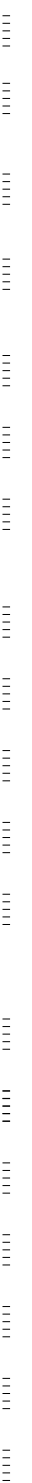


Patrick Harrex

Hauptweg und Nebenwege

score



Hauptweg und Nebenwege

composer's note

The title of this work is borrowed from Paul Klee's painting of 1929. Klee's structure is essentially linear and grid-like, but the subtle colours and network of lines that make up paths (the 'byways' - Nebenwege) which are not quite parallel to the 'highway' (Hauptweg), create variety and movement in the landscape.

Hauptweg und Nebenwege starts from and develops material used in another work of mine inspired by Klee: *Conjugation* for two pianos, the subtitle of which, *...a little journey...*, alludes to Klee's examination of the characteristics of the line and its progress, 'rhythmically interrupted', 'convergence' and so on, in his lectures. Klee's conclusion was that 'even...a brief journey is full of impressions'.

The music proceeds by a series of events, some of which bring a few or all of the instruments together either in chords, both short and sustained, or in moments of counterpoint or homophony, as at the opening of the work. These 'tutti' passages may be seen as the 'highway' (Hauptweg). Other events are more like the 'byways' (Nebenwege), including not just solo passages or short interjections, but also parallel or otherwise unrelated events. For example, at the very beginning low instruments, cello, tuba and horn, introduce almost imperceptibly quiet sustained notes beneath the frenetic 'tutti' passages played by the clarinets, saxophones and piano. There are moments throughout the work when each instrument appears to become quite independent of the others, but from time to time they are brought back together. There are also ambiguous relationships, for example in a passage for the lower wind instruments about three quarters through the work, when each plays very short notes with similar characteristics but with little rhythmic relationship between the instruments. The final bars bring all the strands together, but is this a convergence on the highway or a panoramic view of the byways? Listeners will each have their own impressions of this little journey.

PH

Hauptweg und Nebenwege was given its first performance on 17 May 2003, at the Centre des Arts Pluriels, Ettelbruck, Luxembourg, by the Luxembourg Sinfonietta conducted by Marcel Wengler as part of the Final Concert of the International Composition Competition 'Luxembourg 2003', at which the work was awarded 2nd prize. A recording is available from Editions LGNM: Luxembourg Sinfonietta No. 403

Performance material (score [A3 size] and instrumental parts) is available from the composer (duration approx. 13 minutes)

Hauptweg und Nebenwege

Patrick Harrex

♩ = 72 (♩ = 144)

Clarinet in Bb *ff*

Bass Clarinet in Bb

Soprano Saxophone *ff*

Alto Saxophone *ff*

Tenor Saxophone *ff*

Horn in F *pp sempre e molto legato*

Tuba *pp sempre e molto legato*

Glockenspiel

Marimba

Vibraphone (motor off)

Mandolin

Piano *fff marcato*

Accordion

Violin 1

Violin 2

Viola

Violoncello *pp sempre e molto legato*

all instruments sound as written except for bass clarinet and glockenspiel which have the usual octave/two octave transpositions

5 A

Cl.

B. Cl.

S. Sax.

A. Sax.

T. Sax.

Hn.

Tba.

Glock.

Mar.

Vib.

Mand.

Pno.

Accord.

Vln. 1

Vln. 2

Vla.

Vc.

