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La Bicicletta

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La Bicicletta

For Symphony Orchestra

Jack Druffel

La Bicicletta

Duration: 9'40"

Instrumentation:

2 Flutes

2 Oboes

2 Bb Clarinets

2 Bassoons

4 Horns in F

2 Trumpets in C

2 Trombones

1 Bass Trombone

1 Tuba

Percussion (3 Players):

Bass Drum

Glockenspiel

Suspended Cymbal

Marimba

Nonpitched Metals

Vibraphone

Roto Toms

Violin I

Violin II

Viola

Cello

Double Bass

Program Notes

La Bicicletta was written in the fall of 2018 and edited for the Illinois Wesleyan Symphony Orchestra in early 2019. It is a narrative about an accident the composer endured while in Milan, Italy. While cycling home, he was struck by a motorcycle and spent a night in an Italian hospital and was released the next day with minor injuries. The main idea of the piece is to reflect the mundane tasks of daily life, and this motif is presented in each of the four sections that make up *La Bicicletta*.

The first part of the piece reflects the day-to-day patterns of city and general existence that most of us go through reflected through the repeating ostinato and repetitions of the main theme. The second part begins with a quick rip from the bass trombone, signifying the initial collision of the motorcycle accompanied with a wall of sound from the whole orchestra which mimics the ensuing chaos that followed after the collision from the motorcyclist. The second section has the embedded rhythm of S.O.S in Morse code scattered throughout, initially being shouted several times at first from the first few cries of help from the composer. The section climaxes with a large cluster chord from the orchestra, followed by each instrument fading away until the lowest voice of the orchestra is left.

This transitions the piece into the third part, the hospital. In the hospital, he laid there in disbelief to what had just happened and was in deep shock. His thoughts raced and he was unable to comprehend what had just taken place. The main theme is quoted, varied, and passed around the orchestra while also undergoing subtle changes to reflect the composer's trauma. The main theme goes in-between consonance and dissonance in relation to the sustained harmonies by the string section and is never fully stated as it was in the beginning. After these several fragmentations of the melody, the third and fourth parts of the piece fade into one another as the composer is now able to leave the hospital after it was confirmed that no major injuries were sustained.

The fourth and final part begins with the original ostinato, only a little brighter. The main theme returns harmonized, while a new idea of triplets is introduced into the texture. The three against four patterns of the two figures, duple vs triple, combines both the old routine of life with a newfound sense of wonder and vigor; enjoyment of the expected and appreciation for all the things in life, both large and small.

Transposed
Score

La Bicicletta

Edited for the IWSO

Jack Druffel

Mundane ♩ = 72

2. *mp*

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

mf

p

mp

Horn in F 1 & 2

Horn in F 3 & 4

2 Trumpets in C

Trombone 1 & 2

Bass Trombone & Tuba

Glockenspiel

Marimba

2 Soft Yarn Mallets

mf

p

Vibraphone

Mundane ♩ = 72

Violin I

Violin II

Viola

Cello

Double Bass

2 Fls. *p*

2 Obs. *mf* 1. solo.

2 B♭ Cls.

2 Bsns. *p*

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

D.B.

7

12

12

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

13

8

8

p

mp

p

mp

13

13

mf

13

pizz.

mp

pizz.

mp

pizz.

mp

1. solo.

22 A

2 Fls. *mf* *mp*

2 Obs.

2 B♭ Cls.

2 Bsns. *mp*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla.

Vc.

D.B.

24

2 Fls.

2 Obs.

2 B♭ Cls. *mp*

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk. *mf* 2 Medium-soft Rubber Mallets

Mrb.

Vib. *mf* 4 Soft Yarn Mallets Motor on, medium vibrato
Ped. ——— ^ Ped. ——— ^ sim.

Vln. I

Vln. II

Vla.

Vc.

D.B.

2 Fls. *p* *p*

2 Obs. *p* *p*

2 B>Cls. *p* *p* *mp*

2 Bsns. *mp*

Hn. 1 & 2 *f* *mf* *f*

Hn. 3 & 4 *f* *mf* *f*

C Tpts. Straight Mute *p* *p*

Tbn. 1 & 2

B. Tbn. & Tuba

Glk. *mf*

Mrb. *mf* *sim.*

Vib. *mf* *Ped.* *sim.*

Vln. I *arco* *p* *p* *mp*

Vln. II *arco* *p* *p* *mp*

Vla. *mf*

Vc. *mf*

D.B. *mf*

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

34

p

mf

mf

p

mf

mf

p

p

p

Bass Trombone Only

mf

p

p

2 Fls. *p*

2 Obs. *p*

2 B♭ Cls. *p*

2 Bsns. *p*

Hn. 1 & 2 *f* *p*

Hn. 3 & 4 *f* *p*

C Tpts. *p* Mute out

Tbn. 1 & 2 *f* *p*

B. Tbn. & Tuba *f* *p*

Glk. *f* To Sus. Cym.

