

Hayden Stacki

# **Reeling**

For Mixed Quintet  
(Oboe, B $\flat$  Clarinet, Tenor  
Saxophone, Bassoon, Harp)

## **Reeling**

**By Hayden Stacki (b. 1998)**

**Duration:** ca. 6' 20"

### **Instrumentation:**

Oboe

B $\flat$  Clarinet

Tenor Saxophone

Bassoon

Harp

### **Performance Notes**

- ◆ Accidentals carry throughout the measure in the octave in which they appear
- ◆ Grace notes should be played before the beat
- ◆ All trills are 1/2-step trills
  
- ◆ The unmetered section from m140-152 should be played as follows (this information is also included in the score and parts):
  - ◆ Repeat each cell for the duration indicated
  - ◆ Use the given pitches (you may use them in any order and any octave, and this order/octave may change with each repetition)
  - ◆ Use the given rhythmic pattern (you may change articulation or omit unaccented notes *ad lib.*, either for breathing or for musical preference)
  - ◆ The 16th notes between parts should mostly lock in, but parts should phase in and out of time (deciding whether or not to match the tempo of those around you)
  - ◆ The start of m149 is determined by the harpist, and all others should transition back to a unified tempo by the end of m151

◆Special techniques are notated as follows:



◆1. Fall

◆2. Scoop

◆3. Doit

◆4. Flutter tongue

◆5. Air through instrument (no pitch)

◆6. Air + random key clicks (no pitch)

◆Key Clicks vs. Slap Tongue

◆Both are marked with an “x” notehead, and are specified in the score at each occurrence

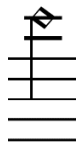
◆Can be done with or without putting air through the instrument – this will be indicated at each occurrence. This is not indicated for the unpitched staves in the tenor saxophone part as these sections are up to the performer’s discretion. Rhythmic key clicks should be as articulate as possible

◆Bisbigliando (Clarinet)

◆Use a brighter or higher sound for the open-circle notes and a darker or lower sound for the filled-in-circle notes. Slight intonation changes between fingerings are encouraged and should be brought out

◆Shriek (Oboe, Clarinet, and Tenor Saxophone)

◆The written pitch is irrelevant – create a shrieking sound by playing with teeth on the reed. Shrieks are notated as follows:

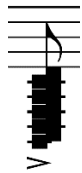


◆Measure 103 (Bassoon)

- ◆Small notes in parentheses are optional alternatives - the lower octave is preferred but either octave is acceptable

◆Harp

- ◆Pedal settings are written under the bottom staff. All pedal changes are bolded
- ◆Where “hand muted” is written, dampen the sound with the other hand (imitate string pizzicato)
- ◆For clusters, written pitches are irrelevant – choose pitches from the current pedal setting. Use both hands if possible (for more volume). Clusters are notated as follows:



*Reeling* was written for The \_\_\_\_ Experiment and was premiered on March 26, 2022.

# Reeling

For The \_\_\_ Experiment

Hayden Stacki

Uneasy ♩ = 62

Oboe

*n* *mp* *n*

*gliss.*

B♭ Clarinet

*mp*

Tenor Saxophone

*mp > n mp > n mp > n mp >*

*sim. dynamics until m15*

Bassoon

*mp > n mp > n mp > n mp >*

*sim. dynamics until m15*

Uneasy ♩ = 62

Harp

*pp* *mp*

*gliss.*

15

Ob. *10*

Ob. *mp* *mf*

Detailed description: Oboe staff in treble clef. Measure 10 starts with a rest. Measures 11-14 have rests. Measure 15 begins with a triplet of eighth notes (G4, A4, B4) marked *mp*. A slur covers measures 15-16, with dynamics increasing to *mf*. Measure 17 has a rest.

Cl.

Cl. *mp* *mf* *ppp* *mp*

air

Detailed description: Clarinet staff in treble clef. Measure 10 has a rest. Measure 11 has a rest. Measure 12 has a 7-measure slur marked *mp*. Measure 13 has a rest. Measure 14 has a rest. Measure 15 has a rest with the instruction "air". Measure 16 has a rest. Measure 17 has a triplet of eighth notes (B3, A3, G3) marked *mp*. A slur covers measures 17-18, with dynamics decreasing to *ppp*. Measure 19 has a rest.

Ten. Sax.

Ten. Sax. *n* *mp* *n*

Detailed description: Tenor Saxophone staff in treble clef. Measures 10-14 have notes with dynamic markings *n* (noisy) and *mp*. Measure 15 has a note with dynamic *n*. Measure 16 has a note with dynamic *mp*. Measure 17 has a note with dynamic *n*. Slurs are present under measures 10-14, 15-16, and 17.

Bsn.

