

Musical Arrangement of Claude Debussy's *Children's Corner*
for Clarinet Choir and Percussion

by
Alayna Cate

A thesis presented to the Honors College of Middle Tennessee State University in partial fulfillment of the requirements for graduation from the University Honors College

Fall 2015

Musical Arrangement of Claude Debussy's *Children's Corner*

for Clarinet Choir and Percussion

by
Alayna Cate

APPROVED:

Paul West Osterfield, Professor
School of Music

Michael Parkinson, Director
School of Music

Roger Heinrich, Professor
Electronic Media Communication
Honors Council Representative

Dr. John R. Vile, Dean
University Honors College

Copyright 2015 © Alayna Cate

Abstract

I arranged Claude Debussy's *Children's Corner*, for solo piano, for an ensemble consisting of E-flat clarinet, B-flat clarinet, B-flat bass clarinet, E-flat contra-alto clarinet, and three percussionists. *Children's Corner for Clarinet Choir and Percussion* includes all six movements from the original score including the popular *VI. Golliwog's Cakewalk*. I spent the summer arranging each movement and consulting with Dr. Paul West-Osterfield who gave me critique, feedback, and editorial suggestions. As the fall semester began, I became responsible for rehearsing my arrangement with the MTSU Clarinet Choir, under usual direction of clarinet professor Dr. Todd Waldecker. The premier performance of my arrangement occurred on October 27th, 2015 and was very successful. I also plan on publishing the full arrangement in the future.

Table of Contents

I. Debussy and his <i>Children's Corner</i>	1
II. Interest and Involvement	5
III. Methodology	7
IV. References	9
V. Full Score – <i>Children's Corner for Clarinet Choir and Percussion</i>	11
<i>I. Doctor Gradus ad Parnassum</i>	15
<i>II. Jimbo's Lullaby</i>	39
<i>III. Serenade for the Doll</i>	54
<i>IV. The Snow is Dancing</i>	73
<i>V. The Little Shepherd</i>	95
<i>VI. Golliwog's Cakewalk</i>	103

I. Debussy and his *Children's Corner*

Achille-Claude Debussy was born in Saint-Germain-en-Laye, France in August of 1862. As early as nine years old, Debussy showed promise on the piano, and at ten he entered the Paris Conservatory where he studied piano and composition.¹ His music reflects originality in its structure and harmony which bridges the Romantic era of Richard Wagner and Frederic Chopin to the school of composition that Debussy fathered, Impressionism.² Though Debussy himself disliked the term, Impressionism relays the styles of contemporary French art and culture directly to the music of his time. Elements of Impressionist music include evoking the emotions and senses, creating new colors and timbres, utilizing unusual instrumentation, creating melodies and harmonies that are very non-traditional, and breaking away from standard harmonic progressions.³

In his childhood, Debussy faced hardship from living in the poverty-stricken suburbs of Paris, which arguably influenced his compositions later in life. His music, however, is most influenced by his trials and failures with women. His first love, Blanche Vasnier, the beautiful wife of an architect, inspired his early works. Later this inspiration came from other lovers including mistress Gabrielle Dupont and first wife Rosalie Texier. Debussy's greatest musical inspiration, however, was the notable Romantic composer Richard Wagner.⁴ Wagner encouraged artists and other composers to reveal their inner emotions and dreams and realize these through their art. Debussy wrote one of

1. Lockspeiser, E.

2. Naxos

3. Gasser, N.

4. Lockspeiser, E.

his greatest masterpieces, *Prelude to Afternoon of a Faun*, in this spirit and continued to indulge the idea throughout his later years.⁵

In 1905, Debussy's first and only child, Claude-Emma "Chouchou," was born to mistress Emma Bardac. He then divorced Rosalie Texier to marry Emma Bardac. When Chouchou was three years old, Debussy wrote *Children's Corner*, dedicating in his original score, "To my dear little Chou-Chou with her father's tender apologies for what is to follow."⁶ Debussy was incredibly fond of Chouchou. He wrote each of the movements to *Children's Corner* in the essence of one of her toys, dolls or other aspect of her childhood.

Movement I: *Doctor Gradus ad Parnassum* is a lively and technical movement written satirically in the style of Muzio Clementi's collection of instructional piano pieces, *Gradus ad Parnassum*.⁷ Debussy's title presents Clementi as the "doctor for technical problems" in piano study. It was also meant to be played as a sort of technical exercise, with extreme clarity and evenness of notes.⁸ This reflects Chouchou's engagement in piano lessons, as she was known to play rather well as a child.

The style of Movement II, *Jimbo's Lullaby*, contrasts with Movement I. It is slow, low in range, and full of flowing and mysterious melodies. The title represents a purposeful misspelling of the famous elephant, Jumbo, who became the world's first internationally famous circus animal. Following the popularity of Jumbo, several trinkets, clothing items, souvenirs, books, and toys were modeled after the elephant in a craze

5. Lockspeiser, E.

6. Cocke, B.

7. Wilson, S.

8. Cocke, B.

called *Jumbomania*.⁹ Chouchou owned a stuffed Jumbo doll, and had possibly enjoyed the story of the giant creature, therefore inspiring the second movement of *Children's Corner*.

Movement III: *Serenade for the Doll* is a quicker, three-four time movement that brings to life the stillness of Chouchou's favorite porcelain doll.¹⁰ There is some controversy over the title, though. It was originally published *Serenade for the Doll* in the table of contents, but above the score, *Serenade of the Doll*. A literal translation from French to English, however, would be *Serenade to the Doll*, which is what it was titled when Debussy published it separately in 1906.¹¹ I am using the English title of the original score, and because I believe that Debussy's intentions are for the *Doll* to be serenaded, I think this title fits the piece the best.

Movement IV: *The Snow is Dancing* is thought to be the most challenging by researchers and pianists for both emotional and technical considerations.¹² It depicts the gray winter's snowfall from the eyes of a child (Chouchou) dismally looking out the window.¹³ *The Snow is Dancing* also plays on Debussy's ideas of dreams and the wonder of nature, evident in the melodies written throughout the movement.

Movement V: *The Little Shepherd* is the shortest of the six movements, but also the most emotionally demanding. The shepherd is the assumed doll or toy of Chouchou's represented in this movement, however Debussy never revealed what the shepherd truly was. Some say it is possibly a reference to the "design on the wallpaper in Chouchou's

9. Wilson, S.

10. Cocke, B.

11. Chen, Lin-Yu

12. Cocke, B.

13. Chen, Lin-Yu

bedroom”¹⁴ whereas others say the title refers to “a picture, or perhaps a cardboard cutout for a nativity scene.”¹⁵

Movement VI: *Golliwog’s Cakewalk* is the final and most popular movement. This movement is very playful in nature and depicts the historical doll, the golliwog, which Debussy’s daughter owned.¹⁶ Florence Kate Upton published a children’s book in 1895 with one character described as being a “horrid sight, the blackest gnome,” and she named it the Golliwog.¹⁷ The golliwog became very popular, characterized by its black face, wide eyes, unruly hair, red pants, and a blue coat. The only toy to surpass it in popularity at the turn of the 20th century was the Teddy Bear.¹⁸ It is known for its racial controversy, as well, being commonly referenced in books and stories with much discrimination against blacks. The term *golliwog* and even derivatives of the word are viewed as racial slurs today. Next, a *Cakewalk* was a dance created by slaves in America before the Civil War. It was originally called the “prize” walk because the winners received a cake at its conclusion.¹⁹ Debussy’s influence of the African American culture of his time shows up greatly in the title, but also in the rhythmic patterns and ragtime ideas included in the music as well. The middle section of this movement mocks the very composer who influenced Debussy most, Richard Wagner, by inserting the theme to Wagner’s famous *Tristan und Isolde* with a short, almost laughing musical idea interrupting its repetitions.²⁰

14. Chen, Lin-Yu

15. Cocke, B.

16. Chen, Lin-Yu

17. Pilgrim, D.

18. Ghandi, L.

19. Pilgrim, D.

20. Cocke, B.

II. Interest and Involvement

My interest in this piece began with my interest in Debussy himself. As a child, I took piano lessons and was very familiar with Debussy's music, though it was typically too advanced for my skill level on the piano. I was determined, however, to learn his masterpiece *Clair de Lune*, a beautiful solo piano piece of which I have always been very fond. It is a magical and emotional piece with complex rhythmic, melodic, and technical aspects, but is really characterized by its dramatic harmonies, typical of Debussy's compositions and original harmonizing strategies. Once I purchased this sheet music, I spent hours practicing and finally felt comfortable playing it, though never for an audience. Thus began my love for Debussy.

