

CHRISTOPHER WILLIAM PIERCE
M E L O D Y
WITH
G E S T U R E

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F l u t e

O b o e

B b C l a r i n e t

B a s s o o n

H o r n i n F



P e r c u s s i o n :

3 C y m b a l (S , M , L)
+
L a r g e s i z z l e c y m b a l

4 G r a d u a t e d G o n g s o r T a m s
(n o n - p i t c h e d)

2 T i m p a n i

C e l e s t e



S t r i n g s

MELODY WITH GESTURE

CHRISTOPHER WILLIAM PIERCE

$\text{♩} = \text{ca. } 88 - 92$

repeat pattern in box; accel to as fast as possible and then quickly rit.
do not sync with other woodwinds.

FLUTE

OBOE

CLARINET in B \flat

BASSOON

HORN in F

TIMPANI

PERCUSSION

CELESTE

$\text{♩} = \text{ca. } 88 - 92$

3 non-pitched Gongs (or Tams)
(S, M, L)

Large Tam Tam
use soft mallets

$\text{♩} = \text{ca. } 88 - 92$

con. sord.

repeat note

con. sord.

repeat note

con. sord.

ff

con. sord.

ff

con. sord.

ff

con. sord.

ff

repeat note

harmonic sounds
8ve lower

Sul G

flautando (sul ponticello)

accel. to tempo

accel. to tempo

accel. to tempo

accel. to tempo

normal

Pont.

normal

Pont.

normal

Pont.

normal

MELODY WITH GESTURE

5

 $\text{♪} = \text{ca. } 104 - 108$

Fl.

Ob.

B♭ Cl.

Bsn.

5

 $\text{♪} = \text{ca. } 104 - 108$

Hn.

Tim.

Perc.

5

 $\text{♪} = \text{ca. } 104 - 108$

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

normal

start in normal position and gradually move to pont.

Pont.

normal

start in normal position and gradually move to pont.

Pont.

normal

pp

mp

mp

pp

mp

MELODY WITH GESTURE

3

rit. to tempo -----

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *pp*

Tim. rit. to tempo
medium gong (or tam)

Perc. *l.v.*

cel. *10* rit. to tempo *10* *10* *l.v.*
let naturally decay

Vln. I Pont. *pp* rit. to tempo flautando (sul ponticello)
harmonic gliss., trem. *gliss.* *5*

Vln. II Pont. *pp* *pp* *p* *pp* *5*

Vla. Pont. *pp* *p* *pp* *5*

Vc. Pont. *pp* flautando (sul ponticello)
harmonic gliss., trem. *gliss.* *5*

Cb.

MELODY WITH GESTURE

10

 $\text{♪} = \text{ca. } 88 - 92$

Fl. 5 8 4 5

Ob. 8 4 8 8

B♭ Cl.

Bsn. 5 5

10

 $\text{♪} = \text{ca. } 88 - 92$

Hn. 5 8 4 5

Timp. l.v. 10 cymbal glissando l.v. 8 mp

Perc. pp

cel 10

Cymbal Glissando (overtone oscillation). Place a large cymbal with its nipple-side down and touching the surface of a large timpani (29–30"). Play a tremolo on the cymbal with a yarn mallet while constantly depressing and releasing the timpani's pedal.

Vln. I 5 8 4 5

Vln. II pp 10 pizz. 5 8 8

Vla. pp harmonic gliss., trem. flautando (sul ponticello) 8 8

Vc. gliss. 8 8 8 8 flautando (sul ponticello)

Cb. p 8 8 pp sfz p > pp

MELODY WITH GESTURE

5

Fl. 5 | 4 | 5 | 6 |

Ob. 8 | 8 | 8 | 8 |

B♭ Cl.

Bsn.

Solo. (with vln II)
expressive
molto vibrato; expressive

pp *sffz p* *pp*

Hn. 5 | 4 | 5 | 6 |

Timp.

Perc.

3 Cymbals (S, M, L)
+
Very large cymbal with sizzler
(or sizzle cymbal)

pp < *pp* < *pp* *mp* *pp* < *p* >

cel {

Vln. I 5 | 4 | 5 | 6 |

Vln. II 8 | senza sord. | 8 | 8 | 8 | 8 |

Solo. (with bassoon)
expressive

pp gliss. gliss. gliss. *pp*

Vla.

Vc.

pp

Cb.

15 15 15 15

MELODY WITH GESTURE

Musical score for orchestra, measures 6 through 8. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Percussion (Perc.), Cello (cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.).

Measure 6: Flute, Oboe, Bassoon play eighth-note patterns. Horn, Timpani, Percussion provide rhythmic support.

Measure 7: Bassoon continues eighth-note pattern. Horn begins a melodic line with grace notes. Timpani and Percussion provide rhythmic support.

Measure 8: Bassoon continues eighth-note pattern. Horn continues melodic line with grace notes. Timpani and Percussion provide rhythmic support.

Measure 9: Violin I and II play eighth-note patterns with grace notes. Viola provides harmonic support. Cello and Double Bass provide bassline.

Measure 10: Violin I and II continue eighth-note patterns with grace notes. Viola provides harmonic support. Cello and Double Bass provide bassline.

Measure 11: Violin I and II continue eighth-note patterns with grace notes. Viola provides harmonic support. Cello and Double Bass provide bassline.