Bsn. *n* *mp* *n* *mp*<sup>3</sup>

Detailed description: Bassoon staff in bass clef. Measures 10-14 have notes with dynamic markings *n* and *mp*. Measure 15 has a note with dynamic *n*. Measure 16 has a note with dynamic *mp*. Measure 17 has a triplet of eighth notes (G3, F3, E3) marked *n mp*<sup>3</sup>. Slurs are present under measures 10-14, 15-16, and 17.

Hp.

Hp. *pp* *mp* *mf* *mp*

gliss.

hand muted

Detailed description: Harp staff in treble clef. Measure 10 has a glissando marked *pp*. A 5-measure slur covers measures 10-14, with dynamics increasing to *mp*. Measure 15 has a note with dynamic *mf*. Measure 16 has a note with dynamic *mp*. Measure 17 has a note with dynamic *mp* and the instruction "hand muted".

15

[E<sup>b</sup>, F<sup>b</sup>, G<sup>b</sup>, A<sup>b</sup>]  
 [D<sup>#</sup>, C<sup>#</sup>, B<sup>b</sup>]

25

Ob. *gliss.*  
*n mp n*

The Oboe staff begins at measure 18 with a glissando from G4 to Bb4. The dynamic markings are *n*, *mp*, and *n*.

Cl.  
*mf mp n mp n mp n mp n mp n*

The Clarinet staff starts with a *mf* dynamic. It features a series of notes with dynamic markings *mp*, *n*, *mp*, *n*, *mp*, *n*, *mp*, *n*, *mp*, *n*, and *mp*.

Ten. Sax.  
*mf n mp mf p mp*  
*5 5 rubato*

The Tenor Saxophone staff has dynamics *mf*, *n*, *mp*, *mf*, *p*, and *mp*. It includes two quintuplets marked with a '5' and a *rubato* section.

Bsn.  
*mf n mp n mp n mp n mp n*


The Bassoon staff has dynamics *mf*, *n*, *mp*, *n*, *mp*, *n*, *mp*, *n*, *mp*, *n*, and *mp*.

Hp.  
*mf 7 3 pp mp mp*  
*hand muted*  
 [C#]  
 25

The Harp staff features a 7th and 3rd fingering, *pp* dynamics, and a *hand muted* section. A box with the number 25 is present. A chord symbol [C#] is written below the staff.


27

Ob. 

Cl.   
*mp* *n* *mp* *n* *mf* *n* *mf* *n*

Ten. Sax. 

Bsn.   
*mp* *n* *mp* *n* *mf* *n* *mf* *n*

Hp.   
hand muted  
*p* *mp* *p* *mp* *p*  
[E<sup>b</sup>, F<sup>♯</sup>, G<sup>b</sup>, A<sup>♯</sup>]  
[D<sup>♯</sup>, C<sup>♯</sup>, B<sup>♯</sup>]  
8<sup>vb</sup> [A<sup>b</sup>] 8<sup>vb</sup> [A<sup>♯</sup>]



36

Ob. <sup>33</sup>

*mf* — *n* *mf* — *n* *pp*

Cl.

*mp* — *n* *mp* — *n* *pp* — *n* *mf* — *n* *mf* — *n* *mf*

*sim. dynamics until m46*

Ten. Sax.

*mf*

Bsn.

*mp* — *n* *mf* <sup>3</sup> — *mf* — *p*

36

Hp.

*mp* — *p* *mp* — *pp* *mf*

[Ab]

[Eb, Fb, Gb, Ab]  
[Db, Cb, Bb]

39

Ob. *mf* *pp* *mf* *pp* *mf* *n mf* *n mf* *n pp*

Cl. *pp*

Ten. Sax. *mf* *n mf* *n pp*

Bsn. *mf* *mf* *mp*

Hp. *poco rit.* *A Tempo* *poco rit.*



56

56

Ob.

Cl. 
  
*mf*  $\rightrightarrows$  *pp* *mf*  $\rightrightarrows$  *pp*
  
 air + key clicks (pitch irrelevant) *sim.*

Ten. Sax. 
  
*mf* > *n* *mf*  $\rightrightarrows$  *pp* *mf*  $\rightrightarrows$  *pp*
  
 air + key clicks (pitch irrelevant) *sim.*

Bsn. 
  
*mf*  $\rightrightarrows$  *n*

56

Hp. 
  
*mf*
  
 [A#] [A:]

65 Unsettled ♩ = 84

64

Ob. Musical staff for Oboe. It contains rests for the first five measures. In the sixth measure, there is a dynamic marking *f* and a seven-measure slur covering the sixth and seventh measures.

Cl. Musical staff for Clarinet. It contains rests for the first five measures. In the sixth measure, there is a dynamic marking *pp*. In the seventh measure, there is a dynamic marking *f* and a seven-measure slur covering the sixth and seventh measures.

