

Commissioned by the D.C. Youth Orchestra Program. Mariano Vales, Conductor

Waking Up Down at the Bottom of the Sea

for orchestra

Alejandro Rutty

Score

Perusal score only

Instrumentation

2 flutes (1st doubles piccolo)
2 oboes
2 Bb clarinets
2 bassoons

2 french horns
2 trumpets in C
2 trombones
1 tuba

timpani
2 percussionists

strings

Percussion I

vibraphone
glockenspiel
shakers

"ethnic drum": any drum or pair of "low-high" drums.

Example: cajón

Brazilian surdo & repinique

Uruguayan piano & chico

(also playable as kick & snare combo)

Percussion II

suspended cymbal
tam-tam
shakers
djembe
Bass drum

Perusal score only

Score

Waking Up Down at the Bottom of the Sea

for orchestra

Alejandro Rutty

The score is for a full orchestra and is written in 4/4 time with a tempo of quarter note = 66. The key signature has one sharp (F#). The score is divided into two systems. The first system includes parts for 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, 2 Horn in F, 2 Trumpets in C, 2 Trombones, Tuba, Timpani, Percussion I, and Percussion II. The second system includes parts for Violin I, Violin II, Viola, Cello, and Contrabass. The score features various dynamics such as *f*, *mf*, *p*, and *pp*, and includes performance instructions like "vibes", "tam tam", "let it ring", "susp cymbal", and "Div.". There are also markings for "a 2" and "8". The percussion parts include vibraphone, tam-tam, and cymbal. The woodwinds and strings play complex rhythmic patterns, often in triplets.

rit.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

tam tam

scrape cymbal with triangle beater

Unis.

p

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered '6' in the top left corner and has the title 'Waking Up Down at the Bottom of the Sea' centered at the top. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features a 'rit.' (ritardando) marking at the beginning of the first system. Percussion II has specific instructions: 'tam tam' and 'scrape cymbal with triangle beater'. The Viola part has a 'Unis.' (unison) marking and a dynamic marking of '*p*' (piano). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The first system contains measures 5 through 8. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide a steady accompaniment. The score is watermarked with a large, semi-transparent 'APRIL' watermark.

a tempo

8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

a tempo

Vin. I

Vin. II

Vla.

Vc.

Cb.

p

1.

p

susp cymbal normale

susp cymbal

tam tam

Div.

Div.

p

16

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

1.

p

susp cymbal

tam tam

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) and percussion (Timpani, Percussion I, Percussion II) are in the upper staves. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is in the lower staves. The score begins at measure 16. The Flute and Oboe parts feature a melodic line with a *p* dynamic marking and a slur. The Horn part has a first ending bracketed with a '1.' above it. Percussion I has a rhythmic pattern with a *p* dynamic. Percussion II includes a suspended cymbal and a tam tam. The string section provides harmonic support with various articulations and dynamics.

23 $\text{♩} = 152$

Fl. *p* *pp*

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I "ethnic drum" high

Perc. II Djembe edge with wood sticks (make it sound like a metronome) *p*

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *Unis. pizz.*

Cb. *f* *pizz.*

This musical score page, numbered 10, is for the piece "Waking Up Down at the Bottom of the Sea". It features a full orchestral arrangement with the following instruments and parts:

- Flute (Fl.):** Part 1, starting at measure 29. Dynamics include *f* and *mf*. Includes first endings.
- Oboe (Ob.):** Part 1, starting at measure 29. Dynamics include *f*. Includes first endings.
- Bass Clarinet (B. Cl.):** Part 1, starting at measure 29. Dynamics include *f*. Includes first endings.
- Bassoon (Bsn.):** Part 1, starting at measure 29. Dynamics include *f*.
- Horn (Hn.):** Part 1, starting at measure 29. Dynamics include *f*. Includes first endings.
- Trumpet (C Tpt.):** Part 1, starting at measure 29. Dynamics include *f*.
- Trombone (Tbn.):** Part 1, starting at measure 29. Dynamics include *f*.
- Tuba:** Part 1, starting at measure 29. Dynamics include *f*.
- Timpani (Timp.):** Part 1, starting at measure 29. Dynamics include *mf*.
- Percussion I (Perc. I):** Part 1, starting at measure 29. Dynamics include *f*. Includes vibraphone (vibes).
- Percussion II (Perc. II):** Part 1, starting at measure 29. Dynamics include *f*.
- Violin I (Vln. I):** Part 1, starting at measure 29. Dynamics include *f*. Includes *arco* markings.
- Violin II (Vln. II):** Part 1, starting at measure 29. Dynamics include *f*. Includes *arco* markings.
- Viola (Vla.):** Part 1, starting at measure 29. Dynamics include *f*.
- Violoncello (Vc.):** Part 1, starting at measure 29. Dynamics include *f*.
- Contrabass (Cb.):** Part 1, starting at measure 29. Dynamics include *f*.

The score is written in 3/4 time and includes various dynamic markings such as *f* (forte) and *mf* (mezzo-forte). It also features first endings and *arco* (arco) markings for the string sections.

33

Fl. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Ob. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

B♭ Cl. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Bsn. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Hr. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

C Tpt. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Tbn. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Tuba $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Timp. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Perc. I $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Perc. II $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Vln. I $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Vln. II $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Vla. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Vc. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

Cb. $4/4$ $3/4$ $4/4$ $3/4$ $12/8$

A large, semi-transparent watermark reading "PDF SCORE" is oriented diagonally across the page from the top-left to the bottom-right.

This musical score page, numbered 12, is for the piece "Waking Up Down at the Bottom of the Sea". It features a variety of instruments and includes the following details:

- Flute (Fl.):** Part 1, starting at measure 37, marked *f*.
- Oboe (Ob.):** Part 1, starting at measure 37, marked *f*.
- B♭ Clarinet (B♭ Cl.):** Part 1, starting at measure 37, marked *f*.
- Bassoon (Bsn.):** Part 1, starting at measure 37, marked *f*.
- Horn (Hn.):** Part 1, starting at measure 37, marked *f*.
- C Trumpet (C Tpt.):** Part 1, starting at measure 37, marked *p* with "Con sord." and *mf* later.
- Trombone (Tbn.):** Part 1, starting at measure 37, marked *p* with "Con sord." and *mf* later.
- Tuba:** Part 1, starting at measure 37.
- Timpani (Timp.):** Part 1, starting at measure 37, marked *f*.
- Percussion I (Perc. I):** Part 1, starting at measure 37, marked *mf*, with the instruction "glocken".
- Percussion II (Perc. II):** Part 1, starting at measure 37.
- Violin I (Vln. I):** Part 1, starting at measure 37, marked *f* with "pizz." later.
- Violin II (Vln. II):** Part 1, starting at measure 37, marked *f*.
- Viola (Vla.):** Part 1, starting at measure 37.
- Violoncello (Vc.):** Part 1, starting at measure 37.
- Contrabass (Cb.):** Part 1, starting at measure 37.

The musical score is written for a symphony orchestra and includes the following parts:

- Flute (Fl.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Oboe (Ob.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Bass Clarinet (B♭ Cl.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Bassoon (Bsn.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Horn (Hn.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Trumpet (C Tpt.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f* with the instruction "Senza sord." (without mutes).
- Trombone (Tbn.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Tuba:** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Timpani (Timp.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Percussion I (Perc. I):** Measures 40-44. Measures 41-42 are marked *mf*. Measures 43-44 are marked *mf*. Includes "glocken" (glockenspiel).
- Percussion II (Perc. II):** Measures 40-44. Measures 41-42 are marked *mf*. Measures 43-44 are marked *mf*. Includes "djembe (edge) with brushes".
- Violin I (Vln. I):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Violin II (Vln. II):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f* with the instruction "arco Div." (arco, Divisi).
- Viola (Vla.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Violoncello (Vc.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.
- Double Bass (Cb.):** Measures 40-44. Measures 41-42 are marked *f*. Measures 43-44 are marked *f*.

