

Toward Solace

C Score

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$\text{♩} = 56$ gentle, atmospheric

4
4

2

3

4

5

6

The score is arranged in systems for various instruments. The top system includes Flute, Clarinet 1 in Bb, Clarinet 2 in Bb, Horn I in F, Horn II in F, Percussion, and Harp. The bottom system includes Violin I, Violin II, Viola, Violoncello, and Double bass. The Flute part features a melodic line with dynamics *n*, *p*, *pp*, and *n*, and includes a triplet of eighth notes. The Clarinet parts provide harmonic support with dynamics *pp*, *mp*, and *p*. The Horn parts are marked with *n*, *mp*, and *p*, and include a triplet of eighth notes. The Percussion part features a vibraphone part with a bow and a mallet part, with dynamics *mf* and a note marked *f*. The string parts (Violin I, Violin II, Viola, Violoncello, and Double bass) play sustained chords with dynamics *n*, *pp*, *mp*, and *p*. The score includes various performance instructions such as 'mute on (throughout)', 'vibes (bow)', 'vibes (bowed)', and 'pedal down always'.

A

13 14 15 16 17 18

Fl. *mp* *n* *n* *mp* *n* *n* *mp* *p*

Cl.1 *mf* *p* *n* *mp* *p*

Cl.2 *n* *mp* *p*

Hn 1 *mp* *p* *n* *p* *mp* *p*

Hn 2 *mp* *p* *mp* *p*

Perc. (to vibes-2 med. yarn mallets) *mp*

Pno *mp* *mp*

A

Vln I *mf* *p* *n* *p* *mute off*

Vln II *mf* *p* *pp* *p* *mp* *p*

Vla *mp* *p*

Vc. *mf* *p* *n* *pp* *mp* *p*

Db. *n* *mf* *n* *n* *mp*

19 20 21 22 23 24

Fl. *n n mp p mp n n mp p n mp*

Cl.1 *(p) mp p mp p mp p mp*

Cl.2 *(p) mp p mp p mp p mp*

Hn 1 *(p) mp p mp p mp p p mf*

Hn 2 *(p) mp p mp p mf p mp p*

Perc.

Hp

Pno *(mp) 3 3 3 p*

Vln I *mp p mp p mp p mp p*

Vln II *(p) mp p mp p mp p mp p*

Vla *(p) mp p mp p mp p mf p*

Vc. *(p) n n p n n p n n p n n p*

Db. *(mp) p n n p n n p n n p*

B

25 26 27 28 29 30

Fl. *p* *n* *pp* *mp* *p* *n* *pp* *mp* *p* *n* *n* *mp* *pp*

Cl.1 *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Cl.2 *mf* *p* *mp* *p* *f* *sub. p* *mp* *p*

Hn 1 *p* *mp* *p* *mp* *p* *mp* *p* *f* *sub. p* *mp* *p*

Hn 2 *mp* *p* *mp* *p* *mp* *p* *f* *sub. p* *mp* *p* *mp*

Perc. *vibes* *mp*

Hp

Pno

B

Vln I *mp* *p* *mp* *p* *mp* *p* *sub. pp* *mp*

Vln II *mf* *p* *mp* *p* *mp* *p* *f* *sub. mp* *p* *mp*

Vla *mp* *p* *mp* *p* *mp* *p* *mp* *p* *f* *sub. p* *mp* *p* *mp*

Vc. *n* *p* *mp* *p*

Db. *n* *p*

37

38

39

40

41

2
4

4
4

Fl. *mp* *pp* *p* *pp* *p* *pp* *mp* *pp* *mp* *pp* *p* *pp*

Cl.1 *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Cl.2 *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Hn I *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Hn 2 *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Perc.

Hp

Pno *mf*

2
4

4
4

Vln I *pp* *mf* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vln II *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Vla *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Db. *mp* *p* *mf* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *pp*

56 **3** 57 **4** 58 **3** 59 **2**

Fl.

Cl.1
mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Cl.2
mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp*

Hn 1

Hn 2

Perc.
(p)

Hp
(mp)

Pno
mp

8va

8va

F \flat G \sharp A \sharp
C \flat D \sharp

Vln I
(sul tasto)

Vln II
(sul tasto)

Vla
pp *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc.
mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Db.

