

Ivette Herryman Rodríguez

CONVERGENCIAS

Rapsodia Concertante for Tenor  
Saxophone  
and Mixed Ensemble

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(b.1982)

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Saxophone  
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(2017)

Duration: ca.14 minutes

## INSTRUMENTATION

Tenor Saxophone in B ♭

Piano

Percussion (1 player)

Vibraphone, Marimba, Xylophone,

Snare drum, Hi-hat, Bass drum

Violin 1

Violin 2

Viola

Violoncello

Double Bass

## PROGRAM NOTE

*Convergencias* (*Convergences*) is a two-movement rhapsody for tenor saxophone and mixed ensemble completed in the spring of 2017. The project initiated almost 3 years ago, when saxophone professor Joseph Luloff attended a performance of my *Texeando* for alto saxophone and piano during my first semester at MSU. After the concert he approached me for a copy of the piece, which he had liked and wanted to perform. We got to talk a few days later and the concept for a new work for him slowly developed.

My first decision about this work came after reflecting on professor Luloff's extraordinary abilities as a performer. What interested me the most was his comfort in performing both concert and jazz music, which strongly resonated with my artistic goals as a composer. I have always been interested in writing concert music that reflects my own cultural heritage, and I aim to find ways to make different traditions, whether it is folk, classical, or Jazz, coexist and integrate with one another as one coherent and organic musical proposition.

In this light, I soon knew that *Convergencias* was going to be a concert work that would integrate jazz elements and other non-Classical music that I know and love. This decision led me to choose two tunes I had previously composed as the primary source of material. Each tune would give birth to a movement.

In *En presencia de lo bello* (*In the Presence of Beauty*), a lyrical first movement, the music builds slowly around a melody inspired by the Cuban genres son and canción (song). As the polychords develop from the colorful, percussive timbre and the airy strings, the solo saxophone rises and falls through unpredictable intervals of seconds and thirds, almost sounding improvisational, yet precise in execution and development. Like many folk rhapsodies, the 2-movement structure starts with something calm and soulful, as if clearing a stage in the morning in anticipation for a new night of musical venture.

The rhythmic second movement, *Convergencias* (*Convergences*), builds loosely from a much more jazzy tune I wrote in Havana back in 2004. I submitted the tune to a jazz composition competition and was rejected because the jury considered that what I had composed was not jazz! However, I always liked it and hoped I could do more with it at some point in my career. Two prominent

harmonic progressions create the first part of the movement, which ends with the entrance of a cadenza. The soprano line of the first progression gave birth to two variants of a tetrachod, which is arranged in scalar fashion unfolding a pattern of semitone-whole-tone-semitone, and whole-tone-semitone-whole-tone (B-C-D-Eb, C-D-Eb-F). Although this tetrachod is pervasive throughout the movement, it comes to the surface of the music in the coda. For the second part of the movement, I decided to quote the beginning of the tune as it was originally written, followed by a jazz improvisation by the soloist. This is an intentional moment for the convergence of the “worlds” of concert and jazz music. It is almost as if in the midst of one musical context we would open a window to look outside, into another space, and there we would hear this “other” music that takes us to a different place and does not quite belong, although it is the foundation of all the music we have heard up to that point in the movement. A fast, energetic, and virtuosic final section sends us back to the realm of the right now – a celebration of the mixture of cultures on the concert stage.

*Convergencias* is an attempt to bring many of my musical interests together into one piece of music. In addition to the allusions to jazz, Cuban son and Latin American canción (especially Pablo Milanés and Ana Belén), elements of flamenco music, sounds reminiscent of early Debussy and late Bartok are also distinguishable. It is my hope that with all of those influences and cultural heritage embedded, the present work can be a unique and new musical convergence.

I: En presencia de lo bello (In the Presence of Beauty).....P.1

II: Convergencias (Convergences).....P.33

R PERUSAL USE O

R PERUSAL USE O

To Joseph Luloff

# CONVERGENCIAS

I

Ivette Herryman Rodríguez

En presencia de lo bello  
(In the Presence of Beauty)

Andante ♩=76

Musical score for 'CONVERGENCIAS' featuring Tenor Sax, Vibraphone, Marimba, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 4/4 time and includes dynamic markings such as *p dolce*, *p*, *mp*, and *p*. The piece is marked 'Andante' with a tempo of ♩=76. A large watermark 'PERUSAL USE' is visible across the score.

4

Musical score for various instruments. The score is written in 3/4 time and consists of 4 measures. The instruments and their parts are:

- T. Sx.**: Treble clef, rests in all measures.
- Vib.**: Treble clef, melodic line with dynamics *p* and slurs.
- Mrb.**: Grand staff (treble and bass clefs), rests in all measures.
- Pf.**: Grand staff (treble and bass clefs), accompaniment with dynamics *p* and slurs.
- Vn. I**: Treble clef, rests in all measures.
- Vn. II**: Treble clef, melodic line with dynamics *p* and slurs.
- Va.**: Bass clef, melodic line with dynamics *p* and slurs.
- Vc.**: Bass clef, melodic line with slurs.
- D.B.**: Bass clef, melodic line with slurs.

The score includes various musical notations such as rests, slurs, dynamics (*p*), and articulation marks (accents and breath marks).

A

8

Musical score for T. Sx., Vib., Mrb., Pf., Vn. I, Vn. II, Va., Vc., and D.B. The score is in 3/4 time and consists of 8 measures. The key signature has one flat (B-flat). The score is divided into four systems of two staves each. The first system contains T. Sx. (Trombone Saxophone) and Vib. (Vibraphone). The second system contains Mrb. (Mallets) and Pf. (Piano). The third system contains Vn. I (Violin I) and Vn. II (Violin II). The fourth system contains Va. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score includes dynamic markings such as *mp*, *cresc.*, *mf*, and *f*. A watermark "PERJUSAL USE" is visible across the score. A box labeled "A" is positioned above the first measure. The number "8" is written above the first measure of the T. Sx. staff.

