避難歌

BOBBY GE

SONGS OF REFUGE

For chamber orchestra

Full score in C

2021

FOR PERUSE ONLY

避難歌

Instrumentation

Flute
Oboe
Clarinet in Bb (doubling Cl. in A)
Bassoon

Horn in F
Trumpet in C (harmon mute)
Trombone

Percussion (2 players):

Percussion 1:
Glockenspiel, vibraphone

Percussion 2:
Bass drum, sizzle cymbal, tam-tam

Harp

Strings (minimum 4.3.3.2.1)

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

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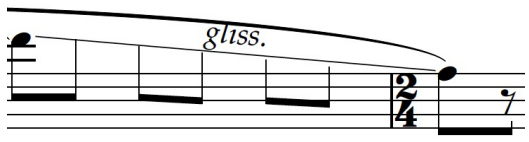
Performance Notes

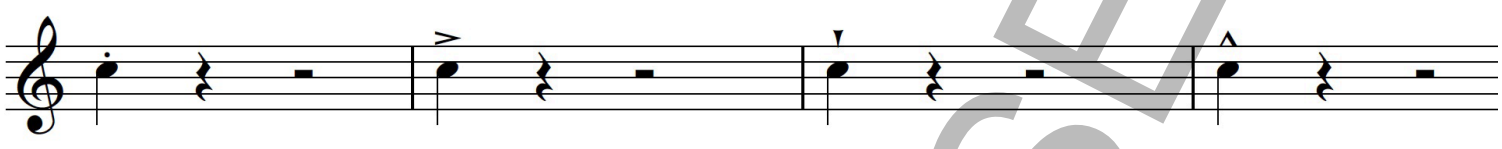
General:

- 'n.' indicates 'niente,' or beginning/ending a note in silence.
- Hairpins, arrows, and glissandi should be played smoothly and should last for the notated duration.
- Stems are occasionally written out, and should NOT be rearticulated.



NOT rearticulated

Symbols and Articulations

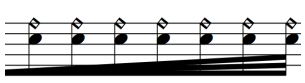


Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

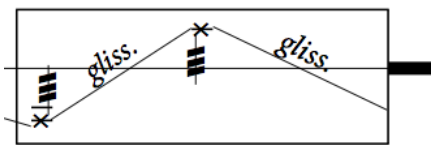
Marcati indicate very loud, heavily emphasized notes.



Feathered beams indicate an unmeasured increase/decrease in rhythmic value.

The exact number of notes does not matter, so long as the gesture is captured.

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



Boxes with thick beams drawn from them indicate that musicians 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.

Coordination and Cues

- During passages that are not rigorously measured, it is of the utmost importance for musicians to note that events need not be precisely coordinated. Lines should be allowed to proceed according to individual musicians' inspiration.

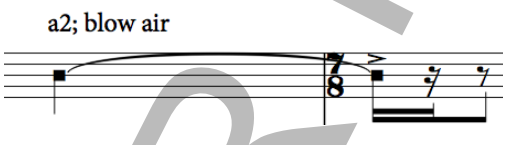
- Arrows are given as cues for the conductor to cue unmeasured sections and passages. They are always accompanied by a number; the conductor should find some way to indicate the number, such as holding up that many fingers on their left hands, in order to cue appropriately.

Woodwinds:

Flute

- Fluttertongue is indicated with flz. and three lines of tremolo.
- Slashed noteheads with syllables written above indicate that the notes are half-pitch, half syllable, with emphasis on syllabizing.
- Tongue pizz. is always written with triangle noteheads; the effect should be airy, percussive, and light.

Brass:



- Air noise is always notated with square noteheads. No pitches should sound at any point during these sections. It 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.

- Ideally, mutes should not be in when playing air noise, but if there is not enough time to remove them, it is permissible.
- Notes culminating in tongue stops should always flair dramatically at the end.

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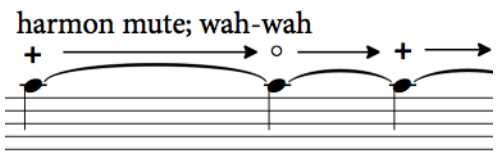
Brass: (cont.)



- '+' means muted, contrasted with 'o' for open. This is primarily applicable for stopped horn writing and harmon mutes with stems in or out.

Percussion:

Percussion 1:
Required instruments: Glockenspiel, vibraphone
Requireed mallets: Soft mallets (no attack), hard yarn mallets, double bass bows

Percussion 2:
Required instruments: Tam-tam, bass drum
Required mallets: Tam-tam beater, bass drum mallet/any large mallet, wire brushes

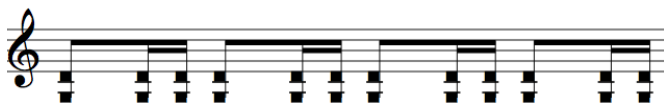
Harp:

- Harp harmonics (notated with the standard circle above the notes) sound an octave higher than written.

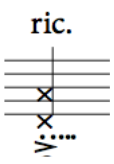
Strings:

Bow Techniques

- Molto sul ponticello (m.s.p.) should be noisy and gritty, bringing out as many partials as possible.

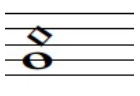


- Square noteheads should indicate that the player should palm mute the string and bow gently, creating an almost entirely pitchless wash of white noise. Dashed crescendi in and out of these passages indicate that the player should gradually evolve and out of said white noise. For an example, please consult Thomas Kotcheff's 'unbegun,' for string quartet.

