

Ikon II
for violin and chamber orchestra

David K. Gompper

Ikon II (January 2009) for violin and chamber orchestra, like **L'Icône St. Nicolas** (December 2008) for violin, percussion and nine instruments, and the earlier **Ikon** (September 2008) for violin and piano are all musical representations of a 19th-century Russian house icon of St. Nicolas acquired by the composer in Tallinn, Estonia in June 2008.

Three elements are present in the iconic rendering: a triangle (created from the crosses of the stole), a square (book of the Gospels), and three circles (in which the figures of the saint, as well as Christ and Mary appear nimbated). The main motive is derived from three layers of pitch matrices, revealed specifically through a "window" created by the triangle. The 36x36 matrices are themselves based on collections of trichords (3x3).

Although popularized in western myth as Santa Claus, St. Nicolas was known for his generosity to children, justice for the oppressed, and the struggle to support the Doctrine of the Trinity at the Council of Nicaea. Hence, the all-pervasive number 3.

All three works are formalized in three sections, and follow in general ways not only the scansion of the Lord's Prayer, in Russian, but the musical rendering of three ideas: the linear (the word), the vertical (space), and the connection between the two in the way a member of the Eastern Orthodox Church might sign the cross (top, down, right, left).

-**Ikon** was premiered on a 14-recital tour of the MidWest and East Coast (September/October, 2008) by Wolfgang David, violin and the composer at the piano.

-**L'Icône St. Nicolas** was premiered by Jeff Milarsky and the Manhattan Sinfonietta (Aaron Boyd, violin & Tom Kolor, percussion) in Merkin Hall, New York on February 17, 2009.

-**Ikon II** was premiered at Coe College on April 18, 2009 by Joseph Dangerfield and the Coe College Orchestra, Cedar Rapids, Iowa, with Wolfgang David, violin soloist.

Instrumentation

Flute (dbl piccolo)

Oboe

Clarinet in B \flat

Horn in F

3 percussion

- I. Vibraphone
Triangle
2 Wood Blocks
3 Tom Drums
- II. Glockenspiel
Tam-tam
Gong
3 Tibetan Singing Bowls (D, F \sharp , A)
Clave
Maracas
- III. Crotales
Suspended cymbal
3 Tibetan Singing Bowls (C, E, G)
Bass Drum
5 Temple Blocks

The diagram shows three staves of percussion notation. Above the staves, the instruments are grouped into three sections: Triangle, Wood Blocks, and 3 Tom drums; Gong, Tam-tam, Maracas, and Clave; and sus cymbal, Bass Drum, and 5 Temple Blocks. The notation uses 'x' marks on a five-line staff to indicate rhythmic patterns for each instrument.

Piano/celesta

Violin solo

Strings

Transposed Score

Duration: 14 minutes

Икон II (Икона)

for violin and chamber orchestra

David Gompper (2009)

♩ = 60

Flute
f.t.
f *p* *f* *p* *f*

Oboe
p *f* *p*

Clarinet in Bb
p *f* *p* *f* *p*

Horn in F
f *p* *p* *f*

Percussion I
Vibraphone
f motor off *p* dampen bar *p* *f* *p*

Percussion II
Tam-tam *ppp* *f* **Gong** **Tam-tam** *p*

Percussion III
Sus cymbal
f scrape with metal stick

Piano
f *p* *p* R.H.
♩ only G# & C# are muted with LH nearest pin block - use L.H. to mute string

♩ = 60

Violin

Violin I
p *f* *p* *f* *p*

Violin II
p *f* *p* *f* *p*

Viola
f *p* *f* *p*

Violoncello
f *p* *f* *p*

Contrabass
f *p*

14

Fl. *pp*

Ob. *pp*

Cl.

Hn.

Perc. I *p*

Perc. II

Perc. III

Pno. *pp* *p*

Ped. ppp *Ped.*

Vln. *<pp* *sfz f* *p* *sul pont.* *nat.* *pp*

Vln. I

Vln. II *ppp*

Vla. *pp* *sul C*

Vc. *pp*

Cb.

