

Jason Freeman

Prior Art



for chamber ensemble
C Score

Instrumentation:

Flute

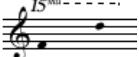
Oboe (doubles on Metal Wind Chimes ())

Bass Clarinet

Horn (doubles on Suspended Cymbal ())

Percussion [1 player]:

Vibraphone (

Crotales ()

Snare Drum (

Tam-Tam (

Piano

Violin

Viola

Cello

Bass

Program Note:

Just a few feet away from my studio, several hundred sheep are making their way through the field, led by a shepherd wearing a black cape and driving a pickup truck. Is someone filming an epic biblical movie? No, I am assured, these sheep are real. The shepherd passes through here every year. The cook always takes him a beer.

Eventually, the flock goes on its way, but five lambs are accidentally left behind. Someone calls the police, and two officers come, and they try to contact the shepherd. No one knows what to do in the meantime, but the lambs are cute, so everyone (including the policemen) starts taking photos. Finally, the shepherd drives up in the pickup truck to retrieve his lambs. But the lambs don't want to be retrieved; they are happy here with lots of grass, lots of attention, and no roaming. The shepherd and policemen have trouble catching the lambs, but after an hour they do finally get them all into the truck, and the shepherd drives away.

These sheep can't have anything to do with this piece, which was nearly finished by the time they visited. But I nevertheless feel some strange connection. Maybe the sheep simply make a good illustration of my surroundings, which in turn influence

the music I write. Maybe there are visual similarities, however coincidental, between the layout of the score and the arrangement of the lambs. Or maybe they offer some impossibly corny metaphor about my compositional process: maybe the lambs are some abstract musical ideas from my past works which I revisit in this piece. So then am I the shepherd who comes back to get them, only to find them unwilling to come? Or am I one of the policemen who just takes pictures of them because he doesn't know what else to do? And how exactly does one take a picture of an abstract musical idea?

This logic is clearly going nowhere. I am just myself, writing this piece, contemplating its various connections to my prior art while I look out the window at sheep.

Prior Art was written for Speculum Musicae while in residence at Akademie Schloss Solitude in Stuttgart, Germany.

Duration: approximately 14 minutes

Performance Notes:

On paper, this music may look easy. Do not be fooled! While the individual parts are not very technically challenging, issues of tuning, balance, timing, and timbre require ample ensemble rehearsal time to address. To assist the performers, please distribute a copy of the score to each member of the ensemble along with his or her part.

Notes for Specific Instruments:

Oboe:

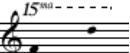
- **Metal Wind Chimes** (||||): Use the largest set available, which covers the widest possible range. Play with two metal beaters (one in each hand). Begin with both beaters in the center and quickly sweep out to the two opposite ends of the instrument.

Horn:

- **Suspended Cymbal** (—): Use the largest, most resonant cymbal available. Play with two wire brushes (one in each hand). Begin with

both brushes in the center and quickly sweep them out to opposite rims of the instrument.

Percussion [1 player]:

- **Vibraphone** (): Motor should remain off throughout. Use pedal as indicated. Play with bow () or mallets (*ord.*) as indicated.
- **Crotales** () : Suspend the two crotales (do not mount on a stand) so that they resonate as freely as possible. Play with brass beaters. Crotales sound two octaves higher than written.
- Choice of specific mallets, beater, and sticks for vibraphone, tam-tam, and snare drum (respectively) is left to the discretion of the percussionist.

Piano:

- **Inside piano sweeps:** Place the tips of your two index fingers approximately on the strings indicated and quickly sweep them in opposite directions, as far as possible until the soundboard blocks further motion. Play on the portion of the strings which lies between the keyboard and the hammers. Keep the sustain pedal down.

Strings:

- **Harmonics:** All harmonics are natural harmonics and are notated as sounding pitches.

Double Bass:

- Double Bass sounds one octave lower than written.

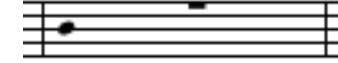
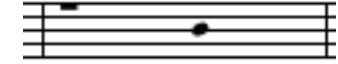
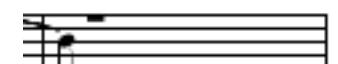
About Time:

There are three approaches to time used in the piece:

- **Regular Meter:** These sections are indicated by a specific time signature and metronome marking, regular noteheads, and the indication *regular meter*. The conductor should beat regular time as indicated.

- **Indeterminate Measure Lengths:** These sections are indicated by solid, stemless noteheads and the indication *each measure x-y*". The conductor should give only the downbeat of each measure, and he or she should vary the length of each measure as indicated (usually between two and five seconds). Avoid any sense of a regular pulse.

In these sections, rests are used as follows:

-  = player may begin the rest at any point within the measure (of his or her choosing)
-  = player may end the rest at any point within the measure (of his or her choosing)
-  = player should end the note just after the downbeat of the measure

- **Independent Time:** In this section, individual players and groups of players maintain time independently from the rest of the ensemble. It is indicated by the use of diamond-enclosed, numbered rehearsal markings (instead of the circle-enclosed letter rehearsal markings used in the rest of the piece) and by the indications *conductor gives only cues* and *repeat independently*.

The conductor should give each numbered cue, but should not otherwise beat time or give measures until rehearsal number six, where he or she should beat regular meter for the strings (while other players continue independently of the conductor). For cues one through five, the amount of time between cues is not indicated; it is completely at the discretion of the conductor.

