

BOBBY GE
MINUTES BETWEEN

For string orchestra

Full score

2019



FOR PERUSAL USE ONLY

Instrumentation

String orchestra - 3.3.2.2.1:

Violins Ia, b, c

Violins IIa, b, c

Violas I, II

Violoncello I, II

Double Bass

Note that each player has a distinctive part.

This piece was written for 11 players; doublings should be avoided.

Performance Notes

Notations

Hairpins, Arrows, and Glissandi

- Hairpins, arrows, 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.

Note that in unmeasured sections, accidentals apply only for the system they appear in.

Courtesy accidentals may occasionally be given to aid players.

Bow Techniques and Special Noteheads

- 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.

- 'norm.' ALWAYS indicates normal bow position, while ord. means ordinary bowing technique (versus pizz. or vertical bowing)



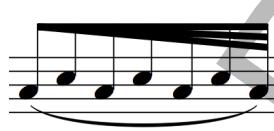
- Scratch tones (scr.) are made by increasing bow pressure to the point where pitches can barely be discerned, creating a raucous ripping sound.



- A wedge, like so, written above notes indicates a gradual increase of bow pressure, moving from regular notes to scratch tones.



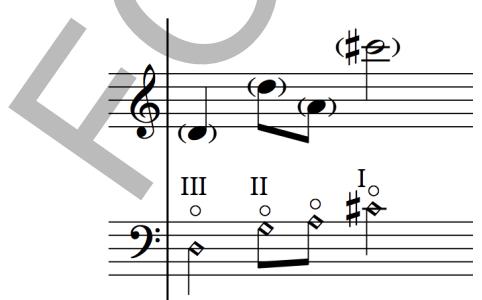
- Palm muted glissandi are written as such. Strings may be indicated with Roman numerals, and should be muted approximately according to the written clusters. Glissandi up should sound like inhalations, while downward glissandi sound like exhalations. Note values are given to approximate rate of gliss.



- Feathered beams indicate an unmeasured accel. from one note value to another (here, eighth notes to 32nd notes). Musicians should attempt to play only the number of notes written.



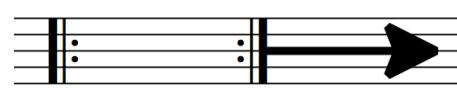
- This notation indicates 'vertical bowing' or 'circular bowing, wherein the player should bow circularly on the strings, to create a wispy and scratchy tremolo effect.



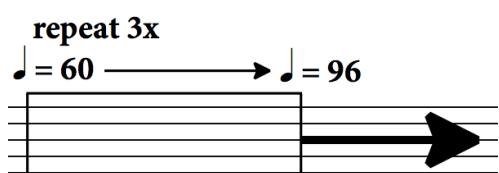
- Natural harmonics are indicated using diamond noteheads and with a circle on top. Roman numerals are given to specify the string. Rhythms may be intuited based on spacing and remaining beats in bar. In the example on the left (written for cello), notes written on the bottom stave sound as the top.

Performance Notes (cont.)

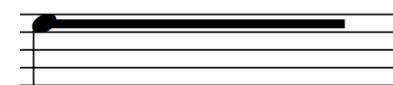
Repeats and Boxes



- Repeats indicate that the player should repeat an enclosed gesture in their own time, not attempting to coordinate with others. Sections should strive to stagger their playing to create a consistent cloud of sound.



- Boxes are very similar to repeat signs, but always have an arrow written above, along with a specified number of repeats. The arrow indicates that the player should, **over the course of the specified number of repeats**, move from the initial state to the final state. The given example indicates a player should repeat the boxed gesture three times, beginning at around quarter note = 60, reaching quarter note = 96 by the end of the repeats.



- A lengthy beam extending from a pitch indicates that the player should hold this pitch until cued. Players should reset the bow as needed.

Cues and Seating

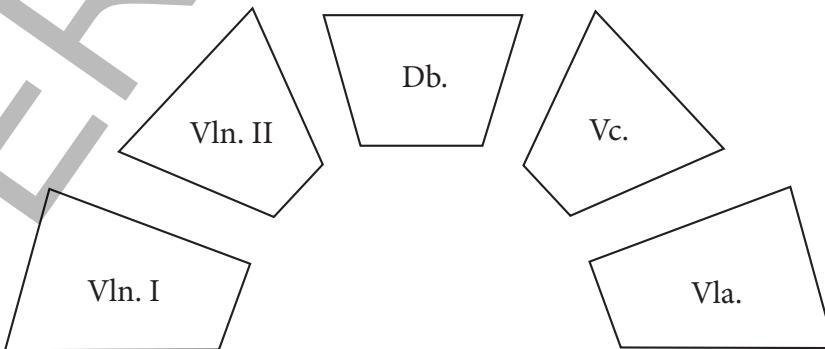
- It is absolutely essential that every section leader is able to see every other, as almost every section leader is asked to give/receive cues at different points in the piece. Instructions are given throughout parts to indicate which musician players should be looking to for a cue at any given moment. These cues should be strong and obvious.



