

Andreas Beschorner

# Bevor der Tag erwacht

Avant que le jour ne s'éveille

Before the day awakes

for ensemble



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*The instructions throughout the score are given in English language only*

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



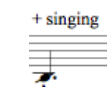

### Instrumentation





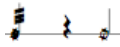

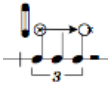
- 1 Flute
- 1 Clarinet
- 1 Bass clarinet (in B-flat)
- 1 Alto saxophone
- 1 Horn (in F)
- 1 Tuba
- 1 Piano
- 1 Accordion
- 1 Percussionist
  - 1 Vibraphone
  - 1 Glockenspiel
  - 1 Suspended Cymbal, 10" Splash would be best choice
  - 1 Tom-Tom, medium large, coated
  - 1 Huge bass drum, coated

1. The score is written in sounding pitch; the Glockenspiel as usual sounding two octaves higher.
2. Bass clarinet is written in sounding pitch, too, independent of the clef.
3. The Accordion part is written in sounding pitch. However, the notes always only reflect the lowest octave/ register in use!

**! The following legend does not introduce many new techniques but instead describes things thoroughly to counteract any ambiguities !**

## Legend

<b>All Instruments</b>	
	Portato: This is for <b>all</b> instruments to be played as a hybrid of staccato and legato. The length is shortened a little and the release is more or less abrupt.
	<b>Percussion &amp; Piano:</b> voiceless (initial) stroke <b>Flute:</b> whistle-note, indicated by the instruction ' <i>whistle</i> ', a fundamental note and an octave which is valid only for the whistle-notes, not for the fundamental. The pitch is approximate and to be interpreted within its surrounding context.
	Arrows indicate transition of diverse kinds.
<b>Wind instruments</b>	
<b>z</b>	Use teeth on the reed while playing
	Air: Just noise, no pitch
	Airy sound: Noise and pitch
	[Flute only] Double Harmonics: The lowest (rhombus like notehead) note is the fundamental.
	Multiphonic: In general only the fundamental note is given with a description of the sound to be aimed at. The choice of fingering is left to the player(s). <b>Exception:</b> Alto Saxophon, bars 135 and 136; here we use two specific multiphonics around the b-flat, which can be found in the book "The techniques of Saxophone Playing" by Weiss and Netti, page 81 number 39. The fingerings suggested by them are given below.
	Tongue ram. The upper note is the one to be played.
	Slap tongue
	<b>Woodwinds:</b> Key click <b>Brass:</b> Explosive sound
	The crossed out notehead in combination with the instruction '+ singing' instructs the player to impurify the sound by singing a neighbored frequency into the instrument while playing. Pitch and thus intonation and degree of impurification are left to conductor and player.
	Press the valve(s) only half way down.
<b>Piano</b>	
<b>important:</b>	Octave-transposing clefs are used!
<b>pizz.</b>	Pizzicato. To be played in the interior. Can be done with a plectrum, for instance, to avoid contact between skin and string.

	<p>Square noteheads indicate, that the strings should be stroke with a mallet (medium hart or hart vibraphone mallets for instance), and cluster-like notation, as given here, reflects the idea that the notes are to be played within the range denoted by the cluster. Tremolo and 'ordinary' strokes explain themselves.</p> <p>The mallet symbol is just initially displayed and skipped afterwards; different forms notation or the 'ord.' instruction indicate changes.</p>
	<p>Plectrum-like symbol. To be played in the interior. With a plectrum (or a similar tool) glide along the string. If two neighboured string (this is a small second as an interval) is to be played, glide along both string. The plectrum like symbol. The length of the note shall equal the length of the glide which shall be played as unbroken an homogenous as possible. If the final note does NOT have a tremolo addition, it is to be interpreted as 'l.v.'</p> <p>In general, the speed of the glide (depending on the note length) is left to the player. Additional information like the here denoted '--' above the plectrum symbol indicate a slow glide speed, however, and a '+' represents fast speed. Finally, pressure and number of strings used determine the dynamic.</p>
<p><b>Percussion</b></p>	
	<p>Play at edge (not on the rim or corpus) and centre of the instrument.</p>
	<p>Using voiceless initial stroke, with one woodstick or brush circle on the instrument. At the point of the 'x', a stroke is to be played with the other stick at the location denoted by the symbol described above. The 'z' has usual meaning.</p>
	<p>[Bass drum]: Let a woodstick remain on the instrument, while playing as usual (examples: tremolo or single stroke).</p>
 <p>+ o -</p>	<p>[Bass drum]: Using a woodstick, slide (not roll!!) on the instrument with the stick (using, e.g. forearm or a windscreen wiper like motion). This needs a coated surface!</p> <p>Those three characters indicate a speed and intrinsically by that a slight change in volume. '+' is (relatively) fast, 'o' medium and '-' slow speed.</p>
	<p>Elbow slide: First step is to (silently) put an elbow onto the instrument at the denoted initial location (see above), applying a slight pressure. Now, while striking the instrument as usual, perform a glissando with the elbow to the target position, keeping the pressure up. This should change both pitch and (very gently) the 'color' of the sound.</p>
<p>woodsticks</p>	<p>Common snare sticks.</p>

