

K E V I N W I L T

SONG of the PHOENIX

for Orchestra

Whistling
Vine



WHISTLING
VINE MUSIC

Whistling Vine Music

SONG of the PHOENIX

SONG OF THE PHOENIX is a symphonic poem approached on two metaphoric fronts. One suggests the story of the phoenix bird itself. In the myth, the bird dies in a bright flash of fire, and is then reborn from the ashes it created. The other metaphor is one of urban renewal. While going to college in Detroit, I would often notice beautiful old buildings being torn down in favor of cheaper, less interesting replacements. Renovation and preservation should have a place when it comes to rebuilding our city skylines. My goal with this work is to illustrate the idea that renewal and renovation can go hand in hand. Buildings can be created from the materials and structures that were there before, adding a historical richness to their modern functionality.

KEVIN WILT

The Detroit Symphony Orchestra, under music director Leonard Slatkin, read this work on January 30th, 2010, at Orchestra Hall in Detroit. Carlos Andrés Botero led the Michigan State University Symphony Orchestra in its premiere performance on March 28th, 2010.

The approximate duration of this work is twelve minutes.

For more information about this piece or any others written by Kevin Wilt, please visit:

www.kevinwilt.com

or contact the composer at:

kevin@kevinwilt.com

INSTRUMENTATION

Piccolo
Flute 1
Flute 2

Oboe 1
Oboe 2
English Horn

Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet in B♭

Bassoon 1
Bassoon 2
Contrabassoon (optional)

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4

Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3

Trombone 1
Trombone 2
Trombone 3
Tuba
Timpani

3 Percussion:

Percussion 1: Marimba, Four Tom-toms, Glockenspiel, Vibraphone, Suspended Cymbal

Percussion 2: Bongos, Bass Drum, Vibraphone (with bow, shared), Whip, Chimes, Glockenspiel (shared)

Percussion 3: Large Tam-tam, Djembe, Suspended Cymbal, Sizzle Cymbal, Crotales (with bow), Crash Cymbals

Harp

Strings

Whistling Vine Music

SONG OF THE PHOENIX

KEVIN WILT

Solemnly ♩ = 60

Piccolo
Flutes 1
Flutes 2
Oboes 1
Oboes 2
English Horn
Clarinets in B♭ 1
Clarinets in B♭ 2
Bass Clarinet in B♭
Bassoons 1
Bassoons 2
Contrabassoon (optional)

Horns in F
Trumpets in B♭
Trombones
Tuba
Timpani
Percussion 2
Large Tam-Tam
Harp

Violin I
Violin II
Viola
Violoncello
Contrabass

9

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B.Cl.

Bsn. 1
2

Cbsn.

Hn. 1
2
3
4

Tpt. 1
2
3
4

Tbn. 1
2
3

Tuba

Timpani

Marimba 1

Perc. 2

(Tam-tam) 3

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

warmly

warmly

warmly

sonorous

mf

sonorous

f

sonorous

mf

sonorous

f

sonorous

mf

sonorous

f

1. warmly

p

mf

p

mf

sonorous

mf

sonorous

f

con sord. (Harmon, stem removed)

fp

pp

con sord. (Harmon, stem removed)

fp

pp

via sord.

warmly

p

mf

p

mf

sonorous

mf

sonorous

f

l.v.

p

mf

gliss.

p

f

l.v.

p

mf

gliss.

mf

f

warmly

p

mf

p

mf

sonorous

mf

div.

sonorous

unis.

f

warmly

p

mf

p

mf

unis.

senza sord.

warmly

p

mf

p

mf

div.

sonorous

f

quickly via sord.

senza sord.

warmly

p

mf

p

mf

div.

sonorous

f

quickly via sord.

senza sord.

warmly

p

mf

p

mf

div.

sonorous

f

pp

p

mf

p

mf

pp

p

mf

f

Visiting Vine

19 Rhapsodically $\text{♩} = 112$

Picc. f
Fl. 1 f
Ob. 1 *a 2* 3 4
Eng. Hn.
Cl. 1 no cresc.
B.Cl. no cresc.
Bsn. 1 2. w/ Bsn. 1 (2.)
Cbsn. 1 pp sub. w/ Bsn. 2
no cresc.
f no cresc.
f no cresc.

19 Rhapsodically $\text{♩} = 112$

Hn. 1 2 f 3 4 no cresc.
Hn. 3 4 via sord. senza sord. 4 4 no cresc.
Tpt. 1 via sord. p senza sord. 4 4 f
Tpt. 2 via sord. p f
Tbn. 1 2 mf f no cresc.
Tbn. 3 4 mf f mp no cresc.
Tuba 1 2 mf f no cresc.
Tuba 3 4 mf f mp f no cresc.
Tim. soft felt mallets p f
Marimba 1 pp sub.
Perc. 2 (Tam-tam) f l.v.
Harp f gliss. ad lib. pp sub. #8

19 Rhapsodically $\text{♩} = 112$

Vln. I 3 4 p f
Vln. II 4 div. #8 no cresc.
Vla. unis. 4 no cresc.
Vcl. unis. f no cresc.
Cb. unis. f no cresc.

pizz.
pp unis. pizz.
pp pizz.
pp pizz.
pp pizz.

27

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1

B.Cl.

Bsn. 1

Cbsn.

This musical score page features seven staves for woodwind instruments: Picc., Fl. 1, Ob. 1, Eng. Hn., Cl. 1, B.Cl., and Bsn. 1. The page is numbered 27 in the top right corner. The music consists of measures 2 and 4, with measure 2 starting with a rest and measure 4 starting with a note. The woodwinds play various rhythmic patterns and sustained notes. The bassoon (Bsn. 1) has a prominent solo section in measure 4, indicated by a bracket and dynamic markings.