B

12

T. Sx.

Musical staff for Tenor Saxophone (T. Sx.) in 4/4 time. It contains rests for the first three measures and a whole note chord in the fourth measure.

Vib.

Musical staff for Vibraphone (Vib.) in 4/4 time. It features a melodic line starting with a forte (*f*) dynamic, moving to mezzo-piano (*mp*) and ending with a piano (*p*) dynamic. The melody includes eighth and sixteenth notes.

Mrb.

Musical staff for Mallets (Mrb.) in 4/4 time. It contains rests for the first three measures and a whole note chord in the fourth measure.

Pf.

Musical staff for Piano (Pf.) in 4/4 time. It features a melodic line starting with a forte (*f*) dynamic, moving to mezzo-piano (*mp*) and ending with piano (*p dolce*). The melody includes eighth and sixteenth notes.

Vn. I

Musical staff for Violin I (Vn. I) in 4/4 time. It features a sustained chord starting with a forte (*f*) dynamic, gradually decreasing to a piano (*p*) dynamic. The dynamic marking *dim.* is present.

Vn. II

Musical staff for Violin II (Vn. II) in 4/4 time. It features a sustained chord starting with a forte (*f*) dynamic, gradually decreasing to a piano (*p*) dynamic. The dynamic marking *dim.* is present.

Va.

Musical staff for Viola (Va.) in 4/4 time. It contains rests for the first three measures and a whole note chord in the fourth measure.

Vc.

Musical staff for Violoncello (Vc.) in 4/4 time. It features a solo passage starting with a forte (*f*) dynamic, moving to piano (*p*) and ending with mezzo-piano (*mp*). The passage includes a sixteenth-note run marked with a '6' and a 'Solo' marking.

D.B.

Musical staff for Double Bass (D.B.) in 4/4 time. It features a sustained chord starting with a forte (*f*) dynamic, gradually decreasing to a piano (*p*) dynamic.

16

Musical score for the following instruments: T. Sx., Vib., Mrb., Pf., Vn. I, Vn. II, Va., Vc., and D.B. The score is in 4/4 time and features a key signature of one flat (B-flat). The measures are numbered 16, 17, 18, and 19. The score includes various musical notations such as rests, notes, and chords. Dynamic markings include *p*, *mp*, and *pp*. A large watermark "PERUSALUSE" is overlaid across the middle of the page.

**C** Allegro moderato ♩=108  
*ad. lib.*

**T. Sx.** *p espress.* *mp* *f* *dolce*

**Vib.**

**Mrb.** *f*

**Pf.**

**Vn. I** *Sul tasto* *p*

**Vn. II** *Sul tasto* *p*

**Va.** *Sul tasto* *p* *f*

**Vc.** *Sul tasto* *p*

**D.B.** *fp* *f*

The score is for a symphony orchestra. The woodwinds (T. Sx., Vib., Mrb., Pf.) are mostly silent. The strings (Vn. I, Vn. II, Va., Vc., D.B.) play a sustained harmonic accompaniment. The T. Sx. part features a complex melodic line with triplets and various dynamics. The D.B. part has a rhythmic pattern with accents. The Vn. I and Vn. II parts have a 'Sul tasto' instruction, indicating a specific playing technique.

23

T. Sx. *mf* *p dolce* *mp* *mf cresc.*

Vib.

Mrb.

Pf. *mp dolce*

Vn. I *p dolce* *mf* 3 Ord.

Vn. II *p dolce* *mf* 3 Ord.

Va. *mp* *p dolce* *mf* 3 Ord.

Vc. *mp* *p dolce* *mf* 3 Ord.

D.B. *mp* *p dolce* *mf* 3 Ord.

R PERUSAL USE O

26

T. Sx. *f mp* *mf*

Vib.

Mrb.

Pf. *mf*

Vn. I *p*

Vn. II *p* *mf*

Va. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

D

*poco stringendo*

*rall.*

T. Sx.

Musical staff for T. Sx. featuring a melodic line with triplets. Dynamics include *mp*, *molto cresc.*, *f*, and *dim.*. The tempo markings *poco stringendo* and *rall.* are positioned above the staff.

Vib.

Musical staff for Vib. with rests throughout the measure.

Mrb.

Musical staff for Mrb. with a *mf* dynamic marking and a melodic line.

Pf.

Musical staff for Pf. with sustained chords and a melodic line.

Vn. I

Musical staff for Vn. I with *pizz.* and *mf* dynamics.

Vn. II

Musical staff for Vn. II with *pizz.* dynamic.

Va.

Musical staff for Va. with *pizz.* dynamic.

Vc.

Musical staff for Vc. with *pizz.* dynamic.

D.B.

Musical staff for D.B. with *pizz.* dynamic.

R PERUSAL USE O

E Adagio ♩=52 (♩=♩)

31

T. Sax. *mp* *mf molto espress.* 6

Vib.

Mrb. *mp*

Pf. *mp*

Vn. I

Vn. II *arco* *mp*

Va. *arco* *p*

Vc. *arco* *mp* *mf molto espress.* 6 (duet with sax. solo)

D.B. *arco* *mp*

35

Musical score for T. Sx., Vib., Mrb., Pf., Vn. I, Vn. II, Va., Vc., and D.B. The score is in 3/4 time and consists of 11 measures. The T. Sx. part features a melodic line with triplets and sextuplets. The Vib. part is silent. The Mrb. part has a single note in the final measure marked *mp*. The Pf. part has a single note in the final measure. The Vn. I part has a single note in the final measure marked *mp* and *arco*. The Vn. II part is silent. The Va. part is silent. The Vc. part features a melodic line with sextuplets and triplets. The D.B. part features a melodic line with a triplet marked *(mp)*.

*poco rit.* F **Andante cantabile** ♩.=72

37

T. Sx. *mf espress.*

Vib.

Mrb. *p* *mp dolce* *mf*

Pf.

Vn. I *p* *dolce* *mp*

Vn. II *p dolce* *mp*

Va. *p dolce* *mp*

Vc. *p dolce* *mp*

D.B. *p* *mp dolce* *pizz.*

G

43

T. Sx. *with passion* *playful*

Vib.

