

Jeanne's Fantasy

**for clarinet in Bb, cornet,
vibraphone, marimba, and piano**

from the opera

Jeanne

Act I

words by James Swindell

music by Mark Warhol

ORCHESTRA

Clarinet in Bb
Cornet
Vibraphone
Marimba
Piano

ACCIDENTALS WITHIN A MEASURE

normal convention : an accidental affects all notes of the same pitch in the same octave

LICENSES AND FEES

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COMPOSER INFORMATION

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SCENARIO

THE MUSIC OPENS AS A FORTE RAUCOUS NOISE OF A VIOLENT, SUSTAINED, DIN - METALLIC AND SHRILL - WITH AN UNDERLYING, LOWER-REGISTER, RHYTHMIC BEAT - A HUGE PIECE OF MACHINERY - GEARS AND COGS AND CAMS - MALFUNCTIONING.

THE RAUCOUS NOISE INTRODUCES A NEW, OUT OF KILTER, MECHANISTIC MUSIC FOR THE FOLLOWING FANTASY SCENE.

AT THE RAUCOUS NOISE, JEANNE RUSHES TO HER OFFICE DOORWAY AND LOOKS OUT INTO THE FACTORY AREA. FAKE PISTONS, SURREALISTIC GEARS AND FLYWHEELS, VARIOUS MACHINE STRUCTURES FLY IN AND TRANSFORM THE FACTORY INTO A SINGLE, COMPLEX AND IMPRESSIONISTIC ASSEMBLY LINE. AS THE RAUCOUS NOISE FINISHES AND THE MUSIC BEGINS, THE WORKERS ENTER THE FACTORY FROM THE WINGS, FROM BEHIND MACHINES, ETC.

THE WORKERS BRING OUT VARIED SIZED WAGONS OR CARTS, EACH ONE LOADED WITH A DIFFERENT SUPPLY OF "RAW MATERIALS" TO BE FED INTO PARTS OF THE ASSEMBLY LINE. THESE RAW MATERIALS CONSIST OF:

- A LARGE STACK OF GREEN LEAVES OF DIFFERENT SHAPES, SIZES AND SHADES
- A MOUND OF DARK EARTH WITH A LARGE MEASURING CUP
- A TROLLEY LOAD OF CHILDREN'S STUFFED CUDDLY ANIMALS (TEDDY BEARS, DOGS, ELEPHANTS, TIGERS, CLOWNS, ETC.)
- AN ASSORTMENT OF LARGE, PINK, SEASHELLS
- RACKS OF UNIFORMLY SIZED GLASS JARS FULL OF WATER
- A PILE OF SAND WITH A SMALL BUCKET AND SHOVEL FOR MEASURING
- A WAGONLOAD OF BRIGHTLY COLORED FLOWERS
- A HOPPER OF WOOD CHIPS WITH BARK ON ONE SIDE, AND WITH A HANGING SCALE FOR MEASURING
- A SUPPLY OF THICK, SCARLET RED, VALENTINE-SHAPED HEARTS
- FIVE GALLON CANS (LIDS REMOVED) OF PAINT IN ASSORTED COLORS INCLUDING BLACK, WHITE, BROWN, AND MUTE EARTH TONES (COLORS THAT MIGHT BE INTERPRETED AS DIFFERENT HUES OR SHADES OF HUMAN SKIN).

A SERIES OF NAKED RED LIGHT BULBS LIGHTING ONE AT A TIME WILL INDICATE THE PROGRESS OF THE "PRODUCT" AS, HIDDEN IN THE MACHINERY, IT MAKES ITS WAY THROUGH THE ASSEMBLY PROCESS.

