

Lyrics and melody: Robert Wyatt  
Arrangement: Regin Petersen

# A Last Straw

(v 231015)

With the support of

**STATENS KUNSTFOND**



# A Last Straw

*A Last Straw* is a free interpretation on the song with the same name by Robert Wyatt. The piece was commissioned by *Athelas Sinfonietta Copenhagen* with the support of *The Danish Arts Foundation* and was premiered 23/10 2015 during the *Wundergrund Festival*.

## Performance notes and instruments:

### Lead singer

Amplified, with analogue ecco and delay pedal. Further information might be added in a later version of the score

### Flute

### Oboe

### Clarinet in Bb

### Bassoon

### Horn in F

### Trumpet in Bb

With and without mute

### Trombone

With plunger (optional Harmon Mute)

### Perc 1

Cymbal on stand. Played on by hand, bow and whisks  
Chimes. Metal glass or sim. High pitched of any size  
Bass Drum. Played with soft mallets  
Rain Stick

### Marimba

2 bows and mallets

### Harp

### Piano

### Violin 1

### Violin 2

### Viola

### Violon cello

### Contra bass

5 stringed (C-string)  
Alternatively: 4 stringed bass with E-string tuned to C

## Technical notes:

The lead singer must be amplified. Two or more ecco and delay pedal are used.

It is recommended to supply the conductor with a clicktrack.

# A Last Straw

(v. 231015)

The piece starts with the lead singer making "body sounds" with the microphone.  
On cue the conductor starts on A

Lyrics and melody: Robert Wyatt  
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30-90"

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Lead:** A single staff with a treble clef, containing a series of rhythmic "body sounds" represented by a wavy line. A bracket above the staff spans from the beginning to the end of the page, with the duration "30-90" written above it.
- Flute:** A single staff with a treble clef.
- Oboe:** A single staff with a treble clef.
- Clarinet in B $\flat$ :** A single staff with a treble clef.
- Bassoon:** A single staff with a bass clef.
- Horn in F:** A single staff with a treble clef.
- Trumpet in B $\flat$ :** A single staff with a treble clef.
- Trombone:** A single staff with a bass clef.
- Percussion:** A single staff with a double bar line symbol.
- Marimba:** A single staff with a treble clef.
- Harp:** A single staff with a treble clef.
- Piano:** A grand staff consisting of two staves, one with a treble clef and one with a bass clef.
- Violin 1:** A single staff with a treble clef.
- Violin 2:** A single staff with a treble clef.
- Viola:** A single staff with an alto clef.
- Violoncello:** A single staff with a bass clef.
- Contrabass:** A single staff with a bass clef.

♩ = 120

**A**

**B**

2 (2 bars count in for conductor)

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Mar.

Hp.

Pno.

**A**

**B**

♩ = 120

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ord.



**D**

21

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc

Mar.

Hp.

Pno.

**D**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Sul G. Play on bridge. Minimum bow pressure. Very subtle highpitched sound should be produced



G

35

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Sul G

Sul D

Nat. harmonic gliss

44 **H**

**I Verse 1**

Lead *Sea*

Fl. *pp* *p*

Ob. *p* *f*

Cl. *mf* *p*

Bsn. *pp* *ppp*

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

Tpt.

Tbn. *p* *f* *p* *ppp* *pp*

Cym.

Mar. *pp* *pp* *mf* *pp* *ppp* *mp* *ppp* (arco sempre) (arco)

Hp.

Pno. *ppp* *pp*

Vln. 1 *pp* *ppp* *mf* *ppp* *p*

Vln. 2 *pp* *ppp* *mf* *ppp*

Vla. *ppp* *ppp* *mf* *ppp*

Vc. *ppp* *ppp* *mf*

Cb.

J

50

Lead *weed* *tang - - - - - led*

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

Ob.

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

Bsn. *p* *pp* *ppp* *p* *gliss.*

Hn. *p* *ppp* *p*

Tpt.

Tbn. *mp* *pp* *ppp* *p* *gliss.* Optional / Alternative line

Cym.

Mar. *mp* *ppp* *mp* *ppp* *mp*

Hp.

Pno.

