

WAKE UP, GRACIE

Concerto for Violin and Sinfonietta



Miggy Torres

Instrumentation

Solo Violin

Flute (Piccolo, Alto Flute, Bass Flute)

Oboe

Clarinet in B^b

Bass Clarinet in B^b

Contrabassoon

Horn in F (+ Contrabassoon reed and Bass Trombone Harmon mute)

Trumpet in C

Trombone

Percussion 1

Suspended Cymbal

Crotales

Sizzle Cymbal

Whip*

Splash Cymbal*

Glockenspiel

Large Rainstick

Sandpaper Blocks*

Bass Drum*

Mark Tree*

Snare Drum*

Brake Drum*

5 Temple Blocks*

Triangle

Aluminum foil

Bow*

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Percussion 2

Bass Drum*

Tam-tam

5 Temple Blocks*

Mark Tree*

Kick Drum

Splash Cymbal*

Whip*

Sandpaper Blocks*

Snare Drum*

Brake Drum*

Bongos

Ribbon Crasher

Medium Wood Block

Wine Bottle

Bow*

* Denotes shared instruments

Performance Notes


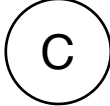

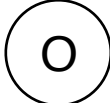
The score is transposed.

All staccati should be performed as short as possible.


Glissandi should last the full duration of the note to which they're attached.

Extended techniques and nonstandard noteheads are explained the first time they occur in the score.

Mute symbols:

| | | | |
|--|---------------|---|----------|
|  | Wah-wah mute |  | Cup Mute |
|  | Straight mute |  | No mute |

Dotted lines in the brass indicate a gradual change from covered to uncovered (with wah-wah mute) or stopped horn to open horn.

 Above a notehead indicates half-stopped (horn) or half covered (wah-wah).

Composer's Note

Wake Up, Gracie for Violin and Sinfonietta is the musical portion of a larger forthcoming multimedia work that fuses music, film, and theatre. *Wake, Up Gracie* features two realities, each with its own “Gracie.” The reality in the forthcoming film features a young woman coming to terms with an injury, dreaming of herself playing a violin concerto. The onstage reality features a young woman playing a virtuosic violin concerto, dreaming of self-actualization. Each dream dreams dreams of the other dream dreaming dreams of the first: in the words of Baroque playwright Pedro Calderón de la Barca—*y los sueños, sueños son*.

The audience experiences the narrative of *Wake Up, Gracie* from the point of view of the virtuoso violinist. That is to say, the audience exists in the dream of the Gracie on film. Brief windows into film-Gracie's world are seen as stage-Gracie builds musical portals to the other world.

As the piece progresses, these realities—as well as the dual identities of the protagonist—begin to intersect: strands from one reality perforate the other, fracturing both; sounds from one become audible in the other via sonic wormholes that materialize, degrade, shatter, and evanesce. In a convergence of identity, the two worlds finally merge, leaving only one Gracie at the confluence of the two Gracie's dreams.

In the full production, this violent convergence is emphasized by glitched out video in the film world, glitched out music on stage, and the lights in the theatre briefly going out—fully immersing the audience in both realities.

Cheers.

—MT

For Gracie Carney
Premiered April 25th, 2019 in Auer Hall, Bloomington, IN; Andrew Downs, Conductor

For Gracie Carney
WAKE UP, GRACIE

MIGGY TORRES

♩ = 60, dreaming, with your head in the clouds

Piccolo (Flute)

Clarinet in B♭

Bass Clarinet in B♭

Contrabassoon

Horn in F

Trumpet in C

Trombone

Percussion 1

Percussion 2

Harp

Piano

♩ = 60, dreaming, with your head in the clouds

Solo, dig in, like grinding cartilage

roll bow onto E string gradually

Violin Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

Vln. S.

♩ = ♩ With a sudden intensity
(♩ = 120)

Vln. S. 16

→ m.s.p. noisy!
ord., vib norm. clear

grinding! 5 3

p sub. *f p sub.* strong accents!

fp fp fp fp molto espressivo!

Vln. S. 21

fp fp f p f > p f subito!

Vln. S. 27

p sub. *f*

Vln. S. 31

lots of bow let ring II

ord. → m.s.p. ord. → m.s.p. ord.

fp fp fp

tr

Vln. S. 36

II 1 5

fp f p sub. f

tr

5

Vln. S. 41

ord. → m.s.p. ord.

IV
III (harm. trill on III only)

f p sub. fp f

5

Vln. S. 45

noisy clear

(ord.) → m.s.p.

p sub. f p f

5 3

Vln. S. 49

ord.

III III
II VI

4 + 4 + 5
I II
II III

m.s.p. → ord. m.s.p. → ord.

fp fp f p f p f p f p

53 $\text{♩} = 90$ As if in slow motion ($\text{♩} = 90$) **55** $\text{♩} = 120$ like an echo $\text{♩} = 108$, Chaotic, granulated forcefield

4 + 3 + 4 + 5 4 + 4 + 4 + 5

Picc. *p* *f p* *ppp* *fpp*

Ob. *p* *f p* *ppp* *fpp*

Cl. *p* *f p* *ppp* *fpp*

B. Cl. *fpp* *ancora ppp (scurrying)* *fpp*

Cbsn. *fpp* *gliss. with tuning slide* *gliss.* *fpp*

Hn. *f* *mf*

Tpt. *p* *f p* *ppp* *p* *f* *p*

Tbn. *Prepare wah wah mute* *W* *con sord., Bass Trombone harmon mute, stem removed (wah wah)*

Perc. 1 *Suspended Cymbal* *ff* *choke!*

Perc. 2 *Bass Drum* *ppp* *mf subtle but present* *ff* *Sizzle Cymbal*

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

Pno. *all staccati played the same duration* *ff very dry* *p (balance with harp)*

Vln. S. *f sempre!* *noisy, crunchy!* *clear* *ff* *End suddenly as though cut off! Turn stage-right and look toward stage door while extending bow arm to the right as though offering the bow to someone else.*

Vln. I *f p hushed but intense **

Vln. II *f p hushed but intense **

Vla. *f p hushed but intense **

Vc. *f p hushed but intense **

Cb. *f* *gliss.*

** Play random pitches within indicated range. Every 1-12 notes, sprinkle in a rest or two. Rests may last 1-3 sextuplets 16ths in duration. Motion between pitches should be mainly stepwise, but leaps may be used sometimes. The result should be almost schizophrenic chromatic noodling that doesn't follow a set pattern. Where specific pitches, rhythms, and rests are notated, play as written.*

57

Picc. *mf* *pp* *mf*

Ob. *mf* *pp* *mf*

Cl. 5 *sfpp* *sfpp* *sfpp*

B. Cl. 5 *sfpp* *sfpp* *sfpp*

Cbsn. *pp* *f* *pp*

Hn. (W) *sf* *p* *sf* *p* *sf* *p*

Tpt. (W) *sf* *p* *sf* *p*

Tbn. *pp* *n*

Perc. 1 [Crotales] Lv. *mf*

Perc. 2

Hp. *sf* *p*

Pno. *sf* *p* *sf* *p*

Vln. S.

Vln. I *poco sul pont.* *6* *6* *6* *6* *6* *6* *6* *6* *m.s.p* *6* *6* *6* *6*

Vln. II *poco sul pont.* *6* *6* *6* *6* *6* *6* *6* *6* *m.s.p* *6* *6* *6* *6*

Vla. *poco sul pont.* *6* *6* *6* *6* *6* *6* *6* *6* *m.s.p* *6* *6* *6* *6*

Vc. *poco sul pont.* *6* *6* *6* *6* *6* *6* *6* *6* *m.s.p* *6* *6* *6* *6*

Cb. *p* *f sub.* *p*

Picc. *ppp* *ppp* *mf* *ppp*

Ob. *ppp* *ppp* *mf*

Cl. *sfppp* *sfppp* *sfppp*

B. Cl. *sfppp* *sfppp* *sfppp*

Cbsn. *f* *pp*

Hn. (W) *sf p* *sf p* *sf p*

Tpt. (W) *sf p* *sf p* *sf p*

Tbn. *pp* *f*

(8)

Hp. *sf p* *sf p* *sf p*

Pno. *sf p*

60 Immediately before entrance, turn back toward center and focus attention once again on playing.

molto vib. m.s.p. ord.

Vln. S. *fpp* *f* *pp* *f* *fpp*

Vln. I *f* *p sub.* *6*

Vln. II *f* *p sub.* *6*

Vla. *f* *p sub.* *6*

Vc. *f* *p sub.* *6*

Cb. *f sub.* *p* *6*

63

Picc. *mf* *pp* *mf*

Ob. *pp* *mf*

Cl. *mf* *pp* *mf*

B. Cl. *sfppp* *sfppp* *sfppp*

Cbsn. *f* *pp*

Hn. (W) *sf p* *sf p* *sf p*

Tpt. (W) *sf p* *sf p*

Tbn. (W) *pp* *mf* *pp* *mf*

Hp.

Pno.

Vln. S. *f* *pp* *f* *p* *fp*

Vln. I *f* *p sub*

Vln. II *f* *p sub*

Vla. *f* *p sub*

Vc. *f* *p sub*

Cb. *f sub.* *p*

(8)

(tr) (with hn/tpt) m.s.p. ord. ord. m.s.p.

66

Picc. *ppp* *ppp* *mf*

Ob. *ppp* *ppp* *mf*

Cl. *p*

B. Cl. *sfppp* *sfppp* *sfppp*

Cbsn. *f* *pp*

Hn. (W) *sf p* *sf p*

Tpt. (W) *sf p* *sf p*

Tbn. (W) *pp* *mf* *pp* *f*

Hp.

Pno.

Vln. S. *fp* *fp* *fp* *f*

Vln. I *f p sub.* *f p sub.*

Vln. II *f p sub.* *f p sub.*

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

Vc. *f p sub.* *f p sub.*

Cb.

(8)

ord. → m.s.p. II ord. → m.s.p.

ord. (ord.) → m.s.p.

69

Picc. *pp* *mf* *pp*

Ob. *pp* *mf* *ppp*

Cl. *sfppp* *sfppp* *sfppp*

B. Cl. *sfppp* *sfppp* *sfppp*

Cbsn. *f* *pp*

Hn. (W) *sf p* *sf p* *sf p*

Tpt. (W) *sf p* *sf p* *sf p*

Tbn. *p* *gliss.*

Hp. *(8)*

Pno.