I have since been very interested in Debussy's other works, particularly in college, studying *La cathédral engloutie* and *Prelude to the Afternoon of a Faun*. He is one of my favorite composers, if not my favorite composer. This caused me to seek a work of Debussy's that might work well in an arrangement for clarinet choir. I have played the clarinet for ten years and study Music Education with clarinet as my primary instrument, so I am very familiar with the range, tendencies, capabilities, and characteristics of the instrument. I have also participated in clarinet choirs at the high school level as well as at a symposium at the University of Tennessee, Knoxville and for four years at MTSU.

Though clarinet is my primary focus in the arrangement, I have also chosen to incorporate percussion instruments. I have performed in several percussion ensembles

and also taught a percussion ensemble at the high school level. This, and my knowledge gained from the Percussion Techniques and Orchestration and Arranging courses at MTSU inspired me to incorporate percussion into my arrangement. I am most comfortable and knowledgeable about clarinet and percussion instruments of all the instruments I have studied over the course of my education, and I also believe the two groups combine beautifully if they are balanced to each other. I kept this idea in mind as I developed my arrangement.

Combining my love for Debussy's music and my knowledge of the instrumentation I wanted to utilize, I continued to explore Debussy's music until I arrived at the *Children's Corner* suite. I was already familiar with the final movement, *Golliwog's Cakewalk*, but had not heard or studied the other five movements. So, I listened to them in order, several times, and from several different recordings before deciding this was the piece I would choose. I knew after just a few days that this piece would work quite well.

III. Methodology

I started the process of arranging *Children's Corner* by doing very basic research to see if I needed to obtain any copyrights, which I quickly discovered that I did not. *Children's Corner* is in the public domain, so I began intense listening and prepared to arrange it. To say that I had a standard or defined methodology behind arranging would not be totally accurate, however I developed my own method, flexible enough to fit both my and my advisor's schedules.

The process in which I created *Children's Corner for Clarinet Choir and Percussion* began with listening and score analysis. I used Spotify and YouTube to search for different versions and existing arrangements of the suite, and I listened to them daily. Around May I designed a schedule of movements, and I gave myself about a month to create each movement in this order: II, VI, III, IV, V and I. Project advisor Dr. Osterfield and I developed this order by glancing over the piano score and thinking about which might be easiest or most straight forward and starting those first. I became very familiar with the second movement by listening and studying the score before writing anything down. Once I felt ready, I started marking my score with notes and ideas like "feature bass clarinet here" and "percussion ostinato." I used Sibelius 7, a well known and widely used music notation software, to start inputting my ideas onto a score. After a first draft of the movement was complete, I sent a PDF of that score to Dr. Osterfield who then looked it over, made suggestions, and approved that I start another movement.

I copied this process for the remaining movements as well, constantly editing each draft as new ideas or errors appeared. One thing I learned during this process is that there will always be room for improvement. There will always be some small error, spacing issue, dynamic disagreement, or other problem. Dr. Osterfield testified to this in one of our many meetings by encouraging me that even the masterpieces have minute errors. I completed each movement and corrected necessary edits by September, when it was time to begin rehearsals.

Once the semester began, I consulted Dr. Waldecker, the MTSU Clarinet Professor, and he allowed me to direct the Clarinet Choir ensemble. Each Wednesday I created a very informal schedule for rehearsal and handed out parts to my work in progress. It was during one of these rehearsals that Dr. Waldecker suggested that I conduct my arrangement at the performance. I had previously taken two semesters of conducting at MTSU, so I was well-prepared to accept this suggestion. One of my only challenges was scheduling rehearsals to incorporate percussion, because the Clarinet Choir rehearses at the same time as MTSU Percussion Ensemble. Thus, most of the rehearsals were for clarinets only. I scheduled three rehearsals that included percussion, which felt like limited time. Ideally, we could have practiced together at each rehearsal, but timing was difficult. The scheduling of events, rehearsals, and gathering all of the members of the clarinet choir and percussionists was difficult, but the performance was extremely successful and I'm proud of the work we have done.

References

- Cocke, B. *Children's Corner: Claude Debussy*. Brian Cocke, 2008. Web.
http://briancocke.com/Musiced/R-Children.htm#_ftn9
- Gasser, Nolan. *Period: Impressionist*. Classical Archives, 2015. Web.
<http://www.classicalarchives.com/period/8.html>
- Ghandi, L. *The Extraordinary Story Of Why A 'Cakewalk' Wasn't Always Easy*. NPR, 2013. Web. <http://www.npr.org/sections/codeswitch/2013/12/23/256566647/the-extraordinary-story-of-why-a-cakewalk-wasnt-always-easy>
- Lin Yu-Chen, S. *Debussy's 'Children's Corner': A Pedagogical Approach*. Ben & Howell Information and Learning Co., 2001.
- Lockspeiser, E. *Claude Debussy: French Composer*. Encyclopedia Britannica, Inc. 2015. Web. <http://www.britannica.com/biography/Claude-Debussy>
- Naxos. *Claude Debussy (1862-1918)*. Naxos Digital Services Ltd., 2015. Web.
http://www.naxos.com/person/Claude_Debussy_27153/27153.htm
- Pilgrim, D. *The Golliwog Caricature*. Ferris State University, 2000. Web.
<http://www.ferris.edu/jimcrow/golliwog/>
- Wilson, S. *An Elephant's Tale*. Tufts Online Magazine, Spring 2002. Web.
<http://www.tufts.edu/alumni/magazine/spring2002/jumbo.html>

Claude Debussy's



Children's
Corner

for Clarinet Choir
and Percussion

Arranged by Alayna Cate

Children's Corner

Instrumentation

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet 1

B♭ Bass Clarinet 2

E♭ Contra Alto Clarinet

Percussion 1

Marimba with Suspended Cymbal

Percussion 2

Vibraphone doubling on Bass Drum and
Suspended Cymbal

Percussion 3

Glockenspiel, Bass Drum, Snare Drum, Tambourine,
Sleigh Bells, Hi-hat, Suspended/Ride Cymbal, Triangle

Auxiliary Percussion Key

Bass Drum
Snare Drum
Tambourine
Sleigh Bells
Hi-hat
Suspended/Ride
Triangle

Children's Corner
I. Doctor Gradus ad Parnassum

Claude Debussy
arr. Alayna Cate

Modérément animé

Clarinet in Eb
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet in Bb 1
Bass Clarinet in Bb 2
Contra Alto Clarinet in Eb
Marimba
Vibraphone
Bass Drum
Percussion

p
p
p
p
p
p
p
mp

The score is for the piece "I. Doctor Gradus ad Parnassum" from Debussy's "Children's Corner", arranged by Alayna Cate. It is in 4/4 time and marked "Modérément animé". The key signature has two sharps (F# and C#). The score includes parts for Clarinet in Eb, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bass Clarinet in Bb 1, Bass Clarinet in Bb 2, Contra Alto Clarinet in Eb, Marimba, Vibraphone, Bass Drum, and Percussion. The woodwinds and Marimba play a melodic line starting with a piano (*p*) dynamic. The Vibraphone and Bass Drum provide harmonic support with sustained notes and a single drum hit, respectively.

3

mp

f

mp

mp

Mar.

Vib.

Perc.

Detailed description: This is a page of a musical score for a woodwind ensemble. It features seven staves for woodwinds: Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet 1, Bass Clarinet 2, and Contralto Clarinet. Below these are staves for Maracas, Vibraphone, and Percussion. The music is in 3/4 time with a key signature of two sharps (F# and C#). The Eb Clarinet part starts with a triplet of eighth notes marked *mp*. Clarinet 1 has a melodic line with a crescendo to *f*. Clarinet 2 and 3 have rhythmic patterns, with Clarinet 3 marked *mp*. The Bass Clarinet parts play sustained chords. The Maracas part has a steady eighth-note accompaniment. The Vibraphone and Percussion parts are currently silent.