Players should follow the indications about how to repeat their gestures. Note that the bass clarinet and flute must coordinate with each other so that they play together while still maintaining independence from the rest of the ensemble.

At rehearsal number seven, the conductor must wait for the bass clarinet and flute to finish the last repetition of their gesture, at

which point he or she should continue to rehearsal letter V without pause (and at which point the ensemble comes back together).

Other Notational Conventions:

n. = niente

— (**p**) — = midpoint dynamic
(dynamic in parentheses represents a specific midpoint within the *crescendo*)

l.v. = let vibrate

, = breath mark

(For non-wind instruments, insert a small gap of silence as if you were taking a breath.)

Match each attack to previous note's decay = This notation, attached to a *decrescendo*, accompanies a series of repeated notes played on piano or crotales. Simply match the dynamic of each new attack to the dynamic to which your previous note has naturally decayed.

Additional Notes:

- Unless otherwise indicated, half note remains constant through all meter changes.
- All accidentals hold for the duration of the measure, but only in the staff and octave in which they first appear.
- During the independent time section (mm. 141-162), not all instrumental parts have the same number of measures as each other. Nevertheless, measure numbering in each part is kept consistent with the score so that measure numbers will remain synchronized through the entire piece. Within this section, do not attempt to count measures, but instead rely on the numbered cues.
- Have fun!

The cover photo, documenting the lost lambs of Schloss Solitude in all of their glory, was taken by my colleague Hoi Wood Chang and is used with his permission.

C Score

Prior Art

Jason Freeman

(G. P.)

Delicate (each measure 2-5")

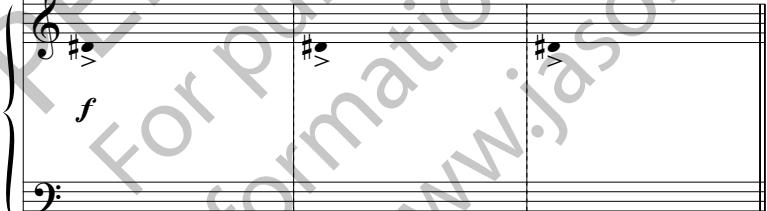
Flute  no vibrato throughout

Oboe  no vibrato throughout

Bass Clarinet  no vibrato until m. 55

Horn  no vibrato until m. 61

Percussion  **Vib** motor always off

Piano 
f
una corda and no sustain pedal until m. 61

Violin  **con sordino until m. 51**
no vibrato until m. 92

Viola  **con sordino until m. 48**
no vibrato until m. 92

Cello  **con sordino until m. 51**
no vibrato until m. 61

Bass  **with vibrato throughout**

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(G. P.)

A

Fl.

Ob.

B. Cl.

Hn.

vb

Pno.

(match each attack to previous note's decay)

Vln.

Vla.

Vc.

D. B.

n.

12

(G. P.)

B

Fl.

Ob.

B. Cl.

Hn.

vb

Pno.

Vln.

Vla.

Vc.

D. B.

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This page contains six staves of musical notation. The top staff is for Flute (Fl.), followed by Oboe (Ob.). The third staff is Bassoon (B. Cl.), with Horn (Hn.) on the fourth staff. Trombone (Tromb.) is indicated by a box with 'vb' (vibrato) on the fifth staff. The bottom staff is for Piano (Pno.). The first three measures (12, 13, 14) show various notes and dynamics (p, n.). Measure 14 concludes with a fermata over the piano staff, which ends with a dynamic marking of 'p'. The page is marked with circled 'B' symbols above the bassoon and piano staves, and '(G. P.)' above the flute and oboe staves.

18

(G. P.)

(C)

Fl.

Ob.

B. Cl.

Hn.

Wb

Pno.

Vln.

Vla.

Vc.

D. B.

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24

Fl.

Ob.

B. Cl.

Hn.

Vib

Pno.

Vln.

Vla.

Vc.

D. B.

24

24

24

D

f (mp)

f

p

n.

D

mp

n.

f

f (mp)

n.

29

(G. P.)

E

Fl.

Ob.

B. Cl.

Hn.

Wb

Pno.

Vln.

Vla.

Vc.

D. B.

Measure 1: Flute, Oboe, Bassoon, Horn, Trombone, Piano, Violin, Viola, Cello, Double Bass, Bassoon all play sustained notes. Dynamics: n., n., n.

Measure 2: Flute, Oboe, Bassoon, Horn, Trombone, Piano, Violin, Viola, Cello, Double Bass, Bassoon all play sustained notes. Dynamics: p, n.

Measure 3: Flute, Oboe, Bassoon, Horn, Trombone, Piano, Violin, Viola, Cello, Double Bass, Bassoon all play sustained notes. Dynamics: n.

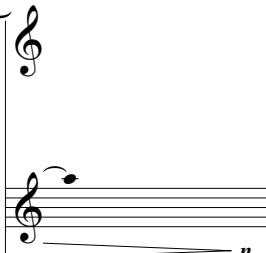
Measure 4: Flute, Oboe, Bassoon, Horn, Trombone, Piano, Violin, Viola, Cello, Double Bass, Bassoon all play sustained notes. Dynamics: f

35

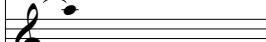
(G. P.)

F

Fl.



Ob.



B.Cl.



Hn.



Wb



35

Pno.



(G. P.)

F

35

Vln.



