

# II. Chase Dream

*Frenetic*  $\bullet = 132$  *gliss.*

Flute *f* *ff* *mp*

Clarinet in Bb *f* *mp*

Bassoon *mp*

Trumpet in C *Frenetic*  $\bullet = 132$  *ff* *mp*

Horn in F *ff* *mp*

Trombone *ff* *mp*

Percussion *f* *ff* *mp*

Piano *ff* *ff* *mp*

Violin I *f* *ff* *sul pont.*

Violin II *f* *ff* *sul pont.*

Viola *f* *ff* *sul pont.*

Violoncello *ff* *sul pont.*

Double Bass *ff* *sul pont.*

115 116 117

\* This movement should be taken as fast as possible - precision of execution may be sacrificed in order to establish a feeling of frantic forward motion

Fl.

Clar.

Bsn.

Trpt.

Hm.

Trmb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

D.B.

5

5

5

5

5

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

III.

IV.

II.

II.

Fl. *pp* *gliss.* **10** *p* *ppp*

Clar. 5 5

Bsn. 5 5

Trpt. **10** *ff* *pp* *gliss.* *p* (play lowest note possible)

Hm. *ff* *p* *gliss.*

Trmb. *mp* *gliss.*

Perc. *ff* *mf* *gliss.*

Pno. *ff* *mp* *p* *pp*

Vln. I *gliss.* *p* *ff* *pp* *ff* *pp* *3*

Vln. II *gliss.* *p* *ff* *pp* *ff* *pp* *3*

Vla. *gliss.* *p* *ff* *pp* *ff*

Cello *gliss.* *p* *ff* *pp* *ff*

D.B. *p* *ff* *pp* *ff*

3/4 4/4 2/4

Fl. *p* *ff*

Clar. *mp* 5 5 5

Bsn. *mp* 5 5 5

3/4 4/4 2/4

Trpt. *ff* *mp*

Hm. *ff* *mp*

Trmb. *mp*

3/4 4/4 2/4

Perc.

Pno. *ff* *p*

3/4 4/4 2/4

Vln. I *Sva* *Red.* *sul pont.*

Vln. II *Sva* *ff* *sul pont.*

Vla. *ff* *sul pont.*

Cello *ff* *sul pont.*

D.B. *ff* *sul pont.*

124 125 126

**4/4**      **2/4**      **4/4**      **3/4**

Fl. *p* *ff*  
 Clar. *5*  
 Bsn. *5*  
 Trpt. *ff*  
 Hm. *ff*  
 Trmb. *ff*  
 Perc. *ff*  
 Pno. *ff*  
 Vln. I *gliss.* *p* *ff* *ord.* *pp*  
 Vln. II *gliss.* *p* *ff* *ord.* *pp*  
 Vla. *gliss.* *p* *ff* *ord.* *ff*  
 Cello *gliss.* *p* *ff* *ord.* *ff*  
 D.B. *gliss.* *p* *ff* *ord.* *ff*



Fl.

Clar.

Bsn.

Trpt.

Hm.

Trmb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

D.B.

*ff*

*pp*

*mp*

*p*

*gliss.*

*pizz.*

III.

IV.

II.

II.

8va

ord.

3

3

3

3

5

5

5

5

133

134

135



**G.P.** \*The Grand Pauses in this movement should be taken in tempo

Fl. *f* *p*

Clar.

Bsn.

Trpt.

Hm.

Trmb. *gliss.* *mf*

Perc.

(If this quote is perceptible to the audience, the tempo is too slow)

Pno. *mp*

Vln. I *swa* *3* *swa* *3* \* **G.P.**

Vln. II *3* *3*

Vla.

'Cello

D.B. *pizz.*





Fl.

Clar.

Bsn.

Trpt.

Hm.

Trmb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

D.B.

149

150

*mf*

*p* *cresc.*

*ord.* *p* *cresc.*

*mf* *mp* *p*

*mf* *mp* *p*

14 *Accel. poco a poco*

Fl. *mf*

Clar.

Bsn.

14 *Accel. poco a poco*

Trpt.

Hm.

Trmb.

14 *Accel. poco a poco*

Perc. *pp* *cresc. poco a poco*  
hard mallets- near cent

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

14 *Accel. poco a poco*

Vln. I *ff* *gliss.*

Vln. II *gliss.*

Vla. *f* *gliss.* (b)

Cello

D.B.

Fl.

Clar.

Bsn.

Trpt.

Hm.

Trmb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

D.B.

*p*

*mp*

Detailed description: This page of a musical score, numbered 33, contains 12 staves. The top three staves are for Flute (Fl.), Clarinet (Clar.), and Bassoon (Bsn.), all of which are silent. The next three staves are for Trumpet (Trpt.), Horn (Hm.), and Trombone (Trmb.), also silent. The Percussion (Perc.) staff shows a rhythmic pattern of eighth notes. The Piano (Pno.) staff features a harmonic accompaniment of chords, with dynamics *p* and *mp* indicated. The bottom six staves are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Double Bass (D.B.). The Violin I, II, and Viola parts have melodic lines with long notes and slurs, while the Cello and Double Bass parts are silent.