- The use of circled numbers indicates an 'event' or cue that the conductor should give. These numbers are always given alongside boxed instructions on which sections to cue. The conductor is recommended to hold up one, two, or three fingers with their non-dominant hand corresponding to which 'event' is occurring; musicians have in their parts instructions on when to proceed.

- It is recommended that the double bassist not be seated behind other players, but included as part of an arc. The double bassist sets the pulse of the piece at several turns, meaning it is important that they are visible to everyone.

Possible Seating Chart



- This seating, while atypical, is recommended, as the violins often play together, as do the celli/bass. The violas often take on a melodic role, joining the violins as often as the celli.

Program Notes

Among my favorite pieces of music is Sibelius's 6th Symphony. It is an extraordinary work not just for its contrapuntal elegance and formal innovation, but also for its remarkable treatment of time. From its gentle opening, the piece establishes a floating and ethereal soundworld that sounds almost unmeasured, despite its melodic and contrapuntal clarity. This image of well-formed musical objects floating, unimpeded by barlines, laid the groundwork for *Minutes Between*.

I sought to explore contrasts in the passage of time - slow melodic figurations over fast harmonic rhythms, wild arpeggios embellishing glacial chord changes, entirely unmeasured segments guided purely by musicians' intuition, rigorously beat passages with sharply defined pulses. At many points, musicians are in entirely different tempi, stretching and playing with materials to create swirling textures at turns and dreamy counterpoint at others.

At its heart, though, *Minutes Between* is guided by a romantic impulse, built as it is out of two main motifs - the soloist's opening three notes of Sibelius's Violin Concerto, as well as a descending scalar melody. The two intermingle throughout the piece against a persistent harmonic backdrop, recast in roles austere, contemplative, anxious.

Dedicated to my parents, who have been a constant in changing times

Completed 06/28/2019

Duration: c. 11'

www.bobbygemusic.com

for my parents
MINUTES BETWEEN

Floating, timeless, $\downarrow \approx 66$

Bobby Ge

* solo m.s.t. non vib. \searrow each note 3-4" abrupt cutoff \emptyset 2" sim. $\underline{\emptyset}$ sempre \emptyset

3 Violin I

from nothing mf pp mf

* solo m.s.t. non vib. \searrow each note 3-4" abrupt cutoff \emptyset 2" sim. $\underline{\emptyset}$ sempre \emptyset

3 Violin II

from nothing mf pp mf

* solo m.s.t. non vib. \searrow each note 3-4" abrupt cutoff \emptyset 2" sim. $\underline{\emptyset}$ sempre \emptyset

2 Violas

from nothing mf pp mf

* solo m.s.t. non vib. \searrow each note 3-4" abrupt cutoff \emptyset 2" sim. $\underline{\emptyset}$ sempre \emptyset

2 Cellos

from nothing mf pp

Double Bass

2

m.s.t. \searrow s.t. \rightarrow norm. m.s.t. \searrow s.t. \rightarrow norm. m.s.t. \searrow

Vln. I

pp mf pp f pp

m.s.t. \searrow s.t. \rightarrow norm. m.s.t. \searrow s.t. \rightarrow norm. m.s.t. \searrow

Vln. II

pp mf pp f pp

m.s.t. \searrow s.t. \rightarrow norm. m.s.t. \searrow s.t. \rightarrow norm. m.s.t. \searrow

Vla.

pp mf pp f pp

m.s.t. \searrow s.t. \rightarrow norm. m.s.t. \searrow s.t. \rightarrow norm. m.s.t. \searrow

Vc.

$sempre \emptyset$ $\underline{\emptyset}$ pp mf pp

Db.

*Until rehearsal A, soloists/section leaders should begin their strokes sometime during the previous sounding note. Each note should last about 3-4"; musicians should wait about 2" before playing their next note each time.

1 cue bass and Vc. II

3

s.t. → norm. s.t. → norm. s.t. → s.p.

Vln. I Vln. II Vla.

m.s.t. → norm. s.t. → norm. s.t. → s.p.

Vln. II Vla. Vc.

m.s.t. → norm. s.t. → norm. s.t. → s.p.

Vla. Vc. Db.

begin a little after cue fully dampen strings; gliss. up 3-5" random accels and rits

fully dampen strings; gliss. up IV pp 3-5" random accels and rits

III IV pp f

=

2 cue Vla., Vc., Db.