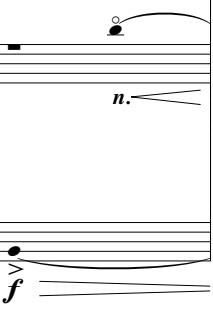
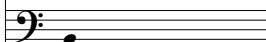
(G. P.)

F

Vla.



Vc.



41

(G. P.)

(G)

Fl.

Ob.

B. Cl.

Hn.

Wb

Pno.

Vln.

Vla.

Vc.

D. B.

This section of the score contains five systems of music. The first system includes Flute, Oboe, Bassoon, Horn, and Trombone. The second system includes Piano. The third system includes Violin, Viola, and Cello. The fourth system includes Double Bass. Measure numbers 41 are indicated above each system. Dynamics such as *n.*, *p*, and *to senza sordino* are present. Measure 41 concludes with a repeat sign and a double bar line.

(G. P.)

(G)

(G. P.)

(to senza sordino)

(G)

47

Fl.

Ob.

B.Cl.

Hn.

vb

Pno.

Vln.

Vla.

Vc.

D. B.

47

47

47

senza sordino until m. 118

n. ————— *p* ————— *n.*

n. ————— *(p)* ————— *n.*

206

206

206

51 **H** Deliberate $\text{d} = 46$ (regular meter)
 $(2+2+2)$

Fl.


Ob.


B. Cl.


Hn.


Vib.


51 **H** Deliberate $\text{d} = 46$ (regular meter)
 $(2+2+2)$

Pno.


51 **H** Deliberate $\text{d} = 46$ (regular meter)
 $(2+2+2)$

Vln.
senza sordino until m. 122

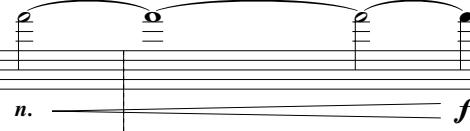

Vla.


Vc.
senza sordino until m. 121

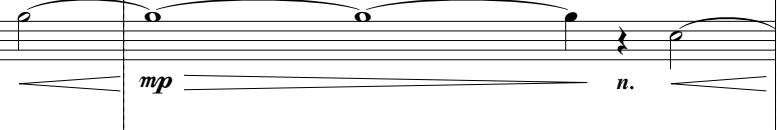

D. B.


53

Fl.



Ob.



B.Cl.



Hn.

(pedal down)

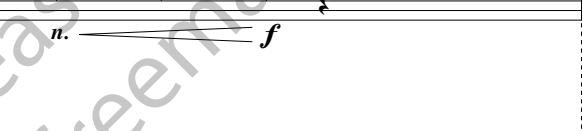


Vib.

Pno.

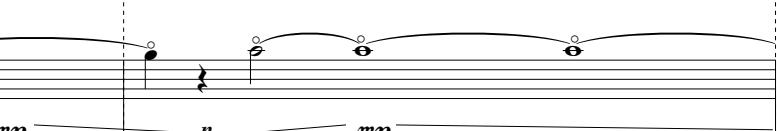
53

l.v.

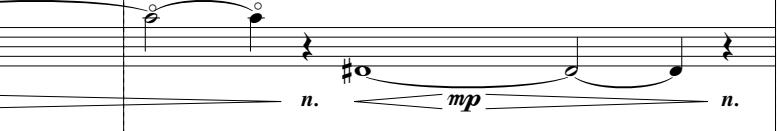


Vln.

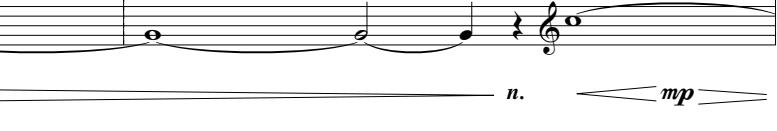
53



Vla.



Vc.



55

Fl.

Ob.

B.CI.

Hn.

vb

Pno.

Vln.

Vla.

Vc.

D. B.

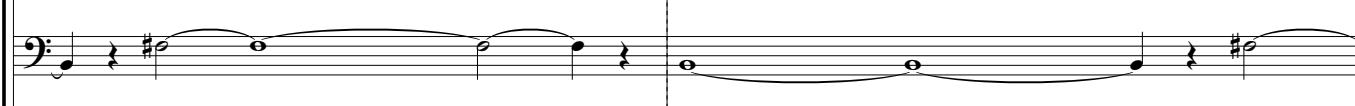
with vibrato until m. 109

This musical score page contains six systems of music, each with a different instrument's name above it. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (B.CI.), Horn (Hn.), Vibraphone (vb), and Piano (Pno.). The score is numbered 55 at the top left. The first system (Flute) has a treble clef and four staves. The second system (Oboe) has a treble clef and four staves. The third system (Bassoon) has a bass clef and four staves. The fourth system (Horn) has a bass clef and four staves. The fifth system (Vibraphone) has a treble clef and two staves. The sixth system (Piano) has a treble clef and two staves. The score is divided into two measures by a vertical bar line. The first measure contains dynamic markings: 'mp' under the Flute and Ob. staves, 'n.' under the B.CI. and Hn. staves, and 'pp' under the B.CI. staff. The second measure contains dynamic markings: 'n.' under the Flute and Ob. staves, 'mp' under the B.CI. and Hn. staves, and 'n.' under the B.CI. staff. A large, diagonal watermark reading 'PERUSAL COPY' is overlaid across the entire page. Below the watermark, it says 'For purchase or rental information, please visit' followed by a URL 'http://www.jasonfreeman.net'.

