

BOBBY GE

# METASTABLE STATE

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For sinfonietta  
Full score in C

2019

FOR PERUSAL USE ONLY

# Instrumentation

Flute  
Oboe  
Clarinet in Bb  
Bass Clarinet in Bb  
Bassoon

Horn in F  
Trumpet in C (harmon mute)  
Tenor Trombone (straight mute)

Percussion (2 players):  
Percussion 1:  
Trap set  
Percussion 2:  
Sandpaper blocks, Vibraphone

Piano

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

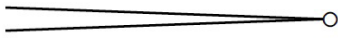
This is a C score.  
Duration: c. 7'10"

# Performance Notes

## General:

### *Hairpins and Glissandi*

- Hairpins and glissandi should be played smoothly and should last for the notated duration. Glissandi may sometimes have stems written out for rhythmic clarity, and should not be rearticulated.

 - Hairpins with circles at the end indicate cresc./dim. to silence.

### *Symbols and Articulations*



Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

Marcati indicate very loud, heavily emphasized notes.

 - This symbol indicates damping for percussion and tongue stops for winds/brass.

### *Air Noise*

- Air noise is always notated on a percussion staff with crosses for maximum clarity, regardless of instrument. No pitches should sound at any point during these sections. Performers should make the air sounds as bright and forward as possible. Different strategies for achieving the desired effect are given under each family's specific comments.

## Woodwinds:

### *Flute*

- Air noise for the flute may be produced on any fingering. Flautists should blow with lips covering the embouchure hole entirely.
- Fluttertongue is indicated with flz. and three lines of tremolo.

### *Oboe*

- Instructions to 'take more of the reed' into the mouth should result in a more nasal, pungent sound.

### *Clarinet*

- Air noise for clarinets should be made without the reed vibrating at all, and played with an open throat position.
- Fluttertongue is indicated with flz. and three lines of tremolo.

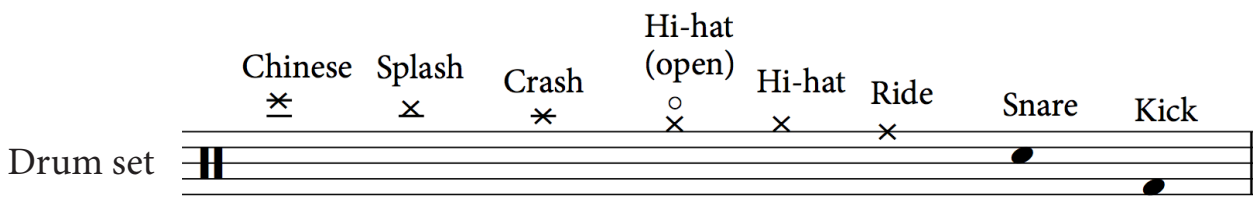
## Brass:

- Air noise may be most effectively produced by turning mouthpieces around and placing the cup against the leadpipe. Blowing through the shank should then create a strong sound devoid of pitch. Note that the dynamics indicate the volume of the resulting sound.
- Notes culminating in tongue stops should always flair dramatically at the end.
- + above notes always mean that the hand is in the bell; for the trumpet, they only occur when the harmon mute is in.
- Wavy glisses always refer to lip glisses, while lines indicate true glisses (and thus are only given in the trombone part).
- Fluttertongue is indicated with flz. and three lines of tremolo.

Percussion:

Setup and Required Mallets

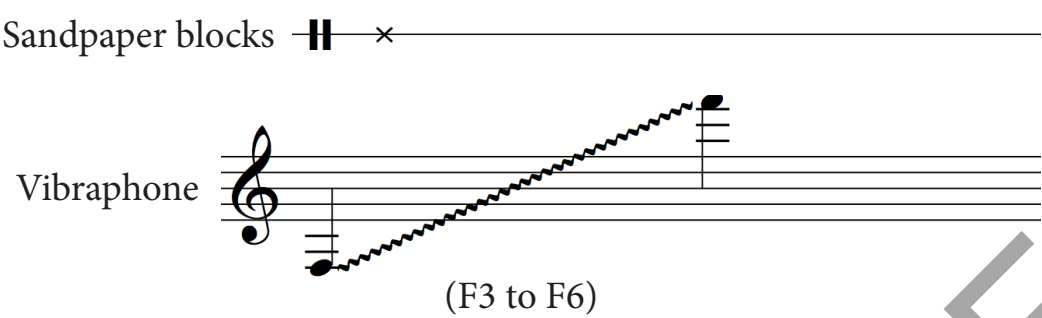
Percussion 1:



Mallets required:

- Drumsticks

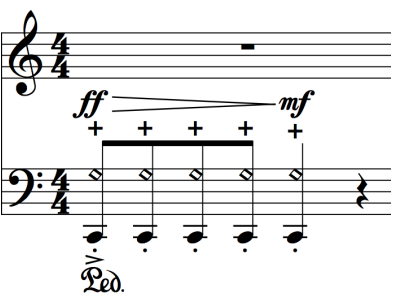
Percussion 2:



Mallets required:

- Hard mallets (made of whatever material necessary to speak best; must have audible percussive attack)
- Double bass bow

Piano:



- A + indicates that the pianist is instructed to mute the strings such that specific partials sound when played. Only G1 and C2 are ever played. Sounding pitch is always indicated with a diamond notehead. The exact partials aren't too important; the most important aspect is the percussive strike against the strings.