Ten. Sax. Musical staff for Tenor Saxophone. It contains rests for the first five measures. In the sixth measure, there is a dynamic marking *f* and a seven-measure slur covering the sixth and seventh measures.

Bsn. Musical staff for Bassoon. It contains rests for the first five measures. In the sixth measure, there is a dynamic marking *pp*. In the seventh measure, there is a dynamic marking *f* and a seven-measure slur covering the sixth and seventh measures.

65 Unsettled ♩ = 84

rh loco

Hp. Musical staff for Harp. The right hand (rh) has a *loco* instruction and a *gliss.* marking with an arrow pointing to a glissando line. The left hand (lh) has a *mp* dynamic marking and a *sfz* dynamic marking. The piece features triplets in both hands, with a 5-measure triplet in the right hand and 3-measure triplets in the left hand.

[E<sup>b</sup>, F<sup>#</sup>, G<sup>#</sup>, A<sup>b</sup>]  
[D<sup>b</sup>, C<sup>#</sup>, B<sup>b</sup>]

[C<sup>b</sup>]

71

Ob. *p* *mf* *p* *mf* *ff* *mf* *ff*

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

Ten. Sax. *p* *mf* *mf* *ff* *mf* *ff*

Bsn. *mf* *mp* *mf* *ff* *mf* *ff*

Hp. *ff* *mf* *5* *3*

*gliss.*

*8<sup>vb</sup>*

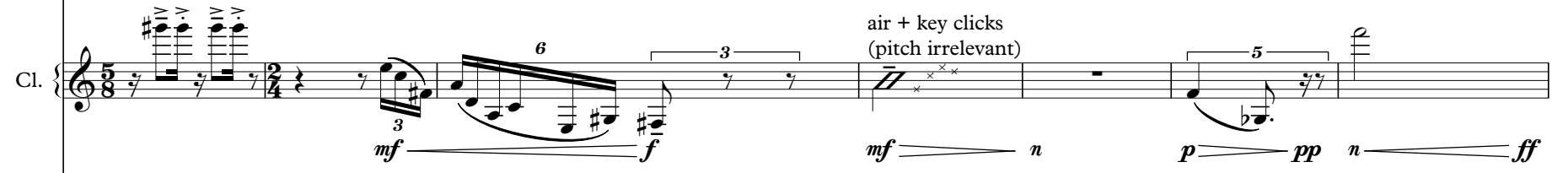
[F<sup>♯</sup>]

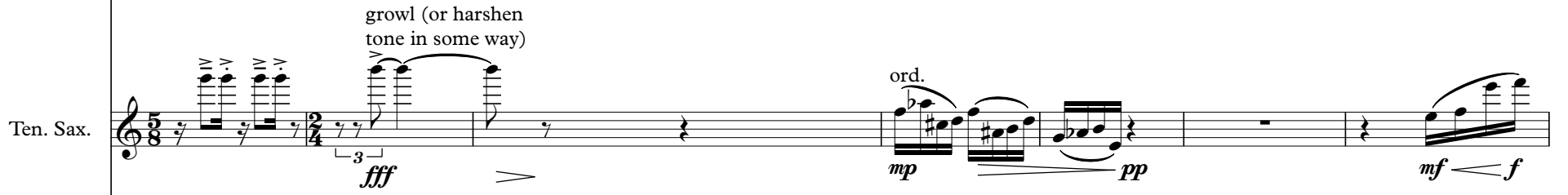
Detailed description: This page of a musical score, numbered 14, contains five staves for woodwinds and piano. The woodwinds (Ob., Cl., Ten. Sax., Bsn.) play melodic lines with dynamic markings ranging from *p* to *ff*. The piano part features a rhythmic accompaniment of eighth notes with triplets and a *gliss.* (glissando) on the right side. The score includes various performance instructions such as *gliss.*, *8<sup>vb</sup>*, and a bracketed *[F<sup>♯</sup>]* marking.

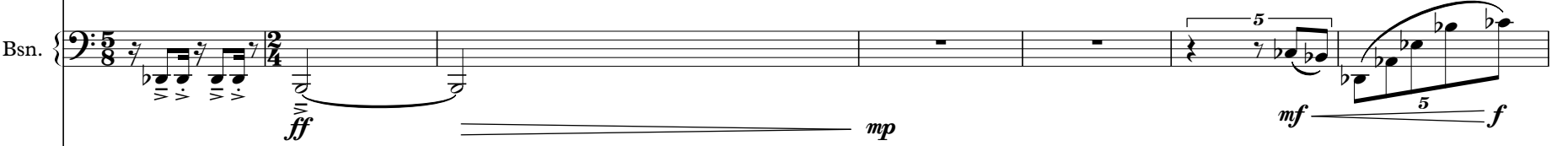
77 Tempo I ♩ = 62

rit. ----- 15

Ob. 

