

# Steel and Stone

(2024)

*Duration: 9 minutes*

*Cole Reyes (ASCAP)*

*for flute, clarinet, horn in f, piano, percussion, and string quartet*

SCORE IS IN C.

Orchestration:

- 1 Flute
- 1 Clarinet in B-Flat
- 1 Horn in F
- 1 Percussion (Crotales, Vibraphone, Glockenspiel)
- 1 Piano
- 2 Violins
- 1 Viola
- 1 Violoncello

“Steel and Stone” was commissioned by Juventas New Music Ensemble for their 20th Anniversary Season.

Program Note:

Bridges play an important part in the daily lives of many – offering connection across terrain that previously may have inhibited travel. Metaphorically, we are building and maintaining bridges within our communities constantly. They require building blocks such as steel and stone and development over time to remain sturdy and durable. The metaphorical bridges that we build with each other can prioritize human connection over difference and love over hate.

“Steel and Stone” is a piece that consistently develops over a few simple building blocks found in the flute and the clarinet which duet throughout nearly the entire work. The interlocking mechanisms that the instruments perform provide the basis for constructing an elaborate lattice of textures underneath that amalgamate into a singular work representing all that may go into building bridges – both literal and metaphorical.

Instructions:

Winds

X-noteheads indicate air sound.

Piano

Overall, pedal use should never get to a point sacrificing the clarity of the pitches. It should only be used to bring out the harmony.

Strings

If a harmonic is notated with a small circle above the note, it indicates the sounding pitch. If the harmonic is notated with a diamond head, it indicates the fingered pitch (either artificial or natural).

Many natural harmonics are indicated with the fundamental in parenthesis and the fingered pitch above it as a diamond notehead.

All accented cutoffs are written as a crescendo with an accent on the final note.

PERUSAL

PERUSAL

# STEEL AND STONE

COLE REYES

**Energetic, bright** ♩=120

Flute  
*p* *f* *p* *f* *p* < *f* *fp* < *f* *p* *f*

Clarinet in Bb  
*f* *p* < *f* *p* *f* *p* *f* *p* < *f* *p* <

Horn in F  
straight mute  
*p* < *f* *p* < *f* *p* < *f* *p* <

Crotales  
*f* *p* *f* *p*

Piano  
*f* *p* *cresc.* *f* *p*  
*con pedale*

**Energetic, bright** ♩=120

Violin I  
*p* < *f* *pizz.* *arco* *p* < *f* *p* < *f* *pizz.*

Violin II  
*f* *ric.* *f* *ric.*

Viola  
*f* *arco* *p* < *f* *pizz.* *f* *arco* *p* < *f*

Violoncello  
*f* *ric.* *p* < *f* *p* < *f* *f* *ric.* *p* < *f* *p* <

4

Fl. *p < f* *fp* *f* *fp* *f* *p* *f* *fp* *f* *p* *f*

Cl. *f* *p* *f* *p < f* *f* *p* *f* *p < f* *p* *f* *p* *f* *p*

Hn. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Crot. *f* *p*

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

Vln. I *arco* *p < f* *p* *f* *p* *f* *pizz.* *arco* *p* *f* *pizz.*

Vln. II *p* *f* *ric.* *ric.*

Vla. *pizz.* *arco, ric.* *f* *arco* *p* *f* *f* *arco* *p* *f*

Vc. *f* *pizz.* *arco, ric.* *f* *arco* *p* *f* *f* *arco* *p* *f* *p* *p*

8

Fl. *p < f* *p < f* *p < f* *fp < f* *p < f* *p < f* *p < f*

Cl. *f* *p < f* *p < f* *p < f* *f* *p < f* *p < f* *p < f* *p < f*

Hn. *f* *p < f* *p*

Crot. *f*

Pno. *f*

Vln. I *arco* *p < f* *pp*

Vln. II *pizz.* *arco, ric.* *pizz.* *arco, ric.*

Vla. *pizz.* *arco* *p*

Vc. *f* *p < f* *p < f* *p*

**PERUSAL**

12

Fl. *fp* *f* *p* *f* *p* *f* *fp* *f* *p* *f*

Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Hn. *f* *p*

Crot. *f* *p*

Pno.

Vln. I *p* *f* *p* *f* *pp* *p* *f* *p* *f*

Vln. II arco, ric. pizz. arco, ric. arco, ric.

Vla. *f* *p*

Vc. *f* *p*

**PERUSAL**

15

Fl. *p < f* *p < f* *fp < f* *p < f* *p < f* *p < f*

Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Hn. + *f*

Crot.

Pno.

Vln. I *pp* *p < f* *p < f* *pp*

Vln. II pizz. arco, ric. arco, ric. pizz. arco, ric.

