Bobby Ge

MIND OVER (PARTICULATE) MATTER

For symphony orchestra

Full score in C

2019

FOR PERUSAL USE ONLY

Instrumentation

3 Flutes
2 Oboes
3 Clarinets in Bb
3 Bassoons

4 Horns in F
3 Trumpets in C (straight mutes)
2 Tenor Trombones
Bass Trombone
Tuba

4 Timpani tuned to F2, Bb2, D3, G3
Percussion (3 players):

Percussion 1:
Tam-tam, xylophone, bass drum (shared with Perc. 2)

Percussion 2:
Glockenspiel, bass drum (shared with Perc. 1)

Percussion 3:
Snare drum, triangle

Harp
Piano/Celesta in L-formation

Strings

This is a C score.
Duration: c. 9’45”

FOR PERUSAL USE ONLY

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.

Articulations

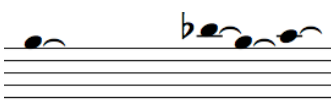
Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

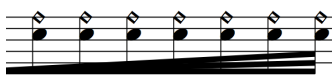
Marcati indicate very loud, heavily emphasized notes.

Stemless Noteheads



Stemless noteheads indicate unspecified rhythms for performers to interpret based on spacing. Sections need not be coordinated.

Feathered Beaming



Feathered beams indicate an unmeasured increase in rhythmic value. Sections need not be coordinated.

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

Air Noise

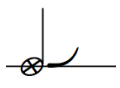
- Air noise is always notated on a percussion staff with crosses for maximum clarity, regardless of instrument. No pitches should sound at any point during these sections. Performers should make the air sounds as clear as possible. Different strategies for achieving the desired effect are given under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

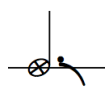
Woodwinds:

- Rapidly repeated notes without staccati or phrase markings indicate that notes should be lightly tongued while remaining as connected as possible.

Flute

- Air noise for the flute may be produced on any fingering. When producing 'hu-ee' or 'hee-uu' air sounds, flautists should blow with lips covering the embouchure hole entirely. 'Hu-ee' should bend the sound upward, while 'hee-uu' downward.

 'Hu-ee'

 'Hee-uu'

- Fluttertongue is indicated with flz. and three lines of tremolo.

Clarinet

- Air noise for clarinets should be made without the reed vibrating at all, and played with an open throat position.

FOR PERUSAL USE ONLY

Brass:

- Air noise may be most effectively produced by turning mouthpieces around, 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.
- All mutes are straight mutes. They should not be in when playing air noise.
- Fluttertongue is indicated with flz. and three lines of tremolo.

Percussion:

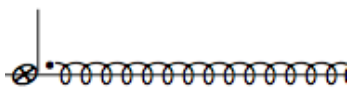
Timpani

4 timpani should be used: 29in. (tuned initially to F2, with pedal), 26in. (tuned to Bb2), 24in. (tuned to D3), and 22in. (tuned initially to G3, with pedal)

Pitched Percussion

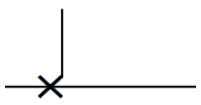
- Unless indicated otherwise, the default should be to let all pitches ring through.
- Glockenspiel sounds two octaves higher than written.

Unpitched Percussion

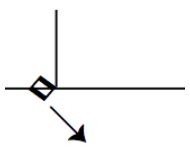


- Circular swirls indicate that the percussionist should scrape the surface of the drumhead/tam-tam in a circular pattern with the mallets indicated, changing the speed of the pattern/pressure on the instrument as needed to match the dynamic requested.

- An ordinary notehead means that the expected mallet for the instrument should be used - snare drum would have snare sticks and tam-tam a tam-tam beater.



- X noteheads on unpitched percussion instruments always indicate wire brushes should be used.



- A diamond notehead for the tam-tam indicates a slash with the triangle beater from the center of the instrument out.

- The bass drum is shared between percussionists 1 and 2, and should be laid out accordingly.

Mallets Required

- Percussionist 1: Tam-tam beater, wire brushes, triangle beater, yarn mallets, hard (rubber) mallets, bass drum mallet
- Percussionst 2: Hard (plastic) mallets, bass drum mallet
- Percussionst 3: Wire brushes, snare sticks, triangle beater

Harp and Keyboard:

Harp

- Harp harmonics (notated with the standard circle above the notes) sound an octave higher than written.
- Harp should not be dampened at any point, save staccati.