The score is divided into three systems of measures: measures 40-42, 43-44, and 45-48. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *a2* (second octave). Performance instructions include "Senza sord." and "arco Div.".

43

Fl. *f*

Ob. *f*

B. Cl. *f*

Bsn. *f* a 2

Hn. 43

C Tpt. *f*

Tbn.

Tuba

Timp. *f*

Perc. I *f* vibes

Perc. II *f*

Vln. I *f*

Vln. II *f* Unis.

Vla. *f* arco non div.

Vc. *f* arco

Cb. *f*

Detailed description: This page of a musical score, numbered 14, is titled 'Waking Up Down at the Bottom of the Sea'. It contains staves for various instruments. The woodwinds (Flute, Oboe, Bassoon, Horn) and strings (Violin I and II, Viola, Cello, Double Bass) are marked with a forte (*f*) dynamic. The woodwinds play sustained notes with accents, while the strings play moving lines. The percussion section includes Timpani, Vibes, and two Percussion parts. The Timpani and Percussion I parts play rhythmic patterns with accents. The Percussion II part plays a steady eighth-note accompaniment. The Viola part is marked 'arco non div.' and plays a rhythmic accompaniment. The Cello and Double Bass parts play moving lines with accents. The Horn part is mostly silent. The Trumpet and Trombone parts are also mostly silent. The Tuba part is silent. The score is in 4/4 time and features a complex rhythmic structure with frequent changes in meter (3/4, 4/4, 3/4, 4/4, 3/4, 4/4).

Musical score for measures 48-53, featuring various instruments including Flute, Oboe, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion I, Percussion II, Violins I & II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *f*, *Senza sord.*, and *non div.*, and performance instructions like *a 2* and *1.*. The piece is in 3/4 time, with a key signature of one flat (B-flat major/D minor).

48

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

a 2

Senza sord.

non div.

shakers

1.

Hn. I

This page of the musical score, numbered 16, is titled "Waking Up Down at the Bottom of the Sea". It covers measures 54 through 57. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is primarily in 4/4 time, with a change to 3/4 time in measure 57. A dynamic marking of *f* (forte) appears in several parts, including the Flute, Horn, Tuba, Timpani, Violin I, and Violin II. The score features various musical notations such as slurs, accents, and dynamic markings.

This musical score is for the piece "Waking Up Down at the Bottom of the Sea" and is page 17. It features a variety of instruments and a complex rhythmic structure. The score is divided into two systems, each starting at measure 60. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The second system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4, 3/4, and 12/8 time signatures. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

This musical score is for the piece "Waking Up Down at the Bottom of the Sea" and is page 18. It features a variety of instruments and includes a large watermark reading "PianoScore.com".

Flute (Fl.): The flute part begins at measure 65 with a series of eighth-note chords, each marked with an accent (>).

Woodwinds: The Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.) parts are currently silent, indicated by a horizontal line with a bar through it.

Horns and Brass: The Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.) parts play sustained chords starting at measure 65, marked with a forte (*f*) dynamic and an accent (>). The Tuba part plays a rhythmic pattern of quarter notes, also marked with a forte (*f*) dynamic and an accent (>).

Percussion: The Timpani (Timp.) part plays a rhythmic pattern of eighth notes with accents (>). Percussion I (Perc. I) plays a steady quarter-note pulse. Percussion II (Perc. II) plays a rhythmic pattern of eighth notes with accents (>).

Strings: The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained chords with accents (>). The Viola (Vla.) part plays a rhythmic pattern of eighth notes with accents (>). The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic pattern of eighth notes with accents (>).

2.
1. change to piccolo

87

Fl.

Ob.

B♭ Cl.

Bsn.