Vla. *f*

Vc. *f*

PERIODICAL

**A**

18

Fl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *f* *p* *f* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *pp* *p* *f* *p* *f*

Crot. *p* *f* *p*

Pno. *p* *f* *p*

Vln. I *f* *p* *f* *pizz.* *arco* *p* *f* *p* *f* *p*

Vln. II *p* *f* *p* *f* *ric.* *p* *f*

Vla. *pp* *f* *arco* *p* *f* *pizz.* *arco*

Vc. *pp* *f* *p* *f* *p* *f*

22

Fl. *p* *f* *p* *f* *p* *f* *f* *fp* *f* *p* *f*

Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Hn. *p* *f* *p* *f* *f*

Crot. *f* *p*

Pno. *f* *p* *f*

Vln. I *f* *pizz.* *arco* *p* *f* *f* *p* *f* *p* *f*

Vln. II *p* *f* *ric.* *arco, ric.*

Vla. *f* *arco* *p* *f* *pizz.* *arco* *p* *f*

Vc. *f* *p* *f* *p* *f* *f*

26

Fl. *p < f* *p < f* *fp < f* *p < f*

Cl. *f* *p* *f*

Hn. *p* *f*

Crot.

Pno.

Vln. I *pp* *p < f* *p < f* *pp* *f*

Vln. II *pizz.* *arco, ric.* *arco, ric.* *pizz.* *arco, ric.* *p < f*

Vla. *p* *f* *p*

Vc. *p* *f*

**PERUSAL**

30

Fl. *fp*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *fp*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

Cl. *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *f* *p*  $\leftarrow$  *f* *p*  $\leftarrow$

Hn. *f* *p*

Crot.

Pno.

Vln. I *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f* *pp* *p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

Vln. II pizz. arco, ric. pizz. arco, ric. pizz. arco, ric.

Vla. *f* *p*

Vc. *f* *p*

33

Fl. *p < f* *p < f* *fp < f* *p < f* *p < f* *p < f*

Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Hn. + *f*

Crot.

Pno.

Vln. I *pp* *p < f* *p < f* *pp*

Vln. II pizz. arco, ric. pizz. arco, ric. pizz. arco, ric.

Vla. *f*

Vc. *f*

36

Fl. *fp* < *f* *p* < *f* *f* *p* < *f*

Cl. *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *f* *p* < *f* *p* < *f* *p* < *f*

Hn. *p* *f*

Crot.

Pno.

Vln. I *p* < *f* *p* < *f* *pp* *f* *p* < *f* *p* < *f*

Vln. II *pizz.* *arco, ric.* *pizz.* *arco, ric.* *p* < *f* *p* < *f* *p*

Vla. *p* *f* *p* < *f* *f*

Vc. *p* *f* *f* *pizz.*



44

Fl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *p* *f* *p* *f* *p* *f*

Crot. *f* *p* *f* *p*

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

Vln. I *p* *f* *pizz.* *arco* *p* *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Musical score for measures 48-52, featuring Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Crochet (Crot.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

Measures 48-52 are marked with dynamics *p* and *f*. The Flute and Clarinet parts feature rapid sixteenth-note passages with accents. The Horn part has a single note with an accent. The Crochet part has a steady eighth-note rhythm. The Piano part has a complex texture with many notes. The Violin I part starts with a *pizz.* (pizzicato) instruction and then moves to *arco* (arco) with a triplet. The Violin II part starts with a *ric.* (ritardando) instruction and features a triplet. The Viola part has a melodic line with accents. The Cello part has a melodic line with accents and a *pizz.* instruction in measure 52.

Measures 48-52 are marked with dynamics *p* and *f*. The Flute and Clarinet parts feature rapid sixteenth-note passages with accents. The Horn part has a single note with an accent. The Crochet part has a steady eighth-note rhythm. The Piano part has a complex texture with many notes. The Violin I part starts with a *pizz.* (pizzicato) instruction and then moves to *arco* (arco) with a triplet. The Violin II part starts with a *ric.* (ritardando) instruction and features a triplet. The Viola part has a melodic line with accents. The Cello part has a melodic line with accents and a *pizz.* instruction in measure 52.

51

Fl. *f p f p f p f p*

Cl. *f p f p f p f p*

Hn. *p f p f p f p f*

Crot. *f*

Pno. *f*

Vln. I *p f p f p f p f*

Vln. II *f ric. p f p f p f*

Vla. *f p f p f p f p*

Vc. *f arco p f arco p f*

55

Fl.

Cl.

Hn.

Crot.

Pno.

Vln. I

Vln. II

Vla.

Vc.

**C**

*f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f*

*p* *f* *f* *p*

*p*

*p* *f* *p* *f* *p* *f* *p*

*p* *f* *pizz.* *arco* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p*

*p* *f* *p*

58

Fl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *f* *p* *f*

Crot. *f* *p* *f* *p*

Pno. *f* *p* *f*

Vln. I *p* *f* *pizz.* *arco* *p* *f* *p* *f*

Vln. II *f* *ric.* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

**PERUSAL**

61

Fl. *p* *f* *p* *f* *p* *f*

Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Hn. *p* *f* *p* *f*

Crot. *f*

Pno. *p* *f*

Vln. I *arco* *p* *f* *p* *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ric.* *ric.*

