

Christopher Stark

S H Y B R I C K S

for chamber ensemble

(2021)

Commissioned by American Wild Ensemble

Sommerso Publishing

Instrumentation

Flute
Clarinet in B-flat
Horn in F
Percussion
 Crotales
 Hi-Hat
 Temple Blocks
 Bongos
 Tom-toms
 Kick Drum
Violin
Viola
Violoncello

Duration

9 minutes

Program Note

The title, *Shy Bricks*, comes from the introduction to Scott Joplin's *School of Ragtime*, a series of six piano exercises that the composer wrote in 1908 to teach musicians how to properly perform and understand his innovative style. In this short essay, he defends syncopated music from critics who labeled it "light or trashy," and goes on to state, "to shy bricks at 'hateful ragtime' no longer passes for musical culture." When the American Wild Ensemble asked me to write a piece for their *Missouri Music at 200* project, I immediately knew that I wanted to honor the history of Black music in St. Louis, where Joplin lived, because it has had a profound influence on my own musical language—most prominently heard through my use of syncopated rhythmic grooves and blues-inspired melodic inflection.

SHY BRICKS

Christopher Stark (b. 1980)

Driving (♩ = 69; ♪ = 138; ♩ = ♩ sempre)

Flute *ff*

Clarinet in B♭ *ff*

Horn in F *ff*

CROTALES
felt mallet, limit attack while still creating resonance, blend into the ensemble

Percussion *sfz* *simile* *mute w/ hand, rhythmic & severe*

Violin *sfz p sub.*

Viola *sfz p sub.*

Violoncello *sfz p sub.*

4

Fl. *ff*

Cl. *ff*

Hn. *ff*

Perc. *sfz* *simile* *mute w/ hand, rhythmic & severe*

Vln. *sfz p sub.*

Vla. *sfz p sub.*

Vc. *sfz p sub.*

8

Fl. *ff*

Cl. *ff*

Hn. *ff*

Perc.

Vln. *sfz p sub.*

Vla. *sfz p sub.*

Vc. *sfz p sub.*

12

Fl. *ff*

Cl. *ff*

Hn. *ff* *p*

Perc.

Vln. *sfz p sub.*

Vla. *sfz p sub.*

Vc. *sfz p sub.*

16

Fl. *ff* *p* *ff* *p*

Cl. *ff* *p* *ff*

Hn. *ff* *p* *ff*

Perc. *ff* *p* *ff*

Vln. *sfz* *p sub.* *sfz* *p sub.*

Vla. *sfz* *p sub.* *sfz* *p sub.*

Vc. *sfz* *p sub.* *sfz* *p sub.*

20

Fl. *ff* *p*

Cl. *p* *ff* *p*

Hn. *p* *ff*

Perc. *ff*

Vln. *sfz* *p sub.*

Vla. *sfz* *p sub.*

Vc. *sfz* *p sub.*

Musical score for measures 24-30. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 24 has a triplet of eighth notes. Measures 25-26 are marked *ff*. Measure 27 is marked *p*.
- Cl.:** Measures 25-26 are marked *ff*. Measure 27 is marked *p*.
- Hn.:** Measure 24 has a triplet of eighth notes. Measures 25-26 are marked *ff*. Measure 27 is marked *p*.
- Perc.:** Features a rhythmic pattern of eighth notes with accents throughout.
- Vln.:** Features a rhythmic pattern of eighth notes. Measures 25-26 are marked *sffz p sub.*
- Vla.:** Features a rhythmic pattern of eighth notes. Measures 25-26 are marked *sffz p sub.*
- Vc.:** Features a rhythmic pattern of eighth notes. Measures 25-26 are marked *sffz p sub.*