Vln. S. *p* *f* *fp molto espressivo* *molto vibrato!* *m.s.p.* *ord.*

Vln. I *f* *p sub.* *f* *p sub.* *f* *m.s.p.*

Vln. II *f* *p sub.* *f* *p sub.* *f* *m.s.p.*

Vla. *f* *p sub.* *f* *p sub.* *f* *m.s.p.*

Vc. *f* *p sub.* *f* *p sub.* *f* *m.s.p.*

Cb. *f sub.* *p* *f* *gliss.*

72 73

Picc. *mf* *ppp* *ppp* *mf* *pp*

Ob. *ppp* *mf* *pp*

Cl. *sfppp* *sfppp* *sfppp*

B. Cl. *sfppp* *sfppp* *sfppp*

Cbsn. *f* *pp*

Hn. (W) *sf* *p* *sf* *p* *sf* *p*

Tpt. (W) *sf* *p* *sf* *p* *sf* *p*

Tbn. *f* *pp* (W) fltz. +

Hp. (8)

Pno.

Vln. S. *ff* *fp* *mf* *ff* (ord.) → m.s.p. ord.

Vln. I *ff* *p* *f* *p* sub. 6

Vln. II *ff* *p* *f* *p* sub. 6

Vla. *ff* *p* *f* *p* sub. 6

Vc. *ff* *p* *f* *p* sub. 6

Cb. *p* *f* *p*

Picc. *mf* *p* *mf* *pp* *mf* *pp* *f* *pp*

Ob. *f* *pp* *f* *pp* *f* *pp*

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

B. Cl. *sfppp* *sfppp* *f* *sfppp* *f* *pp*

Cbsn. *f* *f* *f*

Hn. (W) *sf p* *sf p* *sf* *p* *sf* *p*

Tpt. (W) *sf* *p* *sf* *p* *sf* *p*

Tbn. (W) *mp* *pp* *pp* *mf* *pp*

(8)

Hp. *fff p* *fff p* *fff p*

Pno.

Vln. S. *p* *f* *fp* *fp* *fp*

Vln. I *f p sub.* *f p sub.* *f p sub.*

Vln. II *f p sub.* *f p sub.* *f p sub.*

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

Vc. *f p sub.*

Cb. *f sub.* *p*

as though pulling ensemble with each crescendo

Picc. *f p f p f p f p*
 Ob. *f p f p f p f p*
 Cl. *pp f pp f pp f pp f*
 B. Cl. *f pp f pp f pp f*
 Cbsn. *f p f p f p f p*
 Hn. (W) *sf p sf p sf p sf p*
 Tpt. (W) *sf p sf p sf p sf p*
 Tbn. (W) *mf pp f pp f pp f pp*
 Hp. *sf*
 Pno. *sf p f*
 Vln. S. *fp fp fp fp fp fp*
 Vln. I *f p sub. f p f p f p*
 Vln. II *f p sub. f p f p f p*
 Vla. *f p sub. f p f p f p*
 Vc. *f p sub. f p f p f p*
 Cb. *sfp sfp f sub. p f sub. p f sempre*

80 To Fl. 2 + 2 + 3

Picc. *f* 3 bright, beating multiphonic
can include $E\flat$ but doesn't have to

Ob. *f* 3 *f* sempre
fltz.

Cl. 3 *sf*
fltz.

B. Cl. 3 *sf*
fltz.

Cbsn. 3 *sf*
fltz.

Hn. (W) *f* 3 open/close every 16th
or as fast as possible *sf* 3 *f* 3

Tpt. (W) *f* 3 open/close every 16th
or as fast as possible *sf* 3 *f* 3

Tbn. (W) *f* 3 *sf*
fltz. *f* 3

Perc. 1 Suspended Cymbal *ppp* choke! *f* Sizzle Cymbal] Lv. *ff* Bass Drum *f*

Perc. 2 *f*

Hp. *f* 3 *sf*
fltz. *f* 3

Pno. *f* 3 *pp*
fltz. *f* 3

Vln. S. *f* 3 (clear) noisy clear * gliss. \hat{V} ricochet! m.s.p. noisy clear

Vln. I *f* 6 *sf*
fltz. *f* 6 mute strings! m.s.p. sub

Vln. II *f* 6 *sf*
fltz. *f* 6 mute strings! m.s.p. sub

Vla. *f* 6 *sf*
fltz. *f* 6 mute strings! m.s.p. sub

Vc. *f* 6 *sf*
fltz. *f* 6 mute strings! m.s.p. sub

Cb. *f* 6 *sf*
fltz. *f* 6 mute strings! m.s.p. sub

83 *f* 5 *pp*
fltz. *f* 5 *pp*
fltz. *f* 5 *ppp*
fltz. *f* 5 *ppp*
fltz. *f* 5 *ppp*
fltz. *f* 5

84

Fl.
Ob.
Cl.
B. Cl.
Cbsn.
Hn. (W)
Tpt. (W)
Tbn.
Hp.
Pno.
Vln. S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *ppp* *p* *mf*
pp *ppp* *mf* *ppp* *p* *mf*
pp *ppp* *ppp* *mf* *ppp* *3* *ppp* *3* *p*
mf *f* *f sempre*
pp
pp
pp
pp
mp

ord. 5
to harm.
I II strong accents
I II

mp

87

Fl. *f* *p* (p)

Ob.

Cl.

B. Cl.

Cbsn.

Hn. (W) *p* *mf*

Tpt. (W) *p* *mf*

Tbn. (W) *mf* *p* *mf* *p* *mf* *p*

Harp

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

90

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

91

Vln. S.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

ppp *f*

p *mf* *p* *mf*

p *mf* *p non dim.* *sf*

mf *p* *mf* *p non dim.* *sf*

Tam-tam 1.v.

ff half-pedal buzz

ppp *f*

clear (ord.) → noisy m.s.p. → clear ord.

ord. *ppp* *f* *pp* *gliss.*

ord. *ppp* *f* *pp* *gliss.*

ord. *ppp* *f* *pp* *gliss.*

ord. *ppp* *f* *pp*

ord. *ppp* *f* *pp*

ppp *f*

93

96

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

pp

ppp

ppp 5

pp

ppp

ppp

p

sf

sf

pp

mfp

pp

mfp

pp

mfp

Whip

f

mp

mp

gliss.

gliss.

gliss.

fp

fp

fp

fp

p

(ord.) → (m.s.p.)

(ord.) → (m.s.p.)

(ord.) → (m.s.p.)

(ord.) → (m.s.p.)

96

97

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

f

mp

f

mp

p

f

p

mf

pp

non arp.

(8)

(accent w/ hp/pno/winds)

sweeping upward with winds

(ord.)

5 + 4 4 + 5

100

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* *mf* *p* *mf* *p* *f* *p* *fp* *f* *f*

mf *p* *mf* *p* *mf* *p* *fp* *fp* *f* *f*

mf *p* *mf* *p* *fp* *fp* *fp* *f* *f*

mf *p* *mf* *p* *fp* *f* *fp* *f* *f*

mf

pp *mp* *f*

pp *mp* *f*

pp *mp* *f*

Siz. Cym

mp lv.

High Temple Block, mallets (resonant, articulate)

f

non arp.

f

(8)

loco

f

15^{ma}

mp 3

m.s.p. ord.

f

(ord.) m.s.p. ord.

fp *f* *p sub.*

trill (trill only on III)

ord. pizz. quickly random, sporadic rhythm

mf

gliss.

arco (ord.) m.s.p. pizz.

p *f* *p sub.*

pizz. quickly random, sporadic rhythm

mf

gliss.

arco (ord.) m.s.p. pizz.

p *f* *p*

pizz. quickly random, sporadic rhythm

mf

gliss.

arco (ord.) m.s.p. pizz.

p *f* *p*

(ord.) m.s.p. ord.

p *f* *p sub.*

mf

mf

105

This musical score page, numbered 105, includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Contrabassoon (Cbsn.), Horn (Hn. (W)), Trumpet (Tpt. (W)), Trombone (Tbn. (W)), Percussion 1 and 2, Harp (Hp.), Piano (Pno.), Violin Section (Vln. S., Vln. I, Vln. II, Vla.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a 3/4 time signature. It features a variety of dynamics from *pp* to *ff*, articulation marks like accents and slurs, and performance directions such as *fltz.* (flute), *arco* (arco), *pizz.* (pizzicato), and *noisy!*. Percussion parts include instructions for 'Splash Cym.' and 'Mark Tree, smashed'. The piano part includes triplet markings and a 'loco' section. The violin section has a 'noisy!' instruction and a 'clear ord.' marking. The string section includes 'ord.' (order) markings and 'N.B. non stac.' (Note Bene: non staccato) instructions. The score concludes with a final measure marked *pp*.

110

Fl. *pp sub*

Ob. *pp*

Cl. *pp sub*

B. Cl.

Cbsn.

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S. *p* *f* *p* *fp* *f* *pp*

Vln. I *p sub*

Vln. II *p sub*

Vla. *p sub*

Vc. *p sub*

Cb. *p sub*

(ord.) ————> m.s.p. ————> ord.

113

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

all notes as short as possible

fp

f

Kick Drum

f

fp p

f sub.

m.s.p. sub.

ord.

gliss.

fpp

p

pp

p

ppp

fpp

p

pp

p

ppp

fpp

p

pp

p

ppp

fpp

p

pp

p

ppp

117 3 + 2 + 2

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Splash Cym.

mf

fp

mp

f

p

pp

sfppp

(clear) (ord.)

noisy m.s.p.

clear ord.

(ord.) m.s.p.

m.s.p. ord. m.s.p. ord. III

mp spiccattissimo

fp

f

ppp 6 6 6

m.s.p. ord. sub.

(clear) noisy clear

ord. ord. m.s.p. ord. sub.

(clear) noisy clear

ord. ord. m.s.p. ord. sub.

(clear) noisy clear

ord. ord. m.s.p. ord. sub.