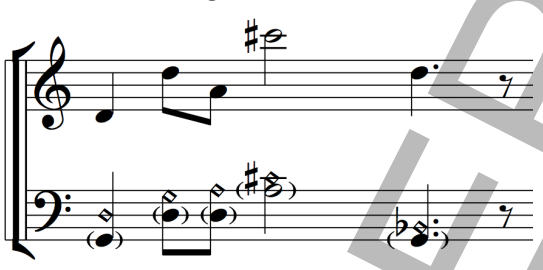


- 'ric.' with a series of dots above/below the noteheads indicate that the player should throw the bow for an indeterminate number of bounces.

Harmonics



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



- Natural harmonics are notated using diamond noteheads over the relevant open string indicated in parentheses. Roman numerals are also used for maximum clarity. On a cello, the written passage in the bottom stave sounds as the top stave.

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Program Notes

Events in 2020-21 made me reconsider what 'Asian Americanness' and 'Christianity' meant to me, particularly in the aftermath of the Atlanta shootings in March 2021. The ambiguities I contemplated were both personal and historical in scope: growing up, I had encountered some of the same self-loathing Christian purity culture that had inadvertently produced the Atlanta shooter. Yet I could not deny the very tangible healing that my family and I found in the church, following years of disfunction. Historically, Christianity has long been wrapped up in the ugliness of colonialism and assimilation - there is a level of cultural erasure in the fact that 42% of Asian Americans identify as Christian, compared to significantly lower numbers in Asia itself. Yet at the same time, some of the Asian American churches that formed in the 19th century were important places of refuge for early immigrant communities. Many of these churches have gone on to serve their communities for generations and continue to be places of home for people today.

Themes of home and community lie at the heart of *Songs of Refuge*. The piece examines its subject matter from a distance at first, opening with haunting ambiguity as a solo violin floats high above the orchestra's shimmering textures. There are moments of fleeting warmth, exemplified by soft, chorale-like winds and brass; at the same time, the strings retreat in and out of pitchless white noise, as though afraid to speak clearly. Toward the middle, the solo violin leads the orchestra in a hymn-like progression, as a speaker before a congregation. As the music returns to a place of drifting equivocation, the hymn reemerges to call from within wild, shimmering textures and breaths of air. The piece draws to a close with the opening gesture, this time with a slight touch of hope.

Much of *Songs of Refuge* draws on hymns of personal significance to myself and my parents, most prominently including motifs based on *When I Survey the Wondrous Cross* and *Before the Throne of God Above.* The piece is dedicated to my family - not just my immediate, but also in the communities I call home.

Dedicated to my families

Completed 08/14/2021

www.bobbygemusic.com
Minor Third Publishing (ASCAP)

Cover design by Bobby Ge

Center photo by Dorothea Lange, depicting a Japanese-American congregation in Oakland, CA during Easter services 1942, just prior to the beginning of Japanese internment camps.

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Score in C

for my families

SONGS OF REFUGE

Bobby Ge

Nascent, rustling, ♩ = 76 — **poco accel.** — **a tempo, ♩ = 76**

Flute — half air, half pitch; 'shh'; tongue pizz.; *airy, percussive*; flz., non vib.; half air, half pitch; ord. (non vib.)

Oboe — soft as possible; non vib.; timbre trill; non vib.

Clarinet in B♭ — soft as possible; timbre trill

Bassoon — non vib.; soft as possible; timbre trill; non vib.

Horn in F — air sound

Trumpet in C — air sound

Trombone — air sound

Percussion 1 — Glockenspiel: hard mallets, always l.v.; Vibraphone: soft mallets, motor off; Glock.

Percussion 2 — Bass Drum: large mallet, l.v.; wire brushes on bass drum; rustling, airy; large mallet; wire brushes

Harp — always l.v.; (harmonics always sound 8ve); bisbig.

Nascent, rustling, ♩ = 76 — **poco accel.** — **a tempo, ♩ = 76**

4 Violin I — sharp cutoff; pitchless white noise; dampen string, bow very slowly; slowly evolve into pitch; m.s.p.; col legno ricochet; pitchless white noise; dampen string, bow very slowly; slowly evolve into pitch; m.s.p.; pitchless white noise; col legno; pitchless white noise; dampen string, bow with string very slowly; slowly evolve into pitch; m.s.p.; pitchless white noise; pitchless white noise; dampen string, bow very slowly; slowly evolve into pitch; m.s.p.; pitchless white noise

3 Violin II — pizz., l.v.; non div.; col legno ricochet; (non div.); *rustling, like leaves*; pizz.

3 Viola — pitchless white noise; dampen strings, bow slowly; non div.; slowly evolve into pitch; m.s.p.; div. a3; pitchless white noise

2 Violoncello — pizz., l.v.; non div.; col legno; *rustling, like leaves*; pizz.

Contrabass — pizz., l.v.; arco

1 2 3 4 5

FOR PERUSAL USE ONLY

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vibraphone
Vib.
Perc. 2
Hp.
solo
Vln. I
altri
solo
Vln. II
altri
Vla.
Vc.
Cb.

tongue pizz.
poco accel.
ord., non vib.
arco
warm
scrape sizzle with coin
m.s.p.
non vib.
s.p.
(div. a3)
gradually move to pitched...
m.s.p.
non vib.
...to pitchless...
arco, non vib.
m.s.p.
col legno
non div.
gradually move to pitched...
m.s.p.
non vib.
...to pitchless...
...and back to pitched
(but still soft!)
col legno, non div.
ord.

