

ELAINE FINE



SKIN IN THE GAME

for ten instruments
or chamber orchestra

inspired by Honoré de Balzac's *La Peau de chagrin*

Skin in the Game, for ten musicians (or chamber orchestra), explores the state of mind of Raphael de Valentine, the protagonist of Honoré de Balzac's 1831 novel *La peau de chagrin* [The wild ass's skin]. Raphael is a writer who seeks to make his way into the high levels of Parisian society. Raphael's friend Eugène de Rastinac advises him to try to impress the rich, well-connected, and beautiful Foedora but not fall in love with her. Raphael does fall in love with her, and after months of courtship, she rejects him.

Devastated by Foedora's rejection, Raphael returns to the inn where he rents a room, and hears Pauline, the innkeeper's daughter, telling her mother she finds Raphael handsome. Pauline is as kind as she is poor, but Raphael is too wrapped up in rejection to open his heart to her.

Skin in the Game is in six parts. It begins with an overture, followed by portraits of Pauline and Foedora. The final three movements, "The Bridge," "The Curiosity Shop," and "The Wild Ass's Skin," are played without pause.

"The Bridge" shows Raphael, after squandering nearly all his money courting Foedora, and losing the rest in a casino, standing on a bridge over the Seine with the intention of committing suicide. He decides to wait until dark so that he can jump without being seen, and slips into a nearby curiosity shop filled with ancient treasures from every part of the world. An old shopkeeper shows Raphael a wild ass's skin with an inscription in Sanskrit. Raphael, who can read Sanskrit, learns that the skin will grant its owner every wish but will shrink slightly every time a wish is fulfilled. The shopkeeper offers Raphael the skin for free but advises him not to accept. He tells Raphael that to wish on the skin is to commit suicide.

Still planning to jump into the Seine, Raphael dismisses the shopkeeper's warning. In order to experience all the delights of life before killing himself, he wishes for a three-day-long banquet and orgy with witty friends and beautiful women. He also wishes for a large inheritance so that he can live what remains of his life without worrying about money. Raphael pockets the skin, leaves the shop, and bumps into three friends who invite him to a party that evening. At the party Raphael learns that he is the sole heir to a relative's fortune. He takes the skin out of his pocket and notices that it is smaller. He soon realizes that he no longer loves Foedora, but is deeply in love with Pauline. He begins a relationship with her and abandons his idea to commit suicide.

The final section of the novel takes place three years after the party. Raphael cannot stay with Pauline because his desire for her happiness causes the skin to shrink. He lives in isolation, protected by servants who anticipate his every need. He burns unread the many letters that Pauline has written him. But he cannot keep himself from wishing now and then on behalf of others. So the skin shrinks, and Raphael's health declines.

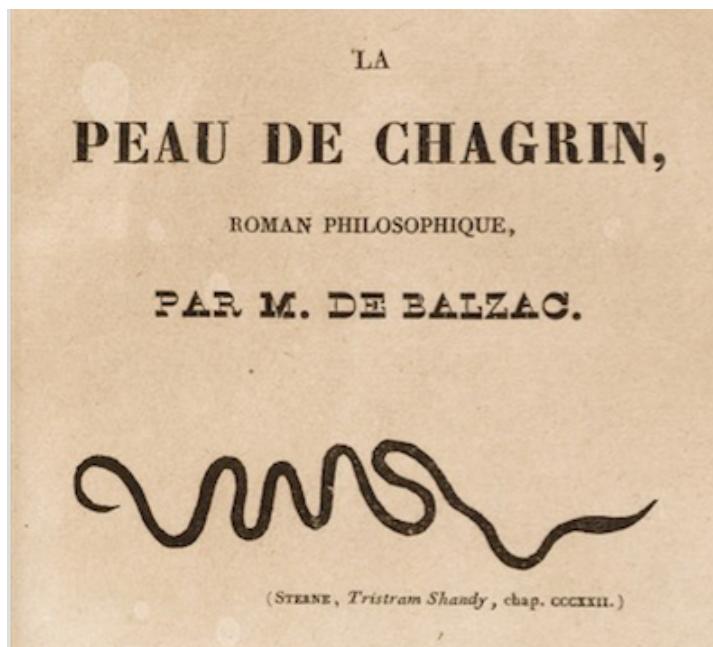
When Pauline visits Raphael to declare her love, he is very weak, and the skin has shrunken to the size of a periwinkle leaf. Pauline is horrified when he tells her about the skin, and she runs from the room, locks the door, and tries to strangle herself to free Raphael from his desire for her. Unable to control his desire, Raphael breaks down the door and dies in Pauline's arms.