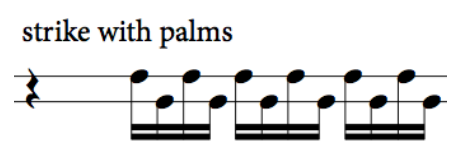
Strings:

Bow Techniques

- Molto sul ponticello (m.s.p.) should be noisy and gritty, bringing out as many partials as possible; molto sul tasto (m.s.t.) should be as light and flutelike as possible.
- 'Normale' (norm.) ALWAYS refers to bowing in the usual position on the string; ordinaire (ord.) is used to reset after techniques like pizz. or snap pizz.
- Arrows are used to indicate a gradual transition between one performance technique to the next and should last for the notated duration.
- Solid wedges indicate a slow transition from regular pitches to overpressured scratch tones. They should last the notated duration.

Percussive Effects

- Scratch tones (scr.) should be raucous and rough, creating a pitchless, nasty ripping sound. They are notated with x noteheads. They are almost always extremely loud, so any dynamics given should be followed to whatever degree possible, and mostly imagined if impossible.
- 'Chopped' tones are a percussive effect generated by bowing in a chopping motion at the frog such that the strings slap against the neck of the instrument. For a demonstration, please search 'Darol Anger's Infamous Chop' on Youtube.



- The celli and bass are asked to strike their instruments with the palms of their hands. These sections are notated on a two-line percussion staff to distinguish between strikes on the upper shoulder of the instrument, and strikes on the lower body. Players should strive to make as crisp and articulate of sounds as possible.

## Program Notes

Metastable states, in physics, are only locally stable - that is to say that a slight disturbance to a metastable system would leave it largely unscathed, but that a sufficiently large disturbance would send the system hurtling toward its stablest state.

Consider a ball sitting in a ditch on a large hill. A soft kick might jostle the ball without dislodging it, but a hard enough kick would take it out of the ditch and all the way down the hill. Such a ball in a ditch, then, is in a metastable state.

These ideas of jostling, kicks, and ostensible stability dominate *Metastable State*. Driven by an unsure drum set freewheeling through double- and triple-time rhythms, the piece blends together a number of small, cellular ideas - a three-note motif introduced by the trumpet, a running sixteenth-note ostinato in the strings, a Dorian-inflected chord progression (i-IV), a gliss-filled bass line searching for resolution. Marked by constant time signature changes and competing rhythmic figures, the piece searches constantly for metrical stability, occasionally landing in crevices of regularity, only to be kicked out again and again.

*Metastable State* was initially inspired by the astonishingly virtuosic and spunky sounds of Snarky Puppy and Hiromi, who both filled my listening playlists back in my physics lab days.

Duration: c. 7'10"

*Completed 11/06/2019*

[www.bobbygemusic.com](http://www.bobbygemusic.com)  
Minor Third Publishing (ASCAP)

Cover design by Bobby Ge

in fond remembrance of my physics degree

# METASTABLE STATE

With spunk and verve, ♩ = 132

Bobby Ge

Flute

blow air

(2+2+3)

Oboe

B♭ Clarinet

blow air

Bass Clarinet in B♭

Bassoon

Horn in F

blow air

Trumpet in C

harmon mute

sharp cutoff

Trombone

Drum Set

sim.

Sandpaper blocks

Vibraphone

arco

Piano

With spunk and verve, ♩ = 132

(2+2+3)

Violin I

Violin II

Viola

scratch tone (pitchless)\*

Violoncello

snap pizz.

Contrabass

snap pizz.

chop; play at the frog; lightly touch the strings at E and B as indicated and bow percussively

1 2 3 4

\* Scratch tones are generated by muting the string approximately where the pitches are notated, and bowing with strong bow pressure. The exact pitches are unimportant; players may use the given pitches as reference, and do not have to play them exactly if they are difficult to manage.

(2+2+3)

Fl.  $p$   $f$   $p$   $f$

Ob.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{9}{16}$   $\frac{4}{4}$   $\frac{7}{8}$

Cl.  $p$   $f$   $p$   $f$

B. Cl.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{9}{16}$   $\frac{4}{4}$   $\frac{7}{8}$   $fp$

Bsn.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{9}{16}$   $\frac{4}{4}$   $\frac{7}{8}$   $mf$   $f$

Hn.  $p$   $f$   $p$   $f$  sharp cutoff

C Tpt.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{9}{16}$   $\frac{4}{4}$   $\frac{7}{8}$   $p$   $f$

Tbn.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{9}{16}$   $\frac{4}{4}$   $\frac{7}{8}$   $p$   $f$  blow air

Dr.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{9}{16}$   $\frac{4}{4}$   $\frac{7}{8}$   $fp$

Vib.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{9}{16}$   $\frac{4}{4}$   $\frac{7}{8}$   $p$   $f$  hard mallets  $mf < ff$

Pno.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{9}{16}$   $\frac{4}{4}$   $\frac{7}{8}$   $mf$  (L.H. over R.H.)  $8^{vb}$

(2+2+3)

Vln. I  $p$   $f$  ord.  $f$

scratch tone (pitchless)

Vln. II  $mf$   $f$  ord.  $f$

Vla.  $mf$   $f$  ord.  $f$

Vc.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{9}{16}$   $\frac{4}{4}$   $\frac{7}{8}$  snap pizz.  $fff$  snap pizz.