6

Eb Cl. *f* *mp* *f* *mp* *f*
 Cl. 1 *mp* *f* *mp* *f*
 Cl. 2 *f* *mp* *f* *mp* *f*
 Cl. 3 *f* *mp* *f* *mp* *f*
 B. Cl. 1 *f* *mp* *f* *mp* *f*
 B. Cl. 2 *f* *mf* | *mf*
 C. A. Cl. *f* *mf* | *mf*
 Mar. *f* *mf*
 Vib. *f* *mf* | *mf*
 Perc. *f* *mf*

9

Eb Cl. *mp* *f* *mp* *mf* *mp*
 Cl. 1 *mp* *f* *mp* *mf* *mp*
 Cl. 2 *mp* *f* *mp* *mf* *mp*
 Cl. 3 *mp* *f* *mp* *mf* *mp*
 B. Cl. 1 *mp* *f* *mp* *mf* *mp*
 B. Cl. 2 *mp*
 C. A. Cl. *mp* *mp* *fp*
 Mar. *p*
 Vib. *p*
 Perc. *mp* *p*

12 13

E♭ Cl. *f*

Cl. 1 *f* *p* *mp* *p*

Cl. 2 *f* *mp* *p*

Cl. 3 *f* *mp* *p*

B. Cl. 1 *f* *p* *mp* *p*

B. Cl. 2 *f* *p*

C. A. Cl. *f*

13

Mar. *p* *mf* *mp*

Vib. *mf* *mp*

Perc. *mf*

16

Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl. 1
 B. Cl. 2
 C. A. Cl.
 Mar.
 Vib.
 Perc.

mp
p
mf
mf
p
 Snare Rim
p

19 **Un peu retenu**

Woodwind Section:

- E♭ Cl.**: Rest
- Cl. 1**: Melodic line with slurs
- Cl. 2**: Melodic line with slurs
- Cl. 3**: Melodic line with slurs
- B. Cl. 1**: Rest, then *mp* eighth-note accompaniment
- B. Cl. 2**: Rest, then *mp* eighth-note accompaniment
- C. A. Cl.**: *mp* eighth-note accompaniment

Maracas (Mar.): *mp* eighth-note accompaniment

Vib.: *pp* eighth-note accompaniment

Perc.: *pp* eighth-note accompaniment

22 **22** A Tempo

E♭ Cl. *mp*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *mp*

B. Cl. 1 *p* *mf*

B. Cl. 2 *p* *mf*

C. A. Cl. *p* *mf*

22 **22** A Tempo

Mar.

Vib.

Perc. Triangle *p*

Musical score for Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl. 1, B. Cl. 2, C. A. Cl., Mar., Vib., and Perc. The score is in 3/4 time and features a key signature of two sharps (F# and C#). The Eb Cl. part has dynamics *sf*, *mp*, and *p*. Cl. 1 and Cl. 3 have dynamics *sf*, *mp*, and *p*. Cl. 2 has a *p* dynamic. B. Cl. 1 and B. Cl. 2 have a *p* dynamic. C. A. Cl. has a *p* dynamic. Mar. and Vib. are marked with a *ppp* dynamic. Perc. has a *ppp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

28

Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl. 1
 B. Cl. 2
 C. A. Cl.
 Mar.
 Vib.
 Perc.

p
mp
mf
p
mp
p
mp
mf
p

Sus.

31 **molto rit.** 33 **A Tempo**

E♭ Cl.

Cl. 1 Solo *f* *mp* *mf* *p*

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar. **molto rit.** 33 **A Tempo**

Vib. *f*

Perc. *f*

37 Animez un peu

34

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Perc.

Tutti

mp *pp* *mp*

pp *p*

mf *p*

mf *mp*

△ Triangle

p

37 Animez un peu

39 rit.

Instrumentation and Dynamics:

- E♭ Cl.:** Rest throughout.
- Cl. 1:** Rest in measures 39-41; *p* in measure 42; *mf* in measure 43.
- Cl. 2:** *pp* in measures 39-41; *mf* in measure 43.
- Cl. 3:** *pp* in measures 39-41; *mf* in measure 43.
- B. Cl. 1 & 2:** *pp* in measures 39-41; *mf* in measure 43.
- C. A. Cl.:** *pp* in measures 39-41; *mf* in measure 43.
- Mar.:** Rest throughout.
- Vib.:** Rest in measures 39-41; *p* in measure 42; *mf* in measure 43.
- Perc.:** *pp* in measures 39-41; *mp* in measure 43.

Tempo/Performance Markings: *rit.* (ritardando) at the end of the section.

44

45 **Tempo I**

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Bass Drum

Perc.

p

p

p

p

p

mp

47

mp

f

mp

mp

Mar.

Vib.

Perc.

Detailed description: This is a page of a musical score, page 27, starting at measure 47. The score is for a woodwind ensemble, percussion, and maracas. The woodwind parts include E♭ Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet 1, Bass Clarinet 2, and Contralto Clarinet. The percussion parts include Maracas (Mar.), Vibraphone (Vib.), and Percussion (Perc.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The E♭ Clarinet part starts with a *mp* dynamic and features a melodic line with eighth notes and quarter notes. Clarinet 1 has a more active role with sixteenth-note patterns, reaching a *f* dynamic. Clarinet 2 and 3 have similar melodic lines. The Bass Clarinet parts play sustained chords. The Contralto Clarinet part is also melodic. The Maracas part provides a rhythmic accompaniment with a steady eighth-note pattern. The Vibraphone and Percussion parts are currently silent.

50

E♭ Cl. *f* *mp* *f* *mp* *f*

Cl. 1 *mp* *f* *mp* *f*

Cl. 2 *f* *mp* *f* *mp* *f*

Cl. 3 *f* *mp* *f* *mp* *f*

B. Cl. 1 *f* *mp* *f* *mp* *f*

B. Cl. 2 *f* *mp* *mf*

C. A. Cl. *f* *mp* *mf*

Mar. *f* *mf*

Vib. *f* *mf*

Perc. *f* *mf*

53

Eb Cl. *mp* *f* *mp* *mf* *mp*
 Cl. 1 *mp* *f* *mp* *mf* *mp*
 Cl. 2 *mp* *f* *mp* *mf* *mp*
 Cl. 3 *mp* *f* *mp* *mf* *mp*
 B. Cl. 1 *mp* *f* *mp* *mf*
 B. Cl. 2 *p* *p* *mf*
 C. A. Cl. *p* *p* *mf*
 Mar. *p* *mf*
 Vib. *p* *mf*
 Perc. *mp* *p*

56 **57** En animant peu a peu

ff

ff

ff

ff

ff

ff

ff

ff

57 En animant peu a peu

ff

Sus. *p* *ff* Snare Rim *mf*

59

The image shows a page of a musical score for a woodwind ensemble, percussion, and vibraphone. The score is written in treble clef with a key signature of two sharps (F# and C#). The woodwind parts include Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet 1, Bass Clarinet 2, and Contralto Clarinet. The percussion part is marked with a double bar line and a snare drum icon. The vibraphone part is marked with a vibraphone icon. The score is divided into three measures. The first measure shows the woodwinds playing a melodic line. The second measure shows the woodwinds playing a melodic line. The third measure shows the woodwinds playing a melodic line. The percussion part plays a rhythmic pattern of eighth notes. The vibraphone part plays a melodic line. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte).

E♭ Cl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

C. A. Cl. *mp*

Mar. *mp*

Vib.

Perc. *mp*

62

tr

tr

p

mp

p

65

67 Très animé

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

67 Très animé

Mar.

Vib.

Perc.

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

68

Instrumentation and Dynamics:

- E♭ Cl.**: *f*
- Cl. 1**: *f*
- Cl. 2**: *f*
- Cl. 3**: *f*
- B. Cl. 1**: *ff*
- B. Cl. 2**: *ff*
- C. A. Cl.**: *ff*
- Mar.**: *f*
- Vib.**: *f*
- Perc.**: *f*, *mp*, *mf*, *f*

71

Woodwind Section:

- E♭ Cl.**: Treble clef, key signature of two sharps (F# and C#). Measures 71-72 show a melodic line with accents.
- Cl. 1**: Treble clef, key signature of two sharps. Measures 71-72 show a melodic line with accents.
- Cl. 2**: Treble clef, key signature of two sharps. Measures 71-72 show a melodic line with accents.
- Cl. 3**: Treble clef, key signature of two sharps. Measures 71-72 show a melodic line with accents.
- B. Cl. 1**: Treble clef, key signature of two sharps. Measures 71-72 show a melodic line with accents and a dynamic marking of *f*.
- B. Cl. 2**: Treble clef, key signature of two sharps. Measures 71-72 show a melodic line with accents and a dynamic marking of *f*.
- C. A. Cl.**: Treble clef, key signature of two sharps. Measures 71-72 show a melodic line with accents and a dynamic marking of *f*.

