Bobby Ge

PAREIDOLIA AND OTHER HABITS

for orchestra

Full score in C

2023

FOR PERUSAL USE ONLY

Pareidolia and Other Habits

Instrumentation

Piccolo
2 Flutes
2 Oboes
English Horn
2 Bb Clarinets
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 F Horns
3 C Trumpets (with harmon mutes)
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion (3 players):

Player 1: Triangle, glockenspiel
Player 2: Vibraphone
Player 3: Bass drum, whip

Piano

Strings (as large a complement as possible - at least 8.7.6.5.4)

This is a C score.
Duration: c. 9’

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University, as the winner of the 2022 Barlow Prize

Completed 12/21/2023 in Glasgow, Scotland

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Performance Notes

Boxed Figures:

Measures 254-274 feature boxed figures in the first and second violins. These figures should NOT be played in sync as a section; rather, each player should repeat the box in their own time. The resulting effect should NOT be loud; it should be a complex, evolving texture of dustlike particles.

For these boxes, it may be helpful to instruct musicians to begin repeating their patterns starting from different points in each box. That way, one can ensure the most heterogeneity of sound.

Woodwinds:

Flute
- Fluttertongue is indicated with flz. and three lines of tremolo.
- Half-air, half-pitched notes are indicated with a slash through the notehead. A syllable - such as 'shh' or 'ss' - will always be given above. They should be more pitch than air.

Brass:

- Square noteheads indicate that the player should blow air pitchlessly through the instrument. Strive to create a washy, ocean-like sound.

Trumpets
- Harmon mutes are required. A '+' means your hand should cover the end of the mute; 'o' means open.

Horns
- A '+' above any note means to stop the horn.

Percussion:

Player 2 is given a very prominent role with the vibraphone. Mallets should have some, but not too much articulation - hard yarn mallets might be best.

Player 3 requires wire brushes (as well as a regular bass drum beater) on the bass drum. The effect of the wire brushes should be wispy, airy, and rustly.

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Cover art courtesy of Google. It depicts an image of a Danish power outlet, often said to look like a face.

Program Notes

We, as people, have a tendency to search for meaning or patterns in places where there really might not have been any to begin with. Be them faces in the clouds (pareidolia), coincidental events aligning on birthdays (synchronicity), or hidden messages ostensibly encoded in metal albums (patternicity), such moments of projected meaning have entered into the stuff of legend. This kind of magical thinking is well-studied in psychology, anthropology, and beyond, perhaps because of the myriad truths it reveals about us as a species.

To me, pareidolia - finding meaning in nebulous stimuli - speaks to a natural desire for communication. There is a genuine thrill in thinking one has deciphered an encoded message, and it arises from feeling a personal connection to the implied author. It's especially gratifying when that author seems to have gone to great lengths to conceal themselves from the general public. From the quotidian (the chocolate chips in my muffin look like my cat, Whiskers) to the silly (someone embedded Donkey Kong in this AI-generated landscape) to the grandiose (the stars have arranged themselves into the face of God), it's exciting, if a little self-congratulatory, to feel as though one is speaking the same language as the author.

Pareidolia and Other Habits is a piece about finding meaning in the smallest of gestures. The work is built out of small, simple ideas that ripple and reverberate across the orchestra, echoing to and fro between instrumental sections. Individual string harmonics prefigure a vibraphone tune; dustlike, particulate sounds gather into ferocious tuttis; melodic motifs stretch and compress capriciously, notes dropping in and out at will. As vivid and dramatic as the music is, though, the piece was written without any program or image in mind. Just as we might see faces in rock formations, we try (and often are able) to derive story, emotion, and meaning from purely instrumental, abstract music. This piece, ultimately, is a celebration of that.

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Commissioned by the Barlow Endowment for Music Composition at Brigham Young University

Score in C

PAREIDOLIA AND OTHER HABITS

Bobby Ge

Flares of light, ♩ = 116

Piccolo
Flute 1
Flute 2
Oboes 1 2
English Horn
B♭ Clarinet 1
B♭ Clarinet 2
Bass Clarinet
Bassoons 1 2
Contrabassoon
F Horns 1 3 2 4
C Trumpets 1 2 3
Trombones 1 2
Bass Trombone
Tuba
Timpani
Triangle
Glock.
Vibraphone
Bass Drum
Piano

Flares of light, ♩ = 116

Violin I (solo)
Violin I (altri)
Violin II (solo)
Violin II (altri)
Viola
Violoncello (solo)
Contrabass

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Picc.
non vib.
Fl. 1
'shh' half-air, half-pitch
ord. timbre trill
half-air, half-pitch
Fl. 2
'shh' half-air, half-pitch
Ob. 1 2
Eng. Hn.
very dramatic and sudden crescendo!
sudden crescendo
Cl. 1
Cl. 2
B. Cl.
sudden crescendo
Bsn. 1 2
non vib.
Cbsn.
Hn. 1 3 2 4
Tpt. 1
harmon mute
'wah'
Tpt. 2
Tpt. 3
Tbn. 1 2
a2, blow air
B. Tbn.
blow air
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I (solo)
Vln. I
pizz.
arco
Vln. II (solo)
Vln. II
Vla. (solo)
ric.
Vla.
arco, non vib.
Vc. (solo)
pressure trill
Vc.
Cb.

