

Russell Steinberg

Tears in Kosovo and Missing Violin Tango

From *Stories From My Favorite Planet*

For Violin, Full Orchestra, and Reader

Op. 48b

Text by Daniel Pearl

Duration: 7'40" (Music Only)  
Duration: 15' (Music and readings)

INSTRUMENTATION

2 FLUTES (PICC.)  
2 OBOES  
2 CLARINETS IN Bb  
2 BASSOONS

2 HORNS IN F  
2 TRUMPETS IN Bb  
2 TROMBONES  
TUBA

TIMPANI  
PERCUSSION  
(Bass Drum, Castanets, Maracas, Cymbal  
Tambourine, Glockenspiel)

HARP

SOLO VIOLIN  
STRINGS

**Blown To Bits Publications**

PREVIEW SCORE

"Tears in Kosovo" and "Missing Violin Tango"  
From *Stories From My Favorite Planet*  
For Violin, Orchestra, and Reader

Music by Russell Steinberg  
Text by Daniel Pearl

Blown to Bits Publications

[www.russellsteinberg.com](http://www.russellsteinberg.com)

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PREVIEW SCORE

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PREVIEW SCORE

## Performance order of Music and Readings

1. **Reading** — *Search for Mercy Ends in Tears on Quiet Kosovo Street*
2. **Music** — *Tears in Kosovo*
3. **Reading** — *Missing Violin's Case: The Finder Fiddles While Losers Sue --- 'Alcantara' Stradivarius, Lost 27 Years Ago, Resurfaces But New Owner Plays Coy*
4. **Music** — *Missing Violin Tango (music)*

PREVIEW SOURCE

**"Likely the very first piece of music inspired by the Wall Street Journal!"**

**Judea Pearl, father of Daniel Pearl**

### **ABOUT STORIES FROM MY FAVORITE PLANET**

On an intuitive hunch, filmmaker Aviva Kempner urged me to meet Daniel Pearl's parents. During a wonderful impromptu evening together, the Pearls captivated me with stories of Danny's humor and insight. I had already known that both of us had grown up in Encino and attended Birmingham High School. What I didn't know was that Danny himself was an accomplished violinist and that his passion to play music helped him establish networks of friends wherever he went. How fascinating that Danny's curiosity and brilliant journalism led him from humble Encino to the central nexus of world politics. The result of our meeting was "Stories From My Favorite Planet," The piece intertwines readings from five articles published in *At Home in the World*, into a musical tapestry that portray Danny's compassion as well as his sense of the ridiculous.

This adaptation for narrator, violin, and orchestra features two segments from the larger work. The first is a powerful Wall Street Journal story set in Kosovo where Danny tries to discover if any Serb and Albanian friendships still remain amidst the war. The piece that follows, "Tears in Kosovo," is an expressive soliloquy with resonance of Eastern European folk harmonies.

Danny's article on the rediscovery of a UCLA-owned Stradivarius violin became one of the Wall Street Journal's most popular stories. The violin had fallen off the roof of a musician's car 25 years earlier. When rediscovered by a luthier, the new

Danny's article on the rediscovery of a UCLA-owned Stradivarius violin became one of the Wall Street Journal's most popular stories. The violin had fallen off the roof of a musician's car 25 years earlier. When rediscovered by a luthier, the new owner was loathe to return it because she says it's the only violin that lets her play in tune! Musically, I couldn't resist setting this movement as a tango, the "Missing Violin Tango." In between the tango are ridiculous passages of scales "in honor" of the student who didn't want to give up the Stradivarius!

*Stories From My Favorite Planet* was commissioned by the Daniel Pearl Foundation for the second annual worldwide Daniel Pearl Music Day.

PREVIEW SCORE

## LIBRETTO

1.

**Reader:**

Wall Street Journal

12/02/1999

### **Reporter's Notebook: Search for Mercy Ends in Tears on Quiet Kosovo Street**

KOSOVO, Yugoslavia -- President Clinton came to Kosovo last week pleading for a little ethnic reconciliation. This reminded me of my first trip here, in June, when I searched in vain for a story about ethnic Albanians and Serbs moving beyond their hatred.

