

Full Score

Responses

to imagined movements

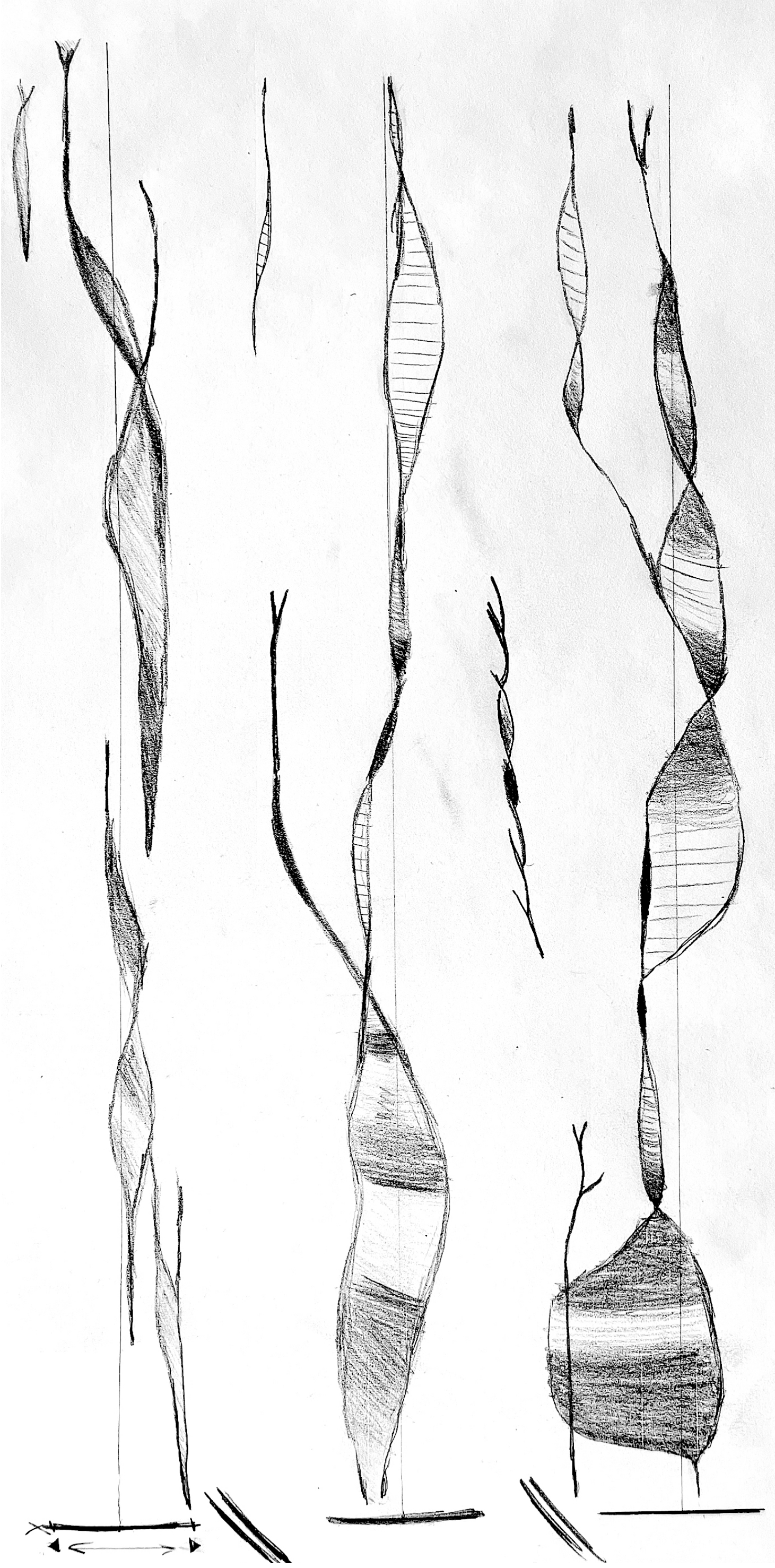
for 20 instruments

Jan Martin Smørdal

Commissioned by Telemark Chamber Orchestra
&
Ensemble Kammerklang

2023

Støttet av Kulturrådet



Drawing of imagined movements, from which "Responses" is created
- Jan Martin Smørðal, 2023

Transposed score

About the piece

This piece is composed as a response, an interpretation, of a drawing inspired by imagined murmurations. At the same time it is also my response to Antonio Bibalo's piece "The Savage" (1983). Where Bibalo creates a fiction about the ur-Mench in 4 parts, I have tried to create a piece - as an experiment - for 20 musicians in an effort to describe something on the foundational behavioural responses.

