

The sleep of reason....

Accidentals apply to notes in the same register in a bar but not to those in other octaves.
All trills semitone unless indicated otherwise.

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$\text{♩} = 160$

TAKE PICCOLO

Piccolo/Flute
ff *mp* *f*

Clarinet in Eb
ff *pp* *mp*

Bass Clarinet in Bb
ff *pp* *ff* *f* *ff* *f* *p* *f*

Harmon without stem throughout

Trombone
f *pp* *f* *p* *f*

Violoncello
fff

Bass
× = Approximate pitch but maintain contour!
pizz throughout
f (do not amplify)

6

Pic./Fl. *p* *f* *p*

E♭ Cl. *f* *p* *f* *3* *p* *ppp*

Bass Cl. *p* *ff* *6* *p* *ff* *5* *3*

Bass Tbn. *gliss.* *ff* *3* *5* *3* *5* *6*

Vc. *3* *ff* *3*

Db. *3* *5* *3* *5*

Detailed description: This page of a musical score, labeled '2' in the top left, contains six staves of music. The staves are labeled on the left as Pic./Fl., E♭ Cl., Bass Cl., Bass Tbn., Vc., and Db. The music is written in a common time signature. The Pic./Fl. staff begins with a measure containing a quintuplet of eighth notes, followed by a long note with a dynamic of *p*. The E♭ Cl. staff starts with a dynamic of *f*, followed by a long note with a dynamic of *p*, then a triplet of eighth notes with a dynamic of *f*, and finally a long note with a dynamic of *ppp*. The Bass Cl. staff has a long note with a dynamic of *p*, followed by a triplet of eighth notes with a dynamic of *ff* and a fingering of *6*, then a long note with a dynamic of *p*, and finally a triplet of eighth notes with a dynamic of *ff* and a fingering of *3*. The Bass Tbn. staff starts with a dynamic of *ff* and a *gliss.* marking, followed by a triplet of eighth notes with a dynamic of *ff* and a fingering of *3*, then a quintuplet of eighth notes with a dynamic of *ff* and a fingering of *5*, and finally a sextuplet of eighth notes with a dynamic of *ff* and a fingering of *6*. The Vc. staff has a triplet of eighth notes with a dynamic of *ff* and a fingering of *3*, followed by a long note with a dynamic of *ff* and a fingering of *3*. The Db. staff features a triplet of eighth notes with a dynamic of *ff* and a fingering of *3*, followed by a quintuplet of eighth notes with a dynamic of *ff* and a fingering of *5*, and finally a triplet of eighth notes with a dynamic of *ff* and a fingering of *3*. Various other musical notations such as slurs, accents, and fingerings are present throughout the score.

A

11

Pic./Fl. *ppp*

E♭ Cl. *tr*

Bass Cl. *mp (subito)* *ppp*

Bass Tbn. *p* *gliss.* *ppp* *fff* *ff*

Vc. *mf (subito)* *mf* *f* *fff* *mf*

Db. *p (subito)* *f* *ff* *mf*

17

Pic./Fl. *ff* *pp*

E♭ Cl. *ff* *pp*

Bass Cl. *mf* *ff* *pp*

Bass Tbn. *pp*

Vc. *fff* *ff* *f*

Db. *f* *mp*

Detailed description: This is a page of a musical score for a woodwind and brass ensemble. It begins at measure 17. The Piccolo/Flute part starts with a forte (*ff*) dynamic, playing a short melodic phrase, then moves to piano (*pp*) for a sustained note. The E♭ Clarinet part also starts with *ff*, playing a triplet, then moves to *pp* for a sustained note. The Bass Clarinet part starts with *mf* and a quintuplet, then *ff* with sixteenth-note patterns, and finally *pp* with a sustained note. The Bass Trombone part starts with a quintuplet, then a triplet, and finally a sustained note in *pp*. The Violoncello part starts with *fff* and a triplet, then *ff* with a triplet, and finally *f* with a triplet. The Double Bass part starts with *f* and a triplet, then *mp* with a quintuplet. The score includes various musical notations such as dynamics, articulation marks, and fingerings.

D1

248


Pic./Fl.

Circular breath.