Other Instruments:

- Mar.**: Maracas. Measures 71-72 show a rhythmic pattern in the right hand and a melodic line in the left hand. A dynamic marking of *ff* is present in measure 72.
- Vib.**: Vibraphone. Measures 71-72 show a melodic line.
- Perc.**: Percussion. Measures 71-72 show a melodic line with a dynamic marking of *mp* and a *Sus.* (Sustained) marking.

73

ff

ff

ff

ff

ff

ff

ff

ff

f

Mar.

Vib.

ff

Perc.

f

IV

V

VI

V

V

V

V

II. Jimbo's Lullaby

Assez modere

Clarinet in E \flat

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet in B \flat 1
Solo espressif
mp *p*

Bass Clarinet in B \flat 2

Contra Alto Clarinet in E \flat
mp *espressif*

Assez modere

Marimba
mp

Vibraphone

Glockenspiel

The musical score is for the piece 'Jimbo's Lullaby' and is marked 'Assez modere'. It is written in 4/4 time and the key signature has one sharp (F#). The score is divided into two systems. The first system includes parts for Clarinet in E \flat , Clarinet in B \flat 1, Clarinet in B \flat 2, Clarinet in B \flat 3, Bass Clarinet in B \flat 1, Bass Clarinet in B \flat 2, and Contra Alto Clarinet in E \flat . The Bass Clarinet in B \flat 1 part features a 'Solo espressif' with dynamics *mp* and *p*. The Contra Alto Clarinet in E \flat part has dynamics *mp* and *espressif*. The second system includes parts for Marimba, Vibraphone, and Glockenspiel. The Marimba part has a dynamic of *mp*. The Vibraphone and Glockenspiel parts are currently silent.

7 9

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

9

Mar.

Vib.

Glock.

14 19

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Glock.

21

E♭ Cl. *mp*

Cl. 1 *Tutti* *mp*

Cl. 2

Cl. 3 *mf* *mf* *mf*

B. Cl. 1

B. Cl. 2

C. A. Cl. *mp*

Mar.

Vib. *p* *mf* *p*

Glock. *mp*

Detailed description: This is a page of a musical score for woodwinds, vibraphone, and glockenspiel. The page is numbered 21 at the top left. The score is written for seven woodwind parts: E♭ Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet 1, Bass Clarinet 2, and Contralto Clarinet. The Clarinet 1 part is marked 'Tutti' and 'mp'. The Clarinet 3 part has three measures of 'mf' with a hairpin. The Bass Clarinet parts have a steady eighth-note pattern. The Contralto Clarinet part has a steady eighth-note pattern. The Maracas part is silent. The Vibraphone part has a pattern of eighth notes, with dynamics 'p', 'mf', and 'p'. The Glockenspiel part has a few notes in the first measure, then rests, and then a few notes in the last measure, marked 'mp'. The key signature has one sharp (F#) and the time signature is 4/4.

28 29

Woodwind Section:

- E♭ Cl.:** Starts with a *p* dynamic, then *mf* in measure 33.
- Cl. 1:** Starts with a *mf* dynamic in measure 33.
- Cl. 2:** Starts with a *p* dynamic, then *mf* in measure 30 and 33.
- Cl. 3:** Starts with a *mf* dynamic, then *mp* in measure 30 and *mf* in measure 33.
- B. Cl. 1:** Starts with a *mf* dynamic, then *mp* in measure 33.
- B. Cl. 2:** Starts with a *mf* dynamic, then *mp* in measure 33.
- C. A. Cl.:** Starts with a *mf* dynamic, then *mp* in measure 33.

Percussion Section:

- Mar.:** Starts with a *mf* dynamic in measure 30.
- Vib.:** Starts with a *mf* dynamic in measure 30, then *mp* in measure 33.
- Glock.:** Remains silent throughout the measures.

34 Retenu **39** Un peu plus mouvementé

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Glock.

40

The musical score consists of ten staves. The top five staves are for woodwinds: Eb Clarinet (Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), and Bass Clarinet 1 (B. Cl. 1). The next two staves are for Bass Clarinet 2 (B. Cl. 2) and Contrabass Clarinet (C. A. Cl.). The bottom three staves are for Maracas (Mar.), Vibraphone (Vib.), and Glockenspiel (Glock.).

Key features of the score include:

- Cl. 1:** A long note starting at measure 41, with dynamics *mp*, *mf*, and *p* indicated across measures 41, 42, and 43 respectively.
- Cl. 2:** A melodic line starting at measure 40 with *mf*, continuing through measures 41 and 42 with *mp*, and ending at measure 43 with *mf* and *p*.
- Cl. 3:** A long note starting at measure 41, with dynamics *mp*, *mf*, and *p* indicated across measures 41, 42, and 43 respectively.
- B. Cl. 1:** A melodic line starting at measure 41 with *mp*, continuing through measures 42 and 43 with *mf* and *p*. It includes a *ten.* (tension) marking above the staff.
- B. Cl. 2:** A melodic line starting at measure 40 with *mf*, continuing through measures 41 and 42 with *mp*, and ending at measure 43 with *mf*.
- C. A. Cl.:** A melodic line starting at measure 40 with *mf*, continuing through measures 41 and 42 with *mp*, and ending at measure 43 with *mf*.
- Mar.:** A rhythmic accompaniment starting at measure 40 with *mf*, continuing through measures 41 and 42 with *mp*, and ending at measure 43 with *mf*.
- Vib.:** A melodic line starting at measure 40 with *mp*, continuing through measures 41 and 42 with *mf*, and ending at measure 43 with *mf*.
- Glock.:** A melodic line starting at measure 40 with *mp*, continuing through measures 41 and 42 with *mp*, and ending at measure 43 with *mp*.

43

E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Glock.

mf
p
mf
p
p
mp
mp

Detailed description of the musical score for page 43: The score is for a woodwind ensemble. It consists of nine staves. The top five staves are for Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, and Bass Clarinet 1. The next two staves are for Bass Clarinet 2 and Contralto Clarinet. The bottom two staves are for Maracas and Vibraphone. The key signature has one sharp (F#) and the time signature is 7/8. The Eb Clarinet, Clarinet 1, and Clarinet 3 parts are mostly rests, with Clarinet 3 having a long note in the third measure. Clarinet 2 and Bass Clarinet 2 have melodic lines with dynamics *mf* and *p*. Bass Clarinet 1 has a rhythmic pattern. Contralto Clarinet has a rhythmic pattern with dynamics *p*. Maracas has a rhythmic pattern with dynamics *mp*. Vibraphone has a single note in the first measure with dynamics *mp*. Glockenspiel has a single note in the third measure.

46 47

System 1:

- E♭ Cl.**: Rest at 46, then *mp* eighth-note pattern starting at 47.
- Cl. 1**: Rest at 46, then *mp* eighth-note pattern starting at 47.
- Cl. 2**: Rest at 46, then *mp* eighth-note pattern starting at 47.
- Cl. 3**: Rest at 46, then *mp* eighth-note pattern starting at 47.
- B. Cl. 1**: Eighth-note pattern starting at 46, *mp* dynamic at 47.
- B. Cl. 2**: Eighth-note pattern starting at 46, *mp* dynamic at 47.
- C. A. Cl.**: Eighth-note pattern starting at 46, *mp* dynamic at 47.

System 2:

- Mar.**: Eighth-note pattern starting at 46, ending at 47.
- Vib.**: Eighth-note pattern starting at 46, *mp* dynamic, then *f* dynamic at 47.
- Glock.**: Eighth-note pattern starting at 46, *mf* dynamic at 47.

48

E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Glock.

f
f
f
f
mf
mf
f
p *f* *p* *f* *p*
f

Suspended Cymbal

Detailed description: This page of a musical score, numbered 48, features ten staves. The top seven staves are for woodwinds: E♭ Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet 1, Bass Clarinet 2, and Contralto Clarinet. The Clarinet parts (Cl. 1-3) play a melodic line with a dynamic shift from *f* to *mf* and back to *f*. The Bass Clarinet parts play a rhythmic pattern of eighth notes with a dynamic shift from *mf* to *f*. The Contralto Clarinet part is mostly silent, with a final *f* dynamic marking. The Maracas part features a 'Suspended Cymbal' effect, alternating between *p* and *f* dynamics. The Vibraphone and Glockenspiel parts are mostly silent, with the Glockenspiel starting with a *f* dynamic.