Musical score for measures 27-34. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 27 is marked *ff*. Measures 28-29 are marked *p*. Measure 30 is marked *ff*. Measure 31 is marked *p*.
- Cl.:** Measures 28-29 are marked *ff*. Measure 30 is marked *p*. Measure 31 is marked *ff*. Measure 32 is marked *p*.
- Hn.:** Measures 28-29 are marked *ff*. Measure 30 is marked *p*. Measure 31 is marked *ff*. Measure 32 is marked *p*.
- Perc.:** Features a rhythmic pattern of eighth notes with accents throughout.
- Vln.:** Features a rhythmic pattern of eighth notes. Measures 28-29 are marked *sffz p sub.*. Measures 30-31 are marked *sffz p sub.*.
- Vla.:** Features a rhythmic pattern of eighth notes. Measures 28-29 are marked *sffz p sub.*. Measures 30-31 are marked *sffz p sub.*.
- Vc.:** Features a rhythmic pattern of eighth notes. Measures 28-29 are marked *sffz p sub.*. Measures 30-31 are marked *sffz p sub.*.

31

Fl. *ff* *p* *ff* *ff* *p* *ff*

Cl. *ff* *p* *ff* *ff* *p* *ff*

Hn. *ff* *p* *ff* *ff* *p* *ff*

Perc. *+* *+* *+* *+* *+* *+*

Vln. *sfz* *p sub.* *sfz* *p sub.* *sfz* *p sub.* *sfz* *p sub.*

Vla. *sfz* *p sub.* *sfz* *p sub.* *sfz* *p sub.* *sfz* *p sub.*

Vc. *sfz* *p sub.* *sfz* *p* *sfz* *p sub.* *sfz* *p sub.*

35

Fl. *p* *ff* *p* *ff*

Cl. *p* *ff* *p* *ff*

Hn. *p* *ff* *p* *ff*

Perc. *+* *+* *+* *+*

Vln. *sfz* *p sub.* *sfz* *p sub.* *sfz* *p sub.* *sfz* *p sub.*

Vla. *sfz* *p sub.* *sfz* *p sub.* *sfz* *p sub.* *sfz* *p sub.*

Vc. *sfz* *p sub.* *sfz* *p sub.* *sfz* *p sub.* *sfz* *p sub.*

39

Fl. *p* *ff* *p*

Cl. *p* *ff* *p*

Hn. *p* *ff*

Perc. *p* *ff* l.v.

Vln. *sfz* *p sub.* *cresc. poco a poco*

Vla. *sfz* *p sub.* *cresc. poco a poco*

Vc. *sfz* *p sub.* *cresc. poco a poco*

43

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

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

Hn. *p* *f* *p* *p* *f* *p* *p*

Perc.

Vln. *(mp)* *(mf)*

Vla. *(mp)* *(mf)*

Vc. *(mp)* *(mf)*

48

Fl. *p* *f* *ff*

Cl. *p* *f* *ff*

Hn. *f* *p* *p* *f* *ff*
(mute residual resonance)

Perc.

Vln. (*f*) *ffz*

Vla. (*f*) *ffz*

Vc. (*f*) *ffz*

53

Fl. *p*

Cl. *p*

Hn. *p*

Perc. HIGH TEMPLE BLOCKS (felt mallets) *ff*

Vln. pizz. arco *p*

Vla. pizz. arco *p*

Vc. pizz. *p*

57

Fl. *ff* *p*

Cl. *ff* *p*

Hn. *ff* *p*

Perc. HIGH BONGO T.Bls. *p*

Vln. *ffz* *pizz.*

Vla. *ffz* *pizz.*

Vc. *p* *ffz* *pizz.*

62

Fl. *ff*

Cl. *ff*

Hn. *ff*

Perc. BONGOS T.Bls. *f < ff*

Vln. *p* *arco* *ffz*

Vla. *p* *arco* *ffz*

Vc. *p* *arco* *ffz*

68

Fl. *p* *ff*

Cl. *p* *ff*

Hn. *p* *ff*

Perc. HIGH TOM-TOM Bngs. T.Bls.

Vln. pizz. arco *p* *sfz* *f < ff*

Vla. pizz. arco *p* *sfz*

Vc. pizz. arco *p* *sfz*

72

Fl. *p* *ff*

Cl. *p* *ff*

Hn. *p* *ff*

Perc. Toms Bngs. T.Bls.