In my search for a pocket of ethnic harmony, I tried the new soccer team (no Serbs), a once-mixed jazz band (no gigs), even a mental hospital. There, ethnic-Albanian nurses told me the Serb staff had fled, told the patients to leave, too, and taken the telephones. Only one encounter seemed to offer any hope for Serbs and Albanians living together. It took place on a quiet residential street. And last week, on a return trip to Kosovo, I decided to see if the story had a happy ending.

In the third house on the right lived Rade Volic, a 70-year-old ex-railroad worker. Rade is a Serb. Next door lived Hamit Fazliu, 68 years old, a retired mill worker and ethnic Albanian. He and Mr. Volic, neighbors for 30 years, worked to stay friends, even as an Albanian guerrilla war for independence and a Serbian ethnic cleansing campaign began.

On March 27, soon after the NATO bombing began, Serb vigilantes shot up Hamit's house while he cowered on the living room couch. Rade says he persuaded the vandals not to burn the house. Hamit spent the night at Rade's house, then left Kosovo. In their own tidy home, Rade and his wife showed me a letter their neighbor had written while taking shelter with them. "What will happen, nobody knows, but let this be proof that Rade is a good man, and his wife, and I'm very thankful," it read. Still, Rade and his wife weren't sure they would stay. All around, neighbors were pooling their money to rent trucks to move to Serbia proper.

That was four months ago... there are few mixed neighborhoods left. I visited Hamit first. He now had furniture, a television, new cabinets. He said he had made the rounds of neighbors at first, telling how Rade had helped him. But lately, he was asking Rade not to speak with him on the street. "Some of my relatives don't understand," he said, especially the ones who had immediate family members killed."

Next door, Rade and his wife greeted me warmly, and asked if I could help them determine if the German-mark notes they were about to receive for their house were real. They had gone with one of the many Albanians who knocked on their door asking to buy the place. they were tired of rocks being thrown through the window, and they were moving in four days' time to live near their daughter and son in Belgrade.

It was a tearful moment. Rade and his wife had built the house thinking their children would live there. I wished them luck and said goodbye.

My driver was across the street. "I was worried, I thought maybe those Serbs killed you," he said. And then: "The people who bought this place are crazy. They could have it for free. The Serbs are going to have to leave anyhow."

"Thank you, Agim," I said as we rolled toward Pristina. "Thank you for reminding me that I'm in the Balkans."



2. **Music:  
Tears in Kosovo**

3. **Reader:  
Wall Street Journal  
10/17/1994**

**Missing Violin's Case: The Finder Fiddles While Losers Sue --- Alcantara' Stradivarius, Lost 27 Years Ago, Resurfaces But New Owner Plays Coy**

LOS ANGELES -- David Margetts still doesn't know if he left the borrowed Stradivarius on the roof of his car and drove off, or if it was stolen from the unlocked vehicle while he bought groceries. That was in August 1967. Mr. Margetts sent notices to pawn shops and violin stores and took out classified ads. He spent the next 27 years worrying that the "Duke of Alcantara" Stradivarius, made in 1732, was gone forever.

It wasn't. Officials of UCLA, to which the instrument had been donated, say the same violin reappeared this January. But the tale doesn't end there. University officials have discovered that once somebody is smitten with the love of a Stradivarius, taking it away is like wresting a baby from its mother's arms.

Joseph Grubaugh, a violin dealer in Petaluma, Calif., says that when a violin teacher showed him a student's instrument bearing a Stradivarius label one day in January, he thought he was looking at the real thing.

He opened his copy of the Iconography of Antonio Stradivari and found a photograph of a violin with similar scratch marks on the back. It was the Duke of Alcantara. A bigger shock came a week later when the violin teacher picked up the repaired fiddle. Mr. Grubaugh flipped through a violin registry and saw the instrument listed as stolen from UCLA.