6 7 8 9

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A Drifting, untethered; a tempo, ♩ = 76

Fl. — flz. — sim. *loco* — 'ss' half-air, half-pitch — ord. (non vib.)

Ob. — sim. *loco* — timbre trill

Cl. — sim. *loco* — timbre trill — *pensive*

Bsn. — sim. *loco* — timbre trill

Hn.

Tpt. — ord. harmon mute, stem in — 'wah' — tongue stop

Tbn.

Glock

Vib. — switch to mallets — soft mallets

Perc. 2 — large mallet

Hp. — bisbig.

A Drifting, untethered; a tempo, ♩ = 76

solo Vln. I — sim. *loco* — non vib.

altri — ...and back to pitched (but still soft!) — pizz., unis. — (rearticulate) — col legno

solo Vln. II — sim. *loco*

altri — non div. — pizz. — col legno

Vla. — unis. pizz.

Vc. — sim. *loco* — m.s.p. — unis. col legno

Cb. — sim. *loco* — pizz.

10 11 12 13

FOR REPRODUCTION ONLY

Fl.

Ob.

(non vib.)

Cl.

Bsn.

Hn.

ord.

blow air

Tpt.

blow air

Tbn.

Glock.

Vib.

Perc. 2

scrape sizzle with coin

very gentle

wire brushes

Hp.

solo Vln. I

ord.

expressive, lonely

altri

Vln. II

ord.
non vib.

Vla.

arco

Vc.

ord.

col legno
ricochet

Cb.

arco

FOR REHEARSAL USE ONLY

Fl.
echoing Vln. I

Ob.

Cl.

Bsn.

Hn.
ord.

Tpt.
harmon mute, stem in

Tbn.

Glock.

Vib.

Perc. 2
large mallet
wire brushes

Hp.

solo

Vln. I
ord.

altri
col legno
non div.
echoing Vln. I

Vln. II
echoing Vln. I
gliss.

Vla.
col legno
non div.
ord.
(non div.)

Vc.
solo
ord.
echoing Vln. I
unis.
pizz.
arco

Cb.
pizz.
arco

FOR REHEARSAL USE ONLY

poco rit. ♩ = 69

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Perc. 2
Hp.
solo Vln. I
altri
Vln. II
Vla.
Vc.
Cb.

blow air
scrape sizzle with coin
wire brushes
pressure trill
gliss.
ord.
pizz.
col legno

FOR REHEARSAL USE ONLY

a tempo, ♩ = 76

tongue pizz.

rit.

Fl.

pp echo Vln. I

Ob.

solo
ord.

mp lonely, searching

Cl.

pp echo Vln. I

Bsn.

Hn.

Tpt.

Tbn.

Vib.

arco

Ped. sempre

Perc. 2

Hp.

mp

always bring out

solo

Vln. I

altri

col legno

non div.

Vln. II

Vla.

ord.

Vc.

ord.

Cb.

arco

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♩ = 60

B **A moment of warmth; slightly faster, ♩ = 66**

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Perc. 2

Hp.

solo Vln. I

altri

Vln. II

Vla.

Vc.

Cb.

ord.

mp

ppp

p

n

warm

soft mallets

large mallet

pp

pizz.

arco

II

non div.

31 32 33 34

FOR REHEARSAL USE ONLY

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock
Vib.
T.-t.
Hp.
Vln. I
div. a4
Vln. II
Vla.
Vc.
Cb.

mp
pp
n
ord., open
p warm
(l.v.)
Tam-tam
p
pp
mp
soli
gliss smoothly
gliss.
very little vib.
free bowing
s.t.
glassy
always gliss very smoothly