22

Fl. *p* *sfmp*

Ob.

Cl. *p* *mp*

Hn.

Perc. I

Perc. II

Perc. III

Pno. *ppp* (release L.H.) *pp*

Vln. *sfz f* *p* *sfz* *sfz f p* *mp* (L.H. pizz) sul pont. nat.

Vln. I

Vln. II *p*

Vla. nat. *p*

Vc.

Cb.

30

Fl. *p* *mf* *p*

Ob. *p*

Cl. *p* *mf* *p*

Hn. *p*

Perc. I *p*

Perc. II *p*

Perc. III

Pno. (release L.H.) *p*

Vln. *mp* *p* *f*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

Cb.

sul pont.

nat.

LH pizz

pizz

41

Fl. *mf* *p* *mp* *mf* *p*

Ob. *mf* *p* *mp* *mf* *p*

Cl. *mf* *p* *mp* *mf*

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

Perc. I *mf* *p* *mp* *f* *p*

Perc. II *mf* *p* *mp* *f* *p* [to gongs]

Perc. III

Pno.

Vln. *mf* *p* *mp* *mf*

Vln. I *mf* *p* *mp* *mf*

Vln. II *mf* *p* *mp* *mf*

Vla. *mf* *p* *mp* *mf*

Vc. *mf* *p* *mp* *mf*

Cb. *mf* *p* *mp* *mf*

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poco accel. **C** A tempo (♩=60)

f.t.

46

Fl. *mf* > *p* *mf* > *p* *pp* *mf* > *mp* > *p* f.t.

Ob. *p* < *mp* > *pp* *pp*

Cl. *p* < *mp* > *p* *pp*

Hn. *pp*

Perc. I *pp* Gong Tam-tam *p*

Perc. II *ppp*

Perc. III

Pno.

Vln. *sfz p* *sfz* pizz.

Vln. I sul pont. *p* *mf* > *p* nat. *p* *pp*

Vln. II sul pont. *p* *mf* > *p* nat. *pp*

Vla. sul pont. *mf* > *p* (sul C) nat. *pp*

Vc. sul pont. *pp* *p* pizz.

Cb. *p*

55

Fl. *p* *mp* *p* *mf* *p*

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

Cl.

Hn.

Perc. I *sfz* *sfz*

Perc. II

Perc. III

Pno.

Vln. *arco* *p* *pizz* *sfz* *sfz* *sfz* *sfz* *arco* *mp* *p* *pizz.* *sfz* *sfz*

Vln. I *p*

Vln. II *p*

Vla.

Vc. *altri* *mf* *p* *1. solo sul pont.* *mf* *p* *mf* *p*

Cb. *tutti pizz*

59

Fl. *p* *mf* *p* *f* *mf* *mf* f.t. nat. f.t.

Ob. *p* *mf* *mp* *mf* *p*

Cl. *p* *mp* *mf* *p*

Hn. *mp* *mf* *p*

Perc. I 5

Perc. II

Perc. III

Pno. *sfz* *sfz*

Vln. *p* *f* sul pont. arco pizz. arco 6 7 6 3 3

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. pizz. arco *mf* *f*

Cb. 1. arco tutti pizz. arco *f*
altri: pizz.

63 nat. **D** Recitative **1** $\text{♩} = 100$ [change to picc quickly!] **2** 15

Picc. pp $f > p$

Ob. $f > p$

Cl. $f > p$

Hn.

Perc. I **Vibraphone** p

Perc. II **Glock** p

Perc. III **Crotales** p

Pno. p on keys sfz

D Recitative $\text{♩} = 100$ s.p. nat.

Vln. p p f

Vln. I [mute on] mute f

Vln. II [mute on] mute f

Vla. [mute on] mute f

Vc. [mute on] mute f

Cb. p

(* all grace notes should be played on the beat)

67

Picc. *f* *p*

Ob. *f* *p*

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno. *sfz*
Ped.

Vln.

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb.