Detailed description: This page of a musical score covers measures 56 to 59. It features a variety of instruments including Flute, Clarinets 1 and 2, Horns 1 and 2, Percussion, Harp, Piano, Violins I and II, Viola, Violoncello, and Double Bass. The score is characterized by frequent time signature changes: 3/8, 4/4, 3/8, and 2/4. Dynamic markings such as *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano) are used extensively to indicate volume. The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The piano part includes octaves (*8va*) and specific chord voicings (F \flat , G \sharp , A \sharp , C \flat , D \sharp). The strings are marked *(sul tasto)*, indicating a specific playing technique. The overall texture is dense and rhythmic.

E

60 61 62 63 64 65

2/4 3/8 4/4 3/4 2/4 3/8 4/4

Fl. *pp* *p* *n*

Cl.1 *mp* *n* *mp* *n* *p* *pp*

Cl.2 *pp* *p* *mp* *n* *p* *pp*

Hn 1

Hn 2

Perc. *p*

Hp *mp* *mp*

Pno *mp* *p*

E

2/4 ord. 3/8 4/4 3/4 2/4 3/8 4/4

Vln I *pp* *p* *pp*

Vln II *mp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Vla *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

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

Db.

F

72 73 74 75 76 77

3/8 2/4 5/4 4/4 2/4 3/8

Fl. *mp* *pp* *p* *n*

Cl.1 *n* *n* *p* *pp* *p* *pp*

Cl.2 *pp* *mp* *p* *pp* *p*

Hn 1 *pp* *mp* *p* *n* *pp* *p* *pp* *p* *pp* *p*

Hn 2 *pp* *mp* *p* *n* *n* *p* *pp* *p* *pp* *p*

Perc. *mp* *mp* *p*

Hp *mp* *p* *p* *mf* *mp*

Pno *mp*

Vln I *pp* *n* *n* *p* *pp*

Vln II *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vla *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vc. *pp* *p* *pp* *p* *pp* *p* *n* *pp* *mp* *pp*

Db. *p*

Move as smoothly as possible between stopped and open. Tongue legatissimo if necessary.

vibes

8va

mute off

F# A# C#

G# A# C#

78 79 80 81

3/8 4/4 3/4 4/4 3/4

Fl. *n mp n*

Cl.1 *p pp p pp*

Cl.2 *pp p pp p pp*

Hn 1 *pp < p pp pp < p pp p > pp < p > pp*

Hn 2 *> pp < p pp < p pp pp < p > pp < p > pp < p*

Perc. *mp p*

Hp *mp mf 8va 5 3*

Pno *mp 5 8va 5*

Vln I *p > pp p pp p*

Vln II *p pp p pp*

Vla *pp p pp p pp p pp*

Vc. *p pp p pp p*

Db. *pp p pp*

F# D# F#

G

82 83 84 85

3/4 2/4 3/4

Fl.

Cl.1

Cl.2

Hn 1

Hn 2

Perc.

Hp

Pno

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

(to bell tree-plastic mallet) bell tree (to vibes-2 med. yarn mallets)

mp

mp

8^{va}

(8^{va}) *mp*

G

3/4 2/4 3/4

Vln I

Vln II

Vla

Vc.

Db.

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

p *pp* *p* *pp* *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

p *pp* *p* *pp* *p* *pp* *p* *pp*

86 87 88

3/4

Fl.

mp *p*

Cl.1

pp *p* *pp*

Cl.2

pp *p* *pp* *p*

Hn 1

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Hn 2

p *pp* *pp* *p* *pp* *p*

Perc.

vibes

5

mp *p*

(to wind chimes-hands)

Hp

G \flat A \flat
B \flat C \sharp D \flat

Pno

mp *mf*

5 10 5

3/4

Vln I

(pp) *p* *pp*

Vln II

(pp) *p* *pp*

Vla

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

Vc.

p *pp* *p* *mp*

Db.

pp *mp*

93 94

2/4 **3/8** **3/4**

Fl. *p* *mp* *p*

Cl.1 *p* *pp* *p* *pp* *p* *pp* *mp* *p*

Cl.2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Hn.1 *p* *pp* *p*

Hn.2 *pp* *p* *pp* *p* *pp*

Perc.

Hp (prominent line) *mp* *8va*

Pno *A_b* *B_b*

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

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

Vla *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

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

Db.

Fl. *mp*

Cl.1 *p > pp < p > pp < p > pp < p > pp < p > pp < p > pp*

Cl.2 *pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp*

Hn 1

Hn 2 *p > pp < p > pp < p > pp < p > pp*

Perc.