pp *f* *mp* *fff* *f* *mp* *gliss.* *sim. (non trem.)*

B rall. $\text{♩} = 60$ **C**

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

B. Cl. *f* *mp* *mf* *mf* *f* *p* *f*

S. Sax. *ff* *mf* *mf* *f* *p* *f*

A. Sax. *mf* *mf* *mf* *mf* *p* *f*

T. Sax. *mf* *mf* *mf* *mf* *p* *f*

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

Tba. *ff* *mf* *mp* *mf* *mp* *mf* *p* *mf*

Glock. *mf* *mf* *mf* *mf* *p* *f*

Mar. *mf* *mf* *mf* *mf* *p* *f*

Vib. *mf* *mf* *mf* *mf* *p* *f*

Mand. *mf* *mf* *mf* *mf* *p* *f*

Pno. *mf* *mf* *mf* *mf* *p* *f*

Accord. *f* *mp* *f* *mf* *mp* *f* *p* *f*

Vln. 1 *f* *mf* *f* *mf* *p* *f*

Vln. 2 *f* *mf* *f* *mf* *p* *f*

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

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

17 **D** **Faster** ♩ = 84

Cl. *p* *ff*

B. Cl. *mf* *p* *ff subito*

S. Sax. *f* *p* *ff*

A. Sax. *ff*

T. Sax. *ff*

Hn. *ff*

Tba. *p* *ff*

Glock.

Mar.

Vib.

Mand.

Pno. *ff*

Accord. *ff*

Vln. 1 *p*

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

Via. *mf* *f* *p*

Vc. *mf* *p*

E

molto rall. - - - ♩ = 42 (♩ = ♩)

F

accel. - - - ♩ = 84

Cl. *p* *f* *ff*

B. Cl. *p* *ff*

S. Sax. *p* *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Hn. -

Tba. *p* *ff* *f*

Glock. -

Mar. -

Vib. -

Mand. -

Pno. -

Accord. *mf* *f* *ff* *ff*

Vln. 1 *p* *mp* *f*

Vln. 2 -

Vla. *p* *mp*

Vc. *p* *f*

33 **G** **H** Slower ♩ = 56

Cl. *pp* *ff* *fff* *p* *pp* *ppp*

B. Cl. *pp* *ff* *fff* *p* *pp* *ppp*

S. Sax. *pp* *ff* *fff* *p* *pp* *ppp*

A. Sax. *pp* *ff* *fff* *p* *pp* *ppp*

T. Sax. *pp* *ff* *fff* *p* *pp* *ppp*

Hn. *fff* *p* *pp* *p* *ppp*

Tba. *fff* *p* *pp* *ppp*

Glock. *pp*

Mar. *ff* *fff* *p*

Vib. *pp*

Mand. *ff* *fff* *p* *pp*

Pno. *ff* *pp* *ff* *fff* *p* *ppp*

Accord. *ff* *fff* *p* *pp* *ppp*

Vln. 1 *ff* *pp* *ff* *fff* *p* *pp* *ppp*

Vln. 2 *ff* *pp* *ff* *fff* *p* *pp* *ppp*

Vla. *ff* *pp* *ff* *fff* *p* *pp* *ppp*

Vc. *ff* *pp* *ff* *fff* *p* *pp* *ppp*

This page of a musical score, numbered 7, features a variety of instruments including woodwinds, brass, percussion, strings, and piano. The score is divided into systems, with a first ending bracket labeled 'I' spanning measures 42 through 50. The woodwind section (Cl., B. Cl., S. Sax., A. Sax., T. Sax.) and brass section (Hn., Tba.) play sustained notes, with dynamics ranging from *ppp* to *ff*. The percussion section includes Glockenspiel, Maracas, and Vibraphone. The Mandolin part features a tremolo effect, marked *sim. (non trem.)*. The Piano part has a complex texture with triplets and a first ending. The string section (Vln. 1, Vln. 2, Vla., Vc.) plays sustained notes, with dynamics ranging from *f* to *fff*. The score concludes with a *pizz.* (pizzicato) instruction for the strings.