8 9 10 11 12 13

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rit. . . . . ♩ = 88

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.

rit. . . . . ♩ = 88

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

14 15 16 17 18 19

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A **a tempo, ♩ = 116**

rit.

Picc.
Fl. 1
Fl. 2
Ob. 1 2
a2, very short!
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
1.
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
A **a tempo, ♩ = 116**
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla. (solo)
Vla.
Vc. (solo)
Vc.
Cb.
ord.
ric.
snap pizz.

20 21 22 23 24 25

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♩ = 88 (2.3) a tempo, ♩ = 116

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla. (solo)
Vla.
Vc. (solo)
Vc.
Cb.

timbre trill
a2
ord.
gliss.
very airy and brushy
exaggerate dynamics
II, arco
arco

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla. (solo)
Vla.
Vc. (solo)
Vc.
Cb.

exaggerate dynamics

timbre trill

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B **Shimmering, wispy**

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla. (solo)
Vla.
Vc. (solo)
Vc.
Cb.

a4, blow air
a2, blow air
blow air
blow air
a2
II, non vib.
join section
non vib.
gradual gliss; rearticulate!
snap pizz.
II, arco

38 39 40 41 42 43

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I (solo)
Vln. I
Vln. II
Vla.
Vc. (solo)
Vc.
Cb.

a2
ord.
gliss.
snap pizz.
join section
ric.

44 45 46 47 48 49

FOR PERUSAL ONLY

(2.2.3)

rit.

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.

(2.2.3)

join section

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

rit.

FOR PERUSAL ONLY

50 51 52 53 54

♩ = 88 (2.2.3) C a tempo, ♩ = 116

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
Whip
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

'shh' half-air
soft as possible
flz.
ord.
a4, blow air
a2, blow air
blow air
blow air
gliss as far down as possible
sim.
Bass Drum
brushes
airy, brushy
pizz.

FOR PERUSAL USE ONLY

55 56 57 58 59 60

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

FOR PERUSAL USE ONLY

61 62 63 64 65 66

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
airy, brushy
arco

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D **Expanding and contracting**

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.

bass drum beater

D **Expanding and contracting**

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

div.
non vib.

non vib.

unis.,
snap pizz.

snap pizz.

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

non vib.
rit.
soli - bring out!
pizz.

78 79 80 81 82 83

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♩ = 88

E Lithe, ♩ = 116

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
1.
blow air
brushes
II
unis., arco
I
div., pizz.
pizz.
gliss.
rearticulate!
III, arco
a2, blow air

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
a4, blow air
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
bass drum beater
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
I
solo, arco
III
tutti, arco
div., non vib.
div., pizz.
arco
ord.

90 91 92 93 94 95 96

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

flz.

IV
III

97 98 99 100 101 102

FOR PERUSAL ONLY

ord., non vib.

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sim.

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103 104 105 106 107

F **Particulate, shimmering**

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.

F **Particulate, shimmering**

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

FOR PERUSAL USE ONLY

108 109 110 111 112

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
sim.
to Whip
unis., arco
div.
I
div., arco
unis., snap pizz.
snap pizz.
arco

FOR PERUSAL USE ONLY

113 114 115 116 117

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
Whip
B. D.
Pno.
Vln. I
sim.
Vln. II
Vla.
Vc.
arco
snap pizz.
Cb.

118 119 120 121 122 123

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Whip
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sim.

124 125 126 127 128 129 130

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G **Pulsating**

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Whip
Pno.

G **Pulsating**

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

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131 132 133 134 135 136 137

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

138 139 140 141 142 143

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

unis., pizz.
arco
div.
snap pizz.
div., arco
to Whip
II

144 145 146 147 148

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Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.
Whip
I, unis.
non div.
unis., snap pizz.
div., arco
arco

149 150 151 152 153

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Whip
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.
div.

154 155 156 157 158 159

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Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
1 Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Whip
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

div.
unis., snap pizz.

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160 161 162 163 164

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Whip
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2
a4, blow air
a2, blow air
blow air
blow air
to B.D.
(same notes)

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165 166 167 168 169 170

H **Glaring, like looking into the sun**

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Whip
Bass Drum
Pno.

H **Glaring, like looking into the sun**

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

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171 172 173 174 175

(2.2.3)

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.