Vln. 1 *ppp*

Vln. 2 *p*

Vla. *p*

Vc. *ppp* *p*

Cb. *ppp*

**K**

Lead in our home

Fl. *p* *f* *p*

Ob.

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

Bsn. *ppp* *ppp* *p* *gliss.* *ppp* *ppp* *p*

Hn. *ppp* *p*

Tpt. *ppp*

Tbn. *ppp* *ppp* *p* *gliss.* *ppp* *ppp* *ppp* *ppp*

Cym.

Mar. *ppp* *mp* *ppp* *mp* *ppp* *mp*

Hp.

Pno.

Vln. 1 *p*

Vln. 2 *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp*

Cb. *gliss.* *ppp*

Plunger (Alt. harmon mute)  
"Wau wau" - vibrato style

Sul G  
Nat. harmonic gliss

L

64

Lead *Sea - - - - - weed*

Fl. *p f p*

Ob.

Cl. *p f*

Bsn. *mf ppp p pp*

Hn. *ppp p*

Tpt. *mp ppp*

Tbn. *mp ppp ppp p pp*  
Optional / Alternative line

Cym.

Mar. *(arco) ppp mp ppp mp*

Hp. *mp*

Pno.

Vln. 1 *pp p*

Vln. 2 *ppp p*

Vla. *ppp p*

Vc. *p*

Cb. *gliss. gliss. p ppp*

M

71

Lead *tang - - - - - led*

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

Ob.

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

Bsn. *ppp - - - - - p - - - - - gliss. - - - - - ppp*

Hn. *ppp - - - - - p - - - - - p - - - - - p*

Tpt.

Tbn. *ppp - - - - - p - - - - - gliss. - - - - - ppp*

Cym.

Mar. *ppp - - - - - mp - - - - - ppp - - - - - mp - - - - - ppp*

Hp.

Pno.

Vln. 1 *ppp - - - - - p - - - - - p - - - - - p*

Vln. 2

Vla.

Vc. *ppp - - - - - p - - - - - p - - - - - p*

Cb.

78 **N** **O**

Lead in our home from

Fl. *p* *f* *p*

Ob.

Cl. *p* *f* *p*

Bsn. *ppp* *p* *ppp* *p* *f* *p*

Hn. *ppp* *p* Stopped horn *pp*

Tpt. *ppp* *p*

Tbn. *ppp* *p* *ppp* *mp*

Cym.

Mar. *mp* *ppp* *mp* *ppp* *mp* *p* *mf* *p*

Hp.

Pno.

Vln. 1 *p* **N** **O**

Vln. 2 *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

Cb. *ppp*

P

Lead *home* Please

Fl. *p* *f* *p*

Ob.

Cl. *f* *p* *f*

Bsn. *p* *f* *p* *p*

Hn. *mp*

Tpt.

Tbn. *ppp* *ppp* *ppp* *p*

Cym. Gently tap cymbal with two fingers  
Cymbal *pp* *p*

Mar. *mf* *ppp* *mp*

Hp.

Pno. *p* *mp*

Vln. 1 *ppp* *p*

Vln. 2 *ppp*

Vla.

Vc. *ppp*

Cb. *p*



90 **Q**

Lead  
don't wait for

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

Ob.

Cl.  
*p* *f*

Bsn.  
*f* *p*

Hn.  
*pp* *mp*

Tpt.

Tbn.

Cym.

Mar.  
*ppp* *mf* *ppp* *mf* *ppp* *mf*

Hp.

Pno.

**Q**

Vln. 1  
*ppp*

Vln. 2  
*p*

Vla.  
*ppp*

Vc.  
*p*

Cb.

**R**

96

Lead *the pa - - - per - - - weight - - -*

Fl. *f p f p*

Ob. *p*

Cl. *p f p f*

Bsn.

Hn. *pp mp*

Tpt.

Tbn. *pp*

Cym.

Mar. *ppp mf ppp mf p f p f p*

Hp. *3*

Pno.

Vln. 1 *p*

Vln. 2 *pp gliss.*

Vla. *p*

Vc. *3 p mp*

Cb. *p gliss.*

S Chorus 1

101

Lead *In - to the wa - ter we'll go*

Fl. *f p f*

Ob. *f mf*

Cl. *p f p mf*

Bsn.

