Two Interpretations of *Sweetness*

for Sinfonietta
& Electric Instruments

Miggy Torres

I. Instrumentation

Flute/Piccolo
Oboe
Clarinets in B-flat/Bass Clarinet in B-flat
Bassoon

Horn in F
Trumpet in C
Tenor Trombones

Electric Guitar ***
Electric Bass ****
1 Percussion

2 Violins
Viola
Cello
Double Bass

II. Percussion Requirements

Drum Set

2 Kick Drums *
Snare
Tom
Cymbals
- Sizzle
- China
- Crash
- Hi-Hat (Closed)

Sticks
Brushes
Soft Mallets (for rolled cymbal)

Aux Perc.

Puerto Rican Güiro** †
5 Temple Blocks

* Double kick mechanism or two separate pedals.
** If no Guiro of the appropriate type is available, brushes on a Snare head may be used to mimic the sound.
*** Includes pedals and accessories: picks, slides, bow, volume pedal, distortion/fuzz pedal, freeze pedal, reverb pedal.
**** Includes pedals and accessories: picks, volume pedal, distortion/fuzz pedal, optional reverb pedal.

† A Puerto Rican Güiro should be used, or a very close approximation. Puerto Rican Güiros are made of an actual gourd and are typified by **extremely fine striations**. They are played using a **flat wire comb**, often made from piano wire. The resulting sound should be very close to white noise when scraped, with no clearly discernible individual "grains" or clicks. Note this is very different from Güiros that have thick ridges, such as the Cuban variety.

III. Duration

~9'.

IV. General Performance Notes

The score is transposed.

Accidentals carry through the measure.

Glissandi should begin immediately and last the full duration of the note(s) to which they're attached.

If a *gliss.* occurs across slurred headless noteheads, no re-articulation occurs.
If a *gliss.* occurs across non-slurred headless noteheads, re-articulation *does* occur.

Trills are notated with a parenthetical pitch.

All bass harmonics, including those in treble clef, sound down an octave.

Horn bass clef is in "new" notation.

Extended techniques and non-standard noteheads are explained *in situ* the first time they occur. They are also detailed below.

V. Explanation of Symbols and Special Techniques

General

Microtonal Pitches

Microtonality in the horn is designated by a specific partial of a specific fundamental (see below). Otherwise, all microtonal pitches should be approximately **one quarter-tone away** from their equal-tempered relatives.

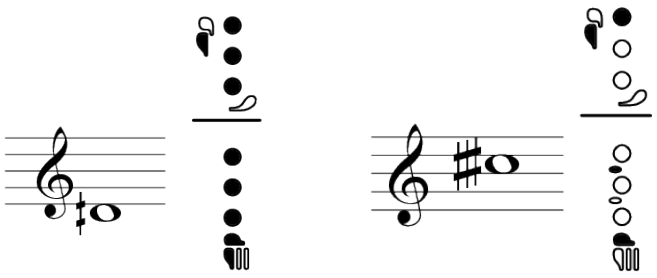
Associated Symbols:

Flat Sharp

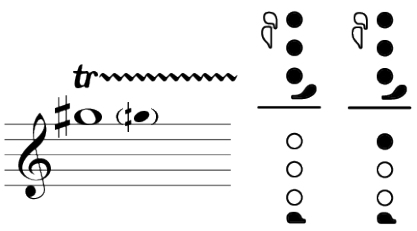
Winds

Flute/Picc.

Flute Microtonal Fingerings (mm. 40, 90):
Bärenreiter, Flute Vol. 1, p. 65, #3
Bärenreiter, Flute Vol. 1, p. 67, #15

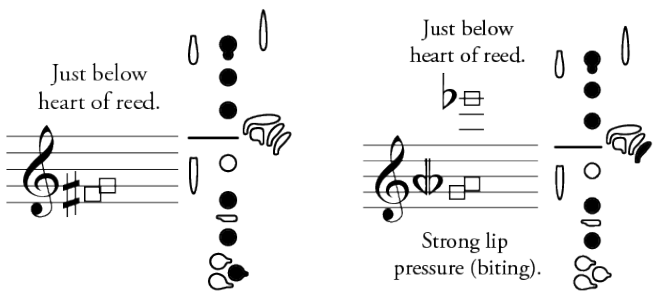


Piccolo Microtonal Trill:
Bärenreiter, Flute Vol. 2, p. 65, #9

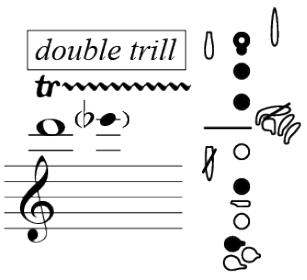


Oboe:

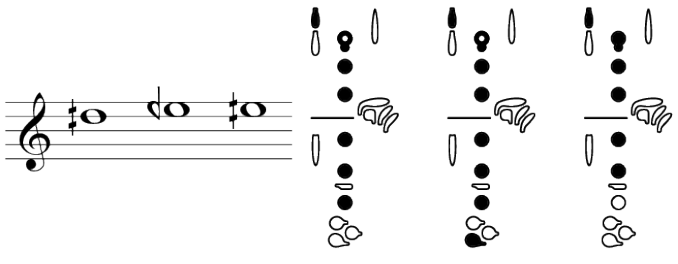
Multiphonic Fingerings:
Libby Van Cleave, *Oboe Unbound*, Beating Multiphonic, p.47, #4
Libby Van Cleave, *Oboe Unbound*, Beating Multiphonic, p.47, #6



Double Trill (mm. 66-70):
Libby Van Cleave, *Oboe Unbound*, p.59, #19
(alternate LH/RH G♯/A♭ keys)



Microtonal Fingerings (mm. 94, 163-165):
Libby Van Cleave, *Oboe Unbound*, p.23-24
(add or substitute 3rd octave key)



Clarinet/Bass Clarinet

Bass Clar. Overblown Multiphonic:

Finger low note and overblow, allowing upper partials to emerge. Combine with flutter tongue (or growl if true fltz. is not possible) for squonky, noisy sound. Examples of this "Spectral Multiphonic" technique can be found on Heather Roche's website: **https://heatherroche.net/2016/09/26/spectral-multiphonics-bb-and-bass/**

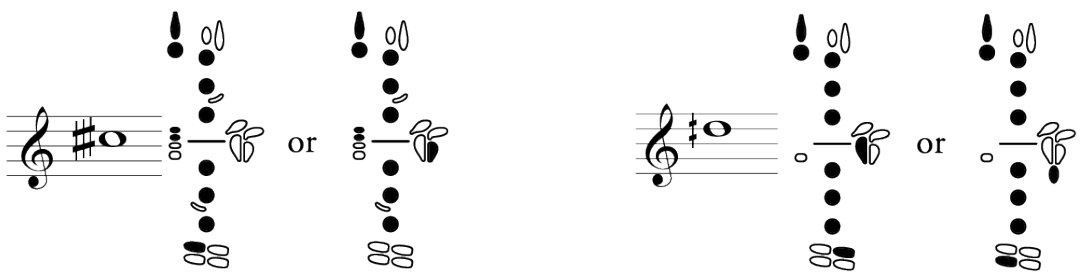
Bass Clar. Microtonal Fingering (mm. 40-45):

Standard microtonal fingering involves playing the fingering for written D♮5 (sounding C4) and then half-keying either the RH or LH F♯/C♯ key. However, if half-keying proves unreliable in context, simply manipulating the embouchure may produce better results.

Clar. Double Trill:

In a standard G to G♯ trill, the left hand performs the trill on the C♯/G♯ key while the right hand presses no keys down. For the double trill, the right hand simply alternates with the left hand to trill the key at double speed.

Clar. Microtonal Fingering (mm. 161):



Brass

All Brass: Air Noise

Remove the mouthpiece, and turn it around so that the cup of the mouthpiece hovers over the receiver. Then blow into the back of the mouthpiece.

An excellent demonstration of this technique as demonstrated by hornist Maddy Tarantelli, is available here: https://youtu.be/OTvqkTieMG4.

Associated Notehead: **cross notehead**.

Horn

Microtones:

Microtones are achieved one of two ways, as indicated:

1) Playing the naturally "out-of-tune" 7th and 11th partials of the overtone series. In these instances, the fundamental is indicated textually in concert pitch, followed by the partial to be played; e.g., "F, 11th" means the 11th partial of the open F horn (i.e., a written F-quarter-sharp, sounding B-quarter-flat).

2) By utilizing half-stopping to bend the pitch downward or upward.

Non-Standard mutes:

In mm. 69-83, the horn uses a Bass Trombone harmon mute with the stem fully inserted (wah-wah).

Trumpet

Microtones:

Microtones are achieved one of two ways, as indicated:

1) Pitch bending through embouchure manipulation.

2) Alternate fingerings that produce a naturally "out-of-tune" 7th partial.

3) Adjusting the tuning slide(s) for longer passages where embouchure manipulation is impractical and alternate fingerings are impossible (mm. 136-142).

Electric Guitar & Electric Bass

Accessories

The E. Guitar part requires two slides. Metal or glass is acceptable.
The E. Guitar part requires a violin bow.
The E. Guitar and E. Bass parts require a pick.