53 54

E♭ Cl. *ff* *mp* *p* *mf* *mp*

Cl. 1 *ff* *mp*

Cl. 2 *ff* *mp* *p* *mf* *mp*

Cl. 3 *ff* *mp*

B. Cl. 1 *ff* *mp*

B. Cl. 2 *ff* *mp*

C. A. Cl. *ff* *mf*

54
Marimba

Mar. *ff* *mf*

Vib. *f* *mf*

Glock. *mf* *mp*

58 Retenu 63 Tempo I
dolce

Eb Cl. *pp* *mp*
 Cl. 1 *pp* *mp* Solo
 Cl. 2 *pp* *mp* Solo
 Cl. 3 *pp*
 B. Cl. 1 *p*
 B. Cl. 2 *p*
 C. A. Cl. *p*
 Mar. *mp*
 Vib.
 Glock. *pp*

64

E♭ Cl. *mf*

Cl. 1 *mp* *mf* **Tutti**

Cl. 2 *mp* *mf* **Tutti**

Cl. 3 *mf* *mf*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

C. A. Cl. *mp*

Mar.

Vib. *mp*

Glock. *mp*

Detailed description: This page of a musical score covers measures 64 through 69. It features seven staves for woodwinds and two for percussion. The woodwind section includes E♭ Clarinet, Clarinets 1, 2, and 3, Bass Clarinets 1 and 2, and Contralto Clarinet. The percussion section includes Maracas and Vibraphone/Glockenspiel. The score is in 2/4 time with a key signature of one sharp (F#). Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The woodwinds play melodic lines with various articulations and slurs. The percussion parts provide rhythmic accompaniment, with the Vibraphone/Glockenspiel playing a steady eighth-note pattern starting in measure 67. A 'Tutti' marking appears in measures 68 and 69, indicating a change in performance style.

70

70

E♭ Cl. *mp*

Cl. 1 *mp* *pp* *mf*

Cl. 2 *mp* *pp*

Cl. 3 *mp* *pp*

B. Cl. 1 *mf* *mp* *p* *mf*

B. Cl. 2 *mf* *mp* *p* *mf*

C. A. Cl. *pp*

74 et sans retarder

Mar.

Vib. *p*

Glock. *pp*

75

75

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Glock.

pp

pp

Morendo

mf

pp

pp

mp

III. Serenade for the Doll

Allegretto ma non troppo
leger et gracieux

Clarinet in Eb

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet in Bb 1

Bass Clarinet in Bb 2

Contra Alto Clarinet in Eb

Detailed description: This block contains the musical notation for six different clarinet parts. The Clarinet in Eb, Clarinet in Bb 1, and Clarinet in Bb 2 parts have dynamic markings of *mp* and *p*. The Clarinet in Bb 3 part has dynamic markings of *mp* and *p*. The Bass Clarinet in Bb 1 and Bass Clarinet in Bb 2 parts are marked with a whole rest. The Contra Alto Clarinet in Eb part is also marked with a whole rest. The music is in 3/4 time and G major.

Allegretto ma non troppo
leger et gracieux

Marimba

Vibraphone

Percussion

Detailed description: This block contains the musical notation for Marimba, Vibraphone, and Percussion. The Marimba part has dynamic markings of *mp* and *p*. The Vibraphone part is marked with a whole rest. The Percussion part has dynamic markings of *p* and *mf*, and includes performance instructions for 'Sus' and 'Snare Rim'. The music is in 3/4 time and G major.

7 9

E♭ Cl. *mp* *p* *mf*

Cl. 1 *mp* *p* *mf*

Cl. 2 *sf* *p* *mf*

Cl. 3 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

C. A. Cl. *mf*

9

Mar. *sf* *p*

Vib. *sf*

Perc.

pp *p*

13 14

E♭ Cl. *p*

Cl. 1 *p* *f* *p*

Cl. 2 *p* *f* *p*

Cl. 3 *f* *p* *f* *p*

B. Cl. 1 *mf*

B. Cl. 2

C. A. Cl.

14 *mp*

Mar. *f*

Vib. *f* *mp* *f* *p*

Perc. Snare Head

pp *mp* *mp* *mp*

19 24

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar. 24

Vib.

Perc.

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

25 *poco rit.* **30** *A Tempo*

E♭ Cl. *mp* *mf*

Cl. 1 *mp* *p* *mf*

Cl. 2 *mf* *mp* *mp*

Cl. 3 *mf* *mp* *mp*

B. Cl. 1 *mf* *mp* *mp*

B. Cl. 2 *mf* *mp*

C. A. Cl. *mf* *mp*

Mar. *poco rit.* **30** *A Tempo*
mf *p*

Vib. *mf* *p*

Perc. *Sus*
p *mf*

32

This musical score page, numbered 32, features seven staves. The top six staves are for woodwinds: Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet 1, and Bass Clarinet 2. The seventh staff is for Percussion, and the eighth is for Vibraphone. The woodwinds play in G major, while the percussion and vibraphone parts are in B-flat major. The woodwinds have a dynamic marking of *p* (piano) starting at measure 32. The percussion part includes a 'Snare Rim' pattern starting at measure 35. The vibraphone part consists of sustained chords.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Perc.

Snare Rim

p

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Perc.

45

E♭ Cl. (Staff 1): Rest throughout.

Cl. 1 (Staff 2): Rest until measure 4, then *p* (piano).

Cl. 2 (Staff 3): *espressivo*, *mp* (measures 1-2), *mf* (measures 3-4), *p* (measures 5-6).

Cl. 3 (Staff 4): *espressivo*, *mp* (measures 1-2), *mf* (measures 3-4), *p* (measures 5-6).

B. Cl. 1 (Staff 5): *espressivo*, *mp* (measures 1-2), *mf* (measures 3-4), *p* (measures 5-6).

B. Cl. 2 (Staff 6): *mf* (measures 3-4), *p* (measures 5-6).

C. A. Cl. (Staff 7): *mf* (measures 3-4), *p* (measures 5-6).

Mar. (Staff 8): *p* (measures 1-2), *mf* (measures 3-4), *p* (measures 5-6).

Vib. (Staff 9): *mf* (measures 3-4).

Perc. (Staff 10): *mf* (measures 1-2).

51

53 En animant un peu

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Perc.

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

p *f*

57

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Perc.

64 66

E♭ Cl. *p*

Cl. 1 *p*

Cl. 2 *mf* *p*

Cl. 3 *mf* *p*

B. Cl. 1 *mf* *p*

B. Cl. 2 *mf* *p*

C. A. Cl. *mf* *p*

66

Mar. *pp*

Vib. *pp* *p*

Perc. *pp* *p*

70

E♭ Cl. *mf* *p*

Cl. 1 *sf* *p*

Cl. 2 *sf* *p*

Cl. 3 *sf* *p*

B. Cl. 1 *sf*

B. Cl. 2 *sf*

C. A. Cl. *sf*

Mar.

Vib. *mf* *p*

Perc. *sf* *p*

Thumb Roll

Detailed description of the musical score for page 70, measures 70-75. The score is in 4/4 time and features a variety of woodwind and percussion parts. The Eb Clarinet part has a melodic line with dynamics *mf* and *p*. Clarinets 1, 2, and 3 have similar melodic lines with dynamics *sf* and *p*. Bass Clarinets 1 and 2 have a rhythmic pattern with dynamics *sf*. The Contrabass Clarinet has a rhythmic pattern with dynamics *sf*. The Maracas part is silent. The Vibraphone part has a melodic line with dynamics *mf* and *p*. The Percussion part has a rhythmic pattern with dynamics *sf* and *p*, and includes a 'Thumb Roll' instruction.

76

Eb Cl. *mf* *f* *mp* *p*
 Cl. 1 *mf* *mf* *mp* *p*
 Cl. 2 *mf* *mf* *mp* *p*
 Cl. 3 *mf* *f* *mf* *mp*
 B. Cl. 1 *mf* *f* *mf*
 B. Cl. 2 *mf* *f*
 C. A. Cl. *mf* *f*
 Mar.
 Vib. *mf* *f* *mp* *p*
 Perc. *< sf* *p* *< sf* *< sf* *< sf*

83 84

E♭ Cl. *mp* *mf*

Cl. 1 Solo *mp* *mf*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

B. Cl. 1

B. Cl. 2

C. A. Cl.

84

Mar. *mp* *mf*

Vib.