Measure 12: Violin I and II continue eighth-note patterns with grace notes. Viola provides harmonic support. Cello and Double Bass provide bassline.

MELODY WITH GESTURE

7

20

repeat pattern in box; accel to as fast as possible and then quickly rit.
do not sync with other woodwinds.

Fl. 5 4 5 4
Ob. 8 8 8 8
B♭ Cl. 8 8 8 8
Bsn. 8 8 8 8
Hn. 5 4 5 4
Tim. 8 8 8 8
Perc. 8 8 8 8
cel. 8 8 8 8

20

slowly remove the hand out
of the bell creating a gliss.

normal

Hn. 5 4 5 4
Tim. 8 8 8 8
Perc. 8 8 8 8
cel. 8 8 8 8

20

repeat note

Vln. I 5 4 5 4
Vln. II 8 8 8 8
Vla. 8 8 8 8
Vc. 8 8 8 8
Cb. 8 8 8 8

MELODY WITH GESTURE

25 rit. to tempo
= ca. 104 - 108

Fl. Ob. B♭ Cl. Bsn.

repeat pattern in box: accel to as fast as possible and then quickly rit. do not sync with other woodwinds.

Hn. Tim. Perc. cel.

3 non-pitched Gongs (or Tams)
(S, M, L)
+ Large Tam-Tam

accel. to tempo 25 rit. to tempo
= ca. 104 - 108

cel. 6:4 6:4

pp

accel. to tempo 25 rit. to tempo
= ca. 104 - 108

Vln. I Vln. II Vla. Vc. Cb.

gliss. trem. pp con. sord. mp

pp

pp

harmonic sounds 8ve lower

flautando (sul ponticello) pp mp

Pont.

MELODY WITH GESTURE

Fl. **Ob.** **B♭ Cl.** **Bsn.**

30

Hn. **Timp.** **Perc.** **cel.**

30

Vln. I **Vln. II** **Vla.** **Vc.** **Cb.**

30 Solo. (with bassoon)
expressive

Detailed description: The musical score consists of three systems of five staves each. System 1 (measures 30-31) includes Flute, Oboe, Bassoon, and Bass Clarinet. The Flute and Oboe play eighth-note patterns, while the Bassoon provides harmonic support. System 2 (measures 32-33) includes Horn, Timpani, and Percussion. The Horn plays sustained notes, the Timpani provide rhythmic patterns, and the Percussion adds rhythmic complexity. System 3 (measures 34-35) features Violin I, Violin II, Cello, Double Bass, and Bassoon. Violin I has a melodic line with grace notes and slurs, while the Double Bass provides harmonic support. The bassoon has a prominent solo line in measure 35. Dynamic markings such as *sfz p*, *pp*, *mp*, and *gliss.* are used throughout the score.

MELODY WITH GESTURE

40

Fl. 3 4 (bend) 3 8

Ob. 8 p mp mf 8

B♭ Cl.

Bsn.

Hn. 3 4 3 8 pp

Timp. 8 40 8

Perc. 8 p mp 8

cel.

Vln. I 3 gliss. 4 p 3 mp gliss. 3 8 pp

Vln. II 8

Vla. Pont. pp mp

Vc. 8

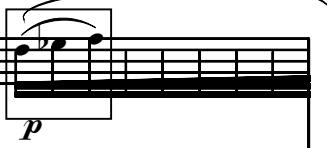
Cb.

MELODY WITH GESTURE

13

45

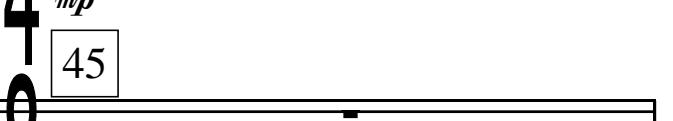
repeat pattern in box; accel to as
fast as possible and then quickly rit.

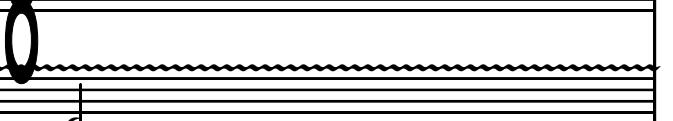
Fl. 3 5 4 

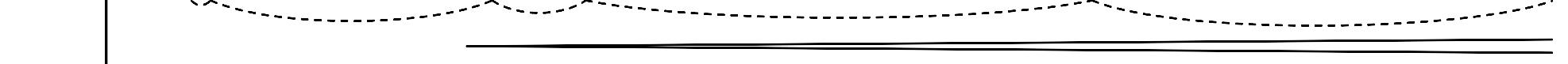
Ob. 0 0 *sfs*

B♭ Cl.