Pedals

Guitar:
Volume, Distortion/Fuzz, Freeze Pedal, Reverb Pedal
E. Bass:
Volume, Distortion/Fuzz

The players may use the volume pedal liberally to control dynamics throughout. Places in which the volume pedal should specifically be used are indicated in the score.

Pedal Indicators

C clean, no effects except perhaps minimal reverb

D heavy distortion/fuzz; death metal

F freeze pedal; the freeze pedal is only used in movement two, and is always used to freeze the noisy transient at the attack of a chord. When this occurs, the result should be a very quiet, whisper of noise and pitch. Frozen sound should have a slow but noticeable decay.

R heavy reverb

Non-Standard Noteheads


barre with slide (Guitar only)


indeterminate pitch off the fretboard

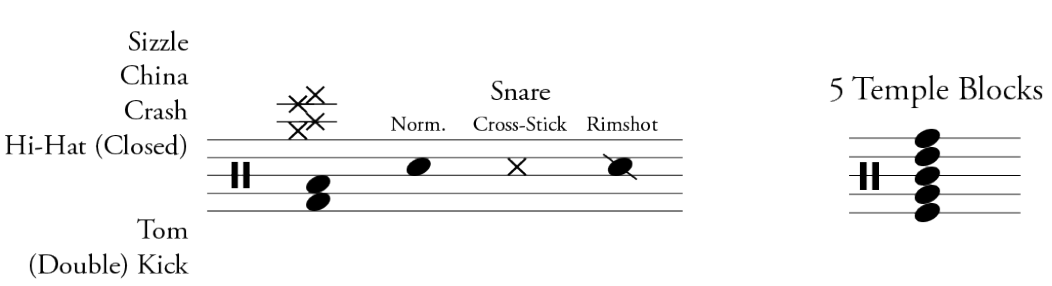

noisy, little pitch content


all noise, no pitch content


press string into and out of pickup for thumping sound (Bass only)

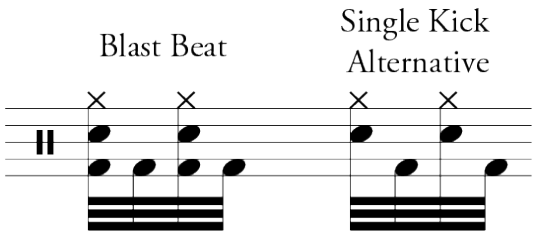
Percussion

Staff Key



Blast Beat Ossia

The double kick is highly desirable, as it conveys the work's artistic lineage from the metal tradition. However, if the player is unable to perform on a double kick drum (either a single drum with a double pedal or two uncoupled kick drums), they alter the double kick passages to preserve the 32nd note "blast beat" flavor.



Strings

Bow Position

Bow position changes frequently, shifting rapidly between *molto sul tasto*, *molto sul ponticello*, and *ordinario*. To avoid confusion from closely-spaced text indicators, simplified diagrams are used to indicate these positions. Some textual indicators are written in for specific cases (e.g., "*poco sul pont.*").

Highest Possible Pitch

Play the highest possible pitch on the current string. Occurs as both a harmonic and non-harmonic note.

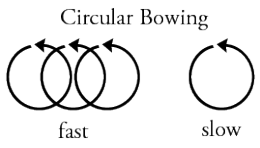
Associated Notehead: **triangle notehead**. 

Circular Bowing

The bow moves in a circle from *sul tasto* to *sul ponticello* and back.

An excellent **demonstration** of this technique can be seen here, as demonstrated by violinist, Olivia De Prato: https://youtu.be/KtXmBJo_NUo

This technique is indicated in the score using the symbol below. Note that the speed of the circular bowing is coupled with the dynamic.



String Wrappings

Bow the wrappings of the indicated strings behind the bridge with great overpressure. The result should be an extremely noisy, scratchy sound.

Associated Notehead: **square notehead**. 

Composer's Note

I.

Sweetness as work. Sweetness as effort. Sweetness as strength. Sweetness as rebellion. Sweetness as the lotus bursting from the silt. Sweetness as future. Sweetness as the petrified orchid blossoming in the sun. Sweetness as the terrified child moving his feet. Sweetness as the voice remembering how to sing.

Sweetness as the courage of radiant becoming.

II.

Sweetness as tenderness. Sweetness as warmth. Sweetness as strength. Sweetness as a gardener tends to the flower bitten by an early frost. Sweetness as memory. Sweetness as trust in a child on a breezy day in June. Sweetness as heartbeat. Sweetness as breath. Sweetness as lips that part like seafoam upon the sand. Sweetness as truth.