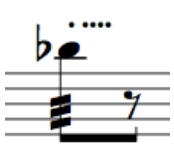
FOR PERUSAL USE ONLY

Piano

- On the piano, if a pedal-release marking is not given for notes with l.v. markings, the pedal may be released once the pitches ring through.
- Piano and celesta should be set up in an L-position, such that the keyboardist may play the celesta with the right hand and piano with the left hand as needed.
- The pianist is asked to knock against the wood of the piano with knuckles to create a soft, hollow, percussive effect. The pedal should be held down to increase sustain. This passage is notated with X noteheads on a percussion staff.

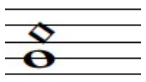
Strings:

Bow Techniques

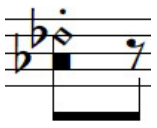


- Molto spiccato indicates that the player should bounce the bow vigorously against the strings to produce the notated pitches.
- Molto sul ponticello (M.S.P.) should be noisy and gritty, bringing out as many partials as possible; molto sul tasto (M.S.T.) should be as light and flutelike as possible.
- Air sounds are made by muting the indicated string with the palm and bowing lightly.

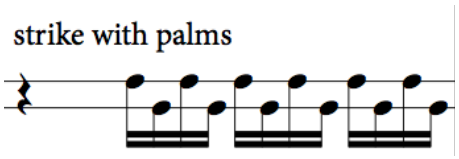
Special Notations



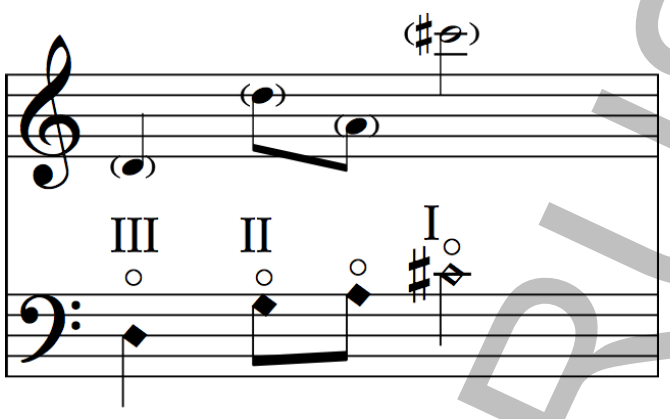
- Artificial harmonics follow standard notation: regular notehead for held pitch, diamond for fingered.



- Overbowed notes are notated with square noteheads. The example to the left would be an overbowed artificial harmonic.



- The celli and basses are asked to strike the sides of 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.



- Natural harmonics are notated using filled-in diamond heads with a circle above to indicate duration as well as pitch. On a cello, the written passage in the bottom stave sounds as the top stave.

FOR PERUSAL USE ONLY

Program Notes

Particulate matter is defined by the EPA as a potentially hazardous mixture of solid and liquid particles in the air. Growing up in an increasingly polluted metropolitan center, I found myself drawn to this image of a million airborne atomies whirling past each other, unseen yet harmful. They seemed a perfect metaphor for the chaotic soup of thoughts, reminders, distractions, and non sequiturs that flitted through my mind day in and day out. This perpetual state of mental white noise gradually became the norm as I began to learn how to focus on the tasks appointed me.

Mind Over (Particulate) Matter is about this search for focus in a world of mental particulate matter.

Completed 02/16/2019
Revised 04/22/2019

3rd Place Winner in the 2018-2019 International Music Competition of Harbin
Finalist in the 2018-2019 Symphony in C Competition
Honorable Mention in the 2019-2020 Minnesota Orchestra Composers Institute

www.bobbygemusic.com
Minor Third Publishing (ASCAP)

FOR PERUSAL USE ONLY

Score in C

MIND OVER (PARTICULATE) MATTER

Sparse and open, unfocused ♩ = 76

Bobby Ge

FOR PERUSAL ONLY

Flute 1
Flute 2
Flute 3
Oboes 1 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bassoons 1 2 3
F Horns 1 2 3 4
C Trumpets 1 2 3
Trombones 1 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

always short as possible
blow air ('shh')
tongue stop
gentle
1.
Glockenspiel
plastic mallets
always l.v.
Snare Drum
wire brushes
scrape drumhead in circular motion
balance with winds
Tam-tam
Tam-tam beater
scrape from center with triangle beater
ord.
wire brushes
To Tri.
(sounds 8va)
Ped. (sempre)
ricochet, imprecise number of notes
solo
sim.
gliss.