PERFORMING NOTES:

In the final movement each of the woodwind players and the horn also play percussion instruments. Any instruments, even those made from found objects, that correspond to the general sounds of high and low drums, the metallic shake of a tambourine, the dull and grainy sound of a shaker or a sand block, and the crisp and dry sound of a slapstick or hand clap, can be used. The drums can be hit with sticks or with the hands.

The piece can be performed with a narrator (even someone from within the ensemble), or the narration can be printed in a program.

I would like to dedicate this piece to my dear friend and life-long teacher Daniel Morganstern, who encouraged me to turn the abandoned sketches that I had made for an opera into an instrumental piece.



for Daniel Morganstern

Skin in the Game

Overture

Elaine Fine

Allegro ♩ = 112

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Violin I

Violin II

Viola

Cello

Double Bass

This musical score page shows a section for an orchestra. The instruments listed from top to bottom are Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Violin I, Violin II, Viola, Cello, and Double Bass. The time signature changes between 4/4 and 2/4 throughout the section. Dynamic markings include *mf* (mezzo-forte) for the Flute, Oboe, Clarinet, Bassoon, Horn, and Double Bass; and *pizz.* (pizzicato) for the Cello. The Double Bass part also includes a dynamic marking *mf* at the bottom of the page.

Musical score for orchestra, page 9, measures 9-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B♭ Cl.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.), and Trombone (Tbn.). The music consists of two measures. In measure 9, the Flute, Oboe, Bassoon, Bass Clarinet, and Horn play eighth-note patterns. The Violins play sixteenth-note patterns. The Double Bass provides harmonic support with sustained notes. Measure 10 begins with a dynamic change indicated by a diagonal line and 'mp'. The Flute and Oboe continue their eighth-note patterns. The Bassoon and Bass Clarinet play sixteenth-note patterns. The Horn plays eighth-note patterns. The Violins play sixteenth-note patterns. The Double Bass continues its harmonic function. The Trombone enters in measure 10, playing eighth-note patterns.

17

Fl. Ob. B♭ Cl. Bsn.

Hn. Vln. I Vln. II Vla. Vc. D.B.

22

Fl. Ob. B♭ Cl. Bsn.

Hn. Vln. I Vln. II Vla. Vc. D.B.

29

Fl. *mp* cresc. *f*

Ob. *mp* *f*

B♭ Cl. *mp* cresc. *f*

Bsn. *bz* *mp* cresc. *f*

Hn. *mp* *f*

Vln. I *mp* cresc. *f*

Vln. II *mp* cresc. *f*

Vla. *f*

Vc. *mp* *f*

D.B. *mp* *f*

34

Fl. *mp* *f*

Ob. *mp* *f*

B♭ Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *mp* *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D.B. *mp* *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Fl. *mp dolce*

Ob. *mp dolce*

B♭ Cl. *mp dolce*

Bsn. *mp dolce*

Hn. *mp dolce*

Vln. I *mp dolce*

Vln. II *mp dolce*

Vla. *mp dolce*

Vc. *mp dolce*

D.B. *mp dolce*

66

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. *mp* *dim.* *p* *f*

Ob. *mp* *dim.* *p* *f*

B♭ Cl. *mp* *dim.* *p* *f*

Bsn. *mp* *dim.* *p*

Hn. *mp* *dim.* *p*

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

Vln. II *mp* *p* *cresc.*

Vla. *mp* *dim.* *p* *cresc.* *f*

Vc. *mp* *p* *f*

D.B. *mp* *p* *f*

Fl. *ff* *mf*

Ob. *ff* *mf*

B♭ Cl. *ff* *mf*

Bsn. *ff* *mf*

Hn. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

D.B. *ff* *mf*

88

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. 88 *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

93 *ff*

Fl.