Hr.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

a 2

f

a 2

100 *rit.* 1. change to flute

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. a 2

C Tpt. a 2

Tbn. a 2

Tuba

Timp. 100

Perc. I

Perc. II 100

Vln. I 100 *rit.*

Vln. II

Vla.

Vc.

Cb.

111

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

pizz.

p

p

pizz.

p

p

pizz.

p

114

Fl.

Ob.

B. Cl.

Bsn.

1.

pp

114

Hn.

1. Con sord.

3

pp

C Tpt.

1. Con sord.

3

pp

Tbn.

Tuba

114

Timp.

pp

Perc. I

mf

Perc. II

susp cymbal

114

p

tam tam

114

Vln. I

p

Vln. II

p

Vla.

arco

p cantabile

Vc.

arco

p cantabile

Cb.

117

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

pp

p

pizz. like a guitar

120

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

120

120

120

This musical score page, numbered 30, is titled "Waking Up Down at the Bottom of the Sea". It features a variety of instruments and parts:

- Flute (Fl.):** Part 123, starting with a whole note chord in the second measure.
- Oboe (Ob.):** Part 123, mostly silent with rests.
- B♭ Clarinet (B♭ Cl.):** Part 123, playing a melodic line with a slur and a fermata.
- Bassoon (Bsn.):** Part 123, mostly silent with rests.
- Horn (Hn.):** Part 123, mostly silent with rests.
- C Trumpet (C Tpt.):** Part 123, mostly silent with rests.
- Trombone (Tbn.):** Part 123, mostly silent with rests.
- Tuba:** Part 123, mostly silent with rests.
- Timpani (Timp.):** Part 123, mostly silent with rests.
- Percussion I (Perc. I):** Part 123, playing a rhythmic pattern of chords.
- Percussion II (Perc. II):** Part 123, mostly silent with rests.
- Violin I (Vln. I):** Part 123, playing a dense, rhythmic texture.
- Violin II (Vln. II):** Part 123, playing a dense, rhythmic texture.
- Viola (Vla.):** Part 123, playing a melodic line with a slur.
- Violoncello (Vc.):** Part 123, playing a melodic line with a slur.
- Contrabass (Cb.):** Part 123, playing a melodic line with a slur.

126

Fl.

1.

p

p

Ob.

p

p

B. Cl.

p

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

126

Timp.

Perc. I

126

Perc. II

126

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains a musical score for measures 132, 133, and 134. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 132-134. Measure 132: Rest. Measure 133: *p* (piano), chord of F#4 and C5, tied to measure 134.
- Oboe (Ob.):** Measures 132-134. Measure 132: Chord of G4 and B4. Measure 133: Rest. Measure 134: Rest.
- Bass Clarinet (B. Cl.):** Measures 132-134. Measure 132: Rest. Measure 133: *p* (piano), chord of F#4 and C5, tied to measure 134.
- Bassoon (Bsn.):** Measures 132-134. Rest throughout.
- Horn (Hn.):** Measures 132-134. Rest throughout.
- Trumpet (C Tpt.):** Measures 132-134. Rest throughout.
- Trumpet (Tbn.):** Measures 132-134. Measure 132: Rest. Measure 133: *p* (piano), chord of F#4 and C5, tied to measure 134. Measure 134: *p* (piano), chord of Bb4.
- Tuba:** Measures 132-134. Rest throughout.
- Timpani (Timp.):** Measures 132-134. Rest throughout.
- Percussion I (Perc. I):** Measures 132-134. Measure 132: Chord of G4 and B4. Measure 133: Chord of F#4 and C5. Measure 134: Chord of Bb4.
- Percussion II (Perc. II):** Measures 132-134. Rest throughout.
- Violin I (Vln. I):** Measures 132-134. Rapid sixteenth-note accompaniment.
- Violin II (Vln. II):** Measures 132-134. Rapid sixteenth-note accompaniment.
- Viola (Vla.):** Measures 132-134. Measure 132: *v* (accents), chord of G4 and B4. Measure 133: *p* (piano), chord of F#4 and C5, tied to measure 134. Measure 134: *p* (piano), chord of Bb4.
- Violoncello (Vc.):** Measures 132-134. Measure 132: *v* (accents), chord of G4 and B4. Measure 133: *p* (piano), chord of F#4 and C5, tied to measure 134. Measure 134: *p* (piano), chord of Bb4.
- Contra Bass (Cb.):** Measures 132-134. Measure 132: *v* (accents), chord of G4 and B4. Measure 133: *p* (piano), chord of F#4 and C5, tied to measure 134. Measure 134: *p* (piano), chord of Bb4.