Mrb. *dim.* *mp*

Pf.

Vn. I *playful*

Vn. II *playful*

Va. *playful*

Vc. *mp playful*

D.B. *(mp) playful*

*Sul pont.*

48

T. Sx.

Vib.

Mrb.

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

*mf*

*mp*

PERUSAL USE

**H**

T. Sx. *mf*

Vib.

Mrb. *mf*

Pf.

Vn. I *mf*

Vn. II *mf*

Va. *mf* pizz. arco

Vc. *mf* arco

D.B. *mf* arco

Detailed description of the musical score: The score is for page 15, marked with rehearsal mark 'H'. It features eight staves. The top staff is for T. Sx. (Trumpet in C), marked *mf*, with a melodic line of eighth notes and slurs. The Vib. (Vibraphone) staff is empty. The Mrb. (Maracas) staff is marked *mf* and has a rhythmic pattern of eighth notes. The Pf. (Piano) staff is empty. The Vn. I and Vn. II (Violins) staves are marked *mf* and play a melodic line with slurs. The Va. (Viola) staff is marked *mf* and plays a rhythmic pattern of eighth notes, starting with 'pizz.' and switching to 'arco' later. The Vc. (Violoncello) and D.B. (Double Bass) staves are marked *mf* and play a rhythmic pattern of eighth notes, switching to 'arco' later. The key signature has one flat (B-flat) and the time signature is 6/8. The score ends with a double bar line and repeat dots.

57 *f* *stringendo*

T. Sx.

Vib.

Mrb.

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

59 *a tempo*

T. Sx. *poco stringendo*  
*subito p* *molto cresc.*

Vib.

Mrb.

Pf. *ff* *subito p* *molto cresc.*  
 8<sup>va</sup>

Vn. I *ff* *subito p* *molto cresc.*

Vn. II *ff* *subito p* *molto cresc.*

Va. *ff* *subito p* *molto cresc.*

Vc. *ff* *p* *molto cresc.*

D.B. *ff* *p* *molto cresc.*

14

I Adagio ♩=63

*molto rit.*

*ff* *mp*

(duet with sax. solo)

*mp espress.*

*ff* *mp dolce*

*ff* *mp*

*ff* *mp*

*ff* *mp*

*ff* *mp*

63

8va

6



J

73

T. Sax.

Musical staff for T. Sax. starting with a dynamic marking  $\text{p}$  and an accent. The staff contains a melodic line with a *molto espress.* section and a  $\text{p}$  section with accents.

Vib.

Musical staff for Vib. with rests throughout the measure.

Mrb.

Musical staff for Mrb. with a  $\text{p}$  dynamic marking and a *poco cresc.* instruction.

Pf.

Musical staff for Pf. with rests throughout the measure.

Vn. I

Musical staff for Vn. I with dynamics  $\text{p}$ ,  $\text{pp}$ , and  $\text{p}$ , and a *Sul pont.* instruction. Includes the text "(duet with sax. solo) Ord." above the staff.

Vn. II

Musical staff for Vn. II with dynamics  $\text{p}$ ,  $\text{pp}$ , and  $\text{p}$ , and a *Sul pont.* instruction.

Va.

Musical staff for Va. with dynamics  $\text{p}$ ,  $\text{pp}$ , and  $\text{p}$ , and a *Sul pont.* instruction.

Vc.

Musical staff for Vc. with a  $\text{p}$  dynamic marking.

D.B.

Musical staff for D.B. with a  $\text{p}$  dynamic marking.



**K** **Moderato** ♩=120  
*ad. lib.*

86

T. Sx. *p dolce cresc.*

Vib. *mp p*

Mrb.

Pf. *mp dolce*

Vn. I *p n* **Sul pont.** **Ord.** *p dolce arco*

Vn. II *p pizz.* *p dolce arco*

Va. *p pizz.* *p dolce arco*

Vc. *p pp* *p dolce*

D.B. *p* *p dolce*

92

T. Sx.

Vib.

Mrb.

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

*mf dolce*

*dim.*

*p*

*8va*

*mf dolce*

*p*

*mp*

*mf dolce*

*p*

*mf dolce*

*p*

*mf dolce*

*p*

*mf dolce*

*p*

## L Andante moderato ♩=92

**T. Sx.** *mf*

**Vib.** *mf*

**Mrb.**

**Pf.** *mf*

**Vn. I** *mf*

**Vn. II** *mf*

**Va.** *mf* *f*

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

**D.B.** *mf* *f*

8va

6

6

6

6

6

6

6

6

6

6

100

T. Sx. *f* *mf* *f* M

Vib. *f* *mf* *f*

Mrb.

Pf. *f* *mf* *f* 8va

Vn. I *f* *mf* *f*

Vn. II *f* *mf* *f*

Va. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

Detailed description of the musical score: The score is for measures 100, 101, and 102. The key signature has one flat (B-flat) and the time signature is 5/4. The instruments and their parts are: T. Sx. (Trumpet in C), Vib. (Vibraphone), Mrb. (Maracas), Pf. (Piano), Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The T. Sx. part starts with a *f* dynamic, moves to *mf* in measure 101, and returns to *f* in measure 102. A box labeled 'M' is placed above the T. Sx. staff in measure 102. The Vib. part starts with *f*, moves to *mf* in measure 101, and returns to *f* in measure 102. The Mrb. part is silent. The Pf. part starts with *f*, moves to *mf* in measure 101, and returns to *f* in measure 102. The Vn. I part starts with *f*, moves to *mf* in measure 101, and returns to *f* in measure 102. The Vn. II part starts with *f*, moves to *mf* in measure 101, and returns to *f* in measure 102. The Va. part starts with *mf* in measure 101 and returns to *f* in measure 102. The Vc. part starts with *mf* in measure 101 and returns to *f* in measure 102. The D.B. part starts with *mf* in measure 101 and returns to *f* in measure 102. The piano part includes an 8va marking in measures 101 and 102.

