

As A Spell, Against Falling Objects (or How I Learned to Love Gravity)

for sinfonietta (2013)

JEREMY PODGURSKY



Illustration by S. Fisher Williams

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Composed for the IU New Music Ensemble for premiere on 04/19/13, Auer Recital Hall, Bloomington, IN

This piece is dedicated to Jason Noble, an inspirational artist/musician who touched many lives around the world. I will try to remember that love always wins.

Score is in C

Duration: c. 15:30

INSTRUMENTATION:

Flute (doubling piccolo)

*Oboe

*Clarinet in B flat

Clarinet in B flat (doubling Bass Clarinet in B flat)

*Bassoon

*Horn

Trumpet

*Trombone

Percussion 1: Crotales (2 octave set), Glockenspiel, Wind Chimes, Tam Tam (small or medium, Drum Set (hi-hat, ride cymbal, rack tom, snare, floor tom, kick drum)

Percussion 2: Vibraphone (must have working motor), Drum kit (same setup/to be shared with Percussion 1)

Piano

*Violin 1

*Violin 2

*Viola

*Cello

Double Bass

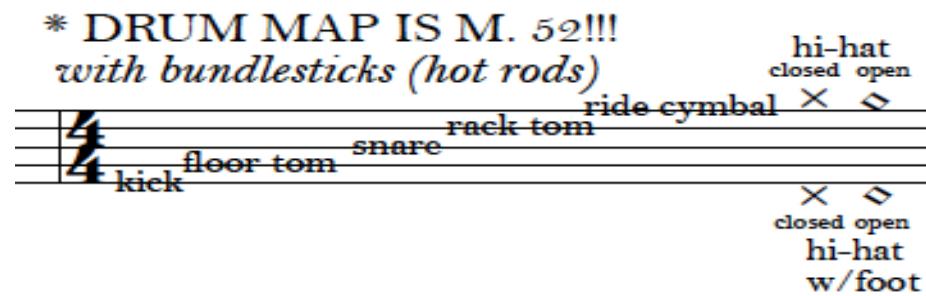
PERFORMANCE NOTES

* Accidentals pertain to their specified octave and last for the duration of the measure in which they appear. In exceptionally busy passages, courtesy accidentals are provided.

* All grace notes happen BEFORE the beat

* Many performers are required to whistle. Instructions are provided in each part.

DRUM MAP



OTHER NOTATIONAL CONSIDERATIONS AND TECHNIQUES



Due to spacing algorithms in the software used to notate this piece, some glissandi do not say “gliss.” due to the fact that they take up less space on the page than other glissando lines. Also, “glissando” was used for intervals one whole step or larger: “port.” was used for semitone slides.



“Wavy” lines were used for glissandi with wild, exaggerated vibrato. Notes in parentheses at the end of any sort of slide are target pitches for the end of the slide.



These curved lines leading up to note heads are “scoops”. They are quick glissandi up to the specified pitches and should land at their destination where rhythmically determined.

AS A SPELL, AGAINST FALLING OBJECTS

(or How I Learned to Love Gravity)

in memoriam, Jason Noble

Score is in C

2012 JSOM Dean's Prize, commissioned for premiere by the Indiana University New Music Ensemble

JEREMY PODGURSKY

J=66 Dreamy, with waves

Flute

Oboe

Clarinet in B \flat

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Crotale

Vibraphone

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

4

attack imperceptibly; with medium vibrato; semper
pp possible

sim.

attack imperceptibly;
with medium vibrato; semper
p *pp* *mf* *n*

sim.

attack imperceptibly;
with medium vibrato; semper
n *p* *mp* *pp* *n*

sim.

Harmon mute;
stem removed

Cup mute

small brass mallets

medium yarn mallets; motor on medium speed

with a round, lush tone

Rd

J=66 Dreamy, with waves

7

8

9

(10)

11

12

13

Fl.

Ob.

Cl.

Cl.

Bsn.

do not articulate!

do not articulate!

Hn.

C Tpt.

Tbn.

Crot. (Crotales; small brass)

f *mf* *mf* *f* *mf*

Vib. (Vibes; medium yarn)

f

Pno. (Piano)

f *mf* *mf* *f* *mf* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(10)

14 15 16 17 18 19 20

poco rall. $\text{♩} = 66$ A Tempo soft and rounded articulation ritenuto $\text{♩} = 66$ A Tempo $\text{♩} = 66$ A Tempo

Fl. $\text{pp} \longrightarrow \text{mf}$ $\text{pp}_{\text{sub.}} \longrightarrow \text{mp}^3$ $\text{pp} \longrightarrow \text{n.}$ $\text{pp} \longrightarrow \text{n.}$ $\text{pp}_{\text{possible}} \longrightarrow \text{mp} \longrightarrow \text{mf}$

Ob. -

Cl. do not articulate! soft and rounded articulation

Cl. $\text{pp} \longrightarrow \text{mf}$ $\text{pp}_{\text{sub.}}$ soft and rounded articulation

Bsn. -

Hn. -

C Tpt. harmon mute; stem removed

Tbn. -

Crot. $\text{mp} \longrightarrow \text{p}$ $\text{mp} \longrightarrow \text{mf} \longrightarrow \text{mp}$

Vib. $\text{p} \longrightarrow \text{pp}$ $\text{n.} \longrightarrow \text{p}$ soft and rounded choke!

Pno. $\text{mf} \longrightarrow \text{mp}$ $\text{mf} \longrightarrow \text{f}$ mf

Vln. 1 poco rall. $\text{♩} = 66$ A Tempo

Vln. 2 -

Vla. -

Vc. -

Db. -

(18)

ritenuto $\frac{2}{4}$ $\frac{4}{4}$

in and out of the distance;
like an incantation; yearning;
think Miles Davis

$\text{mf} \longrightarrow$

4

21

22

23

24

25

26

27

2

Fl.

Ob.

Cl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Crot. (Crotales; small brass)

Vib. (Vibes; medium yarn)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Dynamic markings and performance instructions:

- Flute: n., pp, mf, n., pp, mp, mf, p, n.
- Oboe: -
- Clarinet 1: n., p, mf, n.
- Clarinet 2: -
- Bassoon: p, pp, n., n., mf, molto!, pp, n., n., mp, mf, n.
- Horn: -
- C Trumpet: mf, p, n., mp, sfz, p sub., mp, 3, mp, mf, mp, n., mf, mp, n., sfz, p sub., mf, mp, n.
- Bass Trombone: -
- Crotalines: mp, mf, mf, f
- Vibraphone: p, mf, n., n., p, mf, mp, n., n., mf, mp, n., mp
- Piano: mf, f, f, mf
- Violin 1: -
- Violin 2: -
- Viola: -
- Cello: -
- Double Bass: -

Measure 27 concludes with a repeat sign and '2' above it.