Vla. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f*

**PERUSSAL**

65

Fl. *p* *f* *p* *f* *p* *f*

Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Hn. *f* *p* *f* *f* *p*

Crot. *p* *f* *p*

Pno. *p* *f*

Vln. I *p* *f* *pizz.* *arco* *p* *f* *p* *f* *pizz.*

Vln. II *f* *ric.* *p* *f* *p* *f* *p* *f* *p*

Vla. *p* *f*

Vc. *p* *f*

**PERUSAL**

68

Fl. *p* *f* *p* *f* *p* *f*

Cl. *f* *p* *f* *p* *f* *p* *f*

Hn. *p* *f* *p*

Crot. *f* *p*

Pno. *p* *f* *p*

Vln. I *arco* *p* *f* *p* *f* *pizz.* *arco* *p* *f*

Vln. II *f* *p* *f* *p* *f* *ric.* *p* *f* *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

**PERUSAL**

71

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *f* *p* *f* *p*

Crot. *f* *p* *f* *p*

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

Vln. I *p* *f* *pizz.* *p* *f* *pizz.* *arco* *p* *f*

Vln. II *f* *ric.* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

**PERUSAL**

75

Fl. *p* *f* *p* *f* *p* *f* *p* *b<sub>2</sub>*

Cl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *f* *p* *f* *p*

Crot. *f* *p* *f* *p*

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

Vln. I *p* *f* *pizz.* *arco* *p* *f* *p* *f* *pizz.*

Vln. II *f* *ric.* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

**PERUSAL**

79

Fl.

Cl.

Hn.

Crot.

Pno.

Vln. I

Vln. II

Vla.

Vc.

The musical score for measures 79-82 is written for a full orchestra. The key signature has one flat (B-flat) and the time signature is 4/4. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 79-82, marked *p*. Phrasing slurs are present over measures 79-80 and 81-82.
- Clarinet (Cl.):** Measures 79-82, marked *p*. Phrasing slurs are present over measures 79-80 and 81-82.
- Horn (Hn.):** Measures 79-82, marked *f* in measure 79, *p* in measure 80, and *f* in measure 81. Accents are present above notes in measures 79, 80, and 81.
- Crochet (Crot.):** Measures 79-82, marked *f* in measure 79, *p* in measure 80, *f* in measure 81, and *p* in measure 82.
- Piano (Pno.):** Measures 79-82, marked *f* in measure 79, *p* in measure 80, and *f* in measure 81. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line.
- Violin I (Vln. I):** Measures 79-82, marked *p* and *f*. Includes markings for *arco* and *pizz.* (pizzicato).
- Violin II (Vln. II):** Measures 79-82, marked *f*, *p*, and *f*. Includes marking for *ric.* (ritardando).
- Viola (Vla.):** Measures 79-82, marked *f* and *p*. Phrasing slurs are present over measures 79-80 and 81-82.
- Violoncello (Vc.):** Measures 79-82, marked *f* and *p*. Phrasing slurs are present over measures 79-80 and 81-82.



86

**D**

Fl.

*fp* < *f*   *p* < *f*   *p* < *f*   *f*   *p* < *f*   *p* <

Cl.

*p* < *f*   *p* < *f*   *fp* < *f*   *p* < *f*

Hn.

open

*p* < *f*   *p* < *f*

Crot.

Vibraphone

*f*   *p*   *f*   *p*

Pno.

< *f*   *p*   *f*   *p*

Vln. I

arco

< *f*   *p* < *f*   *fp* < *f*   *pp*   *fp* < *f*

Vln. II

arco

< *fp* < *f*   *p*   *fp* < *f*   *p*

Vla.

ric.   pizz.   arco

*f* > *p*   < *fp* < *f*   *p*   *fp* < *f*   *p*

Vc.

*f*   *p* < *f*   < *fp* < *f*   *p* < *f*

arco

*p* < *f*

90

Fl. *f* *fp* *f* *p* *f* *p* *f* *p*

Cl. *p* *p* *f* *p* *f* *p* *fp* *f*

Hn. *p* *f* *p* *f*

Vib. *f* *p* *f* *p*

Pno. *f* *p* *f*

Vln. I *pp* *fp* *f* *pp* *fp* *f*

Vln. II *fp* *f* *p* *fp* *f*

Vla. *fp* *f* *p* *fp* *f* *p*

Vc. *fp* *f* *p* *f*

94

Fl. *f* *p* *fp* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p*

Hn. *p* *f*

Vib. *f* *p*

Pno. *p* *f* *p*

Vln. I *pp* *fp* *f* *pp*

Vln. II *p* *fp* *f* *p*

Vla. *fp* *f* *p*

Vc. *arco* *p* *f* *fp* *f* *p* *f* *p* *f*

97

Fl. *p* *f* *p* *f* *p* *fp* *f* *p* *f*

Cl. *fp* *f* *p* *f* *p* *f* *p* *f* *p*

Hn. *p* *f* *p* *f*

Vib. *f* *p* *f* *p*

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

Vln. I *fp* *f* *pp* *fp* *f*

Vln. II *fp* *f* *p* *fp* *f* *p*

Vla. *fp* *f* *p* *fp* *f* *p*

Vc. *fp* *f* *p* *f* *p*

**E**

100

Fl. *p* *f* *p* *f* *p* *f* *p*

Cl. *f* *p* *fp* *f* *p* *f* *p* *f*

Hn. *p* *f*

Vib. *f* *p*

Pno. *f* *p*

Vln. I *pp* *fp* *f* *pp*

Vln. II *fp* *f* *p*

Vla. *fp* *f* *p*

Vc. *f* *p*

103

Fl. *fp* *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *p* *f* *p* *f* *p* *fp* *f* *p* *f*