3 cue Vlns

4

norm. → s.p. norm. → m.s.p. 5-6" m.s.p. V

Vln. I Vln. II Vla. Vc. Db.

ff pp ff m.s.p. V

norm. → s.p. norm. → m.s.p. non vib. m.s.p. V

Vln. II Vla. Vc. Db.

ff pp m.s.p. V

norm. → s.p. s.p. → m.s.p. m.s.p. V

Vln. II Vla. Vc. Db.

norm. → m.s.p. a2 (need not be exactly coordinated) m.s.t. s.p. → m.s.p. pp

Vln. II Vla. Vc. Db.

pp ff pp m.s.p. V

norm. → s.p. s.p. → m.s.p. 2-3" increase bow pressure into scratch tones

Vln. II Vla. Vc. Db.

norm. → m.s.p. III fully dampen strings; gliss. up begin to increase bow pressure... become scratch tones

Vln. II Vla. Vc. Db.

begin to increase bow pressure... become scratch tones

A 1 cue all
Swirling

5 ff 5-7"

2 cue Vln. I solo
m.s.t.
ord. vib.

3 cue Vlns.
non vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

norm.
a2; do not attempt to coordinate within section

scr. II regular bow pressure 2-3"
III ff pp → f

increase bow pressure; move to scratch tone

scr. III regular bow pressure 1-2"
IV ff pp → f increase bow pressure; move to scratch tone

scr. II regular bow pressure 2-3"
III ff pp → f increase bow pressure; move to scratch tone

3

(1) cue all

(2) cue all

(3) cue vlns.

6

p repeat 3x → *f*

ff *p* = 66 *f* = 92

p = 92 repeat 9-10x → *f* = 120 non vib.

Vln. I vertical bowing 1-2" *p* = *mf* → *p* watch Vln. I

Vln. II vertical bowing 1-2" *p* = *mf* → *p* watch Vln. I II ○

m.s.p. 6 m.s.t. watch Vln. I 7 m.s.t. watch Vln. I 0 watch Vln. I

p = *mf* → *p* *p* = *f* *p* = *mf* → *p* *p* = *f* watch Vln. I

Vln. II II ○ ○ ○ move from harmonics... to regular notes watch Vln. I II ○

Vla. II ○ ○ ○ move from harmonics... to regular notes watch Vln. I II ○

Vc. II ○ ○ ○ reg. bow pressure scr. II III ff mp → f m.s.t. watch Vln. I p < f p < f p < f

Vc. III reg. bow pressure scr. II III ff mp → f m.s.p. watch Vln. I p < f p < f p < f

Db. II ○ ○ ○ reg. bow pressure m.s.p. I II ff p < f p < f p < f watch Vln. I

B Shimmering with great motion, $\text{♩} = 120$

1 cue all

7

m.s.t. s.p. m.s.p. s.p. norm. non vib.

ff mf f p mf <f p=f

Vln. I join principal player's pattern; play in own tempo

join principal player's pattern; play in own tempo

norm. II m.s.t. m.s.p. m.s.t. m.s.p. m.s.t.

ff p=f p=f p=f p=f

Vln. II join principal player's pattern; play in own tempo

join principal player's pattern; play in own tempo

Vla. 3-4" vertical bowing 3-4" do not coordinate within section

p=mf=p=mf=p

Vc. 5-6" muted gliss. 2-3" do not coordinate within section

a2 II III p=f

Db. 18-20" total

2 cue Double Bass

8

Vln. I

Vln. II

Vla. watch Double Bass

Vc. watch Double Bass

Db. snap pizz. steady and precise; give tempo

mf

9 **C** $\text{♩} = 120$

Vln. I

Vln. II

a²
ord.

Vla.

Vc.

Db.

p a²
ord.

ff non div.

p arco

fff ff p

=

12

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

ff 5

norm. s.p. m.s.p.

fff 5

f

pp

ff 8

div.

pp

p

ff p

norm. s.p.

15

Vln. I

Vln. II

Vla.

Vc.

Db.

OPUSAL USE ONLY

=

D Slightly cloudier

18

Vln. I

Vln. II

Vla.

Vc.

Db.

OPUSAL USE ONLY

* Principal string players should change to their new patterns first; other string players finish their previous phrases before joining.

21

Vln. I

Vln. II

Vla.

Vc.

Db.

5

p

ff

mf

div.

p

ff

mf

ff

p

pp

arco

pp

p

==

25

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

pp

f

pp

3

3

3

3

pp

snap pizz.

mf

E

29 non vib.

Vln. I

pp *mf* *p* *3* *5* *mf* *p* *p* *f*

pp *mp* *pp*

Vln. II

II *o o o o* *p* *f* *p* *3* *mp* *p* *p* *f*

III *o*

Vla.

p

Vc.

ff *3* *mf* *ff* *arco* *a2* *div.* *5*

Db.

ff *p* *ff*

33

Vln. I

Vln. II

Vla.

f *5*

Vc.

mf *f* *3*

Db.

mf *ff* *3* *bring out* *3*

36

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

p

ff

p

ff

p

p

ff

p

==

39

Vln. I

Vln. II

Vla.

Vc.

Db.

F Building in intensity

3

4

3

4

3

4

f

increase bow pressure

scr.

regular bow pressure

p

increase bow pressure

scr.

regular bow pressure

p

increase bow pressure

scr.

regular bow pressure

p

42

Vln. I

ord. push the tempo

f

Vln. II

ord.

f

Vla.