THIS FANTASY IS A COMPLEX, CHOREOGRAPHED SCENE. UNDER JEANNE'S INITIALLY PASSIVE OBSERVATION, THE FACTORY IS MODIFIED, GEARS UP FOR, AND BEGINS PRODUCING - ONE AT A TIME - "HUMAN BEINGS". EACH TIME A HUMAN IS PRODUCED IT IS SEEN TO BE SERIOUSLY FLAWED - MANNEQUINS WITH THREE LEGS, OR NO ARMS, OR THE HEAD ATTACHED TO AN ELBOW, ETC. - WITH EACH FINISHED PRODUCT FULLY CLOTHED BUT LIFELESS. AFTER EVERY FAILURE, THE WORKERS MAKE ADJUSTMENTS TO THE MANUFACTURING PROCESS WITH MACHINERY CHANGES OR ALTERATIONS IN THE INPUT OF RAW MATERIALS. THEN WITH NEW HOPE, THE MAIN POWER SWITCH IS TURNED ON AGAIN, THE LINE CYCLES OUT ANOTHER PRODUCT, AND ANOTHER LIFELESS AND MISASSEMBLED IMITATION OF A HUMAN IS PRODUCED

AFTER THE FIRST THREE FAILURES [LOADING IN THE RAW MATERIALS, STARTING THE LINE, FOLLOWING THE RED LIGHTS TO THE "OUTPUT", FOLLOWED BY "ADJUSTMENTS" IN THE PROCESS, SAM ENTERS WITH A WAGONLOAD OF OVERSIZED, OLD-FASHIONED ALARM CLOCKS WITH A DOUBLE BELL ON TOP AND A LARGE KEY FOR WINDING. HE TAKES ONE, WINDS IT UP, AND INSERTS IT INTO A POINT ON THE ASSEMBLY LINE. HE THROWS THE SWITCH. ONCE AGAIN THE MACHINERY AND RED LIGHTS CYCLE. THIS TIME, A CORRECTLY MADE BUT STILL LIFELESS HUMAN IS PRODUCED.

JEANNE, UNTIL NOW A PASSIVE OBSERVER, GOES INTO HER OFFICE AND TAKES A BOX FROM HER DESK DRAWER. SHE TAKES THE BOX INTO THE FACTORY AREA AND GOES UP TO THE ASSEMBLY LINE. FROM THE BOX SHE TAKES A SINGLE, WHITE CANDLE. SHE LIGHTS IT, CAREFULLY PLACES IT INSIDE THE LINE, THEN GOES TO THE SWITCH AND TURNS IT ON. THE ASSEMBLY PROCESS CYCLES AGAIN. FROM THE END OF THE LINE ANOTHER HUMAN FIGURE IS PRODUCED - CORRECTLY ASSEMBLED AND OBVIOUSLY ALIVE - IT IS MARK.

HER HANDS PRESSED TO HER FACE, JEANNE FREEZES. BUT THE ASSEMBLY LINE CONTINUES WITH ANOTHER CYCLE, THE MUSIC BECOMING LOUDER AND LOUDER - GROWING MORE AND MORE OMINOUS. THE RED LIGHTS LOOSE THEIR SEQUENCE AND START FLASHING HELTER-SKELTER. AS THE MUSIC CRESCENDOS, SAM RUSHES TO TURN OFF THE POWER BUT HE IS TOO LATE. THE COMPLETED PRODUCT EMERGES FROM THE END OF THE LINE AS SAM TURNS OFF THE SWITCH - A FIGURE BROKEN AND LIFELESS, IT IS THE DANCER OF JEANNE'S SPIRIT.

THE MUSIC STOPS WITH THE THROW OF THE SWITCH. MARK STANDS IMMOBILE, A CALM EXPRESSION ON HIS FACE. JEANNE ALSO REMAINS UNMOVING. THE WORKERS, WITH SAM LEADING, PICK UP THE DANCER AND CARRY HER INTO JEANNE'S OFFICE AND LAY HER GENTLY ACROSS THE TOP OF THE DESK. THEN ALL THE WORKERS, WITH EXPRESSIONS OF SORROW AND GRIEF, BACK SLOWLY OUT OF THE OFFICE INTO THE AREA, AND EXIT INTO WINGS OR OUT OF SIGHT BEHIND THE MACHINES.