Hn. *p* *f* *p* *f*

Vib. *f* *p* *f* *p*

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

Vln. I *fp* *f* *pp* *fp* *f*

Vln. II *fp* *f* *p* *fp* *f* *p*

Vla. *fp* *f* *p* *fp* *f* *p*

Vc. *f* *p* *f* *p*

The image shows a page of a musical score for measures 103, 104, and 105. The score is written for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time and features various dynamic markings such as *fp*, *f*, *p*, and *pp*. A large red watermark reading 'PERUSAL' is overlaid diagonally across the page.

106

Fl. *f* *p* *fp* *f* *p* *f* *p* *f*

Cl. *f* *f* *p*

Hn. *p* *f*

Vib. *fp*

Pno. *f* *p*

Vln. I *pp* *fp* *f* *pp*

Vln. II *fp* *f* *p*

Vla. *fp* *f* *p*

Vc. *f* *p*

109

Fl. *p* *f* *p* *f* *p* *f*

Cl. *mf* *p* *mf*

Hn. *p* *f* *p* *f*

Vib. *fp* *fp*

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

Vln. I *fp* *f* *pp* *fp* *f*

Vln. II *fp* *f* *p* *fp* *f* *p*

Vla. *fp* *f* *p* *fp* *f* *p*

Vc. *f* *p* *f* *p*

**PERIODICAL**

112

Fl. *mf* *p*

Cl. *p* *mf*

Hn. *p* *f*

Vib. *fp*

Pno. *f* *p*

Vln. I *pp* *fp* *f* *pp*

Vln. II *fp* *f* *p*

Vla. *fp* *f* *p*

Vc. *f* *p*

**PERUSAL**

Detailed description: This page of a musical score covers measures 112, 113, and 114. The music is in 3/4 time and features a variety of instruments. The Flute (Fl.) and Clarinet (Cl.) parts are highly active, with the Flute playing a melodic line and the Clarinet providing a rhythmic accompaniment. The Horn (Hn.) part has a few notes in measure 113. The Vibraphone (Vib.) plays a steady, rhythmic pattern. The Piano (Pno.) part is complex, with both hands playing intricate patterns. The Violin I (Vln. I) and Violin II (Vln. II) parts have dynamic markings ranging from *pp* to *f*. The Viola (Vla.) and Cello (Vc.) parts provide a solid harmonic foundation. A large red watermark 'PERUSAL' is overlaid across the center of the page.

115

Fl. *mf* *p*

Cl. *p* *f*

Hn. *p* *f* *p* *f* *p*

Vib. *fp*

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

Vln. I *fp* *f* *pp* *fp* *f*

Vln. II *fp* *f* *p* *fp* *f* *p*

Vla. *fp* *f* *p* *fp* *f* *p*

Vc. *f* *p* *f* *p*

**PERUSAL**

118

This musical score page features eight staves for various instruments. The Flute (Fl.) staff begins with a *mf* dynamic, followed by a *p* dynamic section, and ends with *mf*. The Clarinet (Cl.) staff has a *p* dynamic. The Horn (Hn.) staff starts with *f*, then *p*. The Vibraphone (Vib.) staff has a *f* dynamic. The Piano (Pno.) staff has a *f* dynamic. The Violin I (Vln. I) staff starts with *pp*, then *fp* and *f*, and ends with *pp*. The Violin II (Vln. II) staff starts with *fp* and *f*, and ends with *p*. The Viola (Vla.) staff starts with *fp* and *f*, and ends with *p*. The Cello (Vc.) staff starts with *f* and ends with *p*. A large red watermark 'PERUSAL' is overlaid diagonally across the center of the page.

121

Fl. *p* *f* **F**

Cl. *f*

Hn. *f* *p* *f*

Vib. *f* To Crot.

Pno. *f* *p* *f*

Vln. I *fp* *f* *pp* *f* **F**

Vln. II *fp* *f* *p* *f*

Vla. *fp* *f* *p* *f*

Vc. *f* *p* *f*



128

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *p* *f* *p* *f* *p* *f* *p* *f*

Crot.

Pno.

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *p* arco

The image shows a page of a musical score for measures 128-131. The score is written for a full orchestra and piano. The instruments are arranged in staves from top to bottom: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Crotchet (Crot.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time and features dynamic markings of *p* (piano) and *f* (forte). A large red watermark 'PERUSAL' is overlaid across the center of the page.

132

Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *p* *f* *p* *f* *p* *f* *p* *f*

Crot.