103

T. Sx.

Vib.

Mrb.

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

*ff*

*ff*

*ff dolce*

*ff*

*ff*

*ff*

*ff*

*ff*





○ Adagietto  $\text{♩}=84$   
*ad. lib.*

T. Sx.

*p dolce poco cresc.* *mf*

Vib.

Mrb.

Pf.

*p dolce poco cresc.* *mf*

Vn. I

*p dolce poco cresc.* *mf*

Vn. II

*p dolce poco cresc.* *mf*

Va.

*p dolce poco cresc.* *mf*

Vc.

*p dolce poco cresc.*

D.B.

P

116

T. Sx. *mp dolce* *p* *p*

Vib.

Mrb. *p*

Pf. *mp dolce*

Vn. I *mp dolce* *p*

Vn. II *mp dolce* *p*

Va. *mp dolce* *p*

Vc. *p*

D.B. *p*

PERUSAL USE O

119

T. Sx. *p* *pp*

Vib.

Mrb.

Pf. *pp*

Vn. I *Sul pont.* *n*

Vn. II *Sul pont.* *n*

Va. *Sul pont.* *n*

Vc. *Sul pont.* *n*

D.B. *Sul pont.* *n*

PERUSAL USE

R PERUSAL USE O

# II Convergencias (Convergences)

**Presto, energico** ♩ = 184

The musical score is for a piece titled "Convergencias (Convergences)" in 4/4 time, marked "Presto, energico" with a tempo of 184 beats per minute. The score is arranged for a chamber ensemble consisting of Tenor Sax, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The Tenor Sax part begins with a half note G4 (F#4) marked *p*, which then transitions to a half note G4 (F#4) marked *mp* in the second measure. The Percussion part is silent throughout. The Piano part is also silent. The Violin I and II parts, Viola, Cello, and Double Bass parts all begin in the second measure with a half note G4 (F#4) marked *p*, which then transitions to a half note G4 (F#4) marked *mp* in the third measure. The Viola part has a unique time signature of 3/4. The score includes dynamic markings (*p*, *mp*) and articulation marks (accents, slurs, hairpins) to guide the performance.

Tenor Sax

Percussion

Piano

Violin I

Violin II

Viola

Cello

Double Bass

(Ord.)

(Ord.)

(Ord.)

(Ord.)

(Ord.)

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*



A

11

T. Sx.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

*p*

*pizz.*

*arco*

*molto*

*pizz.*

*p*

*molto*

*pizz.*

*p*

*molto*

*pizz.*

*p*

*molto*

*pizz.*

*p*

*molto*

The musical score consists of eight staves. The top staff is for T. Sx. (Trumpet in C), starting at measure 16 with a dynamic of *f* and a *tr* (trill) marking. The Percussion staff shows rests. The Piano staff has a dynamic of *f* and includes *v.* (accents) and *v.* (breathes) markings. The Violin I staff has a dynamic of *f*. The Violin II staff has a dynamic of *f*. The Viola staff has a dynamic of *f*. The Violoncello staff has a dynamic of *f* and is marked *arco*. The Double Bass staff has a dynamic of *f* and is marked *arco*. The score includes various time signatures (3/4 and 2/4) and rests.

R PERUSAJ USE. O

*molto rit.*

T. Sx.

21

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

The musical score for measures 21-23 is as follows:

- T. Sx. (Trumpet Solo):** Measure 21: Treble clef, 3/4 time signature, key signature of one flat. Melodic line with a slur and fermata. Measure 22: Treble clef, 4/4 time signature, key signature of one flat. Melodic line with accents, marked *ff*. Measure 23: Treble clef, 4/4 time signature, key signature of one flat. Melodic line with a fermata, marked *sfz*.
- Perc. (Percussion):** Rests in all three measures.
- Pno. (Piano):** Rests in all three measures. Measure 23: Treble and bass clefs, 4/4 time signature, key signature of one flat. Chordal accompaniment marked *sfz*.
- Vn. I (Violin I):** Treble clef, 3/4 time signature, key signature of one flat. Rhythmic pattern of eighth notes, marked *ff*. Measure 23: Treble clef, 4/4 time signature, key signature of one flat. Rhythmic pattern of eighth notes, marked *sfz*.
- Vn. II (Violin II):** Treble clef, 3/4 time signature, key signature of one flat. Rhythmic pattern of eighth notes, marked *ff*. Measure 23: Treble clef, 4/4 time signature, key signature of one flat. Rhythmic pattern of eighth notes, marked *sfz*.
- Va. (Viola):** Alto clef, 3/4 time signature, key signature of one flat. Rhythmic pattern of eighth notes, marked *ff*. Measure 23: Alto clef, 4/4 time signature, key signature of one flat. Rhythmic pattern of eighth notes, marked *sfz*.
- Vc. (Violoncello):** Bass clef, 3/4 time signature, key signature of one flat. Rhythmic pattern of eighth notes, marked *ff*. Measure 23: Bass clef, 4/4 time signature, key signature of one flat. Rhythmic pattern of eighth notes, marked *sfz*.
- D.B. (Double Bass):** Bass clef, 3/4 time signature, key signature of one flat. Rhythmic pattern of eighth notes, marked *ff*. Measure 23: Bass clef, 4/4 time signature, key signature of one flat. Rhythmic pattern of eighth notes, marked *sfz*.

B

**Rubato** ♩=80-92

**Tempo primo** ♩=184

T. Sx. *mf* *ff*

Perc.

Pno. *mp*

Vn. I *mp* *pizz. arpegg.*

Vn. II *mp* *pizz. arpegg.*

Va. *mp* *pizz. arpegg.*

Vc. *mp* *pizz. arpegg.*

D.B. *mp*

27

T. Sx.

Perc.

Xyl.

*mf*

Pno.

*cresc.* *mf* *mp* *cresc.*

Vn. I

Vn. II

Va.

Vc.

D.B.

pizz.

