

Wasteland

for Bb Clarinet, Bassoon, Trombone, Percussion

Lynn Yang

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$\text{♩} = 104$ Fast, interlocking

Clarinet in Bb

Bassoon

Trombone

Marimba

$\text{♩} = 104$ Fast, interlocking

Detailed description: This block contains the first system of the musical score. It features four staves: Clarinet in Bb (treble clef), Bassoon (bass clef), Trombone (bass clef), and Marimba (treble clef). The music is in 5/4 time and consists of four measures. The Clarinet part has dynamics *ff*, *f*, *ff*, and *f* with a *mf* dynamic in the final measure. The Bassoon part has dynamics *ff*, *f*, *ff*, and *f*. The Trombone part has dynamics *ff*, *ff*, *mp*, and *f*. The Marimba part has dynamics *ff*, *ff*, and *f*. The Marimba part includes a complex rhythmic pattern in the final measure.

Cl.

Bsn.

Tbn.

Mar.

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features four staves: Clarinet (treble clef), Bassoon (bass clef), Trombone (bass clef), and Marimba (treble clef). The music is in 3/4 time and consists of four measures. The Clarinet part has a dynamic of *f*. The Bassoon part has dynamics *ff* and *ff*. The Trombone part has dynamics *mf*, *f*, and *ff*. The Marimba part has a dynamic of *ff*. The Marimba part includes a complex rhythmic pattern in the final measure.

9 **A**

Cl. *f mp f mp*

Bsn. *f mp f*

Tbn. *f mp f*

Mar. *> mp < ff f*

13

Cl. *f mp f mp f*

Bsn. *mp f mp f mp*

Tbn. *mp mf*

Mar. *mp f*

17

Cl. *mf* *f* *mf*

Bsn. *f* *p < mf* *mf*

Tbn. *f* *mp* *p* *mf*

Mar. *mp* *mp*

21

Cl. *f* *mp* *mf*

Bsn. *mp* *mf*

Tbn.

Mar.

25

Cl. *f mf f mp p*

Bsn. *f mp f mf*

Tbn. *f mp mf*

Mar. *f f*

29

Cl. *mp mf f ff mp ff*

Bsn. *mp ff ff mp ff*

Tbn. *f ff mp ff mp*

Mar. *mp ff mf ff*

33

Cl. *mp* *p* *mf* *f*

Bsn. *mp* *mf* *f*

Tbn. *f*

Mar. *mp* *ff* *mp* *<f*

38

Cl. *p* *f* *mp* *mf* *f*

Bsn. *mp*

Tbn. *p* *f* *mp* *mf*

Mar. *mp* *f* *mp*

42

Cl. *mf* *f* *mp*

Bsn. *mp* *mf* *mp*

Tbn. *f* *mp*

Mar. *ff* *mf* *ff* *mf*

45

Cl. *f* *mf* *ff* *mf* *f*

Bsn. *f* *mf* *ff* *mf* *f*

Tbn. *f* *mp* *f*

Mar. *f* *mf* *f*

49

Cl. *mp* *f* *ff p* *mp* *ff* *mp*

Bsn. *mp* *mf* *f* *ff* *mp* *ff* *mp*

Tbn. *mp* *f* *ff p* *mp* *ff* *mp*

Mar. *mp* *f* *ff p* *ff*

53

Cl. *ff* *mp* *pp* *p* *mp*

Bsn. *ff* *mf* *mp* *p* *mp*

Tbn. *ff* *mf* *mp* *p* *mp*

Mar. *mf*

$\text{♩} = 82$ Softly moving

B

60

Cl.

Bsn.

Tbn.

Mar.

pp *mp* *pp* *p* *mp*

p *mp* *pp mp p*

pp mp pp mp p mp

67

Cl.

Bsn.

Tbn.

