line with a *p* dynamic and a fermata.
- Violin (Vln.):** Measures 103-104 feature a melodic line with a *p* dynamic and a fermata. Measures 105-106 continue this line with a *p* dynamic and a fermata.
- Viola (Vlc.):** Measures 103-104 feature a melodic line with a *p* dynamic and a fermata. Measures 105-106 continue this line with a *p* dynamic and a fermata.
- Bass (Bs.):** Measures 103-104 feature a melodic line with a *p* dynamic and a fermata. Measures 105-106 continue this line with a *p* dynamic and a fermata.
- Piano (Pno.):** Measures 103-106 feature a complex accompaniment with a *p* dynamic and a fermata.
- Vibraphone (Vibes):** Measures 103-106 feature a melodic line with a *p* dynamic and a fermata.

110

107 Fl. *p* n. *p* n.

Bass Cl. *p* n. *p* n. *p* *slightly separated*

T. Sax *p* *slightly separated*

110

107 Vln. n. *p* n.

Vlc. *p* n.

Bs. n. *p* n. *p* *slightly separated*
ord. $\sharp\text{e}$ $\sharp\text{o}$

110

107 Pno. *mp* *ppp*

Vibes *con pedal*
legato
n. *(pp)* *p sempre*

112

Fl.

Bass Cl.

T. Sax

112

Vln.

Vlc.

Bs.

112

Pno.

Vibes

Flute: Rests in measures 112-114. Measure 115: C_5 (breath mark n.). Measure 116: C_5 (breath mark n.).

Bass Clarinet: Measure 112: G_2 , A_2 (trill), B_2 . Measure 113: C_3 . Measure 114: C_3 (accent). Measure 115: C_3 (mf, breath mark n.). Measure 116: C_3 (mf, breath mark n.).

Tenor Saxophone: Measure 112: F_2 , G_2 (trill), A_2 . Measure 113: B_2 . Measure 114: C_3 (accent). Measure 115: C_3 (mf, breath mark n.). Measure 116: C_3 (mf, breath mark n.).

Violin: Measure 112-114: Rests. Measure 115: C_4 (breath mark n.). Measure 116: C_4 (p, breath mark n.).

Viola: Measure 112-114: Rests. Measure 115-116: Rests.

Bassoon: Measure 112: F_2 , G_2 (trill), A_2 . Measure 113: B_2 . Measure 114: C_3 (b). Measure 115: C_3 (accent). Measure 116: C_3 (mf, breath mark n.).

Piano: Measure 112-114: Rests. Measure 115-116: Rests.

Vibraphone: Measure 112: F_4 , G_4 (trill), A_4 . Measure 113: B_4 . Measure 114: C_5 (trill). Measure 115: C_5 . Measure 116: C_5 (trill).

119

117 Fl. *p* *n.* *pp* *n.* *pp* *n.*

Bass Cl. *slightly separated* *p*

T. Sax *slightly separated* *p*

119

117 Vln. *p* *n.* *pp* *n.*

Vlc. *slightly separated* *ord.* *p*

Bs. *n.* *pp sempre*

119

117 Pno. *legato* *ppp* *pp sempre*

Vibes *ppp* (to marimba)

122

Fl.

Bass Cl.

T. Sax

122

Vln.

Vlc.

Bs.

122

Pno.

Mar.

pp *mp* *n.* *pp* *n.* *pp* *n.* *mp* *n.* *mp* *n.* *pp* *n.* *mp* *n.* *pp* *n.* *pp* *n.* *pp* *n.* *pp* *n.*

PERUSAI ONLY

127

126

Fl. *f* (2+3)

Bass Cl.

T. Sax

127

126

Vln. *p* *f* *ff* *pp* *mf* *mp* *f* *pp* *mf*

Vlc. *f* *ff* *pp* *mf* *mp* *f* *pp* *mf*

Bs. *f* *ff* *pp* *mf* *mp* *f* *pp* *mf*

127

126

Pno. *ppp*

Mar. *ppp* *f* (to suspended cymbal)

slightly separated

5

131

Fl.