27

Hn.

Tpt.

Tbn.

Tuba

Timp.

This musical score page features four staves for brass instruments: Hn., Tpt., Tbn., and Tuba. The page is numbered 27 in the top right corner. Measures 2 and 4 show the brass instruments playing sustained notes and simple rhythmic patterns. The tuba (Tuba) has a sustained note in measure 4. The timpani (Timp.) is also present in the score.

Marimba

Bongos (w/ hands)

Perc. 2 (Bongos)

Djembe (w/ hands)
[top: slap
middle: tone
bottom: bass]

(Djembe)

Harp

This musical score page features three staves for percussion and harp. The marimba (Marimba) and bongos (Perc. 2) play rhythmic patterns in measures 2 and 4. The djembe (Djembe) is played with hands, with specific instructions for top, middle, and bottom slaps. The harp (Harp) has a melodic line in measure 4, indicated by a bracket and dynamic markings.

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page features five staves for the string section: Vln. I, Vln. II, Vla., Vc., and Cb. The page is numbered 27 in the top right corner. Measures 2 and 4 show the strings playing sustained notes and simple rhythmic patterns.

Sheet music for orchestra and harp, featuring a prominent watermark reading "Hissing Vine Music". The score includes parts for Picc., Fl. 1 & 2, Ob. 1 & 2, Eng. Hn., Cl. 1 & 2, B.C. Cl., Bsn. 1 & 2, Cbsn., Hn., Tpt., Tbn., Tuba, Timp., Marimba, Perc. 2 (Bongos), Djembe, Harp, Vln. I, Vln. II, Vla., Vc., and Cb.

Measure 1: Picc. (rest), Fl. 1 & 2 (rest), Ob. 1 & 2 (rest), Eng. Hn. (measured eighth-note patterns), Cl. 1 & 2 (eighth-note patterns), B.C. Cl. (eighth-note patterns), Bsn. 1 & 2 (eighth-note patterns), Cbsn. (rest). Dynamics: f, mp, f, mp.

Measure 2: Hn. (rest), Tpt. (rest), Tbn. (rest), Tuba (rest), Timp. (rest), Marimba (eighth-note patterns), Perc. 2 (Bongos) (sixteenth-note patterns), Djembe (eighth-note patterns), Harp (eighth-note patterns).

Measure 3: Vln. I (col legno battuto), Vln. II (col legno battuto), Vla. (col legno battuto), Vc. (col legno battuto), Cb. (col legno battuto). Dynamics: p, fp, arco sul pont. (for Vln. I), p, fp, arco sul pont. (for Vln. II), p, fp, arco sul pont. (for Vla.), p, fp, arco sul pont. (for Vc.), p, fp, arco sul pont. (for Cb.).

Measure 4: Vln. I (col legno battuto), Vln. II (col legno battuto), Vla. (col legno battuto), Vc. (col legno battuto), Cb. (col legno battuto). Dynamics: p, fp, arco sul pont. (for Vln. I), p, fp, arco sul pont. (for Vln. II), p, fp, arco sul pont. (for Vla.), p, fp, arco sul pont. (for Vc.), p, fp, arco sul pont. (for Cb.).

35

Picc. 4 $\#$ 8
 Fl. 1 4 pp
 Ob. 1 2
 Eng. Hn. 1 2 mp f
 Cl. 1 2
 B.Cl. 1 2 p
 Bsn. 1 2
 Cbsn.
40

Eng. Hn. 1 2 solo 3 mp
 Cl. 1 2 p
 B.Cl. 1 2 p
 Bsn. 1 2 p
 Cbsn.

35

Hn. 1 2 mp
 Tpt. 1 2 mp
 Tbn. 1 2
 Tuba
40

Hn. 1 2 pp
 Tpt. 1 2 pp
 Tbn. 1 2
 Tuba

Timp.
 Marimba 1
 Perc. 2 (Bongos)
 (Djembe) 3
 Harp

35

Vln. I 4 pp ord. arco f pp
 Vln. II 4 pp ord. arco f pp
 Vla. 4 pp ord. arco f pp
 Vc.
 Cb.

40

pizz. p
 pizz. p
 pizz. p
 pizz. p
 pizz. p

35

ord. arco
 pp f pp f
 pp f pp f
 pp f pp f

40

pizz. p
 pizz. p
 pizz. p
 pizz. p
 pizz. p

Music

Missing

46

Picc. Fl. 1 Ob. 1 Eng. Hn. Cl. 1 B.Cl. Bsn. 1 Cbsn.

50

f *a 2* f *a 2* f *dolce* b *dolce* b *dolce* f *dolce*

46

Hn. Tpt. Tbn. Tuba

50

b *dolce* b *dolce* b *dolce* f *dolce*

46

Marimba Perc. 2 (Bongos) (Djembe)

50

cresc. sim. *mf* gliss. *f*

46

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

50

p arco sul pont. gradually to ord. div. *f* unis. ord. unis. ord. *f dolce* unis. ord. *f dolce* arco *f dolce* arco *f dolce*

Picc. Fl. 1 Ob. 1 Eng. Hn. Cl. 1 B.Cl. Bsn. 1 Cbsn.

Hn. 1 Tpt. 1 Tbn. 1 Tuba Timp. Marimba 1 Perc. 2 (Bongos) 3 (Djembe) Harp

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

52 53 54 55 56

57

Picc. *mf*
Fl. 1 *mf*
Ob. 1 *mf*
Eng. Hn.
Cl. 1 *mf*
B.Cl. *mf*
Bsn. 1 *mf*
Cbsn. *mf*

57

Hn. *mf*
Tpt. *mf*
Tbn. *mf*
Tuba
Timpani

Marimba
Perc. 2 (Bongos) *mf*
(Djembe) *f*

Harp

57

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

62

Picc. *p*

Fl. 1 *p* *mp*

Ob. 1 *p* *mf* cresc. *f* dim.