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 93 *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

II. Pauline

Simply and Straightforwardly $\text{♩} = 80-88$

Flute
Oboe
Clarinet in B \flat
Bassoon
Horn in F
Violin I
Violin II
Viola
Cello
Double Bass

$\text{♩} = 80-88$

p
p
p
mp
pizz.
arco
mp
pizz.
mp
pizz.
arco
mp
pizz.
arco
mp

8

Fl.
Ob.
B. Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

$\text{♩} = 80-88$

mp
mp
mp
mp
mp

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

15

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

15

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

21

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

21

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

21

27

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I pizz. *p*

Vln. II *p*

Vla.

Vc.

D.B.

Fl. cresc. *mf* cresc. *f*

Ob. cresc. *f* *mf*

B♭ Cl. cresc. *f* *mf*

Bsn. cresc. *f*

Hn. cresc. *f* *mf*

Vln. I cresc. *f* *mf*

Vln. II cresc. *f* *mf*

Vla. cresc. *f*

Vc. cresc. *f*

D.B. cresc. *f*

42

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

pizz.

mf

49

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for orchestra and double bass section, page 15, measures 55-56.

Measure 55:

- Flute (Fl.):** Playing eighth-note patterns with slurs, dynamic *mp*.
- Oboe (Ob.):** Playing eighth-note patterns with slurs, dynamic *mp*.
- Bassoon (Bsn.):** Playing sixteenth-note patterns, dynamic *mp*.
- Horn (Hn.):** Playing eighth-note patterns with slurs, dynamic *mp*.
- Violin I (Vln. I):** Playing sixteenth-note patterns.
- Violin II (Vln. II):** Playing sixteenth-note patterns.
- Cello (Vcl.):** Playing eighth-note patterns with slurs, dynamic *mp*.
- Double Bass (D.B.):** Playing eighth-note patterns with slurs, dynamic *mp*.

Measure 56:

- Flute (Fl.):** Playing eighth-note patterns with slurs.
- Oboe (Ob.):** Playing eighth-note patterns with slurs.
- Bassoon (Bsn.):** Playing sixteenth-note patterns.
- Horn (Hn.):** Playing eighth-note patterns with slurs, dynamic *mp*.
- Violin I (Vln. I):** Playing sixteenth-note patterns.
- Violin II (Vln. II):** Playing sixteenth-note patterns.
- Cello (Vcl.):** Playing eighth-note patterns with slurs, dynamic *mp*. The instruction "arco" is written above the staff.
- Double Bass (D.B.):** Playing eighth-note patterns with slurs.

III. Foedora

Intense, yet moderate $\text{♩} = 100$

Flute *f* *mf*

Oboe *f* *mf*

Clarinet in B \flat *f* *mf*

Bassoon *f* *mf*

Horn in F *mf*

Violin I *f* *mf*

Violin II *f* *mf*

Viola *f* *mf*

Cello *f* *mf*

Double Bass *mf*

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

B♭ Cl. *mf* *cresc.*

Bsn. *p* *mf* *cresc.*

Hn. *p* *mf*

Vln. I *p* *mf* *cresc.*

Vln. II *p* *mf* *cresc.*

Vla. *p* *mf* *cresc.*

Vc. *p* *mf* *cresc.*

D.B. *p* *mf* *cresc.*

Fl. ff ff mf

Ob. ff ff mf

B♭ Cl. ff ff mf

Bsn. ff ff mf

Hn. ff ff mf

Vln. I ff ff mf

Vln. II ff ff mf

Vla. ff ff mf

Vc. ff ff mf pizz. arco

D.B. ff ff mf

Fl.