Bass Cl.

T. Sax

n. *p*

131

Vln.

Vlc.

Bs.

p *ff* n.

p *ff* n.

p *ff* n.

131

Pno.

Sus. Cym

136

(3+2)

Fl.

Bass Cl.

T. Sax

136

(3+2)

Vln.

Vlc.

Bs.

136

(3+2)

Pno.

Sus. Cym

142

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Sus. Cym

n. *(mf)* *f* *n.* *n.* *f* *n.*

mf *n.* *mf* *n.* *f* *n.* *f* *n.*

f *cresc. poco a poco*

f *cresc. poco a poco*

l.v. *l.v.* *3* *sul A* *l.v.* *3*

3 *3* *3* *5* *5*

3 *3* *3* *5* *5*

150

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Sus. Cym

f *n.* *f* *n.* *f* *n.* *f* *n.* *ff* *pp*

cresc. poco a poco *ff*

cresc. poco a poco

(suspended cymbal)

157

156

Fl. *ff* *p*

Bass Cl. *ff* (to Bb clarinet)

T. Sax *ff* (to alto sax)

157

156

Vln. *8va*

Vlc. *ff* n. *mp* n.

Bs.

157

156

Pno. *ff* *pp sempre* *legato* *8va*

Vibes (to vibes) *ff* *p* *con pedal*

160

Fl.

Bb Cl.

A. Sax

Vln.

Vlc.

Bs.

Pno.

Vibes

mp

mp n.

pp

mp

n.

7 7 3 3 5

165

Fl. *pp*

Bb Cl. *n.* *p* *n.* *p* *n.* *p* *n.* *p*

A. Sax *p* *n.* *p* *n.* *p* *n.* *p* *n.*

165

Vln. *mp* *pp* *mp* *pp*

Vlc. *mp* *pp* *mp* *pp* *mp*

Bs.

165

(loco)

Pno. *3* *5* *3*

Vibes *pp*

170 173

Fl.

Bb Cl.

A. Sax

n. *p* *n.* *p* *n.*

(to tenor sax)

170 173

Vln.

Vlc.

Bs.

pp *mp* *n.*

pp *mp* *n.*

170 173

Pno.

Vibes

pp

ppp *pp sempre*

con pedal legato

174 *slightly separated*

Fl. *p*

Bb Cl. *slightly separated*
p

T. Sax

174 *slightly separated*

Vln. *p*

Vlc. *slightly separated*
p

Bs.

174

Pno.

Vibes

178 *rit. to* 182 Slower ♩ = 96

Fl. *mf* n.

Bb Cl. *mf* n. (to bass clarinet)

T. Sax *mp* *fp*

178 *rit. to* 182 Slower ♩ = 96

Vln. *mf* n.

Vlc. *mf* n. *f* *fp*

Bs. n. (*mf*) *f* n.

178 *rit. to* 182 Slower ♩ = 96

Pno. *f sempre*

Vibes *ppp* (to snare drum)

183

Fl.

Bass Cl.

T. Sax

183

Vln.

Vlc.

Bs.

183

Pno.

Sn. Drum

fp *fp* *fp* *fp* *fp*

n. *f* *n.* *f* *n.*

fp *fp* *fp* *fp*

f *n.* *f* *n.*

mf

3

187 *rit. to* -----

Fl. (flutter) *fp* *f*

Bass Cl. *fp* *fp* *fp* *f*

T. Sax *fp* *fp* *fp* *f*

187 *rit. to* -----

Vln. *f* n. *f*

Vlc. *fp* *f*

Bs. *f* n. *f*

187 *rit. to* -----

Pno. *f*

Sn. Drum n.

191 Slower ♩ = 84

Fl.

Bass Cl.

T. Sax

191 Slower ♩ = 84

Vln.

Vlc.

Bs.

191 Slower ♩ = 84

Pno.

Sn. Drum

ppp cresc. poco a poco

195 197

Fl.

Bass Cl.

T. Sax

195 197

Vln.

Vlc.

Bs.