#### Further general remarks:

1. Accidentals are to be considered bar-wise
2. 's.v.', 'm.v.' and 'vib. ord.' are abbreviations for 'senza vibrato', 'molto vibrato' and 'vibrato ordinario', respectively.
3. The pedalization for the piano is only determined for parts played in the interior of the instrument.
4. Pedalization for the vibraphone is only subject to changes during the first 27 bars. Starting with bar 28, the pedal is open (thus blurring the sound) until the end. The 'col Ped.' instruction indicates this.
5. 'glocke' is the cone like part of the cymbal.

**Duration: Approx. 11 minutes**



# Bevor der Tag erwacht

♩. = 60

Flute

Clarinet in Bb

Bass Clarinet in Bb

Alto Saxophone

Horn in F

Tuba

Percussion

Tom-toms

V

Vibraphone

*pp* Ped. \_\_\_\_\_

Piano

♩. = 60

Accordion

*pp* *pp*

Detailed description: This is a musical score for the piece 'Bevor der Tag erwacht'. The score is arranged for a large ensemble. The top section includes Flute, Clarinet in Bb, Bass Clarinet in Bb, and Alto Saxophone. The middle section includes Horn in F and Tuba. The bottom section includes Percussion and Tom-toms. The Vibraphone part is the first to have notation, starting with a 'V' and a '1' in a box, followed by a series of notes and rests, with 'pp' and 'Ped.' markings. The Piano part is currently blank. The Accordion part begins in the final system with a tempo marking of '♩. = 60', a 'pp' dynamic, and a circled '1' above the staff. The score is written in 6/8 time and consists of 8 measures.

8

B. Cl.

Tba.

Vib.

Accord.

*pp*

*pp*

*pp*

*p*

*pp*

*pp*



13

Cl.

B. Cl.

Tba.

Vib.

Pno.

Accord.

*pp*

*pp*

*pp*

*pp*

*pp*

m.d.



17

Fl. *pp*

Cl. *pp* Flz. *pp*

B. Cl. Flz. Flz. *ppp* *pp*

Alto Sax. *pp* *p*

Hn. *pp* *p*

Tba. *pp* *pp*

Tom-t. *pp*

Vib.

Pno. *pp*

Accord. *p*

25 A ♩ = 66

Cl. *pp*

B. Cl. Flz. *pp*

Alto Sax. *pp*

Hn. *pp*

Tba. 5

Tom-t. edge *ppp*

Vib. *col Ped.*

Pno.

Accord. *pp* *p* *pp* *p* *pp*

32

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tba.

Tom-t.

Pno.

Accord.

pp

Flz.

p

pp

ppp

center

5

mp

8<sup>th</sup>

p

pp

p

5

3

40 Flz.

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tba.

Tom-t.

Vib.

Pno.

Accord.

47 **B**

Hn.

Tba.

Pno.

Accord.

Flz.

Ped.

pp

pizz.

ord.

pp

8<sup>va</sup>

Ped.

\*

pp

p

mp

ppp

quasi gliss

simile...

