

Conductor's Score

# Cross sections

*for chamber orchestra*

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Kyle Rowan

## Instrumentation

Flute  
Oboe d'amore (or oboe)  
Clarinet in B-flat  
Bassoon

Horn in F  
Trumpet in C  
Trombone

Percussion I – Glockenspiel, maracas, tambourine, tam-tam, and triangle  
Percussion II – 4 Toms, brake drum, snare drum, and bongos

Harpichord (or piano)

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*Cross sections* was commissioned by Steve Taylor and the University of Illinois New Music Ensemble. It was completed in December, 2009, in Champaign, IL, and premiered by the UI NME on February 16, 2010, at the Krannert Center for the Performing Arts in Urbana, IL.

The use of common time in *Cross sections* is purely for synchronization; no beat should be accented more than the others unless marked.

### Percussion II - Notation key

Four toms      Brake drum      Snare drum      Bongos

Transposed Score

# Cross sections

for chamber orchestra

Kyle Rowan

Driving, insistent (♩ = 108+)

Flute *mp*

Oboe d'amore *p*

Clarinet in B $\flat$  *mp*

Bassoon *f*

Horn in F *p*

Trumpet in C *p* straight mute in

Trombone *p*

1

Percussion 2 *f*

Harpsichord *f*

Violin 1 *mp*

Violin 2 *mp*

Viola *mf*

Cello *f*

Bass *f*

Fl. *p* *pp*

Ob. d'Am. *p*

B♭ Cl. *p*

Bsn.

Hn.

C Tpt.

Tbn. straight mute in

1 Glockenspiel *p*

Perc. 2 *p*

Hpsd. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

Fl. *sfz* *pp* *pp*

Ob. *f* *p* *pp*

d'Am. *f* *p* *pp*

B $\flat$  Cl. *f* *p* *pp*

Bsn.

Hn.

C Tpt.

Tbn.

1 *sfz* *pp* *pp* to Maracas

Perc. 2 *f* *p* *pp*

Hpsd. *f* *p*

Vln. 1 *f* *p* *pp*

Vln. 2 *f* *p* *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1 *f* Maracas

2

Perc.

Hpsd.

Vln. 1 *f* pizz.

Vln. 2 *mf* pizz.

Vla. *p* pizz.

Vlc. *pp* pizz.

Cb.

A 18

Fl. *pp* *mp*

Ob. d'Am. *pp* *mp*

B $\flat$  Cl.

Bsn.

A 18 +

Hn. *mf*

(muted) C Tpt. *mf*

(muted) Tbn. *mf*

A 18

1 Perc. >

2

Hpsd. *f* *mp*

A 18

Vln. 1 *sffz* *p*

Vln. 2 *sffz* *p*

Vla. *sffz* *p*

Vlc. *sffz* *p* *f* arco

Cb. *f*

Fl. *pp*

Ob. d'Am. *pp*

B $\flat$  Cl. *p*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

1 Perc. *p*

2

Hpsd. *pp*

Vln. 1 *p* arco

Vln. 2 *p* arco

Vla. *p* arco

Vlc. *p*

Cb. *p*



25

Fl.

Ob. d'Am. *ff*

B♭ Cl. *sfz ff p*

Bsn. *sfz ff p*

Hn. *sfz* open

C Tpt. *sfz* open

Tbn. *sfz* open

1 Perc. *f p*

2 *f*

Hpsd.

Vln. 1 *sfz*

Vln. 2 *sfz*

Vla. *sfz ff*

Vlc. *sfz ff p*

Cb. *sfz*

Musical score for measures 28-30, page 8. The score includes parts for Flute (Fl.), Oboe (Ob. d'Am.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc. 1 and 2), Harpsichord (Hpsd.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score is written in 3/4 time with a key signature of one flat. Measure 28 begins with a forte dynamic. Measures 29 and 30 feature a piano (*p*) dynamic. The woodwinds (Ob. d'Am., B♭ Cl., Bsn., C Tpt., Tbn.) play melodic lines with accents, while the strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.) provide harmonic support with various rhythmic patterns. The percussion part includes a steady eighth-note accompaniment on the first part and a more complex rhythmic pattern on the second part. The Harpsichord (Hpsd.) part is silent throughout these measures.

31 *f* *p* **B**

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1 *f* *p* **B**

Perc.

2 *p*

Hpsd.

