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## La Bicicletta

Jack Druffel  
*Illinois Wesleyan University*

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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<sup>o</sup>.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

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. *mf*

Vib.

Vln. I *mp* pizz.

Vln. II *mp* pizz.

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*

2 Obs. *p*

2 B>Cls. *p* *mp*

2 Bsns. *mp*

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

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

C Tpts. Straight Mute *p*

Tbn. 1 & 2

B. Tbn. & Tuba

Glk. *mf*

Mrb.

Vib. *mf* Ped. *sim.*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 29 to 32. The score is for a full orchestra. Measures 29-32 show a variety of textures. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play sustained chords or simple rhythmic patterns, mostly at a piano (*p*) dynamic. The brass section (Horns, Trumpets, Trombones) features more active parts, with Horns playing a rhythmic pattern of eighth notes and chords, and Trumpets playing sustained chords. The strings (Violins, Viola, Violoncello, Double Bass) provide a steady accompaniment with rhythmic patterns. The percussion section includes Glockenspiel, Maracas, and Vibraphone. The Vibraphone part starts in measure 30 with a sustained chord and a melodic line, marked *mf* and *sim.* (sustained). The score includes various dynamics such as *p*, *mp*, *mf*, and *f*, as well as performance instructions like 'Straight Mute' for the trumpets and 'Ped.' for the vibraphone.



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. *f*

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

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc. *p*

D.B. *p*

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* *f* 3 *f* 3 *f* 3

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

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

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

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

Cym. *f* *ff* *f* *ff*

Mrb. *f* *ff* *f* *fp* 3 *ff* 3

Toms *f* 3 3 3

49 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 12, contains staves for various instruments. The woodwind section includes Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets 1 and 2 (Clr. 1, Clr. 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Horns 1 through 4 (Hn. 1-4), and a Contrabassoon (C Tpts.). The brass section includes Trumpets 1 and 2 (Tbn. 1 & 2) and a Trombone/Tuba (B. Tbn. & Tuba). The percussion section includes a Bass Drum (B. Dr.), a Snare Drum (Met.), and Tom-toms (Toms). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is divided into two systems. The first system (measures 64-71) features woodwinds and strings. Flutes 1 and 2 play a triplet of eighth notes (G4, A4, B4) starting at measure 64, marked *f*. Oboes 1 and 2 play a triplet of eighth notes (D5, E5, F5) starting at measure 64, marked *f*. Bassoons 1 and 2 play a long, sustained note (G2) with a dynamic marking of *ff*. Horns 1, 2, 3, and 4 play a long, sustained note (G2) with a dynamic marking of *ff*. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) plays a long, sustained note (G2) with a dynamic marking of *ff*.

The second system (measures 72-79) features brass and percussion. Trumpets 1 and 2 play a long, sustained note (G2) with a dynamic marking of *ff*. Trombone/Tuba plays a long, sustained note (G2) with a dynamic marking of *ff*. The Bass Drum (B. Dr.) plays a long, sustained note (G2) with a dynamic marking of *ff*. The Snare Drum (Met.) plays a complex rhythmic pattern of eighth and sixteenth notes, marked *f*. The Tom-toms (Toms) play a complex rhythmic pattern of eighth and sixteenth 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*



119

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.

119

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.



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*

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.

132

To Glockenspiel

*mf* solo.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*





This page of a musical score contains measures 153 and 154. The score is for a full orchestra and includes the following parts:

- 2 Fls.:** Treble clef, playing triplets of eighth notes starting in measure 154 with a forte (*f*) dynamic.
- 2 Obs.:** Treble clef, playing triplets of eighth notes starting in measure 154 with a forte (*f*) dynamic.
- 2 B♭ Cls.:** Treble clef, playing triplets of eighth notes starting in measure 154 with a forte (*f*) dynamic.
- 2 Bsns.:** Bass clef, playing a rhythmic pattern of eighth notes with accents, starting in measure 153 with a mezzo-piano (*mp*) dynamic.
- Hn. 1 & 2:** Treble clef, playing a rhythmic pattern of eighth notes with accents, starting in measure 153 with dynamics *pp*, *mf*, and *pp*.
- Hn. 3 & 4:** Treble clef, playing a rhythmic pattern of eighth notes with accents, starting in measure 153 with dynamics *pp*, *mf*, and *pp*.
- C Tpts.:** Treble clef, playing triplets of eighth notes starting in measure 154 with a forte (*f*) dynamic.
- Tbn. 1 & 2:** Bass clef, playing a rhythmic pattern of eighth notes with accents, starting in measure 153 with dynamics *pp*, *mf*, and *pp*.
- B. Tbn. & Tuba:** Bass clef, playing a rhythmic pattern of eighth notes with accents, starting in measure 153 with dynamics *pp*, *mf*, and *pp*.
- B. Dr.:** Percussion, indicated by a double bar line in measure 153.
- Mrb.:** Maracas, playing a rhythmic pattern of eighth notes starting in measure 153.
- Vib.:** Vibraphone, playing a rhythmic pattern of eighth notes starting in measure 153.
- Vln. I:** Treble clef, playing a rhythmic pattern of eighth notes starting in measure 154 with a mezzo-forte (*mf*) dynamic.
- Vln. II:** Treble clef, playing a rhythmic pattern of eighth notes starting in measure 153 with a mezzo-forte (*mf*) dynamic.
- Vla.:** Bass clef, playing a rhythmic pattern of eighth notes starting in measure 153 with dynamics *p* and *mf*.
- Vc.:** Bass clef, playing a rhythmic pattern of eighth notes starting in measure 153 with a mezzo-forte (*mf*) dynamic.
- D.B.:** Bass clef, playing a rhythmic pattern of eighth notes starting in measure 154 with a mezzo-forte (*mf*) dynamic.