Mrb.

Vib. *f* Ped. Motor off To Tom Toms

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla.

Vc.

D.B.

41

rit.

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf <

10 Chaotic ♩ = 162

49 B

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Clr. 1 *ff*

Clr. 2 *ff*

Bsn. 1 *ff* ** gradually increase rate of activity ...

Bsn. 2 *ff* ** gradually increase rate of activity ...

Hn. 1 *ff* ***

Hn. 2 *ff* ***

Hn. 3 *ff* ***

Hn. 4 *ff* ***

C Tpts. *ff* Open *f* 3 Gliss. *f* 3

Tbn. 1 *ff* *mp* *ff* *mp*

Tbn. 2 *ff* Gliss. *mp* *ff* *mp* *ff*

Tbn. 3 *ff* Gliss. *mp* *ff* *mp* *ff*

Tuba *ff* 3 *f* *ff* *mp* *ff* 3 *f* 3 *ff* 3

Cym. 49 Sus. Cymbal To B.D. B.D. *f* *ff* *f* *ff*

Mrb. 49 To Metal Metals (Approx. Pitch) *f* *ff* *f* *fp* 3 *ff*

Toms 49 Roto Toms *f* *ff* *f* *ff*

B

49 Chaotic ♩ = 162

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* arco Div.

D.B. *ff* arco Div.

*Each player will pick one of the notes at random.

They will tremolo on that particular note while bending the pitch at random speeds, and intervals.

**A group of notes is shown for each player.

The notes may be played in any order, and the rhythm and intensity of the section starts softly, and slowly builds in activity until m. 62.

***Each player will play a random rip up, or down. Starting pitch is also random.

This page of a musical score, numbered 11, contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 through 4, and Contrabassoon. The brass section includes Trumpets 1, 2, and 3, and Tuba. The percussion section includes Bass Drum, Snare Drum, and Tom-toms. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features complex musical notation with notes, rests, and dynamic markings such as *ff*, *mp*, *sfz*, and *fff*. Measure numbers 56 and 63 are clearly marked at the beginning and end of the page, respectively. The page concludes with a double bar line and a fermata over the final notes.

This page of a musical score, numbered 13, contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 through 4, and Contrabassoon. The brass section includes Trumpets 1 and 2, Trombones and Tubas, and a Bass Drum. The percussion section includes a Snare Drum and Tom-toms. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is marked with a rehearsal cue at measure 71. The woodwinds and brass play a rhythmic pattern of eighth notes, with a dynamic marking of *ff* (fortissimo) starting at measure 71. The strings play a sustained harmonic accompaniment with a dynamic marking of *f* (forte) starting at measure 71. The percussion provides a steady rhythmic accompaniment, with the snare drum playing a pattern of eighth notes and the tom-toms playing a pattern of eighth notes.

79

78

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clr. 1

Clr. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Met.

Toms

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

poco a poco cresc.

mf

poco a poco cresc.

f

p

ff

p

ff

mf

poco a poco cresc.

mf

poco a poco cresc.

*A grouping of notes is shown for each woodwind player.
 The notes may be played in any order and the rhythm and intensity of the section starts softly, and slowly crescendos until m. 92.

... Fast

84

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clr. 1

Clr. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Met.

Toms

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf poco a poco cresc.

f poco a poco cresc.

ff *p* *ff*

f

f

89

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clr. 1

Clr. 2

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Met.

Toms

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

ff

fff

//

rit. Play any note around approx pitch. **C 97 Grave** ♩ = 60

93

Fl. 1 *fff* Play any note around approx pitch.

Fl. 2 *fff* Play any note around approx pitch.

Ob. 1 *fff* Play any note around approx pitch.

Ob. 2 *fff* Play any note around approx pitch.

Clr. 1 *fff* Play any note around approx pitch.

Clr. 2 *fff* Play any note around approx pitch.

Bsn. 1 *fff* Play any note around approx pitch.

Bsn. 2 *fff* Play any note around approx pitch.

Hn. 1 & 2 *fff* Play any note around approx pitch.

Hn. 3 & 4 *fff* Play any note around approx pitch.

C Tpts. *fff* Play any note around approx pitch.

Tbn. 1 & 2 *fff* Play any note around approx pitch. Straight Mute In

B. Tbn. & Tuba *fff* Play any note around approx pitch. Straight Mute In

B. Dr. *fff* *ppp* Glockenspiel Medium - Soft Mallet *mp* To B.D.

Met. *fff* To Sus. Cym. Sus. Cymbal Bowed To Marimba

Toms *fff* To Vibraphone Vibraphone 3 Soft Yarn Mallets No Motor

pp **C 97 Grave** ♩ = 60

93

Vln. I *fff* Play any note around approx pitch.