K

Slower ♩ = 48

Faster ♩ = 96

J

52

Cl. *ff* *mf*

B. Cl. *mp* *p*

S. Sax. *mf*

A. Sax. *pp* *p* *pp*

T. Sax. *pp* *p* *pp*

Hn. *pp* *ppp*

Tba. *p* *ppp*

Glock. *pp* *mp*

Mar. *fff*

Vib. *p* *pp* *p*

Mand. *fff* *mf* *mp* *ff*

Pno. *p* *pp* *mp* *p* *mf* *ff*

Accord. *pp* *pp* *p* *ppp* *ff* *p* *f*

Vln. 1 *fff* *p* *arco* *ppp* *ff* *p* *f*

Vln. 2 *fff* *p* *arco* *ppp* *ff* *p* *f*

Vla. *fff* *p* *ff* *p* *f*

Vc. *fff* *p* *ppp* *ff* *p* *f*

L

Cl. *mf* *ff* *f* *p* *mf* *pp* *f*

B. Cl. *ff* *mf* *ff* *p* *f* *p* *ff* *mp*

S. Sax. *ff*

A. Sax.

T. Sax.

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

Tba. *p* *mf* *ff* *f* *p*

Glock.

Mar. *ff* *ff* *ff* *ff* *ff* *f* *f*

Vib.

Mand. *ff* *ff* *ff* *ff* *ff* *mf* *f*

Pno. *ff* *ff* *ff* *ff* *ff* *mf* *f*

Accord. *ff*

Vln. 1 *ff* *ff* *ff* *p* *pizz.* *ff* *mf*

Vln. 2 *ff* *ff* *ff* *p* *arco* *ff* *mf* *arco* *mp*

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

Vc. *ff* *f* *ff* *p* *pizz.* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *mf*

This page contains the musical score for measures 77 through 86. The instruments are arranged in the following order from top to bottom: Clarinet (Cl.), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Horn (Hn.), Trombone (Tba.), Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), Mandolin (Mand.), Piano (Pno.), Accordions (Accord.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

Key musical features include:

- Measures 77-80:** Saxophone section (S. Sax., A. Sax., T. Sax.) and Horn section (Hn., Tba.) play a melodic line with triplets. Dynamics range from *pp* to *ff*.
- Measure 81:** Horn section (Hn., Tba.) plays a melodic line with triplets. Dynamics range from *f* to *ff*.
- Measure 82:** Horn section (Hn., Tba.) plays a melodic line with triplets. Dynamics range from *f* to *ff*.
- Measure 83:** Horn section (Hn., Tba.) plays a melodic line with triplets. Dynamics range from *f* to *ff*.
- Measure 84:** Horn section (Hn., Tba.) plays a melodic line with triplets. Dynamics range from *f* to *ff*.
- Measure 85:** Horn section (Hn., Tba.) plays a melodic line with triplets. Dynamics range from *f* to *ff*.
- Measure 86:** Horn section (Hn., Tba.) plays a melodic line with triplets. Dynamics range from *f* to *ff*.

Other instruments (Mar., Vib., Mand., Pno., Accord., Vln. 1, Vln. 2, Vla., Vc.) provide accompaniment with various dynamics and articulations such as *arco*, *pizz.*, and *mf*.

O

P

Cl. *pp* *mf* *pp* *f* *pp* *pp*
 B. Cl. *pp* *mf* *pp* *f* *pp* *mp* *pp* *pp*
 S. Sax. *pp* *mf* *pp* *f* *pp* *mp* *pp* *pp*
 A. Sax. - - - - -
 T. Sax. - - - - -
 Hn. *nat.* *pp* *mf* *pp* *f* *pp* *mp* *pp* *pp*
 Tba. *ff* *ff* *pp*
 Glock. - - - - -
 Mar. *ff* *mf*
 Vib. - - - - -
 Mand. *ff* *ff* *ff* *ff*
 Pno. *ff* *ff* *ff* *ff* *ff* *ff*
 Accord. *ff* *ff* *ff*
 Vln. 1 *pp* *mf* *pp* *f* *pp* *mp* *pp* *pp*
 Vln. 2 *pp* *mf* *pp* *f* *pp* *mp* *pp* *pp* (*pp*)
 Vla. *pp* *mf* *pp* *f* *pp* *mp* *pp* *pp* (*pp*)
 Vc. *pp* *mf* *pp* *f* *pp* *mp* *pp* *pp*

101

Q

R

Cl. *pp* *f* *ppp*

B. Cl. *pp* *ff* *ppp* *mf* *pp*

S. Sax. *pp* *f* *ppp* *ppp* *mf* *pp*

A. Sax. *ppp* *mf*

T. Sax. *pp* *ff* *ppp* *mf* *pp*

Hn. *pp* *f* *pp* *ff* *ppp* *mf* *con sord.*

Tba. *ppp* *pp*

Glock.