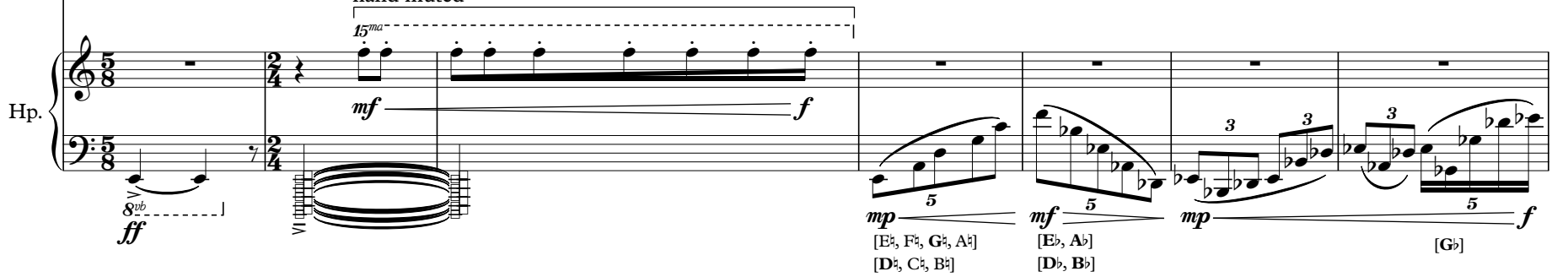
Cl. 

Ten. Sax. 

Bsn. 

77 Tempo I ♩ = 62

rit. -----

Hp. 

[E♭, F♯, G♯, A♯]  
[D♭, C♯, B♯]

[E♭, A♭]  
[D♭, B♭]

[G♭]

83 **A Tempo**

**87** Nasty ♩ = 106

Ob.

Cl.

Ten. Sax. *blend with bassoon until m90*  
*n < ff n < ff n < fff pp ff*

Bsn. *blend with sax until m90*  
*n < ff n < ff n < fff pp ff*

**A Tempo**

**87** Nasty ♩ = 106

Hp.



89 91 17

Ob. 

Cl. 

Ten. Sax. 

Bsn. 

Hp. 

[E $\flat$ , F $\flat$ , G $\sharp$ , A $\sharp$ ]  
 [D $\flat$ , C $\sharp$ , B $\sharp$ ]

Ob. Musical notation for Oboe (Ob.) part, measures 92-96. The piece is in 3/4 time, with a key signature of one flat. Measure 92 starts with a dynamic of *mf*. A quintuplet of five notes is marked with a '5' and a slur. The dynamic changes to *f* in measure 94. Measure 95 is a whole rest. Measure 96 has a dynamic of *f* and ends with a double bar line.

Cl. Musical notation for Clarinet (Cl.) part, measures 92-96. The piece is in 3/4 time, with a key signature of one flat. Measure 92 starts with a dynamic of *f*. Measure 94 has a dynamic of *mf* and a triplet of three notes. Measure 95 has a dynamic of *f* that changes to *mf*. Measure 96 has a dynamic of *ff*, a glissando (*gliss.*) over a triplet of three notes, and ends with a dynamic of *mf* that changes to *ff*.

Ten. Sax. Musical notation for Tenor Saxophone (Ten. Sax.) part, measures 92-96. The piece is in 3/4 time, with a key signature of one flat. Measure 92 starts with a dynamic of *sfz*. The part features a series of eighth and sixteenth notes with accents.

Bsn. Musical notation for Bassoon (Bsn.) part, measures 92-96. The piece is in 3/4 time, with a key signature of one flat. Measure 92 is a whole rest. Measure 94 has a dynamic of *f* that changes to *mp*. Measure 96 has a dynamic of *ff*.

Hp. Musical notation for Harp (Hp.) part, measures 92-96. The piece is in 3/4 time, with a key signature of one flat. Measure 92 has a dynamic of *mf*. Measure 94 has a dynamic of *f*. Measure 95 has a dynamic of *mf*. Measure 96 has a dynamic of *ff*.

[D<sup>+</sup>] [D<sup>b</sup>]

Ob. (like a siren) *pp* *mp* *ff* *mf*

stomps

Cl. *p* *mp* *ff* *f*

stomp

Ten. Sax. *ppp* *mf* *ppp* *ff* *mf*

stomp

Bsn. *ppp* *mf* *ppp* *ff* *f*

stomp

Hp. *f* *mf*

98

[E<sup>b</sup>, F<sup>b</sup>, G<sup>#</sup>, A<sup>b</sup>]  
[D<sup>b</sup>, C<sup>#</sup>, B<sup>b</sup>]

[E<sup>b</sup>, F<sup>#</sup>, G<sup>b</sup>, A<sup>#</sup>]  
[D<sup>b</sup>, C<sup>b</sup>, B<sup>b</sup>]

*mf*



102 103

Ob. *p* *f* *ff*

Cl. *ff*

Ten. Sax. *mf* *ff* *f*

slap tongue

key clicks (any 2 pitches)

Bsn. *ff*

103

Hp. *f*

[B $\flat$ ]

106

Ob.