Vc.

div.

f

b>

p

Db.

f

b>.

p

45

Vln. I

Vln. II

Vla.

Vc.

b>

p

f

b>.

p

Db.

p

f

p

48

Vln. I

Vln. II

Vla.

Vc.

Db.

f

rit.

G Passionately, a tempo, $\text{♩} = 120$

52

ord.
a3

Vln. I

Vln. II

a3
a2

Vla.

ff
passionate

Vc.

ff
passionate

Db.

ff
passionate

54

Vln. I

Vln. II

Vla.

Vc.

Db.

norm. → m.s.p.

56

Vln. I

Vln. II

Vla.

Vc.

Db.

norm. s.p. → m.s.p.

a²

p

58

Vln. I

Vln. II

Vla.

Vc.

Db.

60

Vln. I

Vln. II

Vla.

Vc.

Db.

62

Vln. I

Vln. II

Vla.

Vc.

Db.

H Shimmering

H Shimmering

65

Vln. I

Vln. II

Vla.

Vc.

Db.

70

Vln. I

Vln. II

Vla.

Vc.

Db.

norm. → s.t. → m.s.t.

pp

norm. → s.t. → m.s.t.

pp

norm. → s.t. → m.s.t.

pp

5

3 3

3 3

5

pp ff mp espressivo 3

Detailed description: This is a page from a musical score for orchestra. It features five staves: Violin I (top), Violin II, Cello, Double Bass, and Double Bassoon. The music is in common time. Measure 70 begins with sustained notes from the violins and cellos. The violins play eighth-note patterns with grace marks. The cellos provide harmonic support with sustained notes. The double basses play sustained notes. The double bassoon has a long, sustained note at the beginning of the measure. Dynamics include *mf*, *p*, *pp*, *ff*, *mp*, and *espressivo*. Performance instructions like 'norm.', 's.t.', and 'm.s.t.' are placed above certain measures. Measure numbers 5 and 3 are also indicated. Measure 70 concludes with a dynamic of *pp*.

Musical score for orchestra, page 74, measures 1-3. The score includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The instrumentation is as follows:

- Vln. I:** Measures 1-2 play eighth-note patterns with grace notes, dynamic *p*, followed by eighth-note pairs with grace notes, dynamics *mf*. Measure 3 starts with a sixteenth-note pattern, dynamic *p*, followed by eighth-note pairs with grace notes, dynamics *mf*.
- Vln. II:** Measures 1-2 play eighth-note pairs with grace notes, dynamic *p*. Measure 3 starts with a sixteenth-note pattern, dynamic *mf*.
- Vla.:** Measures 1-2 play eighth-note pairs with grace notes, dynamic *p*. Measure 3 starts with a sixteenth-note pattern, dynamic *mf*.
- Vc.:** Measures 1-2 play eighth-note pairs with grace notes, dynamic *p*. Measure 3 starts with a sixteenth-note pattern, dynamic *mf*.
- Db.:** Measures 1-2 play eighth-note pairs with grace notes, dynamic *p*. Measure 3 starts with a sixteenth-note pattern, dynamic *mf*.

Performance instructions include *norm.* (normal) and *non div.* (non-divisi).

77

Vln. I

Vln. II

Vla.

Vc.

D. b.

Musical score page 80 featuring five staves:

- Vln. I**: Treble clef, dynamic *f*, bassoon entry with dynamic *p*, followed by eighth-note patterns with dynamics *p* and *f*.
- Vln. II**: Treble clef, dynamic *pp* with marking *vaporous*.
- Vla.**: Bass clef, dynamic *poco a poco dim.*
- Vc.**: Bass clef, dynamic *poco a poco dim.*
- Db.**: Bass clef, dynamic *p*.

The score includes a large diagonal watermark reading "OPEN USE ONLY".

I Cold and open, $\omega = 120$

83 **Cold and open, ♩ = 120**

Vln. I

Vln. II

Vla.

Vc.

Db.

87

This musical score page contains five staves representing different instruments: Vln. I, Vln. II, Vla., Vc., and Db. The page is numbered 87 at the top left. The score includes dynamic markings such as *m.s.p.*, *f*, *p*, *pp*, *mf*, *ff*, and *II norm.*. Performance instructions like "norm.", "muted gliss", and "gliss." are also present. The Vln. I staff features a prominent eighth-note pattern. The Vln. II staff shows a sustained note with dynamics *pp*, *f*, and *pp*. The Vla. staff has a dynamic *mf* followed by *ff*. The Vc. staff includes dynamics *mf*, *ff*, and *p*. The Db. staff concludes with a dynamic *p* followed by *f*.

Vln. I

Vln. II

Vla.

Vc.