Eng. Hn. *f* *mf* cresc. *f* dim. *a* 2 *f* warmly, like the beginning

Cl. 1 *f* *l. soli* *f* *f* warmly, like the beginning *a* 2 *f* warmly, like the beginning

B.Cl. *mf* warmly, like the beginning *a* 2

Bsn. 1 *mf* warmly, like the beginning *f*

Cbsn. *f* warmly, like the beginning

62

Hn. *mf* warmly, like the beginning

Tpt. *mf* warmly, like the beginning

Tbn. *mf* con sord. (harmon. stem removed) *f* via sord. *f* warmly, like the beginning ord.

Tuba *mf* warmly, like the beginning *f* *p* *wood mallets*

Timpani *w/ Cl.* *p*

Marimba *p* *f*

Perc. 2 (Bongos) *f*

(Djembe) *f*

Harp *mf* cresc. *sim.* *L.H.* *f* dim.

62

Vln. I *mf* warmly, like the beginning *f* warmly, like the beginning *(V)*

Vln. II *mf* warmly, like the beginning *f* warmly, like the beginning *(V)*

Vla. *mf* warmly, like the beginning *f* warmly, like the beginning *(V)* div.

Vc. *mf* warmly, like the beginning *f* *(V)* div.

Cb. *mf* warmly, like the beginning *f*

76 Forcefully $\text{♩} = 152$

Picc. *mf cresc.* *f cresc.* 2 4 *a 2* *ff*

Fl. 1 *mf cresc.* *f cresc.* 4 *cresc.* 4 *ff*

Ob. 1 *cresc.* 4 *ff*

Eng. Hn. *cresc.* 4 *ff*

Cl. 1 *cresc.* 4 *ff*

B.Cl. *ff*

Bsn. 1 *ff*

Cbsn. *ff* *f p*

76 Forcefully $\text{♩} = 152$

Hn. 2 *f warmly* *a 2* *cresc.* 2 4 *ff* *f p*

Hn. 3 *f warmly* *cresc.* 4 *ff* *f p*

Tpt. 1 *mf* *senza sord.* *ff*

Tpt. 2 *mf* *senza sord.* *ff*

Tbn. 1 *ff*

Tbn. 3 *ff*

Tuba *ff*

Timp. *cresc.* *dampen heads with cloth* *ff*

Marimba *Bass Drum, staccato mallets* *p cresc.* *ff*

Perc. 2 *Suspended Cymbal, yarn mallets* *p* *ff*

(Sus. Cym) *ff*

Harp *mf cresc.* *gliss.* *R.H.* *ff*

Vln. I *cresc.* 2 *ff biting* *pizz.* 4 *ff biting*

Vln. II *cresc.* 4 *ff* *non-div., at the frog*

Vla. *cresc.* 4 *ff biting* *unis.*

Vc. *cresc.* 4 *ff biting* *unis.* *f p*

Cb. *cresc.* 4 *ff biting* *f p*

70 71 72 73 74 75 76 77

A detailed musical score page featuring a grid of 16 staves for various instruments. The instruments listed on the left are Picc., Fl. 1, Ob. 1, Eng. Hn., Cl. 1, B.Cl., Bsn. 1, Cbsn., Hn. 2, Tpt. 1, Tbn. 1, Tuba, Timp., (Tom-toms), Perc. 2 (Vibraslap), (Tam-tam) 3, Harp, Vln. I, Vln. II, Vla., Vc., and Cb. The score spans measures 78 to 83. Key dynamics include ff, fp, sfz, and gliss. Specific performance instructions like 'staccato sempre' and 'solo con sord. (straight)' are also present. A large, semi-transparent watermark reading 'Historical' diagonally across the page is overlaid on the score.

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1

B.Cl.

Bsn. 1

Cbsn.

Hn.

3

Tpt.

Tbn.

Tuba

Timp.

(Tom-toms)

Perc. 2
(Claves)

(Sizzle Cymbal)

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

music vine missing

90 91 92 93 94 95

This page contains musical staves for various instruments, including Piccolo, Flute 1, Oboe 1, English Horn, Clarinet 1, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Tuba, Timpani, Tom-toms, Claves, Sizzle Cymbal, Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass. The music is divided into six systems. The first system (measures 90-93) features Piccolo, Flute 1, Oboe 1, English Horn, Clarinet 1, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Tuba, Timpani, Tom-toms, Claves, Sizzle Cymbal, Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass. The second system (measures 94-95) features Piccolo, Flute 1, Oboe 1, English Horn, Clarinet 1, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Tuba, Timpani, Tom-toms, Claves, Sizzle Cymbal, Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 90 includes dynamics *mp* and *cresc.*. Measures 91-92 include dynamics *mp*, *cresc.*, and *cresc.*. Measures 93-94 include dynamics *mp*, *cresc.*, and *cresc.*. Measures 95 include dynamics *pizz.* and *mp*.

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1

B.Cl.

Bsn. 1

Cbsn.

Hn.

Tpt.

Tbn.

Tuba

Tim.

(Tom-toms)

Perc. 2 (Claves)

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

f

a 2

f

f

f biting

f biting

f biting

98

ffp

senza sord.

f

a 2 senza sord.

f

mp

f

1 (Tom-toms)

f

f

98

f

div.

div.

f

arco

96

97

98

99

100

101

104

Picc. *ff* 3 4 3 4

Fl. 1 *ff* 4 4

Ob. 1 *ff* 4 4

Eng. Hn. *ff*

Cl. 1 *ff*

B.Cl. Quarters always as short as the eighth. sim.

Bsn. 1 *ff* Quarters always as short as the eighth. sim.