(clear) noisy clear

ord. ord. m.s.p. ord. sub.

ppp 6 6 6

m.s.p. ord. sub.

ppp 6 6 6

m.s.p. ord. sub.

ppp 6 6 6

m.s.p. ord. sub.

ppp 6 6 6

122

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *ppp* *f* *pp* *f*

B. Cl. *ppp* *f* *ppp* *f*

Cbsn. *sfppp* *f*

Hn. (W) *pp* *f* *pp*

Tpt. (W) *f* *pp*

Tbn. (W) *pp* *f*

Perc. 1

Perc. 2

Hp. *f* *ff* *p* *ff* *p* *ff*

Pno. *ff*

Vln. S. *p* *f* *fp* *fp*

Vln. I (m.s.p.) *fp*

Vln. II (m.s.p.) *fp*

Vla. (m.s.p.) *fp*

Vc. (m.s.p.) *fp*

125

Fl. *pp* *f* *p* *fp* *f* *flz.* *sfp* *f*

Ob. *f* *pp* *f* *p* *fp* *f* *flz.* *f sempre*

Cl. *pp* *f* *pp* *f* *p* *fp* *f* *mp < f* *flz.* *sfp* *f*

B. Cl. *pp* *f* *pp* *f* *p* *fp* *f* *mp < f* *flz.* *sfp* *f*

Hn. (W) *sf* *p* *fp* *fp* *sfp* *sfp* *sfp* *f* *flz.* *sfp* *f*

Tpt. (W) *sf* *p* *fp* *fp* *sfp* *sfp* *sfp* *f* *flz.* *sfp* *f*

Tbn. (W) *pp* *fp* *fp* *fp* *fp* *fp* *fp* *f* *flz.* *sfp* *f*

Perc. 1 *ppp* *Suspended Cymbal*

Perc. 2

Hp. *sf* *p* *f* *flz.* *sfp* *f*

Pno. *sf* *p* *f* *pp* *f*

Vln. S. *fp* *fp* *fp* *fp* *fp* *fp* *f* *(clear)* *noisy*

Vln. I *fp* *fp* *fp* *fp* *fp* *fp* *f* *sfp* *f*

Vln. II *fp* *fp* *fp* *fp* *fp* *fp* *f* *sfp* *f*

Vla. *fp* *fp* *fp* *fp* *fp* *fp* *f* *sfp* *f*

Vc. *fp* *fp* *fp* *fp* *fp* *fp* *f* *sfp* *f*

129 **130** **133** **Granular again**

Fl. *lip gliss. gliss. fingered gliss. gliss. stop as if cut off by Vin. Solo* *fltz. tongue ram*

Ob. *slap tongue* *ppp < f multiphonic, present but not too aggressive*

Cl. *gliss. gliss. stop as if cut off by Vin. Solo* *ppp f p 5 3 p ancora slap tongue*

B. Cl. *fltz. fltz. ppp f* *pp*

Cbsn. *mf f stop as if cut off by Vin. Solo* *3 p ff stanky*

Hn. *mf warm stop as if cut off by Vin. Solo* *p mf (stopped) + p 3*

Tpt. (W) *f mf stop as if cut off by Vin. Solo* *sfp 6 ppp ppp f 3*

Tbn. (W) *f mf 3 3 3 3 stop as if cut off by Vin. Solo* *mf 5 sfp mp*

Perc. 1 *chokel* *noisy* *Sizzle Cymbal l.v.*

Perc. 2 *Bass Drum* *Whip*

Hp. *loco* *r.h. bisbig., random note order* *F# G# A# B# l.h. mp*

Pno. *RH only 8va* *ff* *loco* *5 mf 5 ff*

Vln. S. **130** **133** **Granular again** *ff molto espressivo* *f frustrated!* *mp*

Vln. I *gliss. gliss. stop as if cut off by Vin. Solo* *m.s.p pp scurrying, frothy m.s.p f*

Vln. II *gliss. gliss. stop as if cut off by Vin. Solo* *pp scurrying, frothy m.s.p f*

Vla. *gliss. stop as if cut off by Vin. Solo* *pp scurrying, frothy m.s.p f*

Vc. *gliss. stop as if cut off by Vin. Solo* *pp scurrying, frothy m.s.p f*

Cb. *gliss. stop as if cut off by Vin. Solo* *p pizz. (still sounds an octave lower) gliss. mf pp f*

135

Fl. *pp* *mf* *f* *ppp* *mp* *f* *pp*

Ob. *pp* *mp* *f* *f* *p* *3* *pp*

Cl. *ppp* *f* *3* *p* *pp* *5* *f*

B. Cl. *f* *ppp* *f* *p* *5* *ff stanky* *ppp*

Cbsn. *pp* *p* *3* *pp* *mp* *p* *f stanky* *p*

Hn. *mf* *p* *f* *p*

Tpt. (W) *sfp* *ppp* *p* *sf* *5* *mp* *sfp* *ppp*

Tbn. (W) *p* *mp* *3* *f* *sfp*

Hp. *pp* *ff* *pp* *poco* *p* *loco* *mp*

Pno. *pp* *ff* *pp* *poco* *p* *loco* *mp*

Vln. S. *fp*

Vln. I *pp* *6* *6* *6* *f* *ffp* *6* *6* *6*

Vln. II *pp* *6* *6* *6* *f* *ffp* *6* *6* *6*

Vla. *pp* *6* *6* *6* *f* *ffp* *6* *6* *6*

Vc. *pp* *6* *6* *6* *f* *ffp* *6* *6* *6*

Cb. *mf* *p* *mf* *p* *f*

slap tongue

tr.

l.r.

2 + 3

fltz.

stanky

gliss.

8va

8vb

Play distant lower staff notes quickly then return to *bisbig.* chords. Use either hand, but change it up sporadically.

scrape low string inside piano with coin or plectrum

mute strings!

138

Fl. *p* 5 *t.r.* 3 *f* *fltz.* *pp* *mp* *f* *mp*

Ob. *mp* 3 *mph.* *p* *fltz.* 5 *mp* 5 *f* *fltz.* 5 *pp* *mp* *f*

Cl. 5 *p* 5 *f* 5 *p* *fltz.* *pp* *f* *pp*

B. Cl. *f stanky* *ppp* *f* *p* *pp*

Cbsn. *fltz.* *pp* *mp* *f* *p* *pp* *mp* *f* *p*

Hn. *fltz. +* *fp* *pp* *p* *fltz. +* *mp* *p*

Tpt. (W) *gliss.* *fp* *fltz. +* *sfp* *ppp* *f* *sfp* 6 *ppp*

Tbn. (W) *ppp* *fp* *mf* *fltz.* *sfp* *ppp* *mp* 5

Harp *loco* *mf* *ff*

Piano *8^{va} - 1* *loco* *f* *mf* 5 *f* *loco* *fp* *5* *8^{va} - 1* *mf*

Vln. S. *mf* *f but light* *p*

Vln. I 6 6 6 6 *f* *fpp* 6 6

Vln. II 6 6 6 6 *f* *fpp* 6 6

Vla. 6 6 6 6 *f* *fpp* 6 6

Vcl. 6 6 6 6 *f* *fpp* 6 6

Cb. *quickly strum* *pp* *mf* *mf* *IV* *f*

141

The score is for measures 141, 142, and 143 of a piece. It features a variety of instruments with specific dynamics and articulations. Flute (Fl.) starts with *pp* and has a *5* fingering. Oboe (Ob.) has *pp* and *p* dynamics. Clarinet (Cl.) has *mp* and *f* dynamics. Bass Clarinet (B. Cl.) has *ppp* and *ff stanky*. Cello (Cbsn.) has *f* and *ppp* dynamics. Horn (Hn.) has *fpp* and *pp* dynamics. Trumpet (Tpt. (W)) has *p* and *sfpp* dynamics. Trombone (Tbn. (W)) has *ppp* and *f* dynamics. Harp (Hp.) has *mp* and *f* dynamics. Piano (Pno.) has *pp* and *f* dynamics. Violin (Vln. S., Vln. I, Vln. II) has *mf* and *p* dynamics. Viola (Vla.) has *mf* dynamics. Cello (Vc.) has *mf* and *p* dynamics. Cello (Cb.) has *p* and *mf* dynamics.

142

143

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144

Fl. *flz.* *gliss.* *f* *p*

Ob. *pp* *f*

Cl. *pp* *mf* *pp* *mf* *p* *flz.* *pp*

B. Cl. *mp* *f* *pp* *ppp* *f*

Cbsn. *pp* *p* *f* *f* *pp* *mf*

Hn. *mp* *mf* *p* *f* *fpp* *p*

Tpt. (W) *sfp* *ppp* *sfp* *f* *p* *sfp* *ppp*

Tbn. (W) *p* *flz.* *pp* *mp* *f* *mp*

Hp. *ppp*

Pno. *mp* *f* *pp* *loco* *mf*

Vln. S. *ord.* *f*

Vln. I *(m.s.p.)*

Vln. II *(m.s.p.)* *ord. Play on II or III* *(ancora pp)*

Vla. *(m.s.p.)* *ord. Play on II or III* *(ancora pp)* *Continue playing random pitches in given range/rhythm Use harmonic pressure; only certain pitches will speak.*

Vc. *ord. Play on III or IV* *(ancora pp)* *Continue playing random pitches in given range/rhythm Use harmonic pressure; only certain pitches will speak.*

Cb. *p* *f poss.* *IV let harmonics ring* *III* *IV*

147

Fl. *f* *p* *flz.* *mf* *p* *fp* *ppp* *flz.*

Ob. *ppp* *mf* *ppp* *f* *p* *ppp*

Cl. *f* *pp dolce* *ppp* *p* *ppp*

B. Cl. *ppp dolce* *p* *ppp* *f* *ppp*

Cbsn. *pp* *pp* *mf* *pp*

Hn. *pp* *mf* *pp* *f* *ppp*

Tpt. (W) *sfz* *ppp* *sfz* *ppp* *ppp* *p* *sfz*

Tbn. (W) *p* *ppp* *p* *ppp* *p* *mp* *p*

Hp. *E♭ F# G# A#*
B# C# D#
mf
harmonics sound an octave higher than written.
sempre l.v.

Pno. *f* *4th p* *4th p* *5th p*
Harmonics:
Circle above note denotes sounding pitch.
Struck piano key shown in parenthesis.

Péd. sempre

147

Vln. S. *ppp*

Vln. I. *ord. Play on I or II*
(ancora pp) Continue playing random pitches in given range/rhythm
Use harmonic pressure; only certain pitches will speak.