Db.

m.s.p. → norm.

mp → *f* → *p*

→ *m.s.p.* → *m.s.t.* → *m.s.p.* → *m.s.t.*

m.s.p. → *m.s.t.* → *m.s.p.* → *m.s.t.*

m.s.t. → *m.s.p.*

norm. → *m.s.p.*

II norm. → *m.s.p.*

mf → *ff*

mf → *ff*

muted gliss

p → *f*

muted gliss

p → *f*

muted gliss

p → *f*

91

norm. → m.s.p.

m.s.p. → m.s.t.

Vln. I

Vln. II

Vla.

Vc.

Db.

norm. → m.s.p.

norm. → m.s.t.

norm. → m.s.t.

norm. → m.s.t.

norm. → m.s.t.

norm. → m.s.p.

mf → ff

II norm. → m.s.p.

mf → ff

ord.

p → f → p

ord.

p → f → p

ord.

p → f → p

norm. → m.s.p.

f → p

95 s.p. → norm.

Vln. I

Vln. II

Vla.

Vc.

Db.

off the string
p → f

II off the string
p → f

a2
p → ff → p

precise p → f

precise p → f

scr.

ord.

scr.

ord.

99

C

p

p *mf*

m.s.t.

Vln. I

m.s.t.

m.s.p.

m.s.t.

Vln. II

m.s.p.

m.s.t.

m.s.p.

m.s.t.

Vla.

p *f* *p*

Vc.

p *f* *p*

scr. ord.

Db.

p *f* *p*

scr. ord.

p *f* *p*

A large diagonal watermark "FOR PAPER USE" is visible across the page.

103

p

Vln. I

p *f* *p*

p *f* *p*

p *f* *p*

Vln. II

p *f* *p*

p *f* *p*

p *f* *p*

Vla.

p *f* *p*

p *f* *p*

p *f* *p*

Vc.

p *f*

p *f*

p *f*

Db.

p *f*

muted gliss

muted gliss

muted gliss

26

106

mf glassy

Vln. I

b

Vln. II

1.

b

Vla.

b

a2

Vc.

p

Db.

p

p

non vib.

p

div.

pp

mp

pp

2-4" random rts and accels; change strings; do not coordinate

2-3" random rts and accels; change strings

J As breathing, $\omega \approx 30$

109

Vln. I

Vln. II

Vla.

mf

Vc.

Db.

4-5"

110 *

Vln. I

mf

div. a3

norm. non vib.

m.s.p.

norm.

Vln. II

mf

mp

non vib. norm.

Vla.

Vc.

Db.

*As the beginning; sections start at some point during the previous sounding chord and release on their own time. There should be no more than two sections sounding at once. Note values are given to coordinate dynamics and approximate length.

non vib.
norm. → m.s.p. → norm.

111 div. a3

Vln. I

Vln. II

m.s.p. → norm.

Vla.

mp

Vc.

poco a poco dim.

Db.

poco a poco dim.

norm. → m.s.t. → norm.

112

Vln. I

Vln. II

m.s.p. → norm.

Vla.

mp

Vc.

Db.

norm. → m.s.t. → norm.

113

Vln. I

Vln. II

m.s.t.

Vla.

mp

Vc.

watch Vln. II cue

Db.

watch Vln. II cue

K As a memory

114 **a little after Vc. I**

Vln. I norm. → m.s.t. → norm.

Vln. II follow a little after Vln. I norm. → m.s.t. → norm.

Vla. watch Vc. I for cue to dim.

Vcl. come in after Vln. II have faded
play in own time espressivo
cue Vla.

Vcl. pp → mf → p → pp
come in about halfway thru first cellist's phrase
play in own time espressivo

D. B.

2

115

Vln. I m.s.p. → norm.

Vln. II norm. → m.s.p. → norm.

Vla. **mf** norm. → m.s.p. → norm.

Vcl. **g** **mp**

Vcl. **ord. vib.** play in own time

Vcl. **pp** **f** **espressivo**

Vcl. **play in own time**
ord. vib. come in about halfway
thru first violist's phrase

Vcl. **pp**

Vcl. **f**

Vcl. **cue Vla.**

Vcl. **p** **pp** **f**

Vcl. **pp**

Db. **pp**

1 cue Vln. I

stay out of phase with vin. II; stay roughly together within section

norm. → m.s.p. → norm.

2-3"

116

Vln. I

stay out of phase with vin. II; stay roughly together within section

norm. → m.s.p. → norm.

2-3"

Vln. II

repeat 3x

$\text{♩} = 120$

$\text{♩} = 132$

Vla.

f

espressivo

$\text{♩} = 120$ *repeat 3x*

$\text{♩} = 132$

Vc.

f

repeat 3x

$\text{♩} = 120$ *repeat 3x*

$\text{♩} = 132$

Db.

=

117

Vln. I

Vln. II

Vla.

$\rightarrow \text{♩} = 132$

Vc.

f

Db.