Sweetness as the enveloping softness of tears we're not afraid to shed for the things we lost but will always have.

—MT

For Luz Medina

Whose sweetness gave me the courage to speak.

Commissioned by Overtuned Fest and premiered at its inaugural 2026 edition.

Two Interpretations of Sweetness

I. Efflorescent, Radiant

MIGGY TORRES

♩ = 76, **Relentless**

Flute

Oboe

see appendix for multiphonic fingering

Bass Clarinet in B♭

fltz. + overblow parenthetical pitch for overtone multiphonic

Bassoon

Finger written G♯; low air/lip pressure (as if playing in fundamental register) for multiphonic. Square noteheads show possible emergent pitches.

Horn in F

cuivre

Trumpet in C

harmon mute (wah-wah)

Trombone

cuivre

Electric Guitar

"Chug!" (palm mute, high on string for very dry sound.)

LH: mute strings; **follow** close behind RH slide. RH: tap on all strings w slide; gliss. across fretboard between indicated frets (arabic numerals).

C string II, fret 7

D

Electric Bass

RH: Continuously scratch string longitudinally with nail or pick right next to bridge (i.e., *sul pont.*). LH: finger written pitches.

D IV

Drum Set

♩ = 76, **Relentless**

(rimshot on snare)

Violin I

gliss.

Overpressure, ***molto*** *sul tasto* (bow middle of string between fingers and bridge)

Violin II

Overpressure, ***molto*** *sul tasto* (bow middle of string between fingers and bridge)

Viola

pizz.

Arco, overpressure, ***molto*** *sul tasto* (bow middle of string between fingers and bridge)

Violoncello

poco sul pont.

Contrabass

bow octave node

① ② ③ ④ ⑤

Fl.

Ob.

overblow up the harm. series

gliss.

B. Cl.

Bsn.

tng. rm. (tongue ram into mthp.)

reverse mouthpiece, blow air

replace mthp!

Hn.

reverse mthp., blow air

tng. rm. (tongue ram into mthp.)

replace mthp.!

C Tpt.

reverse mthp., blow air

tng. rm. (tongue ram into mthp.)

replace mthp!

Tbn.

gliss the slide all the way up; over the bridge

22

12

E. Gtr.

highest poss. pitch on IV

gliss.

E. Bass

Dr.

Vln. I

Vln. II

Vla.

(p.s.p.)

Vc.

Cb.

⑥ ⑦ ⑧ ⑨

Fl.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

rev. mthp., air
tng. rm.
rev. mouthpiece, air
grab pick for m.17
(Ossia: if no double kick, alternate w snare à la "blast beat")
p.s.p.
bow octave node

10 11 12 13

17

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E. Gtr.

E. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

harm. gliss down to fundamental

tng. rm.

replace mthp!

mute strings **completely**
trem. with nails/pick **longitudinally** along string
VI, sul pont., no tone, just noise
LH muting high near RH

trem. sul tasto

sul pont.

vol. ped.

LH: mute strings **completely,** high near RH
RH: as before: scratch trem., pick/nail, no tone;
IV, *sul pont.*

sizzle cymb., l.v.

IV, mute close to bow
overpressure, zero pitch, all noise

IV, muted, overpressure,
zero pitch, all noise

IV, III, muted, overpressure
zero pitch, all noise

p.s.p

(p.s.p.)

bow octave node

14 15 16 17 18

22

(dotted 16ths)

bend

embouchure bend
(will be unstable)

bend

Finger F♯, low air pressure (as before) for multiphonic;
Slow timbre "trill" with low B + B♭ ped. keys.

rev. mthp., air

tng. rm.

II, RH hammer-on trill;
gliss. both hands up

harmonic, l.v.
whammy bar gliss.

sul tasto

sul tasto

poco staccato

III, IV

IV

Fl.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

19 20 21 22

25

Fl.
bend
bend
bend
into flute
Ob.
B. Cl.
overblow high partials
Bsn.
finger F♮,
low air pressure, multiphonic
E. Gtr.
pick up both slides
E. Bass
25
Dr.
Vln. I
(pres. norm.)
overpress.
Vln. II
(pres. norm.)
overpress.
Vla.
(pres. norm.)
overpress.
Vc.
(pres. norm.)
overpress.
Cb.

23 24 25

28

Fl.

see appendix for multiphonic fingering

Ob.

pp f

B. Cl.

f

Bsn.

ppp

Hn.

tng. rm.

p ff

C Tpt.

tng. rm.

p ff

Tbn.

tng. rm.

p ff

D

LH slide barre over neck pickup
RH slide bang on all strings between pickups

E. Gtr.

mf ff

vol. ped.

f ff

E. Bass

3

ff

Dr.