Cbsn. Quarters always as short as the eighth. sim.

104

Hn. *ff* 3 4 3 4

Tpt. *ff* 4 4

Tbn. Quarters always as short as the eighth. sim.

Tuba Quarters always as short as the eighth. sim.

Tim. Quarters always as short as the eighth. sim.

(Tom-toms) *f*

Perc. 2 Crash Cymbals (choke) *mp* *f*

(Crash Cymbals)

Harp

104

Vln. I *fagitato* 3 4 3 4

Vln. II (V) *fagitato* 4 4

Vla. (V) *fagitato*

Vc. *f biting* *fagitato* Quarters always as short as the eighth. sim.

Cb. 102 103 104 105 106 107

A page from a musical score for orchestra. The top staff features Picc., Flute 1, Flute 2, Oboe 1, English Horn, Clarinet 1, Bassoon 1, and Bassoon 2. The middle staff features Horn 1, Trumpet 1, Trombone 1, Tuba, Timpani, Tom-toms, Percussion 2, and Cymbals. The bottom staff features Violin 1, Violin 2, Viola, Cello, and Double Bass. Large, bold numerals (4, 3, 4, 4, 2, 4) are placed above the first six measures of each staff. A large, semi-transparent watermark reading "Whistling Vine" is diagonally across the page.

115

Picc. Fl. 1 Ob. 1 Eng. Hn. Cl. 1 B.Cl. Bsn. 1 Cbsn.

115

Hn. Tpt. Tbn. Tuba Timp. (Tom-toms) Perc. 2 (Bass Drum) (Crash Cymbals) Harp

115

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

123

Picc. 3 cresc. 4 ff 3 4 3 4

Fl. 1 2 cresc. 3 6 4 ff 4 6 6

Ob. 1 2 cresc. 3 6 4 ff 4 6 6

Eng. Hn.

Cl. 1 2 cresc. 3 6 ff

B.Cl.

Bsn. 1 2 cresc. ff a 2

Cbsn. cresc. ff v. v.

123

Hn. 3 cresc. ff 4 4 3 4 3 4

Tpt. 2 cresc. ff 4 ff 4 4 4 4

Tbn. 1 cresc. ff a 2 ord. 4 4 4 4

Tuba cresc. ff 4 4 4 4 4 4

Tim. cresc. ff 4 4 4 4 4 4

(Tom-toms) cresc. ff 4 4 4 4 4 4

Perc. 2 Bass Drum cresc. ff 4 4 4 4 4 4

h Cymbals cresc. ff 4 4 4 4 4 4

Harp

Vln. I 8 cresc. ff biting pizz. 3 4 3 4

Vln. II cresc. ff biting non-div., at the frog 4 sim. 3 4 3 4

Vla. cresc. ff 4 4 4 4 4 4

Vc. cresc. ff biting 4 4 4 4 4 4

Cb. cresc. ff biting 4 4 4 4 4 4

123

120 121 122 123 124 125

poco rit.

138
Piously, with rubato $\text{♩} = 72$

Picc.
Fl. 1
Ob. 1
Eng. Hn.
Cl. 1
B.Cl.
Bsn. 1
Cbsn.

poco rit.

Piously, with rubato $\text{♩} = 72$

Hn.
Tpt.
Tbn.
Tuba
Timpani
(Tom-toms)
(Vibraphone)
(Tam-tam)
Harp

poco rit.

138
Piously, with rubato $\text{♩} = 72$

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

144

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B.Cl.

Bsn. 1
2

Cbsn.

144

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

Tuba

Timpani

(Marimba) 1

Perc. 2

Harp

Bowed Vibraphone: Improvise on these pitches, any octave, using slow, out-of-time rhythms, often leaving rests between them.

Perc. 2

Harp

pp

Bowed Crotolas: Improvise on these pitches, any octave, using slow, out-of-time rhythms, often leaving rests between them.

pp

144

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p cantabile arco

div. a2 bow freely

p cantabile

arco

div. a2 bow freely

p cantabile

(V)

p cantabile

div. a2' bow freely

p cantabile

(V)

(V)

(V)

bow freely

pp

141

142

143

144

145

146

147

148

152

149 150 151 152 153 154 155

Picc. 3 4 dim.

Fl. 1 2 p p n n 1. pp p pp dim.

Ob. 1 2 p mp p n 1. pp p pp dim.

Eng. Hn. p mp p n

Cl. 1 2 pp p pp dim.

B.Cl. p mp pp dim. n

Bsn. 1 2 p mp p n

Cbsn. -

Hn. 1 2 via sord. 4 via sord.

Tpt. 1 2 via sord.

Tbn. 1 2 -

Tuba 3 -

Tim. -

Perc. 2 (Vibes) 1 -

(Crotal) 3 -

Harp -

Vln. I 3 4 (r) (r) pp p pp pp

Vln. II 3 4 (r) (r) pp p pp pp

Vla. 3 4 (r) (r) pp p pp pp

Vc. 3 4 (r) (r) pp (v) (r)

Cb. 3 4 (r) (r) pp pp (r)

156 157 158 159 160 161 162

176

Energetically $\text{♩} = 132$

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

Cl. 1
2

B.Cl.

Bsn. 1
2

Cbsn.

This musical score page features seven staves for woodwind instruments: Picc., Flute 1 (two parts), Oboe 1 (two parts), English Horn, Clarinet 1 (two parts), Bassoon 1 (two parts), and Bassoon/Cb. 2. The tempo is marked as Energetically $\text{♩} = 132$. Measure 176 begins with a dynamic of f . The bassoon part has a solo section with sixteenth-note patterns. Measures 177 and 178 show sustained notes and eighth-note patterns.