2 cue Double Bass

118

2 cue Double Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

when done, repeat next phrase until bass cue

p

norm.

when done, repeat next phrase until bass cue

p

norm.

when done, repeat next phrase until bass cue

p

norm.

when done, repeat next phrase until bass cue

p

norm.

norm.

soli

pp

ff

m.s.p.

Use Only

3 cue Vla., Vc.

L Quicksilver, $\omega = 132$

121 1 cue all

norm. off the string s.p. m.s.p.

Vln. I

pp mf pp

off the string pp s.p. m.s.p.

norm. off the string pp f pp

norm. off the string pp f s.p.

Vln. II

norm. off the string pp f p

norm. off the string pp s.p. m.s.p.

Vla.

s.p. norm. vertical bowing p mp p

s.p. norm. II p f

s.p. norm. vertical bowing p

Vc.

norm. II p f

norm. II p

Db.

arco mf fff

II p

124 II

II

Vln. I

Vln. II

Vla.

Vc.

Db.

Digital watermark: DRAFT ONLY

127 → m.s.p.

Vln. I

s.p. → m.s.p.

f p

norm. s.p. → m.s.p.

f p

s.p. → m.s.p.

f p

norm. s.p. → m.s.p.

f p

norm. s.p. → m.s.p.

f p

norm. s.p. → m.s.p.

f p

Vln. II

s.p. → m.s.p.

f p

s.p. → m.s.p.

p

m.s.p. norm.

fff p f

m.s.p. vertical bowing

fff p f

m.s.p. s.p. → norm.

fff mf p 3 p

m.s.p. s.p. → norm.

fff mf p 5 f

m.s.p. s.p. → norm.

fff mf p

m.s.p. s.p. → norm.

fff mf p

m.s.p. s.p. → norm.

fff mf p

D. b.

norm. IV 3 p

136

Vln. I

- norm. swirling *p ff*
- non vib. *p*
- norm. swirling *p s.p. m.s.p.*
- p mf p*
- p f*
- s.p.*

Vln. II

- norm. *p mf p*
- p f*
- s.p. m.s.p.*
- p mf p*
- s.p. m.s.p.*
- p f*

Vla.

- scr. *f crunchy, nasty*
- v. v. v.*
- f*

Vc.

- ff*
- p mf p*
- p f*
- I* *II* vertical bowing
- p mf p*

Db.

- f p*
- ff mp*

139

p

ff

p

norm.
swirling

s.p.

m.s.p.

p

f

p

norm.

s.p.

m.s.p.

p

f

p

norm.

s.p.

m.s.p.

p

f

p

norm.

s.p.

m.s.p.

p

f

p

ord.

p

f

p

norm.

s.p.

m.s.p.

p

*III
0*

p

ff

noisy and wild

I

p

ff

I

p

f

p

scr.

f

crunchy, nasty

I

p

noisy and wild

I

p

ff

IV

ff

p

f

p

mp

III

ff

142

Vln. I

Vln. II

Vla.

Vc.

Db.

ff *3* *mp*

p *ff*

non vib.

non vib.

p

s.p. *m.s.p.* *norm.*

p *f* *p*

s.p. *m.s.p.*

norm. *s.p.* *m.s.p.* *norm.*

f *p*

norm. *s.p.* *m.s.p.* *norm.*

p *f* *p* *p*

norm. *s.p.* *m.s.p.* *norm.*

p *f* *p* *p*

wild

ord.

p *f* *p*

norm. *s.p.* *m.s.p.* *II*

p *f* *3* *p*

norm. *s.p.* *m.s.p.* *I*

p *5* *5* *5* *ff*

I

p *f* *p*

II

ff *mp*

145

Vln. I

Vln. II

Vla.

Vc.

Db.

N Sharp, violent

norm. _____

148

Vln. I

- Musical staff 1: Measures 1-3. Dynamics: *p*, *ff pp*, *ff pp*. Articulation: 5, 3.
- Musical staff 2: Measures 4-6. Dynamics: *ff pp*, *ff pp*, *ff pp*. Articulation: 3, norm.
- Musical staff 3: Measures 7-9. Dynamics: *ff pp*, *ff pp*, *ff pp*. Articulation: 3, norm.
- Musical staff 4: Measures 10-12. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: m.s.p. → norm.
- Musical staff 5: Measures 13-15. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: m.s.p. → norm.
- Musical staff 6: Measures 16-18. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: norm.

Vln. II

- Musical staff 1: Measures 1-3. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: 3, norm.
- Musical staff 2: Measures 4-6. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: norm. non vib.
- Musical staff 3: Measures 7-9. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: norm. non vib.
- Musical staff 4: Measures 10-12. Dynamics: *p*, *ff pp*, *ff pp*. Articulation: s.p. → m.s.p.
- Musical staff 5: Measures 13-15. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: m.s.p. → norm.
- Musical staff 6: Measures 16-18. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: norm.

Vla.

- Musical staff 1: Measures 1-3. Dynamics: *p*, *ff pp*, *ff pp*. Articulation: s.p. → m.s.p.
- Musical staff 2: Measures 4-6. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: non vib. norm.
- Musical staff 3: Measures 7-9. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: norm.