35 36 37 38

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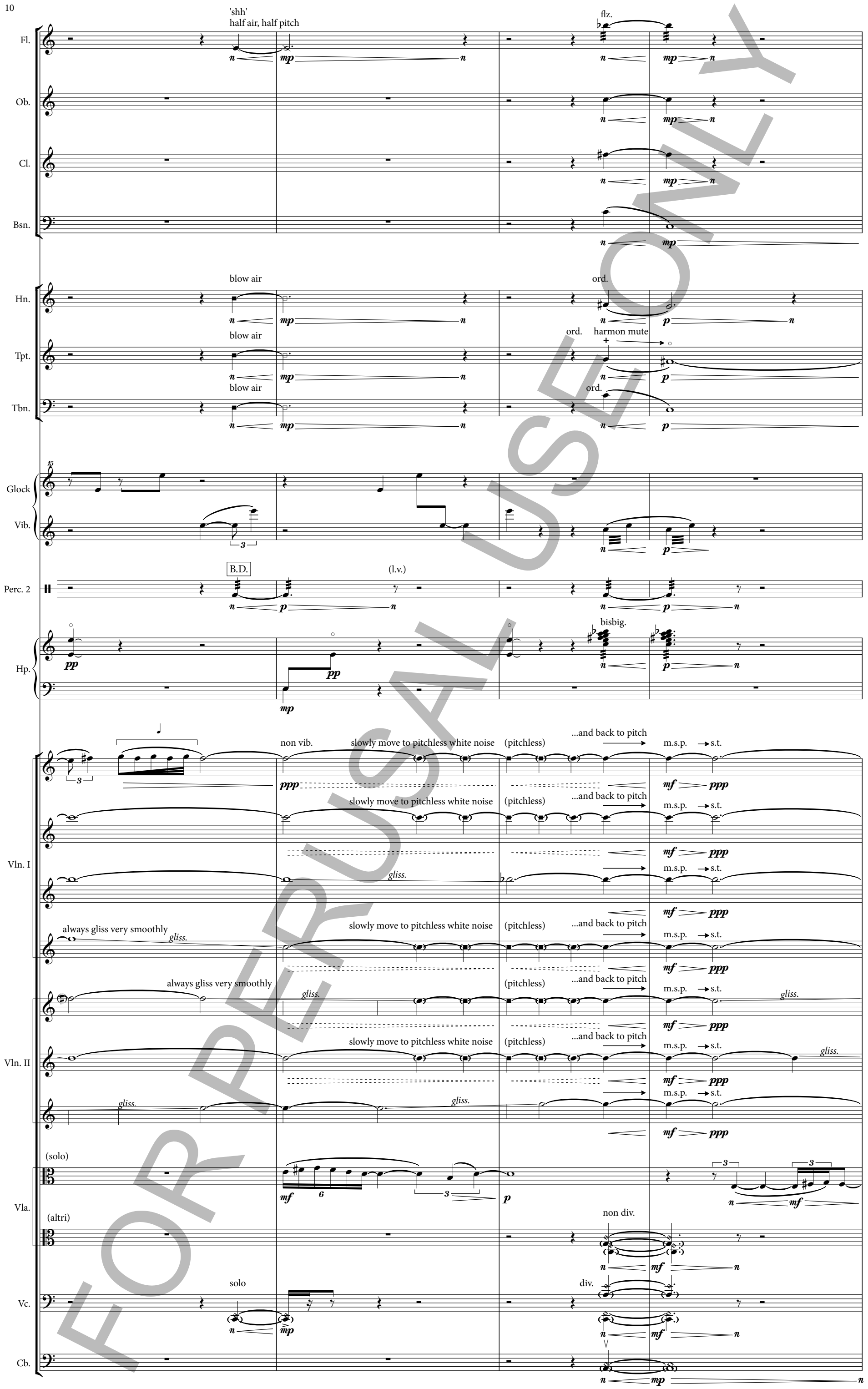

FOR PERUSAL USE ONLY

Fl.
flz.
Ob.
Cl.
Bsn.
Hn.
blow air
Tpt.
Tbn.
blow air
Vib.
arco
Perc. 2
wire brushes
scrape sizzle
Hp.
Vln. I
soli
ord.
gliss.
non vib.
m.s.p. → s.t.
evolve into pitchless
...and back to pitch
Vln. II
Vla.
Vc.
Cb.

FOR PERUSAL USE ONLY

Fl.
ord.
flz.

Ob.

Cl.

Bsn.

Hn.
ord.
soli

Tpt.
blow air
ord., open

Tbn.
ord.

Vib.

Perc. 2
Tam-tam
wire brushes
Tam-tam beater
l.v.

Hp.

Vln. I
gliss.
m.s.p. → s.t.
gradually dampen...
pitchless

Vln. II
gliss.
m.s.p. → s.t.
gradually dampen...
pitchless

Vla.
div. a3
unis.

Vc.
div.
unis.

Cb.

47 48 49 50 51

FOR REHEARSAL USE ONLY

Fl.
ord.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
T.-t.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
s.t.
non div.
(non div.)

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C Tempo I, ♩ = 76

rit.

Fl.

'shh'

Ob.

Cl.

Bsn.

Hn.

blow air

Tpt.

blow air

Tbn.

blow air

Glock.

Vib.

T.-t.

B.D.

wire brushes

Hp.

C Tempo I, ♩ = 76

rit.

Vln. I

celestial, glassy

Vln. II

celestial, glassy

solo

Vla.

altri

col legno

col legno ricochet

pizz.

arco

Vc.

Cb.

pizz.

arco, s.t.

warm

gradually mute

pitchless

FOR PERUSAL USE ONLY

♩ = 60 a tempo, ♩ = 76

Fl.

Ob.

Cl.

soli

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Perc. 2

large mallet

Hp.

♩ = 60 a tempo, ♩ = 76

Vln. I

pitchless

gradually mute pitchless

very, very slow gliss; stay roughly pitchless

gliss.

Vln. II

Vla.

(solo) unis.

Vc.

ord.

non div.

Cb.

61 62 63 64 65

FOR PERUSAL USE ONLY

15-20"

D Unmeasured; open, sacred
listen for perc. 2

Fl.

Ob.

Cl.

to A Cl.

Bsn.

4-5"

≈ 66

2-3"

Hn.

Tpt.

Tbn.

10-12"

begin figure after harpist begins to play

Glock.

Vib.

watch harpist

≈ 50

Perc. 2

watch harpist

Hp.

4-6"

≈ 50

4-5"

15-20"

D Unmeasured; open, sacred

solo

Vln. I

(mostly pitchless)

altri

gliss.

unis., pitchless

(mostly pitchless)

Vln. II

gliss.

unis., pitchless

Vla.

unis., pitchless

non div., free bowing

Vc.

5-6"

do not sync within section

≈ 44

pressure trill

free bowing

Cb.