The score alternates between graphical and traditional, sometimes both at the same time. I encourage the performers to listen for the present sounds as a whole, and - when aleatoric/improvisational parts occur - not overthink but rather react to the other performers.

Remarks

Each measure has either a meter (conducted), or a duration (un-conducted, e.g. 5"). The duration is only applied to the full length of the measure; the tempo indications are meant to indicate the saturation of the motif/box/note(s), within in the bar(s).

The beginning of unconducted measures should not be precise; finish what is needed from last measure, then move on to the next. The same applies for new motifs appearing at the end of an unconducted measure; *aiming for* is better than *exact*. The conductor simply shows with the corresponding amount of fingers at each rehearsal mark. Where no number indication, but a split downwards arrow, the conductor give a downbeat.

Motif saturation:

Ind = Individual tempo

Synch = Synchronized (with specific/all performers). **Conducted**

Std = Rhythm performed based on a steady pulse. **Ind**

Unstd = Rhythm performed based on a un-steady/shifting pulse. **Ind**

f.a.p. = fast as possible. Applies to motifs, but also different variants of trills.

Motifs framed in a **box** are to be repeated. The motive can be modulated (gliss./transitions, modulation), or extended for an suggested duration. The indications on lines: "**up**—" and "**down**—" simply mean repeat motif, and modulate, or gliss. up/down. If no indication (just line —) = repeat.

Headless notes without gliss. line = repeat note(s)

Headless notes with glissando line = repeat note, and ad lib. microtonal changes from notated pitch to notated pitch.

Strings techniques

m.s.t. = molto sul tast

m.s.p. = molto sul ponticello

e.s.p. = estremo sul ponticello, on bridge: barely a fundamental pitch, mostly random overtones

x-noteheads indicates dampened string(s), and no (specific) pitch, but string is indicated

b.o.s. = bow on string, dry on-and-off-sound, like a total beginner playing with bow.

hammer-on [always notated with noteheads in parenthesis, and with marcato symbol]= no right hand involved; firmly tap the indicated pitch to the fingerboard. The performer are encouraged to dampen strings as best as possible while using this technique; no adjacent string resonance.

slow wide vibrato = gliss. up/down major second/minor third

"f", "mp" etc indicates effort rather than audible dynamics.

on 8va node = bow placement exactly on the octave node of the current stopped note. E.g. if the performer holds an F on the D string, place the bow spot on the octave above the F. The result is a very soft sound, lacking overtones, almost panpipe like. This is a difficult technique, as it demands high precision to achieve this effect.

Conductor:

Measures with duration in seconds (e.g. 10") must not be conducted. Only segments notated with **Synch** or a **tempo marking** are performed with conducting/traditionally. Still, it is encouraged to shape the music and guide the ensemble by other means throughout.

2

8" 10" 8" 10" 6"

StdInd ♩ = 120

StdInd ♩ = ca 100 rit.

StdInd ♩ = 50 accel.

StdInd ♩ = ca 100 accel.

A. Fl. *mf* up

Cl. *mf* *hollow* up

Pno *p* as woodw. choose 1 pitch per hand per stroke within the range

Vln I *mf* IV flautando up

1

Vla 2

3

1

Vc. 2 StdInd ♩ = ca 80

3 StdInd ♩ = ca 80

D. B. StdInd ♩ = ca 80

5

10" 10"

StdInd ♩ = 150-160

StdInd ♩ = ca 250

A. Fl. *f* up

Cl. *f* up

Pno *pp* choose 2-3 pitches per hand per stroke within the range

Vln I *f* III up

(III)

3

10 Picc.

Picc.