The student was amateur violinist Teresa Salvato, who says she got the violin as part of a divorce settlement last year. She says her husband received the violin around 1979 from his aunt, who helped run a music store. Where the aunt got the violin isn't known, Ms. Salvato says, but one piece of family lore had her picking it up beside a freeway on-ramp after mistaking the canvas-covered case for a baby. Ms. Salvato contacted UCLA, but over the next 10 months declined the university's pleas to surrender the violin. Also, Ms. Salvato didn't appreciate the unannounced visit to her home in May by two campus police officer's who, she says, threatened to arrest her and told neighbors she was a theft suspect. When they reappeared last week to serve civil court papers, Ms. Salvato wouldn't leave her locked car. She now is staying in a hotel. And the Alcantara is in hiding.

Ms. Salvato played her mystery violin for the first time in January. It was "heavenly," she says, "smooth and gorgeous." It even helped her play in tune. "There are things I can't do on the violin, but I can execute them on that violin," she said.

During a recent telephone conversation with Robert Portillo, a musical curator for UCLA, Ms. Salvato asked if less-accomplished musicians might be allowed to play the violin. And she wondered "if there is any possible legal way I could keep it."

Ms. Salvato insists she only wants what is right for the instrument. The university "lost it once," she says. "They're really not careful."

Mr. Portillo -- who complains that Ms. Salvato is taking the university "for a ride" -- says UCLA will be extremely mindful of the instrument if it is returned. One faculty member who is likely to play it is Alexander Treger, concertmaster of the Los Angeles Philharmonic Orchestra, who already plays an orchestra-owned 1711 Stradivarius. On tour, Mr. Treger says, "I don't leave the violin even if I have to go to the bathroom."

4.

**Music:  
Missing Violin Tango**

**Fine**

Russell Steinberg

*Stories From My Favorite Planet:*

**TEARS IN KOSOVO**

**INSTRUMENTATION**

2 FLUTES  
2 OBOES  
2 CLARINETS IN Bb  
2 BASSOONS

2 HORNS IN F

GLOCKENSPIEL  
I. Tears in Kosovo

HARP

SOLO VIOLIN  
II. Missing Violin Tange  
Text by Daniel Pearl

Op. 48b

For Violin, Orchestra, and Reader

Duration: 7'40" (music only)  
Duration: 15' (music and readings)

**Blown To Bits Publications**



Fl.

Ob.

Cl. *mp* 3 *p* *t<sup>b</sup>*

Bsn.

Hn. *con sord.* *pp*

Glock.

Hp.

*con sord.* *con espress.* *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

5

6

7

8

The image displays a page of a musical score for an orchestra, spanning measures 9, 10, and 11. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Glockenspiel (Glock.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key musical details include:

- Flute (Fl.):** Measures 10 and 11 feature melodic lines with dynamics *mp* and *mf*, and a triplet in measure 11.
- Clarinet (Cl.):** Measure 9 includes a trill marked *tr(b)*.
- Violins (Vln. I & II):** Play sustained, arched notes across all three measures.
- Viola (Vla.) and Violoncello (Vc.):** Play sustained, arched notes across all three measures.
- Double Bass (Db.):** Plays a long, sustained note across measures 10 and 11.
- Harmonies:** The Harp (Hp.) and Horns (Hn.) provide harmonic support with chords and sustained notes.

Fl. *mp* *mf* 5

Ob.

Cl.

Bsn.

Hn. *mp*

Glock.

Hp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db.