Cb.  $\frac{7}{8}$   $\frac{3}{4}$   $\frac{9}{16}$   $\frac{4}{4}$   $\frac{7}{8}$   $fff$

5 6 7 8

Fl. (3+2+2) *p* *f* . z. *p* *f*

Ob. *p* *mf*

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

B. Cl. *ff*

Bsn. *f*

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

C Tpt. *p*

Tbn. *p* *f* *p* *f*

Dr. *fp*

Vib. take bow with L.H. *mf* *f* arco *p*

Pno. (two hands as needed) *p* *f* (L.H. over R.H.) *8<sup>vb</sup>*

Vln. I (3+2+2) scratch tone (pitchless) *mf* *f* chop *f* precise

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

Vla. *mf* *f* *mf* *f*

Vc. *f*

Cb. *f*

(2+2+3) (2+3)

Fl. *blow air* *ord.* *p* *f* *p* *f*

Ob. *pp* *f*

Cl. *flz.* *p* *f* *p* *ord.* *f*

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

Bsn. *fp* *ff* *p* *f*

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

C Tpt. *f* *+*

Tbn. *p* *f* *p* *f*

Dr. *fp* *fp*

Vib. *l.v.* *f* *p* *f* *p*

Pno. *p* *f* *mf*

Vln. I (2+2+3) *p* *f* *chop* *p* *f*

Vln. II *ord.* *p* *f*

Vla. *ord.* *p* *f*

Vc. *f*

Cb. *f*

12 13 14 15

blow air (2+2+3) ord.

Fl. *p* *f* *mp* *ff* *mp* < *f*

Ob. *p* *f* *mp* *ff* *mp* < *f* *p*

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

B. Cl. *f* *p*

Bsn. *p* *f* *p*

Hn. *p* *f* *ord.* *p*

C Tpt. *f* *p* *ord.* straight mute *gliss.*

Tbn. *p* *f* *p*

Dr. *fp* *fp*

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

Pno. *p* *mf* *mf* *f* *mp* < *f* *sf*

(2+2+3)

Vln. I *scr.* *ord.* m.s.p. *scr.* *ord.* *p* *f* *mf* *f* *p* *f* *p*

Vln. II *scr.* *m.s.p.* *scr.* *ord.* *p* *f* *mf* *f* *p* *f*

Vla. *scr.* *m.s.p.* *scr.* *ord.* *p* *f* *mf* *f* *p* *f*

Vc. *arco* *f* *p*

Cb. *sf* *sf* *sf*

16 17 18 19

22 Kicking to life

flz. *p* *f* *p* *ff* *ord.* *p* *f*

Ob. *p* *f* *ord.* *p* *f*

Cl. *flz.* *p* *f* *p* *ff* *ord.* *p* *f* *p* *f*

B. Cl. *fp* *ff* *mf*

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

Hn. *f* *p* *p* *ff* *ord.* *p* *f*

C Tpt. *p* *f*

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

Dr. *f* *p* *fp* *mf*

Vib. *p* *f* *p* *f*

Pno. *p* *f* *quicksilver*

Vln. I *ord. III* *gliss.* *fp* *f* *p*

Vln. II *p* *ord. IV* *gliss.* *f* *f*

Vla. *p* *ord. IV* *gliss.* *f*

Vc. *snap pizz.* *sf* *arco* *mf*

Cb. *sf*

20 21 22 23

Fl. *f* *mf* *f* blow air

Ob. *f*

Cl. *f* soli *f*

B. Cl. *f* *sf* percussive

Bsn. *f* *sf* percussive

Hn. *ord.* *p* *f* open *mf* *f* blow air

C Tpt. *f*

Tbn. *open* *ord.* *gliss.* *p* *f* *mf* *f* blow air

Dr. *p* *f* *f* *mf* *p*<sup>#</sup>

Vib. *f* *sf* crisp! *f* (L.H. takes bow)

Pno. *sf* crisp!

Vln. I *f* *p* *f* increase bow pressure pitchless

Vln. II *p* *f* *p* *f* increase bow pressure pitchless

Vla. *p* *f* *p* *f* increase bow pressure

Vc. *f* *sf* snap pizz. arco *f* *p*

Cb. arco *f* *sf* snap pizz. arco *f* *p*

24 25 26 27

(2+2+3)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *f* *mf* *ff* *sf* *fp* *ord.* *l.v.* *pitchless* *gliss.* *arco* *hard mallets* *harmon mute* *soli* *5* *6* *28* *29* *30* *31*

Fl. ord.  $f$  6 *short!*  $mf$   $f$  (2+2+3)

Ob.  $p$   $f$   $mf$   $f$   $f$

Cl. *gliss.*  $mf$   $f$  *short!*  $mf$   $f$

B. Cl.  $mp$   $f$   $p$   $f$

Bsn.  $mp$   $f$   $p$   $f$

Hn.  $mf$   $ff$

C Tpt.  $mf$   $ff$

Tbn.  $p$   $f$

Dr.  $f$  3

Vib.  $f$   $fp$   $fp$   $fp$

Pno.  $mp$   $f$   $f$  sharp, crisp!

Vln. I chop  $f$   $mf$   $ff$   $p$   $f$  (2+2+3) off the string

Vln. II chop  $f$   $mf$   $ff$   $p$   $f$  off the string

Vla.  $mp$   $f$   $ff$   $p$   $f$  off the string

Vc. arco  $mf$  scr.  $f$  snap pizz.  $sf$

Cb. arco  $mp$  scr.  $f$   $sf$

32 33 34

Fl. *sf* *non vib.* *p*

Ob. *non vib.* *p*

Cl. *p*

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

Bsn. *p* *f* *p*

Hn. *ord.* *p* *mf* *p* *f* open

C Tpt. *f*

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

Dr. *f* *p* *f*

Vib. *f*

Pno. *mf* *f*

Vln. I *mf* *sim.* *f*

Vln. II *mf* *sim.* *f*

Vla. *mf* *sim.* *f*

Vc. *arco* *p* *f*

Cb. *arco* *p* *f*

39 Brilliant

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

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

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

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

Bsn. *p* *f* *mf*

Hn. *p* *f* *p*

C Tpt. *p* *f* *p* harmon mute

Tbn. *p* *f* *p* straight mute

Dr. *mf*

Vib. *p* *f* *l.v.*

Pno. *mf* R.H. *cresc.* L.H.