Pno.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f* pizz. arco *p*

136 *flz* *p*  $\leftarrow$  *f* *ord.* *pp*

*flz* *p*  $\leftarrow$  *f* *ord.* *pp*

*p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

*p*  $\leftarrow$  *f* *p*  $\leftarrow$  *f*

*f* *p* *p*  $\leftarrow$  *f* *p*

*PERIODICAL*

Detailed description: This page of a musical score covers measures 136 to 140. It features eight staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Crotchet (Crot.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute and Clarinet parts include dynamic markings such as *flz*, *p*, *f*, and *pp*, along with articulation like *ord.* The Violin I, II, and Viola parts consist of dense sixteenth-note passages with dynamic markings *p*, *f*, and *p*. The Cello part features a melodic line with dynamic markings *f*, *p*, and *p*. A large red watermark reading 'PERIODICAL' is overlaid diagonally across the center of the page.

140

Fl. *p* *f* *p* *f* *p* *f* *p* *f* *flz*

Cl. *p* *f* *p* *f* *p* *f* *p* *f* *flz*

Hn. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Crot.

Pno.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *pizz.* *arco* *p* *f* *p* *p*

144

Fl. *flz.* *p* *f* *pp* *ord.*

Cl. *flz.* *p* *f* *pp* *ord.*

Hn. *p* *f*

Crot.

Pno.

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *pizz.*

**PERUSAL**

Detailed description: This is a page of a musical score for a symphony orchestra, starting at measure 144. The score is divided into three systems. The first system contains the Flute (Fl.), Clarinet (Cl.), and Horn (Hn.) parts. The Flute and Clarinet parts have dynamic markings of *p*, *f*, and *pp*, and include performance instructions like *flz.* and *ord.*. The Horn part has *p* and *f* dynamics. The second system contains the Crochet (Crot.) and Piano (Pno.) parts. The Crochet part has *p* and *f* dynamics. The Piano part is shown in grand staff notation. The third system contains the Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts. The Violin I, Violin II, and Viola parts have dynamic markings of *f* and *p*. The Violoncello part has *f* and *p* dynamics, and includes a *pizz.* instruction. A large red watermark 'PERUSAL' is overlaid diagonally across the center of the page.

147

Fl. *p* *f* *p* *f* *p* *f* *p* *f* *flz*

Cl. *p* *f* *p* *f* *p* *f* *p* *f* *flz*

Hn. *p* *f* *p* *f* *p* *f* *p* *f*

Crot.

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *f* *arco* *p* *p*

The image shows a page of a musical score for measures 147-150. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Crotchet (Crot.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The woodwinds (Fl. and Cl.) play a melodic line with dynamics *p* and *f* and include a *flz* (flautissimo) marking. The strings (Vln. I, Vln. II, Vla., Vc.) play a rhythmic accompaniment, with the Vc. part marked *arco*. The piano part (Pno.) provides harmonic support. A large red watermark reading 'PERMISSIONS' is overlaid diagonally across the score.

151

Fl. *flz* *p* *f* *ord.* *pp* *flz* *p* *f* *ord.* *pp*

Cl. *flz* *p* *f* *ord.* *pp* *flz* *p* *f* *ord.* *pp*

Hn. *p* *f* *p* *f*

Crot.

Pno.

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *p* *f*

154

Fl. *p* *f* *pp* flz. ord.

Cl. *p* *f* *pp* flz. ord.

Hn. *p* *f*

Crot. To Glock.

Pno.

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *p* *f* *p*

G

157

Fl. *f p f p f p*

Cl. *fp f p f p f p*

Hn.

Glock. Glockenspiel

Pno. *f p* Gb F Ab



G

Vln. I *f ric. pizz. arco, ric. p f p f*

Vln. II *f p f p f p*

Vla. *f p f ric. pizz. arco p*

Vc. *f pizz. arco, ric. (ric.) p f*



166 **H**

Fl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *pp*

Glock.

Pno. *p*

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p*

Vc. *p* *f* *p*

*pizz.* *arco, ric.* *ric.*

*ric.* *pizz.* *arco* *ric.* *pizz.*

*arco, ric.* *arco, ric.*

170

Fl. *p* *f* *p* *f* *p* *f*

Cl. *f* *p* *f* *p* *f*

Hn. *f*

Glock.

Pno.

Vln. I *f* *p* *f* *f* *pizz.* *arco, ric.* *p* *f*

Vln. II *p* *f* *p* *f* *p*

Vla. *p* *arco* *ric.* *p* *f* *pizz.*

Vc. *f* *p* *arco, ric.* *f*

174

Fl. *p* *f* *p* *f* *p* *f* *p*

Cl. *p* *f* *p* *f* *p* *f* *p*

Hn. *pp*

Glock.

Pno. *p*

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *f* *p* *f*

Vc. *p* *f* *p*

*pizz.* *arco, ric.* *ric.* *pizz.* *arco* *arco, ric.* *pizz.* *arco, ric.*

177

Fl. *f p f p f p*

Cl. *p f p f p f*

Hn.

Glock.

Pno.