*mp*



C

39

T. Sx.

Musical staff for T. Sx. (Trombone). The staff contains rests for the first five measures. In the sixth measure, there is a quarter note G#4, followed by an eighth note A4 and a quarter note G#4. The dynamic is *mp*.

Perc.

Musical staff for Perc. (Percussion). The first two measures show a rhythmic pattern of eighth notes on a snare drum, starting with a dynamic of *mf*. The next three measures contain rests. In the sixth measure, there is a double bar line followed by a half note on a bass drum (B.D.) with a dynamic of *mp*.

Pno.

Musical staff for Pno. (Piano). The first two measures show a complex chordal texture with a dynamic of *mf*. The next three measures feature sustained chords in both hands. In the sixth measure, the dynamic changes to *mp*.

Vn. I

Musical staff for Vn. I (Violin I). The first measure is a rest. The second measure has a quarter note G#4 with a dynamic of *mf*. The third measure has a quarter note A4. The fourth and fifth measures have a half note G#4. The sixth measure has a quarter note G#4 with a dynamic of *mp*. The word "arco" is written above the staff.

Vn. II

Musical staff for Vn. II (Violin II). The first measure is a rest. The second measure has a quarter note G#4 with a dynamic of *mf*. The third measure has a quarter note A4. The fourth and fifth measures have a half note G#4. The sixth measure has a quarter note G#4 with a dynamic of *mp*. The word "arco" is written above the staff.

Va.

Musical staff for Va. (Viola). The first measure has a quarter note G#3, followed by a quarter note A3. The second measure has a quarter note G#3 with a dynamic of *mf*. The third measure has a quarter note A3. The fourth and fifth measures have a half note G#3. The sixth measure has a quarter note G#3 with a dynamic of *mp*. The word "arco" is written above the staff.

Vc.

Musical staff for Vc. (Violoncello). The first measure has a quarter note G#2, followed by a quarter note A2. The second measure has a quarter note G#2 with a dynamic of *mf*. The third measure has a quarter note A2. The fourth and fifth measures have a half note G#2. The sixth measure has a quarter note G#2 with a dynamic of *mp*.

D.B.

Musical staff for D.B. (Double Bass). The first measure has a quarter note G#1, followed by a quarter note A1. The second measure has a quarter note G#1 with a dynamic of *mf*. The third measure has a quarter note A1. The fourth and fifth measures have a half note G#1. The sixth measure has a quarter note G#1 with a dynamic of *mp*.

45

T. Sx. *cresc.* *mf mp* *cresc.* *mf*

Perc.

Pno.

Vn. I

Vn. II

Va. *arco* *mf*

Vc. *arco* *mf*

D.B.

50

T. Sx. *mp* *cresc.* *mf* *f*

Perc. *cresc.* *mf* *f*

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

Vn. I *f*

Vn. II *f*

Va. *mp* *cresc.* *mf* *f*

Vc. *pizz.* *mp* *cresc.* *mf* *f*

D.B. *(mp)* *cresc.* *mf* *f*

arco

Detailed description of the musical score: The score is for measures 50 to 54. The T. Sx. part starts with a melodic line in treble clef, marked *mp*, followed by a *cresc.* section, and then *mf* and *f* sections. The Perc. part consists of rhythmic patterns, marked *cresc.*, *mf*, and *f*. The Pno. part has a left-hand accompaniment and a right-hand melodic line, marked *cresc.*, *mf*, and *f*. The Vn. I and Vn. II parts are mostly silent until measure 54, where they play a *f* chord. The Va. part starts with a *mp* note, followed by *cresc.*, *mf*, and *f*. The Vc. part starts with a *pizz.* instruction, followed by *mp*, *cresc.*, *mf*, and *f*. The D.B. part starts with a *(mp)* note, followed by *cresc.*, *mf*, and *f*. The *arco* instruction is placed above the Vc. and D.B. parts in measures 53 and 54.

55

T. Sx. *mf* *dim.* *p*

Perc. *mfsub.* *mp*

Pno. *mf* *mp*

Vn. I *mp* *dim.* *p*

Vn. II *mp* *dim.* *p*

Va. *mp* *dim.* *p*

Vc. *mp* *dim.* *p*

D.B. *mp* *dim.* *p*

6

PERUSALUSE.O

D

Musical score for T. Sx., Perc., Pno., Vn. I, Vn. II, Va., Vc., and D.B. The score is in 4/4 time and features a variety of dynamics and articulations. The T. Sx. part begins with a dynamic of *mp* and transitions to *mf*. The Perc. part maintains a steady *mp* dynamic. The Pno. part is mostly silent, with a final *f* chord. The Vn. I part starts with *mp* and includes *pizz.* and *tr.* markings. The Vn. II part starts with *mp* and includes *pizz.*, *arco*, and *tr.* markings. The Va. part starts with *mp* and includes *tr.* markings. The Vc. part starts with *mp* and includes *pizz.* markings. The D.B. part starts with *mp* and includes *pizz.* markings.

66

T. Sx.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

*mp* *mf* *mp* *mf*

71

T. Sx.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

*mf*

*f*

*mf*

*f*

*mf*

*mf*

arco

pizz.

pizz.

arco

Detailed description of the musical score: The score is for measures 71-74. The T. Sx. part has a melodic line with slurs and accents. Percussion has a steady pulse with a *mf* dynamic. The piano part features complex chordal textures with slurs and accents. The string parts (Vn. I, Vn. II, Va., Vc., D.B.) play a rhythmic pattern of eighth notes, with some parts switching between *arco* and *pizz.* articulation. Dynamics range from *f* to *mf*. A watermark 'R PERUSAL USE O' is visible across the middle of the page.

75

T. Sx. *(mf) cresc.* *f* **E**

Perc. *f* Xyl.