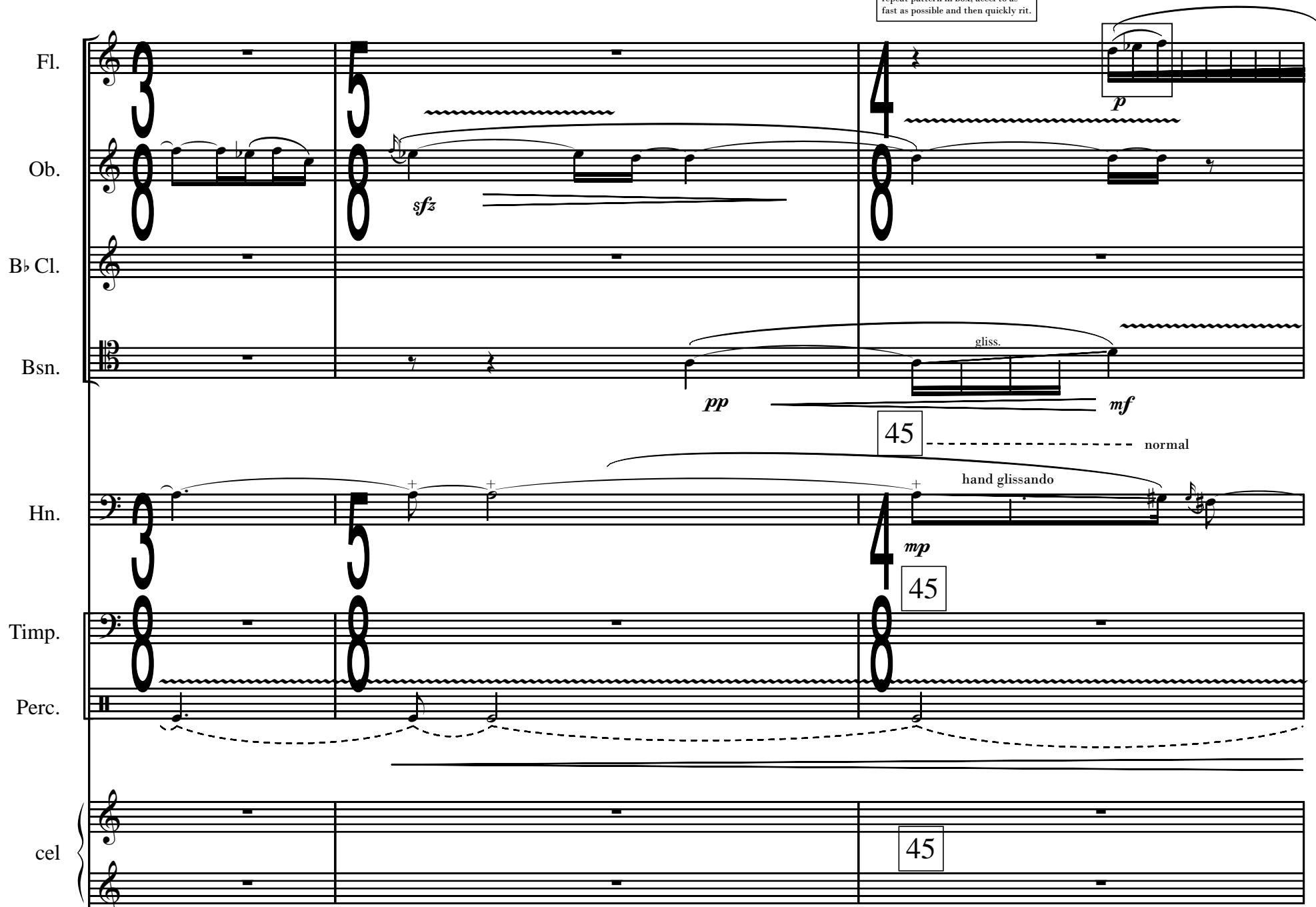
Bsn. 5 *pp* 8 *mf*

Hn. 3 5 4 *hand glissando* 

Tim. 8 8 8 

Perc. 

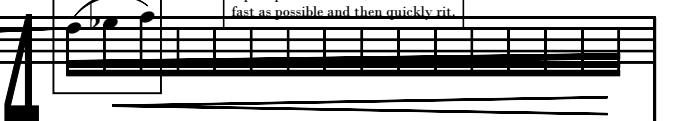
cel 45



45

normal

repeat pattern in box; accel to as
fast as possible and then quickly rit.