17

4
5

① ② ③ ④ ① ② ③ ④ ① ② ③

71

Picc. *f* *p* **2** **3** **4** **2** **3**

Ob. *f* *p* *f* *p*

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

Hn. *p*

Perc. I

Perc. II

Perc. III

Pno. *sfz*
Ped. Ped.

Vln. **2** **3** **4** **2** **3**

Vln. I *f* *p* *p*

Vln. II *f* *p* *p*

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

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

Cb.

① ② ③ ④

6 7

76

Picc. *f* *p* *p* [to flute] *rall.*

Ob. *f* *p* *p*

Cl. *f* *p* *p*

Hn. *p* *ppp*

Perc. I

Perc. II

Perc. III

Pno. *sfz* *p*

Red.

Vln. *p* *p* *rall.*

Vln. I *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

Cb.

E **Meno mosso** (♩=76)

80 **Flute**

Fl. *p*

Ob.

Cl.

Hn.

Perc. I *pp* *p* *mp* *mf*

Perc. II *pp*

Perc. III *pp*

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

E **Meno mosso** (♩=76)

Vln. *p* *cresc*

Vln. I [mute off] pizz *sfz* arco *p*

Vln. II [mute off] pizz *sfz* arco *p*

Vla. pizz *sfz* [mute off] arco *p*

Vc. pizz *sfz* [mute off] arco *p*

Cb.

F

84

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

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

Hn. *mp* *mf* *p*

Perc. I *f* [to Triangle] *

Perc. II

Perc. III Sus Cymbal *p*

Pno. *f*

Vln. *f* arco

Vln. I *mf* *mp* *f* *p*

Vln. II *mf* *mp* *f* *p*

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

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

Cb. *mf* *mp*

87

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *mf* *f*

Hn. *mp* *p*

Perc. I

Perc. II

Perc. III *mf*

Pno. *f*

Vln. *f* *8va*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

90

Fl. *mf* *p* *mf*

Ob. *mf* *p*

Cl. *mf* *p* *mf*

Hn. *mf* *p*

Perc. I

Perc. II

Perc. III *mf*

Pno. *f*

Vln. *f*

Vln. I *mp*

Vln. II *mp* *tr* *mfp*

Vla. *mf* *tr* *mfp*

Vc. *1. solo* *mp* *p* *mfp*

altri *mf* *mfp*

Cb. *mp* *mfp*

H "Song of St. Nicolas"

♩=84

25

108

Fl. *pp* *p*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Perc. I Triangle *ppp*

Perc. II

Perc. III Temple Blocks *pp*

Pno. (8).....

H "Song of St. Nicolas"

♩=84

Vln. pizz.

Vln. I

Vln. II

Vla.

Vc. 1. solo *p* s.p. nat. *p* s.p. nat. *p* s.p. nat. *pp*

Cb. 1. solo *p* *ppp*

116

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Perc. I
Wood Blocks
p

Perc. II
Clave (mounted)
p

Perc. III
ppp

Pno.

Vln. *p* sul tasto arco

Vln. I

Vln. II

Vla.

Cb. 1. solo
ppp
sounds octave lower

poco rit. . . I A tempo (♩=84) 27

123

Fl. *p*

Ob. *p* *mp*

Cl. *p* *poco*

Hn.

Perc. I Wood Blocks Triangle *ppp* *p*

(Clave) [to glock]

Perc. II *pp*

(T.B.)

Perc. III *p*

Pno. *sfz* *secco* *p* *5* *Leg.*

Vln. *pp* *molto legato*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

129

Fl. *p*

Ob.

Cl. *p*

Hn. *p*

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

137

Fl. *p* *mp* *p*

Ob. *p* *mp*

Cl. *mp* *p* *mp* *pp*

Hn. *mp* *p* *mp* *pp*

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I *p* *mp* *p* *tr*

Vln. II *p* *mp* *p* *tr* *pp*

Vla. *p* *mp* *p* *tr* *pp*

Vc. *p*

Cb. *pp*

poco accel. (♩ = 90) (♩ = 60) rall.