28

3

p f

f sempre

Vln. I

bow wrappings of strings behind bridge

pp

3

ff screaming

Vln. II

bow wrappings of strings behind bridge

3

ff screaming

Vla.

bow wrappings of strings behind bridge

3

ff screaming

Vc.

bow wrappings of strings behind bridge

3

ff screaming

Cb.

bow wrappings of strings behind bridge

3

ff screaming

26 27 28 29 30

Hn.
C Tpt.
Tbn.
E. Gtr.
chug, palm muted high, choked, no pitch
slide palm toward bridge
palm muted low, slight ring
open, noisy
choke!
E. Bass
Dr.
31
32
33
35
Fl.
Ob.
B. Cl.
Bsn.
bend
tng. rm.
IV
C
harmonic, l.v. whammy bar gliss.
sul tasto
Vln. I
Vln. II
Vla.
Vc.
Cb.
34
35
36

Fl.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

bend
E, 11th partial
gliss.
1 2 3
bend
sing into trombone for multiphonic. start unison with played pitch, gliss. voice only.
gliss.
VI
gliss.

37 38 39

40

see appendix for D 1/4-sharp fingering

Fl.

Ob.

mf f p

See appendix for note on D 1/4 flat
(half-key C♯ or adjust embouchure)

B. Cl.

p

Finger A♯, low pressure

Bsn.

mf f p

Hn.

gliss.

ppp

C Tpt.

ppp

Tbn.

mf f

Only bridge pickup ON
LH slide barre over neck pickup
slight movements up and down strings for random microtonality
RH slide banging on all strings between pickups

E. Gtr.

f p

vol. ped.

5

E. Bass

40

Dr.

pizz.

Vln. I

f p 3

3 3 3 3

pizz.

Vln. II

f p

pizz.

Vla.

ppp f p 5 p 5

pizz.

Vc.

3 f p

pizz.

Cb.

p

40 41

Fl.
Ob.
B. Cl.
Bsn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

vol. ped.

42 43

47

into flute

Fl.

Ob.

To B♭. Cl.

B. Cl.

Bsn.

Hn.

reverse mthp.
percussive (!!!) blowing

C Tpt.

reverse mthp.
percussive (!!!) blowing

Tbn.

E. Gtr.

IV, Continuously scratch string longitudinally with nail or pick

omega-sul-tasto (way up by the nut)

Single longitudinal scrape downward toward bridge;
Stop right at first pickup.
Color should brighten as you go down.

E. Bass

47

Dr.

arco,
bow violin body: low side, waist
air noise

Vln. I

arco,
bow violin body: low side, waist
air noise

Vln. II

arco,
bow viola body: low side, waist
air noise

Vla.

arco,
bow cello body: low side, waist
air noise

Vc.

arco,
bow bass body: low side, waist
air noise

Cb.

44 45 46 47 48

Fl.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

tʃ tʃ tʃ tʃ tʃ tʃ tʃ sim.
To Picc.
f sim.
f like an engine
see appendix for multiphonic fingering
(or see LVC, Oboe Unbound, p. 47, #6)
ff
insert bass trbn.
harmon mute (wah-wah)
both pickups on
D
CHUG!
super dry/choked,
little to no pitch
CHUG!
super dry/choked,
very little pitch
f poss.
p
mf
gliss.
overpressure
wrappings behind bridge
stay on the string
ff relentless
IV

59

Piccolo

Fl.

Ob.

Clarinet in B♭

B. Cl.

Bsn.

I, II; RH hammer-on trill; gliss. both hands up

harmonic, l.v.

E. Gtr.

vol. ped.

E. Bass

59

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

56 57 58 59 60 61 62

bisbig., see appendix for microtonal fingering

Picc.

double trill; see appendix for fingering

Ob.

rapid "double" trill
use both hands on A♭ trill key

Cl.

Bsn.

ossia: touch 9th fret (barre)

LH slide
RH tapping on I, II, IV; 16th fret:
tap near middle of string between fret and bridge to excite octave during hammer-on.

E. Gtr.

vol. ped.

E. Bass

Dr.

slow, wide vibrato
±1 half step

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(tr)
f
To Fl.
To Bass Cl.
bass trbn. harmon mute (wah-wah)
harmon mute (wah-wah)
fltz.
fp
p
ppp
D
china cymb. kick
gliss.

68 69 70 71

72

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

CHUG!
high noise,
no pitch

E. Gtr.

E. Bass

72

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

75

Picc.

Flute

Ob.

Bass Clarinet in B♭

B. Cl.

Bsn.