*mp*

Perc. *stomp* *ffz* *p* *f*

Perc. *stomp* (keys) *ffz* *f*

Bsn. *p* *f*

Perc. *stomp* *ffz* *p* *f*

[E $\flat$ , F $\sharp$ , G $\sharp$ , A $\sharp$ ]  
[D $\sharp$ , C $\flat$ , B $\sharp$ ]

[F $\sharp$ ]  
[C $\sharp$ ]

111 Groovy (♩ = 106)

ad lib. rising chromatic run

Ob. *ff* 3 3 *mp* 6 6 6 9 *ff*

Cl. *p* *ff* *f*

transition to growl + scream

Ten. Sax. *mf* *ff* *f* Key clicks (any 2 pitches) slap tongue (no definite pitch)

Bsn. *f*

111 Groovy (♩ = 106)

Hp. *f*

*f*  
 [E#, F#, G#, Ab]  
 [D#, C#, B#]

113

Ob. *mp* *f*

Cl. *mf* slap tongue

Perc. *mf*

Bsn. *ff* *tr*

Hp. accented notes *f*, unaccented notes *p*

[A#]  
[Bb]



117

Ob. *ff* 3 *mf*

Cl. *f* 3 3 3 3 3

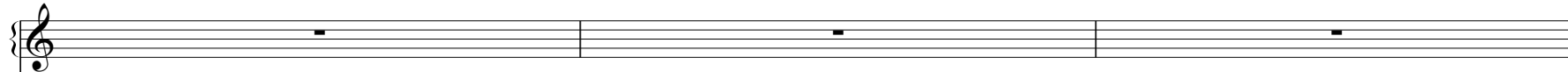
Perc. *f* 2:3

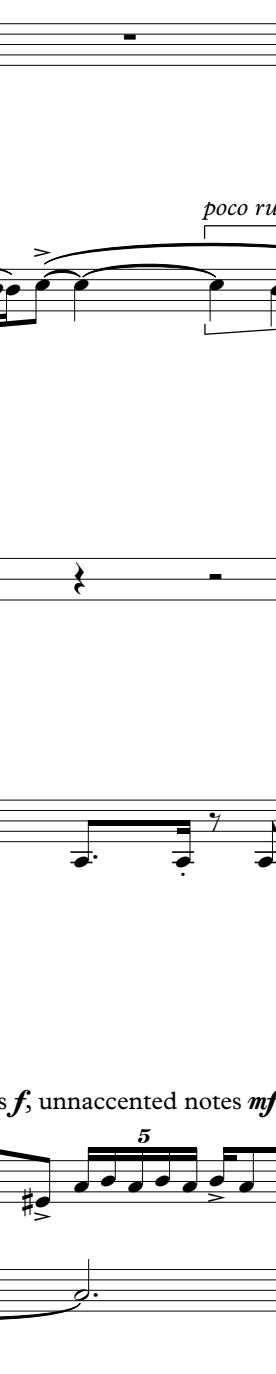
Bsn. *ffp* *ff* tr


Hp.

120

120

Ob. 

Cl. 

Perc. 

Bsn. 

120

accented notes *f*, unaccented notes *mf*  
until m122

Hp. 

[Cb]

Ob. *f* *mp* *f* *ppp* *accel.*

Cl. *f* *mp* *pp* transition to growl

Ten. Sax. *mp* *f* *ppp* ord.

Bsn. *pp*

Hp. *pp* *f* *non dim.* *accel.*

[E#, F#, G#, A#]  
[Db, C#, Bb]

[D#]

[E#]

129 Spiky ♩. = ♩ = 92

127 -

Ob. *ff* 4:6 4:6 *mp* key clicks (+ air) key click (no air)

Cl. *ff* 4:6 4:6 *mp* air inhale *pp* < *mf*

Ten. Sax. *ff* 4:6 4:6

Bsn. *ff* 4:6 4:6 *mf*

Hp. *ff* 2 4:6 4:6

129 Spiky ♩. = ♩ = 92

accented notes **f**, unaccented notes **p**  
until m152. opt. omit some unaccented notes

133

Ob.

Musical notation for Oboe (Ob.) in 3/16 and 3/4 time signatures. The score consists of a continuous eighth-note pattern with accents. The first measure is in 3/16 time, and the rest are in 3/4 time.

shriek + fall,  
any pitch

stomp  
accented notes **f**, unaccented notes **p**  
until m152. opt. omit some unaccented notes

Cl.