28 poco rall. =66 A Tempo 29 molto rit. =48 =66 A Tempo 31 32

Fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{3}$ $\frac{6}{6}$ $\frac{p}{p}$ $\frac{mf}{mf}$ $\frac{pp}{pp}$ $\frac{mf}{mf}$ $\frac{p}{p}$

Ob. $\frac{pp}{pp}$ $\frac{p}{p}$ $\frac{n.}{n.}$ $\frac{mf}{mf}$ $\frac{mf}{mf}$ $\frac{mf}{mf}$ $\frac{mf}{mf}$

Cl. $\frac{n.}{n.}$ $\frac{mf}{mf}$ $\frac{n.}{n.}$ $\frac{mf}{mf}$ $\frac{mf}{mf}$ $\frac{p}{p}$

Cl. $\frac{pp}{pp}$ $\frac{mf}{mf}$ $\frac{n.}{n.}$ $\frac{mf}{mf}$ $\frac{mf}{mf}$ $\frac{p}{p}$

Bsn. $\frac{n.}{n.}$ $\frac{p}{p}$ $\frac{pp}{pp}$

Hn. $\frac{p}{p}$ $\frac{mp}{mp}$ $\frac{p}{p}$ $\frac{n.}{n.}$

C Tpt. still with harmon mute; stem removed $\frac{mp}{mp}$ $\frac{mf}{mf}$ $\frac{mp}{mp}$ $\frac{n.}{n.}$

Tbn. cup mute $\frac{p}{p}$ $\frac{mp}{mp}$ $\frac{p}{p}$ $\frac{n.}{n.}$ remove cup mute; prepare harmon; stem removed

Crot. $\frac{mp}{mp}$ $\frac{p}{p}$ $\frac{mp}{mp}$ $\frac{mf}{mf}$

Vib. $\frac{pp}{pp}$ $\frac{mp}{mp}$ $\frac{pp}{pp}$ $\frac{mf}{mf}$ $\frac{mp}{mp}$ $\frac{mf}{mf}$

Pno. $\frac{mp}{mp}$ $\frac{mf}{mf}$ $\frac{f}{f}$ $\frac{mp}{mp}$ $\frac{f}{f}$ $\frac{f}{f}$

28 poco rall. =66 A Tempo 29 molto rit. =48 =66 A Tempo 31 32

Vln. 1 $\frac{mp}{mp}$ $\frac{mf}{mf}$ $\frac{pp}{pp}$ $\frac{n.}{n.}$ $\frac{pp}{pp}$ $\frac{mf}{mf}$ $\frac{f}{f}$

Vln. 2 $\frac{mp}{mp}$ $\frac{mf}{mf}$ $\frac{pp}{pp}$ $\frac{n.}{n.}$ $\frac{p}{p}$ $\frac{mf}{mf}$ $\frac{f}{f}$

Vla. $\frac{pp}{pp}$ $\frac{mp}{mp}$ $\frac{pp}{pp}$ $\frac{n.}{n.}$ lush; legato $\frac{v}{v}$ $\frac{mp}{mp}$ $\frac{mf}{mf}$ $\frac{f}{f}$

Vc. pizz. $\frac{mf}{mf}$ $\frac{3}{3}$ $\frac{mp}{mp}$ $\frac{mf}{mf}$ $\frac{f}{f}$

D. b. $\frac{mf}{mf}$ $\frac{mf}{mf}$ $\frac{mf}{mf}$ $\frac{ff}{ff}$

Fl. 33 34 35 (35) 36 37

Ob. 34 c. 3" 35 solo; dolce 36 poco accel.

Cl. 34 35 normal vibrato 36 37

Cl. 34 35 36 37

Bsn. 34 35 36 37

Hn. 34 35 36 37

C Tpt. 34 35 36 37

Tbn. 34 35 36 37

(Crotales; small brass)

Crot. 34 35 36 37

(Vibes; medium yarn)

Vib. 34 35 36 37

Pno. 34 35 36 37

35 36 37

Vln. 1 34 35 36 37

Vln. 2 34 35 36 37

Vla. 34 35 36 37

Vc. 34 35 36 37

D. 34 35 36 37

Fl.
poco rit. **38** **4** *A Tempo* **39** **40** **41** **42**
pp possible *mp* *n.* *rit.* *pp possible*
Ob. *mf* *f* *f* *n.* *mf* *f* *f* *sub.* *normal vibrato*
Cl. *n.* *pp* *mp* *p* *n.* *n.*
Cl. *n.* *pp* *mp* *n.* *n.* *pp*
Bsn. *pp* *mp* *n.* *pp* *mp*

Hn.
C Tpt. *sfp* *f*
Tbn.

Crot. *mp* *mf* *mp* *mf*
Vib. *n.* *mf* *f* *mp* *n.* *f* *sfp*
Pno. *mp* *mf* *mp* *mf sempre*

poco rit. **72** **4** *A Tempo* **66** **4** *accel.* **76** **rit.** **66** **A Tempo**
Vln. 1 *pp* *p* *mf* *3* *6* *sul A* *pp*
Vln. 2 *pp* *p* *mf* *3* *6* *sul D* *pp*
Vla. *pp* *p* *mf* *3* *3* *n.* *pp*
Vc. *p* *3* *3* *mf* *pp*
Db.

8

43 poco accel. - - - - - 44 $\text{♩} = 76$ poco rit. - - - - - 45 $\text{♩} = 66$ A Tempo - - - - - 46 poco accel. - - - - -

Fl. *p* — *mp*

Ob. *mf* — *f* — *mp* — *f* — *n.*

Cl. *pp* — *mp*

Cl. *mp* — *p* — *pp*

Bsn. *p* — *pp*

Hn.

C Tpt. *sf* — *mp* — *mf* *sub.* — *mp* — *n.*

Tbn. with harmon mute; distant; veiled stem removed — *pp* *possible* — *p*

Crot. (Crotales; small brass) — *f* — *mf*

Vib. (Vibes; medium yarn) — *mp* — *mf* — *mp* — *n.* — *n.* — *fp*

Pno. — *mf*

Vln. 1 *p* — *mf* — *mp*

Vln. 2 *p* — *mf* — *mp*

Vla. *p* — *mp* — *mf* — *3*

Vc. *p* — *mp* — *f*

D. B.

47

48

49

(50)

9

2
4

Fl. *mf* — *p* — *n.*

Ob. *f* — *pp* — *mf* — *n.*

Cl. *p* — *mf* — *mp*

Cl. *p* — *mf* — *mp* — *n.* To B. Cl.

Bsn. *p* — *pp* — *n.* *f* — *p* — *mf* — *n.*

Hn. "echo horn"; distant; veiled *pp* possible — *p* — *mp* — *n.* still "echo horn" *pp* possible — *p*

C Tpt. *f* — *ff* — *mp* sub — *f* — *n.* *mp* — *mf* — *p*

Tbn. — *n.* *pp* possible — *p* — *mf* — *pp* — *p*

Crot. *f* — *mf* — *f* — *To Glock.; medium cord mallets*

Vib. *mp* — *ff* — *fp* — *f* — *p* sub — *mf* — *n.* To Dr.

Pno. *f* — *mf* — *f* — *mf* — *f* — *ffffz*

Vln. 1 — *gliss.* *mp* — *f* — *ff* — *n.* *pizz.* *sffz*

Vln. 2 *mf* — *mp* — *f* — *ff* — *n.*

Vla. *mf* — *mp* — *f* — *ff* — *n.*

Vc. *mf* — *mp* — *f* — *ff* — *n.*

Db. — *arco* *(V)* *f*

Fl.