39 Brilliant

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

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

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

Vc. *p* *f* *mf* off the string

Cb. *f* *mf* off the string

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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(3+2+2)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

47

48

49

(2+3)

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

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

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

B. Cl. *p*

Bsn. *p*

Hn. *mf* *p*

C Tpt. *mf* *p*

Tbn. *mf* *p*

Dr. *p* *ppp*

Vib. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Pno.

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

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

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

Vc.

Cb.

50 51 52

56 Kinetic, saturated 15  
(3+2)

Fl.  $f$   $p$   $f$  (2+3)  $p$   $f$   $p$   $f$   $f$

Ob.  $f$   $p$   $f$   $p$   $f$   $p$   $f$

Cl.  $mf$   $p$   $f$  ord.

B. Cl.  $p$   $f$   $fp$   $f$

Bsn.  $fp$   $f$

Hn.  $mf$   $p$   $f$

C Tpt.  $mf$   $p$   $f$

Tbn.  $mf$   $p$   $f$

Dr.  $p$   $f$

Vib.  $f$   $p$   $f$   $p$   $f$   $p$   $f$   $p$   $f$

Pno.  $mf$   $f$

Vln. I (2+3)  $f$   $p$  m.s.p.  $fp$  norm.  $fp$   $f$

Vln. II  $f$   $fp$   $fp$   $f$

Vla.  $f$   $p$  m.s.p.  $fp$  norm.  $f$

Vc.  $fp$   $f$

Cb.  $fp$   $f$

53 54 55 56

light; keep pitches clear (2+2+3)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

57 58 59 60

Fl. (2+2+3) *p*

Ob. *f*

Cl. *f*

B. Cl.

Bsn.

Hn. all notes equally short *p* *f* *fp* *f*

C Tpt. all notes equally short *p* *f* *fp* *f* *p* *mf* *p*

Tbn. all notes equally short *p* *f* *fp* *f* *mf*

Dr.

Vib. *p* *mf* *p*

Pno.

Vln. I (2+2+3) off the string *p*

Vln. II *p* *mf* *p*

Vla. off the string *p*

Vc. *gliss.*

Cb. *gliss.*

Fl. *f* (3+2)

Ob.

Cl.

B. Cl.

Bsn.

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

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

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

Dr.

Vib.

Pno.

Vln. I *f* *gliss.* *gliss.* *gliss.* *sf* *ff* *pizz.*

Vln. II *f* *gliss.* *gliss.* *gliss.* *sf* *ff* *pizz.*

Vla. *f* *gliss.* *gliss.* *gliss.* *sf* *ff* *pizz.*

Vc. *gliss.* *gliss.* *gliss.* *sf* *ff* *pizz.*

Cb. *gliss.* *gliss.* *gliss.* *sf* *ff* *pizz.*

64 65 66 67

69 Mischievous and sprightly  
(2+3)

(3+2)

Fl. *mf* *sf* *mf* light, quick

Ob. *mf* *sf* *pp*

Cl. *mf* *sf* *f* all notes same length

B. Cl. *sf* *p* *ff*

Bsn. *sf* *f*

Hn. *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *f* *mf*

Dr. *f* *p* *mf*

Vib. *f*

Pno. *mf* *f* *mf* light, quick all notes same length

white keys  
gliss.

69 Mischievous and sprightly  
(2+3)

(3+2)

Vln. I *f* *arco* *mf* *f*

Vln. II *sf* *f*

Vla. *sf* *mf* skittish

Vc. *f* *sf* all glisses same length  
gliss. gliss. gliss.

Cb. *f* *sf* pizz.

68 69 70 71

Fl. *mf* *p* *f*

Ob. *mf* *f*

Cl. *f* *f* tongue stop  $\phi$

B. Cl. *mf*

Bsn. *mf*

Hn. *p* *mf* gliss.

C Tpt. *mf*

Tbn. *p* *mf* gliss.

Dr. *p* *f*

Vib. *p* *f*

Pno. *quick, light* *f*

Vln. I *f* *mf skittish* *f* *p*

Vln. II *f* *mf skittish* *p* *f*

Vla. *f*

Vc. *mf* gliss. gliss.

Cb. *mf*

72 73 74

77 Suddenly!

77 Suddenly!

Fl. blow air (3+2+2)

Ob.

Cl. blow air

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib. Sandpaper blocks

Pno. mute string with finger such that diamond notehead is sounding pitch  
Ped. sempre

Vln. I scr. chop (3+2+2)

Vln. II IV scr. chop scr.

Vla. chop scr.

Vc. strike body of cello; high is a sharp crack, low is a resonant thud snap pizz.

Cb. strike body of bass; high is a sharp crack, low is a resonant thud snap pizz.

78 79 80 81

flz. (2+2+3)

take more of reed into mouth; harsher, nasal sound

flz.

*f* *ff* *ff* *p*

Hn. *f*

C Tpt.

Tbn. *f* *f* *f*

Dr. briefly interjecting *f p f*

S.B. *f* *f* *f*

gliss. finger up piano string as you play

Pno. *ff* *mf* *ff*

Vln. I scr. ord. chop IV scr. *f* *ff* *p f* *p f* *p f*

Vln. II ord. scr. chop *f* *ff* *p f* *p f* *p f*

Vla. chop *p* *f* *ff* *p* *f* *p f*

Vc. strike body resonant as possible! snap pizz. *mf* *ff* *sf* *sf* *mf*

Cb. strike body resonant as possible! snap pizz. *mf* *ff* *sf* *sf* *mf*

82 83 84 85

(2+3)

ord.