Vc.

- Musical staff 1: Measures 1-3. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: 3.
- Musical staff 2: Measures 4-6. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: non vib. norm.
- Musical staff 3: Measures 7-9. Dynamics: *f*, *ff pp*, *ff pp*. Articulation: norm.

Db.

- Musical staff 1: Measures 1-3. Dynamics: *fff*, *fff*, *fff*. Articulation: snap pizz.
- Musical staff 2: Measures 4-6. Dynamics: *fff*, *fff*, *fff*. Articulation: 3, arco norm.

151 → m.s.p.
Vln. I ff

→ m.s.p.
Vln. I ff

→ m.s.p.
Vln. I ff

→ m.s.p. s.p. → norm
Vln. II ff mf ff → p

→ m.s.p. s.t. → m.s.t.
Vln. II ff pp pp 6

→ m.s.p.
Vla. ff

→ m.s.p.
Vla. ff

→ m.s.p.
Vc. ff

→ m.s.p.
Vc. ff

→ m.s.p.
Db. ff

very little vib.
norm.

very little vib.
norm.

very little vib.
norm.

norm.

vib.
norm. s.p. → m.s.p.

norm.

ff → pp

sinewy and threadbare

156

Vln. I

f — pp

Vln. II

6
ff — pp
norm. 5

Vla.

div. norm. → m.s.p.
a2

Vc.

pp

Db.

ff — pp

ff — pp

160

Vln. I

6
pp

Vln. II

6
ff — pp

Vla.

5
ff — pp
norm. → m.s.p.
a2

Vc.

pp
norm. → m.s.p.
a2

Db.

pp — ff — pp

pp — ff — pp

164

Vln. I

p ff p 6 ff 6 3

Vln. II

ff 6 6 pp ff pp 5 pp

Vla.

norm. → m.s.p. ff 8 p

Vc.

p a² norm. → (non div.) m.s.p. ff p

Db.

p ff p

=

168

Vln. I

mf f 5 pp 5 pp

Vln. II

5 pp ff p 6 pp

Vla.

5 pp ff p 5 pp 3 pp norm.

Vc.

p 5 div. norm. gliss. 8 ff m.s.p. → m.s.p. → ff 5 pp

Db.

p 5 norm. → II gliss. ff pp

O Increasingly melodic

172

Vln. I

p ff 3 p

Vln. II

pp 5 pp 5 pp 5 pp 5

Vla.

ff 3 3 3 p (non div.) norm. m.s.p. norm. a2

Vc.

p norm. m.s.p. mf 3 norm. a2

Db.

p ff mf 3

==

176

Vln. I

pp f pp f

Vln. II

5 pp 5 pp 5 pp 5 pp 5

Vla.

ff p pp ff p pp ff p

Vc.

p div. 3 ff fp ff mf 3

Db.

ff pp pp ff

180

Vln. I

pp *f* *p* *f*

Vln. II

ff *p* *pp* *ff* *p*

Vla.

pp *ff* *pp* *pp* *f*

Vc.

pp *ff* *ff* *ff*

Db.

pp *pp* *ff* *pp*

184

Vln. I

p *p* *p*

Vln. II

pp *ff* *pp* *pp*

Vla.

ff *pp* *ff* *ff*

Vc.

p *f* *p* *p*

Db.

p *ff* *ff* *mf*

Musical score for orchestra, page 188. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The score shows various dynamics like ***ff***, ***pp***, and ***mf***, and performance instructions like ***rit.*** and ***3***. A large diagonal watermark "JUSO" is present across the page.

188

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

ff

pp

5

6

3

5

6

pp

p

pp

p

ff

pp

a2

ff

mf

ff

pp

ff

3

3

3

p

ff

3

3

3

ff

3

3

3

ff

8

ff

3

3

3

ff

3

3

3

ff

P Emerging, $\omega = 120$

192

Vln. I

p

Vln. II

ff *p*

Vla.

pp *ff* *p*

Vc.

f

Db.

pp

div. a3 ↑ vertical bowing

II III

p *mf* *p*

ff *p*

norm.

p pizz.

mf s.p.

f

196

Vln. I

Vln. II

Vla.

Vc.

Db.

f

p

f

f

pizz.

I arco

norm. → s.p.

non vib. #

norm. → s.p.

non vib. #

non vib. #

non vib. #

a3

m.s.p. → *norm.*

Musical score for orchestra and vibraphone, page 10, measures 200-203.

Measure 200: *div. a3*, *wispy*. Vln. I: 200 BPM, 4/4 time, *pp*. Vln. II: 3/4 time, *f*. Vla.: 2/4 time, *p*. Vc.: *mf*. Db.: *f*.

Measure 201: *m.s.t.* (marked by a double arrow), *s.t.* (marked by a single arrow). Vln. I: 200 BPM, 4/4 time, *p*. Vln. II: 3/4 time, *mp*. Vla.: 2/4 time, *p*. Vc.: *mf*. Db.: *f*.