3 4 5 6

Tempo II, ♩ = 116
A brief moment of clarity

Tempo I, ♩ = 76
Sparse and unfocused

7 8 9 10 11 12

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbns. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
Tri.
Hp.
Pno.

outside Vln. I inside
outside Vln. II inside
Vla.
Vc.
Cb.

FOR PERUSAL ONLY

13 14 15 16 17

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1 2 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C. Tpt. 1 2 3
Tbns. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I (solo)
Vln. I div.
Vln. II (solo)
Vln. II div.
Vla.
Vc.
Cb.

ppp p mf (pp) f

blow air ('shh')
triangle beater
arco
gliss.
altri
join section
III

FOR PERUSAL ONLY

Tempo II, ♩ = 116
(conduct in 5)

18 19 20 21 22 23

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.

Tempo II, ♩ = 116
(conduct in 5)

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

18 19 20 21 22 23

FOR PERUSAL ONLY

Unfocused but slightly excited (same tempo)

24 25 26 27 28

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.

Vln. I (solo)
Vln. I altri
Vln. II (solo)
Vln. II altri
Vla. (solo)
Vla. altri
Vc.
Cb.

FOR PERUSAL ONLY

29 30 31 32 33 A 34 35

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I (solo)
Vln. I altri
Vln. II (solo)
Vln. II altri
Vla. (solo)
Vla. altri
Vc.
Cb.

blow air ('shh')
blow air
ord.
flz.
gliss.
Xylophone
yarn mallets
sim.
to Xyl.
do not phrase
molto spicc. (exaggerate bouncing)
non div.
pizz.
(pizz.)
strike sides of cello with palm (high, low)
arco

FOR PREVIEW ONLY

36 37 38 39 40 41

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.
Glock.
S. D.
Hp.
Pno.
Vln. I (solo)
Vln. I altri
Vln. II (solo)
Vln. II altri
Vla. (solo)
Vla. altri
Vc.
Cb.

ord.
blow air
'shh'
(spiccato)
gliss.
join section
join section (pizz.)
T.-t.
triangle beater slash
gradually move toward bridge
M.S.P.

FOR PERUSAL ONLY

Sudden clarity 42 43 (3+2+2) 44 45 B Fast, restless ♩ = 132 46

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1 2 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C. Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I div.
Vln. II div.
Vla. div.
Vc.
Cb.

fp sharp, crisp attack
sharp, crisp attack
ff wildly
wildly
gliss.
'shh'
tongue stop
ord.
a2
blow air
tam-tam beater
To B. D.
to Cel.
Celesta
Ped. sempre
arco
pizz.
snap pizz.

FOR PERUSAL ONLY

47 48 49 50 51 52 53

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1 2 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
B. D.
Glock.
S. D.
Hp.
Cel.
Vln. I div.
Vln. II div.
Vla.
Vc.
Cb.

Bass Drum
weighty
(wire brushes)
decresc.
to Pno.
Piano
punchy
non vib.
snap pizz.

FOR PERUSAL ONLY

54 55 56 57 58 59 60

Fl. 1 — blow air — p ff — flz. — p f p — mf ff
Fl. 2 — blow air — p ff — flz. — 3 p f p 3 — mf ff
Fl. 3 — blow air — p ff — flz. — p f p — mf ff
Ob. 1 — pp f pp — mf ff
Ob. 2 — pp f pp — mf ff
Cl. 1 — f ppp — mf ff
Cl. 2 — f ppp — mf ff
Cl. 3 — f ppp — mf ff
Bsn. 1 2 3 — 3 f p
Hn. 1 2 — Hn. 3 4
C Tpt. 1 — p ff subito — f p — mf p
C Tpt. 2 — p ff subito — f p — mf p
C Tpt. 3 — p ff subito — f p — mf p
Tbn. 1 2 — a2 blow air — p ff — ord. p ff
B. Tbn. — blow air — p ff — ord. 3 f p
Tba. — blow air — p ff — ord. 3 f p
Timp. — sf — weighty 3 f p
B. D. — sf — weighty 3 f p — to Tam-tam
Glock. — f
S. D. — (wire brushes) — 5 — p f p f p mf p p f p
Hp. — p f — 5 p f p — 3 f 3
Pno. — f p f p — 3 f 3
Vln. I div. — f pp — ord. pp f pp f pp — ord. pp f pp f pp
Vln. II div. — f pp — ord. pp f pp f pp — ord. pp f pp f pp
Vla. — pizz. unis. f — div.
Vc. — sf — strike with palms — p mf p mf 5 p mf — 3
Cb. — sf — strike sides of bass with palms (high, low) — p mf p mf 5 p mf — 3

FOR PERUSAL ONLY

61 62 63 64 65

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1 2 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
a3
Tam-tam
(div.)
unis.
arco
sim.