Fl. *f* *mf* *f* precise *p*

Ob. *f* *mf* *f* precise

ord.

Cl. *f* *p* *f*

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

Bsn. *f* *p* all notes short! *mf* *p* *f* *p*

Hn. *p* *f* *f*

C Tpt. *mf* *f*

ord.

Tbn. *f* *ff* straight mute fall off

Dr. *mf* *p* *f*

S.B. *f* *p* *f* Vib. L.H. bow, R.H. mallet *mf* arco

Pno. *ff* *p* *f*

chop

Vln. I *p* *f* scr. (2+3) chop ord.

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

Vla. *p* *f* ord. *ff* V

sc. pizz. snap pizz. strike body

Vc. *sf* *p* *mf* *f*

sc. pizz. snap pizz. pizz. gliss. gliss.

Cb. *sf* *fff*

86 87 88 89

Fl. *ff* *p* *f* *ord.* *f*

Ob. *ff* *p* *mf* *ord.* *p*

Cl. *flz.* *p* *f* *ord.* *f*

B. Cl. *ff* *p* *ff*

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

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

C Tpt. *f* *f* *blow air*

Tbn. *ff* *mute off* *mf* *f*

Dr. *p* *f* *f* *p* *f*

Vib. *hard mallet* *non-l.v.* L.H., R.H. both take mallets *ff sharp!* *8va-1* *f*

Pno. *ff sharp!* *ff* *mf* *f*

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

Vln. II *scr.* *p* *f* *mf* *f*

Vla. *f* *mf* *scr.* *mf* *f* *ord.*

Vc. *f* *sf* *mf* *f* *snap pizz.* *fff* *snap pizz.*

Cb. *sf* *pizz.* *gliss.* *gliss.* *mf* *f* *strike body* *fff*

90 91 92 93

95 Blooming

Fl. *f* *ff* *mf* *f* *f*

Ob. *f* *mf* *f* *f*

Cl. *p* *ff* *f*

B. Cl. *p* *ff*

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

Hn. ord. *p* *ff* gliss.

C Tpt. *f*

Tbn. ord. *f* fall off

Dr. *fp* *f* *p*

Vib. *p* *f* *mf* *f* *f*

Pno. *p* *f* *mf* *sf*

95 Blooming

Vln. I chop ord. off the string scr. *p* *f* *mf* *f* *busy, skittish* *mf* *f*

Vln. II ord. scr. off the string ord. *mf* *f* *mf* *f* *mf* *f*

Vla. *mf* *f* off the string *mf* *f* busy, skittish *mf* *f* scr. ord.

Vc. arco snap pizz. arco *mf* *f* *sf* arco

Cb. *sf* *sf* gliss.

(3+2+2)

FL.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

97

98

99

[illegible]

(3+2+2)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*f*

*gliss.*

*ppp*

*mp*

*pizz.*

very short!

104

105

106

108 Kicking back to life

flz. *ff* *p* *f* ord.

Ob. *ff* *mf* *f*

Cl. flz. *ff* *f* ord.

B. Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *f* blow air *f*

C Tpt. *f*

Tbn. Pos. 1 *f* gliss.

Dr. *f mp f*

Vib. *f p f* *f articulate!*

Pno. *p ff p f*

108 Kicking back to life

Vln. I III *gliss.* *scr.* *ff* *mf f*

Vln. II II *gliss.* *scr.* *ff* *mf f*

Vla. (II) *gliss.* *scr.* *ff* *mf f* snap pizz.

Vc. *p* *ff* *f* snap pizz.

Cb. *p* *ff* *f*

Fl. (2+2+3) (3+2)

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

blow air  
mute off

exact pitches are unimportant!

alternate R.H., L.H.

8va

mute inside string

arco

gliss.

110 111 112

Fl. *flz.*

Ob. *p* *f*

Cl. *6* *f*

B. Cl. *sf* *mf* *sf* *f* *fp*

Bsn. *sf* *mf* *f* *sf* *f* *fp*

Hn. *ord.* *f*

C Tpt. *ord.* *f*

Tbn. *ord.* *soli* *ff* *snazzy!* *p* *ff* *tongue stop*

Dr. *p* *f* *mf*

Vib. *p* *f*

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

Vln. I *chop* *p* *f* *ord.*

Vln. II *chop* *p* *f* *scr.* *ord.* *m.s.p.*

Vla. *chop* *p* *f* *scr.* *ord.*

Vc. *snap pizz.* *sf* *pizz.* *gliss.* *ff*

Cb. *snap pizz.* *sf* *pizz.* *gliss.* *ff*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flz.

gliss.

tongue stop

arco

non vib.

*p* *f* *ff* *mf*

*be brash and have fun!*

116 117 118 119

122 Stabler and more lyrical

(2+2+3)

Fl. *ord.* *p* *f*

Ob. *p* *f* *p*

Cl. *f* *f*

B. Cl. *f*

Bsn. *f* *p*

Hn. *p* *f*

C Tpt. *p* *f*

Tbn. *f* *p*

Dr. *f* *mp* *metronomic, like a typewriter*

Vib. *l.v.* *ped.*

Pno. *f* *light, quick*

122 Stabler and more lyrical

(2+2+3)

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

Vln. II *scr.* *f* *ord.* *p* *f* *mf*

Vla. *p* *f*

Vc. *f*

Cb. *f* *pizz.* *f*

Fl. (2+2+3) *mf* light, quick, articulate

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

Cl. *p*

B. Cl.

Bsn. *f*

Hn. *gliss.*

C Tpt.