Hn. *p mf p mf p*

Tpt. *mf*

Tbn. *mf mf mf p*

Cym. *pp p*  
 Gently tap cymbal with two fingers  
 Cymbal  
 To B. D.

Mar. *ff*  
 Change to mallets

Hp. *mf*

Pno.

Vln. 1 *p f p f p*

Vln. 2 *p f p f p f*

Vla. *mf f p f p f*

Vc. *mf f p f p p*

Cb. *f p f*

S

**T**

**U**

Lead *106*  
 head ov-er hill We'll not grow fat in-side the

Fl. *p mf f*

Ob. *f mf*

Cl. *f mf*

Bsn. *p f*

Hn. *pp f*

Tpt. *pp f*

Tbn. *pp f*

Cym. Bass Drum *p*

Mar. Marimba mallets *mp*

Hp. *mf ff mf*

Pno. *f*

Vln. 1 *f* *cresc. molto* *ff* *p*

Vln. 2 *cresc. molto* *ff* *p* *f*

Vla. *cresc. molto* *ff* *p* *f*

Vc. *cresc. molto* *ff* *p* *f*

Cb. *mf* *cresc. molto* *ff*

113 V

Lead  
ma-mo-ry glan -

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn. *pp*

Tpt. *pp* Mute in (If no mute is used continue this line until b 118) With mute *f* *mf*

Tbn. *pp*

B. D. *p* Rain Stick Bass Drum To Cym.

Mar. *mp*

Hp. *pp* *p* *mf* *pp* l.v.

Pno. *f* *p* *p* *p* *p* sostenuto pedal

Vln. 1 *f* *pp* V

Vln. 2 *pp*

Vla. *pp*

Vc. *f* sul d

Cb. *f*

22 **Intermezzo**

119 **W** **X**

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. D.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *f*

*f* *pp* *mf*

*f* *pp* *mf*

Cymbal With Whiskers [Slowly move the whiskers around the cymbal] *pp* *mp*

Change to bow

*mf* *pp* *mf* *pp* *mf* *ff* *ff*

Lead

Fl.

Ob.

Cl.

Bsn.

Detailed description: This block contains the staves for the woodwind section. The Lead staff is mostly empty. The Flute staff has a long melodic line starting in measure 4. The Oboe staff has a melodic line starting in measure 1 and ending with a triplet in measure 7. The Clarinet staff has a triplet in measure 4. The Bassoon staff is empty.

Hn.

Tpt.

Tbn.

Detailed description: This block contains the staves for the brass section. The Horns staff has a melodic line with dynamics *pp* and *mf*. The Trumpets staff has a melodic line with triplets in measures 1, 2, and 3. The Trombones staff has a melodic line with dynamics *pp* and *mf*.

Cym.

Detailed description: This block contains the staff for the Cymbals. It features a tremolo effect in measure 4, with dynamics *pp* and *mp*.

Mar.

Detailed description: This block contains the staff for the Maracas, which is mostly empty.

Hp.

Detailed description: This block contains the staff for the Harp. It features a melodic line with dynamics *pp* and *mf*.

Pno.

Detailed description: This block contains the staff for the Piano, which is mostly empty.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This block contains the staves for the string section. Violin 1 has dynamics *mf* and *pp*. Violin 2 has dynamics *pp* and *mf*. Viola has dynamics *pp* and *mf*. Violoncello has dynamics *pp* and *mf*. Contrabass is empty.

A1

Lead

Fl.

Ob.

Cl.

Bsn.

Detailed description: This block contains the staves for the woodwind section. The Lead staff is mostly empty. The Flute staff is empty. The Oboe staff has a long melodic line starting with a half note, followed by a slur over two more half notes, with a *mp* dynamic marking. The Clarinet staff has a melodic line starting with a quarter rest, followed by a slur over two eighth notes, then a triplet of eighth notes, and finally a slur over two more eighth notes, with *mp* dynamics. The Bassoon staff is empty.

Hn.

Tpt.

Tbn.