Mar. *ff*

Vib. *pp* *pp*

Mand. *ff*

Pno. *ff* *pp* *mf*

Accord. *ff*

Vln. 1 *pp* *ppp* *ppp* *mf* *pp*

Vln. 2 *pp* *f* *ppp* *ppp* *mf*

Vla. *pp* *f* *pp* *ff*

Vc. *pp* *f* *pp* *ppp*

(flz.)

(tremolo)

5/4 (tremolo)

This page of a musical score, numbered 13, contains staves for various instruments. The woodwind section includes Clarinet (Cl.), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), and Tenor Saxophone (T. Sax.). The brass section includes Horn (Hn.) and Trombone (Tba.). Percussion includes Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), and Mandolin (Mand.). The piano (Pno.) and accordion (Accord.) are also present. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

The score begins at measure 116. A section marked with a box 'S' starts at measure 120. The woodwinds feature complex rhythmic patterns with triplets and dynamic markings ranging from *pp* to *ff*. The brass parts include slurs and dynamic markings, with the Horn part marked 'senza sord.' and 'con sord.'. The strings play sustained chords with dynamic markings, and the Violin 2 and Viola parts include tremolos. The piano part features a triplet and a quintuplet. The accordion plays a sustained chord with dynamic markings. The string section includes a 5:4 ratio marking.

128

T **U** **V**

Cl. *ff* *mp* *pp* *PPP* *pp* *f* *p* *f*

B. Cl. *ff* *nat.* *ppp* *pp* *ppp*

S. Sax. *ff* *mp* *pp* *ppp*

A. Sax. *mp* *pp*

T. Sax. *pp* *f*

Hn. *ff* *gliss.* *con sord.* *ppp* *p*

Tba. *ppp*

Glock. *ff* *ppp*

Mar. *ppp*

Vib. *pp* *freely*

Mand. *ff* *pp* *freely*

Pno. *ff* *ff* *p* *9:8* *p* *freely* *mp* *f*

Accord. *ppp*

Vln. 1 *ff* *ppp* *mp* *pp* *ppp* *con sord.* *p*

Vln. 2 *ff* *ppp* *mp* *pp* *ppp* *con sord.* *p*

Vla. *ff* *ppp* *pp* *ppp* *p*

Vc. *ff* *ppp* *con sord.* *mp* *pp* *ppp* *p*

* rapid portamento, on one string

This page contains a musical score for measures 142 through 150. The instruments listed on the left are Clarinet (Cl.), Bass Clarinet (B. Cl.), Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Horn (Hn.), Trombone (Tba.), Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), Mandolin (Mand.), Piano (Pno.), Accordion (Accord.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), and Violoncello (Vc.).

The score is written in 2/4 time and includes various musical notations such as dynamics (e.g., *mf*, *f*, *p*, *pp*, *mp*, *ff*), articulation (accents, staccato), and phrasing. There are several time signature changes: 2/4, 7/8, 3/4, and 6/4. A double bar line with repeat dots is present at measure 148. A rehearsal mark 'W' is located at the top center of the page.

X **Y**

155

Cl. *f* *f* *mf* *fff* *fff*

B. Cl. *pp* *mf* *pp* *f* *4:3* *fff* *mf* *fff*

S. Sax. *(p)* *pp* *mf* *f* *mf* *fff* *ff* *fff*

A. Sax. *ff* *(flz.)* *fff*

T. Sax. *f* *4:3* *senza sord.* *fff* *fff*

Hn. *mf* *fff* *fff*

Tba. *fff*

Glock. *fff*

Mar. *mf* *mp* *f* *ff* *ff* *ff*

Vib. *fff*

Mand. *fff* *fff* *fff*

Pno. *fff* *fff* *fff*

Accord. *mf* *ff* *mf* *ff* *mf* *ff*

Vln. 1 *3* *senza sord.* *p* *mf* *p* *mf* *5:4* *mf* *ff* *4:3* *fff* *fff* *mf*