Vln. II. *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

Cb. *ppp* *f* *ppp*
touch nodes with thumb,
pluck with other fingers
unmeasured, quasi *bisbig.*

Fl. *mp* *ppp* *fp* *ppp*

Ob. *mf* *ppp* *p semplice* *ppp*

Cl. *p* *ppp* *p* *ppp* (timbre trill)

B. Cl. *p* *mf* *f* *p*

Cbsn.

Hn. *p* *ppp* *p* *ppp* flz.

Tpt. (W) *ppp* *p* *sfz* *ppp* *p*

Tbn. (W) *ppp* *p* *ppp* *mf* *p < mp > p* *ppp*

Hp.

Pno. 4th p 2nd p

Vln. S.

Vln. I *mf* *pp* *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp* *mf*

Cb. *f* *ppp* *f* *ppp*

strum from behind left hand for greater clarity

r.h. IV l.h. III

154

Fl. *f* *fp* *ppp* *f* *fp*

Ob. *mf* *ppp* *fp* *ppp* *mf* *ppp*

Cl. *p* *sfpp* *f*

B. Cl. *ppp* *p* *f* *ppp* *flz.*

Cbsn.

Hn. *mp* *ppp* *p* *mf* *ppp*

Tpt. (W) *sfpp* *ppp* *ppp* *mf* *sfpp* *ppp*

Tbn. (W) *p* *ppp* *ppp* *p* *ppp* *ppp* *gliss.* *gliss.* *gliss.* *3 p* *ppp*

Hp. *F# G#*

Pno. *mf* *f* *5th p* *9th p*

Vln. S.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *pp < mf* *pp* *mf* *pp*

Vc. *pp < mf* *pp* *mf* *pp*

Cb. *f* *ppp* *strum from behind left hand* *r.h. IV* *l.h. III*

157 159

Fl. *ppp* *fp* *fp*

Ob. *ppp* *mf* *p*

Cl. *fp* *pp* *mf*

B. Cl. *f* *ppp* *f*

Cbsn.

Hn. *p* *mf*

Tpt. (W) *pp* *sfp* *ppp* *f* *p*

Tbn. (W) *gliss.* *mp* *ppp* *ppp* *f*

Hp.

Pno. *9th p* *8th*

(Struck note 8vb, RH sounds as written)

Vln. S. *pp* *m.s.p.* *gliss.* *ff* *urgently*

Vln. I *mf* *pp* *f*

Vln. II *mf* *pp* *f*

Vla. *mf* *pp* *f*

Vc. *mf* *pp* *mf* *pp*

Cb. *f* *ppp* *f*

strum from behind left hand

160

Fl. *f* *pp dolce*

Ob. *f* *pp dolce*

Cl. *pp dolce*

B. Cl.

Cbsn.

Hn.

Tpt. (W) *f* *p* *mf* *pp dolce*

Tbn. (W) *mf* *ppp*

Hp.

Pno.

Vln. S. ord.

Vln. I *mp*

Vln. II *mp* (N.B. stacc.) *gliss.*

Vla. *mp*

Vc. *f* *mp* *gliss.*

Cb.

164 2 + 3 2 + 2 + 3 sextuplets or as fast as possible

Fl. *ff subito* 6 6 6 6 6 6

Ob. *ff subito* 5 5 5 5 5 5

Cl. *ff subito*

B. Cl.

Cbsn.

Hn. *ppp* *f* *ff*

Tpt. (W) *ff* 6 6 6 6 6 6

Tbn. (W) *ppp* *gliss.* *f* *ff*

Hp.

Pno.

Vln. S. *p suddenly delicate* *f*

Vln. I *pp* *ord.* *gliss.* *mf* *f* *m.s.p.*

Vln. II *pp* *ord.* *gliss.* *mf* *f* *m.s.p.*

Vla. *pp* *ord.* *gliss.* *mf* *f* *m.s.p.*

Vc. *pp* *ord.* *gliss.* *mf* *f* *m.s.p.*

Cb. *p* *f* *arco III*

170

Fl. *p dolce* play accents very lightly

Ob. *p dolce* play accents very lightly

Cl. *p dolce* play accents very lightly

B. Cl.

Cbsn.

Hn.

Tpt. (W) *p* play accents very lightly

Tbn. *p* gliss.

Hp.

Pno.

Vln. S. light accents *p* $\text{♩} = \text{♩} = 81$ $\text{♩} = \text{♩} = 108$

Vln. I *ppp* *p* gliss.

Vln. II *ppp* *p* gliss.

Vla. *ppp* *p* gliss.

Vc. *ppp* *p* gliss.

Cb.

4 + 4 + 4 + 5

175 2 + 3 177

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *f*

Cbsn. *f*

Hn. *p* *f* *gliss.* *gliss. on G horn*

Tpt. (W) *f*

Tbn. *f*

Perc. 1

Perc. 2 *f* 1v. *Mark Tree, smashed*

Hp.

Pno. *f* *secco* *15th*

Vln. S. 177 *furgently!*

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *f* *gliss.*

Cb. *f* *gliss.*

180

Fl. *fp* *gliss.*

Ob. *fp* *gliss.*

Cl. *fp* *gliss.*

B. Cl. *p dolce* *f*

Cbsn. *p dolce* *f*

Hn. *f* *pp* *f*

Tpt. (W) *fp* *mf* *pp* *flz.*

Tbn. *p dolce* *f*

Perc. 1 *p* *f* *Lv.* *Suspended Cymbal, bowed* allow very high frequencies to emerge *mute Sus. Cym.* *Siz. Cym.* *ff*

Perc. 2 *p* *f* *Lv.* *Tam-tam, bowed* allow very high frequencies to emerge *mute Tam-tam*

Hp. *f* *G# A2* *Bb C3*

Pno. *p dolce* *f*

Vln. S. *mp*

Vln. I *f* *gliss.* *loco* *m.s.p.* *6*

Vln. II *f* *gliss.* *loco* *m.s.p.* *6*

Vla. *f* *gliss.* *loco* *m.s.p.* *6*

Vc. *p dolce* *f* *m.s.p.* *6*

Cb. *p dolce* *f*

183

stop as if cut off suddenly

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184

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

187

188

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

ppp

pp

f

pp

p

ff

pp

p

ff

Splash Cymbal choke quickly!

ff

mp

p

p

p

ppp

ppp

ppp

ppp

ppp

p

ppp

p

noisy

clear

188

fp

f

ppp

ppp

ppp

ppp

p

ppp

p

190

Fl. *ppp* *mp* *ppp* *mp* *ppp* *mf* *ppp* *mf*

Ob. *pp poss.* *mp* *pp* *mf* *p*

Cl. *ppp* *mp* *ppp* *mf* *ppp* *mp* *ppp*

B. Cl. *mp* *ppp* *mp* *pp* *mp* *ppp* *mf*

Cbsn. *p* *6* *3* *pp*

Hn. (W)

Tpt. (W)

Tbn. (W)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S. *fp* *ff* *mp*

Vln. I *ppp* *p*

Vln. II *ppp* *p*

Vla. *ppp* *fp* *ord.* *m.s.p., ord. sub*

Vc. *ord.* *fp* *m.s.p., ord. sub*

Cb. *ord.* *fp* *m.s.p., ord. sub*

Suddenly awake (same tempo)

♩ = 60

194

Fl. *p* *mf* *ppp* *mf*

Ob. *mf* *ppp* *mf* *fp* *mp* *f*

Cl. *mf* *ppp* *mf* *fp* *f*

B. Cl. *ppp* *mf* *p* *mf* *fp* *mp* *f*

Cbsn. *mf* *mp* *fp* *mp* *f* *pp dolcissimo*

Hn. (W) *p* *f* *mp*

Tpt. (W) *p* *f*

Tbn. (W) *p* *f* *mp*

Perc. 1 *pp* *f* [B.D.]

Perc. 2 *f*

Harp *loco* *f* l.v.

Piano

[Sus.Cym., rolled] With Vln. S. high note choke!

Suddenly awake (same tempo)

♩ = 60

Vln. S. *ff*

Vln. I *f* *pp dolcissimo* non vib.

Vln. II *f* *pp dolcissimo* non vib.

Vla. *f* *pp dolcissimo* non vib.

Vc. *f* *pp dolcissimo* non vib.

Cb. *f* *pp dolcissimo* non vib.

3 5 *gliss.*

8va except III & IV

199 To A. Fl. 2 + 2 + 3 Alto Flute

Fl. *mp* *ppp* *f* *p* *ppp* quasi ricochet

Ob.

Cl. *f* *p* *ppp* quasi ricochet 5 5

B. Cl. *f* *p* *ppp* quasi ricochet

Cbsn. *p* 3 *ppp*

Hn. *p* 3 *p warm*

Tpt. (W)

Tbn. *p* 3 *ppp* gliss.

Perc. 1

Perc. 2

Hp. *mf* non arp. E^b F^b G^b A^b
B^b C^b D^b C⁴

Pno. *p dolcissimo* *mf* *p* *ppp* loco 3 3

ℳℳ * ℳℳ

Vln. S. *p dolcissimo* *ppp* *f* *p* ric. 3

Vln. I *mf* *mf* sudden drop slow gliss back up gliss. 3

Vln. II *mf* *mf* sudden drop slow gliss back up gliss. 3

Vla. *mf* *mf* sudden drop slow gliss back up gliss. 3

Vc. *mf* *mf* sudden drop slow gliss back up gliss. 3

Cb. *mf* *ppp* *mf* *ppp*

A. Fl. *ppp* *p* *f* flz.

Ob. *pp* *p* *f* flz.

Cl. *ppp* *fp* *f* flz.

B. Cl. *ppp* *mp* *f* flz.

Cbsn.

Hn. *ppp* *f*

Tpt. (W) *ppp* *f*

Tbn.

Perc. 1

Perc. 2

Hp. *Cr*

Pno.

Vln. S. *ppp* *f* *mf* *ppp* *p* *ppp* ord. m.s.p. ord.

Vln. I *mp* *p* *ppp*

Vln. II *mp* *p* *ppp*

Vla. *mp* *ppp*

Vc. *mp* *p* *ppp*

Cb.

209

blow into flute
fltz.

A. Fl. *f poss.* *n* *pp molto espr.* solo

Ob. *p sub.* *ppp*

Cl.

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn. *p* *pp* *gliss.* *p*

Perc. 1

Perc. 2

Hp. *non arp.* *f*

Pno. *f* *p sub.* 4th p 7th p strong accents

℄

209

Vln. S.