Mar.

p *f*

mp p mp

mp p p mp

C

75

Cl. *p* *mf* *p* *p*

Bsn. *p* *pp* *p*

Tbn. *mp* *p* *p* *p*

Mar. *p*

C

82

Cl. *p* *p* *p*

Bsn. *p* *p* *p*

Tbn. *p* *pp*

Mar. *p* *pp*

89

Cl. *f* *p* *< p >* *< p >*

Bsn. *p* *< p >* *< p >*

Tbn. *p*

Mar. *p*³

95

Cl. *p* *p* *p* *p* *p*

Bsn. *p* *< p >* *< p >* *p*

Tbn. *p* *p*

Mar. *p*³ *pp*

101

Cl. *mp* *p* *p* *mp*

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

Tbn. *p* *mp*

Mar. **D**

108

Cl. *p*

Bsn. *mp* *mf* *mp* *p*

Tbn. *p*

Mar.

113

Cl.

Bsn.

Tbn.

Mar.

Musical score for measures 113-118. The score is for Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), and Maracas (Mar.). The key signature is B-flat major. The Clarinet part features a melodic line with triplets and dynamics of *mp*. The Bassoon and Trombone parts provide harmonic support with sustained notes and dynamics of *p* and *mp*. The Maracas part is silent in this section.

119

Cl.

Bsn.

Tbn.

Mar.

Musical score for measures 119-124. The score is for Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), and Maracas (Mar.). The key signature is B-flat major. The Clarinet part has a melodic line with triplets and dynamics of *p*. The Bassoon and Trombone parts have sustained notes with dynamics of *p*. The Maracas part has a rhythmic pattern starting in measure 123 with a dynamic of *mp*.

125

Cl. *pp* *mp* 3 *p*

Bsn. *mp* 3

Tbn. *pp* *mp* *p*

Mar. 3 *pp* *pp*

131

Cl. *mp* 3 *p* *p*

Bsn. *p* 3 *mp* *p*

Tbn. *p*

Mar. *pp*

138

Cl. *mp*

Bsn. *pp* *p*

Tbn. *pp* *p*

Mar. *mp* *pp*

143

Cl. *mp* *p* *mp* *p* *mp* *mf* *p*

Bsn. *mp* *mf*

Mar. *mp* *p* *f*

147

Cl.

Bsn.

Tbn.

Mar.

151

Cl.

Bsn.

Tbn.

Mar.

accel.

155 **E** ♩=136 **Fast, interlocking**

Cl. *mp* *f* *ff*

Bsn. *p* *mp*

Tbn. *ff*

Mar. *ff* **To S. D.**

E ♩=136 **Fast, interlocking**

Snare Drum

159

Cl. *mp* *mf*

Bsn. *mf* *mp* *f* *p*

Tbn. *mp* *f*

S. D. *pp* *f* *mp*

164

Cl. *f* *mp* *f*

Bsn. *mf* *p* *mp* *f* *p* *mf* *mp* *f* *mp*

Tbn. *mp* *f* *mp* *f*

S. D. *f* *pp* *f* *f* *p*

To Cym. Cymbals 1.v. To S. D. Snare Drum

169

Cl. *mp* *f* *mf* *f* *mp* *f*

Bsn. *f* *mp* *f* *mp* *f* *mp*

Tbn. *ff* *mf* *f* *mf*

S. D. *ff* *ff* *f*

To Cym. Cymbals 1.v. To S. D. Snare Drum

174

Cl. *mp* *f* *mp f*

Bsn. *f* *mf* *> mp* *f* *ff* *f* *mf* *ff* *mp*

Tbn. *f* *mp* *< mf* *f* *ff* *mp*

S. D. *ff* *ff* *p* *ff*

To Cym. Cymbals l.v. To S. D. Snare Drum

179

Cl. *mp* *ff* *mf* *ff* *mp < f* *mp*

Bsn. *ff* *mp* *f* *mp <*

Tbn. *ff* *mp < f* *f*

S. D. *mp < f* *ff* *ff* *p*

To Cym. Cymbals l.v.