Cl.

Pno

p sub.

1

2

Vln I 3

4

5

1

2

Vln II

3

4

1

2

3

Vla 2

1

2

3

Vc.

2

3

D. B.

f.a.p.

jeté

f

percussive

f

up

rit.

Unstd
♩ = ca 50

f.a.p.

jeté

f

percussive

f

up

rit.

Unstd
♩ = ca 50

f.a.p.

jeté

f

percussive

f

up

rit.

Unstd
♩ = ca 50

f.a.p.

jeté

f

percussive

f

up

rit.

Unstd
♩ = ca 50

f.a.p.

jeté

f

percussive

f

up

rit.

Unstd
♩ = ca 50

f.a.p.

jeté

f

percussive

f

up

rit.

Unstd
♩ = ca 50

f.a.p.

jeté

f

percussive

f

up

rit.

Unstd
♩ = ca 50

f.a.p.

jeté

f

percussive

f

up

rit.

Unstd
♩ = ca 50

f.a.p.

jeté

f

percussive

f

up

rit.

Unstd
♩ = ca 50

Std Ind
♩ = ca 50

jeté III

percussive

f

down

up

Std Ind
♩ = ca 50

jeté III

percussive

f

down

up

Std Ind
♩ = ca 50

jeté III

percussive

f

down

up

f.a.p.

sul pont.

pp

mp

f.a.p.

sul pont.

pp

mp

(pizz.)

pp

mp

pp

mp

ord.

ord.

4

8 12" 9 5" 5" 5" 10 6" 8"

Unstd ♩ = 80-90

III

up

p

mf

pp

f

f.a.p.

Unstd ♩ = 80-90

III

up

p

mf

pp

f

f.a.p.

Vln I

Unstd ♩ = 80-90

III

up

p

mf

pp

f

f.a.p.

Unstd ♩ = 80-90

IV

up

p

mf

pp

f

f.a.p.

Unstd ♩ = 80-90

up

p

mf

pp

f

f.a.p.

Unstd ♩ = 80-90

up

p

mf

pp

f

f.a.p.

Vln II

Unstd ♩ = 80-90

up

p

mf

pp

f

f.a.p.

Unstd ♩ = 80-90

up

p

mf

pp

f

f.a.p.

Unstd ♩ = 80-90

up

p

mf

pp

f

f.a.p.

Unstd ♩ = 80-90

up

p

mf

pp

f

f.a.p.

Vla 1

ord. seal sounds

p

mf

pp

mf

pp

f

Unstd ♩ = ca 50

up

Vla 2

ord. seal sounds

p

mf

pp

mf

pp

f

Unstd ♩ = ca 50

up

Vla 3

ord. seal sounds

p

mf

pp

mf

pp

f

Unstd ♩ = ca 50

up

Vc 1

estr. sul pont.

f

let pitch fluctuate (d/♯)

Vc 2

StdInd ♩ = ca 100

pp

accel.

estr. sul pont.

f

let pitch fluctuate (d/♯)

Vc 3

StdInd ♩ = ca 100

pp

accel.

estr. sul pont.

f

let pitch fluctuate (d/♯)

D.B.

StdInd ♩ = 150-160 (pizz.)

f

Responses to imagined movements

5 Pizz. tng. **4** **6** **4**

Picc. *f*

Xyl. *f* *sm.*

1 *f*

2 *p* (Ind) up In time sul tasto

Vln I 3 *p* (Ind) up sul tasto

4 *p* (Ind) up sul tasto

5 *p* (Ind) up sul tasto

1 *p* (Ind) up sul tasto

2 *p* (Ind) up sul tasto

Vln II 3 *p* (Ind) up sul tasto

4 *p* (Ind) up sul tasto

1 *p* f.a.p. up sul tasto

Vla 2 *p* f.a.p. up sul tasto

3 *p* f.a.p. up sul tasto

1 *p* In time

Vc. 2 *p* In time

3 *p* In time

D.B. *p* (Ind.)