57

Fl. 
Ob. 
B.Cl. 
Hn. 
Vib. 

57

Pno. 
Vln. 
Vla. 
Vc. 
D. B. 

59

(I)

Fl.

n. <— *mp* ————— *n.* ————— *mp* ————— *n.*

Ob.

n. ————— *mp* ————— *n.* ————— *mp* ————— *n.*

B.Cl.

pp ————— *n.* ————— *pp* ————— *n.*

Hn.

n. ————— *mp* ————— *n.* ————— *mp* ————— *n.*

P

mp ————— *l.v.* ————— *Vib*  *n.* —————

59

(I)

Pno.

59

(I)

Vln.

n. ————— *mp* ————— *n.* ————— *mp* ————— *n.*

Vla.

n. ————— *mp* ————— *n.*

Vc.

mp ————— *n.* ————— *mp* ————— *n.*

D. B.

n. ————— *pp* ————— *n.* ————— *pp* ————— *n.*

61

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

Ob. n. *mp* n. *mp*

B.Cl. *pp* n. *pp* n. *#p*

Hn. n. *pp* n. *pp* n.

Vib *l.v.* *f* *l.v.*

61

Pno. *f* *bo* n. o o o

tre corde until m. 92
R. (until m. 69)

61

Vln. *mp* n. *mp* n.

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

gradually add vibrato → with vibrato through end

Vc. n. *pp* n. *#p*

D. B. n. *pp* n. *pp*

63

J

Fl.

Ob.

B.Cl.

Hn.

Pno.

Vln.

Vla.

Vc.

D. B.

63

J

Fl.

Ob.

B.Cl.

Hn.

Pno.

Vln.

Vla.

Vc.

D. B.

65

Fl.

Ob.

B.Cl.

Hn.

P.

Pno.

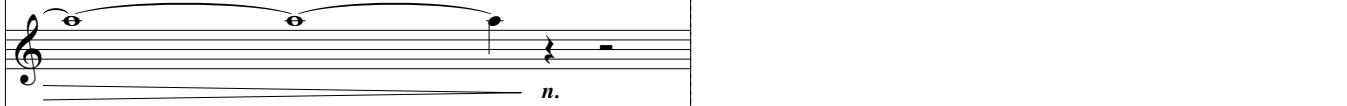
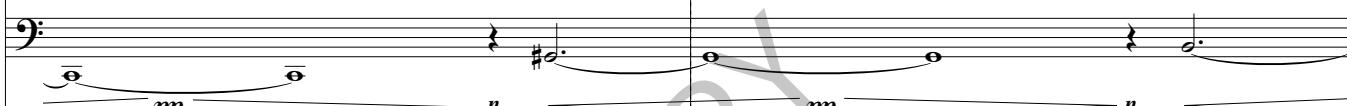
Vln.

Vla.

Vc.

D. B.

Fl.
K 67

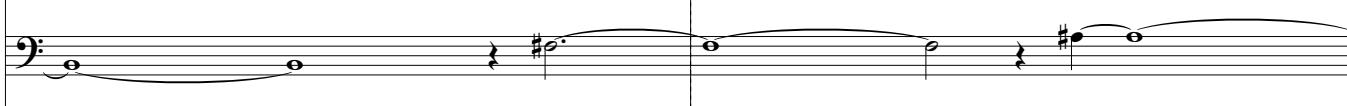
Ob.

B.CI.

Hn.

P.

Pno.
K 67
^(8va)

Vln.
K 67

Vla.

Vc.

D. B.


69

Fl.

Ob.

B.Cl.

Hn.

Pno.

(match each attack to previous note's decay)

Vln.

Vla.

Vc.

D. B.

69

69

69

69

69

69

12

12

12

12

71

Fl.

Ob.

B.Cl.

Hn.

P

Pno.

Vln.

Vla.

Vc.

D. B.

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l.v.

to Vib

73

poco accel.

Musical score page 21, measures 73-75. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Horn (Hn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The music consists of six measures. Measures 73 and 74 begin with sustained notes followed by grace notes. Measure 75 starts with a dynamic change and a tempo marking (*poco accel.*). Measures 73 and 74 feature vertical dynamics where each instrument has its own dynamic level (e.g., piano, forte, etc.) across the ensemble. Measures 73 and 74 end with a repeat sign and a measure number 24. Measure 75 ends with a final dynamic instruction.

Fl.
Ob.
B. Cl.
Hn.
Vib.
Pno.
Vln.
Vla.
Vc.
D. B.

73
73
73
73
73
73
73
73
73
73

24
24
24
24
24
24
24
24
24
24

poco accel.

poco accel.

poco accel.

76 L Intensifying $\text{d}=52$

Musical score for orchestra and piano, measures 76-78. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Horn (Hn.), Vibraphone (Vib), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The piano part is grouped by a brace. Measure 76: Flute, Oboe, Bassoon, Horn, Vibraphone, and Double Bass play sustained notes. Piano: mp (heavy). Measure 77: Flute, Oboe, Bassoon, Horn, Vibraphone, and Double Bass play sustained notes. Piano: f . Measure 78: Flute, Oboe, Bassoon, Horn, Vibraphone, and Double Bass play sustained notes. Piano: pp .

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82

Fl.