SAM SADLY BACKS AWAY FROM THE DANCER'S BODY AND EXITS THROUGH THE INNER DOOR TO HIS OFFICE.

STILL IN THE FACTORY AREA, MARK STANDS CALM AND UNMOVING AS HE HAS BEEN SINCE EMERGING FROM THE END OF THE ASSEMBLY LINE. JEANNE STANDS AT A DISTANCE FROM MARK.

MARK, WHO HAS ACKNOWLEDGED NO ONE SINCE HIS ENTRANCE FROM THE MACHINE, WALKS IN SILENCE [WE DO NOT HEAR THE SOUND OF HIS FOOTSTEPS] ACROSS TO JEANNE'S OFFICE AND GOES INSIDE.

JEANNE TURNS AS HE CROSSES IN FRONT OF HER. MARK TAKES NO NOTICE OF HER, BUT HER EYES FOLLOW AS HE WALKS ON INTO HER OFFICE [SHE IS POSITIONED TO SEE IN TO THE DESK THROUGH THE OPEN DOORWAY].

MARK STANDS BESIDE AND UPSTAGE OF THE DANCER'S BODY. HE BENDS OVER AND GENTLY KISSES HER ON THE LIPS. AS HE DOES SO, THE MUSIC RESUMES.

MARK SLOWLY RESUMES HIS STANDING POSITION, THEN REACHES OUT AND PLACES THE PALM OF HIS HAND ACROSS THE DANCER'S FOREHEAD. AS THE DANCER OPENS HER EYES AND STIRS SLIGHTLY, MARK REMOVES HIS HAND.

THE DANCER AND MARK LOOK INTO EACH OTHER'S EYES FOR A MOMENT, THEN THE DANCER HOLDS UP HER HAND. MARK TAKES IT AND HELPS HER TO FIRST SIT UP ON THE DESK, THEN TO STAND BESIDE HIM.

MARK GENTLY ENFOLDS THE DANCER IN HIS ARMS AND HOLDS HER AGAINST HIM. IN THE FACTORY AREA, JEANNE RUNS UPSTAGE BUT PAUSES BEFORE EXITING THROUGH THE OUTSIDE DOOR TO LOOK BACK. THUS FOLLOWS A DANCE BETWEEN MARK AND THE DANCER. AT THE END OF THE DANCE JEANNE EXITS THROUGH THE OUTSIDE DOOR.

13

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

17

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

21

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

25

Cl. in Bb *mp*

Cnt. *mf*

Vib. *mp*

Mba. *mp*

Pno. *mp*

15^{ma}

29

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

15^{ma}

33

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

15^{ma}

37

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

15^{ma}

41

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

mf

mf

mf

45

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

mf

mf

49

Cl. in Bb *mp*

Cnt. *mf*

Vib. *mp*

Mba. *mp*

Pno. *mp*

15^{ma}

53

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

15^{ma}

57

♩ = 104 *mechanistic music*

Cl. in Bb *mp*

Cnt. *mp*

Vib.

Mba.

Pno.

15^{ma}

Reo-----*

61

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

65

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

69

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

73

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

Reo ----- *

77

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

f

Reo ----- *

81

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mp

mp

mp

mf

Reo ----- *

85

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

f

mf

Reo ----- *

Reo ----- *

89

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mp

mp

mf

mf

Reo --- *

Reo --- *

Reo ----- *

Reo ----- *

93

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

Reo --- *

Reo --- *

Reo --- *

Reo --- *

Reo ----- *

Reo ----- *

Reo ----- *

Reo ----- *

97

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

f

mf

Reo --- *

101

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

105

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mp crescendo

mp crescendo

mp crescendo

125

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

tremolo

f tremolo

f

131

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

137

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

143

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

tremolo

mf

tremolo

tremolo

149

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mp

mp

155

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

161

Cl. in Bb

diminuendo

Cnt.