Ped.

mp

pp

mp

mp

pp

pizz.

p

**B**

p

Detailed description: This is a page of a musical score for a jazz ensemble, covering measures 40 to 50. The score is written for ten instruments: Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trombone (Tba.), Tom-tom (Tom-t.), Vibraphone (Vib.), Piano (Pno.), and Accordion (Accord.). The music is in 4/4 time and features a variety of dynamics and articulations. Key markings include *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *ppp* (pianississimo). Performance instructions such as *pizz.* (pizzicato), *ord.* (order), *quasi gliss* (quasi glissando), and *simile...* (simile) are present. Pedal markings (*Ped.*) are used in several places. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the Horn and Trombone parts. A section starting at measure 47 is marked with a box containing the letter 'B'. The Accordion part is relatively sparse, often playing sustained chords or simple rhythmic patterns.

51  $\text{♩} = 82$  Flz. 3 *p*

Fl.

Cl.

B. Cl. *pp*

Alto Sax. *pp* 3 *p* *mp* z

Hn. Ped. 5

Tba. 6 5 *p* *pp* 5

Pno.

Accord. *pp* \*  $\text{♩} = 82$  *p*

55 poco lente

Fl. 3 *pp*

Cl. 3 soft, wide spec. *p* 3 *pp* soft, wide spec.

B. Cl. 3 *pp*

Alto Sax. z *pp*

Tba. 3 *pp*

Pno. ord. *p* 3

Accord. *pp* 5 dolce 3 3

whistle  
8<sup>va</sup>

61

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tba.

Tom-t.

woodsticks

TR

pp

slap

p

p

p

p

×

Accord.

Detailed description: This is a page of a musical score for a jazz ensemble. The page is numbered '8' in the top left corner. The score is arranged in a grand staff format with multiple staves. The instruments and their parts are: Flute (Fl.) starting at measure 61 with a 'whistle' section marked '8<sup>va</sup>' and triplets; Clarinet (Cl.) with a 'pp' dynamic; Bass Clarinet (B. Cl.) with a 'p' dynamic; Alto Saxophone (Alto Sax.) with a 'p' dynamic; Horns (Hn.) with a 'p' dynamic; Trombone (Tba.) with a 'p' dynamic; Tom-tom (Tom-t.) with 'woodsticks' and a 'p' dynamic; and Accordion (Accord.) in the bottom two staves. The score includes various musical notations such as triplets, slurs, and dynamic markings. A 'TR' (trill) is indicated for the Flute in the final measure. The time signature changes from 4/4 to 5/4 and back to 4/4.

67  $\text{♩} = 66$

Cl. *pp*

B. Cl. Luft+Ton tonlos *pp* *p* 3

Alto Sax. 3 3 *p*

Hn.

Tba. *pp* *mp*

Tom-t.

Pno. ord. *ppp* pizz. *p* 3

Red. \*

Accord. *ppp*  $\text{♩} = 66$  *p* *mf* 5 3

Musical score for measures 71-74. The score includes parts for Flute (Fl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trombone (Tba.), Piano (Pno.), and Accordion (Accord.).

- Fl.:** Measure 71 has a triplet of eighth notes with a *p* dynamic and a *mf* dynamic. Measure 72 has a *mf* dynamic.
- Alto Sax.:** Measure 71 has a sextuplet of eighth notes with a *mp* dynamic.
- Hn.:** Measure 71 has a quintuplet of eighth notes with a *p* dynamic, transitioning to *mp* in measure 72.
- Tba.:** Measure 71 has a *p* dynamic. Measure 72 has a *mf* dynamic.
- Pno.:** Measure 71 has a quintuplet of eighth notes with a *mp* dynamic. Measure 72 has a *p* dynamic. Measure 73 has a triplet of eighth notes with a *pp* dynamic. Measure 74 has a triplet of eighth notes with a *p* dynamic.
- Accord.:** Measure 71 has a *pp* dynamic. Measure 72 has a *pp* dynamic.



Musical score for measures 75-78. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trombone (Tba.), Piano (Pno.), and Accordion (Accord.).