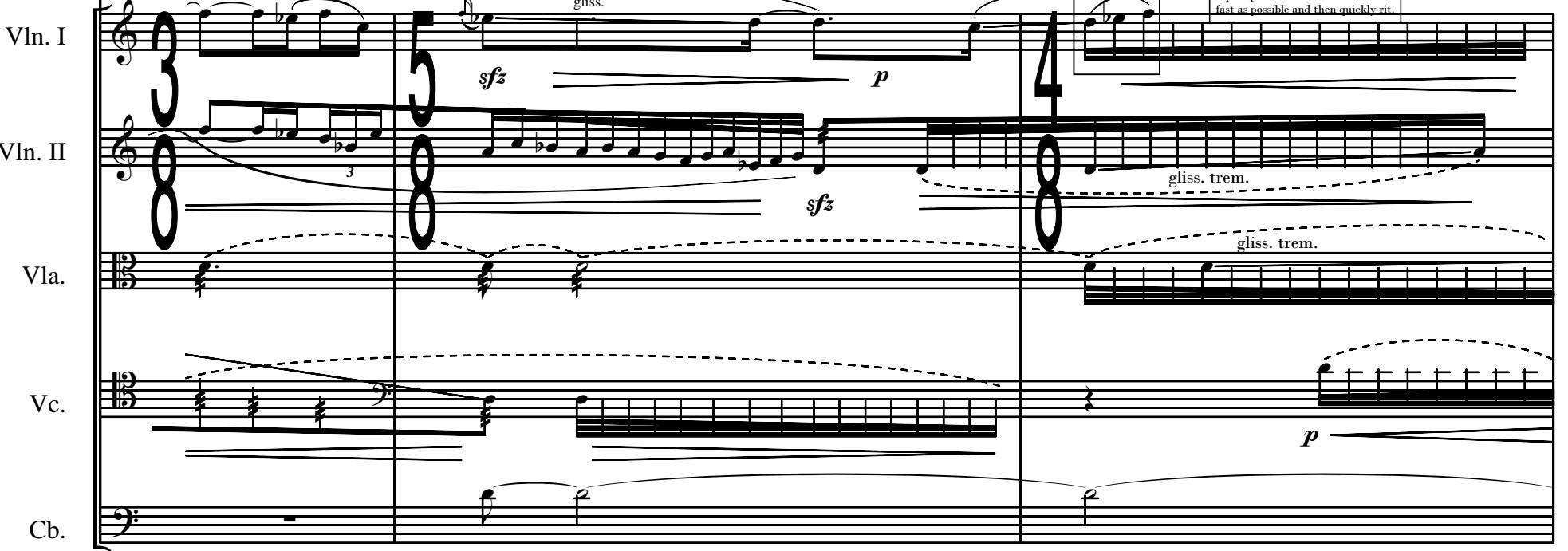
Vln. I 3 5 4 

Vln. II 8 8 *sfz* 8 *p*

Vla. 5 *sfz* 8 *gliss. trem.*

Vc. 8 8 8 *gliss. trem.*

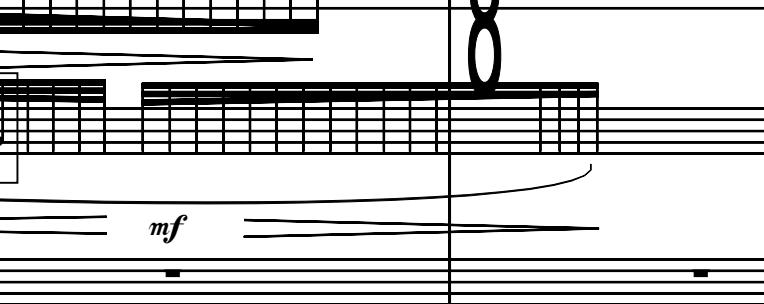
Cb. 8 8 *p*

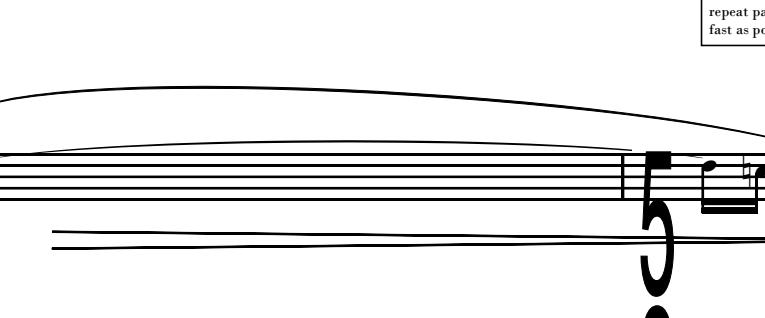


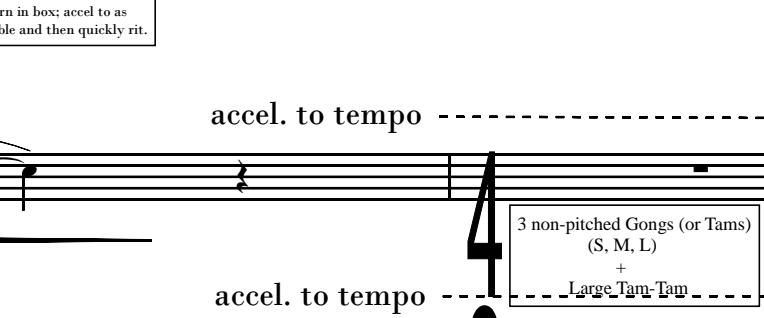
MELODY WITH GESTURE

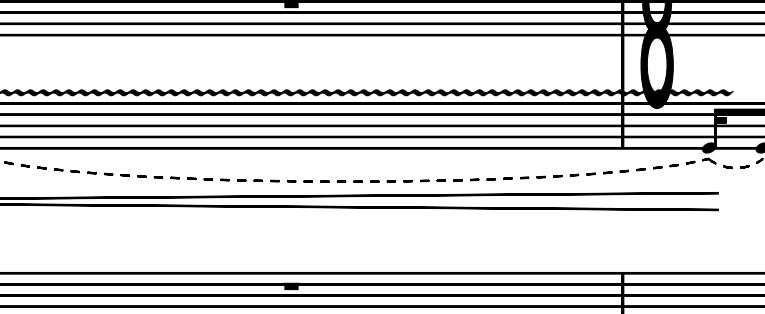
accel. to tempo -----

Fl. 