Ob.

Cl.

Bass Clarinet in B♭

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(to Glockenspiel; medium cord)

Crot.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

insert straight mute

insert straight mute

(to Drum Set; bundlesticks)
Drum Set
with bundlesticks (hot rods)

kick floor tom snare rack tom ride cymbal hi-hat closed open

hi-hat w/foot closed open

thunderous rip

ff

mp sub

mf

mf

arcò

p

p

p

mp

mf

pizz.

pp

f

ff

f

mf

55

56

57

58

11

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Crot.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ritenuto

c. 6"

12

(60) $\text{J}=66$ A Tempo

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glockenspiel
medium cord mallets

Glock. mp *sempre*

(Drum set; bundlesticks)

Dr.

Pno. mp *sempre*

(60) $\text{J}=66$ A Tempo
normal vibrato
lush; liquid; always on the string

Vln. 1 ppp

Vln. 2 ppp

Vla. pp

Vc.

Db.

65 66 67 68 69

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *mp* *f* *mf*

p *mp*

p

(*sub-tone; semper*)

molto!

f *mf* *n.* (*ord.*)

n. *p* *pp*

mp

mp *sempre*

pp *n.*

pp

pp

pp

pp

pp

pp

pp

pp

pp

*normal vibrato
lush; liquid; always on the string*

14

70

(71)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

72

ppp
possible

pp

pp
possible

p

f

mp

pp *n.*

73

f

mp

3

4

2

3

4

74

n.

p

f

mf *n.*

(sim.)

n.

mp

75

Hn.

C Tpt.

Tbn.

Glock.

(Glock; medium cord)

mp

mf

mp

Dr.

(Drum set; bundlesticks)

Pno.

mp

mf

mp

Vln. 1

mf

p

n.

(71)

mf

p

n.

Vln. 2

mf

p

n.

Vla.

p

mf

n.

Vc.

mf

p

n.

Db.

mf

p

n.

3

4

2

3

4

3

ppp

76 77 78 79 80

Fl. 3 4 **#f** poco accel. 15

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock. (choke!)

Dr.

Pno.

poco a poco sul pont.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

81

=72 A little faster *poco accel.* *=76 Surging* *3 84 Moving* *4*

Fl. Ob. Cl. B. Cl. Bsn. Hn. C Tpt. Tbn. Glock. Dr. Pno.

(Glock; medium cord)

(Drum set; bundlesticks)

81

ord. V *poco accel.* *gliss.* *=76 Surging* *3 84 Moving* *4*

Vln. 1 Vln. 2 Vla. Vc. Db.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

(to Tam Tam; soft beater)

(Drum set; bundlesticks)

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

poco rit. $\text{♩} = 56$ Relaxed c. 5"

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

T-t. Tam-tam soft beater $\text{♩} = 56$ Relaxed To Crot.; small brass mallets L.V. during fermata

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

20 **96** ♩=48 Crawling ♩=66 A Tempo

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Fl. ♩=48 Crawling

Ob. ♩=66 A Tempo

Cl. ♩=48 Crawling

B. Cl. ♩=66 A Tempo

Bsn. ♩=48 Crawling

Fl. ♩=66 A Tempo

Ob. ♩=66 A Tempo

Cl. ♩=66 A Tempo

B. Cl. ♩=66 A Tempo

Bsn. ♩=66 A Tempo

Hn.

C Tpt.

Tbn.

Hn. balance with the rest of the ensemble's attacks

C Tpt. balance with the rest of the ensemble's attacks bucket mute

Tbn. balance with the rest of the ensemble's attacks bucket mute

Hn. ♩=48 Crawling

C Tpt. ♩=66 A Tempo

Tbn. ♩=66 A Tempo

Crotales small brass mallets; solo (sempre)

Crot. ♩=48 Crawling

Crot. ♩=66 A Tempo

(Drum set; bundlesticks)

Dr. ♩=48 Crawling

Dr. ♩=66 A Tempo

Pno.

Pno. ♩=48 Crawling

Pno. ♩=66 A Tempo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. 1 ♩=48 Crawling

Vln. 2 ♩=66 A Tempo

Vla. sul A ♩=48 Crawling

Vla. sul C ♩=66 A Tempo

Vc. ♩=48 Crawling

Vc. ♩=66 A Tempo

Db. ♩=48 Crawling

Db. ♩=66 A Tempo

Vln. 1 ♩=66 A Tempo

Vln. 2 ♩=66 A Tempo

Vla. sul G ♩=66 A Tempo

Vc. gliss. ♩=66 A Tempo

Db. ♩=66 A Tempo

102 103 104 105 106

molto ritenuto

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Crot.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

Flute: *p*, *mp*, *mf*, *mp*, *n.*, *mfpp*
 Oboe: *mfpp*, *mp*, *mf*, *mp*, *n.*, *mfpp*
 Clarinet: *mp*, *mf*, *3*, *3*, *p*, *n.*, *mfpp*
 Bassoon: *mp*, *n.*, *mf*, *f*, *mfpp*
 Horn: *n.*
 C. Tpt.: *mp*, *n.*
 Trombone: *n.*
 Crotal: *mf*
 Drum: (bundlesticks), *pp*, *mp*, *3*, *pp*, *n.*
 Piano: *mf*, *wavy line = gliss with very exaggerated vibrato*, *mf*
 Violin 1: *sul A*, *gliss.*, *sul D*, *f*, *mp*, *f*, *mf*, *mp*
 Violin 2: *sul A*, *gliss.*, *sul D*, *f*, *mp*, *f*, *mf*, *mp*
 Viola: *f*, *mp*, *3*, *3*, *f*, *mf*, *mp*
 Cello: *f*, *mp*, *3*, *3*, *f*, *mf*, *mp*, *sul D*
 Double Bass: *n.*, *sul E*, *pizz.*, *mf*, *f*

=66 A Tempo

Fl. *mp* — *f* — *n.*

Ob. *mp* — *f* — *mfpp* — *mp* — *mf* — *n.*

Cl. *mp* — *f* — *n.*

B. Cl. *mf pp sub.* — *mf* — *f* — *n.* — *mf* — *f* — *mfpp*

Bsn. *mp* — *n.*

Hn. — *mfpp* — *mf* — *p* — *n.* — *mfpp*

C Tpt. — *mfpp* — *mf* — *n.* — *mfpp*

Tbn. — *mfpp* — *mf* — *p* — *n.* — *mfpp*

Crot. (Crotales; small brass) *f* — *f* — *ff* — *f*

Dr. (Drum set; bundlesticks) *pp* — *p* — *mf* — *n.* — *pp* — *mp* — *f* — *n.*

Pno. *f* — *f* — *ff* — *f*

=66 A Tempo

Vln. 1 *p* — *f* — *3* — *sul D* — *p* — *f* — *ff* — *p*

Vln. 2 *p* — *f* — *3* — *p* — *ff* — *p*

Vla. *p* — *f* — *sul C* — *3* — *p* — *ff* — *sul G* — *p*

Vc. *p* — *f* — *3* — *p* — *sul G* — *ff* — *sul D* — *p*

Db. — *mp* — *mf* — *3* — *mf* — *f*

Fl. *p* *mf* *f* *poco rit.* *(=60)* *=66 A Tempo*

Ob. *mfpp* *mp* *f* *mf* *mfpp*

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

B. Cl. *mp*

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

Hn. *mf* *n.* *pp* *f* *n.*

C Tpt. *p* *mf* *n.* *pp* *f* *n.* *mfpp*

Tbn. *mf* *n.* *pp* *f* *n.*

Crot. To Glock.; small brass mallets *ff* Glockenspiel small brass mallets *mf* *f*

Dr. *pp* *mf* *ff* (ride cymbal) *mp* 1.v.