F, 11th

Hn.

C Tpt.

Tbn.

E. Gtr.

V, hammer on trill

RH:
lightly touch string at 12th fret and gliss harmonic upward to bridge

vol. ped

E. Bass

hammer on trill

RH:
lightly touch string and gliss harmonic upward to bridge

vol. ped.

75

Dr.

play paranthetical pitches randomly with indicated rhythm

Vln. I

play paranthetical pitches randomly with indicated rhythm

Vln. II

Vla.

Vc.

Cb.

Fl.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

E, 11th

F♯, 7th

77

78

Fl.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

attacca
To B♭ Cl.
rapidly futter hand between + and o
via sord.
via sord., keep in hand
via sord., keep in hand
whammy dive bomb
(or as low as poss.)
IV
p sempre (snare & hi hat)
crash cymb.
soft mallets, rolled
cresc. kick
gliss.
gliss.

79 80 81 82 83

II. Soft, Enveloping

♩ = 56, Heartbeat, breath

84

Fl.
Ob.
Clarinet in B♭
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

inhale through instrument through teeth
blow into instrument through teeth
open
blow into instrument
harmon mute
C
F
sempre engage freeze pedal on transient to capture whisper of noise with hint of pitch.
(distortion already on)
D
press string into and out of pickup to create pitchless thumping sound
choke!
snare, brushes
sempre
circular bowing, slow
fast
slow
air noise, bow bridge
circ. bowing slow
air noise bow bridge
pizz.
gliss.

84 85 86 87

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

bend
gliss.
mp
ppp
solo
3
mf
F
fp
II
f

88
89
90

see appendix for microtonal fingering

solo

see appendix for microtonal fingering

solo

harmon mute (wah-wah)

articulate with "wah"s only

bend

bend

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E. Gtr.

E. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

91

92

93

94

♪ = ♩ = 112

98

Fl.
rapid fingered chromatic gliss.
mp fp ppp 3 3 3 3 3 mp f 3 3 ppp

Ob.
vib estr.
6 ppp mp f

Cl.
rapid fingered chromatic gliss.
p ppp 3 3 3 3 3 mp f 3 3 ppp

Bsn.
bend gliss.
mp p sub. mf

Hn.
mp pp ppp fp

C Tpt.
bend gliss. sim.
6 ppp p ppp f mf

Tbn.
quickly close "wah"
ppp fp

E. Gtr.

E. Bass

♪ = ♩ = 112

98

Dr.
rolled, soft mallets choke!
ppp f

gliss. vib estr.

Vln. I
ppp f

gliss.

Vln. II
ppp f

Vla.
ppp f

Vc.
ppp f

Cb.
arco
ppp gliss. mp 3 f

95 96 97 98

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

solo
mp dolce
mf
p
3
p
gliss.
pp
ppp
1 3
1 2 3
sim.
bend
ppp
ppp
Brushes on snare
circular motion,
no accents
ppp
p
mp
vib. norm.
gliss.
gliss.
mp
ppp
vib. norm.
gliss.
gliss.
mp
ppp
ppp dolce
gliss.
mp
p
mp
p
mp
p
mp
ppp dolce
gliss.
mp
p
mp
p
mp
p
mp
pizz.
p
mf dolce

99 100 101 102 103 104

109

Fl.
fltz.
ppp
f

Ob.
f

Cl.
3 5 3
mf
mp
ppp
f

Bsn.
3
ppp

Hn.
gliss.
pp
p
ppp

C Tpt.
ppp
f

Tbn.
solo
mp
p
ppp

E. Gtr.
II III IV V
III IV V VI
II III IV V

E. Bass
pick scrape, IV, finger written pitches
ppp
f
ppp
f

109

Dr.
sticks
pp
p
ppp
p

Vln. I
tr
ppp
f

Vln. II
tr
ppp
f

Vla.
bow wrappings
gliss.
p
mp
p < mp
p
mp
ppp
f

Vc.
bow wrappings
gliss.
p
mp
p < mp
p
mp
ppp
f

Cb.
arco, II
gliss.
mf
pp

105 106 107 108 109 110

Fl.
Ob.
Cl.
Bsn.
E. Gtr.
Dr.

117

111 112 113 114 115 116

117 ♪ = ♪ **Like a skipping CD (♩. = c.74)**

Temple Blocks

Fl.
Ob.
Cl.
Bsn.
E. Gtr.
E. Bass

117 ♪ = ♪ **Like a skipping CD (♩. = c.74)**

Dr.

II

Vln. I
Vln. II
Vla.
Vc.
Cb.

117 118 119

♩. = ♩ = c. 74, Decaying

rapid fingered chromatic gliss.