Vln. II *fff* Play any note around approx pitch.

Vla. *fff* Play any note around approx pitch.

Vc. *fff* Play any note around approx pitch.

D.B. *fff* Play any note around approx pitch. *pp*

107

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

1. solo.

mp

solo.

mp

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Mrb.

Vib.

B.D

mp

Marimba
3 Soft Yarn Mallets

p

p

107

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

119

2 Fls. *mf*

2 Obs. *mf*

2 B♭ Cls. *mf* *f* *p*

2 Bsns. *p*

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr. *p*

Mrb. *mp*

Vib. *mp*

119

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

2 Fls. *124*

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Straight Mute

p

Mute out

B. Dr.

Mrb.

Vib. *124*

Vln. I *124*

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf secco

mf secco

mf secco

132

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

To Glockenspiel

mf solo.

mp

mp

mp

mp

mp

mp

2 Fls.

2 Obs.

2 B♭ Cls.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

B. Dr.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

2 Fls. 2 Obs. 2 B♭ Cls. 2 Bsns.

Hn. 1 & 2 Hn. 3 & 4 C Tpts. Tbn. 1 & 2 B. Tbn. & Tuba

B. Dr. Mrb. Vib. Vln. I Vln. II Vla. Vc. D.B.

148

pp mp pp

pp mf pp

Open 3

pp mf pp

Open 3

pp mf pp

148

n

n

n

p

n

n

2 Fls. *f* *mf* *pp*

2 Obs. *f*

2 B♭ Cls. *f*

2 Bsns. *mp*

Hn. 1 & 2 *pp* *mf* *pp*

Hn. 3 & 4 *pp* *mf* *pp*

C Tpts. *f*

Tbn. 1 & 2 *pp* *mf* *pp*

B. Tbn. & Tuba *pp* *mf* *pp*

B. Dr.

Mrb.

Vib.

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf*

Vc. *mf*

D.B. *mf*

Detailed description of the musical score: This page contains measures 153 and 154 of a symphonic score. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two systems. The first system (measures 153-154) features woodwinds and brass. The Flutes, Oboes, Clarinets, and Bassoons play triplets of eighth notes, with dynamics ranging from *f* to *mp*. The Horns and Trumpets play a rhythmic pattern of eighth notes with dynamics from *pp* to *mf*. The Trombones and Tubas play a similar rhythmic pattern. The second system (measures 153-154) features strings and percussion. The Violins I and II, Viola, Violoncello, and Double Bass play a rhythmic pattern of eighth notes with dynamics from *mf* to *p*. The Percussion section includes a Bass Drum and a Maracas, both playing eighth-note patterns.

158

2 Fls.

2 Obs.

2 B♭ Cts.

2 Bsns.

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

pp *mf* *pp*

f

Glock.
Medium Plastic Mallets

This page of a musical score, numbered 26, contains the following parts and details:

- 2 Fls.:** Treble clef, starting at measure 162 with triplet eighth notes and a half note.
- 2 Obs.:** Treble clef, mirroring the flute part.
- 2 B♭ Cls.:** Treble clef, mirroring the flute part.
- 2 Bsns.:** Bass clef, playing a rhythmic eighth-note pattern.
- Hn. 1 & 2:** Treble clef, playing a rhythmic eighth-note pattern with dynamics *pp*, *mf*, and *pp*.
- Hn. 3 & 4:** Treble clef, playing a rhythmic eighth-note pattern with dynamics *pp*, *mf*, and *pp*.
- C Tpts.:** Treble clef, mirroring the flute part.
- Tbn. 1 & 2:** Bass clef, playing a rhythmic eighth-note pattern with dynamics *pp*, *mf*, and *pp*.
- B. Tbn. & Tuba:** Bass clef, playing a rhythmic eighth-note pattern with dynamics *pp*, *mf*, and *pp*.
- Glk.:** Treble clef, playing a melodic line with triplets.
- Mrb.:** Bass clef, playing a rhythmic eighth-note pattern.
- Vib.:** Treble clef, playing a rhythmic eighth-note pattern.
- Vln. I:** Treble clef, playing a rhythmic eighth-note pattern.
- Vln. II:** Treble clef, playing a rhythmic eighth-note pattern.
- Vla.:** Bass clef, playing a rhythmic eighth-note pattern.
- Vc.:** Bass clef, playing a rhythmic eighth-note pattern.
- D.B.:** Bass clef, playing a rhythmic eighth-note pattern.