Musical notation for Clarinet (Cl.) in 3/16 and 3/4 time signatures. It begins with a 'shriek + fall' and a 'stomp' marked **ff**. The main part of the score is a continuous eighth-note pattern with accents, marked **f** for accented notes and **p** for unaccented notes.

key clicks and slap tongue  
(come prima)

accented notes **f**, unaccented notes **p**  
until m152. opt. omit some unaccented notes

Ten. Sax.

Musical notation for Tenor Saxophone (Ten. Sax.) in 3/16 and 3/4 time signatures. It features 'key clicks and slap tongue' (come prima) with triplets and a 'stomp' marked **mf**. The main part of the score is a continuous eighth-note pattern with accents, marked **f** for accented notes and **p** for unaccented notes.

stomps

accented notes **f**, unaccented notes **p**  
until m152. opt. omit some unaccented notes

Bsn.

Musical notation for Bassoon (Bsn.) in 3/16 and 3/4 time signatures. It features 'stomps' marked **mf**. The main part of the score is a continuous eighth-note pattern with accents, marked **f** for accented notes and **p** for unaccented notes.

stomps

Hp.

Musical notation for Harp (Hp.) in 3/16 and 3/4 time signatures. It features 'stomps' marked **ff** and **mf**. The main part of the score is a continuous eighth-note pattern with accents, marked **f** for accented notes and **p** for unaccented notes.

[A:]  
[C:]

138

Ob.

Cl.

Ten. Sax.

Bsn.

Hp.

*p* *f* *p* *f* *p*

[E $\flat$ , F $\sharp$ , G $\sharp$ , A $\sharp$ ]  
[D $\sharp$ , C $\sharp$ , B $\sharp$ ]

- ◆ Repeat each cell for the duration indicated
- ◆ Use the given pitches (you may use them in any order and any octave, and this order/octave may change with each repetition)
- ◆ Use the given rhythmic pattern (you may change articulation or omit unaccented notes *ad lib.*, either for breathing or for musical preference)
- ◆ The 16th notes between parts should mostly lock in, but parts should phase in and out of time (deciding whether or not to match the tempo of those around you)
- ◆ The start of m149 is determined by the harpist, and all others should transition back to a unified tempo by the end of m151

The musical score consists of five staves, all in 3/4 time. The first four staves are treble clefs, and the fifth is a grand staff (treble and bass clefs). The score is divided into three measures, each with a duration label above it: 'ca. 4"', 'ca. 4"', and 'ca. 4"'. The final measure is labeled 'ca. 2-3"'. The notes in the first four staves are quarter notes with stems pointing up. The fifth staff contains chord diagrams for each measure. The notes in the first four staves are as follows:

- Measure 1: Staff 1: G4, Bb4, Bb4, G4; Staff 2: G4, Bb4, Bb4, G4; Staff 3: G4, Bb4, Bb4, G4; Staff 4: G4, Bb4, Bb4, G4.
- Measure 2: Staff 1: G4, A4, G4, Bb4; Staff 2: G4, A#4, G4, Bb4; Staff 3: G4, A#4, G4, Bb4; Staff 4: G4, A4, G4, Bb4.
- Measure 3: Staff 1: G4, Bb4, A4, Bb4; Staff 2: G4, Bb4, A#4, G4; Staff 3: G4, Bb4, A#4, G4; Staff 4: G4, Bb4, A4, Bb4.

The chord diagrams in the fifth staff are:

- Measure 1: [A#]
- Measure 2: [Db]
- Measure 3: [Ab] and [D#]

ca. 4"

ca. 4"

ca. 4"

ca. 2-3"

[A#]

[Db]

[Ab]

[D#]

**accel.**

*p*

*p*

*p*

*p*

**accel.**

*mp*

*ff*

Hp.

[E $\flat$ , F $\sharp$ , G $\sharp$ , A $\flat$ ]  
[D $\sharp$ , C $\flat$ , B $\sharp$ ]



152 Pushing Forward ♩ = 120

Ob. *ff* 152

The Oboe staff features a rhythmic pattern of sixteenth notes with accents. The first two measures contain continuous sixteenth-note runs. The third measure begins with a triplet of sixteenth notes, followed by another triplet in the fourth measure, and a final triplet in the fifth measure. The dynamic is marked *ff*.

Cl. *ff*

The Clarinet staff features a rhythmic pattern of sixteenth notes with accents. The first two measures contain continuous sixteenth-note runs. The third measure contains a septuplet of sixteenth notes, indicated by a bracket with the number 7 below it. The dynamic is marked *ff*.