Tbn. *mute on* *gliss.* *mf*

Dr.

Vib. *f*

Pno. R.H.

Vln. I *mf* *f*

Vln. II *f* *p* *f* *mf* *sim.*

Vla. *f*

Vc. *f*

Cb.

(2+2+3)

Fl. *mf* *f* 9/16

Ob. *p* *p* *mf* *p* *f* 9/16

Cl. *f* *p* *f* 9/16

B. Cl. 9/16

Bsn. 9/16

Hn. *mf* *gliss.* *mf* 9/16

C Tpt. 9/16

Tbn. 4 *gliss.* *mf* 2 *gliss.* 9/16

Dr. *not loud!* 9/16

Vib. *f* 9/16

Pno. *f* 9/16

(2+2+3)

Vln. I *f* *p* *f* *p* 9/16

Vln. II *f* *p* *f* 9/16

Vla. 9/16

Vc. 9/16

Cb. 9/16

26 127 128 129

Fl. *f* (2+2+3) *ppp* *p*

Ob. *f* *ppp* *p*

Cl. *f* *p* *f*

B. Cl. *f*

Bsn. *f*

Hn. *mf*

C Tpt. *mf* *f*

Tbn. *mf*

Dr. *f*

Vib. *f* *p* *mf* *p*

Pno. *mf* articulate

Vln. I *f* (2+2+3) *f*

Vln. II *f* *f*

Vla. *p* *f* *f* *ord.*

Vc. *p* *f* *ord.*

Cb. *p* *f* *ord.*

130 131 132

Fl. (2+2+3) *mf* flz. more reed in mouth non vib.

Ob. *mf*

Cl. *p* *mf* flz.

B. Cl.

Bsn. *p* *f*

Hn. *gliss.* *mf*

C Tpt.

Tbn. *gliss.* *mf*

Dr. *f* *ppp* *mf*

Vib. *f* *p* *f*

Pno. *f*

Vln. I (2+2+3) *f* scr. *mf* *f*

Vln. II *f* scr. *mf* *f*

Vla. *f* norm. *f*

Vc. *p* *f*

Cb. *p* *f*

133 134 135

(2+2+3) (2+2+3)

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl.

Bsn. *mf*

Hn. *f* gliss.

C Tpt. *f*

Tbn. 5 gliss.

Dr. *p* *mf* *p* *ppp*

Vib. *f* *p*

Pno.

Vln. I (2+2+3) chop *mf* *ff* scr. *mf* *f* (2+2+3) chop *mf* *f*

Vln. II chop *mf* *ff* scr. *mf* *f* chop *mf* *f*

Vla.

Vc.

Cb.

Fl. *ord.* *mf* (2+2+3) *f*

Ob. *ord.* *p* *mp*

Cl. *ord.* *mp* *mp* *mf* *mf*

B. Cl.

Bsn.

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

C Tpt.

Tbn. *f* *gliss.* *f*

Dr. *f* *mp* *f* *p*

Vib. *f* *p* *ff* *f* *p*

Pno.

Vln. I *ord.* *p* *ff* *p* *p*

Vln. II *ord.* *p* *ff* *p* *p*

Vla. *all glisses same length*

Vc. *all glisses same length*

Cb. *all glisses same length*

139 140 141

(2+2+3)

Fl. *mf* *f* *flz.* *ord.* *mf* *f*

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

Cl. *f* *p* *f*

B. Cl. *ff*

Bsn. *ff*

Hn. *p* *sf* *f*

C Tpt. *f*

Tbn. *p* *f* *f*

Dr. *f*

Vib. *f* *p* *ff* *p*

Pno. *f*

(2+2+3)

Vln. I *ff* *scr.*

Vln. II *ff* *scr.*

Vla. *ff* *scr.*

Vc. *ff*

Cb. *ff*

147 Kinetic!

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

mp

f

separate!

p

p

(lip gliss)

p

f

f

ff

sf

ord.

mf

ff

ord.

mf

ff

ord.

mf

ff

gliss.

gliss.

145

146

147

(2+2+3)

(2+2+3)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*mf*

*sf*

*ff*

*gliss.*

*wild!*

148

149

150

151

B. Cl.  
 Bsn.  
 Hn.  
 C Tpt.  
 Tbn.  
 Dr.  
 Vib.  
 Pno.  
 Vln. I  
 Vln. II

all notes equally short  
 p f fp f  
 all notes equally short  
 p f fp f  
 all notes equally short  
 p f fp f  
 mf  
 (2+2+3)  
 f mp f

gliss.  
 p mf p

Fl.

Ob.

Cl. *flz.* *ord.* *f*

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn. *p* *mf* *p* *gliss.*

Dr. *p* *f*

Vib.

Pno.

Vln. I *sf* *p* *mf* *(2+2+3)* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II

Vla. *all glisses same length* *gliss.* *gliss.*

Vc. *all glisses same length* *gliss.* *gliss.*

Cb.

Fl. *f* *ff* *p* *ff* *p*

Ob. *f* *ff* *p* *ff* *p* *ff*

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

B. Cl.

Bsn.

Hn. *f* *p*

C Tpt. *f*

Tbn. *f* 3 *gliss.* *f*

Dr.

Vib. *Red.* \*

Pno.

Vln. I *sf* *mf* *f*

Vln. II *sf* *p* *f*

Vla.

Vc.

Cb.

Fl.

flz.

*ff*

articulate!

ord.

*sf*

Ob.

articulate!

*sf*

Cl.

flz.

*sf*

ord.