Ob. f f

B♭ Cl. f f

Bsn. f f

Hn. f f

Vln. I f f

Vln. II f f

Vla. f f

Vc. f f

D.B. f f

30

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

cresc. *ff* *ff* *ff* *cresc.* *ff* *ff* *cresc.* *ff* *cresc.* *ff* *cresc.* *ff*

30

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

cresc. *ff* *ff* *ff* *cresc.* *ff* *ff* *cresc.* *ff* *cresc.* *ff* *cresc.* *ff*

38

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

mf *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

38

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

mf *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

38

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

mf *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Fl. - *mp*

Ob. *mp*

B♭ Cl. *dim.* *mp* *b>*

Bsn. *dim.* *mp*

Hn. *mf*

Vln. I *mp*

Vln. II *dim.* *mp*

Vla. *dim.* *mp*

Vc. *dim.* *mp*

D.B. *dim.* *mp*

63

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ff

cresc.

ff

mp

cresc.

ff

mp

cresc.

cresc.

ff

mp

pizz.

cresc.

cresc.

ff

mp

cresc.

71

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mf

3

mf

mf

espress.

mf

3

mf

mf

arco

mf

79

Fl. Ob. B♭ Cl. Bsn.

Hn. Vln. I Vln. II Vla. Vc. D.B.

Fl. Ob. B♭ Cl. Bsn.

Hn. Vln. I Vln. II Vla. Vc. D.B.

89

Fl. Ob. B♭ Cl. Bsn.

Hn. Vln. I Vln. II Vla. Vc. D.B.

97

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Vln. I

Vln. II

Vla. *f*

Vc. *f*

D.B. *f*

104

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

IV. The Bridge

Dusky ♀ = 72

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Violin I, Violin II, Viola, Cello, and Double Bass. The instrumentation is as follows:

- Flute:** Playing eighth-note patterns, dynamic **p**.
- Oboe:** Playing eighth-note patterns, dynamic **p**.
- Clarinet in B♭:** Playing eighth-note patterns.
- Bassoon:** Playing eighth-note patterns, dynamic **p**.
- Horn in F:** Rests throughout the measure.
- Violin I:** Playing sixteenth-note patterns, dynamic **p**.
- Violin II:** Playing eighth-note patterns.
- Viola:** Playing eighth-note patterns, dynamic **p**.
- Cello:** Playing eighth-note patterns, dynamic **p**, with instruction "pizz."
- Double Bass:** Playing eighth-note patterns.

The score uses a mix of common time (4/4) and triple time (3/4). Measure 11 ends with a repeat sign and a bassoon solo. Measure 12 begins with a bassoon entry followed by the strings.

8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

17

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

17

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

24

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

24

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

24

31

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

cresc. *f* *f* *f*

31

Vln. I Vln. II Vla. Vc. D.B.

pizz. *arco cresc.* *arco cresc.* *cresc.* *cresc.* *f*

38

Fl. Ob. B♭ Cl. Bsn. Hn. Vln. I Vln. II Vla. Vc. D.B.

p *cresc.* *mp* *cresc.*

38

Hn. Vln. I Vln. II Vla. Vc. D.B.

p *cresc.* *p* *cresc.* *cresc.* *p* *cresc.* *mp* *cresc.*

Vln. I Vln. II Vla. Vc. D.B.

cresc. *mp* *cresc.* *p* *cresc.* *mp* *cresc.* *p* *cresc.* *mp* *cresc.*

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* arco

D.B. *mf* *f* Solo pizz.

attacca

Fl.

Ob.

B♭ Cl. Solo

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

V. The Curiosity Shop

Austere ♩ = 60

Flute
Oboe
Clarinet in B♭ *mf*
Bassoon *mp*
Horn in F *mp*
Violin I
Violin II
Viola
Cello
Double Bass

5

Fl.
Ob.
Bsn.
B♭ Cl.
Hn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Measure 9: Flute, Ob., B♭ Cl., Bsn., Hn. play eighth-note patterns. Vln. I, Vln. II, Vla., Vc., D.B. rest.