12

13

14

15

This musical score page contains measures 16 through 19. The instruments are arranged as follows:

- Flute (Fl.):** Measure 16 has a trill on a quarter note, followed by a melodic line. Dynamics are *mp*. Measures 17-19 play chords with dynamics *mp*, *mf*, and *p*.
- Oboe (Ob.):** Measures 17-19 play chords with dynamics *mp*, *mf*, and *p*.
- Clarinet (Cl.):** Measures 17-19 play chords with dynamics *mp*, *mf*, and *p*.
- Bassoon (Bsn.):** Measures 17-19 play chords with dynamics *mp*, *mf*, and *p*.
- Horn (Hn.):** Measures 16-19 play chords with dynamics *mp*, *mf*, and *p*.
- Glockenspiel (Glock.):** Silent throughout.
- Harpsichord (Hp.):** Silent throughout.
- Violin I (Vln. I):** Measures 16-19 play chords with dynamics *mp*, *mf*, and *p*.
- Violin II (Vln. II):** Measures 16-19 play chords with dynamics *mp*, *mf*, and *p*.
- Viola (Vla.):** Measures 16-19 play chords with dynamics *mp*, *mf*, and *p*.
- Violoncello (Vc.):** Measures 16-19 play chords with dynamics *mp*, *mf*, and *p*.
- Double Bass (Db.):** Measures 16-19 play chords with dynamics *mp*, *mf*, and *p*.

Measure 16 includes a trill on the flute and a triplet in the violin parts. Measure 19 features a triplet in the violin parts. A large red watermark "PREVIEW SOURCE" is overlaid diagonally across the page.

16 17 18 19



Fl. *p*

Ob. *p* 1. *p*

Cl. *p*

Bsn. *p*

Hn. *espress.*

Glock.

Hp.

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

Vln. II *espress.*

Vla. *espress.*

Vc. *senza sord.* *espress.*

Db. *senza sord.*

20

21

22

23

poco piu mosso

Fl.

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. 1. *con espress.* *mf* 3

Hn. *mf*

Glock.

Hp.

*poco piu mosso*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *con espress.* *mf* 3

Db. *con espress.* *mf* 3

Fl. *a2* *mf* *f*

Ob. *f*

Cl. *a2* *mf*

Bsn. *a2*

Hn.

Glock.

Hp. *Oboe* *f*

Vln. I *f* *p*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

28 29 30 31

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord.

stopped tones

E: F# G# A: B: C# D#

*p*

*mp*

1.

3

Fl. a2

Ob. a2  
*p*

Cl. a2

Bsn. a2

Hn. ord.

Glock.

Hp. *Ab* *E $\natural$*  *B $\flat$*

Vln. I div.

Vln. II

Vla.

Vc. con sord.

Db.

37

38

39

40

41

A tempo

Fl. *mf* *pp*

Ob. *mf*

Cl. *mf* *pp*

Bsn. *mf*

Hn. *pp* stopped tones

Glock. *pp* ethereal

Hp.

Vln. I *mf* *pp* ethereal

Vln. II *mf* *pp* art. harm.

Vla. *mf* *pp*

Vc. *mf* *pp*

Db. *mf*

Fl.

Ob. *con espress.*  
1. *p* *mf* *p*

Cl. 1. *p* *mf*

Bsn.

Hr. *ord.* *p* *p*

Glock.

Hp. *E:F:G:A:*  
*B:C:D:* *C#*

Vln. I

Vln. II *p* *p*

Vla. *p* *p*

Vc. *p* *p*

Db. *p*

46

47

48

49

50

51

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *p*

Glock. *p*

Hp. Cl.

*con espress.*  
*mp*

Vln. I *p* *mp*

Vln. II

Vla.

Vc.

Db.



Fl. *poco* *mp* *mp* *espress.*

Ob. *poco* *mp*

Cl. *poco* *mp*

Bsn.

Hn. *poco* *mp*

Glock. *poco* *mp*

Hp.