23 4

Picc. *hollow*

Cl. *ppp* *soft mallets* *ppp (balance w/clarinet)* *lasts one full breath* *To B. Cl.*

Xyl. *ppp (balance w/clarinet)* *(follow clarinet)*

1 *(15)* *pp* *Std Ind* *accel.* *estr. sul pont.* *up*

2 *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *up*

Vln I 3 *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *up*

4 *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *up*

5 *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *up*

1 *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *up*

2 *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *up*

Vln II 3 *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *up*

4 *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *up*

1 *slow trem.* *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *down*

2 *slow trem.* *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *down*

3 *slow trem.* *ppp* *pp* *Std Ind* *accel.* *estr. sul pont.* *down*

1 *molto sul tasto* *ppp* *(follow clarinet)*

Vc. 2 *molto sul tasto* *ppp* *(follow clarinet)*

3 *molto sul tasto* *ppp* *(follow clarinet)*

3'

4'

12"

10"

7 *accel.*

28
1 *down*

2 *down*

Vln I 3 *down*

4 *down*

5 *down*

1 *down*

2 *down*

Vln II 3 *down*

4 *down*

1 *ppp* *f*

2 *ppp* *f*

3 *ppp* *f*

4 *ppp* *f*

1 *ppp* *f*

2 *ppp* *f*

3 *ppp* *f*

Vla 2

1 *ppp* *f*

2 *ppp* *f*

3 *ppp* *f*

1 *f*

2 *f*

3 *f*

1 *ppp sub.* *rit.*

2 *ppp sub.* *rit.*

3 *ppp sub.* *rit.*

Responses to imagined movements

5'

6'

10"

8"

8"

The musical score is organized into three main sections based on time markers: 5', 6', and 8'. Each section contains staves for Violins I (1-5), Violins II (1-4), Violas (1-3), and Cellos/Double Basses (1-3). The notation includes dynamics like *ppp sub.*, *rit.*, and *p*, and performance instructions like *arco sul pont.*, *up*, *down*, *last*, and *molto sul tasto*. A final section on the right is marked *f.a.p. (molto s. t.)*.

Musical score for 'Responses to imagined movements'. The score is arranged in systems for Violin I (1-5), Violin II (1-4), Viola (1-3), and Cello/Double Bass (1-3).
 The score is divided into measures, with time signatures $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ indicated above the staves.
 Key markings include:
 - **Dynamics:** *mp* (mezzo-piano), *p* (piano), *f* (forte), *p sub.* (pianissimo), *mf* (mezzo-forte).
 - **Performance Instructions:** 'grad.' (gradual), 'ord.' (order), 'on Sva node (or m. flaut.)', 'molto sul pont.', 'Repeat', 'f.a.p.' (fingered above the pitch), 'estr. sul pont.' (extra sul ponticello), 'tr' (trill), '(past ingrbrd.)' (past fingering board).
 - **Tempo/Time:** $\text{♩} = \text{c. } 50$.

The musical score is organized into five measures, each with a specific time signature: 4/4, 2/4, 4/4, 2/4, and 4/4. The instruments are arranged in five systems:

- Vln I:** Violin I, staves 1-5.
- Vln II:** Violin II, staves 1-4.
- Vla 1:** Viola 1, staff 1.
- Vla 2:** Viola 2, staff 2.
- Vla 3:** Viola 3, staff 3.

Each staff begins with the instruction "on Sva node" and "p sub.". The score includes dynamic markings of *p sub.* and *f*, and performance directions such as *grad.* (gradual) and *ord.* (order). The notation features rhythmic patterns of eighth and sixteenth notes, with some measures containing rests. The bottom three staves (Vla 1, 2, 3) include additional markings like *tr* (trills) and *p* (piano).

50 $\frac{4}{4}$ B. Cl.