Vln. I *f p f p f p* *ric.*

Vln. II *p f* *f p f* *p f* *pizz.* *arco*

Vla. *f p f* *arco, ric.* *pizz.*

Vc. *f* *p* *arco, ric.* *f*

180

Fl. *f p f p f p*

Cl. *p f p f p f p f*

Hn.

Glock.

Pno. *f*

Vln. I *f ric. p f p f p*

Vln. II *f pizz. arco p f p f arco p f*

Vla. *f arco, ric. p f pizz. arco p f ric. p f pizz.*

Vc. *p f*

183

Fl.

Cl.

Hn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f*

*pp*

*p*

*f* *p* *f* *p* *f* *p*

*p* *f* *pizz.* *f* *arco* *p* *f* *p* *f*

*f* *p* *f* *pizz.*

*pp*

186

Fl. *f p f p f* *flz. I* *ord.* *p f* *p*

Cl. *p f p f* *f*

Hn. *f* *p f*

Glock.

Pno. *seco*

Vln. I *ric.* *f p f* *I* *pizz.* *arco* *p f*

Vln. II *pizz.* *arco* *f p f* *arco, ric.* *p f p*

Vla. *arco, ric.* *pizz.* *arco* *f p f p f*

Vc. *f* *arco* *p f* *pizz.*

191

Fl. *f* *p* *f* *p*

Cl.

Hn.

Glock.

Pno. *con pedale*

Vln. I *pizz.* *arco* *pizz.* *arco*  
*fp* *f* *p* *fp* *f* *p*

Vln. II *ric.* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *ric.* *p* *f* *p* *f*

Vc. *arco* *pizz.* *arco* *pizz.*  
*p* *f* *p* *f*

195

Fl. *f* *p* *f*

Cl.

Hn.

Glock.

Pno.

Vln. I *fp* *f* *pizz.* *arco* *p* *fp* *f* *pizz.*

Vln. II *f* *ric.* *p* *f* *p* *f* *p*

Vla. *ric.* *p* *f* *ric.* *p* *f*

Vc. *arco* *p* *f* *pizz.* *arco* *p* *f*

198

Fl.

Cl.

Hn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *p* *f*

*p* *fp* *f* *p* *fp* *f*

*f* *p* *f* *p* *f* *p* *f* *p*

*ric.* *p* *f* *p* *f* *p* *f*

*ric.* *p* *f* *ric.* *p* *f*

*p*

202

Fl.

Cl.

Hn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f*

*f* *pp*

*p*

*p* *arco* *pizz.* *arco* *sfp* *f* *p* *sfp* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*ric.* *p* *f* *ric.*

*f* *p*

**J**

*f* *p*

*seco*

**PERUSAL**

206

Fl. *p* *f* *p* *f* *f* *p* *f* *p* *f* *p* *f*

Cl. *f* *p* *f* *p* *f* *p* *f* *f* *p* *f*

Hn. - - -

Glock. - - -

Pno. - - -

Vln. I *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vln. II *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *f* *p* *f* *p*

Vc. pizz. *f* arco *p* *f* pizz. *f*

**PERUSAL**

209

Fl.

Cl.

Hn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *p*

*f*

*con pedale*

*pizz.* *arco* *pizz.* *arco*

*sfp* *f* *p* *sfp* *f* *p*

*ric.* *f* *p* *f* *p* *f* *p* *f* *p*

*ric.* *f* *p* *f*

*arco* *f*

213

Fl. *f* *p* *f* *p*

Cl.

Hn. *p* *f*

Glock.

Pno. *f*

Vln. I pizz. arco *sfp* *f* *p* *sfp* *f* *p*

Vln. II ric. *f* *p* *f* *p* *f* *p* *f* *p*

Vla. ric. *p* *f* *p* *f*

Vc. arco *p* *f*

217

Fl. *f* *p* *f*

Cl.

Hn.

Glock.

Pno.

Vln. I *fp* *f* *pizz.* *arco* *p* *fp* *f*

Vln. II *f* *ric.* *p* *f* *p* *f* *p*

Vla. *ric.* *p* *f* *ric.* *p* *f*

Vc. *f*

220

Fl.

Cl.

Hn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *p*

*p*

*pp*

*p*

*p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p*

*ric.* *p* *f* *p*

*pizz.* *f*

*arco*

*seco*

**K**

**K**

223

Fl.

Cl.

Hn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *p* *f* *p* *p* *f* *p* *f*

*f* *p* *p* *f* *p* *f* *p*

arco pizz. arco

226

Fl. *f* *p* *f*

Cl.

Hn.

Glock.

Pno.

Vln. I *f* *p* *f* *f* *p*

Vln. II *f* *p*

Vla. *p* *f*

Vc. arco *p* *f* pizz. *f*

The musical score is for measures 226-228. It features eight staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Glockenspiel (Glock.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute and Clarinet parts have dynamic markings of *f*, *p*, and *f*. The Violin I part has dynamic markings of *f*, *p*, *f*, *f*, and *p*. The Violin II part has dynamic markings of *f* and *p*. The Viola part has dynamic markings of *p* and *f*. The Cello part has dynamic markings of *p* and *f*, with instructions for *arco* and *pizz.* (pizzicato). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

229

Fl.