Perc.

89 **90**

E♭ Cl. *f* *p*

Cl. 1 *f* *p* Tutti

Cl. 2 *f* *p*

Cl. 3 *f* *p*

B. Cl. 1 *f* *p* *expressif* *f*

B. Cl. 2 *f* *p* *mf*

C. A. Cl. *f* *p* *mf*

90

Mar. *mp*

Vib.

Perc. Snare *mf* *p*

96

The musical score consists of the following parts and their content:

- E♭ Cl.:** Rests throughout the entire passage.
- Cl. 1:** Rests until measure 102, then plays a melodic phrase starting on G4, moving to F4, E4, D4, C4, B3, A3, G3, with dynamics *f* and *mf*.
- Cl. 2:** Plays a rhythmic accompaniment of eighth notes in pairs: G4-A4, F4-G4, E4-F4, D4-E4, C4-D4, B3-C4, A3-B3, G3-A3.
- Cl. 3:** Plays a rhythmic accompaniment of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3.
- B. Cl. 1:** Plays a melodic line starting on G4, moving to F4, E4, D4, C4, B3, A3, G3, with dynamics *mf* and the instruction *expressif*.
- B. Cl. 2:** Plays a rhythmic accompaniment of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, with dynamics *p* and *mf*.
- C. A. Cl.:** Plays a rhythmic accompaniment of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, with dynamics *p* and *mf*.
- Mar.:** Rests throughout the entire passage.
- Vib.:** Rests throughout the entire passage.
- Perc.:** Rests throughout the entire passage.

104 106 En animant el fine

E♭ Cl. *mf* *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *f* *mf*

B. Cl. 1 *f* *p* *pp* *ppp*

B. Cl. 2 *f* *p* *pp* *ppp*

C. A. Cl. *f* *p* *pp* *ppp*

106 En animant el fine

Mar. *p*

Vib.

Perc. Snare Rim *mp* *p*

111

E♭ Cl. *p*

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1 *p*

B. Cl. 2 *p*

C. A. Cl. *p*

Mar. *mp*

Vib. *mp*

Perc.

_____ niente

117

E♭ Cl. *mf* *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. 1 *pp*

B. Cl. 2 *pp*

C. A. Cl. *pp*

Mar. *pp* *p*

Vib. *pp* *p* *mp*

Perc. Triangle *mp*

IV. The Snow is Dancing

Modérément animé

Musical score for Clarinet parts in 4/4 time. The parts are:

- Clarinet in E \flat : *pp* (pianissimo) melodic line starting in the second measure.
- Clarinet in B \flat 1: *pp* (pianissimo) melodic line starting in the third measure.
- Clarinet in B \flat 2: *p* (piano) sustained notes starting in the fourth measure.
- Clarinet in B \flat 3: *p* (piano) sustained notes starting in the fourth measure.
- Bass Clarinet in B \flat 1: Rest.
- Bass Clarinet in B \flat 2: Rest.
- Contra Alto Clarinet in E \flat : Rest.

Modérément animé

Musical score for Percussion and Marimba in 4/4 time.

- Marimba: *p* (piano) melodic line starting in the third measure.
- Vibraphone: *p* (piano) sustained notes starting in the fourth measure.
- Percussion (Sleigh Bells): *p* (piano) rhythmic pattern throughout.

p \rightrightarrows *pp*

5

Eb Cl. *mf* *p* *mf* *p*
 Cl. 1 *mf* *p* *mf* *p*
 Cl. 2 *mf* *p* *mf* *p*
 Cl. 3 *mf* *p* *mf* *p*
 B. Cl. 1
 B. Cl. 2
 C. A. Cl.
 Mar. *pp*
 Vib.
 Perc.

p

9

The image shows a page of a musical score, numbered 9 at the top left. It features seven staves of music. The top five staves are for woodwinds: Eb Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet 1 (B. Cl. 1), and Bass Clarinet 2 (B. Cl. 2). The sixth staff is for Contrabass Clarinet (C. A. Cl.). The seventh staff is for Maracas (Mar.), which is a grand staff with treble and bass clefs. The eighth staff is for Vibraphone (Vib.), and the ninth staff is for Percussion (Perc.). The music is in 4/4 time and B-flat major. The Eb Cl. and Cl. 3 play a melodic line in the first three measures, while Cl. 1 and B. Cl. 1/2 play sustained notes. In the fourth measure, Cl. 1 and Cl. 2 play a sixteenth-note pattern, Cl. 3 plays a sustained note, and B. Cl. 1/2 play a half note. The Mar. and Vib. enter in the fourth measure with a sixteenth-note pattern. The Perc. plays a steady eighth-note rhythm throughout.

9

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Perc.

mp

p

p

p

13 rit. **15** A Tempo

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

rit. **15** A Tempo

Mar.

Vib.

Perc.

17

E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.

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

22 23

mp

p

mp

p

mp

mf

23

mp

p — *mp*

Detailed description: This page of a musical score covers measures 22 and 23. The score is for a woodwind and percussion ensemble. The instruments are arranged in the following order from top to bottom: Eb Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Contrabass Clarinet (C. A. Cl.), Maracas (Mar.), Vibraphone (Vib.), and Percussion (Perc.). Measure 22 shows the Eb Cl. with a whole note rest, Cl. 1 and Cl. 2 with eighth-note patterns, Cl. 3 with two notes, B. Cl. 1 with a whole note, B. Cl. 2 with a half note, and C. A. Cl. with a half note. Measure 23 begins with a boxed number '23'. The Eb Cl. has a half note, Cl. 1 and Cl. 2 have eighth-note patterns, Cl. 3 has a whole note, B. Cl. 1 and B. Cl. 2 have eighth-note patterns, C. A. Cl. has a half note, Mar. has a rhythmic pattern, Vib. has a chord, and Perc. has a rhythmic pattern. Dynamics include *mp*, *p*, and *mf*. A dynamic change from *p* to *mp* is indicated at the bottom of the Perc. staff.

25

E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.

p
mp
p
mp
p
p
p

Detailed description: This page of a musical score, numbered 25, contains ten staves. The top staff is for E♭ Clarinet, starting with a whole note chord and a long, soft (*p*) breath mark. The Clarinet 1 and 2 staves have rests in the first two measures, with Clarinet 1 playing a half note in the third measure at a mezzo-piano (*mp*) dynamic. Clarinet 3 has a similar half note in the third measure at *mp*. Bass Clarinet 1 and 2 play eighth-note patterns in the first two measures, with B.C. 1 having a slur. Contrabass Clarinet plays a sparse pattern of notes. The Maracas part features a rhythmic pattern in the first two measures, ending with a soft (*p*) accent. The Vibraphone part has a rhythmic pattern starting in the third measure at a soft (*p*) dynamic. The Percussion part is silent throughout.

28

E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.

p
p
p
p
p
pp
pp
pp
p
p — *mp*

V.C.
V.C.

32 35

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

p

35

Mar.

Vib.

Perc.

p *mp*

36

E♭ Cl. *f* 3

Cl. 1 *mf* **Tutti** 3

Cl. 2 *mf* 3

Cl. 3 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

C. A. Cl. *f*

Mar.

Vib. *mp* *mf*

Perc.

39

E♭ Cl. *sf* *p*

Cl. 1 *sf* *p*

Cl. 2 *sf* *p*

Cl. 3 *sf* *p*

B. Cl. 1 *sf* *p*

B. Cl. 2 *sf* *p*

C. A. Cl. *sf*

Mar. *sf* *mf* *pp*

Vib. *f*

Perc.

42

Musical score for woodwinds, measures 42-44. The score includes parts for Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet 1, Bass Clarinet 2, and Contrabass Clarinet. The key signature is B-flat major. Clarinet 1 and 2 play a melodic phrase starting in measure 43 with a piano (*p*) dynamic. Clarinet 3 plays a continuous sixteenth-note accompaniment, starting in measure 42 with a piano (*p*) dynamic. Bass Clarinet 1 plays a melodic line with dynamics of mezzo-piano (*mp*), forte (*f*), and mezzo-piano (*mp*). Bass Clarinet 2 plays a continuous sixteenth-note accompaniment, starting in measure 42 with a piano (*p*) dynamic. Contrabass Clarinet is silent.