Vln. I *mp* *espress.*

Vln. II *poco* *mp*

Vla. *poco* *mp*

Vc. *poco* *mp*

Db. *poco* *mp*

56

57

58

poco a poco morendo

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Glock. (Glockenspiel), Hp. (Harp), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score spans three measures, with the first measure on page 59, the second on page 60, and the third on page 61. The Flute part begins with a *mf* dynamic and a series of sixteenth-note runs, transitioning to a *mp* dynamic in the second measure. The Oboe, Clarinet, and Bassoon parts enter in the second measure with a *mp* dynamic. The Horn part has a *mp* dynamic. The Harp part provides a steady accompaniment of chords. The Violin I part has a *mf* dynamic and includes a *natural harm.* instruction in the third measure. The Violin II, Viola, Violoncello, and Double Bass parts provide a steady accompaniment. The tempo marking *poco a poco morendo* is present at the top of the first measure and above the Violin I part in the second measure.

This musical score page contains measures 62 through 65. The instruments are arranged as follows:

- Flute (Fl.):** Measures 62-63 have rests. Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.
- Oboe (Ob.):** Measures 62-63 have a half-note melody. Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.
- Clarinet (Cl.):** Measures 62-63 have a half-note melody. Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.
- Bassoon (Bsn.):** Measures 62-63 have a half-note melody. Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.
- Horn (Hn.):** Measures 62-63 have a half-note melody. Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.
- Glockenspiel (Glock.):** Measures 62-63 have chords. Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.
- Harp (Hp.):** Measures 62-63 have chords. Measure 64 begins with a *ppp* dynamic, marked "solo". Measure 65 features a glissando leading to an 8va chord.
- Violin I (Vln. I):** Measures 62-63 have chords, marked "art. harm.". Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.
- Violin II (Vln. II):** Measures 62-63 have a half-note melody. Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.
- Viola (Vla.):** Measures 62-63 have a half-note melody. Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.
- Violoncello (Vc.):** Measures 62-63 have a half-note melody. Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.
- Double Bass (Db.):** Measures 62-63 have a half-note melody. Measure 64 begins with a *ppp* dynamic. Measure 65 has a rest.

Measures 62, 63, 64, and 65 are indicated by boxed numbers at the bottom of the page.

62

63

64

65

**MISSING VIOLIN TANGO**INSTRUMENTATION

PICCOLO  
FLUTE  
2 OBOES  
2 CLARINETS IN Bb  
2 BASSOONS

2 HORNS IN F  
2 TRUMPETS IN Bb  
2 TROMBONES  
TUBA

TIMPANI

BASS DRUM  
CASTANETS  
MARACAS  
CYMBAL  
TAMBOURINE

HARP

SOLO VIOLIN  
STRINGS

# Missing Violin Tango

Allegretto scherzando ♩ = 72-76

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, and Bassoon (with a2 marking). The brass section includes Horn, Trumpet, Trombone, and Tuba. Percussion includes Timpani, Bass Drum, Castanets, Maracas, Cymbals, and Tambourine. The string section includes Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *mf* and *p*, and performance instructions like "slide IV" and "pizz. arco". A large red watermark "PREMIUM SCORE" is overlaid diagonally across the page.

1

2

3

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cast.

Mrcs.

Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla. pizz. arco pizz. arco pizz. arco pizz. arco

Vc.

Db.

4

5

6

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cast.

Mrcs.

Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*pizz.* *arco*

*cantabile*

*slide IV*

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
B. D.  
Cast.  
Mrcs.  
Cym.  
Tamb.  
Hp.  
Vln. I  
Vln. II  
Vla. (pizz. arco)  
Vc.  
Db.



Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cast.

Mrcs.

Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla. pizz. arco pizz. arco

Vc.

Db.

11

12

Allegro ridicoloso

Picc. //

Fl. //

Ob. //

Cl. //

Bsn. // *sf*

Hn. //

Tpt. //

Tbn. //

Tba. // *sf*

Timp. //

B. D. //

Cast. // *mf*

Mrcs. //

Cym. // *(tr)*

Tamb. //

Hp. //

Allegro ridicoloso

Vln. I // *p*

Vln. II //

Vla. // *sf* snap pizz. arco // *p* spiccato

Vc. // *sf* snap pizz. arco // *p* spiccato

Db. // *sf* arco // *p* spiccato

Picc. *poco a poco cresc.* *p* a2

Fl. *poco a poco cresc.* *p* a2

Ob. *poco a poco cresc.* *p*

Cl. a2 *p* *poco a poco cresc.*

Bsn. a2 *p* *poco a poco cresc.*

Hn. -

Tpt. *p*

Tbn. *p* *mp*

Tba. *p* *mp*

Timp. -

B. D. -

Cast. -

Mrcs. -

Cym. -

Tamb. -

Hp. -

Vin. I *p* *poco a poco cresc.*

Vin. II *p* *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Db. *poco a poco cresc.*