- Fl.:** Measure 75 has a *p* dynamic. Measure 76 has a *mf* dynamic. Measure 77 has a *mf* dynamic.
- B. Cl.:** Measure 75 has a sextuplet of eighth notes with a *pp* dynamic. Measure 76 has a sextuplet of eighth notes with a *pp* dynamic. Measure 77 has a triplet of eighth notes with a *non cresc.* dynamic. Measure 78 has a triplet of eighth notes with a *pp* dynamic.
- Alto Sax.:** Measure 78 has a *pp* dynamic with the instruction "soft, thin".
- Hn.:** Measure 75 has a *mp* dynamic. Measure 76 has a *p* dynamic. Measure 77 has a *p* dynamic.
- Tba.:** Measure 75 has a *p* dynamic. Measure 76 has a *pp* dynamic. Measure 77 has a *pp* dynamic. Measure 78 has a *p* dynamic.
- Pno.:** Measure 75 has a triplet of eighth notes with a *pp* dynamic. Measure 76 has a triplet of eighth notes with a *mp* dynamic. Measure 77 has a triplet of eighth notes with a *p* dynamic. Measure 78 has a triplet of eighth notes with a *p* dynamic.
- Accord.:** Measure 75 has a *mp* dynamic. Measure 76 has a *p* dynamic. Measure 77 has a *p* dynamic. Measure 78 has a *p* dynamic.



78 TR 3

Fl. *mp* *p* *gliss.*

Alto Sax. *p* *mp*

Tom-t. *pp* edge

Pno. *ord.* *pizz.* *ord.* *5* *mp* *p*

Accord. *mp* *p* *pp* *sf*



81

Fl. *pp* whistle *3*

Tom-t. *To Glckspl.*

Vib. *Glckspl.* *Glckspl. sticks* *To Vibraphon* *mp*

Pno.

Accord. *3* *5* *ppp* *ppp*

**C**

84

Accord.

*p* 6 7 6 7 6



85

Fl.

*mp*

Cl.

*p*

B. Cl.

*p* 5

Alto Sax.

*mp*

Hn.

*mp*

Tba.

*pp* 3 tr

Pno.

*mp*

Accord.

6 *pp* 7 6 6 5

86 Flz.

Fl.

Cl.

B. Cl.

Flz.

Alto Sax.

Hn.

Tba.

Glock.

Pno.

Accord.

V

Vibraphone

*mf* *pp* *mp* *pp* *mf* *pp* *mp* *pp* *pp*

*gliss.* *gliss.*

+ singing

+ singing

5

6

6 7 6 5 6



87 Flz.

Alto Sax.

Hn.

Vib.

Accord.

Flz.

*p* *mp*

5

7 6 5 6 5

88 To Tom-Tom

Vib. *p* 6

Pno. *mp*

Accord. *mp* 7 6 7 6 5

89

Pno. *p* 5

Accord. 6 5 6 7

90 senza vib. → molto vib.

Fl. *ff* *mp* senza vib.

Cl. *mp* senza vib.

B. Cl. *pp* 3

Alto Sax. *pp* 3

Tom-t. woodsticks *ff* To Bass drum

Pno. *ff* 3 5

Accord. 6 7 6 7 *f* 3

93

Fl. *s.v.* *m.v.* *s.v.* *m.v.* *s.v.* *p* *gliss.* *s.v.*

Cl. *molto vib.* *mp* *s.v.* *gliss.* *m.v.* *s.v.* *vib ord.* *m.v.* *m.v.* *s.v.* *p*

B. Cl. *mp*

Alto Sax. *mp*

Hn. *pp* *mp*

Tba. *mp*

Pno. *p* *pizz.* *ped.* \*

Accord. *p*

Detailed description of the musical score: The score is for a 15-measure passage. The Flute part starts with a series of eighth notes, marked with 's.v.' (sustained vibrato) and 'm.v.' (moderate vibrato). It features a glissando and a five-measure phrase. The Clarinet part begins with 'molto vib.' and 'mp', followed by a glissando and various vibrato markings. It includes a 'vib ord.' (vibrato order) section with a triplet. The Bass Clarinet, Alto Saxophone, Horn, and Trombone parts have sparse entries, mostly in the latter half of the passage. The Piano part includes a 'pizz.' (pizzicato) instruction and a 'ped.' (pedal) marking. The Accordion part features a five-measure phrase with a triplet and a dynamic marking of 'p'.