Cl.

Hn. *with cello*  
*mp* *pp*

Glock.

Pno.

Vln. I  
*f* *p* *f* *p* *f* *p*

Vln. II  
*f* *p* *f* *p*

Vla.  
*p* *f* *p* *f* *p*

Vc. *arco* *pizz.*  
*p* *f*

233

Fl. *f*

Cl.

Hn. *mp* *pp*

Glock.

Pno.

Vln. I *f* *p* *f* *p* *f* *f*

Vln. II *pizz.* *arco* *p* *f* *p*

Vla. *p*

Vc. *arco* *p* *f*

236

Fl. *p* *f* *p*

Cl. *f*

Hn. *mp*

Glock.

Pno.

Vln. I *p* *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p*

Vla. *f*

Vc. pizz. *f* arco

The musical score is written for measures 236 to 240. It features eight staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Glockenspiel (Glock.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat) and the time signature is 4/4. The score is divided into two systems of four measures each. The first system (measures 236-239) has a 4/4 time signature, and the second system (measures 240-243) has a 3/4 time signature. Dynamics include piano (*p*), forte (*f*), mezzo-piano (*mp*), and piano-pizzicato (*pizz.*). The Vc. part starts with a pizzicato section in measure 236 and switches to arco in measure 240. A large red watermark 'PERUSAL' is overlaid diagonally across the score.

239

Fl. *flz.* *f* *p* *ord.*

Cl. *p* *f* *p* *f*

Hn. *pp* *mp*

Glock.

Pno.

Vln. I *f* *p* *f* *p* *f* *p* *f*

Vln. II *f* *p*

Vla. *p* *f* *p* *f* *p*

Vc. *p* *f* *pizz.* *arco*

243

Fl.

Cl.

Hn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*flz.*

*p* *f* *p*

*pp*

*f*

*f* *p*

*p* *f* *p*

*pizz.* *arco*

*p* *f* *p*

7

3

Detailed description: This page of a musical score covers measures 243, 244, and 245. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Glockenspiel (Glock.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 3/4 time. Measure 243 shows the Flute and Clarinet playing a melodic line with dynamics *p*, *f*, and *p*. The Clarinet part includes a 7-measure rest. The Horn plays a short phrase marked *pp*. The Glockenspiel has a steady eighth-note pattern. The Piano features a complex accompaniment with a 3-measure rest in the right hand. Violin I plays a sustained chord marked *f* and *p*. Violin II plays a rhythmic pattern marked *f* and *p*. Viola plays a sustained chord marked *p*, *f*, and *p*. Violoncello plays a rhythmic pattern marked *p* and *f*. Measure 244 continues the melodic lines, with the Flute marked *flz.* and the Clarinet marked *p*. The Horn has a whole rest. The Glockenspiel continues its pattern. The Piano has a 3-measure rest in the right hand. Violin I has a whole rest. Violin II has a whole rest. Viola has a whole rest. Violoncello has a whole rest. Measure 245 concludes the section with the Flute and Clarinet playing a final phrase. The Clarinet has a 7-measure rest. The Horn has a whole rest. The Glockenspiel continues its pattern. The Piano has a 3-measure rest in the right hand. Violin I has a whole rest. Violin II has a whole rest. Viola has a whole rest. Violoncello plays a sustained chord marked *p* and *arco*.

L

246

Fl. *f* *ord.* *p* *f* *p*

Cl. *f*

Hn. *f*

Glock. *p*

Pno. *f*

*con pedale*

L

Vln. I *sfp* *f* *pizz.* *arco* *p* *sfp* *f* *pizz.* *arco* *p*

Vln. II *arco* *p* *f* *ric.* *p* *f* *p*

Vla. *ric.* *f* *p* *f* *ric.* *p* *f*

Vc. *f*

250

Fl. *f* *p* *f* *p*

Cl.

Hn. *p* *f*

Glock. *f*

Pno. *p* *f*

Vln. I pizz. arco *sfp* *f* *p* *sfp* *f* *p*

Vln. II ric. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. ric. *p* *f* *p* *f*

Vc. *p* *f*

254

Fl. *f* *p* *f*

Cl.

Hn.

Glock.

Pno.

Vln. I *sfp* *f* *pizz.* *arco* *p* *sfp* *f* *pizz.*

Vln. II *f* *ric.* *p* *f* *p* *f* *p*

Vla. *ric.* *p* *f* *ric.* *p* *f*

Vc.

257

Fl.

Cl.

Hn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p* *f*

*f*

*p* *f*

*f* *p* *f*

*p* *f* *p* *f*

*p* *f*

arco

pizz. arco, ric.

ric.

The musical score is arranged in a standard orchestral format. The Flute part begins with a series of sixteenth-note runs, marked *p* and *f*. The Clarinet part has a similar rhythmic pattern. The Horn and Glockenspiel parts provide harmonic support with sustained notes. The Piano part features a complex texture with many sixteenth notes in the right hand and sustained chords in the left hand. The Violin I part plays a continuous sixteenth-note pattern, marked *p*. The Violin II part has a more melodic line with dynamic shifts from *f* to *p* and back to *f*. The Viola part has a melodic line with dynamic shifts from *p* to *f* and back to *p*. The Violoncello part has a sustained bass line.