Detailed description: This block contains the staves for the brass section. The Horns staff has a melodic line with a slur over two measures, with *pp* and *mf* dynamics. The Trumpets staff has a melodic line with a slur over two measures, then a triplet of eighth notes, and finally a half note, with *mp* dynamics. The Trombones staff has a complex melodic line with many notes, with a slur over the first two measures (*pp*) and another slur over the last two measures (*mf*).

Cym.

Detailed description: This block contains the Cymbals staff. It features two measures of sustained cymbal rolls with *pp* and *mp* dynamics. The second measure includes the instruction "To B. D." above the staff.

Mar.

Detailed description: This block contains the Maracas staff, which is mostly empty.

Hp.

Detailed description: This block contains the Harp staff, which has a complex melodic line with many notes and slurs.

Pno.

Detailed description: This block contains the Piano staff, which is mostly empty.

A1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This block contains the staves for the string section. The Violin 1 staff has a melodic line with a slur over two measures, with *mf* dynamics. The Violin 2 staff has a melodic line with a slur over two measures, then a slur over two more measures, and finally a slur over two more measures, with *mf* and *p* dynamics. The Viola staff has a melodic line with a slur over two measures, then a slur over two more measures, and finally a slur over two more measures, with *mf* and *p* dynamics. The Violoncello staff has a melodic line with a slur over two measures, then a slur over two more measures, and finally a slur over two more measures, with *pp* and *mf* dynamics. The Contrabass staff is empty.





This page of a musical score, numbered 26 and marked with a rehearsal cue **C1** at measure 146, features a full orchestral arrangement. The score is organized into systems for various instruments:

- Lead:** A single staff with a whole rest.
- Flute (Fl.):** Features melodic lines with triplets, starting at *mf* and moving to *f*.
- Oboe (Ob.):** Plays sustained notes, starting at *f*.
- Clarinet (Cl.):** Features melodic lines with triplets, starting at *f*.
- Bassoon (Bsn.):** Plays sustained notes, starting at *p* and moving to *f*.
- Horn (Hn.):** Features melodic lines with accents, starting at *f* and moving to *p*.
- Trumpet (Tpt.):** Features melodic lines with triplets, starting at *f*.
- Trombone (Tbn.):** Features melodic lines with accents, starting at *p* and moving to *f*.
- Bass Drum (B. D.):** Features a rhythmic pattern of quarter notes.
- Maracas (Mar.):** Features a rhythmic pattern of eighth notes, starting at *mf* and moving to *f*.
- Harpsichord (Hp.):** Features a rhythmic pattern of eighth notes.
- Piano (Pno.):** Features a rhythmic pattern of eighth notes, starting at *f* and moving to *mp*.
- Violin 1 (Vln. 1):** Features a rhythmic pattern of eighth notes, starting at *f* and moving to *mp*.
- Violin 2 (Vln. 2):** Features a rhythmic pattern of eighth notes, starting at *p* and moving to *f*.
- Viola (Vla.):** Features a rhythmic pattern of eighth notes, starting at *f* and moving to *mp*.
- Violoncello (Vc.):** Features a rhythmic pattern of eighth notes, starting at *f*.
- Double Bass (Cb.):** Features a rhythmic pattern of eighth notes, starting at *f*.



Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. D.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

F1

G1

159

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

R.S.

Mar.

Hp.

Pno.

F1

G1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

166

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

R.S.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Re - - -

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

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

*mp* *ppp*

*mp* *ppp*

Arco *ppp* *mf*

*p*

*ppp*

*pp*

Optional part

I1

174

Lead: minds re - - - - - minds

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

Ob.: Key clicks *p* *f*

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

Bsn.: *p* *pp* *ppp* *p*

Hn.: *ppp* *p* *ppp*

Tpt.:

Tbn.: *p* *pp* *ppp* *p*

R.S.:

Mar.: *ppp* *mf* *ppp* *mf* *ppp* *mf*

Hp.:

Pno.: *ppp*

Vln. 1: *pp*

Vln. 2: *pp*

Vla.:

Vc.:

Cb.:

Damp strings with hand *ppp*

I1

J1

K1

Lead: me of

Fl. Whistle tones

Ob. *p* *f* *ppp* Multiphonic. Same as before

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

Bsn. *ppp* *p* Key clicks *p* *f*

Hn. *p* Air sound *ppp* *pp* *mp* *pp*

Tbn. Air sound *ppp* *pp* *mp* *pp*

R.S. Cymbal Bow on side (normal) *ppp* *pp* l.v.