167

2 Fls. *f*

2 Obs. *f*

2 B♭ Cls. *f*

2 Bsns. *pp* *mf* *pp*

Hn. 1 & 2 *pp* *mf* *pp*

Hn. 3 & 4 *pp* *mf* *pp*

C Tpts.

Tbn. 1 & 2 *mp*

B. Tbn. & Tuba *mp*

Glk. *f*

Mrb.

Vib. *167*

Vln. I *f* *pp* *mf* *pp*

Vln. II *f* *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

D.B. *pp* *mf* *pp*

This page contains a musical score for an orchestra, spanning measures 172 to 175. The instruments are arranged in the following order from top to bottom:

- 2 Fls. (Flutes)
- 2 Obs. (Oboes)
- 2 B♭ Cls. (Clarinet in B-flat)
- 2 Bsns. (Bassoons)
- Hn. 1 & 2 (Horn 1 & 2)
- Hn. 3 & 4 (Horn 3 & 4)
- C Tpts. (Trumpet in C)
- Tbn. 1 & 2 (Trumpet in B-flat)
- B. Tbn. & Tuba (Trombone and Tuba)
- Glk. (Glockenspiel)
- Mrb. (Snare Drum)
- Vib. (Vibraphone)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score is divided into four measures, with measure numbers 172, 173, 174, and 175 indicated at the top of each measure. Dynamic markings are used throughout, including *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). The Flute parts feature triplet markings and a *f* dynamic in measure 174. The Woodwind parts (Oboe, Clarinet, Bassoon) play triplet patterns with dynamics ranging from *pp* to *mf*. The Horns play a melodic line with dynamics from *mf* to *f*. The Trumpets and Trombones play a rhythmic pattern with accents. The Snare Drum, Vibraphone, and Double Bass provide a steady rhythmic accompaniment. The Violins play a melodic line with dynamics from *f* to *pp*. The Viola and Violoncello play a rhythmic pattern with dynamics from *pp* to *mf*.

This page contains the musical score for measures 177 through 181 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- 2 Fls.:** Flute parts with triplets and slurs.
- 2 Obs.:** Oboe parts with sixteenth-note patterns and dynamic markings (*pp*, *mf*, *pp*).
- 2 B♭ Cls.:** Clarinet parts with sixteenth-note patterns and dynamic markings.
- 2 Bsns.:** Bassoon parts with sixteenth-note patterns and dynamic markings.
- Hn. 1 & 2:** Horns 1 and 2 with melodic lines and dynamic markings.
- Hn. 3 & 4:** Horns 3 and 4 with melodic lines and dynamic markings.
- C Tpts.:** Trumpet parts with melodic lines and dynamic markings.
- Tbn. 1 & 2:** Trombone parts with rhythmic patterns and dynamic markings.
- B. Tbn. & Tuba:** Bass Trombone and Tuba parts with rhythmic patterns.
- Glk.:** Glockenspiel part with a melodic line starting in measure 181.
- Mrb.:** Maracas part with a rhythmic pattern.
- Vib.:** Vibraphone part with a rhythmic pattern.
- Vln. I & II:** Violin parts with melodic lines and dynamic markings.
- Vla.:** Viola part with sixteenth-note patterns and dynamic markings.
- Vc.:** Violoncello part with sixteenth-note patterns and dynamic markings.
- D.B.:** Double Bass part with sixteenth-note patterns and dynamic markings.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*pp*, *mf*, *pp*) to guide the performance. The key signature is three sharps (F#, C#, G#).

I. solo.

2 Fls. *mf*

2 Obs. *pp* — *mf* — *pp*

2 B♭ Cls. *pp* — *mf* — *pp*

2 Bsns. *pp* — *mf* — *pp*

Hn. 1 & 2 *pp* — *mf* — *pp*

Hn. 3 & 4 *pp* — *mf* — *pp*

C Tpts.

Tbn. 1 & 2

B. Tbn. & Tuba

Glk.

Mrb.

Vib.

Vln. I *p*

Vln. II *pp* — *mf* — *pp* *p*

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

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

D.B. *pp* — *mf* — *pp* *pp* — *mf* — *pp* *p*

This page of a musical score, numbered 31, contains parts for various instruments. The woodwind section includes 2 Flutes (Fls.), 2 Oboes (Obs.), 2 Bass Clarinets (B♭ Cls.), 2 Bassoons (Bsns.), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpets (C Tpts.), Trombones 1 & 2 (Tbn. 1 & 2), and Baritone/Euphonium & Tuba (B. Tbn. & Tuba). The percussion section includes Glockenspiel (Glk.), Maracas (Mrb.), and Vibraphone (Vib.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 187. The Flute part has a melodic line with a fermata. The strings play a sustained chord with a *mp* dynamic marking. The percussion parts feature rhythmic patterns of eighth and sixteenth notes.