FOR PERUSAL ONLY

66 67 68 69 C 70 71

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C. Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

blow air
a3
a2
(wire brushes)
triangle beater scrape
To Xyl.
piercing
Ped. sempre
div.
pizz.

FOR PERUSAL USE ONLY

72 73 74 75 76 77 78

Fl. 1 2 3
Ob. 1 2
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
a3
all notes equally short
unmeasured; out of time
in time
echoing
(wire brushes)
unis.
arco
div.

FOR PERUSAL USE ONLY

79 80 81 82 83 84 85

D

Fl. 1 2 3
Ob. 1 2
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
a2
always l.v.
(wire brushes)
Xylophone
yarn mallets
arco
unis.
(pizz.)

FOR PERUSAL ONLY

86 87 88 89 90 91

Fl. 1 — flz. — blow air — ord.
Fl. 2 — blow air — gently — mf
Fl. 3 — blow air — gently — mf
Ob. 1 — p — 5 — f
Ob. 2 — p
Cl. 1 — f — blow air
Cl. 2 — blow air — gently — mf — ord.
Cl. 3 — blow air — gently — mf
Bsn. 1 2 3 — mf
Hn. 1 — ppp — mf — ppp — f
Hn. 2 — ppp — mf — ppp — f
Hn. 3 — ppp — mf — ppp — f
Hn. 4 — ppp — mf — ppp — f
C Tpt. 1 2 3 — p
Tbn. 1 2 — a2 — ff
B. Tbn. — ff
Tba. — ff
Timp. — p
Xyl. — p
Glock. — p
S. D. — p
Hp. — p
Pno. — p
Vln. I — p — II — ppp — mf — ppp — f
Vln. II — p — II — ppp — mf — ppp — f
Vla. — III — ppp — mf — ppp — f
Vc. — pizz. div. — f
Cb.

86 87 88 89 90 91

FOR PERUSAL ONLY

Beginning to come apart

92 93 94 95 96 97

Fl. 1 2 3 — ord. — *mf* all staccati equally short

Ob. 1 2 — *mf* all staccati equally short

Cl. 1 — ord. — *f* — *p*

Cl. 2 — *mf* — *p* — *f* — *p* — *p*

Cl. 3 — ord. — *mf* — *p*

Bsn. 1 2 3 — *f* all staccati equally short — *p* — 3

Hn. 1 — *f* — *p*

Hn. 2 — *mf* — *p*

Hn. 3 — *f* — *p*

Hn. 4 — *mf* — *p*

C Tpt. 1 2 3 — *ff* subito — *p*

Tbn. 1 2

B. Tbn.

Tba.

Timp. — *f* — *p* — 3

Xyl. — *f* — *p* — 5 — 3

Glock. — *f* — *p* — 5 — 7

S. D. — (wire brushes) — *f* — *p* — 3

Hp. — *f* — 3

Pno. — 8va — *f* — *p* — 3 — 5

Beginning to come apart

Vln. I (solo) — ricochet — *p* — sim. — join section

Vln. I — altri — *p* — *f* — *p*

Vln. II (solo) — ricochet — *p*

Vln. II — altri — *p* — *f* — *p*

Vla. (solo) — ricochet — *p* — sim.

Vla. — altri — III — *p* — *f* — *p*

Vc. — unis. (pizz.) — *f*

Cb. — (pizz.) — *f*

92 93 94 95 96 97

FOR PERUSAL ONLY

98 99 100 101 102 103

Fl. 1 2 3 — a3 flz. — ord. — all staccati equally short
Ob. 1 2 — a2 — all staccati equally short
Cl. 1 — all staccati equally short
Cl. 2 — all staccati equally short
Cl. 3 — all staccati equally short
Bsn. 1 2 3 — a3
Hn. 1 2 — disruptive
Hn. 3 4 — disruptive
C Tpt. 1 2 3 — a3 mutes on — disruptive
Tbn. 1 — ord. — disruptive
Tbn. 2 — ord. — disruptive
B. Tbn. — ord. — disruptive
Tba. — ord. — disruptive
Timp.
Xyl. — cresc.
Glock. — cresc.
S. D.
Hp. — cresc.
Pno. — cresc.
Vln. I — tutti — with clarity — II
Vln. II — tutti — with clarity — III — gliss.
Vla. — tutti — with clarity
Vc. — pizz. — disruptive
Cb. — pizz. — disruptive