Ob.

B.Cl.

Hn.

Vib

82

Pno.

82

Vln.

Vla.

Vc.

D. B.

M

(each measure 2-5'')

♪ ♪

♪ ♪ ♪

f

f

(pedal down)

(dampen immediately)

n.

f

5

5

5

5

(8^{vb})

M

(each measure 2-5'')

5

5

5

5

M

(each measure 2-5'')

f (sempre)

♪ ♪ ♪

f

n.

f

Fl. Ob. B.Cl. Hn. **vib** Pno. Vln. Vla. Vc. D. B.

85 (G. P.)

85 (G. P.)

85 (G. P.)

f (sempre)

f (sempre)

f

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This image shows a page from a musical score. The page is numbered 85 at the top left and bottom right. The title '(G. P.)' appears twice. The score is divided into two systems by a vertical bar. The first system starts with a treble clef and a key signature of one sharp. It includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B.Cl.), Horn (Hn.), Vibraphone (vib), and Piano (Pno.). The second system starts with a treble clef and a key signature of one sharp. It includes parts for Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). Both systems feature dynamic markings 'f (sempre)' and 'f'. A large watermark reading 'PERUSAL COPY' is diagonally across the page, along with the URL 'http://www.jasonfreeman.net'.

(G. P.)

(N) Lyrical $\text{♩} = 52$ (regular meter)

(G. P.)

(N) Lyrical $\text{♩} = 52$ (regular meter)
with vibrato through end

Fl.

Ob.

B.Cl.

Hn.

vib

Pno.

Vln.

Vla.

Vc.

D. B.

89

89

89

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93 $\frac{5}{\text{d}} = \text{d}$
 Fl. $\frac{5}{\text{d}} = \text{d}$
 Ob. $\frac{3}{\text{o}} = \text{d}$
 B.Cl.
 Hn.
 Vib
 93 $\frac{3}{\text{o}} = \text{d}$
 Pno. {
 Vln. {
 Vla. {
 Vc. {
 D. B.

The musical score consists of five systems of music. The top system features Flute, Oboe, Bassoon, Horn, and Vibraphone parts. The Vibraphone part has a dynamic marking of **vib**. The second system features a piano part with a dynamic marking of **pno.**. The third system features Violin, Viola, and Cello parts. The fourth system features Double Bass and Drums parts. The score includes various dynamics such as **p**, **n.**, and **p (sempre)**. Performance instructions include **5** over groups of notes and **3** over groups of notes. Measure numbers 93 are indicated above each system. The entire score is stamped with a large diagonal watermark reading "PERMISSION COPY" and "http://www.jasongreenman.net".

96
 Fl. O
 Ob.
 B.Cl.
 Hn.
vib
 Pno. 96
 (8^{vb})
 Vln. 96
 Vla.
 Vc.
 D. B.

Measures 203, 204, and 205 are shown. Measure 203 starts with a dynamic of *p* followed by *pp*. Measure 204 contains a measure repeat sign. Measure 205 ends with a dynamic of *p (sempre)*.

99 (3+2) 

 Fl. 

 Ob. 

 B.Cl. 

 Hn. 

 Vib. 

 Pno. 

 Vln. 

 Vla. 

 Vc. 

 D. B. 

25 

 25 

 25 

 25 

 n. 

 99 (3+2) 

 25 

 25 

 25 

 (8^{vib.}) 

 99 (3+2) 

 25 

 25 

 (take breath only if necessary) (,) 

 24 

 24 

 24 

 24 

rit. poco a poco

101

Fl.

Ob.

B.Cl.

Hn.

vib

Pno.

Vln.

Vla.

Vc.

D. B.

3 2 3 2 4 2

rit. poco a poco

(ord.) (pedal down)

n.

rit. poco a poco

(8th)

mp sub. pp

rit. poco a poco

fp

fp

fp

fp

104 $\text{♩} = 46$
 Fl.
 Ob.
 B.Cl.
 Hn.
vib
 Pno.
 Vln.
 Vla.
 Vc.
 D. B.

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107 (Q) Delicate (each measure 2-5'')

Fl.

Ob.

B.Cl.

Vib.

107 (Q) Delicate (each measure 2-5'')

Pno.

Vln. (to con sordino)

Vla. (to con sordino)

Vc. (to con sordino)

D. B. (to con sordino)

The musical score page 107 consists of two systems of music. The top system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B.Cl.), and Vibraphone (Vib.). The bottom system includes parts for Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). Each system has a tempo marking of 107 and a dynamic instruction (Q) Delicate (each measure 2-5''). The piano part has dynamics n., p., and no vibrato through end. The vibraphone part has dynamics p. The violin part has dynamics (to con sordino). The viola, cello, and double bass parts also have dynamics (to con sordino). Measures are indicated by vertical dashed lines.