Fl.

Ob.

rapid fingered chromatic gliss.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E. Gtr.

pick scrape

E. Bass

♩. = ♩ = c. 74, Decaying

T. Bl.

Vln. I

Vln. II

gl. gl. gl. sim.

Vla.

gl. gl. gl. sim.

Vc.

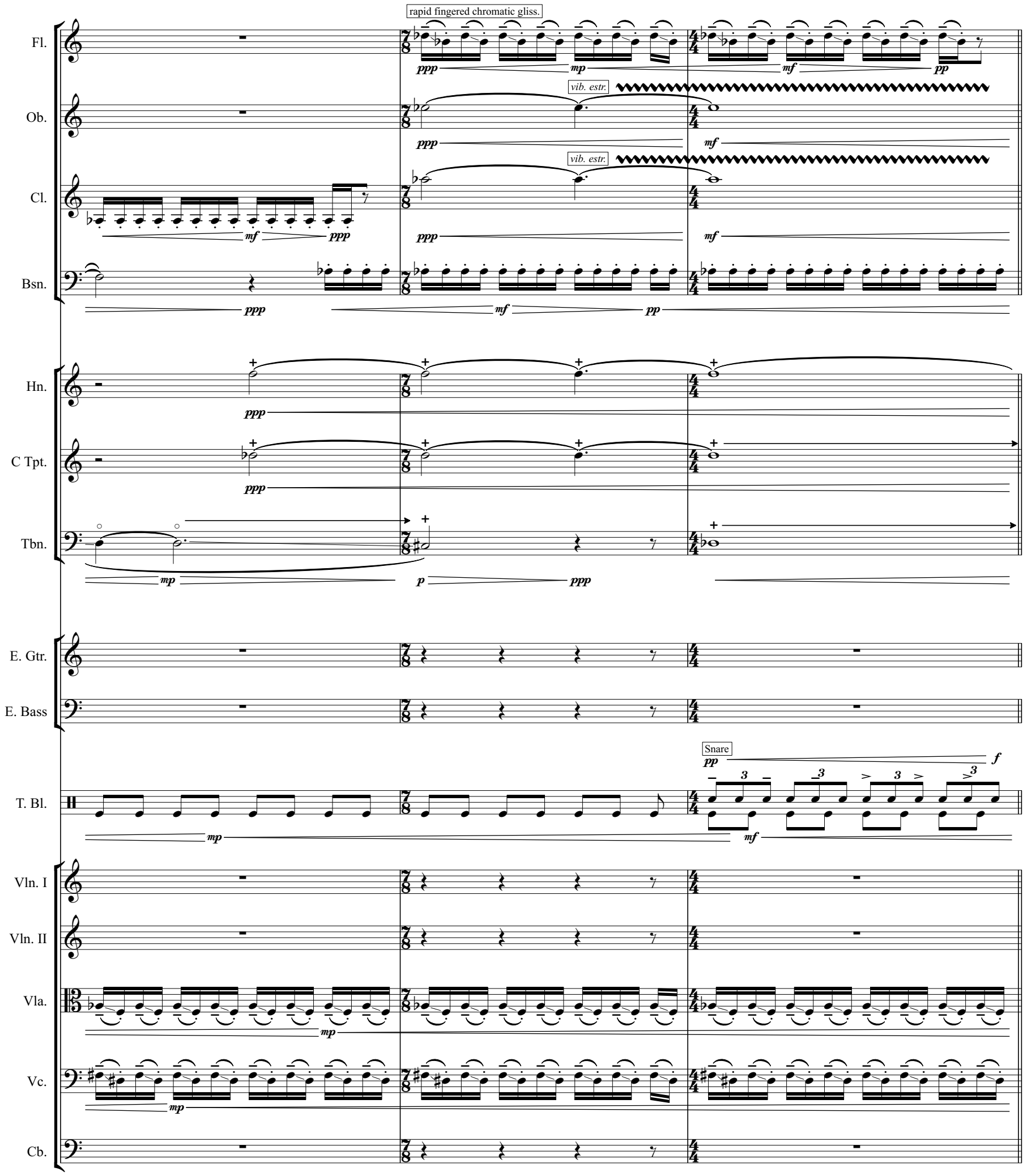
Cb.