B. Cl. *mf*

Pno *mf* $\overset{15^{ma}}{\text{5}}$ $\overset{15^{ma}}{\text{3}}$

1 *ord.* *mp* occasional marc. + m.s.p., by will (IV sempre)

2 *ord.* *mp* occasional marc. + m.s.p., by will (IV sempre)

Vln I 3 *ord.* *mp* occasional marc. + m.s.p., by will (IV sempre)

4 *ord.* *mp* occasional marc. + m.s.p., by will (IV sempre)

5 *ord.* *mp* occasional marc. + m.s.p., by will (IV sempre)

1 *ord.* *mp* occasional marc. + m.s.p., by will

2 *ord.* *mp* occasional marc. + m.s.p., by will

Vln II 3 *ord.* *mp* occasional marc. + m.s.p., by will

4 *ord.* *mp* occasional marc. + m.s.p., by will

Vla 1 *ord.* *mp* occasional marc. + m.s.p., by will

Vla 2 *ord.* *mp* occasional marc. + m.s.p., by will

3 *ord.* *mp* occasional marc. + m.s.p., by will

1 *Unstd* $\text{♩} = \text{ca } 50$ on tailpiece (low), heavy pressure *f* *poss. (=mp)* change pitch / bow placement by will

2 *Unstd* $\text{♩} = \text{ca } 50$ on tailpiece (low), heavy pressure *f* *poss. (=mp)* change pitch / bow placement by will

3 *Unstd* $\text{♩} = \text{ca } 50$ on tailpiece (low), heavy pressure *f* *poss. (=mp)* change pitch / bow placement by will

D. B. arco *mp*

subdiv. from pno

8^{va}

mf

cresc.

To Cl.

Glock.

p mf f

15^{ma}

f as picc.

mf

mf sim.

f

cresc.

w/ped. →

1

2

Vln I 3

4

b.o.s.

5

1

2

Vln II

3

4

b.o.s.

occasional marc. + m.s.p., by will

1

occasional marc. + m.s.p., by will

Vla 2

3

occasional marc. + m.s.p., by will

1

last

mp cresc.

last

mp cresc.

last

mp cresc.

D. B.

cresc.

The image shows a page of a musical score for a symphony. It features multiple staves for various instruments: Piccolo (Picc.), Bass Clarinet (B. Cl.), Glockenspiel (Glock.), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola 1 (Vla 1), Viola 2 (Vla 2), Violoncello (Vc.), and Double Bass (D. B.). The score is in 4/4 time and includes dynamic markings such as *mf*, *f*, *cresc.*, and *mp*. Performance instructions like 'occasional marc. + m.s.p., by will' and 'last' are present. The page number '12' is in the top left, and the rehearsal mark '1 "' is in a box at the top. A large '4' is centered at the top, and a '2' is at the top right. The title 'Responses to imagined movements' is at the bottom.

60 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ To A. Fl. $\frac{2}{4}$

Picc. f 8^{va}

Glock. To Xyl.

Pno 15^{ma} f

1 f

2 f

Vln I 3 f

4 f

5 f

1 f IV

2 f IV

Vln II 3 f IV

4 f IV

1 f III

Vla 2 f III

3 f III

1 f

Vc. 2 f

3 f

D. B. f

3" Senza Misura 5" 4" 10" 5"

66 Xyl. **Unstd** $\text{♩} = \text{ca } 100$ imitate Pno Xyl. **Unstd** $\text{♩} = \text{ca } 160$

Pno **Unstd** $\text{♩} = \text{ca } 100$ synch. pitch w/Vcl+Bs (muted stringes) **Unstd** $\text{♩} = \text{ca } 160$

1 *estr. sul pont.* *occasional trem. by will*

2 *Unstd f.a.p. but clear* *hammer-on* *sim. ad lib. (p <>)* *if imposs. → pizz.* *fff* (or pizz. ppp)*

Vln I 3 *Unstd f.a.p. but clear* *hammer-on* *if imposs. → pizz.* *fff* (or pizz. ppp)*

4 *Unstd f.a.p. but clear* *hammer-on* *if imposs. → pizz.* *fff* (or pizz. ppp)*

5 *Unstd f.a.p. but clear* *hammer-on* *if imposs. → pizz.* *fff* (or pizz. ppp)*

Vln II 1 *Unstd f.a.p. but clear* *hammer-on* *if imposs. → pizz.* *fff* (or pizz. ppp)*

2 *Unstd f.a.p. but clear* *hammer-on* *if imposs. → pizz.* *fff* (or pizz. ppp)*