Pno. *ff* *mf* *f*

Vln. 1 *f* *mf* *poco rit.* *(=60)* *=66 A Tempo*

Vln. 2 *f* *mf*

Vla. *f* *mf* *sul C* *f* *ff*

Vc. *f* *mf* *sul G* *f* *ff*

D. B. *arco* *mf* *fff*

116

Fl. *mp* *n.*

Ob. *3* *ff* *mf* *sub.*

Cl. *mp* *n.*

B. Cl. *n.*

Bsn. *pp* *possible*

Hn.

C Tpt. *3* *f*

Tbn. *remove mute*

(Glock; small brass)

Glock. *mp*

(Drum set; bundlesticks)
(closed hi-hat)

Dr. *pp* *mf* *mp* *p* *pp* *sub.*

Pno. *ff dim.* *mf* *p*

Vln. 1 *ff* *f* *fp*

Vln. 2 *ff* *f* *fp*

Vla. *ff* *f* *fp*

Vc. *ff* *f* *sul D* *fp*

Db. *pizz.* *gliss.* *ff* *mf* *mp*

119 *=48 Hovering*

J=66 A Tempo

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B. Cl.), and Bassoon (Bsn.). The score spans five measures. Measure 1: Flute (mfpp), Oboe (mfpp), Clarinet (mfpp), Bassoon (p), Bassoon (n.). Measure 2: Flute (p), Oboe (p), Clarinet (f), Bassoon (n.). Measure 3: Flute (mfpp), Oboe (mfpp), Clarinet (mfpp), Bassoon (f), Bassoon (n.). Measure 4: Flute (mp), Oboe (f), Clarinet (f), Bassoon (p), Bassoon (n.). Measure 5: Flute (n.), Oboe (fp), Clarinet (fp), Bassoon (ff), Bassoon (ff).

fluid; lush tone ◦

*senza sordino
do not overpower!*

fluid; lush tone

$$\frac{pp}{possible} \xrightarrow{\hspace{1cm}} \frac{mp}{\text{ }} \xrightarrow{\hspace{1cm}} n.$$

Musical score for the Glock. instrument, featuring five measures. The first measure starts with a dynamic of *mp*. The second measure begins with a dynamic of *mf*. The third measure starts with a dynamic of *mf*. The fourth measure begins with a dynamic of *f*. The fifth measure starts with a dynamic of *mf*.

Pno.

This image shows two measures of a musical score for piano. The first measure starts with a dynamic of *mp*, followed by a melodic line consisting of eighth-note pairs and sixteenth-note patterns. The second measure begins with a dynamic of *mf*. Both measures feature a mix of eighth-note and sixteenth-note patterns across the treble and bass staves. The key signature changes from one sharp in the first measure to two sharps in the second measure.

J=66 A Tempo

Musical score for strings (Vln. 1, Vln. 2, Vla., Vc., Db.) over five measures. The score includes dynamic markings (mf, p, mp, f) and performance instructions (3/4 time signature, (pizz.), ff). Measure 1: Vln. 1 (mf) to (p); Vln. 2 (mf) to (p); Vla. (mf) to (p); Vc. (mf) to (p). Measure 2: Vln. 1 (mp) with 3/4 time signature; Vln. 2 (mp) with 3/4 time signature; Vla. (mp); Vc. (mp). Measure 3: Vln. 1 (f) to (mp); Vln. 2 (f) to (mp); Vla. (f) to (mp); Vc. (f) to (mp). Measure 4: Vln. 1 (mf) with 3/4 time signature; Vln. 2 (mf) with 3/4 time signature; Vla. (mf); Vc. (mf). Measure 5: Vln. 1 (f) to (mp); Vln. 2 (f) to (mp); Vla. (f) to (mp); Vc. (f) to (mp); Db. (ff).

26

125 126 127 128

Fl. *fp* *ff* *ff* *ff*

Ob. *f* *n.* *fp* *f* *n.* *ff* *ff*

Cl. *f* *n.* *fp* *ff* *ff* *n.* *ff* *f* *n.*

B. Cl. *n.* *p* *f* *ff* *n.* *mp* *f* *ff*

Bsn. *pp* *possible* *mp* *fp* *mf* *n.* *p* *mf* *n.*

Hn. *pp* *possible* *mp* *fp* *mf* *n.* *p* *mf*

C Tpt. *fp* *f* *n.* *fp* *f* *6* *mp*

Tbn. *pp* *possible* *mp* *fp* *mf* *n.* *p* *mf*

(Glock; small brass)

Glock. *f* *f* *ff* *mf*

(Drum set; bundlesticks)

Dr. *mp* *n.* *pp* *f* *3* *p* *mp*

Pno. *f* *f* *ff* *mf*

Vln. 1 *mf* *mp* *mf* *f* *ff*

Vln. 2 *mf* *mp* *mf* *f* *ff*

Vla. *mf* *mp* *mf* *f* *ff*

Vc. *tr* *mf* *ff* *f* *ff*

D. B. *f* *ff* *3* *f* *ff*

133

4 = 66 Mysterious 134 135 poco rit. 136 *4* = 48 Vaporizing c. 4"

F1. Ob. Cl. B. Cl. Bsn.

Hn. *pp* possible C Tpt. *pp* possible Tbn. *pp* possible insert straight mute insert straight mute

Glock. (Glock; medium cord)

Dr. (Drum set; bundlesticks) To Vibes; soft yarn mallets

Pno. *p sub.* *mp* *p*

133

Vln. 1 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* c. 4"

Vln. 2 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Db. with a sultry groove swooning sim. *p*

138

=66 A Tempo

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Dr.

Pno.

138

=66 A Tempo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

141

Fl. *mp*

Ob. *mp*

Cl. *3* *mp ff*

Clarinet in B \flat

Cl. *sp mp ff*

Bsn. *pp p 3 3* *ff pp mp*

Hn.

