

The musical score is divided into two systems. The first system (measures 7-9) features a Flute (Fl.) and five Percussion (Perc. I-V) parts. The Flute part has a melodic line with slurs and accents, with dynamics *sfz*, *fp*, *sfz*, *fp*, *sfz*, *fp*, *sfz*, and *f*. Percussion I has a rhythmic pattern with dynamics *sfz*, *p*, *sfz*, *sfz*, *p*, *sfz*, *fp*, *fp*, *sfz*, *fp*, and *p*. Percussion III has a pattern with dynamics *f* and *f*. Percussion V has a pattern with dynamics *f*, *sfz*, *p*, *sfz*, *sfz*, and *p*. The second system (measures 10-12) continues the Flute and Percussion parts. The Flute part has dynamics *ff*. Percussion I has dynamics *sfz* and *ffz*. Percussion II has dynamics *p* and *ffz*. Percussion III has dynamics *ffz* and *mf*. Percussion V has dynamics *ffz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. 12

Perc. I 12

Perc. II 5

Perc. III

Perc. IV 2 2 *leo.*

Perc. V

crescendo poco a poco

Fl. 15

Perc. I 15

Perc. II 5

Perc. III

Perc. IV *leo.*

Perc. V

sfz

f

mf

ff

f

TO TRIANGLES

17

Fl. *f* ³ *fp* *sfz* *f* ³ *fp*

Perc. I *sfz* *p* *sfz* *f* ³ *fp* *sfz* *p* *sfz* *f* ³

Perc. II

Perc. III

Perc. IV

Perc. V *p* *sfz* ³ *p* ³ *sfz* *sfz* *f* *sfz*

20

Fl. ⁵ *sfz* *f* ³ *fp*

Perc. I *sfz* *p* *sfz* *sfz*

Perc. II THREE TRIANGLES *f*

Perc. III *f* ⁵ *sfz*

Perc. IV

Perc. V ³ *fp* *sfz* *f* *sfz*

23

Fl. *ff* *fp* *sfz* *f*

Perc. I *p* *sfz* *f* *fp* *sfz*

Perc. II

Perc. III *f* *f* *p* *sfz*

Perc. III

Perc. V *f* *sfz* *f*

26

Fl. *ff*

Perc. I *sfz*

Perc. II TO GLOCKENSPIEL *p* TO TRIANGLES THREE TRIANGLES

Perc. III *sfz*

Perc. IV *mf* *f*

Perc. V *f* *sfz*

Fl. 42 *fp* *ff* *p* ³

Perc. I 42 *f*³ *fp*

Perc. II

Perc. III *f*

Perc. IV

Perc. V *f*³ *fp*

Fl. 53 *ff* *sfz*

Perc. I 53 *sfz* *f* *sfz*

Perc. II MARIMBA *f*

Perc. III TO TAMBOURINE *sfz*

Perc. IV *f*

Perc. V *sfz* *f* *sfz*

61

Fl. *p* *fp*

Perc. I

Perc. 2 *p*

Perc. III TAMBOURINE *fp* *f*

Perc. IV *fp* *f* *p*

Perc. V

68

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

Perc. I *f* *sfz*

Perc. 2 *f* *subito p*

Perc. III *fp* *f*

Perc. IV *f* *subito p*

Perc. V *f* *sfz*

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74 *tr* *f* > *p* *3* *D* *mp* *4*

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

80 *f* *f* *fp* > *sfz* *f* *f* *3*

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

85

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

85

E

p ³

fp

fp

TO GLOCKENSPIEL

TO MARACAS

MARACAS

f

sfz

mp

ffz

ffz

p ³

fp

fp

95

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

95

F

f

ff

ff

f

ff

ff

fp

³ ³

105 G

Fl. *p* *crescendo poco a poco* *f*

Perc. I

Perc. II *pp*

Perc. III TO TAMBOURINE *sfz*

Perc. IV *pp* *pp* *pp* *sfz*

Perc. V *f*

114

Fl. *fp* *crescendo poco a poco* *f*

Perc. I *f*

Perc. II *sfz* *pp*

Perc. III TAMBOURINE *fp* *f*

Perc. IV *pp* *pp* *pp*

Perc. V *f*

123

Fl. *f* *mf* *crescendo poco a poco*

Perc. I *fp* *p* *p*

Perc. II *sfz*

Perc. III *fp* *f* *fp* *f*

Perc. IV *f*

Perc. V *sfz* *p* *p* *p* *p*

132

Fl. *ff*

Perc. I *f* *p* *crescendo poco a poco*

Perc. II *mp*

Perc. III *fp < f*

Perc. IV *mp*

Perc. V *f* *p* *crescendo poco a poco*

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139

Fl.