3 *Unstd f.a.p. but clear* *hammer-on* *if imposs. → pizz.* *fff* (or pizz. ppp)*

4 *Unstd f.a.p. but clear* *hammer-on* *if imposs. → pizz.* *fff* (or pizz. ppp)*

Vla 1 **Unstd** $\text{♩} = \text{ca } 160$ *accel.* *hammer-on* **Unstd f.a.p. but clear**

Vla 2 **Unstd** $\text{♩} = \text{ca } 160$ *accel.* *hammer-on* **Unstd f.a.p. but clear**

Vla 3 **Unstd** $\text{♩} = \text{ca } 160$ *accel.* *hammer-on* **Unstd f.a.p. but clear**

1 *echo Vln* *molto sul tasto* *occasional trem. (as Vln)*

Vc. 2 **Unstd** $\text{♩} = \text{ca } 160$ *accel.* *hammer-on* **Unstd f.a.p. but clear** *sim. somewhat after Vln*

Vc. 3 **Unstd** $\text{♩} = \text{ca } 160$ *accel.* *hammer-on* **Unstd f.a.p. but clear**

D.B. *fp*

5"

5"

6"

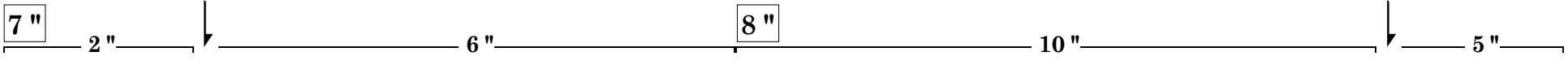
10"

5"

The musical score is for the piece "Responses to imagined movements". It is a full orchestral score with the following parts:

- Xyl.**: Xylophone, measures 69-72, dynamics *f* and *p*.
- Pno.**: Piano, measures 69-72, dynamics *f* and *p*.
- Vln I**: Violin I, parts 1, 2, 3, 4, 5. Each part has a dynamic *p* and includes performance instructions: "Std Ind ♩ = ca 80", "pizz. w/nail", and "Unstd f.a.p. butclear" with "hammer-on" and "down" or "up" markings.
- Vln II**: Violin II, parts 1, 2, 3, 4. Each part has a dynamic *p* and includes performance instructions: "Std Ind ♩ = ca 80", "pizz. w/nail", and "Unstd f.a.p. butclear" with "hammer-on" and "up" markings.
- Vla**: Viola, parts 1, 2, 3. Each part has a dynamic *f* and includes performance instructions: "pizz. slow wide vibrato" and "Unstd f.a.p. butclear" with "hammer-on" markings.
- Vc**: Violoncello, parts 1, 2, 3. Each part has a dynamic *f* and includes performance instructions: "pizz. slow wide vibrato" and "Unstd f.a.p. butclear" with "hammer-on" markings.
- D.B.**: Double Bass, includes performance instructions: "1st echo Mar" and "I jeté".

The score is divided into measures of 5, 6, 10, and 5 measures. The first 5 measures are marked with a 5" bracket, the next 6 measures with a 6" bracket, the next 10 measures with a 10" bracket, and the final 5 measures with a 5" bracket. The piece concludes with a final *f* dynamic.



72

imitation stops, (pno stops)

To Glock.