176

Energetically $\text{♩} = 132$

Hn.
3
4

Tpt.
1
2
3

Tbn.
1
2
3

Tuba

Timpani

This page continues the score with brass and percussion sections. It includes staves for Horn (three parts), Trombone (three parts), Tuba, Timpani, and Percussion 2 (Vibes). The instrumentation is identical to the previous page, maintaining the energetic tempo of $\text{♩} = 132$.

Perc. 2
(Vibes)

(Crotalles)

Harp

The percussion section (Perc. 2/Vibes) and Harp are shown here. The harp part consists of two staves, each with three voices. The harp's role is primarily harmonic, providing sustained notes throughout the section.

Energetically $\text{♩} = 132$

Vln. I

Vln. II

Vla.

Vcl.

Cb.

The final section of the page shows the string section: Violin I, Violin II, Cello, and Double Bass. They provide harmonic support with sustained notes and rhythmic patterns.

Picc.

Fl. 1
1. solo *fp* *dim.*

Ob. 1
2. solo *p*

Eng. Hn.

Cl. 1
2. solo *f*

B.Cl.

Bsn. 1
2. solo *pp*

Cbsn.

Hn. 1
2

Tpt. 1
2

Tbn. 1
2

Tuba

Timpani

Perc. 2

Tam-tam
scrape w/ metal beater *mf*

Harp

Vln. I
8
tutti, ord.
fp *dim.*

Vln. II

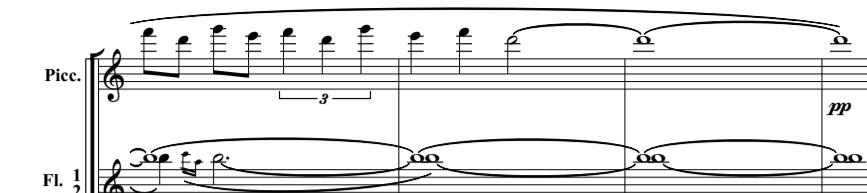
Vla.

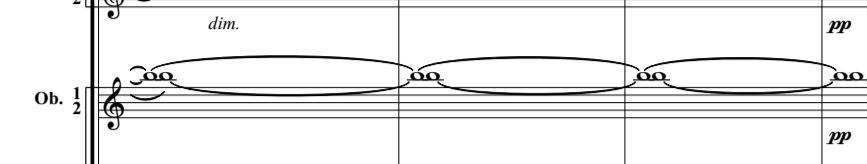
Vc.

Cb.

unis., ord.
fp *dim.*

pp *fp* *dim.*

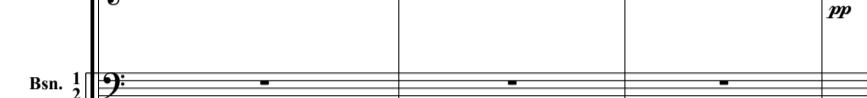
Picc. 

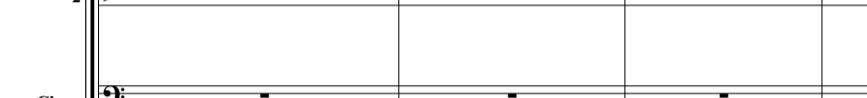
Fl. 1 

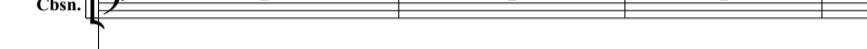
Ob. 1 

Eng. Hn. 

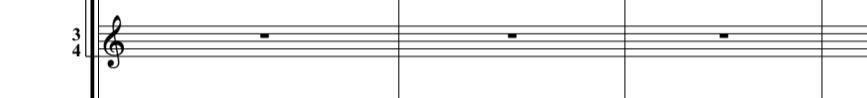
Cl. 1 

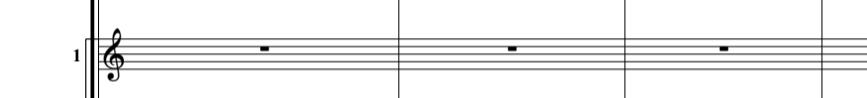
B.Cl. 

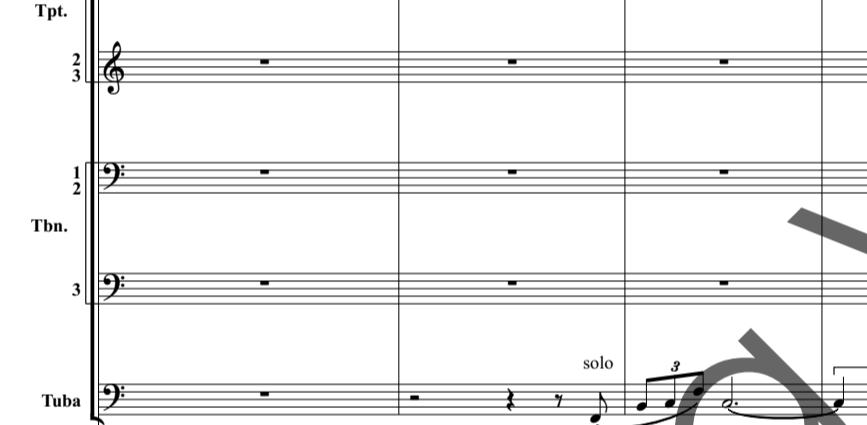
Bsn. 1 

Cbsn. 

Hn. 

Tpt. 

Tbn. 

Tuba 

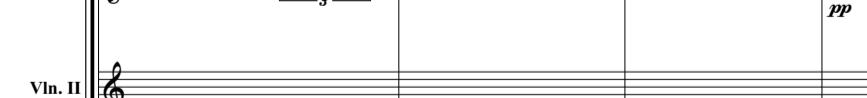
Timp. 