99 *m.v.* *vib ord.*  
Fl. *p* *3* *pp*  
Cl. *5* *3* *pp* *m.v.* *s.v.* *m.v.* *ppp*  
B. Cl. *7* *ppp*  
Alto Sax. *3* *pp* *soft, not dense, high overtones*  
Hn. *con sord.* *pp*  
Tba. *con sord.* *pp* *6*  
Accord. *3* *pp* *3* *8va*



103 *s.v.* *m.v.*  
Fl. *pp*  
Cl. *pp*  
B. Cl. *5* *7* *6* *6* *p*  
Hn. *6* *5* *3*  
Tba. *5* *5* *5*  
Accord. *3* *8va* *molto vib.* *vib. ord.* *3*

106

Fl. *m.v.*

Cl. Flz. *ppp*

B. Cl.

Hn.

Tba.

Perc. bass drum *p* *pp* *To Glckspl.*

Vib. *Glckspl.* *To BD* *pp*

Pno. *pp*

Accord. *pp*

113

**D**

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

Cl. *p* *mp* *pp* *mp* *p* *very gentle, not dense*

B. Cl. *p* *pp* *pp* *p*

Alto Sax. *mp* *p* *p*

Hn. *p*

Tba. *pp* *p* *pp* *p* *pp* *p*

Perc. bass drum *o* *3*

Pno. *pp*

Accord. *p* *pp* *p* *pp*



118

Fl.

Cl.

Alto Sax.

Hn.

Perc.

Glock.

Pno.

Accord.

*p*

*p*

*p*

*p*

*p*

6 7 5 6 7



120

Fl.

Glock.

Pno.

Flz.

*pp*

6 5 3 5 6 3

123

Fl. *p* *mp* *pp* 3 5 #2

Cl. *pp* *mp* *pp* 3 5 *p* *pp* 5 b.

B. Cl. *pp* *mp* 5 *pp*

Alto Sax. *pp* *p* *pp* 5

Hn. con sord. *pp* *p* 5

Tba. con sord. *pp* *mp* 5 *pp* *p* *pp*

Glock. 5 5

Pno. *p* *pp* *p* 7

Accord. *p* *pp* 5 3 3 *mp*

Detailed description: This page of a musical score, numbered 123, features ten staves for various instruments. The top staff is for Flute (Fl.), followed by Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trombone (Tba.), Glockenspiel (Glock.), Piano (Pno.), and Accordion (Accord.). The score is written in 4/4 time and includes dynamic markings such as *pp*, *mp*, and *p*, along with articulation like accents and slurs. Fingerings (3, 5) and breath marks (b.) are also present. The bottom staff for the Accordion is split into two systems, with the upper system in treble clef and the lower in bass clef. The piece concludes with a final chord in the key of D major.

whistle  
8<sup>va</sup>

126

Fl.

Flz. *p*

Cl.

Alto Sax. Flt. *mf* 3

Glock.

Accord. *mp* 6 5 3



129

Fl.

Cl.

Alto Sax. Flt. *p* 3 *mf* 3 *p* → subtone

Hn.

Tba. con sord. *pp* 3

Pno. Clef! *pp* brillante 6

Accord. *pp* 6

134

Cl. airy staccato at varying, free speed  
*ppp*

Alto Sax. ord. Timbre, free intonation and fingering. Legato 5 ord. *pp*

Hn.

Tba.

Accord. *pp*

136

Fl. *pp*

Cl. *ppp* *p* *pp*

B. Cl. *pp*

Alto Sax. *mp* *p* *pp* soft, not dense, high overtones

Hn. *p* senza sord.

Tba. *p* *pp*

Perc. (bass drum) *pp*

Glock. *pp*

Pno. *p*

Accord.

141 **E**

Fl. *p* *pp* *p*

Cl. *p* *pp*

Perc. To Cym. Cymbals at (not on) the glocke (pp)

Glock. *pp* *mp*

Pno. *pp*

Ped.