Vln. 1 *f* *p* arco **B**

Vln. 2 *p* arco

Vla. *f* *p* *p*

Vlc. *f* *p* *p*

Cb. *p*

This page of the musical score covers measures 34, 35, and 36. The instruments and their parts are as follows:

- Fl.**: Flute part with notes and accents.
- Ob. d'Am.**: Oboe d'amore part with notes and accents.
- B<sup>b</sup> Cl.**: Bass Clarinet part with a complex melodic line.
- Bsn.**: Bassoon part, mostly rests.
- Hn.**: Horn part, starting in measure 35 with a *p* dynamic.
- C Tpt.**: Cornet part, starting in measure 35 with a *p* dynamic.
- Tbn.**: Trombone part, starting in measure 35 with a *p* dynamic.
- Perc.**: Percussion, consisting of two staves (1 and 2) with rhythmic patterns and accents.
- Hpsd.**: Harpsichord part, mostly rests.
- Vln. 1 & 2**: Violin parts with complex melodic lines.
- Vla.**: Viola part with notes and accents.
- Vlc.**: Violoncello part with notes and accents.
- Cb.**: Contrabass part with notes and accents.



40

Fl. *f*

Ob. d'Am.

B $\flat$  Cl. *ff*

Bsn.

Hn. *f*

C Tpt. *f*

Tbn. *f*

1 40 Glockenspiel *f*

Perc. 2

Hpsd.

Vln. 1 *ff*  $\triangleright$  *p*

Vln. 2 *ff*  $\triangleright$  *p*

Vla. *f*

Vlc. *f*  $\text{---}$  *pp*

Cb. *f*  $\text{---}$  *pp*

43

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1  
Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

47 C

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1 C to Tambourine

Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*pp*



51

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1

Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

55

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1  
Perc.

2

Hpsd.

55 pizz.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mf*

*f*

*p*

*f*

*mf*

*f*

*ffz*

*ffz*

*ffz*

*ffz*

Tambourine

Detailed description: This page of a musical score covers measures 55 to 57. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part is mostly silent. The Oboe (Ob. d'Am.) and Bass Clarinet (B $\flat$  Cl.) parts feature intricate melodic lines with accents and slurs, starting at a mezzo-forte (*mf*) dynamic. The Bassoon (Bsn.) part is silent. The Horn (Hn.) part has a few notes in measure 57 at a piano (*p*) dynamic. The Clarinet in C (C Tpt.) and Trombone (Tbn.) parts are also silent. The Percussion (Perc.) section includes a Tambourine, with two staves showing rhythmic patterns; the first staff is marked *f* and the second *f*. The Harpsichord (Hpsd.) part has a complex, rhythmic accompaniment marked *mf*. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts play a melodic line, with Vln. 1 starting at *f* and both reaching *ffz* by measure 56. The Viola (Vla.) and Violoncello (Vlc.) parts play a similar melodic line, also reaching *ffz*. The Contrabass (Cb.) part is silent.



This page of a musical score, titled "Rowan • Cross sections", contains measures 61 through 63. The score is arranged in a system with multiple staves. The instruments and parts are as follows:

- Fl.** (Flute): Measure 61 has a whole rest. Measures 62 and 63 play a melodic line starting on G4, marked *mf*.
- Ob. d'Am.** (Oboe d'Amore): Measure 61 has a whole rest. Measures 62 and 63 play a melodic line starting on G4, marked *mf*.
- B♭ Cl.** (B-flat Clarinet): Measures 61-63 play a rhythmic pattern of eighth notes, starting on G3.
- Bsn.** (Bassoon): Measures 61-63 play a rhythmic pattern of eighth notes, starting on G3.
- Hn.** (Horn): Measures 61-63 play a rhythmic pattern of eighth notes, starting on G3.
- C Tpt.** (C Trumpet): Measures 61-63 play a rhythmic pattern of eighth notes, starting on G3.
- Tbn.** (Trombone): Measures 61-63 play a rhythmic pattern of eighth notes, starting on G3.
- Perc.** (Percussion): Two parts are shown. Part 1 has a whole rest in measure 61 and a half note chord in measure 62. Part 2 plays a rhythmic pattern of eighth notes, marked *p*.
- Hpsd.** (Harpsichord): Measures 61-63 play a complex rhythmic pattern of eighth notes in both hands.
- Vln. 1** (Violin 1): Measure 61 has a whole rest. Measures 62 and 63 play a melodic line starting on G4, marked *f*, with the instruction *arco*.
- Vln. 2** (Violin 2): Measure 61 has a whole rest. Measures 62 and 63 play a melodic line starting on G4, marked *f*, with the instruction *arco*.
- Vla.** (Viola): Measures 61-63 play a rhythmic pattern of eighth notes, starting on G3.
- Vlc.** (Violoncello): Measures 61-63 play a rhythmic pattern of eighth notes, starting on G3.
- Cb.** (Cello): Measures 61-63 play a rhythmic pattern of eighth notes, starting on G3.