Measure 202: *norm.* Vln. I: 200 BPM, 4/4 time, *pp*. Vln. II: 3/4 time, *mf*. Vla.: 2/4 time, *mf*. Vc.: *mf*. Db.: *pp*.

Measure 203: *a3*, *vib.* Vln. I: 200 BPM, 4/4 time, *p*. Vln. II: 3/4 time, *mf*. Vla.: 2/4 time, *mf*. Vc.: *pp*. Db.: *f*.

Musical score for orchestra, page 103, measures 1-4. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. Measure 1: Vln. I (mf) has a sixteenth-note pattern. Measure 2: Vln. II (p) starts with eighth notes, followed by sixteenth-note patterns. Measure 3: Vla. (p) has a sustained note with a sixteenth-note pattern above it. Measure 4: Vc. (mf) has a sustained note with a sixteenth-note pattern above it.

rit.

207

Vln. I

Vln. II

Vla.

Vc.

Db.

m.s.p.

norm.

ff

mf

Q Passionately, a little slower than originally, ♩ = 110

49

(♩ = 60) **Q** Passionately, a little slower than originally, ♩ = 110

211

Vln. I

almost half tempo soloistic, passionate, a little crazy

ff explosive and wild

almost half tempo

ff explosive and wild

almost half tempo

ff explosive and wild

Vln. II

almost half tempo

ff explosive and wild

almost half tempo

ff explosive and wild

almost half tempo

ff explosive and wild

Vla.

almost half tempo

ff 6 explosive and wild

scr.

almost half tempo

ff explosive and wild

scr.

almost half tempo

ff explosive and wild

scr.

almost half tempo

ff explosive and wild

scr.

Db.

almost half tempo

ff explosive and wild

214

Vln. I

Vln. II

Vla.

Vc.

Db.

217

Vln. I

Vln. II

Vla.

Vc.

Db.

220

Vln. I a3
f

Vln. II a3
p

Vla. 3 3
3 4

Vc. 3 3
3 4

Db. 3 3
3 4

=

223

Vln. I 3
3 3

Vln. II 3
f p

Vla. 3
f p

Vc. 3
f p

Db. 3
p

R Sinking into a haze

226

Vln. I *mf*

Vln. II *p* *mf*
play in own tempo; do not coordinate within section

Vla. *p* *mf*
6 *6* *p* *f*
5

Vc. *p* *f*
div.

Db. *mf*

div. a3 very little vib.

==

229

Vln. I *norm.* *s.t.* *m.s.t.*

Vln. I *norm.* *s.t.* *m.s.t.*

Vln. I *norm.* *s.t.* *m.s.t.*

play in own time; do not coordinate within section

Vln. II *s.p.* *m.s.p.* *s.p.* *norm.*

Vln. II *p* *mp* *p* *mf* *mp* *p* *f*

Vla. *p*

Vc. *p* *mf* *p*

Db. *p* *mf* *p*

cue into next section

232

Vln. I

Vln. II

Vla.

Vc.

Db.

S Hazy, timeless

gradually fall out of time with section
non vib.
norm. → s.p. → m.s.p. 6-7"

236

Vln. I

Vln. II

Vla.

Vc.

Db.

watch principal

watch principal

muted gliss. 2-3" random rits and accels

muted gliss. 2-3" random rits and accels

p → f muted gliss. 2-3" random rits and accels

237

Vln. I a3 norm ord.

freely, espressivo

3

p ————— f ————— p

2-3"

p ————— mf ————— p

Vln. II

Vla.

Vc.

Db.

=====

238

Vln. I p ————— mf ————— p 2-3"

Vln. II

Vla.

Vc.

Db.

div. a3
non vib.

239

7-8"

Vln. I

Vln. II

Vla.

Vc.

Db.

1 cue Vln. I

2 cue all

watch principal

watch principal

I let ring

II let ring

III let ring

p ff

p ff

p ff

watch for Vln. I cue

watch for Vln. I cue abrupt

FOR PERUSAL USE

This musical score page contains six staves for string instruments: Vln. I, Vln. II, Vla., Vc., and Db. The tempo is marked as 239. The first two measures show 'watch principal' dynamics (p) followed by a 7-8" instruction. The third measure begins with a vertical dashed line. The section after the line starts with 'I let ring' and 'ff' dynamics. This is followed by 'II let ring' and 'ff', then 'III let ring' and 'ff'. Each of these three entries is preceded by a 'p' dynamic. To the right of the third measure, there are two circular numbered boxes: '1 cue Vln. I' and '2 cue all'. Below the staff, there are five rectangular boxes labeled 'watch for Vln. I cue' with arrows pointing to the start of each of the three entries. The word 'abrupt' is written next to each of these arrows. The entire section is preceded by a large diagonal watermark reading 'FOR PERUSAL USE'.