Mar. *ppp* *mf* *ppp* *mf*

Hp. *ppp*

Pno. *pp* *ppp* *pp*

J1

K1

Vln. 1 *ppp* Sul E Play on bridge

Vln. 2 *ppp* *pp* Play in waist

Vla. *ppp* *pp* *ppp* Play in waist

Vc. *pp* *ppp* *mf* Play in waist. Only a slight "hiss" sound should be produced

Cb. *ppp*



L1

M1

187

Lead  
Your roc - ky bot - tom Err

Fl.  
ppp pp pp p p

Ob.  
pp p f ppp p p

Cl.  
p mf ppp pp

Bsn.  
p f

Hn.  
ppp ppp pp mp pp ppp

Tpt.

Tbn.  
ppp pp mp pp

Cym.  
Bow on bell ppp p l.v. ppp pp

Mar.  
(arco) ppp p

Hp.

Pno.  
ppp pp

Vln. 1  
pp ppp pp ppp pp pp

Vln. 2  
ppp pp ppp pp ppp p

Vla.  
pp ppp mf ppp pp ppp

Vc.  
Sul C Slow natural harmonic gliss. As high as possible p mp ppp mf ppp pp

Cb.  
mf ppp ppp pp ppp

Vln. 1  
L1

Vln. 2  
Sul E Play on bridge

Vla.  
Sul A. Play on bridge

Vc.  
Sul E Play on bridge

Cb.  
M1

Ord

Lead  
on the good side. Touch us, when we col - lapse

Fl.  
*p* *pp* *p* *gliss.* *gliss.* *gliss.*

Ob.  
*f* *ppp* *p* *mp*

Cl.  
*pp* *p* *p* *mf* *p* *gliss.*

Bsn.  
*p* *f* *p* *f* *f*

Hn.  
*ppp* *pp* *mp* *pp* *ppp* *p* *gliss.*

Tpt.  
*p* *gliss.* (Without mute)

Tbn.  
*ppp* *pp* *mp* *pp* *p* *gliss.*

Cym.  
*ppp* *p* *p* *mp* More tone

Mar.  
*ppp* *ppp* *p* *ppp*

Hp.

Pno.  
*ppp* *pp* *ppp* *pp*

Vln. 1  
*p* *pp* *p* *pp* *p* *gliss.* *Sul E* *Sul A* *gliss.* *f* *gliss.*

Vln. 2  
*pp* *pp* *p* *pp* *p* *gliss.* *Sul A* *gliss.* *f* *gliss.*

Vla.  
*pp* *pp* *p* *ppp* *pp* *pp* *Sul A. Play on bridge* *Sul D* *gliss.* *f* *gliss.*

Vc.  
*ppp* *mf* *pp* *pp* *p* *f* *gliss.* *(sul D)* *f*

Cb.  
*pp* *p* *mf* *pp* *f* *gliss.*

**N1**

Sul G  
During the gliss:  
remove dampening finger

Sul G  
During the gliss:  
remove dampening finger

Sul G  
During the gliss:  
remove dampening finger

Corus 2

O1

P1

202

Lead  
In - to the wa - ter we'll go head ov - er hill We'll not grow fat in - side the

Fl.  
*f* *mf* *p*

Ob.  
*f* *pp* *mf*

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

Bsn.  
*p* *mf* *p*  
Change fingering

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

Tpt.  
*f* *p*

Tbn.  
*f*

Cym.  
To B. D. l.v.