FOR PERUSAL USE ONLY

104 105 106 107 108 109

Fl. 1 2 3
Ob. 1 2
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.
Glock.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(wire brushes)

FOR PERUSAL ONLY

E Exultant yet unstable

rit.

110 111 112 113 114 115

Fl. 1 2 3
Ob. 1 2
Cl. 1 2 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1 2
Hn. 3 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.
Glock.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.
ord.
a2
mute off
To T.-t.
To B. D.
Tam-tam
wire brushes
Bass Drum
Tam-tam beater
espressivo
non div.
arco

FOR PERUSAL ONLY

Ponderous, expansive, ♩ = 100

116 117 118 119

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 2
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
B. D.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

wire brushes

gliss.

dim.

a2

a3

FOR PREVIEW ONLY

120 121 122 123

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 2
Hn. 1 2
Hn. 3 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
B. D.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

forceful
gliss.
to Glock
Glockenspiel
alternate R.H., L.H.

FOR PERUSAL ONLY

124 125 126 127

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1 2 3
Hn. 1 2
Hn. 3 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

dim. f mf mp ppp always l.v. to Celesta

FOR PREVIEW USE ONLY

124 125 126 127

F **Particulate and scattered**

128 129 130 131 132

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1 2 3
Hn. 1 2
Hn. 3 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

FOR PERUSAL ONLY

133 134 135 136 137

Disintegrating

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

blow air

light taps

Disintegrating

FOR PERUSAL ONLY

138 139 140 141 142 143

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
a3
always l.v.
do not rearticulate (stemheads are quarter note values)
(sounds 8ve higher)
R.H. plays celesta, L.H. plays piano
Piano
almost grooving

FOR PERUSAL USE ONLY

144 145 146 147 148 149

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1 2 3
Bsn. 1 2 3
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Cel.
Pno.
Vln. I
Vln. II div.
outside
Vla. div.
inside
Vc.
Cb.

a2 a3 air sounds (mute string and bow lightly) distant ord.

FOR PERUSAL ONLY

G **Washes of white noise, seemingly uncontrolled**

150 151 152 153 154 155

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1 2 3
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Cel.
Pno.
Vln. I div.
Vln. II div.
Vla. div.
outside
Vc. div.
inside
Cb.

blow air ('hu-ee')
blow air ('shh')
To B. D.
To Pno.
lightly scrape tam-tam with triangle beater in circles
Bass Drum
circularly scrape drumhead with wire brushes
distant
air sounds
air sounds (mute string and bow lightly)
air sounds (mute string, bow lightly)

FOR PERUSAL ONLY

156 157 158 159 160 161

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
1 Bsn. 2 3
Hn. 1 2
Hn. 3 4
1 C Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
B. D.
S. D.
Hp.
Cel.
Pno.
Vln. I div.
Vln. II div.
Vla. div.
Vc. div.
Cb.

'hee-uu'

a2

a3

FOR PERUSAL USE ONLY

FOR PERUSAL ONLY

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 2 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1 2
Hn. 3 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
B. D.
S. D.
Hp.
Cel.
Pno.
Vln. I div.
Vln. II div.
Vla. div.
Vc. div.
Cb.

162 163 164 165 166 167

H

a3

ord. non vib.

wire brushes

Piano

Knock on wood of piano with knuckles

Ped. sempre

strike with palms (high, low)

light hits

arco (8ve up if no C ext.)