Xyl. *f* *mf* *p* *mp* *p*

Pno *f* *p* *f* *p*

Vln I 1 *f.a.p.* *rit.* *IV* Unstd ♩ = ca 60

Vln I 2 *f.a.p.* *rit.* *IV* Unstd ♩ = ca 60

Vln I 3 *f.a.p.* *rit.* *IV* Unstd ♩ = ca 60

Vln I 4 *f.a.p.* *rit.* *IV* Unstd ♩ = ca 60

Vln I 5 *f.a.p.* *rit.* *IV* Unstd ♩ = ca 60

Vln I 1 *f.a.p.* *IV* pizz. slow wide vibrato *molto rit.* hammer-on *(fff)*

Vln I 2 *f.a.p.* *IV* pizz. slow wide vibrato *molto rit.* hammer-on *(fff)*

Vln II 1 *f.a.p.* *IV* pizz. slow wide vibrato *molto rit.* hammer-on *(fff)*

Vln II 2 *f.a.p.* *IV* pizz. slow wide vibrato *molto rit.* hammer-on *(fff)*

Vln II 3 *f.a.p.* *IV* pizz. slow wide vibrato *molto rit.* hammer-on *(fff)*

Vln II 4 *f.a.p.* *IV* pizz. slow wide vibrato *molto rit.* hammer-on *(fff)*

Vln II 1 Std Ind ♩ = ca 80 *molto rit.*

Vln II 2 Std Ind ♩ = ca 80 *molto rit.*

Vln II 3 Std Ind ♩ = ca 80 *molto rit.*

Vc. 1 pizz. slow wide vibrato *molto rit.*

Vc. 2 pizz. slow wide vibrato *molto rit.*

D.B. *last* *f*

9"

10"

10" ♩ = 60

17

76

A. Fl. Synchron = ca 60 A. Fl. mf

Cl. Synchron = ca 60 Cl. mf

Glock. Glock. ff

Pno Pno accents = cues for Vlms 8va 15ma ff

1 Pno cue w/accents f

2 Pno cue w/accents f

Vln I 3 Pno cue w/accents f

4 Perc cue w/accents f

5 Perc cue w/accents f

Vln II 1 f.a.p. arco spicc. p sub.

2 f.a.p. arco spicc. p sub.

3 f.a.p. arco spicc. p sub.

4 f.a.p. arco spicc. p sub.

Vla 1 f.a.p. arco spicc. p sub.

2 f.a.p. arco spicc. p sub.

3 f.a.p. arco spicc. p sub.

1 f.a.p. hammer-on Synchron = ca 60 arco flautando ff mf

Vc 2 f.a.p. hammer-on Synchron = ca 60 arco flautando ff mf

3 f.a.p. hammer-on Synchron = ca 60 arco flautando ff mf

D.B. Synchron = ca 60 IV:11 flautando f mp

81

A. Fl. *StdInd = 60 accel.* *ff* *f.a.p.* *p* To Fl.

Cl. *StdInd = 60 accel.* *ff* *f.a.p.* *p*

Glock.

Pno

Vln I 1 *ignore fermata; cont. slow gliss.*

Vln I 2 *ignore fermata; cont. slow gliss.*

Vln I 3 *ignore fermata; cont. slow gliss.*

Vln I 4 *sim.* *ignore fermata; cont. slow gliss.* *f poss.*

Vln I 5 *sim.* *ignore fermata; cont. slow gliss.* *f poss.*

Vln II 1 *StdInd = 60 accel.* *f (no marc.) mf* *w/nails* *f.a.p.* *rit.*

Vln II 2 *StdInd = 60 accel.* *f (no marc.) mf* *w/nails* *f.a.p.* *rit.*

Vln II 3 *StdInd = 60 accel.* *f (no marc.) mf* *w/nails* *f.a.p.* *rit.*

Vln II 4 *StdInd = 60 accel.* *f (no marc.) mf* *w/nails* *f.a.p.* *rit.*

Vla 1 *StdInd = 60 accel.* *f (no marc.) mf* *w/nails* *f.a.p.* *rit.*

Vla 2 *StdInd = 60 accel.* *f (no marc.) mf* *w/nails* *f.a.p.* *rit.*

Vla 3 *StdInd = 60 accel.* *f (no marc.) mf* *w/nails* *f.a.p.* *rit.*

Vc. 1 *StdInd = 60 accel.* *legato* *f.a.p.* *rit.* *(legato)*

Vc. 2 *StdInd = 60 accel.* *legato* *f.a.p.* *rit.* *(legato)*

Vc. 3 *StdInd = 60 accel.* *legato* *f.a.p.* *rit.* *(legato)*

D. B. *StdInd = 60 accel.* *f* *f.a.p.* *rit.*

19 $\boxed{3 \text{'''}}$ 4" \downarrow 2" $\boxed{4 \text{'''}}$ ♩ = 60

The score is divided into several systems of staves. The top system includes Flute (Fl.), Clarinet (Cl.), Xylophone (Xyl.), and Piano (Pno). The middle system includes Violins I (Vln I), Violins II (Vln II), and Violas (Vla). The bottom system includes Double Basses (D.B.).