Vln. 2 *senza sord.* *f* *4:3* *fff* *fff*

Vla. *senza sord.* *f* *4:3* *fff* *fff*

Vc. *senza sord.* *mf* *p* *f* *ff* *3* *arco* *mf* *fff* *fff*

Z

Slower ♩ = 60

(♩ = 120)

AA

BB

Cl. *fff* *ff* *pp* *ff*

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

S. Sax. *fff* *fff* *pp* *ff*

A. Sax. *ff* *pp* *ff*

T. Sax. *f* *fff* *pp* *ff*

Hn. *f* *ff* *pp* *ff*

Tba. *ff* *pp* *ff*

Glock. -

Mar. *ff*

Vib. *f*

Mand. *f* 7:4 7:4 7:4 *ff*

Pno. *f* *ff* *ff*

Accord. *ff* *pp*

Vln. 1 *f* *pp* *ff* pizz.

Vln. 2 *f* *pp* *ff* pizz.

Vla. *f* 6:4 6:4 3 arco *f* *pp* *ff* pizz. arco *ff*

Vc. *f* 5:4 5:4 5:4 *f* *pp* *ff* pizz. arco *ff*

180

The musical score consists of 13 staves. The instruments and their parts are: Cl. (Clarinet), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Hn. (Horn), Tba. (Tuba), Glock. (Glockenspiel), Mar. (Maracas), Vib. (Vibraphone), Mand. (Mandolin), Pno. (Piano), Accord. (Acoustic Guitar), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The score is in 3/8 time and features complex rhythmic patterns with triplets and 5:4 rests. Dynamics include *mf*, *ff*, *dim.*, *pp*, and *con sord.*. The woodwinds and tuba have melodic lines with various articulations and dynamics. The strings play sustained chords with *pp* dynamics and *con sord.* markings.

193

Cl. *pppp* *pp* *ppp*

B. Cl. *pp*

S. Sax. *pppp* *pp* *ppp*

A. Sax. *pp*

T. Sax. *pp*

Hn.

Tba. *pp*

Glock.

Mar.

Vib. *ppp* *sim. (non trem.)*

Mand. *ppp* *sim. (non trem.)*

Pno. *ppp* *tremolo*

Accord.

Vln. 1 *arco* *pppp* *pp* *ppp* *pp*

Vln. 2 *pppp* *pp* *ppp*

Vla. *pp*

Vc.

DD

This page contains a musical score for measures 207 through 216. The instruments listed on the left are: Cl. (Clarinet), B. Cl. (Bass Clarinet), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Hn. (Horn), Tba. (Tuba), Glock. (Glockenspiel), Mar. (Maracas), Vib. (Vibraphone), Mand. (Mandolin), Pno. (Piano), Accord. (Accordion), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), and Vc. (Violoncello). The score includes various musical notations such as dynamics (ppp, pp, p, mf, mp, pp), articulation (accents), and performance instructions like "(con sord.)" for the horns. Measure 207 starts with a 3/4 time signature and a key signature of one flat. The score concludes with a repeat sign in measure 216.

EE **FF**

220 accel. ♩ = 72

Cl. *f* *ff*

B. Cl. *f* *ff*

S. Sax. *f* *ff*

A. Sax. *mf* *ff*

T. Sax. *ff*

Hn. *pp* *mf* senza sord. *f* *ff*

Tba. *f* *mp* *f* *ff*

Glock. *ff*

Mar. *ff*

Vib. *p* *mf*

Mand. *pp* *f* *ff*

Pno. *pp* *pp* *mf* *ff* *f* *ff* *mf* *f* *ff*

Accord.

Vln. 1

Vln. 2 senza sord. *f* *ff*

Vla. *f* *ff*

Vc. *pp* *mf* senza sord. *f* *ff* pizz.