This page of a musical score, page 25, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Bass Drum (B. D.), Castanets (Cast.), Maracas (Mrcs.), Cymbals (Cym.), and Tambourine (Tamb.). The piano (Hp.) and string section (Vln. I, Vln. II, Vla., Vc., Db.) are also present. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). A large red watermark reading 'DRUMS' is overlaid diagonally across the page.

Allegretto scherzando

Picc.   
 Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Tpt.   
 Tbn.   
 Tba.   
 Timp.   
 B. D.   
 Cast.   
 Mrcs.   
 Cym.   
 Tamb.   
 Hp.

Allegretto scherzando

Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Db.   
 18   
 19

This musical score is for an orchestra and percussion ensemble. It consists of 18 staves, each representing a different instrument or section. The instruments listed on the left are: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Tenor Trombone), Tba. (Tuba), Timp. (Timpani), B. D. (Bass Drum), Cast. (Cymbal), Mrcs. (Maracas), Cym. (Cymbal), Tamb. (Tambourine), Hp. (Harp), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). A large, diagonal red watermark reading 'PREVIEW SCORE' is overlaid across the entire page. The music features various dynamics, with 'sfz' (sforzando) markings appearing in the Bsn., Vc., and Db. staves. The score is divided into two systems, with the first system ending at measure 20 and the second system starting at measure 21. The page number '27' is located in the top left corner.

**Allegro ridicoloso**

Picc. // **Allegro ridicoloso**

Fl. *a2* //

Ob. *a2* //

Cl. *a2* //

Bsn. *sfz* //

Hn. //

Tpt. //

Tbn. //

Tba. *sfz* *arco* //

Timp. //

B. D. //

Cast. //

Mrcs. //

Cym. //

Tamb. *tr* //

Hp. //

*pizz.* *arco* // **Allegro ridicoloso** *p*

Vln. I //

Vln. II //

Vla. *sfz* *snap pizz.* *arco* // *sfz* *snap pizz.* *arco* // *spiccato* *p*

Vc. *sfz* // *spiccato* *p*

Db. // *arco* *spiccato* *p*

Picc.  $\frac{4}{4}$

Fl.  $\frac{4}{4}$

Ob.  $\frac{4}{4}$

Cl. <sup>a2</sup>  $\frac{4}{4}$   
*p*

Bsn. <sup>a2</sup>  $\frac{4}{4}$   
*p*

Hn.  $\frac{4}{4}$

Tpt.  $\frac{4}{4}$   
*mp* *poco a poco cresc.*

Tbn.  $\frac{4}{4}$   
*mp* *poco a poco cresc.*

Tba.  $\frac{4}{4}$   
*mp* *poco a poco cresc.*

Timp.  $\frac{4}{4}$

B. D.  $\frac{4}{4}$

Cast.  $\frac{4}{4}$

Mrcs.  $\frac{4}{4}$

Cym.  $\frac{4}{4}$

Tamb.  $\frac{4}{4}$

Hp.  $\frac{4}{4}$   
*poco a poco cresc.*

Vin. I  $\frac{4}{4}$   
*p* *poco a poco cresc.*

Vin. II  $\frac{4}{4}$   
*p* *poco a poco cresc.*

Vla.  $\frac{4}{4}$   
*poco a poco cresc.*

Vc.  $\frac{4}{4}$   
*poco a poco cresc.*

Db.  $\frac{4}{4}$   
*poco a poco cresc.*



Picc.