*m.v.* *s.v.* *m.v.* *s.v.* *tr* *m.v.*

*s.v.* *gliss.* *m.v.* *s.v.* *tr*



148

Fl. *pp*

Cl. *m.v.* *s.v.* *pp*

B. Cl. *pp* Flz.

Alto Sax. soft, not dense, thin fundamental note *pp*

Hn. *pp*

Tba. *pp*

Cym. *edge*

Pno. *pp* Ped.

Accord. *pp*

*s.v.* *m.v.* *s.v.* *5* *6*

*3* *3* *3* *3*

153

Fl. *p* 6 *pp* 3

Cl. *p* 6 *pp* 6 5

B. Cl. *p* dolce 3

Alto Sax. *pp* molto vib. + singing

Hn. senza sord.  $\oplus$  al fine

Tba. *p* dolce 3

Cym. at the glocke To Glockenspiel

Glock. *p* 3

Pno. *pp* ord. \*

Accord. *mp* *p* *pp* 5

157 vib. ord.  
Alto Sax. *mf* *tr*  
Pno. clefs! *mf* senza Ped. *f* *8va*  
Accord. *mf* *7:6*

163 subtones sing upper tone  
Alto Sax. *pp*  
Pno. *pp* *5* col Ped.  
Accord. *pp* *7:6* *3:2* *8va* *5* *8<sup>ub</sup>*

170 TODO: Plec notation/ clef  
Fl. *pp* as far as possible  
Alto Sax. *mf* *subt.* *ord. Flt.*  
Hn. *pp*  
Tba. *pp*  
Pno. Plec. *p* *pp* *ppp*  
Accord. *p* *ppp*

**F**  
178 = 60

Fl.  
Cl.  
B. Cl. Flz.  
Alto Sax.  
Hn. *pp*  
Tba. *pp*  
Glock. *mp*  
Pno. *pp*  
Accord. **F** 60 *pp*

Detailed description of the musical score: This page contains measures 178 through 181 of a musical score. The score is arranged in a standard orchestral format with ten staves.   
- **Flute (Fl.):** Measures 178 and 180 feature a triplet of eighth notes (G4, A4, B4) with an accent.   
- **Clarinet (Cl.):** Measures 178 and 180 feature a triplet of eighth notes (G4, A4, B4) with an accent.   
- **Bass Clarinet (B. Cl.):** Labeled 'Flz.', it plays a half note chord of G4 and B4 in measures 178 and 180.   
- **Alto Saxophone (Alto Sax.):** Measures 178 and 180 feature a triplet of eighth notes (G4, A4, B4).   
- **Horn (Hn.):** Measures 178 and 180 feature a half note chord of G4 and B4, marked *pp*.   
- **Trombone (Tba.):** Measures 178 and 180 feature a half note chord of G4 and B4, marked *pp*.   
- **Glockenspiel (Glock.):** Measures 178 and 180 feature a triplet of eighth notes (G4, A4, B4) and a half note chord of G4 and B4 in measure 180, marked *mp*.   
- **Piano (Pno.):** Measures 178 and 180 feature a half note chord of G4 and B4, marked *pp*.   
- **Accordion (Accord.):** Measures 178 and 180 feature a half note chord of G4 and B4, marked *pp*.   
The score is in 4/4 time and includes various musical notations such as triplets, accents, and dynamic markings.



183

Fl. *pp*

Cl. *pp*

B. Cl.

Alto Sax.

Hn.

Tba.

Glock. *pp* *p* *pp* *ppp*

Pno.

Accord.

Detailed description: This page of a musical score covers measures 183 through 187. The score is for a woodwind and brass ensemble, including a Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trombone (Tba.), Glockenspiel (Glock.), Piano (Pno.), and Accordion (Accord.). The music is in 5/4 time and features a key signature of one sharp (F#). The Flute part begins with a *pp* dynamic. The Clarinet part has a melodic line with a slur and a *pp* dynamic. The Bass Clarinet part has a melodic line with a slur. The Alto Saxophone part has a melodic line with a slur. The Horn part has a melodic line with a slur. The Trombone part has a melodic line with a slur. The Glockenspiel part has a complex melodic line with a *pp* dynamic, a *p* dynamic, and a *ppp* dynamic. The Piano part has a bass line with a *pp* dynamic. The Accordion part has a melodic line with a slur.