142

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tom Drums

Glock

p

pp

p

mf

mf

p

p

J "Night Waltz"
♩. = 54

148

Fl. *mf* *p*

Ob. *mf* *mf* *mp* *p*

Cl. *mf*

Hn. *mf*

Perc. I *mp* *pp* *pp* **Wood Blocks**

Perc. II (soft mallet) **Tam-tam** **Gong (thin metal stick)** *p* (*scrape*)

Perc. III **Bass Drum** *mp* *p* *mp*

Pno. *p* *secco* *pp* *sost. Ped.*

J "Night Waltz"
♩. = 54

Vln. *mf* *p* *pizz.* *f* *sul pont. arco* *sfz p*

Vln. I *pizz.* *sfz*

Vln. II *pizz.* *sfz*

Vla. *mf* *pizz.* *sfz*

Vc. *mf* *pizz.* *sfz*

Cb. *mf* *pizz.* *sfz*

153

tongue slap

sf mp pp

sf mp

Fl.

Ob.

Cl.

Hn.

Perc. I

p pp

Perc. II

(scrape)

Perc. III

>p mp p mp

Pno.

Vln.

pizz. sul pont. arco

sfz p sfz

p sfz

[sul D]

[sul D]

[sul D]

[sul D]

[sul A] 1. solo [sul D]

pluck like a harp harmonic tutti

Cb.

157

tongue slap

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

pp

(scrape)

p

mp

p

p

sfz

sfzp

[sul A]

[sul A]

[sul A]

[sul A]

sul pont.

162

Fl. *p* *mp* >

Ob. *p* *mp* >

Cl. *p* *mp* >

Hn. *p* *mp* >

Perc. I Triangle *pp*

Perc. II (scrape)

Perc. III sus. cymbal *p*

Pno. * sost. Ped. *sf* *sfz* *sfz*

Vln. *p sfz p sfz p sfz ff* *ppp* arco *p sfz p sfz p sfz p sfz*

Vln. I *f*

Vln. II *f*

Vla. *mf* *p* *mp* *p*

Vc. arco *p* sul pont. *sfz* *sfz* *sfz*

Cb. sul pont. arco *sfz* *sfz* *sfz*

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170

Fl.

Ob.

Cl.

Hn.

Perc. I Wood Blocks *p*

Perc. II Clave

Perc. III Temple Blocks *p*

Pno. *sfz* * (sos Led.)

Vln. pizz. *f* *p* arco *p sfz p sfz p sfz p sfz p sfz p sfz*

Vln. I arco col legno *f* *p* *p* arco col legno

Vln. II *f* *p* *p* arco col legno *p*

Vla. sul pont. ord. s.p. ord. s.p. ord. s.p. *mp*

Vc. div. *p* *sfz* *p*

Cb. *sfz*

177

Fl.

Ob.

Cl.

Hn.

Perc. I
Vibraphone
pp
Maracas
p

Perc. II

Perc. III
Bass Drum
p

Pno.
ppp
p

Vln.
col legno

Vln. I
ric.
ord.
pp

Vln. II
ric.
ord.
pp

Vla.
col legno
ric.
p
3
3
3
3
ord.
pp

Vc.
col legno
sfz

Cb.
sfz

K "Song of St. Nicolas II

♩ = 76

184

Fl. 2/4 6/8 3/4 6/8 4/4 3/4

Ob. 2/4 6/8 3/4 6/8 4/4 3/4 *p dolce*

Cl. 2/4 6/8 3/4 6/8 4/4 3/4 *pp*

Hn. 2/4 6/8 3/4 6/8 4/4 3/4

Perc. I 2/4 6/8 3/4 6/8 4/4 3/4 * *Ped.* *

Perc. II 2/4 6/8 3/4 6/8 4/4 3/4 *pp*

Perc. III 2/4 6/8 3/4 6/8 4/4 3/4

Pno. 2/4 6/8 3/4 6/8 4/4 3/4 *

K "Song of St. Nicolas II

♩ = 76

Vln. *nat.* *col legno* *nat.* *col legno* *nat.* *ppp* *pp dolce* *mf*

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

Vln. II *p* *p*

Vla. *p* *ord.* *p*

Vc. *p* *p*

Cb. *p*

194

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

mp

p

delicately

mf

mp

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

206

Fl.