66 67 68 69

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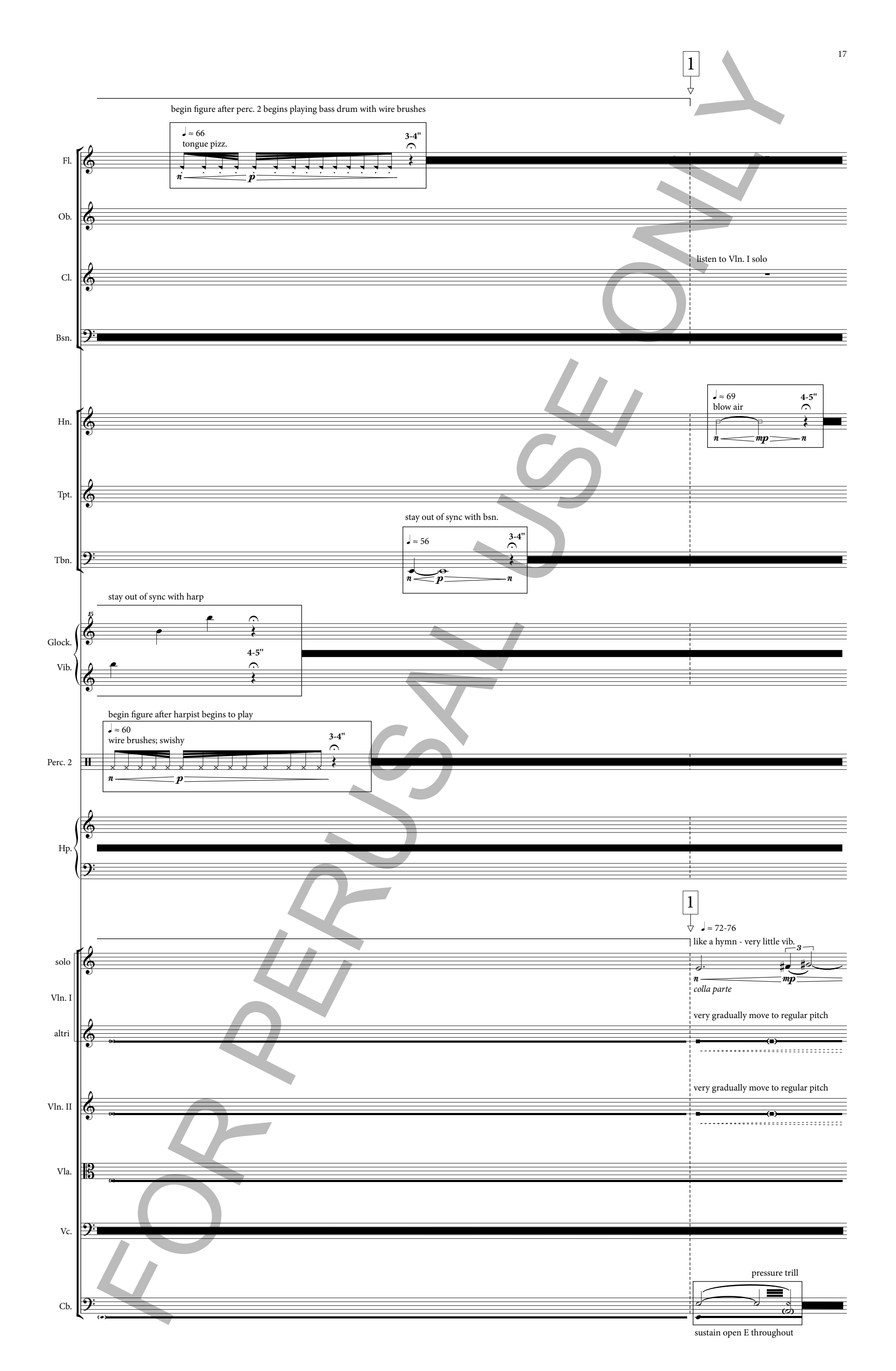

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2

Fl.
♩ ≈ 56
non vib., airy
3-4"
n < pp n

Ob.

Cl.
Clarinet in A
begin 4-5" after Vln. I; like an echo
ppp
hold for 7-8" after cue 2
♩ ≈ 84
part of the texture; vary dynamic contour
n n n n

Bsn.
continue pattern for 5" after cue 2;
then switch to new pattern
♩ ≈ 60
Berio tremolo
3-4"
n p n

Hn.
stay out of sync with tpt.

Tpt.
stay out of sync with hn.
♩ ≈ 76
blow air
3-4"
n mp n

Tbn.
♩ ≈ 66
2-4"
2-4"
n < p n n < p n

Glock.
Vib.
15
L.H. switch
to bow
♩ ≈ 66
hard mallet
3-4"
pp
arco
5-7"
n n

Perc. 2
7-8"
♩ ≈ 66
large mallet
n p n

Hp.
♩ ≈ 60
p
3-5"

2

solo
molto rubato
3
ppp mp
ppp
♩ ≈ 66-69
bring out; begin some time after Vln. I altri finish
their phrase
gliss.
5
n mf

Vln. I
echo Vln. I solo; try to stay together as a section, but allow some 'mushiness'

altri
3
ppp
p

each player in own time (do not sync within section!); freely vary bow position;
move freely between harmonics and regular fingering

Vln. II
♩ ≈ 72-80
norm. ↔ m.s.p.
I
II
0
ppp
n pp n pp

Vla.
very gradually move to regular pitch
begin midway through Vln. I solo's phrase;
try to stay together as a section, but allow some 'mushiness'
ppp

Vc.
non div.; continue to stay out of sync
♩ ≈ 56
freely vary dynamics, tremolo speed, and tempo
p–mp
n < mf n < mf

Cb.
(continue to sustain low E drone)

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3

Fl.