B. Cl.

*sf*

Bsn.

*sf*

Hn.

flz.

*ff*

ord.

C Tpt.

flz.

*p*

*ff*

ord.

Tbn.

flz.

*p*

*ff*

ord.

Dr.

*sf*

Vib.

*f*

*p*

sol.

Pno.

*sf*

Vln. I

*sf*

Vln. II

*sf*

Vla.

*sf*

Vc.

*sf*

snap pizz.

Cb.

*sf*

snap pizz.

Tempo: ♩ = 116

Fl. (2+2+3) (3+2)

Ob.

Cl.

B. Cl.

Bsn.

Hn. blow air

C Tpt.

Tbn. blow air mute off

Dr.

Vib.

Pno. f piercing note special 8ve clef

Vln. I ord. fff

Vln. II ord. fff

Vla. ord. fff

Vc. snap pizz. sf

Cb. snap pizz. sf

Fl. *blow air* *f* *flz.* *(3+2)* *mf* *ord.* *p*

Ob. *mf* *p*

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

B. Cl. *sf*

Bsn. *sf*

Hn. *f* *ord.* *gliss.* *mf*

C Tpt. *mf* *ord.* *gliss.* *mf*

Tbn. *f* *ord.* *mute on* *gliss.* *mf*

Dr.

Vib. *p*

Pno.

Vln. I *ff* *(3+2)* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *arco* *sf* *snap pizz.* *arco* *gliss.*

Cb. *sf* *arco* *snap pizz.* *arco* *gliss.*

171 172 173 174 175

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*ppp*

*p*

*mf*

*mf*

*mp*

*mp*

*mp*

*ppp*

*mf*

*f*

*p*

*f*

*p*

*f*

*Red.*

*mf*

*f*

*f*

*f*

*gliss.*

*gliss.*

176

177

178

179

181 Stable, smooth, ♩ = 116  
(3+2)

(3+2)

Fl. *light, quick*

Ob.

Cl.

B. Cl.

Bsn. *light, quick*

Hn. *blow air*

C Tpt. *blow air*

Tbn. *blow air*

Dr. *ppp* *mp* *(side stick)*

Vib. *p* *f* *Red.* *\** *Red.* *\**

Pno. *p* *mf*

181 Stable, smooth, ♩ = 116  
(3+2)

(3+2)

Vln. I *p* *f* *gliss.*

Vln. II *p* *f* *gliss.*

Vla. *p* *quick, light* *f*

Vc. *f* *gliss.*

Cb. *f* *gliss.*

180

181

182

183

184

[illegible]

Fl. *sim.*  
*pp* *mf* *pp* *pp* *f*

Ob. *pp* *mf* *pp* *mf* *pp*

Cl. *flz.*  
*mf*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *f* *f*

Tpt. *f* *ord. mute on*

Tbn. *f* *ord. mute on gliss.*

Dr. *Red.* \*

Vib. *Red.* \*

Pno.

Vln. I *p* *f* *gliss.*

Vln. II *p* *f* *gliss.*

Vla. *p* *f* *gliss.*

Vc. *f* *II* *p* *f* *gliss.*

Cb. *f* *III* *p* *f* *gliss.*

189 190 191 192

$\text{♩} = 120$

Fl.

Ob.

Cl.  
ord.  
 $p$   $f$   $p$   $f$

B. Cl.  
 $f$   $p$   $f$   $p$   $f$

Bsn.  
 $f$   $p$   $f$   $p$   $p$  *sim.*

Hn.

C Tpt.  
 $mf$  *blow air* *mute off*  $f$   $f$

Tbn.  
 $mf$   $f$

Dr.  
 $mf$

Vib.

Pno.  
*non-8ve.*  
 $mf$  3

$\text{♩} = 120$

Vln. I  
 $p$   $f$   $p$   $f$   $p$  *gliss.*

Vln. II  
 $p$   $f$   $p$   $f$   $p$  *gliss.*

Vla.  
 $p$   $f$   $p$   $f$   $p$  *gliss.*

Vc.  
 $p$   $f$   $p$   $f$   $p$

Cb.  
 $f$   $p$   $f$   $p$   $f$

193 194 195 196 197

Fl. *p* *f*

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

Cl. *p* *mf*

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

Bsn. *f* *p* *f*

Hn. *ord.* *f* *warm* *mf*

Tpt. *ord.* *f* *warm* *mf*

Tbn. *ord.* *f* *warm* *mf*

Dr. *f*

Vib.

Pno.

Vln. I *f* *p* *f* *p* *gliss.*

Vln. II *f* *p* *f* *p* *gliss.*

Vla. *f* *p* *f* *p* *gliss.*

Vc. *f* *p* *f* *gliss.*

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

198 199 200 201

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*ff*

*p*

*mf*

*f*

*gliss.*

*ff* animated and lively!

202

203

204

205

**209** Destabilizing, ♩ = 132

[illegible]

[illegible]

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

*f*

*f*

*sf*

*sf*

blow air

bright and crisp

ord.

air

*f*

*ff*

*f*

blow air

bright and crisp

ord.

air

*f*

*ff*

*f*

blow air

bright and crisp

ord.

air

*f*

*ff*

*f*

sudden!

*f*

hard mallets

*f*

muted inside of piano

*ff*

*p*

*pp*

*f*

*Deo.*

arco

sim.

*pp*

*ff*

pizz.

scr.

*sf*

*p*

*f*

*ff*

scr.

*p*

*f*

pizz.

scr.

*sf*

*p*

*f*

*ff*

scr.

*p*

*f*

norm. arco

all glisses same length

*gliss.*

*f*

norm. arco

all glisses same length

*gliss.*

*f*

snap pizz.