135

Fl. *f*

Ob. *f* *ma dolce*

B. Cl. *f*

Bsn. *f* *ma dolce*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tuba

Timp. *p*

Perc. I *mf*

Perc. II shakers

Vln. I *f* *ma dolce*

Vln. II *f* *ma dolce*

Vla. *f* *pizz. like a guitar*

Vc. *f* *ma dolce*

Cb. *f* *ma dolce*

The musical score is arranged in a standard orchestral format with the following parts and measures shown:

- Fl.**: Measures 138-140. Features a melody with triplets and slurs, starting with a forte (*f*) dynamic.
- Ob.**: Measures 138-140. Features a melodic line with slurs and triplets.
- B♭ Cl.**: Measures 138-140. Features a melodic line with triplets and slurs, starting with a forte (*f*) dynamic.
- Bsn.**: Measures 138-140. Features a melodic line with slurs and triplets.
- Hn.**: Measures 138-140. Features a melodic line with slurs and triplets, starting with a forte (*f*) dynamic and the instruction "Senza sord. 1.".
- C Tpt.**: Measures 138-140. Features a melodic line with slurs and triplets.
- Tbn.**: Measures 138-140. Features a melodic line with slurs and triplets.
- Tuba**: Measures 138-140. Features a melodic line with slurs and triplets.
- Timp.**: Measures 138-140. Features a melodic line with slurs and triplets.
- Perc. I**: Measures 138-140. Features a melodic line with slurs and triplets.
- Perc. II**: Measures 138-140. Features a melodic line with slurs and triplets.
- Vln. I**: Measures 138-140. Features a melodic line with slurs and triplets.
- Vln. II**: Measures 138-140. Features a melodic line with slurs and triplets.
- Vla.**: Measures 138-140. Features a melodic line with slurs and triplets.
- Vc.**: Measures 138-140. Features a melodic line with slurs and triplets.
- Cb.**: Measures 138-140. Features a melodic line with slurs and triplets.

This musical score page, numbered 36, is for the piece "Waking Up Down at the Bottom of the Sea". It begins at measure 141. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B. Cl.), Horn (Hn.), Trumpet in C (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The music is characterized by complex rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *f* (forte) are present. The Flute part features a first ending marked with a "1." and a fermata. The Percussion I part has a complex, multi-measure rest pattern. The Viola part plays a dense, rhythmic accompaniment of sixteenth-note chords. The Violoncello and Contrabass parts provide a steady bass line with some melodic movement.

This musical score page, numbered 37, contains measures 144 through 146. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (Trumpet)
- Tbn. (Trombone)
- Tuba
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

Key musical features include:

- Measures 144-145:** Flute and Horn parts feature triplet patterns. Oboe and Bass Clarinet play sustained chords marked *f espress.* Percussion II plays a rhythmic pattern of eighth notes with accents.
- Measure 146:** Flute and Horn parts conclude with triplet patterns. The Viola part features a complex, fast-moving accompaniment.