Vln. I *fp* *mp* *p sub.* *gliss.* *mp*

Vln. II *fp* *mp* *p sub.* *gliss.* *mp*

Vla. *fp* *mp* *p sub.* *gliss.* *mp*

Vc. *fp* *mp* *p sub.* *gliss.* *mp*

Cb.

A. Fl. *mp* *p* *pp sub.* *ppp* *pp* *<f*

Ob.

Cl. *ppp < pp* *ppp* *pp* *<f*

B. Cl. *p* *pp* *p* *mp pp sub.* *fltr.*

Cbsn.

Hn. *ppp* *pp* *ppp < pp*

Tpt.

Tbn. (C) *ppp < pp* *<f*

Perc. 1

Perc. 2

Hp.

Pno. *ppp* *

Vln. S.

Vln. I *pp* *ppp < pp* *light bow pressure* *airy tone* *<f*

Vln. II *pp* *<f*

Vla. *pp* *<f*

Vc. *pp* *ppp* *III* *3 ppp* *pp* *<f*

Cb.

217 4 + 5

A. Fl. *quasi ricochet*
f p ppp
f p ppp

Ob. *quasi ricochet*
f p ppp
f p ppp

Cl. *quasi ricochet*
f p ppp
f p ppp

B. Cl. *fp*

Cbsn. *pp dolcissimo*

Hn. (S)

Tpt. *quasi ricochet*
mf p ppp
mf p ppp

Tbn. (C) *pp dolcissimo*

Perc. 1 *Glockenspiel*
f sempre lv., bright and clear

Perc. 2

Hp. *f p*

Pno. *BOTH staves 8va*
f ppp
f ppp
f ppp

Vln. S.

Vln. I *pp*
fpp
fpp

Vln. II *pp*
fpp
fpp

Vla. *pp*
fpp
fpp

Vc. *pp*
fpp
fpp

Cb. *pp dolcissimo*

220

A. Fl. *f* 7 *ppp* *f* *ppp*

Ob. *f* 9 *ppp* *f* 10 *ppp*

Cl. *f* *ppp* *f* 9 *ppp*

B. Cl. -

Cbsn. -

Hn. (S) -

Tpt. (W) *f* 10 *ppp* *f* 7 *ppp* 7

Tbn. (C) -

Perc. 1 *f* *ppp*

Perc. 2 -

Hp. -

Pno. *f* *ppp* *f* 10 *ppp* 5 *ppp*

* Led. * Led.

Vln. S. -

Vln. I *fpp* *fpp*

Vln. II *fpp* *fpp*

Vla. *fpp* *fpp*

Vc. *fpp* *fpp*

Cb. -

224

A. Fl. *f p* 6 3 *ppp* To Picc. 2 + 2 + 3

Ob. *f p* 7 5 3 *ppp*

Cl. *f p* 10 3 *ppp*

B. Cl. *p* *ppp*

Cbsn. *p* *ppp*

Hn. (S) *p* *ppp*

Tpt. (W) *f p* 5 5 *ppp* *p* *ppp*

Tbn. (C) *p* *ppp*

Perc. 1. Crotales 1.v. *f*

Perc. 2.

Hp.

Pno. *f* *ppp*

* Ped. *

224

Vln. S.

Vln. I. *f* *p* *ppp* *mp espressivo*

Vln. II. *f* *p* *ppp* *mp espressivo*

Vla. *f* *p* *ppp* *mp*

Vc. *f* *p* *ppp* *mp*

Cb. *p* *ppp*

IV

229 **230** 2 + 3 Piccolo 4 + 5 **235** Glitched out, ♩ = 120 2 + 3

A. Fl. *ppp* *p* *mf* *f* *gliss.*

Ob. *ppp* *p* *mf* *f* *gliss.*

Cl. *ppp* *p* *mf* *f* *gliss.*

B. Cl.

Cbsn.

Hn.

Tpt. *ppp* *p* *mp* *f* *gliss.*

Tbn. (C) *p* *f* *gliss.*

Perc. 1.

Perc. 2.

Hp.

Pno.

Vln. S. **230** **235** Glitched out, ♩ = 120
3 p *mf molto espr. dolcissimo* *f intruding* *ff* *stop as though interrupted*

Vln. I *mf* *f* *m.s.p.* *gliss.* *f* *ff*

Vln. II *mf* *f* *m.s.p.* *gliss.* *f* *ff*

Vla. *f* *ff* *m.s.p.* *gliss.*

Vc. *f* *ff* *m.s.p.* *gliss.*

Cb.

W Bass Trombone wah-wah mute. Remove mouthpiece and insert Contrabassoon reed. Depress valves 1, 2, and 3.

ff stanky!

W +

O VII

sporadically fluctuate pitch +/- 1 semitone

Picc. *mp present but not shrill*
Any loud multiphonic in which one can perceive an A \flat or B \flat

Ob. *f grotesque*

Cl. *f grotesque*
sporadically fluctuate pitch +/- 1 semitone
sim.

B. Cl. *f grotesque* 7 7 7 7 7 7 7

Cbsn. *f grotesque* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Hn. (W)

Tpt. *flz.* *mp* *ff*

Tbn. *mp* *ff*

Perc. 1 *Rainstick*
f poss., downpour, high density, use the largest rainstick available
Sandpaper Blocks, circular motion

Perc. 2 *f B.D.* *p* *f poss.* *p*

Hp. *ff* *B \flat /B \natural*
Pedal Buzz, l.v.

Pno. *f* *Strike metal frame with hard plastic xylophone mallets*

Red.

Vln. S. 238 *f trying to be heard*
mf *f*
ord. → m.s.p. → ord. → m.s.p.

Vln. I *gliss.* *ff*
noisy, overpressure, but still discernable pitch
ord. → m.s.p. → ord. → m.s.p.

Vln. II *gliss.* *ff*
noisy, overpressure, but still discernable pitch
ord. → m.s.p. → ord. → m.s.p.

Vla. *Bow wrappings behind bridge, overpressure*
3 *f nasty, like grinding cartilage*

Vc. *Bow wrappings behind bridge, overpressure*
f nasty, like grinding cartilage

Cb. *mute strings with palm, overpressure*
f nasty, like grinding cartilage

Picc. *pp sub* same multiphonic or similar one that can be produced quietly

Ob. *p*

Cl. *p sub.*

B. Cl. *p sub.*

Cbsn. *p sub.*

Hn. (W) Remove reed, reinsert mouthpiece *ftz.*

Tpt. *pp*

Tbn. *pp*

Perc. 1

Perc. 2

Hp.

Pno. *pp sub.*

Vln. S. *ff* *f* *ff* *f* *mf dolce* *p*

Vln. I *p sub.* *ppp* *p match picc.*

Vln. II *p sub.*

Vla. *p subito (slow bow)*

Vc. *p subito (slow bow)*

Cb. *p sub.*

(clear) noisy (ord.) → m.s.p. clear molto vib. (m.s.p.) vib. norm. ord.

sporadically fluctuate pitch +/- 1 semitone

248 4+4+4+5

Picc. *mf* *ppp*

Ob. *f* *ppp*

Cl. *fp* *sim.* *pp*

B. Cl. *pp*

Cbsn. *pp*

Hn. *pp* *p* (half-stopped)

Tpt. *pp* *p* *pp* *p* *gliss.*

Tbn. *pp* *p* *pp* *p* *gliss.*

Perc. 1

Perc. 2

Hp.

Pno. *f* *pp*

249

(clear) *f* *ff* *f* *mf dolce* *mp* *gliss.*

(m.s.p.) *ord.* *clear* *slowing gradually* *ord.*

gliss. trill, (i.e. extreme vibrato)

as if trying to calm the ensemble

Vln. S. *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.*

Vln. I *mp* *mf* *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

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

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

Cb. *f* *p*

255

258

254

$\text{♩} = \text{♩} = 90$
4 + 4 + 4 + 3

$(\text{♩} = \text{♩})$
3 + 3

$\text{♩} = \text{♩} = 120$ 2 + 2 + 2 + 3
sporadically fluctuate pitch +/- 1 semitone

Picc. ppp

Ob. f

Cl. f

B. Cl. f

Cbsn. f

Hn. pp *gliss.* p

Tpt. pp mp p

Tbn. p mp

Perc. 1

Perc. 2 Snare drum mp mf f ff fff B.D. ff

Hp. fff

Pno. f

255

$\text{♩} = \text{♩} = 90$ $(\text{♩} = \text{♩})$

258 $\text{♩} = \text{♩} = 120$
on all grace notes dig in
chunchy, grinding, m.s.p.
otherwise ord.

Vln. S. f

Vln. I mf $gliss.$ ff

Vln. II mf $gliss.$ ff

Vla. mf $gliss.$ ff p mf

Vc. mf $gliss.$ ff p mf

Cb. mf f

260

$\text{♩} = \text{♩} (\text{♩} = 90)$ $\text{♩} = \text{♩} (\text{♩} = 67.5)$ $\text{♩} = \text{♩} (\text{♩} = 101.25)$

Picc. *f but light*

Ob. *f*

Cl. *f*

B. Cl. *f*

Cbsn. *f*

Hn. *f brassy*

Tpt. *mp* *f brassy*

Tbn. *f brassy*

Perc. 1

Perc. 2 *mf* very metallic sound, like hammering on an anvil.

Hp. *fff* create buzz then immediately damp

Pno. *fff*

Vln. S. *ff* (always start arp before the beat) *m.s.p.*

Vln. I *f stanky* Bow wrappings of strings behind bridge, overpressure

Vln. II *f stanky* Bow wrappings of strings behind bridge, overpressure

Vla. *f stanky*

Vc. *f stanky* pizz.

Cb. *ff*

265 (♩ = 50.625)

Picc. *ff* *dolce* *f* but light

Ob. *ff* *ff*

Cl. *ff* *f ma dolce*

B. Cl. *ff* *f ma dolce*

Cbsn. *ff* *f ma dolce*

Hn. *ff* *f ma dolce* *f* brassy

Tpt. *ff* *f ma dolce* *f* brassy

Tbn. *ff* *f ma dolce* *f* brassy

Perc. 1 *pp* *ff* *mutet*

Perc. 2 *f* *ff* *f* [B.D.]