Vib.

mp

Mba.

Pno.

167

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

173

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

179

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

185

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

15^{ma}

Reo

191

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

(15^{ma})

-----*

197

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

15^{ma}

15^{ma}

∞

203

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

(15^{ma})

15^{ma}

∞

209

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

215

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

mf

mf

mf

mf

Reo.*

Reo.*

221

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

Reo.*

Reo.*

Reo.*

227

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

Reo.*

Reo.*

Reo.*

233

Cl. in Bb

mf

Cnt.

mp

Vib.

mp

Mba.

mp

Pno.

mf

15^{ma}

Reo

239

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

(15^{ma})

----- *

245

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

15^{ma}

Reo

----- *

Reo

251

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

(15^{ma})

15^{ma}

Reo-----*

257

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

mf

mf

Reo-----*

Reo-----*

Reo-----*

f

263

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

Reo-----*

Reo-----*

Reo-----*

270

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

leo-----*

leo-----*

leo-----*

275 ♩ = 88 *mechanistic music*

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

mf

mp

279

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

295

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

299

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

mf

mf

ff

f

Reo --- *

303

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

Reo --- *

307

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f *mf* *mf* *mp* *ff* *mp*

8^{va} sc

311

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf *mp*

8^{va}

315

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f *mp* *f*

8^{va} 8^{va}

319 $\text{♩} = 104$ *mechanistic music*

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

324

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

328

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

332

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

f

8^{va}

336

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

mf

8^{va}

340

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

f

15^{ma}

8^{va}

344

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

mf

15^{ma}

348

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

ff

f

ff

f

352

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

ff

f

ff

f

356

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

f

mf

mp

mf

8vb

*

*

360

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

mf

mf

8vb

364

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

f

mf

15ma

mf

8vb

368

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

mf

15^{ma}

372

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

ff

f

ff

f

376

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

380

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mp

p

pp

-----*

-----*

Detailed description: This system contains measures 380 through 383. The Cl. in Bb part has a melodic line starting at measure 380. The Cnt. part has a vocal line with a dynamic marking of *mp*. The Vib. part has a rhythmic accompaniment with a dynamic marking of *p*. The Mba. part has a bass line with a dynamic marking of *p*. The Pno. part has a bass line with a dynamic marking of *pp*. There are asterisks and dashed lines under the Vib. and Pno. staves, likely indicating specific performance instructions or editing marks.

384

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

mf

mp

p

mp

Detailed description: This system contains measures 384 through 387. The Cl. in Bb part has a melodic line with dynamic markings of *f* and *mf*. The Cnt. part is mostly silent. The Vib. part has a rhythmic accompaniment with a dynamic marking of *mp*. The Mba. part has a bass line with a dynamic marking of *p*. The Pno. part has a bass line with a dynamic marking of *mp*.

388

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mp

mp

Detailed description: This system contains measures 388 through 391. The Cl. in Bb part has a melodic line with a dynamic marking of *mp*. The Cnt. part is mostly silent. The Vib. part has a rhythmic accompaniment. The Mba. part has a bass line. The Pno. part has a bass line with a dynamic marking of *mp*.

392

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

396

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

400

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

f *Rea*

ff

f *Rea* * *Rea* * *Rea* * *Rea*

404

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

408

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

412

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

428

Cl. in Bb

Cnt. *p* ————— *mp* ————— *p*

Vib.

Mba.

Pno.

432

Cl. in Bb

Cnt. *p* ————— *mp* ————— *p*

Vib.

Mba.

Pno.

436

Cl. in Bb

Cnt. *p* ————— *mp* ————— *p* ————— *mp* ————— *p*

Vib.

Mba.

Pno.