*sf*

snap pizz.

*sf*

214

215

216

217

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

218

219

220

221

flz.

more reed into mouth

like a hi-hat

like a hi-hat

like a hi-hat

Sandpaper blocks

scr.

scr.

scr.

chop

chop

222 223 224 225

Fl. (2+2+3) rearticulate!

Ob.

Cl. rearticulate!

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

Bsn. *f* *ff* *mf*

Hn. ord. *f* *p* *f* ord. *p* *f*

C Tpt. ord. harmon mute *f* *p* *f* (mute stays in) ord. (mute) *p* *f*

Tbn. ord. mute on *f* *p* *f* (mute stays in) ord. *p* *f*

Dr. *p* *f*

S.B. *p* *f* to Vib.

Pno. *p* *f*

Vln. I scr. (2+2+3) *f* *ff*

Vln. II scr. *f* *ff*

Vla. *f* *f* *ff*

Vc. ord. *f* strike with palms *f* ord. IV *mf* *gliss.*

Cb. ord. *f* strike with palms *f* ord. II *mf* *gliss.*

226 227 228 229

**230 Reasserting**

Fl. ord. *p* 6 *ff* *p* *ff*

Ob. ord. *p* *ff* *p* *ff*

Cl. ord. 5 *p* *ff* *p* *ff*

B. Cl. *ff* *mf* *ff* *mf*

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

Hn. fanfare-like

C Tpt. fanfare-like

Tbn. fanfare-like

Dr. *f* *p*

Vibraphone *ff* Ped. \*

Pno. *sf*

**230 Reasserting**

Vln. I *sf* *p* *ff* gliss.

Vln. II *sf* *p* *ff* gliss.

Vla. *sf* *p* *ff* gliss.

Vc. IV *ff* *mf* gliss. II *ff* *mf* gliss.

Cb. *ff* *mf* *ff* *mf* gliss. II *ff* *mf* gliss.

230 231 232 233

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff* *mf* *ff* *mf*

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

Hn. *p* *f* *p*

C Tpt. *p* *f* *p* *f*

Tbn. *p* *f* *p*

Dr. *f*

Vib.

Pno. *sf* *sf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *gliss.* *ff* *mf* *gliss.* *ff* *mf*

Cb. *gliss.* *ff* *mf* *gliss.* *ff* *mf*

234 235 236 237

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*p*

*mf*

*f*

*gliss*

238

239

240

241

This musical score is for the piece 'The Rose Tree' by George Gershwin. It is arranged for a chamber ensemble consisting of Drums (Dr.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), and Violin II (Vln. II). The score is written in 4/4 time and begins with a key signature of one flat (B-flat major or D minor). The Drums part features a steady eighth-note pattern. The Vibraphone and Piano parts play a complex, syncopated melody with many beamed sixteenth and thirty-second notes. The Violin I and Violin II parts play a similar syncopated melody, with the Violin I part starting on a piano (*p*) dynamic and the Violin II part starting on a piano (*p*) dynamic and ending on a forte (*f*) dynamic. The score is marked with a large 'FOR PAPER' watermark.

245 Kinetic, regular, and a little silly

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

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

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

B. Cl. *f* *spunky and fun*

Bsn. *f* *spunky and fun*

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

C Tpt. *f* *p* *f* *p* *f*

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

Dr. *f*

Vib. *f* *p* *f*

Pno. *f* *spunky and fun*

245 Kinetic, regular, and a little silly

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

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

Vla. *f* *norm.* *p* *f* *f* *p* *f*

Vc. *f* *spunky and fun*

Cb. *f* *spunky and fun*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

248

249

250

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

251 252 253 254

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

255

256

257

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f*

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

*mf* *p* *f*

*gliss.* *mf* *p* *f*

*gliss.* *gliss.* *gliss.* *gliss.*

258 259 260

263

This image shows a page of a musical score for a symphony orchestra. The score is written for 12 staves, each representing a different instrument or section. The instruments are listed on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), C Tpt. (Trumpet), Tbn. (Trombone), Dr. (Drums), Vib. (Vibraphone), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The time signature is 2/4. The score includes various musical notations such as notes, rests, dynamics (p, f, mf), and articulation marks (accents, gliss.). The page is marked with a large, diagonal watermark that reads "FOR SALE".

269 Cooling down

Fl. *flz.* *fff* *pp* *f* *pp* *ord.*

Ob. *fff* *pp* *f*

Cl. *flz.* *fff* *pp* *f*

B. Cl. *mf* *poco a poco dim.*

Bsn. *mf*

Hn. *+*

C Tpt. *+*

Tbn. *+*

Dr. *p*

Vib. *f*

Ped. *f*

Pno. *mf* *poco a poco dim.*

*8<sup>vb</sup> always short*

269 Cooling down

Vln. I *gliss.* *fff* *ff*

Vln. II *gliss.* *fff* *ff*

Vla. *gliss.* *fff* *ff*

Vc. *mf* *dim.* *mp*

Cb. *pizz.* *f* *mf*

267 268 269 270

Fl. *pp* *f* *pp* *pp* *mf*

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

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

B. Cl. *mp* *p*

Bsn. *mp*

Hn. *mp* *p*

C Tpt. *mp* *p*

Tbn. *mp* *p*

Dr. *x*

Vib. *mf* *mp*

Pno. *(mp)*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *f*

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

Cb. *mp*

271 272 273

276

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

Pno.

(8)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

fff

arco

to S.B.

Sandpaper blocks

non vib.

scr.

p

ff

snap pizz.

sf

snap pizz.

sf

277

278

279

280