Pno. *sfz* *sfz*

Vn. I *arco* *f*

Vn. II *f*

Va. *f*

Vc. *arco* *sfz* *f*

D.B. *sfz* *f*

Detailed description: This page of a musical score covers measures 75 to 78. The top staff is for Trombone (T. Sx.), starting in 3/4 time at measure 75 with a *(mf) cresc.* dynamic, moving to 4/4 time at measure 76 with a *f* dynamic, and then to 2/4 time at measure 77. A box labeled 'E' is placed above the staff at the start of measure 77. The Percussion (Perc.) staff features a xylophone (Xyl.) part in 4/4 time, also marked *f*. The Piano (Pno.) part consists of two staves, with *sfz* dynamics in measures 75 and 76. The string section includes Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). Vn. I and Vc. are marked *arco*. The string parts are marked *f* from measure 76 onwards. The score includes various musical notations such as slurs, accents, and dynamic markings.

79

T. Sax.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

*mf*

*pizz.*

Detailed description of the musical score: The score is for rehearsal mark II, starting at measure 79. It features seven staves: T. Sax. (Tenor Saxophone), Perc. (Percussion), Pno. (Piano), Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), and D.B. (Double Bass). The T. Sax. part begins with a melodic line in 4/4 time, moving to 2/4 and back to 4/4. The Perc. part has rests in 4/4 and 2/4, followed by a short rhythmic figure in 4/4. The Pno. part consists of rests in 4/4 and 2/4. The Vn. I and Vn. II parts play a similar melodic line, with Vn. I marked *mf* and *pizz.* in the second measure. The Va. part plays a rhythmic accompaniment in 4/4, marked *mf* and *pizz.* in the fourth measure. The Vc. and D.B. parts provide a harmonic foundation with rhythmic patterns in 4/4 and 2/4, marked *mf* and *pizz.* in the fourth measure. A large watermark 'R PERUSAL USE O' is overlaid across the middle of the page.

*riten.*

84

T. Sx. *f*

Perc. *mf* *dim.*

Pno. *f* *mf* *mp*

Vn. I *f* *arco*

Vn. II *f* *arco* *mf*

Va. *f* *mf*

Vc. *f* *mp*

D.B. *arco* *mf* *mp*

F ♩ = 168

89

T. Sx.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

*p cresc.*

*p*

92

T. Sx.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

*mp* *p cresc.*

*mp* *mf* *p*

*mp* *mf* *p*

*p*

100

T. Sx. *p cresc.*

Perc.

Pno. *p cresc.*

Vn. I *mp* *mf* *p* *cresc.*

Vn. II *mp* *mf* *p* *cresc.*

Va. *p cresc.*

Vc. *p cresc.*

D.B. *p cresc.*

**R PERUSAL USE O**

**H** **Appassionato** ♩ = 66

107

T. Sx. *mf* *f* *mp espress.*

Perc.

Pno. *mf*

Vn. I *mf* *f* *mp*

Vn. II *mf* *f* *mp*

Va. *mf* *f* *mp*

Vc. *mf* *f* *mp*

D.B. *mf* *f* *mp*

113

T. Sx. *p cresc.* *poco stringendo*

Perc.

Pno. *p cresc.*

Vn. I *p cresc.*

Vn. II *p cresc.*

Va. *p cresc.*

Vc. *p cresc.*

D.B. *pizz.* *p cresc.*

*I* ♩ = 168

118

T. Sx. *a tempo* *poco stringendo*  
*mf* *mp cresc.*

Perc.

Pno. *mf* *mp cresc.*

Vn. I *mf* *pizz.*

Vn. II *mf* *mp pizz.*

Va. *mf* *mf*

Vc. *mf* *mp*

D.B. *arco* *mp*

J **Appassionato** ♩ = 66

T. Sx. 125

*mf* *f* *mp dolce*

Perc.

Pno.

*mf* *mp dolce*

Vn. I

arco *(mf)* *f* *mp*

Vn. II

*mf* *f* *mp dolce*

Va.

arco *(mf)* *f* *mp dolce*

Vc.

*mf* *f* *mp dolce*

D.B.

*mf* *f* *mp dolce*

R RERUSAL USE O

132

T. Sx. *ten.*

Perc.

Pno.

Vn. I *(mp)* *p*

Vn. II *p*

Va. *p* *pp*

Vc. *p* *pp*

D.B. *p*

*with saxophone solo*

137

T. Sx. *mp* *mf* 3

Perc.

Pno. *mp* *mf*

Vn. I *mp* *mf* *p*

Vn. II

Va.

Vc.

D.B.

K

L **Energico** ♩ = 168

T. Sx. *p dolce*

Perc.

Pno. *p* (*p*)

Vn. I

Vn. II

Va.

Vc. *with saxophone solo* *p dolce*

D.B. *p* (*p*)

148

T. Sx.

Perc.

Vib.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

R PERUSAL USE O

M

156

Musical score for T. Sx., Perc., Pno., Vn. I, Vn. II, Va., Vc., and D.B. The score includes dynamic markings such as *mf*, *f*, *mp*, and *mf*. A large watermark "R PERUSAL USE O" is overlaid on the score.

164

T. Sx.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

The musical score for measures 164-168 includes the following parts and dynamics:

- T. Sx. (Trumpet Soloist):** Measures 164-165 are rests. Measure 166 has a melodic line starting on G4, moving to A4, B4, and C5. Measure 167 has a melodic line starting on B4, moving to A4, G4, and F4. Measure 168 has a melodic line starting on E4, moving to D4, C4, and B3. Dynamic: *(mf)*.
- Perc. (Percussion):** Measures 164-165 have a rhythmic pattern of eighth notes. Measure 166 has a complex rhythmic pattern with sixteenth notes. Measure 167 has a rhythmic pattern of eighth notes. Measure 168 has a rhythmic pattern of eighth notes. Dynamic: *mp*.
- Pno. (Piano):** Measures 164-165 have a melodic line in the right hand starting on G3, moving to A3, B3, and C4. Measure 166 has a melodic line in the right hand starting on G3, moving to A3, B3, and C4. Measure 167 has a melodic line in the right hand starting on G3, moving to A3, B3, and C4. Measure 168 has a melodic line in the right hand starting on G3, moving to A3, B3, and C4. Dynamic: *mf*, *mp*, *mf*.
- Vn. I (Violin I):** Measures 164-167 are rests. Measure 168 has a melodic line starting on G4, moving to A4, B4, and C5. Dynamic: *f*.
- Vn. II (Violin II):** Measures 164-167 are rests. Measure 168 has a melodic line starting on G4, moving to A4, B4, and C5. Dynamic: *f*.
- Va. (Viola):** Measures 164-167 are rests. Measure 168 has a melodic line starting on G3, moving to A3, B3, and C4. Dynamic: *mf*, *f*.
- Vc. (Violoncello):** Measures 164-165 have a melodic line starting on G2, moving to A2, B2, and C3. Measure 166 has a melodic line starting on G2, moving to A2, B2, and C3. Measure 167 has a melodic line starting on G2, moving to A2, B2, and C3. Measure 168 has a melodic line starting on G2, moving to A2, B2, and C3. Dynamic: *mf*, *mp*, *mf*, *f*.
- D.B. (Double Bass):** Measures 164-165 have a melodic line starting on G1, moving to A1, B1, and C2. Measure 166 has a melodic line starting on G1, moving to A1, B1, and C2. Measure 167 has a melodic line starting on G1, moving to A1, B1, and C2. Measure 168 has a melodic line starting on G1, moving to A1, B1, and C2. Dynamic: *mf*, *mp*, *mf*, *f*.

172

T. Sx. *f* *mf* **N**

Perc. *(mf)*

Pno. *mf*

Vn. I *mf* *mp*

Vn. II *mf* *mp*

Va. *mf* *mp*

Vc. *pizz.* *mf* *arco* *mp*

D.B. *pizz.* *mf* *arco* *mp*

O

179

T. Sx. *mp* *f*

Perc.

Pno. *mp* *mf* *f*

R PERUSAL USE O

Vn. I *f*

Vn. II *f*

Va. *f* arco

Vc. *pizz.* *f*

D.B. *pizz.* *f*

187

T. Sax. **P**

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

*mf* *f* *mp*

*mf* *f*

*mf* *f*



202

T. Sx. *mp* *f* *subito p* **Q**

Perc. (Vib.) *mp* *f*

Pno. *f* *mp* *p*

Vn. I

Vn. II *arco* *f*

Va. *arco* *f* *pizz.* *mp* *subito p* *arco*

Vc. *f* *pizz.* *mp* *f* *arco* *subito p*

D.B. *f* *pizz.* *mp* *f* *arco* *subito p*

R PERUSAL USE O



R  $\text{♩} = 76$

217

T. Sx. *mp* *ff* *p*

Perc. Xyl. *mp*

Pno. *mp* *ff* *mp*

Vn. I *ff* *mp* sul ponticello

Vn. II *(mf)* *ff* sul ponticello

Va. *mp* *ff* *mp* sul ponticello

Vc. *mp* *ff*

D.B. *mp* *ff*

Rubato  
Cadenza

♩ = 88-112

223 T. Sx. *mp* *accel.* *a tempo* *dolce*

225 T. Sx. *mf mp cresc.* *accel.* *poco rit.* *brief* *a tempo* *f* *appassionato*

227 T. Sx. *p* *cresc.* *poco stringendo*

229 T. Sx. *f* *dim.* *faster* *a tempo* *mp dolce*

231 T. Sx. *mf p* *cresc.* *poco stringendo* *a tempo* *mf* *mf*

234 T. Sx. *mp* *mf* *mf* *accel. poco a poco*

237 T. Sx. *p* *f* *p* *rit. poco a poco*

**S** Relaxed Interlude  $\text{♩} = 66$

T. Sx.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

Ord.

*p*

*mf*

*mp*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

245

T. Sx. *mp espress.* *mf*

Perc.

Pno. *mp*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

D.B. *mp*

R PERUSAL USE O

251

T. Sx.

*mp* *f* *p*

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

PERUSAL USE O

**T** Jazz ballad style ♩ = 66

T. Sax.

Perc. **Sn.D (Brush sweeping. Stir continuously)**  
**Hi-Hat** *mp*

Pno. *mp*

Vn. I

Vn. II

Va.

Vc.

D.B. *pizz.* *mp*

R PERUSAL USE O

### Solo improvisation

(Soloist improvises upon the chord progressions and the melody introduced in mm. 245-252)

259 F#m9 Dm9 Asus4/Bb

T. Sx.

Perc. (Brush sweeping. Stir continuously)

Pno. Em9 Cm9 Gsus4/Ab

Vn. I

Vn. II

Va.

Vc.

D.B.

265 F#m9

Dm9

**U** Andante ♩ = 72

T. Sx.

Musical notation for T. Sx. in 2/4 time. The staff contains a series of slanted lines for the first four measures, followed by a repeat sign. The fifth measure begins with a piano (*p*) dynamic and features a triplet of eighth notes (F#, G, A) beamed together. This is followed by another triplet of eighth notes (B, C, D) and a final triplet of eighth notes (E, F, G) beamed together. The tempo is marked Andante with a quarter note equal to 72 beats per minute.

Perc.

(Brush sweeping. Stir continuously)

Musical notation for Percussion in 2/4 time. The staff shows a rhythmic pattern of eighth notes with stems pointing up and down, indicating brush sweeping. The pattern consists of quarter notes with eighth notes beamed together, creating a continuous, rhythmic texture.

Pno.

Em9

Cm9

Musical notation for Piano in 2/4 time. The right hand (treble clef) plays sustained chords with a piano (*p*) dynamic. The left hand (bass clef) plays a simple bass line. The first four measures are marked with Em9, and the last four measures are marked with Cm9. The tempo is Andante.

Vn. I

Musical notation for Violin I in 2/4 time. The staff contains a series of slanted lines, indicating that the instrument is silent or playing a very light texture.

Vn. II

Musical notation for Violin II in 2/4 time. The staff contains a series of slanted lines, indicating that the instrument is silent or playing a very light texture.

Va.

Musical notation for Viola in 2/4 time. The staff contains a series of slanted lines, indicating that the instrument is silent or playing a very light texture.