Perc. I

Perc. 2

Perc. III

Perc. IV

Perc. V

146

Fl.

Perc. I

Perc. 2

Perc. III

Perc. IV

Perc. V

ff

ff

ff

sfz

sfz

ff

mp

ff

ff

f

152

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

156

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

164

sfz *fp* *ff* *sfz* *fp* *p* *sfz*

sfz *p* *sfz* *fp* *sfz* *f*

f *f* *p* *sfz* *p* *sfz* *p* *sfz* *p* *sfz*

158 *molto rall.*
Fl. *ff* *pp*

158 *molto rall.*
Perc. I *sffz*

Perc. II

Perc. III *sffz*

Perc. IV

Perc. V *sffz*

162 *pp* *mp* *pp* *f* *p* *f*
Fl. *pp* *mp* *pp* *f* *p* *f*

Perc. I

Perc. 2

Perc. III

Perc. IV

Perc. V

166

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

pp *pp* *pp* *p* *mp* *p*

171

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

mf *pp* *mp* *f*

rubato

A bit faster (♩ = 54)

Fl. 175 *rubato* Aggressive (♩ = 120) L a tempo (♩ = 54)

Perc. I 175 *rubato* Aggressive (♩ = 120) L a tempo (♩ = 54)

Perc. II 175 *rubato* Aggressive (♩ = 120) L a tempo (♩ = 54)

Perc. III 175 *rubato* Aggressive (♩ = 120) L a tempo (♩ = 54)

Perc. IV 175 *rubato* Aggressive (♩ = 120) L a tempo (♩ = 54)

Perc. V 175 *rubato* Aggressive (♩ = 120) L a tempo (♩ = 54)

Fl. 178 *mp* *pp* *f* *f*

Perc. I 178 *f*³

Perc. II 178 *f*³

Perc. III 178 *f*³

Perc. IV 178 *mp* *mf*

Perc. V 178 *f*³

Fl. 180 *mp* *f* *pp* *p* *pp* *rubato* *a tempo*

Perc. I 180 *sfz* *mp* *rubato* *a tempo*

Perc. 2 *mf* *mf* *mf* *mf*

Perc. III *mf* *mf* *mf* *mf*

Perc. IV *p* *mf* *mf* *mf*

Perc. V *sfz* *f* *mp* *mp*

Fl. 183 *p* *mp* *mp* *mp*

Perc. I 183 *f*

Perc. 2 *mf* *mf* *mf* *mf*

Perc. III *mf* *mf* *mf* *mf*

Perc. IV *mf* *mf* *mf* *mf*

Perc. V *mf* *mf* *mf* *mf*

187 *rubato* *f* *mf* *ff* *3* *Another bit faster* (♩ = 60)

Fl. *rubato* *mf* *ff* *3* *Another bit faster* (♩ = 60)

Perc. I

Perc. 2 *3* *b♭*

Perc. III

Perc. IV *3* *f* *Red. 3*

Perc. V

190 *rubato* *pp* *rubato* *Aggressive* (♩ = 120) *a tempo, but even faster* (♩ = 66) *M*

Fl. *rubato* *pp* *rubato* *Aggressive* (♩ = 120) *a tempo, but even faster* (♩ = 66) *M* *mp* *ff* *f* *3*

Perc. I *mp* *ff* *f* *3*

Perc. 2 *b♭*

Perc. III

Perc. IV *** *3*

Perc. V *f* *ff* *f* *3*

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20

193

Fl. *f* *mp*

Perc. I *mp*

Perc. II

Perc. III

Perc. IV *leo. f* *

Perc. V *f* *mp*

196

Fl. *rubato* *f* Even faster (♩ = 72)

Perc. I *rubato* *f* *f*³ Even faster (♩ = 72)

Perc. II

Perc. III

Perc. IV *leo.* *

Perc. V *f*

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Playful, dancing (♩. = 80)