147

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

a 2

mf

mf

f

f

3

3

3

This musical score page contains measures 150, 151, and 152. The instruments and their parts are as follows:

- Fl.**: Melodic line with accents and a triplet in measure 152.
- Ob.**: Sustained notes with dynamics *f* and *mp*.
- B. Cl.**: Sustained notes with dynamics *f* and *p espress.* (first ending).
- Bsn.**: Sustained notes with dynamics *f* and *mp*.
- Hn.**: Melodic line with a triplet in measure 152.
- C Tpt.**: Sustained notes.
- Tbn.**: Sustained notes.
- Tuba**: Sustained notes.
- Timp.**: Sustained notes.
- Perc. I**: Chordal accompaniment with changing dynamics and timbre.
- Perc. II**: Rhythmic accompaniment with accents.
- Vln. I**: Melodic line with accents and a triplet in measure 152.
- Vln. II**: Melodic line with a triplet in measure 152.
- Vla.**: Rapid sixteenth-note accompaniment with accents.
- Vc.**: Melodic line with accents and a triplet in measure 152.
- Cb.**: Sustained notes.

153

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

f

arco

Musical score for measures 156-160, tempo 132. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 156: Flute (Fl.) and Bass Clarinet (B. Cl.) play a melodic line starting with a first ending bracket (1.) and a dynamic marking of *p*. Bassoon (Bsn.) and Horn (Hn.) play a lower melodic line, also starting with a first ending bracket (1.) and a dynamic marking of *p*. Percussion I (Perc. I) plays a rhythmic pattern. Percussion II (Perc. II) plays a steady eighth-note pattern. Violin I (Vln. I) and Violin II (Vln. II) play a sustained chord with a dynamic marking of *p*. Viola (Vla.) is silent. Violoncello (Vc.) plays a rhythmic pattern with a dynamic marking of *p*. Contrabass (Cb.) plays a sustained chord with a dynamic marking of *p*.

Measure 157: Flute (Fl.) and Bass Clarinet (B. Cl.) continue their melodic lines. Bassoon (Bsn.) and Horn (Hn.) continue their melodic lines. Percussion I (Perc. I) continues its rhythmic pattern. Percussion II (Perc. II) continues its steady eighth-note pattern. Violin I (Vln. I) and Violin II (Vln. II) continue their sustained chord with a dynamic marking of *p*. Viola (Vla.) is silent. Violoncello (Vc.) continues its rhythmic pattern with a dynamic marking of *p*. Contrabass (Cb.) continues its sustained chord with a dynamic marking of *p*.

Measure 158: Flute (Fl.) and Bass Clarinet (B. Cl.) continue their melodic lines. Bassoon (Bsn.) and Horn (Hn.) continue their melodic lines. Percussion I (Perc. I) continues its rhythmic pattern. Percussion II (Perc. II) continues its steady eighth-note pattern. Violin I (Vln. I) and Violin II (Vln. II) continue their sustained chord with a dynamic marking of *p*. Viola (Vla.) is silent. Violoncello (Vc.) continues its rhythmic pattern with a dynamic marking of *p*. Contrabass (Cb.) continues its sustained chord with a dynamic marking of *p*.

Measure 159: Flute (Fl.) and Bass Clarinet (B. Cl.) continue their melodic lines. Bassoon (Bsn.) and Horn (Hn.) continue their melodic lines. Percussion I (Perc. I) continues its rhythmic pattern. Percussion II (Perc. II) continues its steady eighth-note pattern. Violin I (Vln. I) and Violin II (Vln. II) continue their sustained chord with a dynamic marking of *p*. Viola (Vla.) is silent. Violoncello (Vc.) continues its rhythmic pattern with a dynamic marking of *p*. Contrabass (Cb.) continues its sustained chord with a dynamic marking of *p*.

Measure 160: Flute (Fl.) and Bass Clarinet (B. Cl.) continue their melodic lines. Bassoon (Bsn.) and Horn (Hn.) continue their melodic lines. Percussion I (Perc. I) continues its rhythmic pattern. Percussion II (Perc. II) continues its steady eighth-note pattern. Violin I (Vln. I) and Violin II (Vln. II) continue their sustained chord with a dynamic marking of *p*. Viola (Vla.) is silent. Violoncello (Vc.) continues its rhythmic pattern with a dynamic marking of *p*. Contrabass (Cb.) continues its sustained chord with a dynamic marking of *p*.