Ob.

Cl.

Hn.

Perc. I
Clave

Perc. II
p

Perc. III

Pno.

Vln.

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

Detailed description: This page of a musical score covers measures 206, 207, and 208. The woodwind section (Flute, Oboe, Clarinet, Horn) features melodic lines with various articulations and dynamics. The percussion section includes a Clave pattern in Perc. I, and Perc. II and III have sparse rhythmic markings. The piano part consists of a complex harmonic texture with many accidentals. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides a harmonic foundation with sustained notes and some melodic movement, all marked with a piano (*p*) dynamic.

209

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

play as member of ensemble (ritornello)

p

cresc.

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

p

cresc. poco a poco

mf

Musical score for measures 212-214, featuring the following instruments and parts:

- Fl.** (Flute): Melodic line with slurs and accents.
- Ob.** (Oboe): Melodic line with slurs and accents.
- Cl.** (Clarinet): Melodic line with slurs and accents.
- Hn.** (Horn): Melodic line with slurs and accents.
- Perc. I, II, III** (Percussion): Rhythmic accompaniment with various patterns.
- Pno.** (Piano): Accompanying part with chords and arpeggios.
- Vln.** (Violin): Melodic line with slurs and accents.
- Vln. I, Vln. II** (Violins): Melodic lines with slurs and accents.
- Vla.** (Viola): Melodic line with slurs and accents.
- Vc.** (Violoncello): Melodic line with slurs and accents.
- Cb.** (Contrabass): Melodic line with slurs and accents.

Dynamic markings: *mf* (mezzo-forte) and *dim* (diminuendo).

Tempo marking: *Ad.* (Adagio).

Musical score for measures 215-217. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Piano (Pno.), Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 215 starts with a dynamic marking of *mp*. The woodwinds (Fl., Ob., Cl.) and Horn (Hn.) play melodic lines with various articulations. Percussion I, II, and III provide rhythmic accompaniment. The Piano (Pno.) part features a complex texture with chords and moving lines. The string section (Vln., Vla., Vc., Cb.) plays a rhythmic pattern with a dynamic marking of *p* and includes trills.

Measure 216 continues the melodic and rhythmic development. The dynamic marking *mp* is maintained for the woodwinds and Horn. The Piano part includes a section marked *Red.* (Reduction). The strings continue with their *p* dynamic and trills.

Measure 217 concludes the section. The dynamic marking *mp* is present for the woodwinds and Horn. The strings end with their *p* dynamic and trills.

220

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Perc. I

Perc. II

Perc. III

Pno. *mf*

Vln. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Musical score for orchestra and piano, measures 222-223. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Piano (Pno.), Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 222: Flute and Oboe play a melodic line with slurs. Clarinet and Horn play a rhythmic accompaniment. Percussion I has a specific rhythmic pattern. Piano has a complex accompaniment with triplets and sixteenth notes. Violin, Violin I, and Violin II play a melodic line with triplets. Viola and Violoncello play a rhythmic accompaniment with triplets and sixteenth notes. Contrabass plays a simple bass line.

Measure 223: Flute and Oboe continue their melodic line. Clarinet and Horn continue their accompaniment. Percussion I has a specific rhythmic pattern. Piano has a complex accompaniment with triplets and sixteenth notes. Violin, Violin I, and Violin II play a melodic line with triplets. Viola and Violoncello play a rhythmic accompaniment with triplets and sixteenth notes. Contrabass plays a simple bass line.

Dynamic markings: *p* (piano) and *cresc.* (crescendo) are present in the lower staves.

224

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Cl. *f* *cresc.*

Hn.