Mar.  
Change to mallets  
Marimba, mallets  
*pp* *p* *mp* *f*

Hp.  
l.v.  
*pp* *p* *mf*

Pno.  
*p* *mp* *mf* *f*

Vln. 1  
ord. *ff* *p* *mp* *p*

Vln. 2  
*ff* *p* *mp* *p* *mf*

Vla.  
*ff* *p* *mp* *p* *mf*

Vc.  
*ff* *p* *mp* *p* *mf*

Cb.  
*p* *p* *mp* *pp*

O1

P1

211

Lead  
ma-mo-ry glan In - to the wa-ter we'll go

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *pp*

Hn. *pp*

Tpt. *pp* *p*

Tbn.

Cym.

Mar. *mp* *8va*

Hp. *pp* *p* *mf* *f* *l.v.*

Pno. *f* *p* *mp* *mf* *f* *Sostenuto pedal*

Vln. 1 *mf* *p* *8va*

Vln. 2 *p*

Vla. *p*

Vc. *sul d* *p*

Cb. *f*

Q1

218

Lead *mf* head ov - er hill *f* A head be -

Fl. *mf* *f* *gliss.*

Ob. *f* *gliss.*

Cl. *f* *gliss.*

Bsn. *p* *f* *p* *f*

Hn. *pp* *f*

Tpt. *pp* *f*

Tbn. *pp* *f*

B. D. Bass Drum *p* *f* *p*

Mar. *f*

Hp. *mf* *ff* *f*

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

Vln. 1 *f* *gliss.*

Vln. 2 *f* *gliss.* *mf*

Vla. *f* *gliss.* *mf*

Vc. *f* *gliss.* *mf*

Cb.

R1 S1

T1

Suggestions from here

224

Lead  
hind me bu-ried deep in the sand

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

Ob.  
*mf* *p* *f*

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

Bsn.  
*p* *f*

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

Tpt.  
*p* *f* *p* *f*

Tbn.  
*p* *f* *p* *f*

B. D.  
*p* *f* *p* *p* *f* *p*

Mar.  
*f*

Hp.  
*f* *p* *f*

Pno.  
*ff* *p* *f*

Vln. 1  
*mf* *ff* *p* *ff*

Vln. 2  
*ff* *p* *ff*

Vla.  
*ff* *p* *ff*

Vc.  
*ff* *p* *ff*

Cb.  
*mf* *ff* *mf* *p* *ff*

Espr.



This page of a musical score, page 40, measures 235-240, features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section consists of a Bass Drum (B. D.), Maracas (Mar.), and a Harp (Hp.). The keyboard section includes Piano (Pno.). The strings are represented by Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is characterized by dynamic markings such as *p*, *ff*, *pp*, and *f*, and includes complex rhythmic patterns like sixteenth-note runs and triplets. The woodwinds and strings play sustained notes with long phrasing, while the percussion and harp provide rhythmic and harmonic support.



240

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. D.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *ff*

*ff*

*p* *f*

*p* *f*

*p* *f*

*p* *f* *p*

*mp* *f* *mf* *p* *pp*

*mp* *f* *mf* *p* *pp*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

To Cym.

Change to bow

V1

W1

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. D.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *f* *pp* *p* *f* *ppp* *pp* *p* *f* *mp* *p* *f*

Damp strings with hand

Blow air

Sul C  
Slow natural harmonic gliss

As high as possible

*gliss.*

*gliss.*

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. D.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cymbals  
Bow on side of cymbal (normal)

Arco

Sul G  
On the bridge

Sul C  
Slow natural harmonic gliss

As high as possible

gliss.

*pp*, *ppp*, *p*, *mf*, *f*, *mp*

Y1

Z1

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

Mar.

Hp.

Pno.

Damp strings with hand

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Sul E On bridge

Sul A On bridge

Sul G On bridge

In the waist

Play in waist

Sul E On bridge

Y1

Z1

Lead

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym.

Mar.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A2

B2

Play in waist

Sul C

Slow natural harmonic gliss

As high as possible

gliss.

ppp

pp

p

mp

mf

ppp < pp >

Lead

Fl. *Whistle tones*  
*ppp* *pp*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Cym. *ppp* *p*

Mar.

Hp.

Pno. *ppp* *pp*

Vln. 1 *ppp* *pp* *ppp* *pp*

Vln. 2 *pp* *ppp* *pp*

Vla. *pp* *gliss.* *ppp*

Vc.

Cb.