Musical score page 111. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B.Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The score is divided into measures by vertical dashed lines. Measure 1: Flute, Oboe, Bassoon play eighth-note patterns; Vibraphone plays eighth-note patterns. Measure 2: Flute, Oboe, Bassoon play eighth-note patterns; Vibraphone plays eighth-note patterns. Measure 3: Flute, Oboe, Bassoon play eighth-note patterns; Vibraphone plays eighth-note patterns. Measure 4: Flute, Oboe, Bassoon play eighth-note patterns; Vibraphone plays eighth-note patterns. Measure 5: Flute, Oboe, Bassoon play eighth-note patterns; Vibraphone plays eighth-note patterns. Measure 6: Flute, Oboe, Bassoon play eighth-note patterns; Vibraphone plays eighth-note patterns. Measure 7: Flute, Oboe, Bassoon play eighth-note patterns; Vibraphone plays eighth-note patterns. Measure 8: Flute, Oboe, Bassoon play eighth-note patterns; Vibraphone plays eighth-note patterns. Measure 9: Flute, Oboe, Bassoon play eighth-note patterns; Vibraphone plays eighth-note patterns. Measure 10: Flute, Oboe, Bassoon play eighth-note patterns; Vibraphone plays eighth-note patterns.

R

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

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

n. **v** **v**

p

(una corda through end)
Ped. (until m. 130)

115

Fl.

Ob.

B.Cl.

H.

Vib.

115

Pno.

Vln.

Vla.

Vc.

D. B.

(S)

n. —————— p

n. —————— p

(S)

(S)

III/II
con sordino through end

n. ——————

123

A musical score page featuring eight staves of music. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Bassoon (B. Cl.), and Vibraphone (Vib.). The middle section contains three staves: Piano (Pno.) in treble and bass clef, Violin (Vln.) in treble clef, and Viola (Vla.) in bass clef. The bottom staff is for Double Bass (D. B.) in bass clef. The score is divided into measures by vertical bar lines and sections by large vertical dashed lines. Measure numbers 123, 124, and 125 are indicated above the staves. Dynamic markings include *p* (piano), *n.* (non legato), and *to* (to). Performance instructions like 'IV/III' and 'II' are also present. The page is stamped with a large diagonal watermark reading 'PERUSAAL COPY' and 'For purchase please visit <http://www.jasonfreeman.net>'.

127 (T) ,

Fl.

Ob.

B.Cl.

H.

Pno.

Vln.

Vla.

Vc.

D. B.

This page contains four systems of musical notation, each with five staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (B.Cl.), Horn (H.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The music is divided into measures by vertical bar lines. Measure 127 begins with a forte dynamic and a melodic line in the upper voices. Measures 128-130 show sustained notes and rhythmic patterns. Measure 130 concludes with a repeat sign and a forte dynamic.

131 (U) Fl.

Ob. *t o* 

B.Cl. 

 =*p* 

131 (U) Pno. (to inside piano)

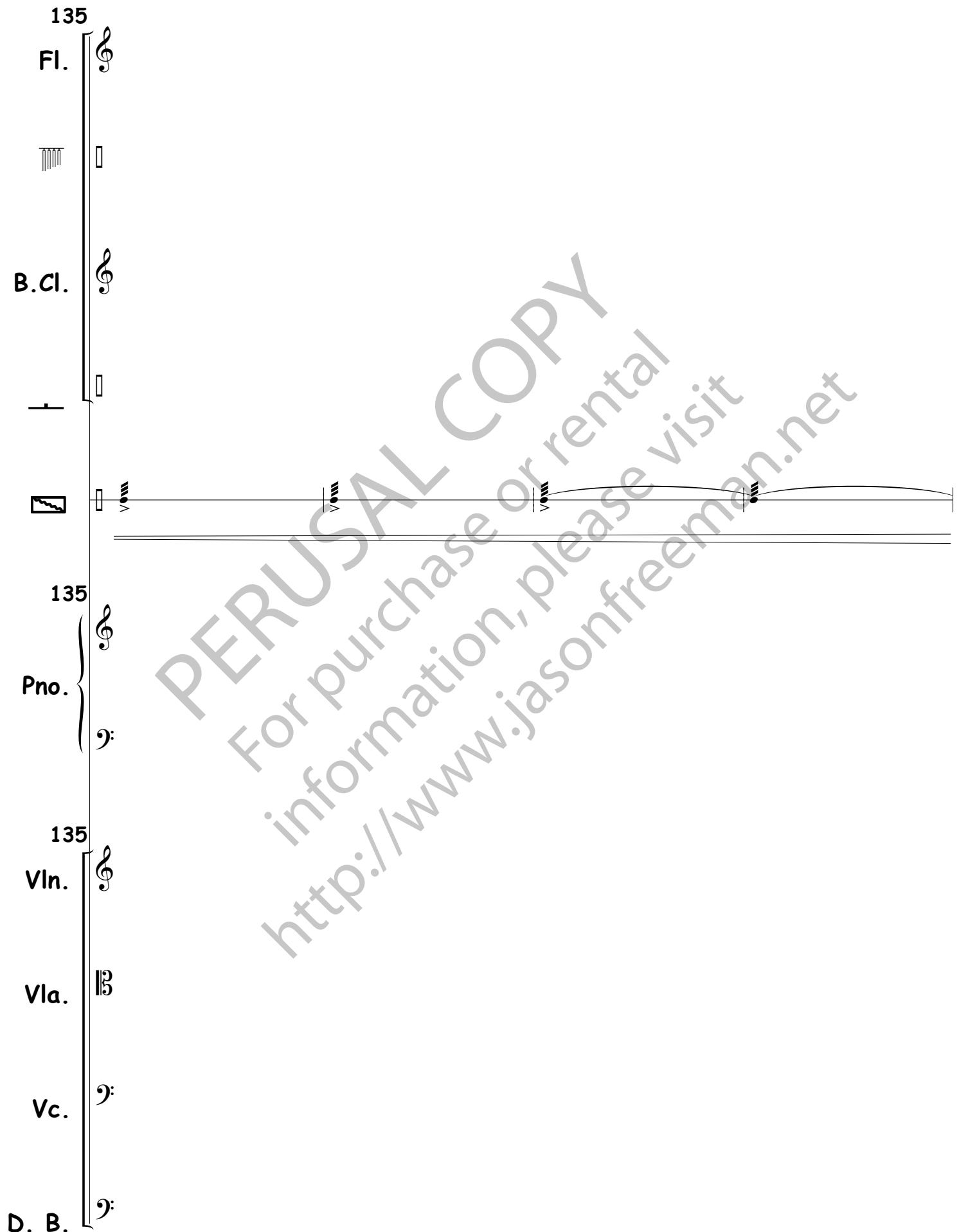
131 (U) Vln.