Measure 10: Flute, Ob., B♭ Cl., Bsn., Hn. play eighth-note patterns. Vln. I, Vln. II, Vla., Vc., D.B. rest.

Measure 11: Flute, Ob., B♭ Cl., Bsn., Hn. play eighth-note patterns. Vln. I, Vln. II, Vla., Vc., D.B. rest.

Measure 12: Flute, Ob., B♭ Cl., Bsn., Hn. play eighth-note patterns. Vln. I, Vln. II, Vla., Vc., D.B. rest.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Measure 13: Flute, Ob., B♭ Cl., Bsn., Hn. play eighth-note patterns. Vln. I, Vln. II, Vla., Vc., D.B. rest.

Measure 14: Flute, Ob., B♭ Cl., Bsn., Hn. play eighth-note patterns. Vln. I, Vln. II, Vla., Vc., D.B. rest.

Measure 15: Flute, Ob., B♭ Cl., Bsn., Hn. play eighth-note patterns. Vln. I, Vln. II, Vla., Vc., D.B. rest.

Measure 16: Flute, Ob., B♭ Cl., Bsn., Hn. play eighth-note patterns. Vln. I, Vln. II, Vla., Vc., D.B. rest.

16

Fl. *p subito*

Ob. *p subito*

B♭ Cl. *p subito*

Bsn. *p subito*

Hn. *p subito*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

This musical score page contains two staves of music. The top staff includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). Measure 16 begins with sustained notes followed by sixteenth-note patterns. Measures 17 and 18 continue with similar patterns, with dynamic markings *p subito* appearing at the start of each measure. Measures 19 through 21 show more complex rhythmic patterns, including eighth-note chords and sixteenth-note figures.

21

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains two staves of music. The top staff includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). Measures 21 and 22 feature eighth-note chords and sixteenth-note patterns. Measure 23 concludes with sustained notes. The instrumentation remains consistent throughout the section.

Fl. 25

Ob.

B♭ Cl.

Bsn. 25

Hn. 25

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 31

Ob.

B♭ Cl.

Bsn. 31

Hn. 31

Vln. I

Vln. II

Vla.

Vc.

D.B.

38

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains two systems of music. The first system covers measures 38 through 41. The second system begins at measure 42. The instrumentation includes Flute, Oboe, Bassoon, Clarinet, Bassoon, Horn, Violin I, Violin II, Cello, Double Bass, and Double Bass. Measure 38 features sustained notes from Flute, Oboe, Bassoon, Clarinet, Bassoon, and Horn. Measures 39-41 show dynamic markings 'f' and 'ff' with various melodic patterns on Violin I, Violin II, Cello, and Double Bass. Measure 42 starts with sustained notes from Flute, Oboe, Bassoon, Clarinet, Bassoon, and Horn. Measures 43-45 show dynamic markings 'f' and 'ff' with complex melodic patterns involving all instruments.

45

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section continues the musical score from measure 45. It includes measures 46, 47, and 48. The instrumentation remains the same: Flute, Oboe, Bassoon, Clarinet, Bassoon, Horn, Violin I, Violin II, Cello, Double Bass, and Double Bass. The patterns and dynamics continue from the previous section, with sustained notes and complex melodic lines across all instruments.

Fl. *dim.*

Ob. *dim.*

B♭ Cl. *dim.*

Bsn. *cresc.*

Hn. *dim.*

Vln. I

Vln. II

Vla.

Vc.

D.B. *dim.*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *cresc.*

Hn. *p*

Vln. I

Vln. II

Vla.

Vc.

D.B. *p*

attacca

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

VI. The Wild Ass's Skin

Note that the flute also plays a high drum,
 the oboe also plays a low drum,
 the clarinet also plays a tambourine,
 the bassoon also plays a slapstick or claps,
 and the horn also plays a sand block or a shaker.