Hp

Pno *mp*

E \flat F \sharp G \sharp
B \flat C \sharp

I

Vln I *p > pp < p > pp*

Vln II *< p > pp < p > pp < p > pp < p > pp < p > pp < p > pp*

Vla *> pp < p > pp < p > pp < p > pp < p > pp < p > pp*

Vc. *< p > pp < p > pp < p > pp < p > pp < p > pp*

Db.

Fl. *(mp)* *mp* *mf*

Cl.1 *p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp*

Cl.2 *pp < p > pp < p > pp < p > pp < p > pp* *pp > p < pp* *p*

Hn 1

Hn 2 *p > pp < p > pp < p > pp < p > pp < p > pp*

Perc. *top staff-wind chimes-RH* *bottom staff-bell tree-LH* *mp*

Hp *mp*

Pno *mf*

Vln I *p* *pp* *n*

Vln II *p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp*

Vla *pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp* *p*

Vc. *p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp*

Db.

99

Fl. *mp*

Cl.1 *p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp <*

Cl.2 *pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p > pp < p >*

Hn 1 *p > pp < p > pp < p > pp < p > pp < p > pp <*

Hn 2 *p*

Perc. *mp*

Hp *mf*

Pno *f*

Vln I

Vln II *p > pp < p > pp < mp > p < mp > p < mf > p < mf > mp <*

Vla *pp < p > pp < p > pp < mp > p < mp > p < mf > p < mf >*

Vc. *p > pp < p > pp < p > pp < mp > p < mp > p < mf > mp <*

Db.

8va

10

G \sharp
B \flat C \sharp

101

102

Fl. *mf* > *p* *mp* > *p*

Cl.1 *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp*

Cl.2 *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* > *pp* < *p* >

Hn 1

Hn 2

Perc. *mp* cortales 3 3 3 3

Hp *8va* *8va* *8va*

Pno *8va* *15ma* *mf* *mp* B \flat C#

Vln I

Vln II *p*

Vla *p*

Vc. *p*

Db.

K

4/4 105 3/4 106

Fl. *p*

Cl.1

Cl.2

Hn I

Hn 2

Perc. *pp* (RH wind chimes-hands, LH bell tree-plastic mallet)

Hp

E \flat B \natural E \sharp B \flat

Pno

K

4/4 3/4

Vln I *n* *mf* *mp* *p*

Vln II *n* *mf* *mp* *p*

Vla *n* *mp* *p* *mp*

Vc. *n* *p*

Db.

mute off

pizz.

arco col legno

sul tasto

pizz.

115 **4/4** 116 **3/4** **M** 117 **4/4** 118 **4/4**

Fl. *p*

Cl.1 *mp* *n* *pp* *mp*

Cl.2 *mp* *n* *pp* *mp* *n*

Hn 1

Hn 2

Perc. *mp* *mp* *mp*

Hp *(mp)* *mp*

Pno *(p)* *p* *8va* *8va*

Vln I *(mp)* *p* *mp*

Vln II

Vla

Vc. *(mp)* *p* *mp*

Db.

4/4 119 120 121 3/4 122 4/4

Fl. *p mp p*

Cl.1 *n pp mp*

Cl.2 *pp mp n pp mp*

Hn 1

Hn 2

Perc. *mp mp mp*

Hp *mp mp mp*

Pno *p p p*

Vln I *4/4 3/4 4/4*

Vln II

Vla

Vc.

Db.

4/4 123 3/4 124 4/4 125 cantabile 3/4 126

Fl. *p* *mp* *p* *n* *p*

Cl.1 *n* *pp* *mp* *n* *pp* *mp* *n* *pp*

Cl.2 *n* *pp* *mp*

Hn I

Hn 2

Perc. *mp* *mp* *mp*

Hp *(mp)* *mp*

G₄ G₄
B₄

Pno *(p)* *p* *p*

Vln I *(mp)*

Vln II

Vla

Vc. *(mp)*

Db.

N

133 134 135 136 137 138

Fl.

Cl.1

Cl.2

Hn 1

Hn 2

Perc.

Hp

Pno

mp *mp* *mp*

n *pp* *mp* *n* *pp* *mp*

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

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

p *mp* *p* *mp* *p*

E \flat C \sharp D \flat G \flat A \flat

8va

N

(light, sustained accents-like bell tones)

133 134 135 136 137 138

Vln I

Vln II

Vla

Vc.

Db.