168 169 170 171 172 173

Fl. 1 (non vib) ppp | p mf p
Fl. 2 (non vib) mp ppp | p mf p
Fl. 3 (non vib) mp ppp | p mf p
Ob. 1 p mf p
Ob. 2 p mf p
Cl. 1 ff | ord. p mf p
Cl. 2 ord. p mf p
Cl. 3 ff | f f | ord. p mf p
Bsn. 1 pp p pp
Bsn. 2 ppp p
Bsn. 3 p ppp ppp
Hn. 1 ff | f | ord. ppp p ppp
Hn. 2 ff | f f f
Hn. 3 ff | f | ord. ppp p
Hn. 4 ff | f f f
C Tpt. 1 blow air ff | f | ord. ppp p ppp | blow air f
C Tpt. 2 p ppp | blow air f | ord. ppp p
C Tpt. 3 p ppp | blow air f | f
Tbn. 1 ord. gliss. ppp f ppp | blow air f f
Tbn. 2 ff | f f f
B. Tbn. ff | ord. ppp
Tba. ff | f f | ord. ppp
Timp. ppp mf | ppp
T.-t. (wire brushes) pp | slight groove | p
B. D. drum mallets ppp mf | ppp
S. D. pp | slight groove | p | cresc.
Hp. always l.v. p | mp mf
Pno. p mf | p f p p f | p
Vln. I (outside) | unis. ppp p | ppp p
Vln. II (outside) | ord. unis. ppp p | ppp
Vla. unis. pizz. p mf | p mf p mf p f
Vc. (strike with palms) off-kilter p | (strike with palms) off-kilter pp | p mp | mf
Cb. fp

FOR PERUSAL ONLY

174 175 176 177 178

Fl. 1 Fl. 2 Fl. 3 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Bsn. 3

Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba.

Timp. T.-t. B. D. S. D.

Hp. Pno.

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

FOR PERUSAL ONLY

179 180 181 182 183

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

FOR PERUSAL ONLY

184 185 186 187

Fl. 1 Fl. 2 Fl. 3 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Bsn. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. T.-t. B. D. S. D. Hp. Pno. Vln. I Vln. II Vla. Vc. Cb.

gliss. Tam-tam beater Bass Drum unis. arco To Cel.

FOR PERUSAL ONLY

188 189 190 J 191

Fl. 1 (non vib) ppp
Fl. 2 (non vib) ppp
Fl. 3 ord. non vib. ppp
Ob. 1 2 a2 ppp
Cl. 1 ppp
Cl. 2 f
Cl. 3 f
Bsn. 1 ppp
Bsn. 2 ppp
Bsn. 3 f
Hn. 1 ppp
Hn. 2 f
Hn. 3 ppp
Hn. 4 ppp
C Tpt. 1 ppp
C Tpt. 2 f
C Tpt. 3 ppp
Tbn. 1 ppp
Tbn. 2 f
B. Tbn. ppp
Tba. ppp
Timp. p
T.-t. f
B. D. p
S. D. p
Hp. p
Cel. Celesta p
Vln. I p
Vln. II f
Vla. p
Vc. f
Cb.

gliss.

188 189 190 191

FOR PERUSAL ONLY

192 193 194 195 196

Fl. 1 Fl. 2 Fl. 3 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1 Bsn. 2 Bsn. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. T.-t. B. D. S. D. Hp. Cel. Vln. I Vln. II Vla. Vc. Cb.

gliss.

to Glock

Piano

FOR PREVIEW ONLY

accel.

197 198 199 200 201

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1 2
Hn. 3 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
T.-t.
B. D.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
a2
(wire brushes)
Glockenspiel
hard mallets
Tam-tam beater
snare sticks
sim.
legato
accel.

FOR PREVIEW USAL USE

K **Triumphant,** ♩ = 116

202 203 204 205 206 207

Fl. 1 2 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
(tune G down to Gb)
T.-t.
Glock.
To B. D.
Bass Drum
S. D.
wire brushes
Hp.
Pno.

K **Triumphant,** ♩ = 116

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

202 203 204 205 206 207

FOR PREVIEW ONLY

208 209 210 211 212

Relax tempo slightly, ♩ = 110

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1 2
Hn. 3 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
Tam-tam beater
B. D.
S. D.
(wire brushes)
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

FOR PERUSAL ONLY

213 214 215 216 217

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1 2
Hn. 3 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1 2
a2
B. Tbn.
Tba.
Timp.
T.-t.
B. D.
Glockenspiel
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
pizz.
Cb.

FOR PERUSAL ONLY

rit.

L

a tempo, ♩ = 110

218 219 220 221 222

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1 2 3
Hn. 1 2
Hn. 3 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.
ord.
gliss.
snarly
sempre
dim.
arco
to B. D.
Bass Drum
snare sticks

FOR PERUSAL ONLY

poco accel.

223 224 225

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1 2 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
B. D.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sempre
gliss.
cresc.