$\text{♩} = 92$

The musical score consists of ten staves of music. The first staff features Flute and High Drum parts. The second staff features Oboe and Lower Drum parts. The third staff features Clarinet in B-flat and Tambourine parts. The fourth staff features Bassoon and Slap sound parts. The fifth staff features Horn in F and Sand Block or Shaker parts. The remaining five staves (Violin I, Violin II, Viola, Cello, and Double Bass) all feature pizzicato (pizz.) markings. Various dynamics, such as **p** (piano), are indicated throughout the score.

Flute
High Drum

Oboe
Lower Drum

Clarinet in B \flat
Tambourine

Bassoon
Slap sound

Horn in F
Sand Block
or Shaker

Violin I

Violin II

Viola

Cello

Double Bass

34

7

Fl. High Dr. *p*

Ob. Low Dr. *mp* [Oboe]

B♭ Cl. Tamb. *p* [Bassoon]

Bsn. Clap *mp*

Hn. SB

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

mf

35

14

Fl. High Dr. [Higher Drum]

Ob. Low Dr. [Tambourine]

B♭ Cl. Tamb.

Bsn. Clap

Hn. SB

Vln. I

Vln. II

Vla.

Vc.

D.B.

36 19

Fl. High Dr.

Ob. Low Dr.

B♭ Cl. Tamb.

Bsn. Clap

Hn. SB
19 arco

Vln. I

Vln. II
arco

Vla.

Vc.

D.B.

27

Fl. High Dr.

Ob. Low Dr.

B♭ Cl. Tamb.

Bsn. Clap

Horn

Hn. SB

Vln. I

Vln. II

Vla.

Vc.

D.B.

33

Fl.
High Dr.

Ob.
Low Dr.

B♭ Cl.
Tamb.

Bsn.
Clap

Horn
Hn.
SB

Vln. I

Vln. II

pizz.

Vla.

Vcl.

D.B.

39

Fl.
High Dr.

Ob.
Low Dr.

B♭ Cl.
Tamb.

Bsn.
Clap

Hn.
SB

Vln. I

Vln. II

arco

Vla.

Vcl.

D.B.

f

pizz.

f

pizz.

f

pizz.

f

46

Fl. High Dr.

Ob. Low Dr.

B♭ Cl. Tamb.

Bsn. Clap

Hn. SB

Vln. I

Vln. II

Vla.

Vc.

D.B.

52

Fl. High Dr.

Ob. Low Dr.

B♭ Cl. Tamb.

Bsn. Clap

Hn. SB

Vln. I

Vln. II

Vla.

Vc.

D.B.

Oboe

f

Bassoon

f

Horn

f

pizz.

Higher Drum

58

Fl.
High Dr.

Ob.
Low Dr.

B♭ Cl.
Tamb.

Bsn.
Clap

Hn.
SB

Vln. I

Vln. II

Vla.

Vc.

D.B.

64

Fl.
High Dr.

Ob.
Low Dr.

B♭ Cl.
Tamb.

Bsn.
Clap

Hn.
SB

Vln. I

Vln. II

Vla.

Vc.

D.B.

Horn

arco

78

Fl.
High Dr.

Ob.
Low Dr.

B♭ Cl.
Tamb.

Bsn.
Clap

Hn.
SB

Vln. I

Vln. II

Vla.

Vc.

D.B.

Clap or Slap

ff

85

Fl.
High Dr.

Ob.
Low Dr.

Bsn.
Clap

B♭ Cl.
Tamb.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hn.
SB
pizz.

85

pizz.

mp

pizz.

pizz.

mp

mp

mp

mp

mp

mp

92

Fl.
High Dr.

Ob.
Low Dr.

Bsn.
Clap

B♭ Cl.
Tamb.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hn.
SB

92

p

Lower Drum

dim.

pp

dim.

pp

dim.

let ring

let ring