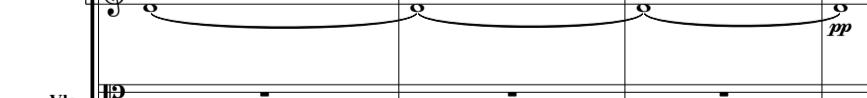
Perc. 2 

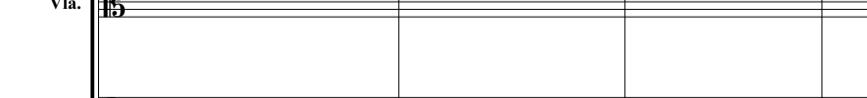
(Tam-tam) 

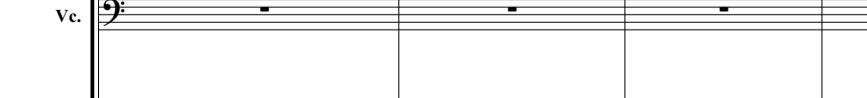
Harp 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Christina Vines

Music

184 185 186 187 188 189 190

191

Picc. 4 3 4 4 pp
Fl. 1 4 4 4 pp
Ob. 1 2 f
Eng. Hn.
Cl. 1 2 f pp
B.Cl.
Bsn. 1 2 f
Cbsn.

191

Hn. 4 3 4 4
Tpt. 1 2 3 senza sord. f 3 senza sord. f 3 pp
Tbn. 1 2 3
Tuba p
Timp.
(Glockenspiel) 1 l.v. f
(Perc. 2) 2 Whip f
(Tam-tam) 3 f
Harp f
191

Vln. I 4 3 4 4 pp
Vln. II 4 4 4 pp
Vla. f
Vc. f pizz.
Cb. f

MUSIC

191 192 193 194 195 196

201 Delicately, but growing stronger $\text{♩} = 60$

Picc.
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl. 1
B.Cl.
Bsn. 1
Cbsn.

201 Delicately, but growing stronger $\text{♩} = 60$

Hn.
Tpt.
Tbn.
Tuba
Timpani

Vibraphone, medium hard yarn mallets

Perc. 2 (Bass Drum)
(Tam-tam)
Harp

201 Delicately, but growing stronger $\text{♩} = 60$

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

Whistling Vine

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1

B.Cl.

Bsn. 1 *p warmly*

Cbsn. *p warmly*

Hn.

Tpt.

Tbn.

Tuba

Timp.

(Vibraphone) 1

Perc. 2 (Bass Drum)

(Tam-tam) 3

(8)

Harp

Vln. I

Vln. II unis.

Vla. *p warmly*

Vc. unis. *p warmly*

Cb. unis. *p warmly*

205 206 207 208 209 210

211

Picc.

Fl. 1
2

Ob. 1
2

Eng. Hn.

mp warmly

Cl. 1
2

mp warmly

B.Cl.

Bsn. 1
2

mp warmly

Cbsn.

211

Hn. 1
2

mp warmly

Hn. 3
4

mp warmly

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

Tbn. 3
4

Tuba

Timpani

Glockenspiel 1

Perc. 2 (Bass Drum)

(Tam-tam) 3

Harp

Vln. I
2

mp warmly

Vln. II
2

mp warmly

Vla.

mp warmly

Vc.

div.

mp warmly

Cb.

unis.

mp warmly

unis.

mp warmly

unis.

mp warmly

211

Whistling

Vine

MUSIC

211

212

213

214

215

216

217

A page from a musical score for orchestra and percussion. The page features multiple staves for Picc., Fl. 1, Ob. 2, Eng. Hn., Cl. 2, B.Cl., Bsn. 2, Cbsn., Hn. 2, Hn. 3, Hn. 1, Tpt. 2, Tpt. 3, Tbn. 2, Tbn. 3, Tuba, Timp., Perc. 2 (Bass Drum), and Perc. 3 (Tam-tam). The score includes dynamic markings such as ff, f, mf, and crescendos. A large, stylized watermark reading "Whistling in Music" is overlaid across the page.

224 *accel.*

Picc. *legato semper*
 Fl. 1 *mf cresc.*
 Ob. 1 *mf cresc.*
 Eng. Hn. *mf cresc.*
 Cl. 1 *mf cresc.*
 B.Cl. *f cresc.*
 Bsn. 1 *f cresc.*
 Cbsn. *f cresc.*

3 **2** **5** **4**

224

Hn. *a 2*
 Tpt. *f cresc.*
 Tbn. *f cresc.*
 Tuba *f cresc.*
 Timp. *f cresc.*
 Glockspiel
 Perc. 2 *cresc.*
 (Tam-tam) *p*
 Harp *mp*, *sim.*, *cresc.*, *L.H.*, *gliss. ad lib.*

3 **2** **5** **4**

224 *accel.*

Vln. I *on the string*
 Vln. II *on the string*
 Vla. *mf cresc.*
 Vc. *mf cresc.*
 Cb. *f cresc.*

3 **2** **5** **4**

230
Presto $\text{♩} = 160$

Picc.
Fl. 1
Ob. 1
Eng. Hn.
Cl. 1
B.Cl.
Bsn. 1
Cbsn.

Presto $\text{♩} = 160$

Hn.
Tpt.
Tbn.
Tuba
Timp.
(Glockenspiel)
Perc. 2
(Bass Drum)
(Tam-tam)
Harp

Presto $\text{♩} = 160$

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

Picc. Fl. 1 Ob. 1 Eng. Hn. Cl. 1 B.Cl. Bsn. 1 Cbsn.

ff maestoso
a 2
ff maestoso
ff maestoso

Anisintino

1 Hn.

2 Hn.

3 Tpt.

4 Tpt.

1 Tbn.

2 Tbn.

3 Tbn.

Tuba

ff maestoso

Timp.