Hp. *f* *ff* *mp dolce* *ff*

Pno. *f* *ff* *mp dolce* *ff* *fff poss.*

Crotales, bowed

To Bass Fl.

(♩ = 50.625)

Vln. S. *mp dolce* *ff* *pp sub* *f* *ff* *pp*

Vln. I *f dolce* *mf* *ff*

Vln. II *f dolce* *mf* *ff*

Vla. *f dolce* *mf* *ff*

Vc. *f dolce* *mf* *ff*

Cb. *f* *ff*

ord.

pizz. norm. *arco, wrappings*

gliss.

noisy *clear* *senza vib.*

molto vib. *8va* *(mlt. vib.)*

precarious, almost losing balance *with great fragility*

Picc. -

Ob. -

Cl. -

B. Cl. -

Cbsn. -

Hn. -

Tpt. -

Tbn. -

Perc. 1 -

Perc. 2 -

Hp. -

Pno. -

Vln. S. ⁽⁸⁾ -

Vln. I *con sord.*
ppp < p *ppp < p* *ppp < pp extremely fragile* *< p* *ppp*

Vln. II *con sord.*
ppp < p *ppp < p* *ppp < pp extremely fragile* *< p* *ppp*

Vla. *con sord.*
ppp < p *ppp < p* *ppp < pp extremely fragile* *< p* *ppp*

Vc. -

Cb. -

281 Bass Flute

Picc. *p* warm, molto espr. *mf* *ppp* *p* *f p* *ppp*

Ob.

Cl. *p* warm, molto espr. *mf* *ppp* *f p* *ppp*

B. Cl. *p* warm, molto espr. *mf* *ppp* *p* *f p* *ppp*

Cbsn. *ppp* warm molto espr. *mp* *ppp*

Hn. *ppp* warm molto espr. *p* *ppp* quasi ricochet *mp pp* *ppp* *ppp* *mf*

Tpt. *p* warm, molto espr. *mf* *ppp*

Tbn. *ppp* warm molto espr. *p* *ppp* *ppp* *mf*

Perc. 1 B.D.

Perc. 2 *p* warm, full

Hp. bisbig. *F# A#* *pp* *mf*

Pno. 3rd p *mf* 2nd p *3* 5th p

(8) *mf* *> p* *ppp* *m.s.p. tr* *< mp > ppp* *1* *pizz. IV* *mf* *pp* *f*

Vln. S.

Vln. I *p* warm, molto espr. *mf* *p* *mf* *p*

Vln. II *p* warm, molto espr. *mf* *p* *mf* *p*

Vla. *p* warm, molto espr. *mf* *p* *mf* *p*

Vc. *p* warm, molto espr. *mf* *p* *mf* *p*

Cb. arco *p* warm, molto espr. *mf* *p* *mf* *p* *mf*

B. Fl. *mp*

Ob. *f p ppp*

Cl. *f p ppp*

B. Cl. *f p ppp*

Cbsn. *p dolce mf grotesque*

Hn. *mf*

Tpt. *mf p ppp*

Tbn.

Perc. 1 *p mf*
Crotales, struck Lv. Sandpaper Blocks, circular motion

Perc. 2

Hp. *mp*
F# Ab with C. Bsn. B/B# D/D#

Pno. *mp*
with Cbs. with fl

Vln. S. *f p sub f*
intruding!

Vln. I *mf p f*
stop abruptly

Vln. II *mf p f*
stop abruptly

Vla. *mf p f*
stop abruptly

Vc. *mf p f*
stop abruptly

Cb. *mp*
stop abruptly

298 quasi ricochet

To Fl. $\text{♩} = \text{♩} = 120, \text{Frantic, glitchy!}$

B. Fl. *fp* *ppp* *p* *mf*

Ob. *f p* *ppp*

Cl. *f p* *ppp* *p* *mf*

B. Cl. *p* *mf*

Cbsn. *p* *f*

Hn.

Tpt. (W) *mf* *ppp*

Tbn. *mf*

Perc. 1 *ff* *Sus. Cym., bowed* *ppp*

Perc. 2 *ppp* *Bongos, hands* *sotto voce*

Hp. Pedal Buzz, l.v. *mp*

Pno. *ff* *p* *ppp* *5* *5*

Vln. S. *mf* *ord. m.s.p.* *ord.* *p* *fp* *f* *p sub.* $\text{♩} = \text{♩} = 120, \text{Frantic, glitchy!}$

Vln. I

Vln. II

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf* *p* *f*

303 2 + 3 **304** Flute 4 + 5 2 + 2 + 3

B. Fl. *f* *f* *f*

Ob. *f* *f* *f*

Cl. *f* *f* *f*

B. Cl. *f* *f* *f*

Cbsn. *f* *f* *f*

Hn. *f* *f* *f*

Tpt. (W) *f* *f* *f*

Tbn. *f* *f* *f*

Perc. 1 *p* *f* quickly choke!

Perc. 2 *mf* *f* slap Temple Blocks *mf < f* *mf < f* *mf < f*

Hp. *f* Eb Bb Gb

Pno. *f* *f* *f* *mp* *secco, dolce*

304

Vln. S. *f sempre*

Vln. I *pp < f* *pp < f* *pp < f* *pp < f* senza sord.

Vln. II *pp < f* *pp < f* *pp < f* *pp < f* senza sord.

Vla. *pp < f* *pp < f* *pp < f* *pp < f* senza sord.

Vc. *pp < f* *pp < f* *pp < f* *pp < f* senza sord.

Cb. *f* *mf* pizz. I IV

Fl. *ppp* *mp* *f* *p* *pp* *f*

Ob. *f* *p* *pp* *f*

Cl. *ppp* *mp* *f* *p* *pp* *f*

B. Cl. *ppp* *mp* *f* *pp* *f*

Cbsn. *ppp* *mp* *f* *pp* *f*

Hn. *mf* *pp* *quasi ricochet*

Tpt. (W) *pp* *p* *mf* *p* *pp*

Tbn. *mf* *p* *pp*

Perc. 1 *f* *Whip* *B.D.* Lv. *mp* *Splash Cym.* quickly choke!

Perc. 2 *mf < f* *mf < f*

Hp. *stacc.* *Fb*

Pno. *ppp* *p* *pp* *5* *loco* *f*

Vln. S. *like a skipping CD*

Vln. I *pp < f* *pp* *f* *pp*

Vln. II *pp < f* *pp* *f* *pp*

Vla. *pp < f* *pp* *f* *pp*

Vc. *pp < f* *pp* *f* *pp*

Cb. *f* *mute strings with palm*

313 **314** 2 + 3 lip gliss. gliss.

Fl. *pp* *mp* *f*

Ob. *pp* *mp* *f*

Cl. *pp* *mp* *f*

B. Cl. *pp* *mp* *f*

Cbsn. *pp dolce* *mp*

Hn. *p* *mf*

Tpt. (W) *p* *mf*

Tbn. *p* *mf*

Perc. 1 *f* L.v. *p* quasi ring mod sound

Perc. 2 Bongos *ppp* *mf* *p* *f* slap

Hp. *F# G# A#* *p dolcissimo*

Pno. *loco* *8^{va}...1*

Vln. S. **314** *molto espressivo* *p sub* *f* *p dolcissimo* *molto vib!* *ff* as if losing control

Vln. I *f* *pp < f* *pp* *mp* *f* *ppp* *mf*

Vln. II *f* *pp < f* *f* *pizz.* *ppp* *mf*

Vla. *f* *pp < f* *pp* *mp* *f* *ppp* *mf*

Vc. *f* *pp < f* *pp* *mp* *f* *ppp* *mf*

Cb. *pp* *mp* *f*

Crotale, bowed.
Place on edge of snare drum, snare on.
Place crumpled aluminum foil on snare.
Allow other pitches to emerge.

with Vln. Solo

8^{va} (ord.) → m.s.p.

8^{va} arco (ord.) → m.s.p.

II (ord.) → m.s.p.

322

Singing in a colliding universe (same tempo)

$\text{♩} = \text{♩} (\text{♩} = 90)$

Fl. *f* *gliss.*

Ob. *f* *gliss.*

Cl. *f* *gliss.*

B. Cl.

Cbsn.

Hn. *mf* *f* **With Contrabassoon Reed**

Tpt. (W)

Tbn.

Perc. 1 *ff* *mute* **B.D.**

Perc. 2 *f*

Hp.

Pno. *mf*

322

Singing in a colliding universe (same tempo)

$\text{♩} = \text{♩} (\text{♩} = 90)$

Vln. S. *f* *vib. norm.* *gliss.* *fp* *molto vib. (ord.)*

Vln. I *f* *loco* *skipping CD*

Vln. II *f* *loco* *skipping CD*

Vla. *f* *gliss.* *skipping CD*

Vc. *f* *skipping CD*

Cb. *f* *arco*

326 $\text{♩} = 120$ **328**

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt. (W)

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f stanky

mf stanky

With mouthpiece

p

f

p

f

p

f

Temple Blocks

mf clear, but underneath Vln. S.

F/F#

Pedal Buzz

f

8^{va}

8^{vb}

328

$\text{♩} = 120$

clear → noisy! no tone
m.s.p.

ff grinding

clear ord., vib. norm.

f spiccatissimo se possibile

IV III II I

5

pizz.

ff

mute strings overpressure

pizz.

f

331

2 + 2 + 3

2 + 3

2 + 2 + 3

2 + 2 + 3

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), and Piano (Pno.). The woodwind parts feature a melodic line with dynamic markings of *fp* and *f*, and articulation such as accents and slurs. The string parts are mostly rests, with the Piano part showing some activity in the final measure.

331

Musical score for Violin Solo (Vln. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin Solo part features a melodic line with dynamic markings of *p*, *mf*, *f*, and *mp*, and includes an *arco* marking and a trill. The other string parts are mostly rests.

338

2 + 3

Fl. *f* *fp*

Ob. *fp* *ppp*

Cl. *f* *fp*

B. Cl. *f*

Cbsn.

Hn. *mf*

Tpt. *mf*

Tbn. *fp*

Perc. 1

Perc. 2

Hp.

Pno. *p secco* *ff* *p sub.*

loco strong accents

338

molto vib. (ord.) → *m.s.p.*

ord.