195 197

Pno.

Sn. Drum

pp *cresc. poco a poco* *f* *p* *cresc. poco a poco*

199 *accel. to* -----

Fl. *mf*

Bass Cl. *mf*

T. Sax *mf*

199 *accel. to* -----

Vln. *ff*

Vlc. *f* n.

Bs. *ff*

199 *accel. to* -----

Pno. *ff* *pp* *slightly separated*

Sn. Drum *(mp)* *cresc. poco a poco*

204

Tempo I ♩ = 112

203

Fl. *ff*

Bass Cl. *ff* (to Bb clarinet)

T. Sax *fp* *mf* n. *mf* n.

204

Tempo I ♩ = 112

203

Vln. *f* *ff* *mf*

Vlc. *ff* *mf*

Bs. *f* *ff* *mf*

204

Tempo I ♩ = 112

203

Pno. *ff*

Sn. Drum *(mf)* (to vibes)

207

Fl.

Bb Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Vibes

f n. *ff* *fp*

ff n.

ff n.

ff n.

ff

212

Fl.

Bb Cl.

T. Sax

f

p sempre

(to alto sax)

n.

212

Vln.

Vlc.

Bs.

p

mf

212

Pno.

Vibes

p

mf

con pedal

8^{va}

218

Fl.

Bb Cl.

A. Sax

218

Vln.

Vlc.

Bs.

218

Pno.

Vibes

mp

f

p

mp

f

mp

f

8va

(to snare drum)

Detailed description of the musical score: The score is for measures 218-222. The Flute part has rests. The Bb Clarinet part plays a melodic line with a wavy vibrato line above it. The Alto Saxophone part has rests until measure 221, then plays a melodic line starting with a piano (*p*) dynamic. The Violin part plays a rhythmic pattern of eighth notes, starting at measure 219 with a mezzo-piano (*mp*) dynamic and reaching a forte (*f*) dynamic by measure 221. The Viola and Bass parts have rests. The Piano part plays a rhythmic pattern of eighth notes, starting at measure 219 with a mezzo-piano (*mp*) dynamic and reaching a forte (*f*) dynamic by measure 221. The Vibraphone part plays a rhythmic pattern of eighth notes, starting at measure 219 with a mezzo-piano (*mp*) dynamic and reaching a forte (*f*) dynamic by measure 221. A large red watermark 'PERUSAI' is overlaid diagonally across the page.

223 *rit. to* 227 *Slower* ♩ = 72

Fl. *mp* *(mf)* *f sempre*

Bb Cl. *(mp)* *f sempre*

A. Sax *(mp)* *(mf)* *f sempre*

223 *rit. to* 227 *Slower* ♩ = 72

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

Vlc. *p* *(f)* *ff*

Bs. *f* *ff*

223 *rit. to* 227 *Slower* ♩ = 72

Pno. *mf* *(f)* *ff*

Sn. Drum *(p) cresc. poco a poco*

228

Fl.

Bb Cl.

A. Sax

Vln.

Vlc.

Bs.

Pno.

Sn. Drum

fp

mf

mf

mf

f

ff sub. mp

(mp) cresc. poco a poco

235

233
Fl. *f sempre*

Bb Cl. *f sempre*

A. Sax *f sempre*

235

233
Vln. *f sempre*

Vlc. *f sempre*

Bs. *f sempre*

235

233
Pno. *ff*

Sn. Drum *cresc. poco a poco* *(mf)* *cresc. poco a poco*

237

Fl.

Bb Cl.

A. Sax

237

Vln.

Vlc.

Bs.

237

Pno.

Sn. Drum

(2+3)

ff

ff

ff

f

f

f

f

f

f

f *cresc. poco a poco*

240
Fl. *f*

Bb Cl. *f*

A. Sax *f*

240
Vln. *ff* *fff* *sub. pp* sul D ----

Vlc. *ff*

Bs. *ff*

240
Pno. *ff* *fff*

Sn. Drum *cresc. poco a poco*

245 Faster ♩ = 96

243

Fl. *fff*

Bb Cl. *fff* (to bass clarinet)

A. Sax *fff* (to tenor sax)

245 Faster ♩ = 96

243

Vln. *fff*

Vlc. *fff* *pp* sul D

Bs. *fff*

245 Faster ♩ = 96

243

Pno.