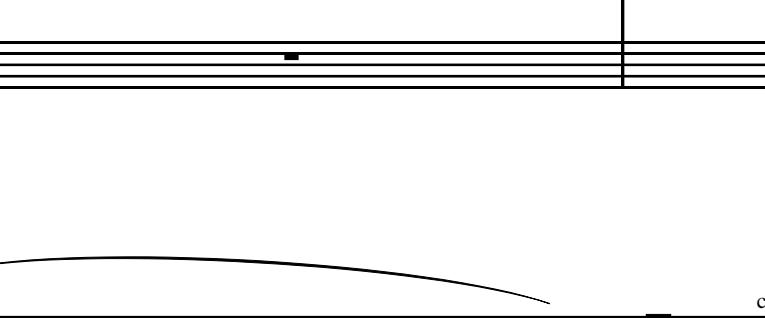
Ob. 

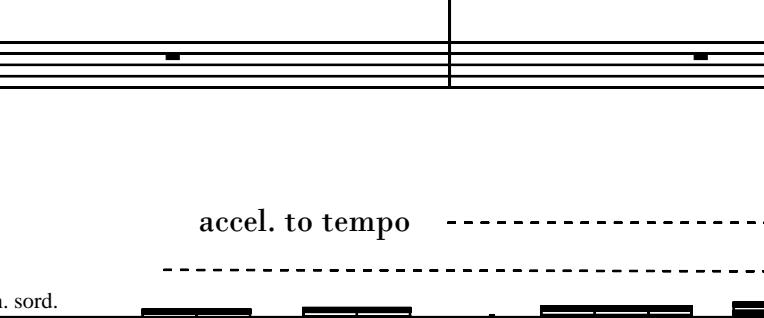
B♭ Cl. 

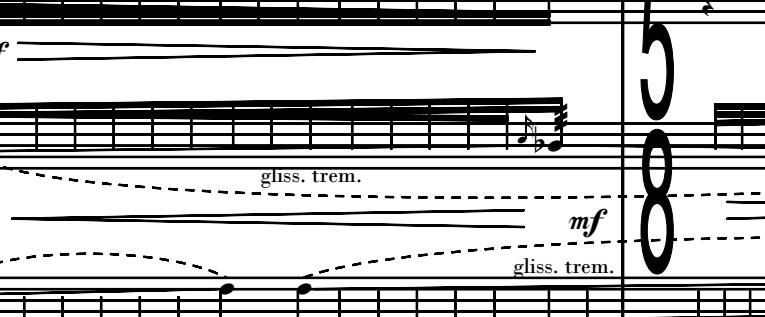
Bsn. 

Hn. 

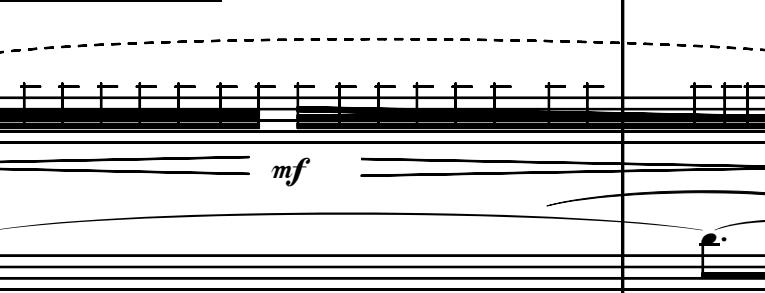
Tim. 

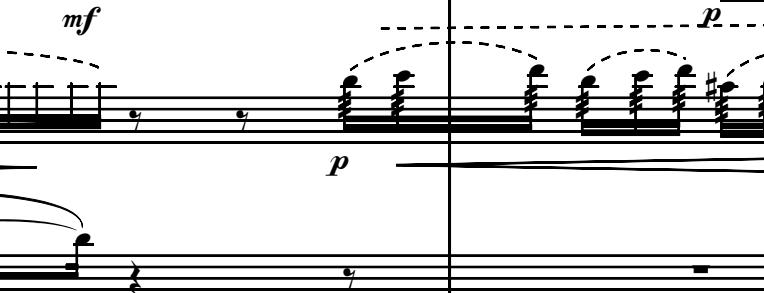
Perc. 

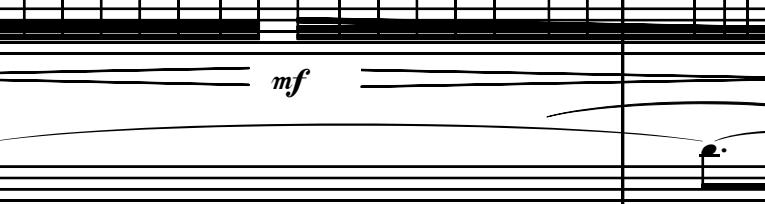
cel 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

50

$\text{♪} = \text{ca. } 104 - 108$

Fl. 5 4
Ob. 8 8
B♭ Cl.
Bsn.

Hn. 5 4
Tim. 8 8
Perc.

cel. 50 10
50 6
50 p
 $\text{♪} = \text{ca. } 104 - 108$

Vln. I 5 mf 4 Pont. pp
Vln. II 8 mf 8 Pont.
Vla. 5 mf 4 Pont.
Vc. 5 mf 4 Pont.
Cb.

MELODY WITH GESTURE

rit. to tempo ----- ♩ = ca. 88 - 92

55

Fl.

Ob.

B♭ Cl.