Fl. a2

Ob. a2

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cast.

Mrcs.

Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

26

This page of a musical score includes the following parts and markings:

- Picc.**: Piccolo flute part.
- Fl.**: Flute part.
- Ob.**: Oboe part.
- Cl.**: Clarinet part.
- Bsn.**: Bassoon part.
- Hn.**: Horn part, featuring trills (*tr*) and a dynamic marking of *mf*.
- Tpt.**: Trumpet part.
- Tbn.**: Trombone part.
- Tba.**: Tuba part.
- Timp.**: Timpani part.
- B. D.**: Bass Drum.
- Cast.**: Castanets.
- Mrcs.**: Maracas.
- Cym.**: Cymbal part, featuring a trill (*tr*) and dynamic markings of *mp* and *ff*.
- Tamb.**: Tambourine.
- Hp.**: Harp part.
- Vin. I**, **Vin. II**: Violin I and II parts.
- Vla.**: Viola part.
- Vc.**: Violoncello part.
- Db.**: Double Bass part.

Allegretto scherzando

Picc. *fff*

Fl. *fff* a2

Ob. *fff*

Cl. *fff* a2

Bsn. *fff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

B. D. *ff*

Cast. *ff*

Mrcs. *ff* tr

Cym. *ff* tr

Tamb. *ff* tr

Hp. *fff* gliss.

Allegretto scherzando

Vln. I *fff* 3

Vln. II *fff* 3

Vla. *fff* 3

Vc. *fff*

Db. *fff* snap pizz.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cast.

Mrcs.

Cym.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

glissando E string

glissando A string

Picc. *6*

Fl. *6* *a2*

Ob. *6*

Cl. *6*

Bsn. *f*

Hn. *6*

Tpt. *6*

Tbn. *f*

Tba. *f*

Timp.

B. D.

Cast.

Mrcs. *tr*

Cym.

Tamb. *tr*

Hp.

Vln. I *6* *3*

Vln. II *6*

Vla. *div.* *div. etc.*

Vc. *div.* *div. etc.*

Db.

Allargando

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff* a2

Cl. *mf* *ff* a2

Bsn. *mf* *ff* a2

Hn. *mf* *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Timp. //

B. D. // *ff* To T.-t. //

Cast. //

Mrcs. // *tr* //

Cym. // *tr* //

Tamb. // *tr* //

Hp. //

*mf* *ff* **Allargando**

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff* pizz. arco

Vc. *mf* *ff*

Db. *mf* *ff* arco

Allegro ridiculoso

Picc. *p*

Fl. *p* 1.

Ob. *p*

Cl. *p*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cast.

Mrcs.

Cym. *pp*

Tamb.

Hp. *pp* gliss. *pp* gliss.

Vln. I *pp* arco

Vln. II

Vla. *pp* pizz.

Vc. *pp* pizz.

Db. *pp* pizz.

**// Allegretto scherzando**

Picc. //

Fl. //

Ob. //

Cl. //

Bsn. //

Hn. // *mf*

Tpt. // *mf*

Tbn. //

Tba. // *mf*

Timp. // *mf*

B. D. // Tam-tam

Cast. //

Mrcs. //

Cym. //

Tamb. //

Hp. //

**Allegretto scherzando**

Vln. I // *mf*

Vln. II // *mf*

Vla. // arco *mf*

Vc. // arco *mf*

Db. // arco *mf*

PREMIERE



Picc. *pp*

Fl. *p* *pp*

Ob. *pp* a2

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Tpt. *pp*

Tbn. *pp*

Tba. *p* *pp*

Timp. *p* *pp*

T.-t. *pp* To B. D. Bass Drum *pp*

Cast. *pp*

Mrcs. *pp*

Cym. *pp*

Tamb. *pp*

Hp. *pp*

Vln. I *p* *pp* *pp* *pizz.*

Vln. II *p* *pp* *pp* *pizz.*

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

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

Db. *pizz.* *pp*