*ff*p f ff

n-toms

1 Chimes

Perc. 2 Chimes

ff maestoso

Crash Cymbals l.v.

3 Chimes

ff

(8)

gloss. 5

5

5

5

Harp

Musical score for strings (Vln. I, Vln. II, Vla., Vc., Cb.) showing measures 8 through 12. The score is in common time. Measure 8 begins with a forte dynamic (ff) and a tempo marking *maestoso*. Measures 9-10 feature rhythmic patterns involving eighth and sixteenth notes. Measures 11-12 continue the pattern, with measure 12 concluding with a dynamic of *ff maestoso*.

242

Picc. *mf*

Fl. 1 *mf*

Ob. 1 *mf*

Eng. Hn. *mf*

Cl. 1 *mf*

B.Cl.

Bsn. 1 *mf*

Cbsn.

3

4

f cantabile

f cantabile

f cantabile

242

Hn. *mf*

Tpt.

Tbn.

Tuba

Timp.

(Tom-toms)

Perc. 2

(Crash Cym.)

3

4

mf

242

Vln. I *mf*

Vln. II *mf*

Vla. *mf* div.

Vc. *mf*

Cb.

f cantabile

f cantabile

f cantabile

Picc. *f*

Fl. 1 *f*

Ob. 1 *f*

Eng. Hn.

Cl. 1 *mf*

B.Cl.

Bsn. 1 *f*

Cbsn. *f*

Hn. *f*

3/4 Tpt. *f*

1/2 Tpt. *f*

Tbn. *ff*

Tuba *f*

Tim. *f*

(Tom-toms) *f*

Perc. 2

(Crash Cym.) *f*

Harp

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

Cb. *f*

Music video watermark diagonally across the page.

Measure 253:

- Picc.: $\frac{3}{4}$ (ritardando)
- Fl. 1: $\frac{3}{4}$ (ritardando)
- Ob. 1: $\frac{3}{4}$ (ritardando)
- Eng. Hn.: $\frac{3}{4}$ (ritardando)
- Cl. 1: $\frac{3}{4}$ (ritardando)
- B.Cl.: $\frac{3}{4}$ (ritardando)
- Bsn. 1: $\frac{3}{4}$ (ritardando)
- Cbsn.: $\frac{3}{4}$ (ritardando)

Measure 254:

- Hn. 1: $\frac{3}{4}$ (ritardando)
- Hn. 3: $\frac{3}{4}$ (ritardando)
- Tpt. 1: $\frac{3}{4}$ (ritardando)
- Tpt. 3: $\frac{3}{4}$ (ritardando)
- Tbn. 1: $\frac{3}{4}$ (ritardando)
- Tuba: $\frac{3}{4}$ (ritardando)
- Timpani: $\frac{3}{4}$ (ritardando)
- (Tom-toms) 1: $\frac{3}{4}$ (ritardando)
- Perc. 2: $\frac{3}{4}$ (ritardando)
- (Crash Cym.) 3: $\frac{3}{4}$ (ritardando)
- Harp: $\frac{3}{4}$ (ritardando)

Measure 255:

- Vln. I: $\frac{3}{4}$ (ritardando)
- Vln. II: $\frac{3}{4}$ (ritardando)
- Vla.: $\frac{3}{4}$ (ritardando)
- Vc.: $\frac{3}{4}$ (ritardando)
- Cb.: $\frac{3}{4}$ (ritardando)

Measure 256:

- Vln. I: $\frac{3}{4}$ (ritardando)
- Vln. II: $\frac{3}{4}$ (ritardando)
- Vla.: $\frac{3}{4}$ (ritardando)
- Vc.: $\frac{3}{4}$ (ritardando)
- Cb.: $\frac{3}{4}$ (ritardando)

Measure 257:

- Vln. I: $\frac{3}{4}$ (ritardando)
- Vln. II: $\frac{3}{4}$ (ritardando)
- Vla.: $\frac{3}{4}$ (ritardando)
- Vc.: $\frac{3}{4}$ (ritardando)
- Cb.: $\frac{3}{4}$ (ritardando)

Measure 258:

- Vln. I: $\frac{3}{4}$ (ritardando)
- Vln. II: $\frac{3}{4}$ (ritardando)
- Vla.: $\frac{3}{4}$ (ritardando)
- Vc.: $\frac{3}{4}$ (ritardando)
- Cb.: $\frac{3}{4}$ (ritardando)

43

262

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

B.Cl.

Bsn. 1

Cbsn.

w/ Tbn.

Hn.

Tpt.

Tbn.

Tuba

Tim.

(Tom-toms)

Perc. 2
(percussion)

Harp

Vln. I

Vln. II

Vla.

Vc.

Cb.

258

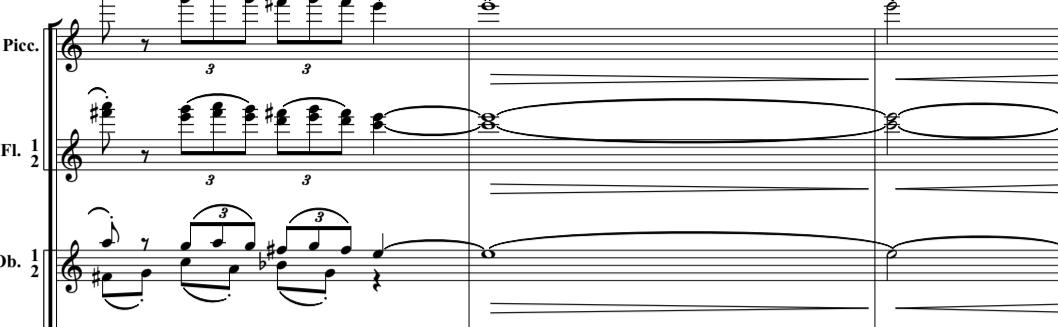
259

260

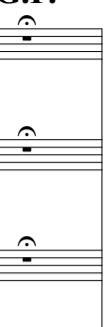
261

262

G.P.