(2.2.3)

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

unis., snap pizz.
div., arco

FOR PERUSAL ONLY

176 177 178 179 180

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

unis., snap pizz.
div., arco
unis., snap pizz.
div., arco
div., arco

181 182 183 184

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.
gliss as far down as possible
unis., snap pizz.
div., arco
II, unis, snap pizz.

FOR PERUSAL ONLY

185 186 187 188 189

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a4, blow air

sim.

gliss.

FOR PERUSAL USE ONLY

190 191 192 193 194

I **rit.** ♩ = 84

Picc. — *mp* *pp*

Fl. 1 — *mp* *pp*

Fl. 2 — *pp* *mp* *p*

Ob. 1 2 — non vib. *pp*

Eng. Hn. — *sf*

Cl. 1 2 — *sf*

B. Cl. — *sf*

Bsn. 1 2 — *ff* *pp*

Cbsn. — *sf*

Hn. 1 3 2 4 — *ff*

Tpt. 1 2 3 — *f*

Tbn. 1 2 — *ff* *pp*

B. Tbn. — *ff* *pp*

Tba. — *ff* *pp*

Timp. — dampen immediately *sf*

Glock. — *p* *pp*

Vib. — *p*

B. D. — dampen immediately *sf*

Pno. — (8) *pp*

I **rit.** ♩ = 84

Vln. I — *ff* *ppp* *mf* *ppp*

Vln. II — *ppp* *mf* *ppp*

Vla. — *p*

Vc. — *sf*

Cb. — *sf*

195 196 197 198 199

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2, blow air
blow air
blow air
pizz.

200 201 202 203 204

FOR PERUSAL USE ONLY

J Bright, glimmering

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
Vln. I (solo)
Vln. I
Vln. II
Vla. (solo)
Vla.
Vc. (solo)
Vc.
Cb.

non vib.
bring out!
(pizz.)
Violin II (solo)
II, arco
I, arco

FOR PERUSAL USE ONLY

accel. ♩ = 100

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 2 3 1
mutes off
Tbn. 1 2
gliss.
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Bass Drum
B. D.
Pno.

accel. ♩ = 100

Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla. (solo)
Vla.
Vc. (solo)
div., arco
Vc.
arco
Cb.

FOR PERUSAL USE ONLY

211 212 213 214 215 216

poco accel. ♩ = 108

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.

poco accel. ♩ = 108

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

217 218 219 220 221 222

FOR PERUSAL USE ONLY

K ♩ = 116

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla. (solo)
Vla.
Vc. (solo)
Vc.
Cb.

flz.
ord.
gliss.
arco
C
I, unis.
II, unis.
div.
snap pizz.

223 224 225 226 227 228

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
Pno.
(not a triplet!)
(not a triplet!)
(2.2.3)
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla. (solo)
Vla.
Vc. (solo)
Vc.
Cb.
m.s.p.
join section

FOR PERUSAL ONLY

229 230 231 232 233 234

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla. (solo)
Vla.
Vc.
Cb.

join section
unis., snap pizz.

235 236 237 238 239 240

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

non vib.
sim.
1.
unis.

241 242 243 244 245 246 247

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a4, blow air
a3, blow air
a2, blow air
blow air
blow air
wire brushes
I, pressure trill
pizz.

248 249 250 251 252 253

FOR PERUSAL USE ONLY

L **Glassy, particulate**

(2.3)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.

non vib.

bring out!

L **Glassy, particulate**

repeat box as fast as possible; approximately ♩ ≈ 132-160
do not stay together as a section! never too loud

II, s.p., pressure trill
cross strings crazily
pizz.
ricochet
III, arco, ord.
II

(2.3)

wild, energetic, but not loud! a bed of dustlike gestures

repeat box as fast as possible; approximately ♩ ≈ 132-160
do not stay together as a section! never too loud

I, s.p., pressure trill
cross strings crazily

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

I, arco
div.
pizz.

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
non vib.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. I
pizz.
II, arco
I
ric.
gliss.
wild, energetic, but not loud!
a bed of dustlike gestures
Vla.
pressure trill
Vc.
Cb.

259 260 261 262 263

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

I, pressure trill

FOR PERUSAL USE ONLY

M

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
M
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord., harmon mute
ord.
II, arco

269 270 271 272 273 274

FOR PERUSAL USE ONLY

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 3 2 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Tri.
Glock.
Vib.
B. D.
Pno.
Vln. I (solo)
Vln. I
Vln. II (solo)
Vln. II
Vla.
Vc.
Cb.

very short!
very short!
unis., snap pizz.
unis, pizz.
unis, pizz.
II, ricochet
II, unis.
II, arco
ricochet

FOR PERUSAL ONLY

Completed Dec. 21, 2023
Glasgow, Scotland

275 276 277 278