Vln. pizz. arco 3 3 *p* *sfz* *f < ff*

Vla. pizz. arco 3 *p* *sfz*

Vc. pizz. arco 3 *p* *sfz*

77

Fl. *p* *ff*

Cl. *p* *ff*

Hn. *p* *ff*

Perc. *f* *ff*

Vln. *pizz.* *arco* *sffz* *p* *sffz*

Vla. *pizz.* *arco* *sffz* *p* *sffz*

Vc. *sffz* *p* *sffz*

82

Fl. *p* *ff* *p*

Cl. *p* *ff* *p*

Hn. *p* *ff* *p*

Perc. *f* *ff*

Vln. *pizz.* *arco* *sffz* *p* *sffz* *pizz.* *arco* *sffz* *p*

Vla. *pizz.* *arco* *sffz* *p* *sffz* *pizz.* *arco* *sffz* *p*

Vc. *sffz* *p* *sffz* *sffz* *p*

96

Fl. *mf* *p* *mf* *p* *mf*

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

Hn. *p* *mf* *p* *mf*

Perc.

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* *mf* *p*

104

Fl. *pp* *p* *mf* *p* *mf* *p*

Cl. *mf* *pp* *p* *mf* *p*

Hn. *p* *mf* *pp* *p* *mf*

Perc.

Vln. *mf* *p* *mf*

Vla. *mf* *p*

Vc. *mf* *p* *mf* *p*

Crot.
arco, l.v.

112

Fl. *mf* *p* *mf* *pp* *p*

Cl. *mf* *p* *mf* *p* *mf* *pp*

Hn. *p* *mf* *p* *mf* *p*

Perc. *mf* *mf* *mf*

Vln. *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf* *p* *mf*

120

Fl. *mf* *p* *mf* *p* *mf*

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

Hn. *mf* *pp* *p* *mf* *p*

Perc. *mf* *mf* *mf*

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf* *p* *mf* *p*

128

Fl. *p* *mf* *pp* *p* *mf* *p*

Cl. *mf* *p* *mf* *pp* *p*

Hn. *mf* *p* *mf* *p* *mf*

Perc. *mf* *mf*

Vln. *p* *mf*

Vla. *p*

Vc. *mf* *p* *mf* *p*

136

Fl. *mf* *p* *mf* *p* *mf*

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

Hn. *pp* *p* *mf* *p* *mf*

Perc. *mf*

Vln. *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf* *p*

144

Fl. *pp*

Cl. *p* *mf* *pp*

Hn. *p* *mf* *p* *mf* *pp*

Perc. HI-HATS closed (unfastened) (felt mallet) *pp*

Vln. *p* *mf* *p*

Vla. *p* *mf* *p sempre*

Vc. *mf* *p* *mf* *p*

152

Fl. *p* *mf* *p* *p* *mf* *p*

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

Hn. *pp sempre*

Perc. *mf* *pp* *mf* *pp*

Vln. *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p*

160

Fl. *p* *mf* *p* *p* *mf* *p*

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

Hn. *mf* *pp* *mf* *pp*

Perc. *mf* *pp* *mf* *pp*

Vln. *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p* *mf* *p*

168

Fl. *mf* *p* *mf* *p* *mf* *p*

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

Hn. *mf* *p* *mf* *p* *mf* *p*

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

Vln. *mf* *p* *mf* *p* *mf* *ff*

Vla. *mf* *p* *mf* *p* *mf* *ff*

Vc. *mf* *p* *mf* *p* *mf* *ff*

174

Fl. *mf* *p* *mf* *p* *mf* *p* *p* *f* *p*

Cl. *mf* *p* *mf* *p* *mf* *p* *p* *f*

Hn. *p* *mp* *mf* *f* *p sub.*

Perc. *pp* *mf* *pp* *f* *sfz* *pp poss. sempre (barely audible, very muted)*

Vln. *p* *mf* *p* *mf* *p* *f* *p sub.*

Vla. *p* *mf* *p* *mf* *p* *f*

Vc. *p* *mf* *p* *mf* *p* *f*

Toms K.D. Low Tom
muted w/ hand +

legato

179

Fl. *mf* *p* *mf* *p* *mf* *p*

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

Hn. simile

Perc. +

Vln. *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf* *p*

Vc. *p* *mf* *p* *mf*

legato

186

Fl. *mf* *p* *mf* *p* *mf* *p*

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

Hn.