260

Fl. *f* *p*

Cl. *p*

Hn. *p*

Glock. *p*

Pno. *p*

Vln. I

Vln. II *f* *p* *f* *p* *f* *p* ric.

Vla. *p* *f* ric. *p* *f* ric.

Vc. *p*

264

Fl. *f*

Cl. *f*

Hn. *f*

Glock. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *ric.*  
*p* *f*

Vc. *arco*  
*f*

The image shows a page of a musical score for measures 264 through 267. The score is written for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Glockenspiel (Glock.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. The Flute, Clarinet, and Glockenspiel parts are marked with a forte (*f*) dynamic. The Piano part features a complex rhythmic pattern in the right hand and a sustained bass line in the left hand. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part features a rhythmic pattern of eighth notes with a dynamic marking of *ric.* (ritardando) and a dynamic range from *p* (piano) to *f* (forte). The Violoncello part features a sustained bass line with a dynamic marking of *f* and the instruction *arco* (arco). A large red watermark "PERUSAL" is overlaid on the page.

268

Fl.

Cl.

Hn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

*pp*

The musical score for page 77, measures 268-270, is arranged in a standard orchestral format. The key signature has one flat (B-flat) and the time signature is 4/4. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 268-270. Dynamics: *p*.
- Clarinet (Cl.):** Measures 268-270. Dynamics: *p*.
- Horn (Hn.):** Measures 268-270. Dynamics: *pp*.
- Glockenspiel (Glock.):** Measures 268-270. Dynamics: *p*.
- Piano (Pno.):** Measures 268-270. Dynamics: *p*.
- Violin I (Vln. I):** Measures 268-270. Dynamics: *p*.
- Violin II (Vln. II):** Measures 268-270. Dynamics: *p*.
- Viola (Vla.):** Measures 268-270. Dynamics: *p*.
- Violoncello (Vc.):** Measures 268-270. Dynamics: *f* (at the start of measure 268) and *p* (at the start of measure 270).

A large red watermark "PERUSAL" is overlaid diagonally across the page.

M

Fl. *f*

Cl. *f*

Hn. *f*

Glock. *f*

Pno. *f* *p*

Vln. I *f* *p* *f* *p* *f*

Vln. II *fp* *f* *p* *f* *p*

Vla. *f* *p* *f* *f* *p* *p*

Vc. *f* *p* *p* *f* *p* *f*

PERUSAL

274

Fl.

Cl.

Hn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f* *p cresc.* *f* *p*

*p* *f* *p* *f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

278

Fl. *mf* *pp* *fz*

Cl. *pp* *mf* *pp*

Hn. *pp*

Glock.

Pno. *f* *p cresc.* *f* *p*

Vln. I *p* *f* *p* *ric.* *arco* *f* *p* *f* *p* *ric.* *arco* *f* *p* *f*

Vln. II *pizz.* *p* *arco, ric.* *f* *p* *pizz.* *p* *arco, ric.* *f* *p*

Vla. *f* *p* *f* *ric.* *pizz.* *arco* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *pizz.* *f* *p* *arco* *p* *f* *p* *f* *p* *arco* *p* *f* *p* *f* *p*

**PERIODICAL**

282 *sneak in under clarinet* *air only* *ord.*

Fl. *pp mp pp pp*

Cl. *mf pp fz*

Hn. *p pp*

Glock.

Pno. *f p cresc. f p*

Vln. I *p < f p p < f p < f p < f*

Vln. II *pizz. arco, ric. pizz. arco, ric.*

Vla. *f p < f f > p pizz. arco f p < f f > p pizz. arco*

Vc. *pizz. arco pizz. arco*

*f p p < f p < f f p p < f p < f*

286

Fl. *mf* *pp* *fz*

Cl. *pp* *mf* *pp*

Hn.

Glock.

Pno. *f* *p cresc.* *f* *p*

Vln. I *p* *f* *p* *ric.* *arco* *f* *p* *f* *p* *f* *p* *ric.*

Vln. II *pizz.* *p* *arco, ric.* *f* *p* *pizz.* *p*

Vla. *f* *p* *f* *ric.* *pizz.* *f* *p* *arco* *p* *f* *p* *f*

Vc. *pizz.* *f* *p* *arco* *p* *f* *p* *f* *pizz.* *f* *p* *arco* *p*

289

Fl. *pp* *f*

Cl. *f*

Hn. *pp* *p* *pp* *f*

Glock. *f*

Pno. *f* *p cresc.* *f*

Vln. I arco *f* *p* *f* ric. *p* arco *f* *p* *f* pizz.

Vln. II *f* *p* arco, ric. *f* *p* pizz. *p* arco *f*

Vla. ric. *f* *p* pizz. *p* arco *f* *p* ric. *f* *p* arco *f*

Vc. *f* *p* *f* pizz. *f* *p* arco *p* *f* *p* *f* *p* *f*