42

Musical score for percussion, measures 42-44. The score includes parts for Maracas (Mar.), Vibraphone (Vib.), and Percussion (Perc.). The key signature is B-flat major. Maracas and Vibraphone are silent. Percussion plays a triangle starting in measure 43 with a piano (*p*) dynamic.

45

E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1
B. Cl. 2
C. A. Cl.
Mar.
Vib.
Perc.

p *mf*
p *mp* *mf*
mp *p* *mp*
ff *p*
mp *mf*
mp

3 3 3 3

Detailed description: This page of a musical score, numbered 45, features seven staves of woodwind instruments and three staves of percussion. The woodwinds include Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinets 1 and 2, and Contralto Clarinet. The percussion includes Maracas, Vibraphone, and Percussion. The Eb Clarinet part begins with a rest, followed by a triplet of eighth notes (p) and a triplet of eighth notes (mf). Clarinet 1 starts with a rest, then plays a quarter note (p), followed by a half note (mp) and a quarter note (mf). Clarinet 2 starts with a rest, then plays a quarter note (mp), followed by a half note (p) and a quarter note (mp). Clarinet 3 plays a quarter note (mp) and then rests. Bass Clarinet 1 starts with a quarter note (ff) and then rests. Bass Clarinet 2 plays a quarter note (mp) and then rests. Contralto Clarinet rests throughout. Maracas, Vibraphone, and Percussion all have rests throughout the page.

48

The image shows a page of a musical score, numbered 48 at the top left. It contains ten staves of music, each with a different instrument or section label to its left. The staves are: Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl. 1, B. Cl. 2, C. A. Cl., Mar., Vib., and Perc. The music is written in a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into three measures. The first measure (measure 48) starts with a treble clef and a key signature of one flat. The second measure (measure 49) has a 2/4 time signature. The third measure (measure 50) has a 4/4 time signature. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are several triplet markings (the number 3) over groups of notes. The percussion staff (Perc.) is empty throughout. The vibraphone staff (Vib.) has a few chords in the first measure. The maracas staff (Mar.) has a few notes in the third measure.

48

E♭ Cl. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl. 1 *p* *mf*

B. Cl. 2 *p* *mf*

C. A. Cl. *mf*

Mar. *mf*

Vib. *p*

Perc.

51

Più mosso

51

sf

sf

sf

sf

sf

sf

sf

51

Più mosso

f mp *f mp* *f > mp* *f mp* *f mp*

f

Snare

mf

E♭ Cl. [Rest]

Cl. 1 *mf* [Musical notation]

Cl. 2 *mf* [Musical notation]

Cl. 3 *mf* [Musical notation]

B. Cl. 1 [Rest]

B. Cl. 2 [Rest]

C. A. Cl. [Rest]

Mar. *p* [Musical notation]

Vib. *p* [Musical notation]

Perc. [Rest]

58 *poco rit.* 59 **Tempo I**

E♭ Cl. 1

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

poco rit. 59 **Tempo I**

Mar.

Vib.

Perc.

Sleigh Bells

p *pp*

62

E♭ Cl.
f

Cl. 1
f *mp*

Cl. 2
f *mp*

Cl. 3
f *mp*

B. Cl. 1
Soli
f *mp*

B. Cl. 2
Soli
f *mp*

C. A. Cl.
f *mf*

Mar.

Vib.

Perc.

Detailed description: This page of a musical score, numbered 62, features seven staves. The top staff is for E♭ Clarinet, followed by three Clarinet staves (Cl. 1, Cl. 2, Cl. 3), two Bass Clarinet staves (B. Cl. 1, B. Cl. 2), and a Contralto Clarinet staff (C. A. Cl.). The bottom three staves are for Maracas (Mar.), Vibraphone (Vib.), and Percussion (Perc.). The woodwind parts are active, with dynamic markings of *f* (forte) and *mp* (mezzo-piano). The Bass Clarinet parts include 'Soli' markings. The percussion parts are mostly rests.

66

E \flat Cl.

Cl. 1
mf

Cl. 2
mf

Cl. 3
f
p

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.
mf

Perc.

69 70

E♭ Cl. *p*

Cl. 1 Solo *p*

Cl. 2 Solo *p*

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar. *mp* 70 *p* *mp*

Vib. *p*

Perc.

72

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar.

Vib.

Perc.

p *pp*

74

E♭ Cl.

Cl. 1 *Tutti*
mf *pp*

Cl. 2 *Tutti*
mf *pp*

Cl. 3 *mf* *pp*

B. Cl. 1

B. Cl. 2

C. A. Cl.

Mar. *p* *pp*

Vib. *p* *pp*

Perc.

V. The Little Shepherd

[Percussion TACET]

Très modéré
Solo

espressif

Clarinet in E \flat

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet in B \flat 1

Bass Clarinet in B \flat 2

Contra Alto Clarinet in E \flat

p *mf* *p*

5

Plus mouvementé

5

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

mp

p

mp

mf

mf

mp

mf

8 12

Cédez

E♭ Cl. *mp*

Cl. 1 *p*³ *mp*

Cl. 2 *mp* *p* Solo *espressif*

Cl. 3 *mp*

B. Cl. 1 *mf* *mf*

B. Cl. 2 *mf*

C. A. Cl. *mf*

13

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Tutti

mp

p

Cédez

mp

p

mp

18 19 **Plus mouvementé**

Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl. 1
 B. Cl. 2
 C. A. Cl.

Solo espressif
mp
mf
p
mp
p
 Tutti
p

22

The image shows a musical score for a Clarinet section, measures 22 through 25. The score is written for seven parts: Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet 1, Bass Clarinet 2, and Contrabass Clarinet. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Eb Clarinet part begins in measure 22 with a rest, then plays a melodic line in measures 23 and 24, marked *mp* and *mf* respectively, with a triplet of eighth notes. Clarinet 1 plays a melodic line in measures 22, 23, and 24, marked *p* and *mf*, with triplet markings. Clarinet 2 plays a melodic line in measures 22, 23, and 24, marked *mf* and *p*. Clarinet 3 plays a melodic line in measures 22, 23, and 24, marked *mf* and *p*. Bass Clarinet 1 and Bass Clarinet 2 play a melodic line in measures 23 and 24, marked *mf* and *p*. Contrabass Clarinet plays a melodic line in measures 23 and 24, marked *mf* and *p*. The score is written in treble clef for all parts.

27 Un peu retenu

26

pp *mp* *mp* *pp* *pp* *pp*

pp *mp* *mp* *mp* *pp* *pp*

pp *mp* *mp* *mp* *pp* *pp*

pp *mp* *mp* *mp* *pp* *pp*

pp *mp* *mp* *mp* *pp* *pp*

pp *mp* *mp* *mp* *pp* *pp*

pp *mp* *mp* *mp* *pp* *pp*

28

Score for woodwinds, measures 28-31. The score includes parts for Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet 1, Bass Clarinet 2, and Contrabass Clarinet. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *p*, *pp*, and *ppp*. A trill is marked in measure 29 for Cl. 1. The word "Cedez" is written above the Bass Clarinet parts in measure 30. The Eb Clarinet part has rests in measures 28 and 29, followed by a half note in measure 30 and a half note in measure 31. Cl. 1 has a trill in measure 29, followed by a half note in measure 30 and a half note in measure 31. Cl. 2 has a half note in measure 28, a half note in measure 29, and a half note in measure 30. Cl. 3 has a half note in measure 28, a half note in measure 29, and a half note in measure 30. B. Cl. 1 and B. Cl. 2 have rests in measure 28, followed by a half note in measure 29, a half note in measure 30, and a half note in measure 31. C. A. Cl. has rests in measures 28 and 29, followed by a half note in measure 30 and a half note in measure 31.

Parts: Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl. 1, B. Cl. 2, C. A. Cl.