C Tpt. straight mute *3* *mf f pp mp*

Tbn. straight mute *pp pp*

Glock. (Glock; medium cord) *f mf f p*

Dr. (Vibraphone; soft yarn mallets) *pp mf*

Pno. *f mf f p*

Vln. 1 always on the string *sul A* *gliss. port. sul D*

Vln. 2 always on the string *sfz pp sub. ff*

Vla. always on the string *sfz p sub. 3 ff*

Vc. *sfmp ff*

D. b.

Fl. flz. *sfz* ff
Ob. *sfz*
Cl. *sfz* *mp* *sub.* ff
Cl. *sfz*
Bsn. *pp* *n.* *pp* *pp* *mf* *p* *pp*
Hn. *n.* *pp* *mf* *p*
C Tpt. *pp* *pp* *mf* *p* *n.*
Tbn. *mp* *n.* *pp* *mf* *3* *n.*
Glock. *mf* *pp* *mf* *ff*
Vib. *n.* *pp* *mf* *n.* switch to four medium cord mallets;
set motor to slow speed
Pno. *mf* *mp* *mf* *3* *ff* *mp*
Vln. 1 *f* *mf* *mp* *n.* *pp* *mp* *gloss.*
Vln. 2 *f* *mf* *mp* *n.* *pp* *mp*
Vla. *f* *mf* *mp* *n.* *pp* *mp*
Vc. *f* *mp* *n.* *pp* *mp* *gloss.*
Db. (pizz.) *3* *mf* *f* *mf* *3* *f* *mf*

148

Fl. ff

Ob. ff

Cl. ff

Cl. mf-f

Bsn. mf-f f

Hn. f pp 6 f pp f p

C Tpt. pp 6 f pp f p

Tbn. f p

Glock. sffz sffz sffz f ff mf 3

Vib. (Vibes; medium cord) four medium cord mallets; motor on slow speed p mf n.

Pno. sffz f ff sffz f ff

150 flz. $\text{♩} = 72$ Moving

Vln. 1 ff mf

Vln. 2 tr ff mf

Vla. ff mf

Vc. ff mf

D. ff 3 mf 3 ff 3 mf 3 ff

Vln. 1 ff pp mf ff

Vln. 2 ff n. pp mf ff

Vla. ff n. p mf ff

Vc. ff n. ff 3 gliss. mp

D. ff sul A 3 ff gliss.

34

155

156

157

A Tempo

158 159 160

Fl.

Ob.

Cl.

Bass Clarinet in B♭

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Pno.

Measure 158: Flute, Oboe, Clarinet play eighth-note patterns. Bass Clarinet, Bassoon play eighth-note patterns. Horn, C Trumpet, Trombone play sustained notes. Glockenspiel, Vibraphone play eighth-note patterns. Piano plays eighth-note patterns.

Measure 159: Flute, Oboe, Clarinet play eighth-note patterns. Bass Clarinet, Bassoon play eighth-note patterns. Horn, C Trumpet, Trombone play sustained notes. Glockenspiel, Vibraphone play eighth-note patterns. Piano plays eighth-note patterns.

Measure 160: Flute, Oboe, Clarinet play eighth-note patterns. Bass Clarinet, Bassoon play eighth-note patterns. Horn, C Trumpet, Trombone play sustained notes. Glockenspiel, Vibraphone play eighth-note patterns. Piano plays eighth-note patterns.

A Tempo

Vln. 1 Vln. 2 Vla. Vc. Db.

sul D sul G sempre legato sul G sempre legato tr. sul G sempre legato sul G

ff mf sub. ff ff ff ff ff ff ff ff

mf sub. ff ff ff ff ff ff ff ff

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Measure 1: Violin 1 (sul D), Violin 2 (sul G), Viola, Cello play eighth-note patterns. Double Bass plays eighth-note patterns.

Measure 2: Violin 1 (sul G), Violin 2 (sul G), Viola, Cello play eighth-note patterns. Double Bass plays eighth-note patterns.

Measure 3: Violin 1 (sul G), Violin 2 (sul G), Viola, Cello play eighth-note patterns. Double Bass plays eighth-note patterns.

161

Fl. *f* *mf*

Ob. *ff* *f*

Cl. *ff* *mf* *f*

B. Cl. *ff* *mp*

Bsn. *ff* *pp* *possible*

Hn.

C Tpt.

Tbn. *mf* *mp*

Glock. *mf* *3* *mp*

(Vibes; medium cord)

Vib. *mf*

Pno. *mp* *sub.* *f*

162 *=63 Cascading*

ff *6* *6* *mf*

ff *6* *6* *mf*

ff *pp* *mf* *f*

pp *mf* *f*

ff

mf *mp*

mf *mf*

mf *mf*

To Drum set; with bundlesticks

mf *mp*

mf *mf*

mf *mf*

mf *sub.* *3* *3* *3* *3*

f *3* *3* *3*

162 *=63 Cascading*

slow, wide, undulating vibrato

3 *3* *3*

mf *mp* *f*

slow, wide, undulating vibrato

3 *3* *3*

mf *mp* *f*

slow, wide, undulating vibrato

3 *3* *3*

mf *mp* *f*

slow, wide, undulating vibrato

3 *3* *3*

mf *mp* *f*

mf *sub.* *3* *3* *3*

f *3*

ff *mf* *sub.* *3* *3* *3*

f *3*

Vln. 1 *mf* *p* *sub.* *gliss.*

Vln. 2 *mf* *p* *sub.* *gliss.*

Vla. *mf* *p* *sub.* *tr.*

Vc. *mf* *p* *sub.* *gliss.*

D. B. *f* *mf* *f*

163 164 165

Drum Set with bundlesticks

- kick floor tom snare (on) rack tom ride cymbal hi-hat closed open
- hi-hat x o
- w/foot closed open

increase motor speed to medium

Vib. *mf* — *mp*

Pno. *f* *f* *f*

Vln. 1 *mf* — *f* *mf* — *mp* *mf* — *f* *gliss.*

Vln. 2 *mf* — *f* *mf* — *mp* *mf* — *f*

Vla. *mf* — *f* *mf* — *mp* *mf* — *f* *n.*

Vc. *mf* — *f* *mf* — *mp* *mf* — *f* *n.*

Db. *ff* — *f* *f* — *ff* *f* — *ff* *f* — *f*

166 $\text{♩} = 66$ A Tempo

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn. like a swelling wave; lyrical

C Tpt.

Tbn. like a swelling wave; lyrical

Dr. (Drum set; bundlesticks)

Vib. (Vibes; medium cord)

Pno. do not attack harshly

166 $\text{♩} = 66$ A Tempo

poco rit. $\text{♩} = 60$

169

Vln. 1

Vln. 2

Vla.

Vc. normal vibrato sul D $\text{♩} = 3$

Db.

Fl. f ff f 3 3 ffpp f
Ob. f ff f 3 3 ff sffz mp sub.
Cl. f ff f 3 3 ff sffz mp sub.
B. Cl. mf n. f 6 ff mp n. sffz
Bsn. mf n. f 6 ff mp n. f
Hn. f n. 3 rip! ff
C Tpt. - sfz p sub. mf
Tbn. mf n. f
(Drum set; bundlesticks)
Dr. mfp 3 3 mp 3 mfp 3 3 mp 3 p
(Vibes; medium cord)
Vib. mf mp f n. f
Pno. f ff f ff 3
Vln. 1 3 fp f mp 3 f
Vln. 2 3 fp f mp 3 mf ff
Vla. > fp 3 f mp 3 mf ff
Vc. > fp 3 f mp 3 mf ff
Db. > fp 3 f mp 3 f ff

This page from a musical score displays a dense arrangement of ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), C Tpt. (C Tpt.), Trombone (Tbn.), Drum (Dr.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vcl.), and Double Bass (Db.). The score is divided into three measures by vertical bar lines. Each staff contains musical notation with stems, note heads, and rests. Various dynamics are indicated by abbreviations such as *ff*, *f*, *mp*, *sffz*, and *sfz*. Performance instructions include "brassy!" above the Horn staff, "semper" above the Piano staff, "always 1/2 step up" above the Violin 1 staff, "sul A" with a trill symbol above the Violin 2 staff, and "gliss." with a wavy line symbol placed above several staves. The notation also features grace notes, slurs, and triplets indicated by the number "3". The overall complexity of the score suggests a piece designed for a large symphony orchestra.