Ten. Sax. *ff*

The Tenor Saxophone staff features a rhythmic pattern of sixteenth notes with accents. The first four measures contain continuous sixteenth-note runs. The fifth measure contains a single note with a fermata, marked *mf*.

Bsn. *ff*

The Bassoon staff features a rhythmic pattern of sixteenth notes with accents. The first four measures contain continuous sixteenth-note runs. The fifth measure contains a single note with a fermata, marked *mf*.

152 Pushing Forward ♩ = 120

Hp. *fff*

The Harp staff shows sustained chords in the right hand and a dynamic change in the left hand. The first four measures are silent. The fifth measure features a sustained chord in the right hand and a dynamic marking of *fff* in the left hand. The sixth measure features a sustained chord in the right hand and a dynamic change to *mf* in the left hand, with chord markings [A<sup>4</sup>] and [B<sup>b</sup>] below the staff.

157

Ob.

Cl.

Ten. Sax.

Bsn.

Hp.

*fff* *ppp* *f* *ppp* *f*

*fff* *ppp* *f* *ppp* *f*

*mf*

162

Ob.

Cl.

bring out accents  
opt. omit some unaccented  
F's until m172 (for breathing)

Ten. Sax.

bring out accents  
opt. omit some unaccented  
notes until m176 (for breathing)

Bsn.

Hp.

[E $\flat$ , F $\sharp$ , G $\sharp$ , A $\sharp$ ]  
[D $\sharp$ , C $\sharp$ , B $\sharp$ ]

166

Ob. *mp*

Musical notation for the Oboe part, starting at measure 166. It features a quintuplet of eighth notes in the second measure, followed by a quarter note and a half note. The dynamic marking is *mp*.

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

Musical notation for the Clarinet part. It begins with a triplet of eighth notes marked *mf*. This is followed by a long phrase of eighth notes marked *f*, which then transitions to a phrase marked *pp*. The part concludes with another triplet of eighth notes marked *mf*.

Ten. Sax. *mp*

Musical notation for the Tenor Saxophone part, consisting of a continuous series of eighth-note triplets throughout the measures. The dynamic marking is *mp*.

Bsn. *mp*

Musical notation for the Bassoon part, consisting of a continuous series of eighth-note patterns marked with a 5:3 ratio. The dynamic marking is *mp*.

Hp. *mp*

Musical notation for the Harp part, featuring a treble clef staff with eighth-note chords and a bass clef staff with a simple bass line. The dynamic marking is *mp*.

170

Ob. *mf* bring out accents

Cl. *f* *pp* *mf*

Ten. Sax. *mf*

Bsn. *mf*

Hp. *mf*

Detailed description of the musical score: The score is for measures 170, 171, and 172. The Oboe part (top staff) begins with a melodic line in measure 170, followed by a rest in 171, and then a triplet of eighth notes in 172. The Clarinet part (second staff) has a melodic line in 170, a rest in 171, and a triplet of eighth notes in 172. The Tenor Saxophone part (third staff) plays a continuous triplet of eighth notes across all three measures. The Bassoon part (fourth staff) plays a continuous 5:3 ratio pattern across all three measures. The Harp part (bottom staff) has a simple accompaniment of eighth notes in 170 and 171, and a triplet of eighth notes in 172. Dynamics include *mf*, *f*, and *pp*. Performance instructions include 'bring out accents' for the Oboe and various accents for the Tenor Saxophone.

173

Ob. (fast trill) *f* *ff*

Cl. *f* *ff* *mf* *ff* growl

Ten. Sax. *f* bring out until m189

Bsn. *f* *ff* 5:3

Hp. *f* 6 8:6 *ff*  
 [A#] [Eb, F#b, G#b, A#] [D#b, C#b, Bb]

Detailed description of the musical score: The score is for measures 173-189. The Oboe part starts with a triplet of eighth notes, followed by another triplet, and then a fast trill. The Clarinet part features a melodic line with a growl effect, marked with dynamics *f*, *ff*, *mf*, and *ff*. The Tenor Saxophone part has a melodic line with a triplet and a phrase that is brought out until measure 189. The Bassoon part plays a rhythmic pattern of eighth notes with a 5:3 ratio, marked with dynamics *f* and *ff*. The Harp part provides accompaniment with chords and a melodic line, marked with dynamics *f* and *ff*, and includes a 6-measure rest and an 8:6 ratio.

177

177

Ob. Musical staff for Oboe in 4/4 time. It features two dynamic markings: *pp* (pianissimo) and *fff* (fortississimo), each with a hairpin crescendo leading to the second dynamic. The notes are half notes with a flat (Bb) and a natural (B).

Cl. Musical staff for Clarinet in 4/4 time. It includes the instruction "ord." above the staff. The dynamic markings are *pp* and *fff*, with hairpin crescendos. The notes are half notes with a flat (Bb) and a natural (B).