120 121 122 123

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
T. Bl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

bend
mp
ppp
bend
mp
ppp
gliss.
mf
ppp
ppp
p
ppp
f
ppp
mp
ppp
fltz.
mp
ppp
mp
ppp
D
solo
II
III
I
mf
3
f
C
mf
Drum Set
snare, cross-stick
Low Temple Block
3
pp
mp
ppp
pp
IV
3
p
mp
gliss.
ppp
III
gliss.
gliss.
ppp
p
ppp
II
gliss.
gliss.
ppp
p
ppp
ppp
gliss.
gliss.
gl.
gl.
sim.
p
mp
ppp
pizz.
3
ppp
p
mf

124
125
126


rapid fingered chromatic gliss.
Fl.
Ob.
vib. estr.
Cl.
vib. estr.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Snare
T. Bl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
127
128
129

130

Rêve d'une valse, ♩ = 100

Fl.
quasi ricochet
bend
To Picc.

Ob.
quasi ricochet
bend

Cl.
quasi ricochet
bend

Bsn.
quasi ricochet
bend

Hn.

C Tpt.
quasi ricochet

Tbn.
via sord.

E. Gtr.
C II
sempre

E. Bass
sempre

130

Rêve d'une valse, ♩ = 100

Dr.
sizzle cym., l.v.

Vln. I

Vln. II
(pres. norm.)

Vla.
(pres. norm.)

Vc.
(pres. norm.)

Cb.
arco

Fl.
Piccolo
ppp
Ob.
ppp
Cl.
ppp
Bsn.
ppp
Hn.
A♭, 7th
E, 11th
p
ppp
p
C Tpt.
sharpen microtones using tuning slide through m. 142
p
ppp p
Tbn.
E. Gtr.
II IV III
I III
I II III
III IV V
E. Bass
Dr.
snare, brushes; circular motion, no accents
ppp
mf
p
Vln. I
col legno battuto
ppp
f
ppp
Vln. II
poco overpress.
overpressure
bow bridge, air noise
ppp
Vla.
poco overpress.
overpressure
bow bridge, air noise
ppp
Vc.
poco overpress.
overpressure
bow bridge, air noise
ppp
Cb.
poco overpress.
overpressure
bow bridge, air noise
ppp

134 135 136 137 138

143

Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

via sord.

143

china cymb.
kick
choke!

arco norm.
gliss.
wrappings

bow wrappings
behind bridge

139 140 141 142 143

147

♩ = 36, Delicate, Fragile

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E. Gtr.

E. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Fl.

open

open

solo

8va

p dolciss.

mp pp sub.

D

pick scrape, IV
muted, no pitch

ppp

f

C

pp

147

♩ = 36, Delicate, Fragile

pp

p pp

p pp

col legno battuto jeté
re-strike string freely throughout

pp like raindrops

ff

col legno battuto jeté
re-strike string freely throughout

pp like raindrops

144 145 146 147 148 149 150

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E. Gtr.

E. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

harmon mute, wah-wah

Guiro, flat wire brush
Ossia: brush Snare

sul tasto

151 152 153 154

158

♩=80, Unfolding

Picc.

Flute

rapid fingered chromatic gliss.

ppp

ff

p poss.

Ob.

f

ff

f

Cl.

vib. estr.

gliss.

p

f

ff

f

Bsn.

f

ff

f

Hn.

C Tpt.

fltz.

ppp

f

Tbn.

harmon mute, wah-wah

gliss.

ppp

p

fltz.

ppp

f

E. Gtr.

ppp

E. Bass

ppp

158

♩=80, Unfolding

Dr.

fp

Vln. I

f

Vln. II

f

Vla.

arco norm.

f

Vc.

arco norm.

f

Cb.

155 156 157 158

♩ = 60, The Myth of Eternal Return

163

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

quasi ricochet

inhale through instrument through teeth

blow into instrument

open

solo

violin bow; I *sempre; punta d'arco trem.*

pick up bow

press string into and out of pickup to create pitchless thumping sound

soft beaters, rolled

choke!

♩ = 60, The Myth of Eternal Return

163

159 160 161 162 163

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

rapid fingered chromatic gliss.
see appendix for microtonal fingerings
bend
sim.
(non trem.)
gliss.
sing!
espr.

164
165
166
167

168

172

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

E. Gtr.

E. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
E. Gtr.
E. Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf ppp
remove reed
mf ppp
remove reed
mf ppp
ppp pp
p ppp
pp
p ppp
harmon mute, wah-wah
poco in rilievo
p
p
IV
slowly detune D sting
f p
f
f p
mp
pp
pp
pp
pp

173 174 175 176

178

Fl.
blow air
ppp
f
niente

Ob.
blow air
ppp
f
niente

Cl.
blow air through mouthpiece, finger written pitches
6
6
tr
ppp
f
niente

Bsn.
p

Hn.
p

C Tpt.
p

Tbn.
ppp

E. Gtr.
ppp

E. Bass

178

Dr.

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

177 178 179 180 181

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South Windsor, CT
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