FOR PERUSAL ONLY

With finality, ♩ = 140

226 227 228 229

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
1 Bsn. 2 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
B. D.
S. D.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.
fff pungent
flz.
nasty, over-the-top
lip gliss.
possible
sim.

FOR PERUSAL ONLY

M **Gentle, drifting, ♩ = 100**

230 231 232 233 234 235

Fl. 1 2 3

Ob. 1 2

Cl. 1 2 3

Bsn. 1 2 3

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 3

Tbn. 1 2 — a2

B. Tbn.

Tba.

Timp.

T.-t. — *f*

B. D. — to Glock.

S. D.

Hp. — (8va) always l.v. — *p*

Pno. — (8)

M **Gentle, drifting, ♩ = 100**

Vln. I (solo)

Vln. I — altri

Vln. II (solo)

outside

Vln. II — altri

inside — *ppp*

Vla.

Vc. — div. non vib. mutes on — *ppp*

Cb. — non vib. — *ppp*

230 231 232 233 234 235

FOR PERUSAL USE ONLY

236 237 238 239 240 241

Fl. 1 — blow air — p
Fl. 2 — blow air — p
Fl. 3 — blow air — p
Ob. 1 2
Cl. 1 — blow air — p
Cl. 2 — blow air — p
Cl. 3 — blow air — p
Bsn. 1 2 3
Hn. 1 — blow air — p
Hn. 2 — blow air — p
Hn. 3 — blow air — p
Hn. 4 — blow air — p
C Tpt. 1 — blow air — p
C Tpt. 2 — blow air — p
C Tpt. 3 — blow air — p
Tbn. 1 — blow air — p
Tbn. 2 — blow air — p
B. Tbn. — ppp — pp
Tba. — ppp — pp — ppp
Timp.
T.-t. — wire brushes — 3 — pp
B. D. — Glockenspiel — hard mallets — p — always l.v.
S. D.
Hp. — pp — 8va — always l.v. — 3 — 8va
Pno.
Vln. I (solo) — ricochet — pp
outside Vln. I altri inside — ppp — ppp
Vln. II (solo) — ricochet — pp
Vln. II altri div. — 3 — ppp
Vla.
Vc.
Cb.

236 237 238 239 240 241

FOR PERUSAL ONLY

242 243 244 245 246 247

Fl. 1
Fl. 2
Fl. 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Pno.
Vln. I (solo)
Vln. I div.
Vln. II (solo)
Vln. II div.
Vla. (solo)
Vla.
Vc.
Cb.

a3
blow air
ord.
circular motion with wire brushes
Celesta
always l.v.
R.H. Cel., L.H. Pno.
gliss.
mutes on
div.
non vib.

FOR PERUSAL ONLY

N A slight groove

248 249 250 251 252 253

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
Glock.
S. D.
Hp.
Cel.
Pno.
Vln. I (solo)
Vln. I div.
Vln. II (solo)
Vln. II div.
Vla. (solo)
Vla.
Vc.
Cb.

non vib.
ord.
a2
a3
blow air
Tam-tam beater
l.v.
To Xyl.
Xylophone
hard mallets
struck (wire brushes)
gliss.

FOR PERUSAL ONLY

254 255 256 257 258 259

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Xyl.
Glock.
S. D.
Hp.
Cel.
Pno.
Vln. I (solo)
Vln. I div.
Vln. II (solo)
Vln. II div.
Vla. (solo)
Vla.
Vc.
Cb.

ord.
a2
a3
(outside stand)
(inside stand)

FOR REFERENCE ONLY

260 261 262 263 264 265

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Xyl.
Glock.
S. D.
Hp.
Cel.
Pno.
Vln. I (solo)
Vln. I div.
Vln. II (solo)
Vln. II div.
Vla. (solo)
Vla.
Vc.
Cb.

(non vib.)
a2
(outside)
(inside)

FOR PERUSAL USE ONLY

266 267 268 269 270

Fl. 1 2 3
Ob. 1 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1 2 3
Hn. 1
Hn. 2
Hn. 3 4
C Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Xyl.
Glock.
S. D.
Hp.
Cel.
Pno.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II div.
Vla. (solo)
Vla.
Vc.
Cb.

ppp *p* *ppp*
p *ppp*
f
mp
mp
mp
pp
p
yarn mallets
mf
mf
mf
ppp
mf

FOR PERUSAL ONLY

266 267 268 269 270