Perc. I Tam-tam

Perc. II *p* *cresc.* Gong (use Perc. II)

Perc. III *pp* *cresc.*

(8)

Pno. *f*

Vln. *p* *cresc.* *f* *ff*

Vln. I *p* *cresc.* *f* *ff* *f* *ff*

Vln. II *cresc.* *f* *ff* *f* *ff*

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

Vc. *f* *ff* *f* *ff*

Cb. *f* *p*

226

Fl.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *cresc.* *ff* *sfz* *fff*

235

Fl. *f* *p* *p*

Ob. *f* *p* *p*

Cl. *f* *p* *p*

Hn. *f* *p* *p*

Perc. I Triangle *f*

Perc. II Gong *pp*

Perc. III Bass Drum *p*

Pno. *f* *p* *p*

Viol. *mf* *p*

Vln. I *ff* *p* *p*

Vln. II *ff* *p* *p*

Vla. *ff* *p* *p*

Vc. *ff* *p* *p*

Cb. *ff* *p*

242 [to picc]

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Hn. *mf* *pp*

Perc. I **Vibraphone**
pp dead strokes

Perc. II *mf*

Perc. III *f*

Pno. *mp* *pp*
(8)...1 loco

Vln. *poco*

Vln. I *mf* *p* *mp* *p* *pp* [mute on]

Vln. II *mf* *p* *mp* *p* *pp* [mute on]

Vla. *mf* *p* *mp* *mf* *p* *pp* [mute on]

Vc. *mf* *p* *mp* *p* *pp* [mute on]

Cb. *mf* *p* *mp* *pp*

N "Nimbus"

249 [♩ = 64]

Picc.

Ob.

Cl.

Hn.

Perc. I

Vibes

Ed. pp play with thin metal sticks

Perc. II

Perc. III

Crot.

pp

Pno.

pp

Ed.

N "Nimbus"

[♩ = 64]

Vln.

pp *cresc. poco a poco.....*

Vln. I

pp *mute*

Vln. II

pp *mute*

Vla.

pp *mute*

Vc.

pp *mute*

Cb.

253

Picc.

Ob.

Cl.

Hn.

Perc. I

Perc. II

Perc. III

Pno.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

pp

p yam

f

257 **Piccolo**

p

ppp

dim.

Picc.
Ob.
Cl.
Hn.
Perc. I
Perc. II
Perc. III
Pno.
Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 257, 258, and 259. The Piccolo part begins with a dynamic marking of *p* and features a melodic line with slurs and ties. The Oboe, Clarinet, and Horn parts have various textures, with the Horn part marked *ppp*. The Percussion parts (I, II, III) provide rhythmic accompaniment. The Piano part has a complex texture with many notes and slurs. The Violin part starts with a *dim.* marking and has a melodic line. The Violin I and II parts have similar melodic lines. The Viola part has a steady rhythmic pattern. The Cello and Double Bass parts have a steady rhythmic pattern.

260 [to flute, quickly!]

The musical score consists of 13 staves. The Piccolo staff (Picc.) has a tempo marking of 260 and a performance instruction "[to flute, quickly!]" above the first measure. The Oboe (Ob.) and Horn (Hn.) staves have long, sustained notes with slurs. The Clarinet (Cl.) staff has a fingering "5" under a note in the second measure. The Percussion I (Perc. I), II, and III staves show rhythmic patterns with slurs. The Piano (Pno.) staff has a complex texture with many notes and slurs. The Cello (Cel.) staff has a melodic line starting in the second measure with a dynamic marking of *p*. The Violin (Vln.) staff has a melodic line with a dynamic marking of *p*. The Violin I (Vln. I) and Violin II (Vln. II) staves have sustained notes with slurs. The Viola (Vla.) staff has a melodic line. The Cello (Vc.) and Contrabass (Cb.) staves have sustained notes.

263 **Flute**

Fl. *p*

Ob.

Cl.

Hn. *ppp*

Perc. I

Perc. II

Perc. III

Cel.

Vln. *play ♩ = 60, slower than conductor*
calm

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *pp*
1. solo
(sul D)

269

Fl.

Ob.

Cl.

Hn.

Perc. I
ppp use thin metal sticks
Tibetan Singing Bowls

Perc. II
ppp
Tibetan Singing Bowls
♩ = 64

Perc. III
ppp

Cel.
Ped.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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