Sn. Drum *ff* (to marimba)

249 252

Fl.

Bass Cl.

T. Sax

249 252

Vln.

Vlc.

Bs.

(sul D)

(sul D)

sul tasto

249 252 *slightly separated*

Pno.

Mar.

slightly separated

ppp *pp* *sempre*

253

Fl.

Bass Cl.

T. Sax

253

Vln.

Vlc.

Bs.

253

Pno.

Mar.

n.

mp

sul tasto

mp

mf

mf

Detailed description of the musical score: The score is for measures 253-256. The Flute, Bass Clarinet, and Tenor Saxophone parts are mostly rests. The Violin part has a note in measure 254 marked 'n.' (natural) and a dynamic of 'mp'. The Viola part has a triplet of notes in measure 254 marked 'sul tasto'. The Bassoon part has notes in measures 254 and 255, with dynamics 'mp' and 'mf'. The Piano part has complex chords in measures 253-255, with a dynamic of 'mf' in measure 255. The Maracas part has a steady rhythmic pattern throughout.

257

Fl. *slightly separated*
p

Bass Cl. *slightly separated*
p

T. Sax *slightly separated*
p

257

Vln. *pp* *sempre*

Vlc. *pp* *sempre*

Bs. *pp* *sempre*

257

Pno. *ppp* *f*

slightly separated

260

Mar. *(pp)* *ppp* (to vibes)

261

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Vibes

mp

mp

mp

slightly separated sul tasto

p mp

pp

n.

bowed con pedal

l.v.

n. f

269

267 *accel. to* Tempo I ♩ = 112 (2+3)

Fl.

Bass Cl.

T. Sax

269

267 *accel. to* Tempo I ♩ = 112 (2+3)

Vln.

Vlc.

Bs.

269

267 *accel. to* Tempo I ♩ = 112 (2+3)

Pno.

Vibes

273

Fl. *n.* *mp*

Bass Cl. *n.* *p*

T. Sax

273

Vln. *p* *ff* *n.*

Vlc. *p* *ff* *n.*

Bs. *p* *ff* *n.*

273

Pno. *ppp* *legato* *p*

273

Vibes *n.* *f* *l.v.*

278

(2+3)

Fl. *n.* *mp*

Bass Cl. *n.*

T. Sax *n.* *p*

278

(2+3)

Vln. *pp* *mp* *p* *mf* *mp*

Vlc. *pp* *mp* *p* *mf* *mp*

Bs. *pp* *mp* *p* *mf* *mp*

278

(2+3)

Pno. *ppp* *p*

Vibes *n.* *f* *l.v.*

282

Fl. *n.* *mp*

Bass Cl. *n.* *p*

T. Sax *n.*

282

Vln. *f* *n.* *p* *slightly separated*

Vlc. *f* *n.* *p* *slightly separated*

Bs. *f* *n.* *p* *slightly separated*

282

Pno. *ppp* *p*

Vibes *n.* *f* *l.v.*

287

Fl.

Bass Cl.

T. Sax

Vln.

Vlc.

Bs.

Pno.

Vibes

n. *mp*

n.

n. *p* *n.*

287

> *ff* *n.*

> *ff* *n.*

> *ff* *n.*

287

ppp *p* *ppp*

ff

> *n.* *f*

l.v. (to snare drum)

292 *accel. poco a poco*

Fl.

Bass Cl. *p*

T. Sax

292 *accel. poco a poco*

Vln.

Vlc.

Bs.

292 *accel. poco a poco*

Pno. (to suspended cymbal)

Sn. Drum

296

Fl.

Bass Cl.

T. Sax

296

Vln.

Vlc.

Bs.

296

Pno.

Sn. Drum

p

fff

fff

fff

(suspended cymbal)

n.

fff

n.

fff