161

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p cantabile

p

p cantabile

pizz.

arco

p cantabile

arco

1.

3

3

Musical score for measures 165-168. The score is arranged in systems for various instruments:

- Fl.:** Measure 168 has a note with *mf* dynamic.
- Ob.:** Measure 165 has a first ending bracket labeled "1." with *mf* dynamic.
- B. Cl.:** Measures 165-168 have a melodic line with *p* dynamic.
- Bsn.:** Measures 165-168 have a melodic line with *p* dynamic.
- Hn.:** Measures 165-168 have a melodic line with *mf* dynamic.
- C Tpt.:** Measures 165-168 have a melodic line with *p* dynamic and "Senza sord." marking.
- Tbn.:** Measures 165-168 have a melodic line with *p* dynamic.
- Tuba:** Measures 165-168 have a melodic line with *mf* dynamic.
- Timp.:** Measures 165-168 have a melodic line with *mf* dynamic.
- Perc. I:** Measures 165-168 have a rhythmic pattern with "ethnic drum" high and low markings.
- Perc. II:** Measures 165-168 have a rhythmic pattern.
- Vln. I:** Measures 165-168 have a melodic line with *p* dynamic.
- Vln. II:** Measures 165-168 have a melodic line with *p* dynamic.
- Vla.:** Measures 165-168 have a melodic line with *p* dynamic.
- Vc.:** Measures 165-168 have a melodic line with *p* dynamic.
- Cb.:** Measures 165-168 have a melodic line with *p* dynamic.

169

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

Div.

Div.

3

3

177

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

2.

f

Div.

181 b 1. change to piccolo

Fl. $\text{a} 2$

Ob. $\text{a} 2$

B. Cl. $\text{a} 2$

Bsn.

Hn. f 3

C Tpt. f 3 $\text{a} 2$

Tbn. f 3 $\text{a} 2$

Tuba f

Timp. f

Perc. I p f "ethnic drum"

Perc. II 181 susp cymbal shakers

Vln. I Unis. f

Vln. II f

Vla. f

Vc. f arco

Cb. f arco

This musical score page, numbered 48, is for the piece "Waking Up Down at the Bottom of the Sea". It begins at measure 184. The instrumentation includes:

- Flute (Fl.):** Features a melodic line with a triplet of eighth notes in the first measure and a long note with a fermata in the fourth measure.
- Oboe (Ob.):** Mirrors the flute's melodic line.
- B♭ Clarinet (B♭ Cl.):** Mirrors the flute's melodic line.
- Bassoon (Bsn.):** Remains silent throughout this section.
- Horn (Hn.):** Mirrors the flute's melodic line.
- C Trumpet (C Tpt.):** Mirrors the flute's melodic line.
- Trombone (Tbn.):** Mirrors the flute's melodic line.
- Tuba:** Plays a rhythmic pattern of eighth notes.
- Timpani (Timp.):** Plays a rhythmic pattern of eighth notes.
- Percussion I (Perc. I):** Plays a rhythmic pattern of eighth notes.
- Percussion II (Perc. II):** Plays a steady eighth-note accompaniment.
- Violin I (Vln. I):** Plays a rhythmic eighth-note accompaniment.
- Violin II (Vln. II):** Plays a rhythmic eighth-note accompaniment.
- Viola (Vla.):** Plays a rhythmic eighth-note accompaniment.
- Violoncello (Vc.):** Plays a rhythmic eighth-note accompaniment.
- Contrabass (Cb.):** Plays a rhythmic eighth-note accompaniment.

Musical score for 'Waking Up Down at the Bottom of the Sea', page 49. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures, with measure numbers 188 and 189 indicated. Dynamics such as *ff* are present.