Vln. S. *fp* *f*

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Cb. *p* *ff*

arco

342

Fl. $5+5+5+4$ $5+5+5+3$

Ob. *fp* *f*

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

B. Cl. *fp* *f* *p sub.* *f* *p sub.* *f*

Cbsn. *fp* *f* *ff*

Hn. *fp* *f* *p sub.* *f* *p sub.* *f* *staccatos very short*

Tpt. *fp* *f* *p sub.* *f* *p sub.* *f*

Tbn. *f* *p sub.* *f* *p sub.* *f* *staccatos very short*

Perc. 1

Perc. 2 *Kick Drum* *f* *mf* *f*

Hp. *f* *secco* *ff* *Ab/A^b* Pedal Buzz, with Ob. *G^b/G^a* Pedal Buzz

Pno. *ff*

Vln. S. *gliss.* *ff* *m.s.p.* *molto vib. ord.* *fp* *f* *mute strings with hand scratch! m.s.p.*

Vln. I

Vln. II

Vla.

Vc. *pizz. con sord.* *secco* *pizz.* *arco, mute strings overpressure*

Cb. *secco* *pp*

344

347

Fl. -

Ob. -

Cl. -

B. Cl. -

Cbsn. -

Hn. -

Tpt. -

Tbn. -

Perc. 1 -

Perc. 2 -

Hp. -

Pno. -

Flute: beating multiphonic

Oboe: *ff* nasty

Bass Clarinet: *p* - stanky - *f*

Contra Bassoon: *p* - stanky - *f*

Horn: blow air, fltz. *f* - *ff* poss. tongue ram *sim.* *f* - *ff* poss.

Trumpet: blow air, fltz. *f* - *ff* poss. tongue ram *sim.* *f* - *ff* poss.

Tuba: blow air, fltz. *f* - *ff* poss. tongue ram *sim.* *f* - *ff* poss.

Percussion 1: Splash quickly choke! Whip Brake Drum

Percussion 2: Kick Drum High Temp. B. Ribbon Crasher Tam-Tam, Bowed damp! Medium Wood Block (bright, yet resonant) *f* K.D. *mf*

Harpsichord: *f* sempre *pp* - *f*

Piano: cluster at bottom of keyboard with palms *f* secco *mp* - *ff* Scrape low string inside piano *mp* - *ff* scrape *f* secco *mp* - *ff*

347

Vln. S. -

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

Violin Solo: *ff* *mp* - *f* molto espressivo e dolce, ghostly

Violins: wrappings behind strings, overpressure con sord.

Viola: wrappings behind strings, overpressure con sord.

Violoncello: wrappings behind strings, overpressure arco

Double Bass: pizz. *ff* arco, mute strings overpressure *mf* - *ff* pizz. *mf* - *ff* arco, mute strings overpressure

354 **356** quasi ricochet

Fl. *f p* *ppp* *f p* *ppp*

Ob. *f p* *ppp* *f p* *ppp*

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

B. Cl. *f* *ppp*

Cbsn. *p* *f*

Hn. *f* *ff poss.*

Tpt. *f* *ff poss.* *mf p* *ppp* *f p* *ppp*

Tbn. *mp p*

Perc. 1 *p* *f* *f* *p* *fp*

Perc. 2 *f* *f* *f*

Hp. *mf* *G² A²*

Pno. *mp* *ppp* *mp* *ppp*

Vln. S. *pp* *f p sub.* *mf* *p sub.*

Vln. I *pp* *fpp*

Vln. II *pp* *fpp*

Vla. *pp* *fpp*

Vc. *pp* *fpp*

Cb. *mf*

Sus. Cym., bowed *Splash* *choke!* *Sandpaper Block, circular motion*

High Temp. B. *Med. W.B.* *K.D.* *Rib. C.*

F² G² A² *C* *G² A²*

arp. before the beat *Red.* ** Red.*

gliss. *3* *5* *6* *ord.* *molto vib.* *ord.* *m.s.p. ord.* *II* *1* *(ord.)*

pp *f p sub.* *mf* *p sub.* *spiccatissimo*

pp *fpp* *pp* *fpp* *pp* *fpp* *pp* *fpp*

pizz. *lv.*

360 2 + 4

Fl. *f p* *ppp* *f p* *ppp*

Ob. *f p* *ppp* *f p* *ppp*

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

B. Cl.

Cbsn.

Hn.

Tpt. (W) *f p* *ppp* *f p* *ppp*

Tbn.

Perc. 1 *f* *p sub.* *fp* *mf*

Perc. 2

Hp.

Pno. *f* *ppp* *f* *ppp*

* Led. *m.s.p.* *ord.*

Vln. S. *f* *pp* *fp* *ppp*

Vln. I *gliss.* *fpp* *fpp* *gliss.*

Vln. II *gliss.* *fpp* *fpp* *gliss.*

Vla. *gliss.* *fpp* *fpp* *gliss.*

Vc. *fpp* *fpp* *gliss.*

Cb. *IV*

368

$\text{♩} = \text{♩} (\text{♩} = 90)$

367

Fl. *ppp lontano* *p* *ppp* *ppp* *p* *ppp*

Ob.

Cl. *ppp lontano* *p* *ppp* *p* *ppp*

B. Cl. *ppp lontano* *ffppp*

Cbsn.

Hn. *ppp lontano* *p*

Tpt. (C) *ppp lontano* *p* *ppp*

Tbn. (C) *ppp lontano* *ffppp*

Perc. 1 *f*

Perc. 2

Hp.

Pno.

368

$\text{♩} = \text{♩} (\text{♩} = 90)$

* *ensemble starts skipping*

Vln. S. *p* *mf* *pp* *p* *f* *p sub.* *f*

ethereal, dreamlike

Vln. I *ffpp*

Vln. II *ffpp*

Vla. *ffpp*

Vc. *ffpp* arco

Cb. *ffpp*

374

2 + 2 + 3

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt. (C)

Tbn. (C)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ppp

ffppp

p

ppp

mf

f

mp

f

p sub.

f

+

fppp

p

ppp

3

3

3

tr

tr

I II III IV

3

382

386

♩ = ♩ = 120

♩ = 60, tempo primo

379

Fl. *p* *ppp* *mf*

Ob.

Cl. *ppp* *f*

B. Cl. *f*

Cbsn.

Hn. *ppp* *mf*

Tpt. (C) *ppp* *f*

Tbn. (C) *fp* *f*

Perc. 1

Perc. 2

Hp.

Pno.

382

386

♩ = ♩ = 120

♩ = 60, tempo primo
Dig in, like grinding cartilage

Vln. S. *gliss.* *pp* *mp* *f* *p sub* *ff* *f grinding*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *arco IV* *6* *ppp*

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.

Tpt. (C)

Tbn. (C)

Perc. 1

Perc. 2

Hp.

Pno.

Vln. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p sub. molto espr.

fp

tr

(ord.) → m.s.p. ord.

p sub.

pp delicato

noisy

399

$\text{♩} = 108, \text{With a sudden intensity}$

396

Fl. *p*

Ob.

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

B. Cl.

Cbsn. *ppp* *f p* *ppp*

Hn. *ppp* *f p* *ppp*

Tpt. (C) *ppp* *f p* *ppp*

Tbn. (C) *ppp* *f p* *ppp*

Perc. 1 *B.D.* *f* Temple Blocks Triangle l.v.

Perc. 2 *Tam-tam* *mf* l.v. non arp.

Hp. *F: A: C: D: E:* *f*

Pno. *f*

399

$\text{♩} = 108, \text{With a sudden intensity}$

Vln. S. *fp* *fp* *fp* *f* *grinding!* *noisy!* ord., vib norm. *p* *f sempre!* *strong accents!* *fp* *fp*

Vln. I *II senza sord.* *ppp* *mp* *f* *ff* *fff*

Vln. II *III senza sord.* *ppp* *mp* *f* *ff* *fff*

Vla. *senza sord.* *ppp* *mf* *f* *ff* *fff*

Vc. *senza sord.* *m.s.p.* *gliss.* *fp* *ff* *fff* *highest possible pitch* *pizz.*

Cb. *m.s.p.* *gliss.* *fp* *ff* *fff* *highest possible pitch* *pizz.* *f*

401

2 + 3

Fl. *poco mp* *pp* *mf* *p* *ppp* with vln. solo

Ob. *poco mp* *pp* *mf* *p* *ppp* 3

Cl. *pp* *mf* *p* *ppp*

B. Cl. *slap tongue* *f* *pp* *mf* *p* *ppp*

Cbsn. *pp* *mf* *p* *ppp*

Hn. *pp* *mf* *mf p* *ppp* 3 3 3

Tpt. *mf p* *ppp* 5 5

Tbn. *pp* *mf* *mf p* *ppp*

Perc. 2 *Crotales* l.v. *mf*

Perc. 2 *B.D.* l.v.

Hp. *p non arp.* *A^b*

Pno. *mf* *f* *f* *ppp* alternating hands

Vln. S. *fp* *f molto espressivo!* *p sub.* *fp* *f* *p* with oboe

Vln. I *arco* *pp* *mf* *p* *f* ord. → m.s.p.

Vln. II *arco* *pp* *mf* *p* *f* ord. → m.s.p.

Vla. *arco* *pp* *mf* *p* *f* ord. → m.s.p.

Vc. *arco* *pp* *mf* *p* *f* ord. → m.s.p.

Cb. *arco* *pp* *mf* *p* *f* 3

406

Fl. *fp* *f p sub.* *pp*

Ob. *f* *pp* *mp* *pp*

Cl. *fp* *f p sub.* *pp*

B. Cl.

Cbsn.

Hn.

Tpt. *ppp* *molto* *f* *pp* *f*

Tbn. *pp* *f* *pp* *f*

Perc. 1 *f* *mf*

Perc. 2 *f* *pp sotto voce*

Hp.

Pno. *f* *f* *p* *f*

Red. *

5 Temple Blocks

Crotales l.v.

Bongos, hands

406

Vln. S. *f* *p subito!* *p sub.*

Vln. I. *fpp* *f*

Vln. II. *fpp* *f*

Vla. *fpp* *f*

Vc. *fpp* *f*

Cb. *f* *pizz.*

ord. → m.s.p.

410

Fl. *f* *pp* *gliss.*

Ob. *f* *pp*

Cl. *f* *pp*

B. Cl. *f* *pp* *gliss.*

Cbsn. *p* *f* short and stanky

Hn. *f*

Tpt. (W)

Tbn. *p* *gliss.*

Perc. 1 [Splash Cymbal] choke quickly!
strong accents

Perc. 2 *f* *p* *f* *p* *f* *p* *f* *p* *f*

Hp.