Fl.  $\frac{2}{4}$   $\frac{4}{4}$  15 *Tempo Primo*  
 Clar.  $p$   $ff$   
 Bsn.  $p$   $ff$   
 Trpt.  $p$   $ff$   
 Hm.  $p$   $ff$   
 Trmb.  $p$   $ff$   
 Perc.  $\frac{2}{4}$   $\frac{4}{4}$  15 *Tempo Primo*  
 Pno.  $mf$   $f$   $ff$   $ff$   $mp$  6 3  
 Vln. I  $\frac{2}{4}$   $\frac{4}{4}$  15 *Tempo Primo*  
 Vln. II  $ff$   $pp$   
 Vla.  $ff$   
 Cello  $p$   $ff$   $mp$  *sul pont.*  
 D.B.  $p$   $ff$   $mp$  *sul pont.*

$\frac{3}{4}$  G.P.

Fl. *ff*

Clar. *mf* 5

Bsn. *mf* 5

$\frac{3}{4}$  G.P.

Trpt. *ff* *mp*

Hrn. *ff* *mp*

Trmb. *ff* *mp*

$\frac{3}{4}$  G.P.

Perc.

Pno.

$\frac{3}{4}$  G.P.

Vln. I *ff* sul pont.

Vln. II *ff* sul pont.

Vla. *ff* sul pont.

Cello ord. *ff* sul pont.

D.B. ord. *ff* sul pont.



16 *As if in slow motion*

$\frac{3}{4}$

Fl.

Clar.

Bsn.

16 *As if in slow motion*

$\frac{3}{4}$

Trpt.

Hm.

Trmb.

16 *As if in slow motion*

$\frac{3}{4}$

Perc.

Pno.

16 *As if in slow motion*

$\frac{3}{4}$

Vln. I

Vln. II

Vla.

Cello

D.B.

*ff*

Fl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *pp* G.P.

Clar.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  G.P.

Bsn.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  G.P.

Trpt.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  G.P.

Hm.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  G.P.

Trmb.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  G.P.

Perc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  G.P.

Pno.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *mp* G.P.

Vln. I  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *mf* G.P.

Vln. II  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *mf* G.P.

Vla.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *mf* G.P.

Cello  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *mp* sul pont. G.P.

D.B.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *mp* sul pont. G.P.

The musical score is arranged in a standard orchestral format. It begins with measures 174 and 175, which are in 3/4 and 2/4 time signatures respectively. At measure 176, the time signature changes to 4/4, and a rehearsal mark '20' is placed in a box. The Flute part starts with a *pp.* dynamic and a slur over the first two measures. The Clarinet and Bassoon parts enter at measure 176 with a *ff* dynamic. The Piano part features a triplet in measure 174 and a triplet in measure 176. The Violin I, Violin II, Viola, Cello, and Double Bass parts all play a rhythmic pattern in 3/4 and 2/4, then transition to a *ff* dynamic in 4/4. The Violin I, II, and Viola parts include the instruction 'sul pont.' at the start of measure 176. The Cello and Double Bass parts include the instruction 'ord.' at the start of measure 176. The score concludes with a *ff* dynamic marking at the end of measure 176.

This musical score page covers measures 177, 178, and 179. The instruments and their parts are as follows:

- Flute (Fl.):** Rests in all three measures.
- Clarinet (Clar.):** Active in measures 177 and 178 with eighth-note patterns, marked with a '5' fingering. Rests in measure 179.
- Bassoon (Bsn.):** Active in measures 177 and 178 with eighth-note patterns, marked with a '5' fingering. Rests in measure 179.
- Trumpet (Trpt.):** Rests in all three measures.
- Horn (Hm.):** Rests in all three measures.
- Trumpet/Bass (Trmb.):** Rests in all three measures.
- Percussion (Perc.):** Rests in all three measures.
- Piano (Pno.):** Rests in measures 177 and 178. In measure 179, it plays a whole note chord in the bass clef, marked *mp*.
- Violin I (Vln. I):** Rests in measures 177 and 178. In measure 179, it plays a quarter note chord, marked with a '2' fingering.
- Violin II (Vln. II):** Rests in measures 177 and 178. In measure 179, it plays a quarter note chord.
- Viola (Vla.):** Rests in measures 177 and 178. In measure 179, it plays a quarter note chord.
- Cello (Cello):** Rests in measures 177 and 178. In measure 179, it plays a quarter note chord, marked *mp* and *ord.*
- Double Bass (D.B.):** Rests in measures 177 and 178. In measure 179, it plays a quarter note chord, marked *mp* and *ord.*

Tempo and dynamics markings include *mp* (mezzo-piano) and *ord.* (ordinario). Time signatures are 2/4 and 3/4.

4/4

Fl. *ff* *mp*

Clar. 5

Bsn. 5

Trpt.

Hm.

Trmb.

4/4

Perc.

Pno.

4/4

Vln. I *mf* *p cresc.*

Vln. II *ord.* *p cresc.*

Vla. *p cresc.*

Cello *ff*

D.B. *ff*

Fl.

Clar.

Bsn.

Trpt.

Hm.

Trmb.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

D.B.

Slapstick

*ff*