(mf) *mp* *p* *mp*

(mf) *mp* *p* *mp*

(light, sustained accents-like bell tones)

0

cantabile, legatissimo

4/4 144 5/4 145 3/8 146 4/4 147 148

Fl. *n* *p* *> n* *pp < mp*

Cl.1 *(mp)* *n* *pp* *mp* *n*

Cl.2 *(mp)* *n* *pp* *mp* *pp* *mp*

Hn 1

Hn 2

Perc. *p* *p*

Hp *p* *p*

G#
D#

C#

Pno *p* *mp* *p* *p* *p*

0

4/4 5/4 3/8 4/4

Vln I *(mp)*

Vln II

Vla

Vc. *(mp)*

Db.

P

149 150 151 152 153 154 155

Fl. *n* *pp* *mp* *n* *p* *mp* *n* *p*

Cl.1 *p* *mp* *n*

Cl.2 *n* *pp* *mp*

Hn I

Hn 2

Perc. *p* *p* *p*

Hp *mp* *mp* *p*

Pno *p* *mp* *p*

E♭ G♭ A♯ C♯

P

Vln I *n* *pp* *mp* *n* *p* *mp* *n* *p*

Vln II

Vla

Vc. *n* *pp* *mp*

Db.

2/4 156 157 158 3/4 159 5/4 160 4/4 161 2/4 162 4/4

Fl. *mp* *n* *p < mp* *p mp*

Cl.1

Cl.2 *(mp)* *n* *p* *mp* *p mp* *n pp*

Hn 1

Hn 2

Perc. *p* *p* *p*

Hp *p* *p*

Pno *p* *mp* *p* *p*

G# A#
Bb Cb

Vln I *p mp* *p mp*

Vln II

Vla

Vc. *p mp* *p mp*

Db.

169 170 171 172 173

5/4 4/4 3/4 4/4 5/4

Fl.

Cl.1
(mp) *mf* *mp*

Cl.2
(mp) *mf* *pp* *mp*

Hn I

Hn 2

Perc.
p *mp*

Hp
p *p* *8va*

E \flat A \flat
D \flat E \flat
A \natural

Pno
p *p*

Vln I
(mp) *mf* *mp*

Vln II

Vla

Vc.
(mp) *mf* *mp*

Db.

R

5/4 174 3/4 175 3/8 176 3/4 177 178 179

Fl. *pp* *p* *n*

Cl.1 *n* *pp* *mp* *n* *pp* *mp* *n*

Cl.2 *n* *mp* *n* *p* *mp* *n* *pp*

Hn I

Hn 2

Perc. *p* *p* *p*

Hp *p*

Pno *p* *pp* *pp*

R

5/4 3/4 3/8 3/4

Vln I *(mp)*

Vln II

Vla

Vc. *(mp)*

Db.

180

181

182

2
4

183

3
8

184

3
4

185

186

This musical score page contains ten staves for various instruments. The top staff is Flute (Fl.), followed by Clarinet 1 (Cl.1) and Clarinet 2 (Cl.2). Below these are Horn 1 (Hn I) and Horn 2 (Hn 2). The next staff is Percussion (Perc.), followed by Harp (Hp) and Piano (Pno). The bottom section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.).

Measures 180-181: Flute and Clarinets play a melodic line with dynamics *pp* and *mp*. Clarinet 2 has a *mp* dynamic. Percussion has a *p* dynamic. Harp has a *p* dynamic. Piano has a *(pp)* dynamic. Violin I and Violoncello have a *(mp)* dynamic.

Measure 182: Flute and Clarinets play a melodic line with dynamics *n* and *p*. Clarinet 2 has a *p* dynamic. Percussion has a *pp* dynamic. Harp has a *p* dynamic. Piano has a *pp* dynamic. Violin I and Violoncello have a *p* dynamic.

Measures 183-184: Flute and Clarinets play a melodic line with dynamics *pp* and *p*. Clarinet 2 has a *p* dynamic. Percussion has a *pp* dynamic. Harp has a *p* dynamic. Piano has a *pp* dynamic. Violin I and Violoncello have a *p* dynamic.

Measures 185-186: Flute and Clarinets play a melodic line with dynamics *pp* and *n*. Clarinet 2 has a *pp* dynamic. Percussion has a *pp* dynamic. Harp has a *p* dynamic. Piano has a *ppp* dynamic. Violin I and Violoncello have a *p* dynamic.

Tempo markings: **2/4** (measures 180-182), **3/8** (measures 183-184), **3/4** (measures 185-186).