Vc.

Musical notation for Violoncello in 2/4 time. The staff contains a series of slanted lines, indicating that the instrument is silent or playing a very light texture.

D.B.

Musical notation for Double Bass in 2/4 time. The staff contains a rhythmic pattern of eighth notes with stems pointing up and down, indicating brush sweeping. The pattern consists of quarter notes with eighth notes beamed together, creating a continuous, rhythmic texture.

R PERUSAL USE O

271

T. Sx. *cresc.* *mf* *f*

Perc.

Pno. *cresc.* *mf*

Vn. I

Vn. II

Va.

Vc.

D.B.

R PERUSAL USE O

V Presto  $\text{♩} = 144$   
Finale

T. Sx.

subito *p* *cresc.* *mf* *f*

Perc.

Pno.

*p* *cresc.* *mf* *f*

Vn. I

pizz. *mp* *f*

Vn. II

pizz. *p* *cresc.* *f*

Va.

pizz. *p* *cresc.* *f*

Vc.

pizz. *p* *cresc.* *f*

D.B.

(pizz.) *p* *cresc.* *f*

R PERUSAL USE O

278

T. Sx.

Perc.

Pno.

Vn. I

Vn. II

Va.

Vc.

D.B.

*dim.*

*mp*

*arco*

The musical score for measures 278-281 is as follows:

- Measure 278:** T. Sx. has a quarter note G4, a quarter rest, and a quarter note A4. Pno. has a half note G4. Vn. I has a quarter note G4. Vn. II has a quarter note G4. Va. has a quarter note G4. Vc. has a quarter note G4. D.B. has a quarter note G4.
- Measure 279:** T. Sx. has a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. Pno. has a half note G4. Vn. I has a quarter note B4. Vn. II has a quarter note G4. Va. has a quarter note G4. Vc. has a quarter rest. D.B. has a quarter rest.
- Measure 280:** T. Sx. has a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Pno. has a half note G4. Vn. I has a quarter note B4. Vn. II has a quarter note G4. Va. has a quarter note G4. Vc. has a quarter rest. D.B. has a quarter rest.
- Measure 281:** T. Sx. has a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6. Pno. has a half note G4. Vn. I has a quarter note B4. Vn. II has a quarter note G4. Va. has a quarter note G4. Vc. has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. D.B. has a quarter note G4.

282

T. Sax. *molto cresc.* *f*

Perc.

Pno.

Vn. I *arco* *mp* *molto cresc.* *f*

Vn. II *arco* *molto cresc.* *f*

Va. *arco* *molto cresc.* *f*

Vc. *molto cresc.* *f*

D.B.

R PERUSAL USE O

W

**T. Sax.** *mp*

**Perc.** *Xyl.* *f* *mp*

**Pno.** *f* *mp*

**Vn. I** *mp*

**Vn. II** *pizz. arpegg.*

**Va.** *pizz.* *mp* *arpegg.*

**Vc.** *pizz. arpegg.* *mp* *(pizz.)*

**D.B.** *arco* *f* *pizz. arpegg.* *mp* *(pizz.)*

The musical score is for a 2/4 time signature. It features a woodwind section (T. Sax.), a percussion section (Xyl.), a piano (Pno.), and a string section (Vn. I, Vn. II, Va., Vc., D.B.). The score is divided into four measures. Dynamics range from *f* (forte) to *mp* (mezzo-piano). Performance instructions include *arco* (arco), *pizz.* (pizzicato), and *arpegg.* (arpeggiated). A large watermark 'R PERUSAH USE O' is overlaid on the score.

291

T. Sx. *molto cresc.* *f* *dim.*

Perc. *molto cresc.* *f* *dim.*

Pno. *f dim.*

Vn. I *molto cresc.* *f* *dim.* pizz.

Vn. II arco *mf* *f* *dim.*

Va. arco *mf* *f* *dim.* pizz.

Vc. arco *mf* *f* *dim.* pizz.

D.B. arco *mf* *f* *dim.* pizz.



295

T. Sx. *mp cresc.* *f*

Perc. *mp* *mf*

Pno. *mp* *f*

Vn. I *arco* *mp cresc. arco*

Vn. II *mp cresc. arco* *f pizz.*

Va. *mp cresc. arco* *f* *pizz.*

Vc. *mp cresc. arco* *mf*

D.B. *mp cresc.* *f* *pizz.*

299

T. Sx. *mp*

Perc.

Pno. *mp*

Vn. I *mp*

Vn. II *mp*

Va. *mp* arco

Vc. *mp*

D.B. *mp*





314

T. Sx. *subito p molto cresc.*

Perc. *p molto cresc.*

Pno. *subito p molto cresc.*

Vn. I *pizz.*

Vn. II *arco mp molto cresc.*

Va. *arco subito p mp*

Vc. *arco mp molto cresc.*

D.B. *arco subito p mp*



Musical score for the second system (II) of a piece, starting at measure 321. The score is in 2/4 time and features the following instruments and parts:

- T. Sx. (Trumpet in E-flat):** Starts with a dotted quarter note, followed by eighth notes. Dynamic marking: *fff*.
- Perc. (Percussion):** Features a snare drum (B.D.) with a dotted quarter note. Dynamic marking: *fff*.
- Pno. (Piano):** Features a complex texture with chords and moving lines in both staves. Dynamic marking: *fff*.
- Vn. I (Violin I):** Features a dotted quarter note followed by eighth notes. Dynamic marking: *fff*.
- Vn. II (Violin II):** Features a dotted quarter note followed by eighth notes. Dynamic marking: *fff*.
- Va. (Viola):** Features a dotted quarter note followed by eighth notes. Dynamic marking: *fff*.
- Vc. (Violoncello):** Features a dotted quarter note followed by eighth notes. Dynamic marking: *fff*.
- D.B. (Double Bass):** Features a dotted quarter note followed by eighth notes. Dynamic marking: *fff*.

A large watermark "R PERUSAL USE O" is overlaid across the middle of the page.