198 *ff* *fp* *ff* *f* *p*

198 *ff* *fp* *sfz*

Perc. 2 *sfz*

Perc. III MARACAS *f* *sfz*

Perc. IV *f* *

Perc. V *ff* *fp* *sfz*

206 *fp* *f* *p* *ff*

206 *f*³ *sfz*

Perc. III *f*

Perc. V *f*³ *sfz*

215

Fl. *fp* *ff* *p*

215

Perc. I *f*³ *fp* *sfz* *f*

Perc. 2

Perc. III *f*

Perc. IV

Perc. V *f*³ *fp* *sfz* *f*

227

Fl. *ff* *sfz* *p*

227

Perc. I *sfz*

Perc. 2 MARIMBA *f*

Perc. III TO TAMBOURINE *sfz*

Perc. IV *f* *fp*

Perc. V *sfz*

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23

235

Fl. *p fp f p mp fp*

Perc. I

Perc. 2 *f p*

Perc. III TAMBOURINE *fp ff mp ff fp*

Perc. IV *p*

Perc. V

242

Fl. *f > p*

Perc. I

Perc. 2

Perc. III *ff mp ff*

Perc. IV

Perc. V

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24

Fl. *mp*

Perc. I

Perc. II *ff mp* *f*

Perc. III *fp* *ff p*

Perc. IV *f* *mp* *f*

Perc. V

Fl. *ff* R

Perc. I *f*³ *mp*³ R

Perc. II *sffz*

Perc. III *ff* *mp* *crescendo poco a poco*

Perc. IV *sffz* *mp*

Perc. V *f*³ *mp*³

262

Fl.

Perc. I

Perc. 2

Perc. III

Perc. IV

Perc. V

272

Fl.

Perc. I

Perc. 2

Perc. III

Perc. IV

Perc. V

fp *mf* *f* *mp*

fp *f* *f* *f* *p*

fp *mf* *fp* *f*

fp *f* *fp* *f*

fp *f* *p* *crescendo poco a poco*

p *p* *p*

p

S S

281

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

sffz *p* *crescendo poco a poco*

p *sffz* *p* *p*

fp *f*

p *f* *sffz* *p*

290

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

ff *mp* *crescendo poco a poco*

*f*³ *sffz*² *p* *p*

p *f*

fp *f* *fp* *f*

sffz

*f*³ *p* *p*²

299

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

ff

mp

p

f

mp

fp

f

fp

f

*mp*²

p

f

mp

307

Fl.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

f

fp

f

fp

U 313

Fl. *ff*

Perc. I *f*

Perc. II *fp*

Perc. III

Perc. IV *ff* *ff* *sfz* *ff*

Perc. V *f*

Fl. *fp* *ff*

Perc. I 320

Perc. II *fp* *fp* *fp* *f*

Perc. III

Perc. IV *f*

Perc. V *f*

Fl. **V** 326

Perc. I **V** 326

Perc. II

Perc. III

Perc. IV

Perc. V

sfz fp sfz fp sfz fp sfz f

sfz p sfz fp³ sfz fp³ sfz p

f⁵ f⁵ f⁵

f³ sfz p < sfz p sfz < sfz p < sfz

Detailed description: This system contains measures 326-331. The Flute part (Fl.) starts at measure 326 with a dynamic of *sfz*, followed by *fp*, then *sfz fp* with a triplet of eighth notes, then *sfz fp* with a quintuplet of eighth notes, and finally *sfz f*. Percussion I (Perc. I) has a dynamic of *sfz* with a triplet of eighth notes, then *p* with a half note, *sfz* with a quarter note, *sfz p sfz* with eighth notes, *fp³ < sfz* with a triplet of eighth notes, *fp³ < sfz* with a triplet of eighth notes, and *p* with a half note. Percussion III (Perc. III) has a dynamic of *f* with a quintuplet of eighth notes, *f* with a quintuplet of eighth notes, and *f* with a quintuplet of eighth notes and a triplet of eighth notes. Percussion V (Perc. V) has a dynamic of *f³ sfz* with a triplet of eighth notes, *p < sfz* with a half note, *p sfz* with a quarter note, *p sfz* with a quarter note, and *p < sfz* with a half note.

Fl. 329

Perc. I 329

Perc. II

Perc. III

Perc. IV

Perc. V

ff

sffz

f

sffz

f

sffz

Detailed description: This system contains measures 329-334. The Flute part (Fl.) starts at measure 329 with a dynamic of *ff*. Percussion I (Perc. I) has a dynamic of *sffz* with a triplet of eighth notes, *sffz* with a triplet of eighth notes, *sffz* with a triplet of eighth notes, and *sffz* with a triplet of eighth notes. Percussion II (Perc. II) has a dynamic of *f* with a half note, *f* with a half note, and *f* with a half note. Percussion III (Perc. III) has a dynamic of *sffz* with a triplet of eighth notes, *sffz* with a triplet of eighth notes, and *sffz* with a triplet of eighth notes. Percussion IV (Perc. IV) has a dynamic of *f* with a half note, *f* with a half note, and *f* with a half note. Percussion V (Perc. V) has a dynamic of *sffz* with a triplet of eighth notes, *sffz* with a triplet of eighth notes, *sffz* with a triplet of eighth notes, and *sffz* with a triplet of eighth notes.