♩ ≈ 69 fast as possible 2-3"

listen for Vln. I solo

Ob.

Cl.

♩ ≈ 76

Bsn.

Hn.

♩ ≈ 52
ord. *very soft*

Tpt.

Tbn.

Glock.

Vib.

Perc. 2

Hp.

3

exaggerate tempo and dynamic contour

solo

♩ ≈ 60-66

Vln. I

begin at end of
Vln. I solo's phrase

3-5"

do not synchronize within section;
repeat until Vln. I solo's C#

altri

as before; continue shifting bow position and moving
between harmonics and regular notes

Vln. II

each player in own time; do not synchronize

Vla.

♩ ≈ 88

Vc.

♩ ≈ 96

trill between harmonics on A string

Cb.

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4

a little louder - increase dynamic range

Fl.

Ob.

♩ ≈ 88
on Vln. I solo's C#, begin

p

♩ ≈ 88

mf

3

n

Cl.

a little louder - increase dynamic range

Bsn.

♩ ≈ 60

n mp n

3-4"

n pp n

3-4"

Hn.

a little louder - increase dynamic range

warm, lush

Tpt.

♩ ≈ 76, ord.

n p n

follow Vln. I solo part

Tbn.

♩ ≈ 69

n p n

2-4"

n p n

2-4"

get a little louder/increase dynamic range

warm, lush

Glock.

Vib.

15

♩ ≈ 72

pp

5-6"

(arco)

n mf n mf

Perc. 2

♩ ≈ 72

B.D.

n p n

6-7"

Tam-tam

n p n

6-7"

Hp.

♩ ≈ 84

p

3-5"

4

solo

Vln. I

4-5"

take your time!
fall behind altri

always bring out

p mf mp

n

♩ ≈ 92-96

mf pp

altri

(still somewhat out of sync)

5

p pp

repeat boxed figure 3x;
each player in own time

p

Vln. II

0

n pp

a little louder - increase dynamic range

listen for cue from Vln. I solo

Vla.

a little louder - increase dynamic range

more lush; hold out trill longer

Vc.

ricochet

fp mp

a little louder - increase dynamic range

more lush; hold out trill longer

Cb.

(continue to sustain low E drone)

trill between harmonics on D string

mp-mf

sustain open A throughout

FOR PERUSAL ONLY

Fl.

Ob.

sustain as long as possible and stay as soft as you can; take quick, short breaths as needed

mp

Cl.

gradually get louder/increase dynamic range

Bsn.

Hn.

begin after Vln. I solo plays same figure

Tpt.

mp *warm, lush* *n*

Tbn.

Glock.

Vib.

get a little louder/increase dynamic range

Perc. 2

Hp.

always bring out!

rit.

solo

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

Vln. I

≈ 84

unis.

altri

n *mf*

do not coordinate within section; fast as possible

freely!

m.s.p. norm.

Vln. II

p

random, uncoordinated subito ***sf***

freely!

m.s.p. norm.

Vla.

freely!

m.s.p. norm.

Vc.

(continue to sustain low A drone)

Cb.

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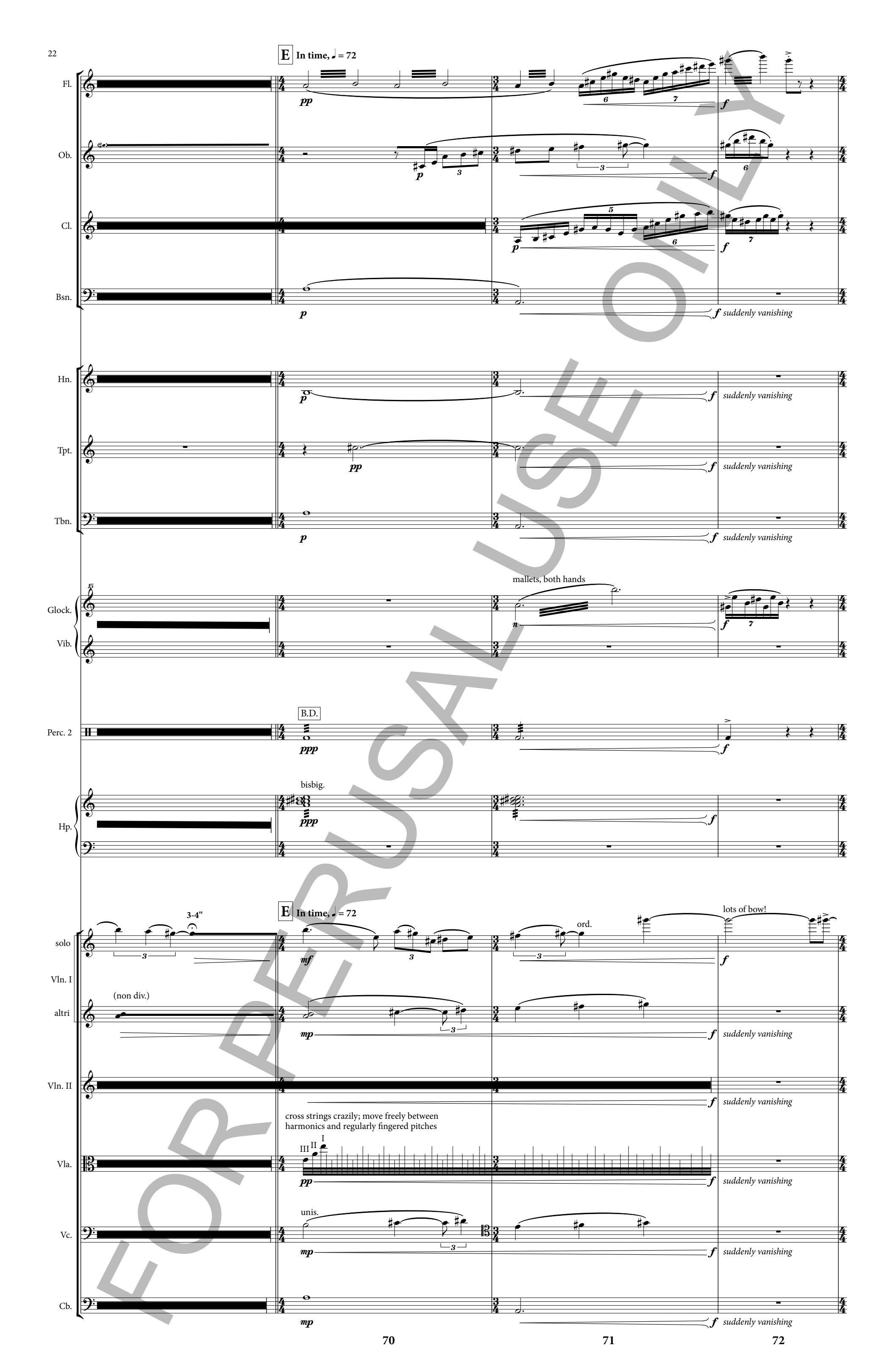