Pno. *f*

Vln. S. *f* *fp*

Vln. I

Vln. II

Vla.

Vc.

Cb. *ff*

strum quickly from behind left hand
arp. occurs before the beat
let harmonics ring

415

Fl. *gliss.* *f p* *ppp* *ppp sotto voce* *f sub.* 2 + 2 + 3

Ob. *f p* *ppp* *ppp sotto voce*

Cl. *f p* *ppp* *ppp sotto voce*

B. Cl. *gliss.* *f p* *ppp* *ppp sotto voce* *mf*

Cbsn. *mf*

Hn. *ppp* *mp. pp sub* *f*

Tpt. (W) *ppp* *mp. pp sub* *f*

Tbn. *gliss.* *f* *ppp* *mp. pp sub* *f*

Perc. 1 *fff* *l.v.* *Whip* *ff*

Perc. 2 *slap*

Hp. *F: A: B: D:* *p* *f*

Pno. *mf* *mp*

Vln. S. *lots of bow let ring II* *ord.* *m.s.p.* *ord.* *m.s.p.* *ord.* *fp* *f*

Vln. I *ord.* *pp*

Vln. II *ord.* *pp*

Vla. *ord.* *pp*

Vc. *ord.* *pp*

Cb. *pp* *mf* *f*

419

Fl. *flz.* *ppp* *f p ppp* *f p ppp*

Ob. *flz.* *ppp* *f p ppp* *ppp* *f p pp f*

Cl. *flz.* *ppp* *f p ppp* *f p ppp f*

B. Cl. *flz.* *ppp* *f p ppp*

Cbsn.

Hn. *ppp* *mf p ppp* *pp*

Tpt. *ppp* *f p pp* *f p ppp*

Tbn. *ppp* *mf p ppp* *pp*

Perc. 1

Perc. 2

Hp. *f* *non arp.*

Pno. *f p ppp*

Vln. S. *fp* *f* *p sub* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

423 4 + 4 + 5 3 + 4 + 4 5 + 5

Fl. *f* *ppp* *mf* *f* *p* *ppp* *4:5* *4:5*

Ob. *ppp* *mf* *f* *p* *ppp* *6:5*

Cl. *f* *p* *6:5*

B. Cl. *ppp* *warm* *mf* *p* *f*

Cbsn. *ppp* *warm* *mf*

Hn. *mp* *f* *ppp* *warm* *mf* *pp* *mf* *ppp* *mf* *f* *p* *4:5*

Tpt. *ppp* *warm* *mf* *pp* *mf* *ppp* *mf* *f* *p* *4:5*

Tbn. *mp* *f* *ppp* *warm* *mf* *pp* *mf*

Perc. 1 *f* Whip

Perc. 2

Hp. *f* *F# G#* *C#*

Pno. *f* *p* *ppp* *5*

Vln. S. *fp* *f* *p sub.* *ord.* *m.s.p.* *ord.* *IV* *III (ham. trill on III only.)* *tr* *5*

Vln. I *p* *ppp* *f* *pizz.* *ord.* *m.s.p.* *ord.*

Vln. II *p* *ppp* *f* *pizz.* *ord.* *m.s.p.* *ord.*

Vla. *p* *ppp* *f* *pizz.* *ord.* *m.s.p.* *ord.*

Vc. *p* *mp* *f* *pizz.* *ord.* *m.s.p.* *ord.*

Cb. *mp* *f* *arco*

429 4 + 5 **430** 4 + 4 + 4 + 5

Fl. *stop as though interrupted*

Ob. *f* 4:5 *pp* *stop as though interrupted*

Cl. *ppp* *stop as though interrupted*

B. Cl. 6:5 *f* *pp* *mp*

Cbsn. *mp* *ff*

Hn. *mf* *ppp* *ppp* *ff* *f* *very short, percussive*

Tpt. 4:5 *ppp* *ppp* *mf* *f* *p* *f* *very short, percussive*

Tbn. *mf* 3 *p* 3 *ppp* *ppp* *ff* *f*

Perc. 1 Sandpaper blocks, circular motion *ppp* *f* Splash Cym. *choke!!*

Perc. 2 B.D. *mf* Ribbon Crasher Med WB Bongos, sticks *mf* *f* *f* *p*

Hp. Pedal buzz, mute quickly! $G/G\sharp$ $G\flat$

Pno. *f* 5 *ppp* *f* *mp* *f*

430

Vln. S. *f* *p* *f* triumphantly *ord.* *m.s.p.* *ord.* *III III* *II VI* ***

Vln. I *arco* *ppp* *f* *ord.* *m.s.p.* *ord.* *p* *f* *p* *f*

Vln. II *arco* *ppp* *f* *ord.* *m.s.p.* *ord.* *p* *f* *p* *f*

Vla. *arco* *ppp* *f* *ord.* *m.s.p.* *ord.* *p* *f* *p* *f*

Vc. *arco* *ppp* *f* *ord.* *m.s.p.* *ord.* *p* *f* *p* *f* *pizz.* *mute strings*

Cb. *mf* *f*

432 4+5 4+4+5 4+3+4+5

Fl. *ppp* *f* *fp* *f* *p*

Ob. *ppp* *f* *fp* *f* *f*

Cl. *ppp* *f* *fp* *f* *f*

B. Cl. *f* *fp* *f* *ff*

Cbsn. *f* *ff*

Hn. *ppp* *f* *ppp* *mf*

Tpt. *ppp* *f* *ppp* *mf* *f*

Tbn. *ppp* *f* *mf* *f*

Perc. 1 *ppp* *choke!* *ff* *B.D.* *mf secco* *Sus. Cym., rolled* *choke!*

Perc. 2 *f sempre* *Snare Drum* *W.B.* *Rib. C.* *Bongos, sticks* *W.B.* *Kick Drum* *Snare Drum on rim* *ff* *mf*

Hp. *B♭*

Pno. *ff*

Vln. S. *f* *p* *f* *p* *f* *ff sempre!*

Vln. I *p* *f* *m.s.p.* *ord.* *f* *mp* *f*

Vln. II *p* *f* *m.s.p.* *ord.* *f* *mp* *f*

Vla. *p* *f* *m.s.p.* *ord.* *p* *mp* *f*

Vc. *m.s.p.* *ord.* *p* *f*

Cb. *mute strings* *fp* *fp* *f* *p* *f* *arco* *mp* *f*

436

As if in slow motion (♩ = 81)
4 + 4 + 4 + 5

438

♩ = 120, Glitched out intersecting realities

Fl. *ff* overblow! *p* fltz.

Ob. *f* noisy multiphonic include A, G#, and/or D if possible.

Cl. *ff* overblow! *p*

B. Cl. *ppp* < *ff* > *ppp* *f* #

Cbsn. *f* stanky *ff* < *f* > *ff* < *f* > *ff*

Hn. fltz. (race car sound) *f* Contrabassoon Reed *p* sub. <

Tbn. *p* *f* Quickly and randomly alternate between + and o.

Perc. 1 Crotales, bowed on S.D. + aluminum foil *p* noisy *ff* *quasi ring mod sound* l.v.

Perc. 2 Hi-Hat *f* *mp* (quickly to B.D.) *f* B.D., heavy beater *ff*

Hp. D/D# C/C# *ff* Pedal Buzz on C and D

Pno. *ff* cluster at bottom of keyboard with palms

438

♩ = 120, Glitched out intersecting realities

Vln. S. *fff* total glitch out, lights out, costume change

Vln. I *f* *mf* *ff* *fff* *f* < *ff* > *f* < *fff* > *fff* *gliss.*

Vln. II *p* *f* *mf* *ff* *fff* *f* < *ff* > *f* < *fff* > *fff* *gliss.*

Vla. *ff* *fff* *f* < *ff* > *f* < *fff* > *fff* *gliss.*

Vc. *ff* *mf* *ff* *fff* *f* < *ff* > *f* < *fff* > *fff* *gliss.*

Cb. *p* *f* *fff* > *f* < *ff* > *f* < *fff* >

Bow wrappings behind bridge, overpressure

m.s.p., overpressure

norm. prs. (m.s.p.) *gliss.* overprs. norm. o.p. norm. o.p. *gliss.*

pizz. *ff*

arco *ff* *fff* > *f* < *ff* > *f* < *fff* > *fff* *gliss.*

mute strings with palm, overpressure

norm. prs. (m.s.p.) *gliss.* overprs. norm. o.p. norm. o.p. *gliss.*

♩ = 120, Skipping CD

446

♩ = 60, Self-actualized, reborn

Fl. *f* Two contrasting multiphonics

Ob. *f*

Cl. *f*

B. Cl.

Cbsn. *p* *ff* *pp sub.* *ppp*

Hn. *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Perc. Brake drum *ff* metallic, anvil-like

Perc. 2 Wine Bottle, smashed throw into cardboard box *fff*

Sandpaper Blocks, circular motion *mp* *f*

Temp. Blks. WB *f* *mf*

Hp.

Pno. *p* *pp sub.* *l.v.*

446

♩ = 120, Skipping CD

II, ord. ♩ = 60, Self-actualized, reborn

Vln. S. *ppp*

Vln. I. *f* *pp* *ff* *pp sub.* *ppp* lights back up

Vln. II. *f* *pp* *ff* *pp sub.* *ppp*

Vla. *f* *pp* *ff* *pp sub.* *ppp*

Vc. *f* *pp* *ff* *pp sub.* *ppp*

Cb. *f* *mp* *pizz., III, l.v.*

With great agility,
♩ = 108 or as fast as possible

3 + 2

448

2 + 2 + 3 4 + 4 + 3 5 + 4 + 3 + 3

Fl. Bass Flute
breath sound

Ob.

Cl. remove reed
blow into mouthpiece
breath sound sweep upward to allow higher
frequencies of noise to emerge

B. Cl.

Cbsn.

Hn.

Tpt.

Tbn.

Perc.

Perc. 2

Hp.

Pno.

With great agility,
♩ = 108 or as fast as possible

Vln. S. small accent gliss. trill only on IV

pp *mf* *ff* *spiccatissimo* *fp* *f* *ff* *poss.*

Vln. I

Vln. II

Vla.

Vc.

Cb.