Perc.

Vln. *p* *mf* *p* *mf* *p*

Vla. *mf* *pp* *p* *mf* *p* *mf*

Vc. *p* *mf* *pp* *p* *mf* *p*

194

Fl. *mf* *p* *mf* *pp* *mf* *p* *mf* *pp* *mf* *p*

Cl. *mf* *p* *mf* *pp* *mf* *p* *mf* *pp*

Hn.

Perc.

Vln. *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf* *pp*

Vc. *mf* *p* *mf* *p* *mf* *pp*

202

Fl. *mf* *pp* < *mf* *p* *mf* *pp* < *mf* *p* *mf* *pp* < *mf* *p*

Cl. *mf* *p* *mf* *pp* < *mf* *p* *mf* *pp* < *mf* *p* *mf*

Hn.

Perc.

Vln. *p* *mf* *p* *mf* *p* *mf*

Vla. *mf* *p* *mf* *p* *mf*

Vc. *mf* *p* *mf* *p*

210

Fl. *mf* *pp* < *mf* *p* *mf* *pp* < *mf* *p* *mf*

Cl. *pp* < *mf* *p* *mf* *pp* < *mf* *p* *mf* *pp* < *mf* *p* *mf*

Hn.

Perc.

Vln. *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *pp* *p* *mf* *p*

Vc. *mf* *p* *mf* *pp* *p* *mf*

218

Fl. *pp* < *mf* *p* *mf* *pp* < *mf* *p* *mf* *pp* < *mf* *p*

Cl. *mf* *pp* < *mf* *p* *mf* *pp* < *mf* *p* *mf*

Hn.

Perc.

Vln. *mf* *p* *mf* *pp*

Vla. *mf* *p* *mf* *p* *mf* *pp*

Vc. *p* *mf* *p* *mf* *p*

226

Fl. *mf* *pp* < *mf* *p* *mf* *pp* < *mf* *p* *mf*

Cl. *pp* < *mf* *p* *mf* *pp* < *mf* *p* *mf* *pp* < *mf* *p*

Hn.

Perc. T.Bls.

Vln. *pp* sempre

Vla. *mf* sub. e sempre

Vc. *mf* sub. e sempre

mf *pp*

234

Fl. *pp* *mf* *p* *mf* *pp* *mf* *p* *mf*

Cl. *mf* *pp* *mf* *p* *mf* *pp* *mf* *p* *mf*

Hn. *pp*

Perc.

Vln. *mf* *ppp* *p*

Vla. *mf* *ppp* *p*

Vc. *mf* *ppp* *p*

con sord.

242

Fl.

Cl. *pp* *mf* *p* *mf* *pp* *mf* *p* *mf*

Hn. *mf* *p* *mf* *pp* *mf* *p* *mf* *pp* *ff*

Perc. *mf* *ppp* *p*

Vln. *mf* *ppp* *p* *ff*

Vla. *mf* *ppp* *p* *ff*

Vc. *mf* *ppp* *p* *ff*

solistic

Bngs.

250

Fl. *ff* *p*

Cl. *ff* *p*

Hn. *p sub.*

Perc. *f* *pp*
Toms
K.D.
Toms like an echo

Vln. *f*

Vla.

Vc.

260

Fl. *p sempre* senza vib.

Cl. *p sempre*

Hn. *p* *mf* *p sempre* senza sord.

Perc. *p* *mf* *p* *p* *ppp* *p*
Hats
Toms

Vln. *p* *p*

Vla. *p*

Vc. *p*

270

Fl. *simile*

Cl. *p sempre simile*

Hn. *mf p*

Perc. *mf p ppp p*

Vln. *mf p*

Vla. *mf p*

Vc. *mf p*

278

Fl. *mf*

Cl. *mf*

Hn. *mf*

Perc. *mf p mf p*

Vln. *mf*

Vla. *mf*

Vc. *mf*

286

Fl.

Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

296

Fl.

Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

304

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

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

Hn. *p* *f* *p* *f* *p* *f*

Perc. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

310

Fl. *ff* *p sub.* *mf* *p* *mf*

Cl. *ff* *p* *mf* *p*

Hn. *p* *f* *p* *f* *p* *ff* *p* *mf*

Perc. *f* *p* *f* *p* *f* *p* *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

K.D.

319

Fl. *p* *mf* *pp* *mf* *p*

Cl. *mf* *p* *mf* *pp* *mf*

Hn. *p* *mf* *p* *mf* *pp*

Perc.

Vln. soloistic *poco f*

Vla. *poco f*

Vc. *poco f*

328

Fl. *mf* *p* *mf* *p* *mf*

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

Hn. *mf* *p* *mf* *p* *mf* *p*

Perc. *Crot.* *arco, l.v.* *mf* *mf* *mf*

Vln.

Vla.

Vc.

336

Fl. *pp* *mf* *p* *mf* *p*

Cl. *pp* *mf* *p* *mf*

Hn. *mf* *pp* *mf* *p*

Perc. *mf* *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

soloistic

344

Fl. *mf* *p* *mf* *pp* *mf*

Cl. *p* *mf* *p* *mf* *pp*

Hn. *mf* *p* *mf* *p* *mf*

Perc. *mf* *mf*

Vln. *mf* *pp* *mf* *pp* *mf*

Vla. *mf* *pp* *mf* *p*

Vc. *p* *mf* *p* *mf*

legato

legato

soloistic

352

Fl. *p* *mf* *p* *mf* *p*

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

Hn. *pp* *mf* *p* *mf*

Perc. *mf* *mf* *mf*

Vln. *mf* *p* *mf* *p* *mf*

Vla. *mf* *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf* *p*

360

Fl. *mf* *pp*

Cl. *p* *mf* *pp*

Hn. *p* *mf* *p* *mf* *pp*

Perc. *p* *mf* *p* *mf* *pp*

Vln. *fading away* *pp*

Vla. *p* *mf* *p* *mf* *p* *mf*

Vc. *mf* *p* *mf* *p* *mf*

368

Fl. *pp mp pp mp pp mp pp mp*

Cl. *pp mp pp mp pp mp pp mp*

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

Perc. *pp poss. sempre (simile)*
Low tom
felt mallet
simile, mute w/ hand

Vln. *p mf p mf p mf p mf*

Vla. *p mf p mf p mf p mf*

Vc. *p mf p mf p mf p mf*

379

Fl. *pp mp pp mp pp mp pp mp*

Cl. *pp mp pp mp pp mp pp mp*

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

Perc. *pp mp pp mp pp mp pp mp*

Vln. *p mf p mf p mf p mf*

Vla. *mf p mf p mf p mf p mf*

Vc. *p mf p mf p mf p mf*

390

Fl. *mp pp mp pp mp pp*

Cl. *mp pp mp pp mp pp*

Hn. *mp pp mp pp mp pp*

Perc. *ppp*

Vln. *p mf p mf p mf*

Vla. *p mf p mf p mf*

Vc. *mf p mf p mf p*

Detailed description: This system of music covers measures 390 to 395. It features six staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Violin (Vln.), and Viola (Vla.). The Flute, Clarinet, and Horn parts are written in treble clef with a 2/4 time signature. The Percussion part is in common time. The Violin, Viola, and Violoncello (Vc.) parts are in their respective clefs. The music consists of sustained notes with dynamic markings: *mp* and *pp* for the woodwinds, *ppp* for percussion, and *p* and *mf* for the strings. Phrasing slurs are used to group notes across measures.

399

Fl. *mp pp mp*

Cl. *mp pp mp*

Hn. *mp pp*

Perc. -

Vln. *p mf p*

Vla. *p mf p mf*

Vc. *mf p mf*

Detailed description: This system of music covers measures 399 to 404. It features six staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Violin (Vln.), and Viola (Vla.). The Flute, Clarinet, and Horn parts are in treble clef. The Percussion part is in common time and contains rests. The Violin, Viola, and Violoncello (Vc.) parts are in their respective clefs. The music consists of sustained notes with dynamic markings: *mp* and *pp* for the woodwinds, *mp* and *pp* for the horn, and *p* and *mf* for the strings. Phrasing slurs are used to group notes across measures.