64

Fl.

Ob. d'Am.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1

Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

D

*ff* *pp*

*ff* *p*

*ff* *p*

*ff* *p*

*f* *mf*

*f* *mf* *p*

*f* *mf*

*f* *to Triangle*

*ff*

*ff*

*ff* *pp*

*ff*

*ff*

*ff*



**E** 71 Suddenly quicker (♩ = 120+)

Fl.

Ob. d'Am. *p* solo *lyrical, expressive*

B♭ Cl.

Bsn.

**E** 71 Suddenly quicker (♩ = 120+)

Hn.

C Tpt.

Tbn.

**E** 71 Suddenly quicker (♩ = 120+)

1 Perc.

2

71 *p*

Hpsd.

**E** 71 Suddenly quicker (♩ = 120+)

Vln. 1

Vln. 2

Vla.

Vlc. *pp*

Cb. *pp*

77

Fl.

Ob. d'Am.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1

Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*p*

*pizz.*

*p*

Detailed description: This page of a musical score covers measures 77 through 81. The score is arranged in systems. The first system includes Flute (Fl.), Oboe d'Amore (Ob. d'Am.), B-flat Clarinet (B $\flat$  Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), C Trumpet (C Tpt.), and Trombone (Tbn.). The third system includes Percussion (Perc.) parts 1 and 2. The fourth system includes Harpsichord (Hpsd.) with two staves. The fifth system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Oboe d'Amore part in measure 78 has a *pp* dynamic marking. The Violin 1, Violin 2, Viola, and Violoncello parts in measures 78 and 79 have a *p* dynamic marking. The Contrabass part in measure 78 has a *pizz.* marking and a *p* dynamic marking. The score is written in a common time signature and features various rhythmic patterns and articulations.





87

Fl.

Ob. d'Am. *p sfz* *pp* *p*

B $\flat$  Cl.

Bsn.

87

Hn.

C Tpt.

Tbn.

87

1

Perc.

2

87

Hpsd.

87

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



97

Fl.

*f* *p*

Ob.  
d'Am.

*p*

B $\flat$  Cl.

*mf*

Bsn.

*mf*

Hn.

*p*

C Tpt.

*mf*

Tbn.

*mf*

1

Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Driving, insistent (♩ = 108+)

101 **F**

Fl. *ff*

Ob. d'Am. *f*

B♭ Cl. *f*

Bsn. *ff*

Hn. *mf*

C Tpt. *mf*

Tbn. *ff*

1 **F** Driving, insistent (♩ = 108+)  
Triangle

Perc. 2 *ff*

Hpsd. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff* *arco*

*p*

Fl. 104

Ob. d'Am.

B $\flat$  Cl.

Bsn.

Hn. 104

C Tpt.

Tbn.

1 104

Perc. 2

Hpsd. 104

Vln. 1 104

Vln. 2

Vla.

Vlc.

Cb.

108 G

Fl. *p*

Ob. d'Am.

B $\flat$  Cl. *pp* *pp* *p* *mp* *pp*

Bsn.

108 G

Hn. *pp* *pp* *p* *mp* *pp*

C Tpt.

Tbn.

108 G

1 Perc. *p*

2 Perc.

108

Hpsd.

108 G

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vlc. *pp* *pp* *p* *mp* *pp*

Cb.

113

Fl.

Ob.  
d'Am.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1  
Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*f*

*fp*

*pp*

*mf*



Fl. *sfz*

Ob. d'Am.

B $\flat$  Cl. *sfz*

Bsn.

Hn. *sfz* *p*

C Tpt. *f* *p*

Tbn.

1 *ff* Maracas

Perc. 2

Hpsd.

Vln. 1 *sfz*

Vln. 2 *sfz*

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

Vlc. *sfz* *pizz.* *p*

Cb. *sfz* *pizz.* *p*

124

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

124

Hn.

C Tpt.

Tbn.

124

1

Perc.

2

124

Hpsd.