179 $\text{♩} = 72$ A little faster

Fl. ff mf n.

Ob. ff sffz

Cl. ff sffz n. sfz 3

B. Cl. sffz sffz mf

Bsn. sffz f mf

Hn. still brassy! 3 ff f mp sf ff f mf sf

C Tpt. ff mp 3 3 3 ff mp

Tbn. ff f mp f ff f 3 3 3 f mp f

(Drum set; bundlesticks) Dr. p mp 3 3 3 p mp 3 3 3

(Vibes; medium cord) Vib. ff ff

Pno. ff ff

179 $\text{♩} = 72$ A little faster

(tr) Vln. 1 sffz f mf

Vln. 2 f sffz f sfz

Vla. sffz f sfz

Vc. ff f ff f gliss. ff f gliss.

D. b. ff f ff f gliss. ff f gliss.

183

184

♩=80 Urgently

185

43

Fl. *ff* — *mf* 6 *f*

Ob. *ff* *sffz* *ff sempre*

Cl. *ff* *sffz* *ff sempre*

B. Cl. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Bsn. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Hn. *ff* 3 *ff* 3 *ff* 3 *sf* *ff* 3 *ff* 3 *ff* 3

C Tpt. *ff* *mp* 3 3 *ff* — *f* *mp* 3 3 *ff* — *f*

Tbn. *ff* 3 3 *f* *ff* 3 3 *f* *ff* 3 3 *f* *ff* 3 3 *f*

Dr. *mfp* *mfp* *mfp* 3 3 *mfp* 3 3 *mfp* 3 3 *mfp* 3 3

Vib. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Pno. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vln. 1 *sffz* *gliss.* *gliss.* *mf* *sub.* *ff* *ff sempre*

Vln. 2 *sffz* *gliss.* *gliss.* *mf* *sub.* *ff* *ff sempre*

Vla. *sul D* *sul G* *ff* *gliss.* *gliss.* *ff* *ff sempre*

Vc. *ff* *f* *ff* *f* *ff* *f* *ff sempre*

Db. *ff* *ff* *ff* *ff* *ff* *ff* *ff sempre*

187

F. 66 A Tempo rit. (♩=48) **J=72 Monolithic**

Fl. ff f ff f

Ob. ff f

Cl. ff f

B. Cl. ff f

Bsn. ffz f

Hn. bend; sempre ff p sub. sfz

C Tpt. f ff f

Tbn. ff f

(Drum set; bundlesticks)

Dr. mfp fp fp

(Vibes; medium cord)

Vib. ff

Pno. ff ff ff

187

J=66 A Tempo rit. (♩=48) **J=72 Monolithic**

Vln. 1 gliss. sffz f ff

Vln. 2 gliss. sffz f ff

Vla. sul C gliss. f

Vc. gliss. sffz f

Db. gliss. sffz f

189

190

191

45

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

189

190

191

45

192

193

♩=66 A Tempo

F1. *ff*

Ob.

Cl. *tr*

B. Cl. *f ff*

Bsn. *f ff*

Hn.

C Tpt. *f ff*

Tbn. *fff p sub. ff*

(Drum set; bundlesticks)

Dr. *mfp f*

To Glock; medium cord mallets

(close HH with foot)

Vib. *sffz sffz p*

Pno. *sffz sffz*

193

♩=66 A Tempo

Vln. 1 *gliss. ff*

Vln. 2 *gliss. ff pp sub. gliss. p mp*

Vla. *fff*

Vc. *fff pp sub.*

Db. *fff*

194

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Dr.

Vib. *p* *6* *6* *Reo*

Pno.

Vln. 1 *gliss* *p* *mp* *6* *6* *ord.* *gliss* *p* *mp* *6* *6* *sul pont.*
all accents within dynamic range!
sul pont.; glistening

Vln. 2 *mp* *3* *3* *ord.* *gliss* *p*
all accents within dynamic range!
sul pont.; glistening

Vla. *sul G; imperceptible bow changes*

Vc. *pp* *sub.*

Db. *imperceptible bow changes*

195

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Dr.

Vib. *p* *6* *6* *Reo*

Pno.

Vln. 1 *gliss* *p* *mp* *6* *6* *ord.* *gliss* *p* *mp* *6* *6* *sul pont.*
all accents within dynamic range!
sul pont.; glistening

Vln. 2 *mp* *3* *3* *ord.* *gliss* *p*
all accents within dynamic range!
sul pont.; glistening

Vla. *sul G; imperceptible bow changes*

Vc. *pp*

Db. *imperceptible bow changes*

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Dr. (to Glock; medium cord)

Glockenspiel
medium cord mallets

mp

Vib. To Drum kit; with mallets

Pno.

Vln. 1 *ord.* *gliss.* *mp* *mf* *f* *6*

Vln. 2 *sul pont.* *3* *3* *ord.* *gliss.* *p*

Vla. *gliss!* *disappearing* *3* *3* *mf* *f* *mf*

Vc. *gliss!* *disappearing* *3* *3* *mf* *f* *mf*

D. *gliss!* *disappearing* *3* *3* *mf*

sul pont. *sub.* *6* *6*

sul pont.

198

Fl. (b) *p*

Ob. (b) *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Glock. *mp*

Vib.

Pno. *p cres.* *6* *emerging* *6* *mf* *mf*

Reed.

Vln. 1 *ord.* *gliss.* *mf* *6* *f*

Vln. 2 *mp* *3* *3* *3* *ord.* *gliss.* *mf* *f* *sul pont.*

Vla. *mf* *p* *mp* *mf* *f*

Vc. *f* *mf* *p* *mp* *mf*

D. *o.*

To Piccolo

Fl.

Ob.

Cl.

B. Cl.

Bsn.

p p p

Hn.

C Tpt.

Tbn.

(straight mute) 6
mp mf p

Glock.

(Glock; medium cord)
mp

Dr.

Drum Set with mallets; do not overpower!

kick floor tom snare rack tom ride cymbal hi-hat closed X open
hi-hat w/foot closed open

pp 3

Pno.

p cresc. 6 mf

Qd.

Vln. 1

ord. gliss. mf 6 f

mf 6 ord. gliss. f

Vln. 2

mf 3 3 gliss. mf 3 3 f mf

mf 3 3 gliss. f mf

Vla.

mf p mp mf f

mf f

Vc.

f 6 mf p mp mf

f

Db.

poco a poco sul pont.
p

203

Fl.

Ob. *p* *mp*

Cl. *p* *mp*

B. Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *echo horn* *rip!* *mp* *mf* *n.* *mp*

C Tpt.