406

Fl. *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

Hn. *mp* *pp* *mp*

Perc.

Vln. *mf* *p* *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

413

Fl. *mp* *pp*

Cl. *mp* *pp*

Hn. *pp* *mp* *pp*

Perc. *sfz* *mute* Crot. felt mallet simile

Vln. *mf* *p* *mf* *p* *mf* *p*

Vla. *p* *mf* *p* *mf* *p*

Vc. *p* *mf* *p* *mf* *p*

421

Fl. *mf* *pp*

Cl. *mf* *pp*

Hn. *mf* *pp*

Perc. *+* *>*

Vln. *p* *mf* *pp* *mp*

Vla. *mf* *pp* *mp*

Vc. *mf* *pp* *mp*

428

Fl. *mp* *pp*

Cl. *mp* *pp*

Hn. *mp* *pp*

Perc. *>* *+*

Vln. *ppp* *p*

Vla. *ppp* *p* *n*

Vc. *ppp* *p* *n*

435

Fl. *p* *pp* *ppp*

Cl. *p* *pp* *ppp*

Hn. *p* *pp*

Perc. *p* *pp*

Vln. *n* *pp*

Vla. *pp*

Vc. *pp* *n*

Detailed description: This system of musical notation covers measures 435 through 441. It features seven staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts are marked with dynamic levels *p*, *pp*, and *ppp*. The Horn part is marked *p* and *pp*. The Percussion part is marked *p* and *pp*. The Violin part is marked *n* and *pp*. The Viola part is marked *pp*. The Violoncello part is marked *pp* and *n*. The notation includes various rhythmic patterns, slurs, and accents.

442

Fl. *pp* *ppp*

Cl. *pp* *ppp*

Hn. *pp* *ppp*

Perc. *p* *pp*

Vln. *n* *ppp*

Vla. *n* *ppp*

Vc. *ppp* *n*

Detailed description: This system of musical notation covers measures 442 through 448. It features the same seven staves as the previous system. The Flute and Clarinet parts are marked with dynamic levels *pp* and *ppp*. The Horn part is marked *pp* and *ppp*. The Percussion part is marked *p* and *pp*. The Violin part is marked *n* and *ppp*. The Viola part is marked *n* and *ppp*. The Violoncello part is marked *ppp* and *n*. The notation includes various rhythmic patterns, slurs, and accents.

449

Fl. *pp* *ppp* *pp*

Cl. *pp* *ppp* *pp*

Hn. *pp* *ppp*

Perc. + >

Vln. *ppp* *n*

Vla. *n*

Vc.

Detailed description: This system of musical notation covers measures 449 to 456. It features six staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Violin (Vln.), and Viola (Vla.). The Flute and Clarinet parts are highly active, with dynamic markings of *pp*, *ppp*, and *pp*. The Horn part consists of sustained chords with dynamics *pp* and *ppp*. The Percussion part has a steady rhythmic pattern with accents. The Violin and Viola parts play sixteenth-note patterns, with dynamics *ppp* and *n*. The Violoncello (Vc.) part is silent.

457

Fl. *ppp*

Cl. *ppp* *pp* *ppp*

Hn. *pp* *ppp* *pp*

Perc. + >

Vln.

Vla.

Vc.

Detailed description: This system of musical notation covers measures 457 to 464. It features the same six staves as the previous system. The Flute part has a dynamic marking of *ppp*. The Clarinet part has dynamics *ppp*, *pp*, and *ppp*. The Horn part has dynamics *pp*, *ppp*, and *pp*. The Percussion part continues its rhythmic pattern. The Violin and Viola parts are silent. The Violoncello (Vc.) part is silent.

466

Fl.

Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

pp

ppp

471

Fl.

Cl.

Hn.

Perc.

Vln.

Vla.

Vc.

ppp

pp

ppp

pizz.

p

pizz.

p

pizz.

p