Bsn.

same note trill; start slowly
and accel. quickly

tr

pp

gliss.

rit. to tempo ----- ♩ = ca. 88 - 92

55

Hn.

Tim.

Perc.

cel

rit. to tempo ----- ♩ = ca. 88 - 92

tr

p *pp*

10 10

rit. to tempo ----- ♩ = ca. 88 - 92

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

normal

accel to as fast as possible
and then quickly rit.

Pont.

gliss. trem.

pp

mp

pp

pp

gliss.

mp

MELODY WITH GESTURE

17

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

4 8 5 8 6 8 4 8

p

sfz *pp* *mp* *pp*

60

4 8 5 8 6 8 4 8

60

60

60

repeat pattern in box; accel to as fast as possible and then quickly rit.

p *mp* *p mp* *gliss.* *gliss.* *sfz* *pp*

accel to as fast as possible and then quickly rit.

MELODY WITH GESTURE

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

5

4

8

mp

p

pp

l.v.

p

gliss.

senza sord.

pp

mp

p

pp

65

Fl.

Ob.

B♭ Cl.

Bsn.

65

Hn.

Timp.

Perc.

cel

65

Vln. I

Vln. II

Vla.

Vc.

Cb.

flautando (sul ponticello)

MELODY WITH GESTURE

Fl. 5 4 *p* 5 *mf* 4 3
Ob. 8 8 8 8 *sfp*
B♭ Cl.
Bsn.

Hn. 5 4 5 4 3
Tim. 8 8 8 8
Perc. *mp*

cel { 70

Vln. I 5 > 4 3 *mf* 5 *mp* 4 3
Vln. II 8 *sfz* 8 8 8 8 *mf*
Vla.
Vc.
Cb.

75

Fl.

Ob.

B_b Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

MELODY WITH GESTURE

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

3 8 cre - scen - do 4 8

3 8 gliss. 4 8

3 8 gliss. 4 8

mf

mf

mf

mf

tr.

l.v.

f

f

f

f

Fl. 4 cre 5 scen 4 do

Ob. 8 cre 3 3 scen 8 do

B♭ Cl. 4 cre 3 scen 3 do

Bsn. mf

Hn. 4 80 5 80 4 80

Timp. Perc.

cel. 80

Vln. I 4 cre 3 3 scen gliss. 4 do

Vln. II 8 gliss. 5 8 scen 3 do

Vla. cre scen do

Vc. mf gliss. cre scen do

Cb.

MELODY WITH GESTURE

Fl. Ob. B♭ Cl. Bsn. f 3 3 4 8

Hn. 85 3 4

Tim. Perc. 8 8 8

cel. 85

Vln. I Vln. II Vla. Vc. Cb.

85 f 3 gliss. 3 4 8

Pont. f 8 8 8

MELODY WITH GESTURE

25

Fl. 4 90 2
Ob. 8 28
B♭ Cl.
Bsn.

Hn. 4 90 2
Timp. 8 90 2
Perc. *mf*

cel 90

Vln. I 4 90 2
Vln. II 8 3 3 90 28
Vla. 3 fp
Vc. *p* *mp*
Cb. flautando (sul ponticello) *pp*

MELODY WITH GESTURE

A musical score for orchestra and percussion, page 26, section "MELODY WITH GESTURE". The score is divided into three systems by vertical bar lines.

Flute (Fl.): Playing eighth-note patterns (2, 5, 4, 5).

Oboe (Ob.): Playing eighth-note patterns (8, 8, 8, 8).

B♭ Clarinet (B♭ Cl.): Playing eighth-note patterns (2, 5, 4, 5).

Bassoon (Bsn.): Playing eighth-note patterns (2, 5, 4, 5).

Horn (Hn.): Playing eighth-note patterns (2, 5, 4, 5).

Percussion (Perc.): Playing eighth-note patterns (8, 8, 8, 8) with dynamic *mp*. Includes instructions: "3 non-pitched Gongs (or Tams) (S, M, L) + Large Tam-Tam".

Cello (cel): Playing eighth-note patterns (2, 5, 4, 5).

Violin I (Vln. I): Playing eighth-note patterns (2, 5, 4, 5).

Violin II (Vln. II): Playing sixteenth-note patterns with dynamic *p*, indicated by dashed circles.

Viola (Vla.): Playing sixteenth-note patterns with dynamic *p*, indicated by dashed circles.

Cello (Vcl.): Playing sixteenth-note patterns with dynamic *p*, indicated by dashed circles.

Cello (Cb.): Playing eighth-note patterns (2, 5, 4, 5).

95

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

95

95

95

mp

3

sizzle cymbal

4

MELODY WITH GESTURE

100

Fl. Ob. B♭ Cl. Bsn.

4 5 6

fp

100

Hn. Timp. Perc.

4 5 6

fp

100

cel

100

Vln. I Vln. II Vla. Vc. Cb.

4 5 6

fp gliss.
repeat pattern in box

fp arco *mf* *sfp*
(... do not rit.)

throw the bow onto the strings - let the bow naturally fall
into the sustained pitch (duration isn't as important as the effect)

jeté *p* *mf*
sfz repeat pattern in box

sfz *p* *mf*
accel to as fast as possible
and then quickly rit.

gliss. trem.

mf

Fl. 6 4 3
Ob. 8 8 8
B♭ Cl.
Bsn. 6 4 3
Hn. 6 4 3
Tim. 8 8 8
Perc.
cel.