124

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

129

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1  
Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*p*

*pp*

*pp*

This page of a musical score, titled "Rowan • Cross sections" and numbered 34, contains the following instruments and parts:

- Fl. (Flute):** Part 1, starting at measure 133. Includes a dynamic marking of *p* (piano).
- Ob. d'Am. (Oboe da Camera):** Part 1, starting at measure 133.
- B♭ Cl. (B-flat Clarinet):** Part 1, starting at measure 133.
- Bsn. (Bassoon):** Part 1, starting at measure 133.
- Hn. (Horn):** Part 1, starting at measure 133.
- C Tpt. (C Trumpet):** Part 1, starting at measure 133.
- Tbn. (Trombone):** Part 1, starting at measure 133.
- Perc. (Percussion):** Two parts, labeled 1 and 2, starting at measure 133.
- Hpsd. (Harpsichord):** Part 1, starting at measure 133.
- Vln. 1 (Violin 1):** Part 1, starting at measure 133. Includes a dynamic marking of *p*.
- Vln. 2 (Violin 2):** Part 1, starting at measure 133. Includes a dynamic marking of *p*.
- Vla. (Viola):** Part 1, starting at measure 133. Includes the instruction *arco*.
- Vlc. (Violoncello):** Part 1, starting at measure 133. Includes the instruction *arco*.
- Cb. (Contrabass):** Part 1, starting at measure 133. Includes the instruction *arco*.

Fl. *p*

Ob. d'Am. *p*

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn. *f*

1

Perc. *f* *p*

2

Hpsd.

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vlc.

Cb.

**I** 141 Suddenly quicker (♩ = 120+)

Fl. *f* *p* *lyrical, expressive*

Ob. d'Am. *f*

B♭ Cl. *f* *p* *lyrical, expressive*

Bsn.

**I** 141 Suddenly quicker (♩ = 120+)

Hn. *f*

C Tpt. *f* *p* *lyrical, expressive*

Tbn.

**I** 141 Suddenly quicker (♩ = 120+) to Tam-tam

1 Perc. *ff*

2 Perc.

Hpsd. 141

**I** 141 Suddenly quicker (♩ = 120+)

Vln. 1 *p*

Vln. 2 *f*

Vla. *f*

Vlc. *p*

Cb. *f*

146

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

146

Hn.

C Tpt.

Tbn.

146

1

Perc.

2

146

Hpsd.

146

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*p*

*p*

*p*

*pizz.*  
*p*

151

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

151

Hn.

C Tpt.

Tbn.

151

1

Perc.

2

151

Hpsd.

151

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



156

Fl. *p sfz* *pp*

Ob. d'Am. *mf*

B $\flat$  Cl. *p sfz* *pp*

Bsn. *mf*

156

Hn. *mf*

C Tpt. *p sfz* *pp*

Tbn. *mf*

156

1 Perc. 2

156

Hpsd.

156

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

Fl. *p*

Ob. d'Am.

B $\flat$  Cl. *p*

Bsn. *f*

Hn. *f*

C Tpt. *p*

Tbn. *f*

1

Perc. 2 *f*

Hpsd.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

Fl. *f* *p*

Ob. d'Am. *ff*

B $\flat$  Cl. *f* *p*

Bsn.

Hn.

C Tpt. *f* *p*

Tbn.

1 *pp* Tam-tam

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

**J** Driving, insistent (♩ = 108+)

171

Fl. *ff* *pp*

Ob. d'Am. *ff* *pp*

B♭ Cl. *ff* *p* *pp*

Bsn. *ff* *pp*

**J** Driving, insistent (♩ = 108+)

171

Hn. *ff* *pp*

C Tpt. *ff* *pp*

Tbn. *ff* *p* *pp*

**J** Driving, insistent (♩ = 108+)

171

1. l.v. to Tambourine *f*

2. *f*

Hpsd.

171

Vln. 1 *ff* *pp*

Vln. 2 *ff* *pp*

Vla. *pp*

Vlc. *pp*

Cb. *ff*

176

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

176

Hn.

C Tpt.

Tbn.

176

1 Tambourine

Perc.

2

176

Hpsd.

176

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*ppp*

*pp*

*p*

*pp*

*p*

Fl. *K* 182

Ob. d'Am.

B $\flat$  Cl.

Bsn.

Hn. *K* 182

C Tpt.

Tbn.

1 *K* 182

Perc. *p*

2

Hpsd. 182

Vln. 1 *K* 182

Vln. 2

Vla.

Vlc. *p*

Cb. *p* arco

186

Fl.

Ob. d'Am.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1

Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*p*

*pizz.*

*mp*

*arco*

190

Fl. *p*

Ob. d'Am.

B $\flat$  Cl.

Bsn.

190

Hn.

C Tpt.

Tbn.

190

1 *mf*

Perc.

2

190

Hpsd. *f*

190

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



193

Fl. *f*

Ob. *f*

d'Am.

B $\flat$  Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt.

Tbn.

1 *f*

Perc. 2

Hpsd.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*





Fl. *L*<sup>203</sup>

Ob. d'Am. *pp*

B $\flat$  Cl.