II

Faster ♩ = 96

Faster ♩ = 108

243

Cl. *pp* *ppp* *p* *fp* *f* *ff* *p* *f* *mf* *f*

B. Cl.

S. Sax. *pp* *ppp* *p* *p* *p*

A. Sax. *pp* *ppp*

T. Sax. *pp* *ppp*

Hn. *pp* *ppp* *p*

Tba. *pp* *ppp*

Glock. *p* *freely - not necessarily synchronised with piano*

Mar. *f* *ff* *f* *f* *f*

Vib.

Mand.

Pno. *ff* *p* *mf* *ff* *p* *f* *p* *mp* *f* *f* *mf* *p* *mf* *mp*

Accord.

Vln. 1 *pp* *ppp* *p* *pp*

Vln. 2 *pp* *ppp* *p* *pp*

Vla. *pp* *ppp* *p* *pp*

Vc. *pp* *ppp* *p*

4:3 *4:3 con sord.* *freely - not necessarily synchronised with glockenspiel*

257

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

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

S. Sax. *mp* *f* *p* *f* *p* *mf* *pp* *f* *ff* *mf*

A. Sax.

T. Sax. *p* *mf* *pp* *mf*

Hn.

Tba.

Glock.

Mar. *f* *f*

Vib. *f* *mf* *mf*

Mand. *f* *f*

Pno. *mf* *mf* *f* *f*

Accord.

Vln. 1 *f* *p* *pizz.* *f* *(pizz.)* *arco*

Vln. 2 *mf* *f* *f* *p* *mf* *f* *mf*

Vla. *f* *p* *pizz.* *f* *arco* *mf*

Vc. *f* *pizz.* *(pizz.)* *mf*

KK

accel.

♩ = 144

276

Cl. *pp* *pp* *mf* *ff*

B. Cl. *pp* *pp* *mf* *ff*

S. Sax. *f* *ff*

A. Sax. *pp* *pp* *f* *ff*

T. Sax. *pp* *pp* *f* *ff*

Hn. *pp* *mf* *ff*

Tba. *f* *ff* *ff*

Glock. *ff* *ff*

Mar. *ff* *ff*

Vib. *ff*

Mand. *ff*

Pno. *ff* *f* *ff*

Accord. *f* *ff*

Vln. 1 *ff* *ff* *mf* *ff* *pizz.* *ff* *ff* *arco*

Vln. 2 *mf* *ff* *pizz.* *ff* *ff* *arco*

Vla. *ff* *mf* *ff* *mf* *ff* *arco*

Vc. *mf* *ff* *arco* *pizz.* *ff* *arco*

senza sord.

3 *7:8* *3* *3*

3 *3* *3* *3*

5:4 *5:4* *5:4* *5:4*

287

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

B. Cl. *pp* *mf* *f* *f*

S. Sax. *pp* *p* *mf* *f* *f* *ff*

A. Sax. *pp* *p* *mp* *mf* *f* *f* *ff*

T. Sax. *pp* *p* *mf* *f* *f* *f* *ff*

Hn. *pp* *mp* *f* *f* *ff*

Tba. *pp* *mp* *f* *f* *ff*

Glock. -

Mar. -

Vib. -

Mand. -

Pno. *f* *f* *ff*

Accord. *p* *mf* *f* *ff*

Vln. 1 *p* *f* *ff*

Vln. 2 *f* *f* *ff*

Vla. *mf* *f* *f* *ff*

Vc. *f* *ff*

Musical score for a large ensemble, starting at measure 301. The score includes parts for Clarinet (Cl.), Bass Clarinet (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Horn (Hn.), Trombone (Tba.), Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), Mandolin (Mand.), Piano (Pno.), Accordion (Accord.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score features complex rhythmic patterns, including 5/4 time signatures and triplet markings. Dynamic markings such as *ff* and *fff* are prominent. A section marked 'NN' is indicated at the top. The score concludes with *pizz.* markings for the string sections.

duration approx. 12 minutes

1 January 2003