Picc. 

Fl. 1 

Ob. 1 

Eng. Hn. 

Cl. 1 

B.Cl. 

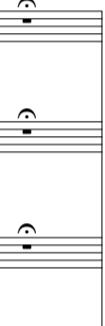
Bsn. 1 

Cbsn. 

G.P.

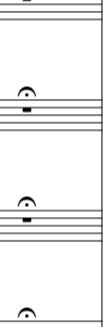
Hn. 

Tpt. 

Tbn. 

Tuba 

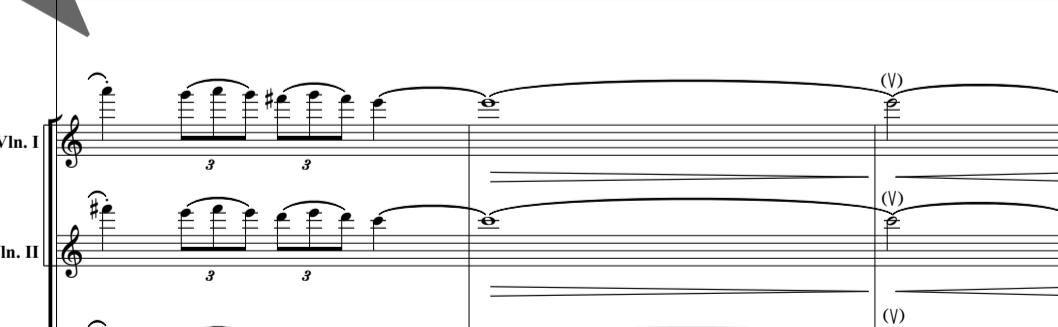
Timp. 

(Tom-toms) 

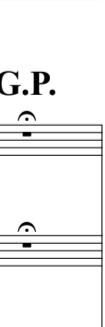
Perc. 2 

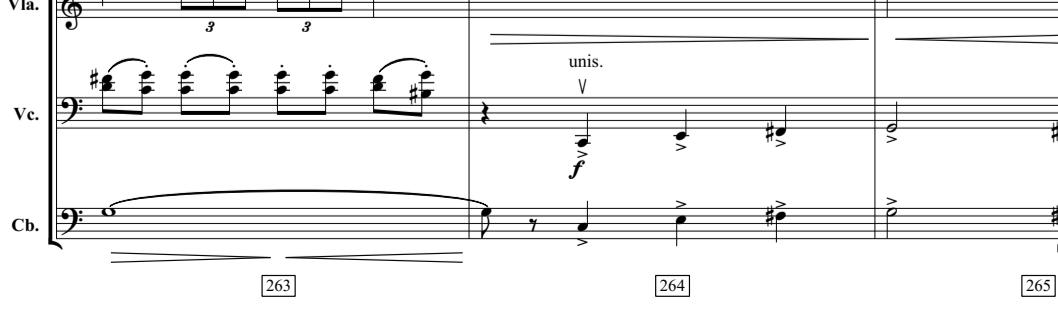
Harp 

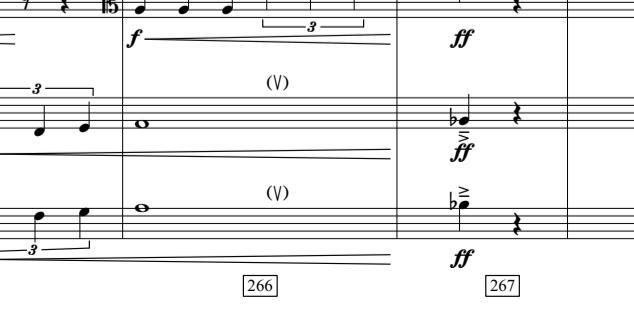
G.P.

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

263 264 265 266 267 268

Picc.

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1

B.Cl.

Bsn. 1

Cbsn.

Hn.

Tpt.

Tbn.

Tuba

Timp.

Perc. 2

Harp

Suspended Cymbal, yarn mallets

pp

cresc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

on the string

sim.

on the string

sim.

on the string

sim.

ff

off the string

Picc. *cresc.*

Fl. 1 *a 2 sim.* *cresc.*

Ob. 1 *cresc.*

Eng. Hn. *cresc.*

Cl. 1 *cresc.*

B.Cl. *cresc.*

Bsn. 1 *cresc.*

Cbsn. *cresc.*

Hn. *f*

Tpt. *sim.*

Tbn. *f*

Tuba

Tim. *fp* *ff*

Sus. Cym.)

Perc. 2 Chimes *ff*

Harp

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Picc. 4

Fl. 1 2 4

Ob. 1 2 a 2 5 5

Eng. Hn. 5

Cl. 1 2 a 2 5 5

B.Cl. 5

Bsn. 1 2 a 2 5 5

Cbsn.

Hn. 1 2 a 2 bells up gliss. 5 5

3 4 a 2 bells up gliss. 5 5

Tpt. 1 ffp 5 ff

2 3 ffp 5 ff

1 2 ffp 5 ff

Tbn. 3 5 ff

Tuba 5 ff

Timp. 5 fp dampen

(Sus. Cym.) 1 ff 5 > dampen

Perc. 2 (Chimes) solo 5 dampen

(Crash Cym.) 3 ff > choke

Harp gliss. ff

Vln. I 4

Vln. II 4

Vla. 5 div. V

Vc. 5 non-div. > non-div.

Cb. 5 non-div. > unis. ff