Ten. Sax. Musical staff for Tenor Saxophone in 4/4 time. It features a melodic line with slurs and accents. The dynamic marking is *fff*. There are two triplet markings over eighth notes.

Bsn. Musical staff for Bassoon in 4/4 time. The dynamic markings are *pp* and *fff*, with hairpin crescendos. The notes are half notes with a flat (Bb) and a natural (B).

177

Hp. Musical staff for Harp in 4/4 time. It features two dynamic markings: *pp* and *fff*, with hairpin crescendos. The notes are half notes with a flat (Bb) and a natural (B). There are thick horizontal lines below the notes, likely indicating pedal points.

opt. 8vb

184

Ob.

Musical notation for Oboe (Ob.) in 4/4 time, starting at measure 184. The piece changes to 3/4 time at measure 185. The notation includes dynamic markings *fff*, *mf*, and *ff*, along with triplet markings (3) and various slurs.

Cl.

Musical notation for Clarinet (Cl.) in 4/4 time, starting at measure 184. The piece changes to 3/4 time at measure 185. The notation includes dynamic markings *fff*, *mf*, and *ff*, along with triplet markings (3) and various slurs.

Ten. Sax.

Musical notation for Tenor Saxophone (Ten. Sax.) in 4/4 time, starting at measure 184. The piece changes to 3/4 time at measure 185. The notation includes dynamic markings *ff* and various slurs.

Bsn.

Musical notation for Bassoon (Bsn.) in 4/4 time, starting at measure 184. The piece changes to 3/4 time at measure 185. The notation includes dynamic markings *fff* and *ff*, along with various slurs.

Hp.

Musical notation for Piano (Hp.) in 4/4 time, starting at measure 184. The piece changes to 3/4 time at measure 185. The notation includes dynamic markings *fff* and *f*, along with a glissando marking (gliss.), a five-measure slur (5), and a chord symbol [Ab].

[E<sup>b</sup>, F<sup>b</sup>, G<sup>b</sup>, A<sup>b</sup>]  
 [D<sup>b</sup>, C<sup>b</sup>, B<sup>b</sup>]



**molto rit.**

189

41

Ob. *mp* *f* *fff*

Musical staff for Oboe (Ob.) in G major. It begins with a half rest, followed by a quarter note G4. The piece then moves to a key signature of two flats (B-flat major) and features a melodic line with a fermata over the first two measures. Dynamics range from mezzo-piano (*mp*) to fortissimo (*fff*).

Cl. *mp* *mf* *pp* *mf* *fff*

Musical staff for Clarinet (Cl.) in G major. It begins with a half rest, followed by a quarter note G4. The piece then moves to a key signature of two flats (B-flat major) and features a melodic line with a fermata over the first two measures. Dynamics range from mezzo-piano (*mp*) to fortissimo (*fff*).

Ten. Sax. *mp* *mf* *mp* *mf* *fff*

Musical staff for Tenor Saxophone (Ten. Sax.) in G major. It begins with a half rest, followed by a quarter note G4. The piece then moves to a key signature of two flats (B-flat major) and features a melodic line with a fermata over the first two measures. Dynamics range from mezzo-piano (*mp*) to fortissimo (*fff*).

Bsn. *p* *mf* *mp* *fff*

Musical staff for Bassoon (Bsn.) in G major. It begins with a half rest, followed by a quarter note G4. The piece then moves to a key signature of two flats (B-flat major) and features a melodic line with a fermata over the first two measures. Dynamics range from piano (*p*) to fortissimo (*fff*).

**molto rit.**

Hp. *mf* *fff*

Musical staff for Harp (Hp.) in G major. It begins with a half rest, followed by a quarter note G4. The piece then moves to a key signature of two flats (B-flat major) and features a melodic line with a fermata over the first two measures. Dynamics range from mezzo-forte (*mf*) to fortissimo (*fff*).

[E<sup>b</sup>, F<sup>b</sup>, G<sup>♯</sup>, A<sup>♯</sup>]  
[D<sup>b</sup>, C<sup>♯</sup>, B<sup>♯</sup>]

[B<sup>b</sup>]

194 Unraveling ♩ = 152+

Ob. <sup>194</sup>  
*f* *mf* *fff*  
 shriek, any pitch stomp

Cl.  
*ff* *f* *ff* *fff*  
 slap tongue shriek, any pitch stomp

Ten. Sax.  
*ff* *fff*  
 shriek, any pitch

Bsn.  
*ff* *f* *ff* *fff*

194 Unraveling ♩ = 152+

Hp.  
*f* *fff*  
 stomp

[E♭, F♭, G♭, A♯]  
[D♯, C♯, B♭]

[F♯]

♯