E♭ Cl.

pppp

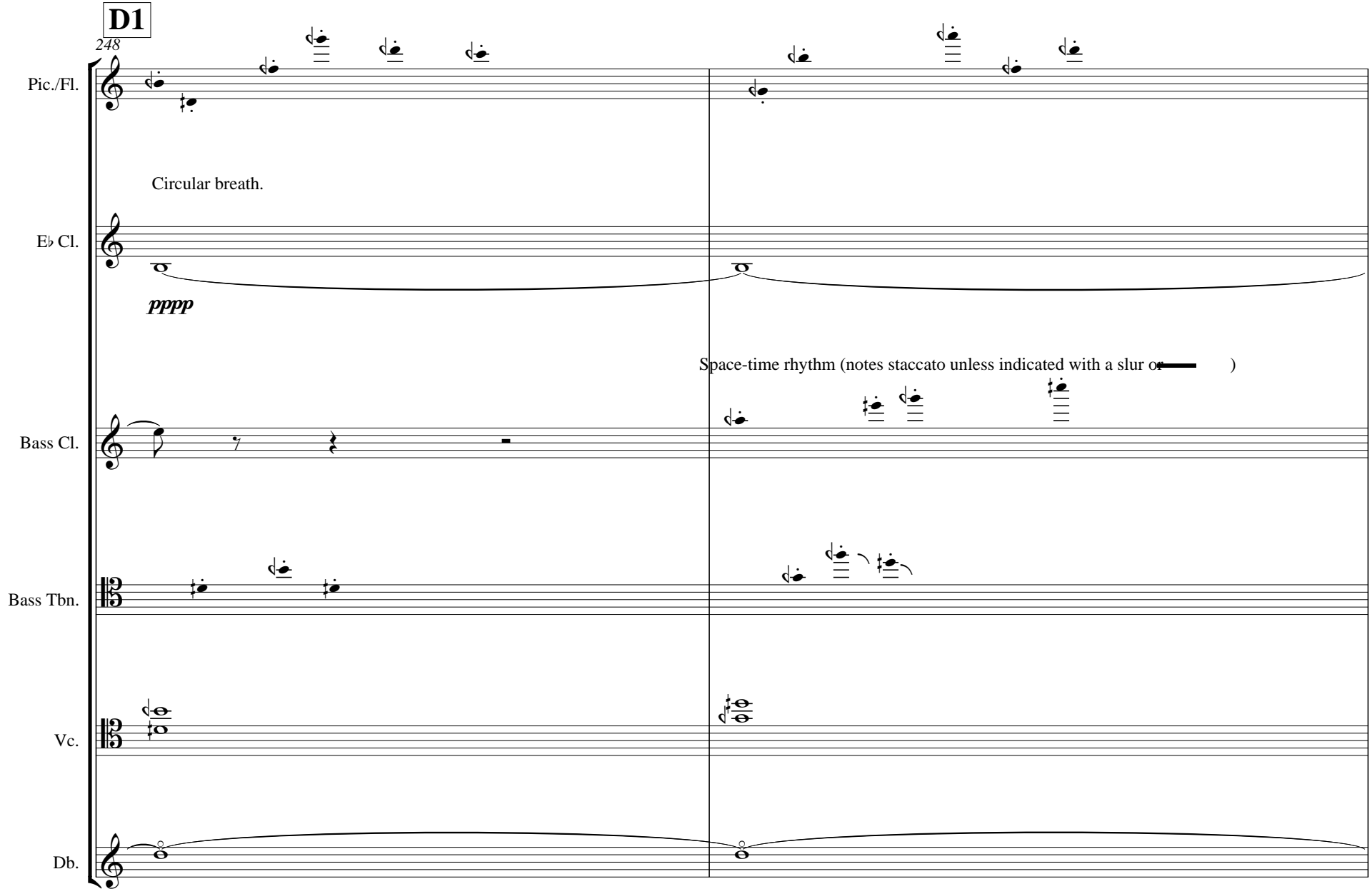
Bass Cl.

Space-time rhythm (notes staccato unless indicated with a slur or )

Bass Tbn.

Vc.

Db.



250

Pic./Fl.

E♭ Cl.

Bass Cl.

Bass Tbn.

Vc.

Db.

Detailed description of the musical score: The score is for six instruments: Pic./Fl., E♭ Cl., Bass Cl., Bass Tbn., Vc., and Db. It consists of two measures. The Pic./Fl. part starts with a grace note on the first note, followed by a series of notes. The E♭ Cl. part has a long note with a grace note. The Bass Cl. part has a melodic line with a grace note. The Bass Tbn. part has a melodic line with a grace note. The Vc. part has a chord. The Db. part has a long note with a grace note.

252

Pic./Fl.

E♭ Cl.

Bass Cl.

Bass Tbn.

Vc.

Db.

circular breath till end

E1

254 Circular breath.

air only (not circular!)

Pic./Fl.

pppp (balance with the others)

air only (not circular!)

E♭ Cl.

air only
(not circular)

Bass Cl.

air only
(not circular)

Circular breath.

Bass Tbn.

pppp (balance with the others)

Hum the 'D' with slight pitch fluctuations - barely audible.

Vc.

Db.