Vln. I 6 4 3
Vln. II 8 8 8
Vla. 6 4 3
Vc. 6 4 3
Cb. pizz. arco 6 4 3

MELODY WITH GESTURE

Fl. 3 105

Ob. 8 4 105

B♭ Cl.

Bsn. 105

Hn. 3 105

Timp. 8 105

Perc.

cel. 105

Vln. I 3 105

Vln. II 8 4 105

Vla. 105

Vc. 105

Cb. 105

MELODY WITH GESTURE

31

Musical score for orchestra and piano, page 31, titled "MELODY WITH GESTURE". The score consists of two systems of music, separated by a vertical bar line.

Top System:

- Flute (Fl.):** Playing eighth-note chords. Dynamics: *f*.
- Oboe (Ob.):** Playing eighth-note chords. Dynamics: *f*.
- B♭ Clarinet (B♭ Cl.):** Playing eighth-note chords.
- Bassoon (Bsn.):** Playing eighth-note chords.
- Horn (Hn.):** Playing eighth-note chords.
- Timpani (Timp.):** Playing eighth-note chords.
- Percussion (Perc.):** Playing eighth-note chords.
- Cello (cel):** Playing eighth-note chords.

Bottom System:

- Violin I (Vln. I):** Playing eighth-note chords. Dynamics: *f*. Includes glissando markings ("gliss.") over certain notes.
- Violin II (Vln. II):** Playing eighth-note chords. Dynamics: *f*. Includes glissando markings ("gliss.") over certain notes.
- Viola (Vla.):** Playing eighth-note chords. Includes a dynamic marking *mf* and a wavy line indicating a sustained note.
- Cello (Vc.):** Playing eighth-note chords. Includes a dynamic marking *mf* and a wavy line indicating a sustained note.
- CDouble Bass (Cb.):** Playing eighth-note chords. Includes a dynamic marking *mf* and a wavy line indicating a sustained note.

The score features large, bold numerals (3, 8, 5, 8) placed above the staves in the right-hand measures of both systems. The piano part is implied by the numbered entries.

MELODY WITH GESTURE

Fl. 5 110

Ob. 8 110

B♭ Cl.

Bsn. 110

Hn. 5 110

Timp. 8 110

Perc. 110

cel.

Vln. I 5 110

Vln. II 8 110

Vla. 110

Vc. 110

Cb. gliss. trem. 110

repeat pattern in box;
accel to as fast as possible

Fl. *p* 5 *mp* 6
Ob. *fp* 8 *p* *mp* 8
B♭ Cl. repeat pattern in box;
accel to as fast as possible *p* *mp*
Bsn. *fp* *p* *mp*

Hn. 5 cre - scen - do - 6
Tim. 8
Perc.

cel {
Vln. I *fp* 5 cre - scen - do - 6
Vln. II *fp* 8 cre - scen - do - 8
Vla. *fp* 5 cre - scen - do - 6
Vc. *fp* 8 cre - scen - do - 8
Cb.

MELODY WITH GESTURE

Fl. 115 3
p *mf*

Ob. 115 3
p *mf*

B♭ Cl. 115 3
p *mf*

Bsn. 115 3
p *mf*

Hn. 115 3
cre *scen* *do*

Timp. 115 3
p *p* *p*

Perc.

cel. 115

Vln. I 115 3
cre *gliss.* *gliss.* *gliss.* *scen* *do*
cre *gliss.* *gliss.* *gliss.* *scen* *do*
cre *gliss.* *gliss.* *gliss.* *scen* *do*

Vln. II 115 3
cre *gliss.* *gliss.* *gliss.* *scen* *do*
cre *gliss.* *gliss.* *gliss.* *scen* *do*
cre *gliss.* *gliss.* *gliss.* *scen* *do*

Vla. 115 3
cre *gliss.* *gliss.* *gliss.* *scen* *do*
cre *gliss.* *gliss.* *gliss.* *scen* *do*
cre *gliss.* *gliss.* *gliss.* *scen* *do*

Vc. 115 3
cre *gliss.* *gliss.* *gliss.* *scen* *do*
cre *gliss.* *gliss.* *gliss.* *scen* *do*
cre *gliss.* *gliss.* *gliss.* *scen* *do*

Cb.

MELODY WITH GESTURE

35

120

Fl. 3 mp 4 f

Ob. 8 mp 8 f

B♭ Cl. mp f

Bsn. 3 mp f

Hn. 3 cre 4 scen do

Tim. 8 120

Perc.

cel

Vln. I 3 cre 4 scen 3 do

Vln. II 8 cre 8 scen 3 do

Vla. gliss. 3 cre scen 3 do

Vc. gliss. 3 cre scen 3 do

Cb.

MELODY WITH GESTURE

125

Fl. 4 *fp*

Ob. 8 *fp*

B♭ Cl. 3 *fp*

Bsn. 4 *fp*

125

Hn. 4 *fp*

Tim. 8 *gliss. trem.*

Perc. 125

125

cel

125

Vln. I 4

Vln. II 8

Vla. 3

Vc. 8 *sforz.*

Cb.

MELODY WITH GESTURE

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

130

Fl.

Ob.

B♭ Cl.