Vla. 

Vc. 

D. B. 

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139

Fl.

Fl.

1

conductor only gives cues through m. 156

(quick sweeps out from center)

pp (with metal beaters)

(repeat independently)

(each measure 5-10")

B.Cl.

B.Cl.

Fl.

Fl.

139

Pno.

Pno.

Pno.

139

Vln.

Vln.

Vla.

Vla.

Vc.

Vc.

D. B.

D. B.

1

conductor only gives cues through m. 156

1

conductor only gives cues through m. 156

Fl. 143 ♡

B.Cl.

O. ♪ (repeat independently)
(each measure 5-10")

Pno. ♪ (2) 143 ♡ (quick string sweeps with fingers)
pp (repeat independently)
(each measure 5-10")

Vln. ♪ (2) 143 ♡ ♪ (repeat independently)
(each measure 5-10")

Vla. ♫

Vc. ♩

D. B. ♩

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147 ♦4

Fl.

B.CI.

O

Pno.

Vln.

Vla.

Vc.

D. B.

(quick brush from center to rim)
pp

(repeat independently)
(each measure 5-10")

♦5 (independently, but with B.Cl.)
n.
(each measure 2-5")

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Musical score page 43 showing parts for Flute (Fl.), Bassoon (B. Cl.), Trombone (T.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The score is in common time, key signature of one sharp, and dynamic level pp. Measures 1 and 2 show Flute and Bassoon playing eighth-note patterns. Measure 3 shows Bassoon and Trombone playing eighth-note patterns. Measure 4 shows Trombone and Piano playing eighth-note patterns. Measures 5 and 6 show Trombone and Piano playing eighth-note patterns. Measures 7 and 8 show Trombone and Piano playing eighth-note patterns. Measures 9 and 10 show Trombone and Piano playing eighth-note patterns. Measures 11 and 12 show Trombone and Piano playing eighth-note patterns. Measures 13 and 14 show Trombone and Piano playing eighth-note patterns. Measures 15 and 16 show Trombone and Piano playing eighth-note patterns. Measures 17 and 18 show Trombone and Piano playing eighth-note patterns. Measures 19 and 20 show Trombone and Piano playing eighth-note patterns. Measures 21 and 22 show Trombone and Piano playing eighth-note patterns. Measures 23 and 24 show Trombone and Piano playing eighth-note patterns. Measures 25 and 26 show Trombone and Piano playing eighth-note patterns. Measures 27 and 28 show Trombone and Piano playing eighth-note patterns. Measures 29 and 30 show Trombone and Piano playing eighth-note patterns. Measures 31 and 32 show Trombone and Piano playing eighth-note patterns. Measures 33 and 34 show Trombone and Piano playing eighth-note patterns. Measures 35 and 36 show Trombone and Piano playing eighth-note patterns. Measures 37 and 38 show Trombone and Piano playing eighth-note patterns. Measures 39 and 40 show Trombone and Piano playing eighth-note patterns. Measures 41 and 42 show Trombone and Piano playing eighth-note patterns. Measures 43 and 44 show Trombone and Piano playing eighth-note patterns. Measures 45 and 46 show Trombone and Piano playing eighth-note patterns. Measures 47 and 48 show Trombone and Piano playing eighth-note patterns. Measures 49 and 50 show Trombone and Piano playing eighth-note patterns. Measures 51 and 52 show Trombone and Piano playing eighth-note patterns. Measures 53 and 54 show Trombone and Piano playing eighth-note patterns. Measures 55 and 56 show Trombone and Piano playing eighth-note patterns. Measures 57 and 58 show Trombone and Piano playing eighth-note patterns. Measures 59 and 60 show Trombone and Piano playing eighth-note patterns. Measures 61 and 62 show Trombone and Piano playing eighth-note patterns. Measures 63 and 64 show Trombone and Piano playing eighth-note patterns. Measures 65 and 66 show Trombone and Piano playing eighth-note patterns. Measures 67 and 68 show Trombone and Piano playing eighth-note patterns. Measures 69 and 70 show Trombone and Piano playing eighth-note patterns. Measures 71 and 72 show Trombone and Piano playing eighth-note patterns. Measures 73 and 74 show Trombone and Piano playing eighth-note patterns. Measures 75 and 76 show Trombone and Piano playing eighth-note patterns. Measures 77 and 78 show Trombone and Piano playing eighth-note patterns. Measures 79 and 80 show Trombone and Piano playing eighth-note patterns. Measures 81 and 82 show Trombone and Piano playing eighth-note patterns. Measures 83 and 84 show Trombone and Piano playing eighth-note patterns. Measures 85 and 86 show Trombone and Piano playing eighth-note patterns. Measures 87 and 88 show Trombone and Piano playing eighth-note patterns. Measures 89 and 90 show Trombone and Piano playing eighth-note patterns. Measures 91 and 92 show Trombone and Piano playing eighth-note patterns. Measures 93 and 94 show Trombone and Piano playing eighth-note patterns. Measures 95 and 96 show Trombone and Piano playing eighth-note patterns. Measures 97 and 98 show Trombone and Piano playing eighth-note patterns. Measures 99 and 100 show Trombone and Piano playing eighth-note patterns.