Key annotations include:

- Flute/Clarinet:** $\boxed{\text{StdInd } \text{♩} = \text{ca } 80}$ w/Fl. always right after Vla; fp ; up.
- Xylophone/Piano:** $\boxed{\text{StdInd } \text{♩} = \text{ca } 80}$ w/Pno; fp ; up.
- Violins:** $\boxed{\text{StdInd } \text{♩} = 60}$ knock on back of Vln; mf ; flautando; p .
- Violas:** $\boxed{\text{StdInd } \text{♩} = 60}$ knock on back of Vla; mf (only 3 x); $\boxed{\text{StdInd } \text{♩} = \text{ca } 80}$ always right after Pno+Mar pizz.; fp ; up.
- Double Basses:** $\boxed{\text{StdInd } \text{♩} = 60}$ flautando; p ; $\boxed{\text{Synch } \text{♩} = \text{ca } 60}$ (flautando); sim. .

The score is divided into five measures of 5, 10, 6, 10, and 5 measures each. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 1-2 have sixteenth-note patterns with accents and dynamic markings *fp*. Measure 3 has a whole note *mp*. Measures 4-5 have whole notes with dynamic markings *mp*.
- Clarinet (Cl.):** Similar to the Flute part in measures 1-2. Measure 3 has a whole note *mp*. Measures 4-5 have whole notes with dynamic markings *mp*.
- Xylophone (Xyl.):** Measures 1-2 have sixteenth-note patterns with accents and dynamic markings *fp*. Measure 3 has a whole note *mp*. Measures 4-5 have whole notes with dynamic markings *mp*.
- Piano (Pno):** Measures 1-2 have sixteenth-note patterns with accents and dynamic markings *fp*. Measure 3 has a whole note *mp*. Measures 4-5 have whole notes with dynamic markings *mp*.
- Violins I (Vln I):** Measures 1-2 are rests. Measures 3-5 have whole notes with dynamic markings *mp* and *pizz.* (pizzicato). Measure 6 has whole notes with dynamic markings *mp* and *pizz.*.
- Violins II (Vln II):** Measures 1-2 are rests. Measures 3-5 have whole notes with dynamic markings *mp* and *pizz.* (pizzicato). Measure 6 has whole notes with dynamic markings *mp* and *pizz.*.
- Violas (Via):** Measures 1-2 have sixteenth-note patterns with accents and dynamic markings *fp*. Measure 3 has a whole note *fp*. Measures 4-5 have whole notes with dynamic markings *mp*.
- Cellos/Double Basses (Vc. 1, 2, 3, D.B.):** Measures 1-2 have a rhythmic pattern of eighth notes with dynamic markings *ca 100*. Measures 3-5 have whole notes with dynamic markings *ca 150-160*. Measure 6 has whole notes with dynamic markings *ca 150-160*.

Performance instructions include *down* and *up* slurs, and dynamic markings *fp* (fortissimo piano) and *mp* (mezzo-piano). A box labeled "Std Ind" with a tempo marking of 60 is present in measures 3-5 for the strings.

7'''

10''

8'''

4''

10''

The musical score is arranged in a standard orchestral format. At the top, there are three measures of rests for different instruments, each with a duration: 7''' (Piano), 10'' (Violins I), and 8''' (Violins II). The Piano part (Pno) starts at measure 94 with a *pp* dynamic. The Violin I section (Vln I 3, 4) and Violin II section (Vln II 1, 2, 3, 4) also begin with *pp* dynamics. The Viola section (Vla 2, 3) and Double Bass (D.B.) parts enter later with *pp* dynamics. The Violoncello (Vc. 2) part features a *ppp* dynamic and includes a *pizz.* (pizzicato) instruction. The score includes performance instructions such as *arco con sord.* (arco with mutes) and *pp* (pianissimo) throughout. There are also three instances of a box containing 'StdInd' and a note symbol with 'ca 100' below it, indicating a specific performance instruction for the lower strings.