Tbn. *(straight mute)* *mp* *mf*

Glock. *mf* *mp*

Dr. *p* *mp*

Pno. *mf cresc.* *f*

Vln. 1 *ord.* *gliss.* *mf* *f* *gliss.* *mf* *sul pont.* *sub.* *mf*

Vln. 2 *mp* *3* *3* *3* *ord.* *gliss.* *mf* *f* *gliss.* *mf* *sul pont.* *mf*

Vla. *mf* *p* *mp* *mf* *f* *mf* *f*

Vc. *f* *mf* *p* *mp* *mf*

D. *mf*

52

204

205

Picc. *f*

Ob. *p* *mp* *mf* *mp* *mf* *mf*

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

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

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

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

C Tpt. *mp* *mf* *mf* *mf* *f* *mf*

Tbn. *mp* *mf* *mf* *mf*

(Glock; medium cord)

Glock. *mf* *mf* *mf* *mf*

(Drum set; mallets)

Dr. *p* *mp* *p* *mp* *mf*

Pno. *mf* *cresc.* *f* *mf* *cresc.* *f*

Vln. 1 *ord.* *gliss.* *mf* *sul pont.* *6* *6* *ord.* *6* *mf* *6* *6*

Vln. 2 *mp* *3* *3* *sub.* *gliss.* *f* *gliss.* *ff*

Vla. *mf* *gliss.* *3* *3* *gliss.* *f* *gliss.* *3* *3* *gliss.*

Vc. *f* *mf* *gliss.* *3* *3* *f* *gliss.* *3* *3* *gliss.*

Db. *f* *ff*

sul pont.; gradually increase bow pressure until almost scratch tone; very noisy!

54

208

209

3

Picc. *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

B. Cl. 3 6 6 *f* *mf* *ff*

Bsn. 3 3 *ff* *f* *ff* 6 *ff* *mf* *f*

Hn. 6 6 *ff* *mp*

C Tpt. 6 3 *mp*

Tbn. 3 *mf* *mp*

(Glock; medium cord)

Glock. — *ff* *mf*

(Drum set; mallets)

Dr. *mf* *p*_{sub.} *mf* *p*_{sub.} *mf* *p*_{sub.} *mf* *p*_{sub.} *mf* *p*_{sub.}

Pno. *mf* 6 *ff* 6 *mf* 8th *mf*

3

Vln. 1 *ff*

Vln. 2 *mf*_{sub.} *ff*

Vla. 3 *f* *sffz* *mf*_{sub.} *ff*

Vc. 3 *f* *sffz* *ff*

Db. — *ff* *mf*_{sub.} *ff*

Picc. *mf* *f* *mf*

Ob. *mf*

Cl. *6* *mf*

B. Cl. *6* *mf* *ff* *molto!*

Bsn. *3* *3* *mf* *pp* *possible* *still brassy!* *6* *ff* *fff*

Hn. *mf* *f* *ff* *f*

C Tpt. *brassy!* *mp* *f* *ff* *f*

Tbn. *pp* *mp* *f* *ff* *3* *3* *f*

Glock. *ff* *6* *6* *6* *mf*

Dr. *mf* *p* *sub.* *mf* *p* *sub.* *mf* *p* *sub.* *mf* *p* *sub.* *mf* *p* *sub.*

Pno. *ff* *3* *f* *Re*

Vln. 1 *ff* *sffz* *3* *f*

Vln. 2 *mf* *sub.* *ff* *sffz* *3* *f*

Vla. *sffz* *mf* *sub.* *ff* *sffz* *3* *f*

Vc. *sffz* *mf* *sub.* *ff* *sffz* *3* *f*

D. *sffz* *mf* *sub.* *sul A* *3* *f*

56

212

Picc. *f* *mp* *molto!*

Ob. *f* *mp* *molto!*

Cl. *f* *mp* *molto!*

B. Cl. *f* *mp* *molto!*

Bsn. *f* *mp* *molto!*

Hn. *mp* *n.* *p* *ff* *rip!* *brassy; bell up!*

C Tpt. *mp* *n.* *p* *ff* *brassy!* *10*

Tbn. *mp* *n.* *p* *ff* *brassy!*

Glock. (Glock; medium cord) *ff* *chromatic gliss.* *sim.* *to Tam Tam; soft beater*

Dr. *f* *p* *sub.* *ffpp* *ff* *ff* *ffff*

Pno. *ff* *fff* *ff* *ffff*

Vln. 1 *f* *mp* *molto!* *ff* *ffff* *sul A* *p* *sub.* *ff* *ffff*

Vln. 2 *f* *mp* *molto!* *ff* *ffff* *sul D* *p* *sub.* *ff* *ffff*

Vla. *f* *mp* *molto!* *ff* *ffff* *p* *sub.* *ff* *ffff*

Vc. *f* *mp* *molto!* *ff* *ffff* *p* *sub.* *ff* *ffff*

D. *f* *mp* *molto!* *ff* *ffff* *p* *sub.* *ff* *ffff*

This musical score page contains six systems of music for various instruments. The top section includes Piccolo, Oboe, Clarinet, Bassoon, Horn, Cornet, Trombone, Glockenspiel, and Drums. The bottom section includes Violin 1, Violin 2, Cello, Double Bass, and Piano. The score features dynamic markings like f, mp, molto!, ff, and fffff. Performance instructions include rip!, brassy; bell up!, brassy!, chromatic gliss., sim., to Tam Tam; soft beater, and various glissando and sul ponte markings. Measure numbers 212, 213, and 214 are indicated at the top right. Measure 214 includes a key signature change to C major and a tempo marking of c. 5".

215

Flute *—66 Reflecting*

Picc. *pp* — *p* — *mp* — *p* — *mf* — *pp* — *mp* — *n.*

Ob. *pp* *possible* — *p* — *mp* — *p* — *mf* — *pp* — *mp* — *n.*

Cl. *pp* *possible* — *p* — *mp* — *p* — *mf* — *pp* — *mp* — *n.*

B. Cl. — — — — — — — —

Bsn. *pp* *possible* — *p* — *mp* — *p* — *mf* — *pp* — *mp* — *n.*

Hn. — — — — — — — —

C Tpt. *remove mute* — — — — — — — —

Tbn. *remove mute* — — — — — — — —

Glock. to Tam Tam; soft beater — — — — — — — —

To Vibes; soft yarn mallets — — — — — — — —

Dr. Vibraphone soft yarn mallets; motor on slow speed
pp *possible* — *mp* — *pp* — *mf* —

Pno. — — — — — — — —

Vln. 1 *pp* *possible* — *p* — *mp* — *p* — *pp* — *mf* —

Vln. 2 *pp* *possible* — *p* — *pp* — *p* — *sul C* — *pp* — *p* —

Vla. *v* — — — — — — — —

Vc. *pp* *possible* — *mp* — *pp* — *n.* — *pp* *possible* — *p* —

Db. — — — — — — — —

58

221

222

223

ord. o

pp
possible

senza sordino; do not overpower!

pp
possible

senza sordino; do not overpower!

(to Tam Tam; soft beater)

Glock.