153

Fl. (repeat independently, but with B.Cl.)

(dynamics indicate changes to high points of crescendos) *p*

B.Cl. (repeat independently, but with Fl.)

(dynamics indicate changes to high points of crescendos) *p*

6

(regular meter for strings)

Pno. 153

Vln. 153

Vla. 153

Vc. 153

D. B.

Lyrical $\text{♩} = 52$

$\text{♩} = 52$

$\text{♩} = 52$

$\text{♩} = 52$

6 (regular meter for strings)

p (con sordino through end)
(follow conductor)

p (con sordino through end)
(follow conductor)

p (con sordino through end)
(follow conductor)

157

Fl.

B.Ci.

T.

Or.

Pno.

Vln.

Vla.

Vc.

D. B.

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157

157

157

(8^{ma})

mp

l.v.

l.v.

l.v.

mp

mp

mp

mp

Fl.
 161 (7) (wait for Fl. and B.Cl. to finish current repetition)
 (finish current repetition) *p*
 (l.v.) to oboe
 (finish current repetition)

B.Cl.
 161 (7) (wait for Fl. and B.Cl. to finish current repetition)
 (follow conductor) *f*
 (l.v.) to horn
 (l.v.) to Vib

Or.
 161 (7) (wait for Fl. and B.Cl. to finish current repetition)
 (follow conductor)

Pno.
 161 (l.v.) (to ord.)
 (8va) (wait for Fl. and B.Cl. to finish current repetition)

Vln.
 161 (8va) (wait for Fl. and B.Cl. to finish current repetition) *pp*
 (una corda and no sustain pedal through end)

Vla.
 161 (8va) *pp*
 (con sordino through end)

Vc.
 161 *pp*

D. B.
 161 *n.*
 (follow conductor)

V Delicate (each measure 2-5")
 (follow conductor)

f
n.

f
 (match each attack to previous note's decay)
p
g
b
 una corda and no sustain pedal through end

V Delicate (each measure 2-5")
 (follow conductor)

f
f
f
f
f

164

Fl.

Ob.

B.Cl.

Hn.

Vib

Pno.

Vln.

Vla.

Vc.

D. B.

W

n. (pp) f n.

mp n.

(8th)

n. n.

f p 8th f f f f f

n. n. n. n.

168

Fl.

Ob.

B. Cl.

Hn.

Vib.

Pno.

Vln.

Vla.

Vc.

D. B.

168

168

168

n.

pp

n.

f

no vibrato through end

f

(pedal down)

n.

pp (sempre)

(8^{vb})

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This musical score page contains five systems of music, each consisting of six staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Horn (Hn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The tempo is marked as 168 BPM. The score includes dynamic markings such as *n.*, *pp*, *f*, and *no vibrato through end*. Specific performance instructions like '(pedal down)' and '(8^{vb})' are also present. A large watermark reading 'PERUSAAL COPY' is diagonally across the page, and a URL 'http://www.jasonfreeman.net' is printed vertically along the right edge.

172

Fl. *mp* n.

Ob. *(mp)* n.

B. Cl. *mp* n.

Hn. *(mp)* n.

Vib. *#* *#* *#*

172

Pno. *mp* *pp* *8vb*

172

Vln. n.

Vla. *n.*

Vc. *n.*

D. B. *n.*

176

Fl.

Ob.

B.Cl.

Hn.

Vib.

Pno.

(8th)

Vln.

Vla.

Vc.

D. B.

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180

Fl. *p* n.

Ob. *(p)* n.

B. Cl. *p* n.

Hn. *(p)* n.

Vib. *l.v.* *p*

180

Pno. *pp* *8vb* n.

Vln. n.

Vla. n.

Vc. n.

D. B. n.

Y

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This page contains ten staves of musical notation. From top to bottom, the instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Horn (Hn.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D. B.). The time signature is 180. Measures are separated by vertical dashed lines. Dynamics include *p*, *pp*, *l.v.*, and *8vb*. A large watermark reading "PERUSAL COPY" and "http://www.jasonfreeman.net" is diagonally across the page. Circular markings with the letter "Y" are placed above the Flute, Oboe, Bassoon, Horn, and Vibraphone staves.

184

Fl.

Ob.

B.Cl.

Hn.

Vib.

Pno.

(8^{vb})

Vln.

Vla.

Vc.

D. B.

184

184

184

Pno.

(8^{vb})

Vln.

Vla.

Vc.

D. B.

189

Fl.

Ob.

B.Cl.

Hn.

O

189

Pno.

(to inside piano)

Vln.

Vla.

Vc.

D. B.

(let percussion completely die out) (G. P.)

t o (quick sweeps out from center) *pp*

t o (quick brush from center to rim) *pp*

pp (let percussion completely die out) (G. P.)

pp (quick string sweeps with fingers)