Bsn.

Hn. *L*<sup>203</sup> *pp*

C Tpt. *pp*

Tbn. *pp*

1 *L*<sup>203</sup>

Perc. 2

Hpsd. *p*

Vln. 1 *L*<sup>203</sup> *pp*

Vln. 2 *pp*

Vla. *pp*

Vlc. *pp*

Cb. *pp*

208

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1

Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f*

*pp*

*p*

*p*

*pp*

M 212

Fl.

Ob. d'Am. *pp*

B $\flat$  Cl.

Bsn.

M 212

Hn.

C Tpt.

Tbn. *p sfz*

M 212

1

Perc. 2

Hpsd.

M 212

Vln. 1

Vln. 2

Vla. *p sfz*

Vlc. *p sfz*

Cb.

217

Fl.

Ob.  
d'Am.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1

Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p* *mf* *p*

*mf* *p* *mf* *p*

*pp* *p*

*mf* *p* *mf* *p*

*pp* *p*

*p*

*pp* *p*

*p*

221

Fl.

Ob. d'Am.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

1

Perc.

2

Hpsd.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This page of a musical score, numbered 54, is titled 'Rowan • Cross sections'. It begins at measure 221. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe d'Amore (Ob. d'Am.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The percussion section has two parts, labeled 1 and 2. The keyboard section features Harpsichord (Hpsd.). The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwinds and strings play complex, often chromatic, melodic lines. The brass and percussion parts provide harmonic support and rhythmic texture. The score is written in a key signature with one flat and a common time signature.



Musical score for orchestra, measures 224-226. The score is arranged in systems with the following instruments and parts:

- Fl.** (Flute): Measures 224-226. Part 1 (treble clef) plays a melodic line with dynamics *ff*. Part 2 (bass clef) is mostly silent.
- Ob. d'Am.** (Oboe d'Amore): Measures 224-226. Part 1 (treble clef) is silent. Part 2 (bass clef) has a melodic line starting in measure 225 with dynamics *f*.
- B♭ Cl.** (Bass Clarinet): Measures 224-226. Part 1 (treble clef) plays a melodic line with dynamics *ff*. Part 2 (bass clef) is silent.
- Bsn.** (Bassoon): Measures 224-226. Part 1 (treble clef) plays a melodic line with dynamics *ff*. Part 2 (bass clef) is silent.
- Hn.** (Horn): Measures 224-226. Part 1 (treble clef) has a melodic line with dynamics *f*. Part 2 (bass clef) is silent.
- C Tpt.** (C Trumpet): Measures 224-226. Part 1 (treble clef) has a melodic line with dynamics *f*. Part 2 (bass clef) is silent.
- Tbn.** (Trombone): Measures 224-226. Part 1 (treble clef) is silent. Part 2 (bass clef) has a melodic line with dynamics *f*.
- Perc.** (Percussion): Measures 224-226. Part 1 (drum set) is silent. Part 2 (snare drum) plays a rhythmic pattern with dynamics *f*.
- Hpsd.** (Harpsichord): Measures 224-226. Part 1 (treble clef) plays chords with dynamics *f*. Part 2 (bass clef) plays chords with dynamics *f*.
- Vln. 1** (Violin 1): Measures 224-226. Part 1 (treble clef) plays a melodic line with dynamics *ff*. Part 2 (bass clef) is silent.
- Vln. 2** (Violin 2): Measures 224-226. Part 1 (treble clef) plays a melodic line with dynamics *ff*. Part 2 (bass clef) is silent.
- Vla.** (Viola): Measures 224-226. Part 1 (treble clef) has a melodic line with dynamics *f*. Part 2 (bass clef) is silent.
- Vlc.** (Violoncello): Measures 224-226. Part 1 (treble clef) is silent. Part 2 (bass clef) has a melodic line with dynamics *f*.
- Cb.** (Cello): Measures 224-226. Part 1 (treble clef) is silent. Part 2 (bass clef) has a melodic line with dynamics *f*.

227

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

227

Hn.

C Tpt.

Tbn.

227

1

Perc.

2

227

Hpsd.

227

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

230

Fl.

Ob. d'Am.

B $\flat$  Cl.

Bsn.

230

Hn.

C Tpt.

Tbn.

230

1

Perc.

2

230

Hpsd.

230

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*f*

*pp*

233

Fl.

Ob.  
d'Am.

B $\flat$  Cl.

Bsn.

233

Hn.

C Tpt.

Tbn.

233

1

Perc.

2

233

Hpsd.

233

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*pp*

*pp*

*pp*