(Vibes; soft yarn)

Musical score for Vibraphone (Vib.) in G major (two sharps). The score consists of two measures. Measure 11 starts with a dynamic of ***p***, followed by a fermata over a sustained note labeled ***n.*** Measure 12 begins with a dynamic of ***p*** (marked *possible*), followed by a melodic line consisting of eighth-note pairs and sixteenth-note patterns.

A piano staff consisting of five lines and four spaces. The treble clef is at the top, and the bass clef is at the bottom. The first measure contains a single note in the bass clef. The subsequent three measures each contain a single rest in the bass clef.

(224)

Vln. 2

gliss.

mf

f

gliss.

mf

f

gliss.

mf

f

gliss.

mf

f

Vla.

ff

mf

f

A musical score for strings (Vc) showing four measures. Measure 1: Bass clef, fermata over the first note. Measure 2: Dynamic 'mf' (mezzo-forte). Measure 3: Bass clef, fermata over the first note. Measure 4: Dynamic 'n.' (natural).

A musical staff in bass clef with four vertical bar lines. The first bar has a dash at the beginning. The second bar has a dash at the beginning. The third bar has a dash at the beginning. The fourth bar has a dash at the beginning.

60

229

230

231

233

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

T-t.

(Tam Tam; soft beater)

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

232

pp

pp possible

pp possible

p *mp* *mf*

n. *mp*

mf *n.*

p *mp* *mf* *n.*

mp *mf* *n.*

p *mf* *n.*

pp *p* *pp* *p*

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

pp

f *mf* *mp* *pp* *n.*

f *mf* *mp* *pp* *n.*

f *mf* *mp* *pp* *n.*

mf *n.* *mf* *pp* *n.*

234

235

236

237

238

poco rit. (♩=54) =66 A Tempo

Fl. 3 3 5 mp

Ob.

Cl. 3 5 mp n.

B. Cl. 3 5 mp n. p mp p

Bsn.

Hn. p mp p

C Tpt. p mp p

Tbn. p mp p

T-t. Wind Chimes with hand pp

Vib. mf mp p mp

Pno. mf mp p mp

Vln. 1

Vln. 2

Vla.

Vc. pp possible 3 5 mp n.

D. b.

molto rit. (♩=48) ♩=66 A Tempo To Picc. c. 4" ritenuto

Fl. Ob. Cl. B. Cl. Bsn. Hn. C Tpt. Tbn. (Wind Chimes; hand) W.Ch. (Vibes; soft yarn) Vib. Pno. Vln. 1 Vln. 2 Vla. Vc. Db.

To Whist. To Whist. To Whist. To Whist. To Whist. quickly insert harmon mute; stem removed To Whist. to Crotales; small brass beaters pick up 3rd and 4th mallets! To Whist.

molto rit. (♩=48) ♩=66 A Tempo c. 4" ritenuto To Whist. To Whist. To Whist. To Whist. To Whist.

247

248 249 250 251

=66 Ghostly
Piccolo loose; not quite sloppy, but free
poco ritenuato
=66 A Tempo

Whistling loose; not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order
molto!

Whistling loose; not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order
molto!

B. Cl.
Whist.
Whist.
Whist.
Whist.
C Tpt.
Whist.
W.Ch.
Vib.
Pno.

247
una corda and damper
ped.

=66 Ghostly
Whistling loose; not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order
poco ritenuato
=66 A Tempo
una corda and damper
ped.

Whistling loose; not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order
molto!

Whistling loose; not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order
molto!

Whistling loose; not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order
molto!

Whistling loose; not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order
molto!

Whist.
Whist.
Whist.
Whist.
Db.

64

252

253

254

255

256

poco ritenuo

Picc. *f*

Whist. *f* *n.*

Whist. *f* *n.*

B. Cl. *p* *mp* *mf* *pp* *p* *mp* *mf* *n.*

Whist. *mp* *f* *n.* *p* *f* *mp* *sfp* *n.*

Whist. *mp* *f* *n.* *p* *f* *mp* *sfp* *n.*

C Tpt. *sfp* *mf* *p* *sfp* *mf* *sfp* *f* *mf* *mp*

Whist. *mp* *f* *n.* *p* *f* *mp* *sfp* *n.*

(to Crotales; small brass)

W.Ch. *ff*

Vib. *mf* *mp* *mf* *mp*

Pno. *mp* *pp* *mp* *mp*

poco ritenuo

Whist. *f* *n.* *p* *mf* *sfp* *f* *n.*

Whist. *f* *n.* *p* *mf* *sfp* *f* *n.*

Whist. *f* *n.* *p* *f* *mp* *sfp* *n.*

Whist. *f* *n.* *p* *f* *mp* *sfp* *n.*

D. *mp* *mf* *mf* *mp*

257

=66 A Tempo =56 Suspended =66 A Tempo poco rit.

Picc. *mp* *mf* *f* *pp* *p* *tr* *tr* *tr* *#* *mf* *n.*

Whist. *p* *mf* *sfp* *f* *n.* *mp* *f* *n.*

Whist. *p* *mf* *sfp* *f* *n.* *mp* *f* *n.*

B. Cl. *mp* *n.* *pp* *p* *mp* *pp* *mp* *n.*

Whist. *p* *f* *mp* *mf* *sfp* *n.* *mp* *f* *n.*

Whist. *p* *f* *mp* *mf* *sfp* *n.* *mp* *f* *n.*

C Tpt. *sfp* *mf* *sfp* *f* *mf* *mp* *sfp* *mf* *n.*

Whist. *p* *f* *mp* *mf* *sfp* *n.* *mp* *f* *n.*

W.Ch. *ff* *ff* *ff* *ff*

Vib. *mf* *mp* *pp* *mp* *mf* *f*

Pno. *mp* *mf* *mp* *p*

257

=66 A Tempo =56 Suspended =66 A Tempo poco rit.

Whist. *p* *mf* *sfp* *f* *n.* *mp* *f* *n.*

Whist. *p* *mf* *sfp* *f* *n.* *mp* *f* *n.*

Whist. *p* *f* *mp* *mf* *sfp* *n.* *mp* *f* *n.*

Whist. *p* *f* *mp* *mf* *sfp* *n.* *mp* *f* *n.*

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

66

262

263

264

265

266

267

$\text{♩} = 56$ Suspended $\text{♩} = 66$ A Tempo poco rit. $\text{♩} = 48$ Frozen

Picc. p Whist. p Whist. p B. Cl. pp Whist. p Clarinet in B \flat pp possible p $n.$

To Cl. mf mf mp $n.$

Whist. pp mp $n.$

Whist. p mf $n.$

Whist. p mf $n.$

C Tpt. p mf $n.$

Whist. p mf $n.$

Crot. Crotales
small brass mallets ppp To W.Ch. ppp Wind Chimes
hand p

(Vibes; soft yarn) Vib. p pp f pp mf mp p

Pno. mf pp p pp possible p

$\text{♩} = 56$ Suspended $\text{♩} = 66$ A Tempo poco rit. $\text{♩} = 48$ Frozen

Whist. p Whist. p Whist. p Whist. p Whist. p Whist. p

Db. mf mf