The score features various musical notations including triplets, accents, and dynamic markings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A repeat sign is present at the end of measure 154.



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

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

167

2 Fls. *f*

2 Obs. *f*

2 B♭ Cls. *f*

2 Bsns. *f*

Hn. 1 & 2

Hn. 3 & 4

C Tpts.

Tbn. 1 & 2 *mp*

B. Tbn. & Tuba *mp*

Glk. *f*

Mrb.

Vib. *f*

167

Vln. I *f*

Vln. II *f*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

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



This page contains the musical score for measures 172 through 175. The score is arranged in a standard orchestral format with the following parts:

- 2 Fls.:** Flute 1 and 2. Measure 172 is a whole rest. Measure 173 is a half note G4 (mf). Measure 174 is a half note G4 (f). Measure 175 is a half note G4 (mf).
- 2 Obs.:** Oboe 1 and 2. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- 2 B♭ Cls.:** Clarinet 1 and 2. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- 2 Bsns.:** Bassoon 1 and 2. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- Hn. 1 & 2:** Horn 1 and 2. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- Hn. 3 & 4:** Horn 3 and 4. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- C Tpts.:** Trumpet 1, 2, and 3. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- Tbn. 1 & 2:** Trombone 1 and 2. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- B. Tbn. & Tuba:** Trombone 3 and Tuba. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- Glk.:** Glockenspiel. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- Mrb.:** Maracas. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- Vib.:** Vibraphone. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- Vln. I:** Violin 1. Measure 172 is a whole rest. Measure 173 is a half note G4 (f). Measure 174 is a half note G4 (f). Measure 175 is a half note G4 (mf).
- Vln. II:** Violin 2. Measure 172 is a whole rest. Measure 173 is a half note G4 (f). Measure 174 is a half note G4 (f). Measure 175 is a half note G4 (mf).
- Vla.:** Viola. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- Vc.:** Violoncello. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.
- D.B.:** Double Bass. Measure 172 is a whole rest. Measures 173-175 play a triplet eighth-note pattern (G4, A4, B4) with dynamics pp, mf, and pp.

Measure 175 is marked with a box containing the number 175. The score includes dynamic markings (pp, mf, f) and articulation marks (accents, slurs) throughout.

This page contains the musical score for measures 177 through 181. The score is arranged in a standard orchestral format with the following parts 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 (Trombone 1 & 2)
- B. Tbn. & Tuba (Baritone Trombone & Tuba)
- Glk. (Glockenspiel)
- Mrb. (Maracas)
- Vib. (Vibraphone)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score features several key musical elements:

- Measures 177-181:** The first five measures of the page.
- Measures 177-180:** Flutes, Oboes, Clarinets, Bassoons, Horns 1 & 2, Horns 3 & 4, and Trumpets play a melodic line with a triplet of eighth notes. The dynamic markings are *pp*, *mf*, and *pp*.
- Measures 177-180:** Trombones 1 & 2 play a rhythmic pattern of eighth notes with accents.
- Measures 177-180:** Viola, Cello, and Double Bass play a rhythmic pattern of eighth notes with accents. The dynamic markings are *pp*, *mf*, and *pp*.
- Measure 181:** Glockenspiel and Maracas enter with a new rhythmic pattern. The dynamic marking is *mf*.
- Measures 181-182:** Flutes, Oboes, Clarinets, Bassoons, Horns 1 & 2, Horns 3 & 4, and Trumpets play a melodic line with a triplet of eighth notes. The dynamic markings are *pp*, *mf*, and *pp*.
- Measures 181-182:** Trombones 1 & 2 play a rhythmic pattern of eighth notes with accents.
- Measures 181-182:** Viola, Cello, and Double Bass play a rhythmic pattern of eighth notes with accents. The dynamic markings are *pp*, *mf*, and *pp*.

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*

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.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