FOR PERUSAL USE ONLY

poco rit. ♩ = 60

Fl.

Ob.

Cl.

Bsn.

Hn. — blow air

Tpt. — blow air

Tbn. — blow air

Glock.

Vib. — (arco)

Perc. 2 — scrape sizzle — wire brushes

Hp.

poco rit. ♩ = 60

solo Vln. I

altri

Vln. II

Vla. — col legno, unis.

Vc. — col legno, unis.

Cb.

FOR PERUSAL ONLY

poco rit. ♩ = 54

'shh'

'shh'

Fl.

Ob.

Cl.

To Bb Cl.

Bsn.

Hn.

ord.

blow air

Tpt.

Tbn.

Vib.

Perc. 2

Hp.

poco rit. ♩ = 54

quasi-improvisatory; cadenza-like

solo

Vln. I

altri

never overwhelm solo

solo, m.s.p.

pressure trill

Vln. II

Vla.

Vc.

Cb.

77 78 79 80

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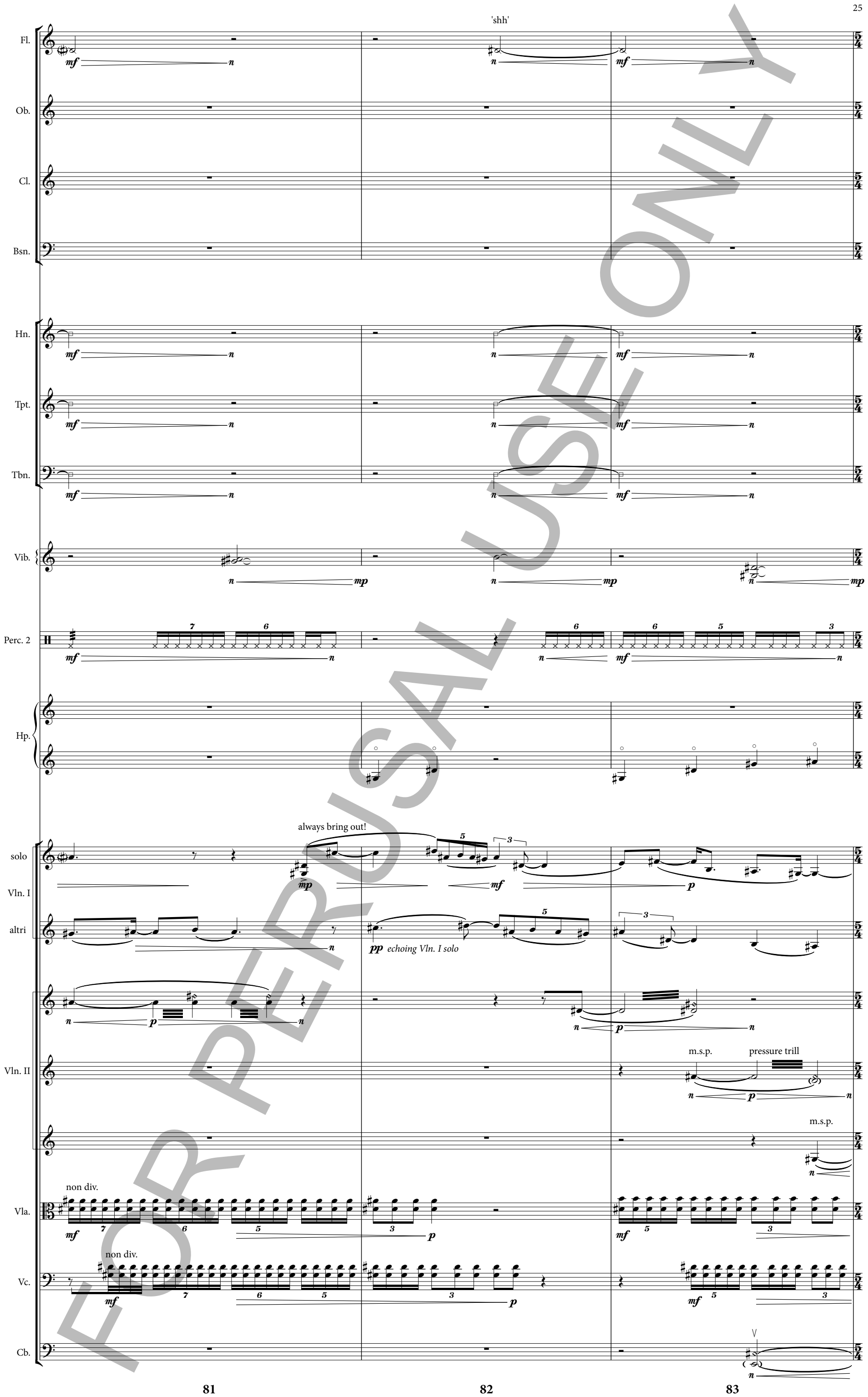