440

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mp *p* *mp* *p* *p*

* * * * *

* * * * *

444

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

* * * * *

* * * * *

448

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

* * * * *

* * * * *

452

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mp

mp

A musical score for measures 452-455. The score is for five instruments: Clarinet in Bb, Contralto, Vibraphone, Mellophone, and Piano. Measures 452-454 feature melodic lines for Cl. in Bb and Cnt., and rhythmic accompaniment for Vib. and Pno. The Mba. part has rests. Dynamics include *mp* for the Vib. and Pno. parts. Asterisks are placed below the Vib. and Pno. staves at the end of measures 452, 454, and 455.

456

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

A musical score for measures 456-459. The Cl. in Bb part has rests in measures 456-458 and a melodic line in measure 459. The Cnt. and Vib. parts have rests. The Mba. and Pno. parts have rhythmic accompaniment. A dynamic marking of *mf* is present in measure 457.

460

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mp

A musical score for measures 460-463. The Cl. in Bb part has melodic lines in measures 460-461 and rests in 462-463. The Cnt. part has rests. The Vib. part has rests in 460-461 and a melodic line in 462-463. The Mba. and Pno. parts have rhythmic accompaniment. A dynamic marking of *mp* is present in measure 462.

464

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

468

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

472

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

476

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

480

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

484

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

sf

f

488

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

f

* * * *

492

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

* * * *

496

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

f

* * * *

500

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

mf

mp

f

mf

mp

Detailed description: This system contains measures 500 through 503. The Cl. in Bb part has a long note in measure 500 and a melodic line in measure 503. The Cnt. part is mostly silent. The Vib. part has a rhythmic pattern of eighth notes. The Mba. part has a melodic line with slurs. The Pno. part has a harmonic accompaniment with dynamics *f*, *mf*, and *mp*. There are asterisks and dashed lines under the Vib. and Pno. staves.

504

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

Detailed description: This system contains measures 504 through 507. The Cl. in Bb part has a melodic line. The Cnt. part is mostly silent. The Vib. part has a rhythmic pattern of eighth notes. The Mba. part has a melodic line with slurs. The Pno. part has a harmonic accompaniment.

508

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

mf

mf

mf

Reo. -----

Detailed description: This system contains measures 508 through 511. The Cl. in Bb part has a melodic line. The Cnt. part has a melodic line in measure 511. The Vib. part has a rhythmic pattern of eighth notes. The Mba. part has a melodic line with slurs. The Pno. part has a harmonic accompaniment. There are asterisks and dashed lines under the Vib. and Pno. staves. The word 'Reo.' is at the bottom right.

512

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

516

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

520

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

524

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

f

f

f

528

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

f

532

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

536

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

540

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

544

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

548

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

ff

* * * *

552

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

ff

* * * *

556

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

ff

* * * *

560

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

mf

mf

mf

Reo

564

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

568

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

572

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

576

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

580

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

584

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

588

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

f

592

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

596

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

f

ff

600

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

ff

604

Cl. in Bb

Cnt.

Vib.

Mba.

Pno.

f

f

608

ritardando -----

Musical score for five instruments: Cl. in Bb, Cnt., Vib., Mba., and Pno. The score is written in 4/4 time and features a *ritardando* instruction. The Cl. in Bb and Cnt. parts are in the treble clef with a key signature of one flat (Bb). The Vib. part is in the treble clef with a key signature of one flat. The Mba. part consists of two staves, treble and bass clef, with a key signature of one flat. The Pno. part consists of two staves, treble and bass clef, with a key signature of one flat. The Vib. and Pno. parts include a dashed line with asterisks indicating a specific section. The Cl. in Bb and Cnt. parts have a long slur over the first two measures. The Vib. part has a long slur over the first two measures and a shorter slur over the last two measures. The Mba. part has a long slur over the first two measures. The Pno. part has a long slur over the first two measures and a shorter slur over the last two measures. The score ends with a double bar line.