184

Cl. *ff mp f ff mp f*

Bsn. *ff mp f mp f*

Tbn. *ff mp f mp f*

Cym. *ff f ff mp* 1.v. To S. D. Snare Drum

189

Cl. *mp f mp f mp*

Bsn. *mp f mp f mp f*

Tbn. *f mp < f mp f mp*

S. D. *ff f mp ff* Cymbals To Cym. 1.v. To S. D.

194

Cl. *mf* *f* *mf* *ff* *mf* *mp* *ff*

Bsn. *f* *mp* *ff* *p* *ff* *mp*

Tbn. *f* *ff*

S. D. Snare Drum *mp* *f* *ff* *p* *ff*

To Cym. Cymbals l.v. l.v. l.v.

199

Cl. *mp* *ff* *mp* *mp* *ff* *ff* *p* *p*

Bsn. *mp* *ff* *p* *ff* *p* *f* *p*

Tbn. *p*

Cym. *mp* *ff* l.v. l.v.

204

Cl. *f* *p* *f* *p* *f*

Bsn. *f* *p* *f* *p* *f*

Tbn.

Cym. *p* *f*

209

Cl. *p* *f* *p* *f* *p* *f* *p*

Bsn. *f* *f* *p* *f* *p* *f* *p*

Tbn.

Cym. *p* *f* *p* *mf*

214

Cl. *f* *p* *ff* *p* *f* *f* *p*

Bsn. *f* *f* *mf* *f* *p* *f*

Tbn. — — — — —

Cym. *f* *p* *ff* *p* *f*

l.v. *l.v.* *l.v.*

219

Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Bsn. *f* *p* *f* *p* *f* *p*

Tbn. *p*

Cym. *pp* *legato*

To Mar. *rit.*

F *Sofely moving* $\text{♩} = 120$

F *Sofely moving* $\text{♩} = 120$
Marimba, soft mallet

224

Cl.

Bsn.

Tbn.

Mar.

p

p *pp* *mp* *pp* *p* *pp* *mp*

229

Cl.

Bsn.

Tbn.

Mar.

pp

pp

p

pp *p* *pp* *p* *pp* *mp* *pp*

234

Cl.

Bsn.

Tbn.

Mar.

mp pp p pp mp pp p

239

Cl.

Bsn.

Tbn.

Mar.

pp p pp p pp mp pp

244

Cl.

Bsn.

Tbn.

Mar.

p

pp

249

Cl.

Bsn.

Tbn.

Mar.

p

pp

mp

pp

p

pp

mf

254

Cl.

Bsn.

Tbn.

Mar.

pp *p* *pp* *mp* *pp* *p* *pp*

259

Cl.

Bsn.

Tbn.

Mar.

p *pp* *mf* *pp* *p* *pp* *p*

264

Cl.

Bsn.

Tbn.

Mar.

pp < *p* < *pp* < *mp* < *pp* < *p* < *pp* < *p*

269

Cl.

Bsn.

Tbn.

Mar.

pp < *mp* < *pp* < *mp* < *pp* < *p* < *pp*

274

Cl.

Bsn.

Tbn.

Mar.

p *pp* *p* *pp* *mp* *pp* *p* *pp*

279

Cl.

Bsn.

Tbn.

Mar.

pp

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

284

Cl.

Bsn.

Tbn.

Mar.

pp mp p mf pp mp pp

The image shows a musical score for four instruments: Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), and Maracas (Mar.). The score begins at measure 284. The Clarinet and Trombone parts play a melodic line consisting of a quarter note, a half note, and a whole note, all under a single slur with a fermata over the final whole note. The Bassoon part consists of whole rests for the entire duration. The Maracas part plays a rhythmic pattern of eighth notes, with dynamic markings *pp*, *mp*, *p*, *mf*, *pp*, *mp*, and *pp* indicated by wedges below the notes.