Bsn.

accel. to tempo

130

Hn.

3 non-pitched Gongs (or Tams)
(S, M, L)
+
Large Tam-Tam

Tim.

Perc.

p 130 l.v. pp

cel

accel. to tempo

130

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel. to tempo

MELODY WITH GESTURE

135

$\text{♩} = \text{ca. } 132$ ($\text{♪} = \text{ca. } 66$) accel. to tempo

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tim.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

140 ♩ = ca. 88 ♪ = ca. 176)

Fl.

Ob.

B♭ Cl.

Bsn.

140 ♩ = ca. 88 ♪ = ca. 176)

Hn.

140 ♩ = ca. 88 ♪ = ca. 176)

Tim.

Perc.

cel

140 ♩ = ca. 88 ♪ = ca. 176)

Vln. I

Vln. II

Vla.

Vc.

Cb.

normal

f

lightly

f

9:8

Pont.

3

f

normal

$\text{♪} = \text{ca. } 88 - 92$

145

Fl.

Ob.

B♭ Cl.

Bsn.

 $\text{♪} = \text{ca. } 88 - 92$

145

Hn.

Timp.

Perc.

cel

 $\text{♪} = \text{ca. } 88 - 92$

145

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 5

Ob. 8

B♭ Cl.

Bsn.

Hn. 5

Timp. 8

Perc.

cel. 9

Vln. I 5

Vln. II 8

Vla.

Vc.

Cb.

48

mute

p

pp

9

mp

pp

pizz.

p

mp

pp

p

pp

MELODY WITH GESTURE

Solo. expressive

start slowly accel quickly;
gradually transition shift
to same note trill

150

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of five systems of staves. The first system features Flute, Oboe, Bassoon, Horn, Timpani, Percussion, and Cello. The second system features Trombone and Bass Trombone. The third system features Violin I, Violin II, Viola, Cello, and Double Bass. The fourth system features Piano. The score includes various dynamics such as *mf*, *pp*, and *con. sord. flautando (sul ponticello)*. Performance instructions include "start slowly accel quickly; gradually transition shift to same note trill" and "(bend)". Measure numbers 6, 8, 4, and 5 are prominently displayed above the staves in large black numerals.

155

Fl.

Ob.

B^b Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

155

155

155

pp *mp* *pp*

Pont.

pp

arco

Pont.

pp

pizz.

p

flautando (sul ponticello)

pp

MELODY WITH GESTURE

The musical score consists of four systems of music, each with a different instrumentation and dynamic marking.

System 1: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.). The flute has a melodic line with grace notes and dynamic markings *fp* and *mf*. The oboe provides harmonic support. The bassoon enters at the end of the system with a sustained note and dynamic *pp*.

System 2: Horn (Hn.), Timpani (Timp.), Percussion (Perc.). The horn has a melodic line with grace notes and dynamic markings *fp* and *mf*. The timpani provide harmonic support with dynamic *pp*. The percussion instrument provides rhythmic patterns.

System 3: Cello (cel.). The cello maintains a steady harmonic foundation throughout the system.

System 4: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (C. b.), Double Bass (Cb.). The violins play a melodic line with grace notes and dynamic markings *fp* and *mf*. The viola and cello provide harmonic support. The double bass provides rhythmic patterns. The cello has a dynamic marking *pp* and performance instructions "arco flautando (sul ponticello)".

165

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

MELODY WITH GESTURE

Fl. 5 4 170 pp

Ob. 8 170 pp

B♭ Cl.

Bsn.

Hn. 5 4 170

Tim. 8 170 mp

Perc.

cel. 3 3 170 pp mp pp

Vln. I 5 4 170 p mp

Vln. II 8 Pont. p mp

Vla. Pont. p mp

Vc. p

Cb. p

MELODY WITH GESTURE

49

Musical score for orchestra and piano, page 49, featuring four systems of music. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B♭ Cl.), Horn (Hn.), Timpani (Timp.), Percussion (Perc.), Cello (cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score is divided into measures by vertical bar lines. Large black numerals '5' and '8' are placed above the first two measures of each system, likely indicating measure numbers or rehearsal marks. Measure numbers '175' are also present in boxes above the score. Various musical markings are included, such as dynamic levels (e.g., f, p, ff, ffz), articulations (e.g., staccato dots, dashes), and performance instructions (e.g., '3'). Measure 175 features eighth-note patterns and sixteenth-note patterns with grace notes. Measures 176-177 show sustained notes and eighth-note patterns. Measures 178-179 feature sixteenth-note patterns and eighth-note patterns. Measures 180-181 show sustained notes and eighth-note patterns. Measures 182-183 feature sixteenth-note patterns and eighth-note patterns. Measures 184-185 show sustained notes and eighth-note patterns. Measures 186-187 feature sixteenth-note patterns and eighth-note patterns. Measures 188-189 show sustained notes and eighth-note patterns. Measures 190-191 feature sixteenth-note patterns and eighth-note patterns.

MELODY WITH GESTURE

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Perc.

cel

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cymbal Glissando (overtone oscillation). Place a large cymbal with its nipple-side down and touching the surface of a large timp. (29°-28°). Play a tremolo on the cymbal with a yarn mallet while constantly depressing and releasing the timpani's pedal.

mf

pp

mf

mf

mf

mf

mf