192 1. change to flute

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc. I
Perc. II
Vln. I
Vln. II
Vla.
Vc.
Cb.

più f

più f

più f

196
 Fl. *ff*
 Ob. *ff*
 B. Cl. *ff* a 2
 Bsn. *ff*
 Hn. *ff*
 C Tpt. *ff*
 Tbn. *ff*
 Tuba *ff*
 Timp. *ff*
 Perc. I *ff*
 Perc. II 196
 Vln. I *ff* Div.
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff*
 Cb. *ff*

This musical score is for the piece "Waking Up Down at the Bottom of the Sea," page 52. It is a full orchestral score with the following instruments and parts:

- Flute (Fl.):** Part 1, marked *rit.* with a "1. change to piccolo" instruction.
- Oboe (Ob.):** Part 2, marked *a 2*.
- Bass Clarinet (B. Cl.):** Part 2, marked *a 2*.
- Bassoon (Bsn.):** Part 2, marked *a 2*.
- Horn (Hn.):** Part 2, marked *a 2*.
- Trumpet (C Tpt.):** Part 2, marked *a 2*.
- Trombone (Tbn.):** Part 2, marked *a 2*.
- Tuba:** Part 2.
- Timpani (Timp.):** Part 2.
- Percussion I (Perc. I):** Part 2.
- Percussion II (Perc. II):** Part 2.
- Violin I (Vln. I):** Part 2, marked *Unis. rit.* and *f*.
- Violin II (Vln. II):** Part 2, marked *f*.
- Viola (Vla.):** Part 2, marked *f*.
- Violoncello (Vc.):** Part 2.
- Contrabass (Cb.):** Part 2.

The score is written in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked *200*. The piece concludes with a *rit.* marking.

a tempo ♩=66

205

Fl. *f* a 2

Ob. *f* a 2

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tuba *f*

Timp. *f*

Perc. I *f* glocken

Perc. II *f* susp cymbal, bass drum, tam tam

Vln. I

Vln. II

Vla. Div.

Vc. *f*

Cb. *f*

rit. *a tempo*

208

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

vibes

pp

rit. *a tempo*

208

211

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f *espress.*

1. change to flute
a 2

219

Fl. *f*

Ob. *f*

B♭ Cl.

Bsn.

Hr. 1. *f*

C Tpt. *f*

Tbn.

Tuba

219

Timp. *f*

Perc. I *mf*

219

Perc. II *p* susp cymbal

Vln. I *f*

Vln. II *f*

Vla. *f* Div.

Vc. *f* Div.

Cb. *f*

227

Fl.

Ob.

B. Cl. *a2*

Bsn. *f*

Hn.

C Tpt.

Tbn. *f*

Tuba

Timp. *f*

Perc. I

Perc. II *f*

Vln. I *rit.*

Vln. II

Vla.

Vc.

Cb.

rit.

a tempo

Fl.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc. I
Perc. II *susp cymbal*
bass drum
Vln. I
Vln. II
Vla.
Vc.
Cb.

232

ff

pp

p

f

a tempo

ff

f

f

Unis.

non div.

f

f

f

f

f

f

241 *poco meno mosso*

Fl. *f*

Ob. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *f* Mute

Tbn. *mf*

Tuba *mf*

Timp. *p*

Perc. I *p* glocken

Perc. II *mf* susp cymbal

241 *poco meno mosso*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

247

Fl. *rit.* air only choose the register where it speaks best *p*

Ob. air only choose the register where it speaks best *p*

B. Cl. *pp* air only choose the register where it speaks best

Bsn. *p* air only choose the register where it speaks best

Hn. *pp* air only choose the register where it speaks best *p*

C Tpt. *pp* air only choose the register where it speaks best *p*

Tbn. *pp* air only choose the register where it speaks best *p*

Tuba *pp* air only choose the register where it speaks best *p*

Timp. *ff*

Perc. I *f* *p*

Perc. II bass drum *ff*

Vln. I *p* *rit.* *f* *pizz.* *p*

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

Vla. *p* *pizz.* *p*

Vc. *p* *pizz.* *p*

Cb. *p* *pizz.* *p*