Measure 28: Cl. 1 (*p*), Cl. 2 (*p*), Cl. 3 (*p*), B. Cl. 1 (*p*), B. Cl. 2 (*p*), C. A. Cl. (*p*)

Measure 29: Cl. 1 (*pp*), Cl. 2 (*pp*), Cl. 3 (*pp*), B. Cl. 1 (*p*), B. Cl. 2 (*p*), C. A. Cl. (*p*)

Measure 30: Cl. 1 (*pp*), Cl. 2 (*pp*), Cl. 3 (*pp*), B. Cl. 1 (*pp*), B. Cl. 2 (*pp*), C. A. Cl. (*pp*)

Measure 31: Cl. 1 (*pp*), Cl. 2 (*pp*), Cl. 3 (*pp*), B. Cl. 1 (*pp*), B. Cl. 2 (*pp*), C. A. Cl. (*pp*)

VI. Golliwog's Cakewalk

Allegro giusto

The score is for a woodwind ensemble and percussion. It consists of two systems of staves. The first system includes:

- Clarinet in E \flat (Treble clef): Starts with a forte (*f*) melody.
- Clarinet in B \flat 1 (Treble clef): Starts with a forte (*f*) melody, then has dynamics *p*, *f*, *p*, *f*, *p*.
- Clarinet in B \flat 2 (Treble clef): Starts with a forte (*f*) melody, then has dynamics *p*, *f*, *p*, *f*, *p*.
- Clarinet in B \flat 3 (Treble clef): Starts with a forte (*f*) melody, then has a piano (*p*) dynamic.
- Bass Clarinet in B \flat 1 (Bass clef): Starts with a forte (*f*) melody, then has dynamics *ff* and *mp*.
- Bass Clarinet in B \flat 2 (Bass clef): Starts with a forte (*f*) melody, then has dynamics *ff* and *mp*.
- Contra Alto Clarinet in E \flat (Bass clef): Starts with a forte (*f*) melody, then has a *ff* dynamic.

The second system includes:

- Xylophone (Treble clef): Starts with a forte (*f*) melody, then has a *ff* dynamic.
- Percussion 1 (Bass clef): Bass Drum part with a forte (*f*) dynamic.
- Percussion 2 (Bass clef): Snare part with a mezzo-forte (*mf*) dynamic.

The score is in 2/4 time and features various dynamics including *f*, *ff*, *mp*, *p*, and *mf*.

9 10

E♭ Cl. *mf* *sf*

Cl. 1 *mf* *sf*

Cl. 2 *mp* *sf*

Cl. 3 *mp* *sf* *mf*

B. Cl. 1 *mf* *f*

B. Cl. 2 *mf* *f*

C. A. Cl. *mp* *f*

10

Xyl.

Perc. 1 *mp*

Hi-hat

Perc. 2 *p*

p

18

17

E♭ Cl. *f* *ff* *sff* *mp*

Cl. 1 *f* *ff* *sff* *mp* *f*

Cl. 2 *f* *ff* *sff* *mp* *f*

Cl. 3 *f* *ff* *sff* *mp* *f*

B. Cl. 1 *ff* *sff* *p* *f*

B. Cl. 2 *ff* *sff* *p* *f*

C. A. Cl. *ff* *p* *f*

18

Xyl. *gliss.* *ff* *sff*

Perc. 1 *f* *mp* *f*

Perc. 2 *mf* *f*

mf

f
103

25 26

E♭ Cl. *f* *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf* *p*

Cl. 3 *p* *mf* *p*

B. Cl. 1 *f* *ff*

B. Cl. 2 *f* *ff*

C. A. Cl. *f* *ff*

26

Xyl. *f* *ff*

Perc. 1 *p* *mf* Sus.

Triangle *mp*

Perc. 2

34

E♭ Cl. *p* *mf* *p* *f*

Cl. 1 *p* *mf* *p* *f* *ff*

Cl. 2 *p* *mf* *p* *f* *ff* *p*

Cl. 3 *p* *mf* *p* *f* *ff* *p*

B. Cl. 1 *f* *ff* *p*

B. Cl. 2 *f* *ff* *p*

C. A. Cl. *ff* *p*

Xyl. *f*

Perc. 1 *p* *f*

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

Snare (Rim)

rit. 47 Un peu moins vite

43

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Xyl.

Perc. 1

Perc. 2

rit. 47 Un peu moins vite

Triangle

The musical score consists of the following parts:

- E♭ Cl.**: Rests throughout the passage.
- Cl. 1**: A melodic line with eighth and sixteenth notes, starting in the second measure.
- Cl. 2**: A melodic line with eighth and sixteenth notes, starting in the second measure.
- Cl. 3**: A melodic line with eighth and sixteenth notes, starting in the second measure.
- B. Cl. 1**: A melodic line with a *p* dynamic marking, starting in the second measure.
- B. Cl. 2**: A melodic line with a *p* dynamic marking, starting in the second measure.
- C. A. Cl.**: A melodic line with a *p* dynamic marking, starting in the second measure.
- Xyl.**: A rhythmic pattern of eighth notes with chords, starting in the second measure.
- Perc. 1**: A melodic line with a *p* dynamic marking that transitions to *mp* in the fourth measure.
- Perc. 2**: A melodic line with a *mp* dynamic marking, starting in the second measure.

59 rit. ----- 61 Cédez A tempo Cédez

E♭ Cl. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. 1 *pp* *mp* *f* *mp* *p*

B. Cl. 2 *pp* *mp* *f* *mp* *p*

C. A. Cl. *mp* *f* *mp* *p*

Xyl. rit. ----- 61 Cédez A tempo Cédez

Perc. 1 *p* *mp*

Perc. 2 *mp* *pp* *mf* *pp*

64

A tempo **Cédez** **A tempo** **Cédez** **A tempo**

E♭ Cl. *f* *p* *pp*

Cl. 1 *f* *p* *pp*

Cl. 2 *mf* *f* *p* *pp*

Cl. 3 *mf* *f* *p* *pp*

B. Cl. 1 *f* *p* *mf* *p* *f*

B. Cl. 2 *f* *p* *mf* *p* *f*

C. A. Cl. *f* *p* *mp* *f*

Xyl. *f*

Perc. 1

Perc. 2 *pp* *mf* *pp* *p* *mp*

109

69 **Cédez** **A tempo** **Cédez** **A tempo**

E♭ Cl. *f*

Cl. 1 *mf* *f*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. 1 *p* *f* *mp* *f*

B. Cl. 2 *p* *f* *mp* *f*

C. A. Cl. *mp* *f* *mp* *f*

Xyl. **Cédez** **A tempo** **Cédez** **A tempo** *f*

Perc. 1

Perc. 2 *p* *mp*

74 79 **Tempo I**

rit.

E♭ Cl. *mp* *p*

Cl. 1 *mp* *pp* Solo *p* *pp* Tutti *p*

Cl. 2 *mp* *pp* *p*

Cl. 3 *mp* *pp* *p*

B. Cl. 1 *mp* *pp*

B. Cl. 2 *mp* *pp* *p*

C. A. Cl. *mp*

rit.

79 **Tempo I**

Xyl. *mp*

Perc. 1 Bass Drum *mp*

Perc. 2 Hi-hat *p*

80

85

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

B. Cl. 2

C. A. Cl.

Xyl.

Perc. 1

Perc. 2

mf *ff*

mf *ff*

mf *ff*

mf *ff*

mp *f* *ff*

mp *ff*

mp *ff*

ff

f

mf

85

ff

f

mf

85

mf

112

88

E♭ Cl. *mp* *f* *mp* *mf*

Cl. 1 *mp* *f* *p* *mf*

Cl. 2 *mp* *f* *p* *mf*

Cl. 3 *mp* *f* *p* *mf*

B. Cl. 1 *p* *f*

B. Cl. 2 *p* *f*

C. A. Cl. *p* *f*

Xyl. *mp*

Perc. 1 *mp* *f*

Perc. 2 Triangle *mp*

mp *f* *mp*

Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl. 1
 B. Cl. 2
 C. A. Cl.
 Xyl.
 Perc. 1
 Perc. 2

Musical score for page 97, featuring woodwinds, percussion, and xylophone. The score includes dynamic markings such as *mp*, *f*, *p*, *mf*, and *ff*, along with performance instructions like "Sus." and "p".

105

Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl. 1
 B. Cl. 2
 C. A. Cl.

f
f
f
f
f
f
f
f
ff
ff
ff
p
p
p
p
p
p
ff
ff
ff
p
p
p
p

Xyl.
 Perc. 1
 Perc. 2

mf *mp*

110

E♭ Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *pp* *f* *ff*

Cl. 3 *pp* *f* *ff*

B. Cl. 1 *pp* *f* *ff*

B. Cl. 2 *pp* *f* *ff*

C. A. Cl. *pp* *f* *ff*

Xyl. *gliss.* *ff*

Perc. 1 *f*

Perc. 2 *p*