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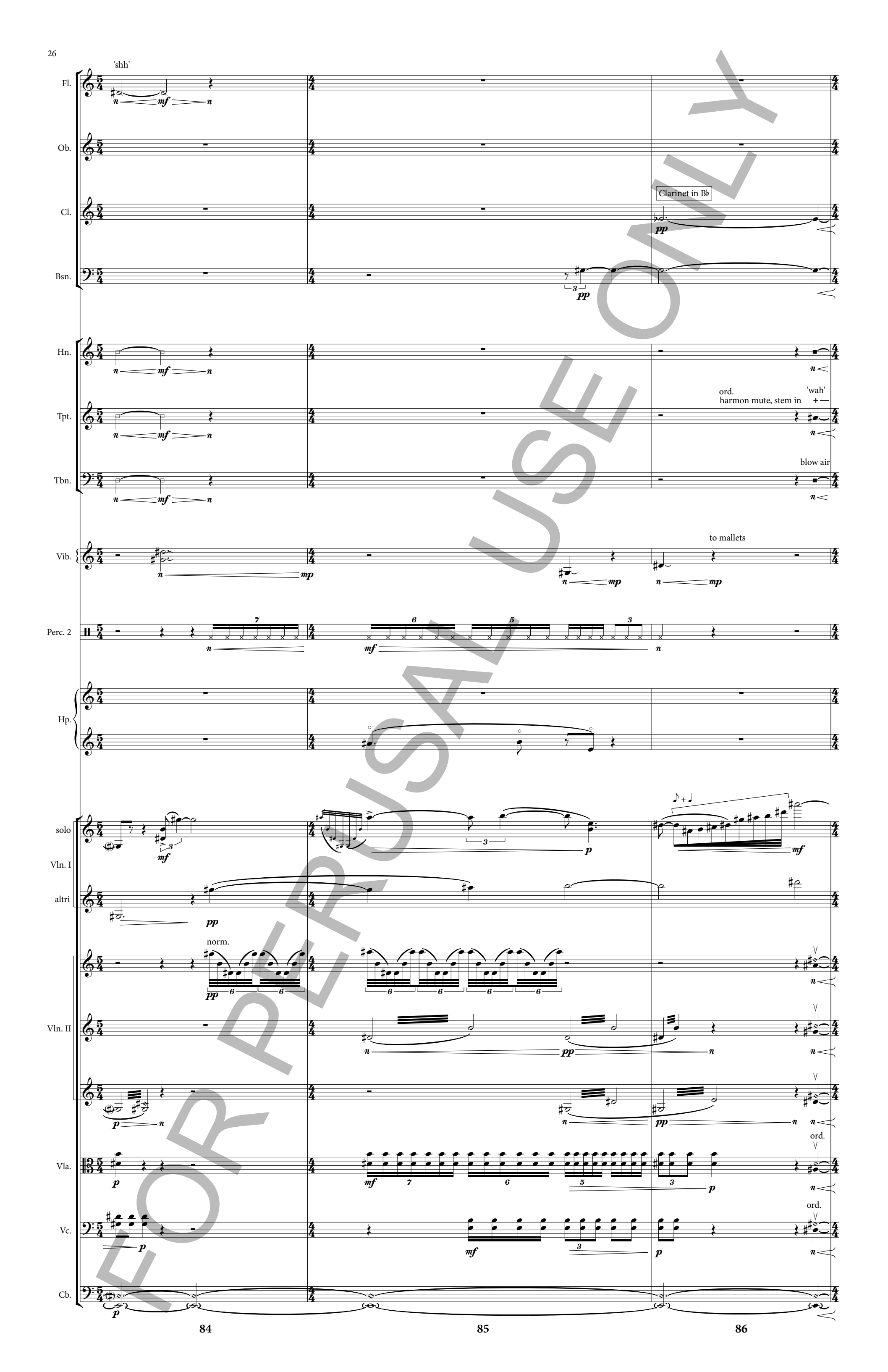

FOR PERUSAL ONLY

F Faster, fuller, ♩ = 72

Fl.
'shh'
ord.

Ob.

Cl.
very sharp cutoff!

Bsn.
very sharp cutoff!

Hn.
very sharp cutoff!

Tpt.
very sharp cutoff!
blow air

Tbn.
very sharp cutoff!

Vib.
(mallets)

Perc. 2
large mallet

Hp.

F Faster, fuller, ♩ = 72

solo
Vln. I
altri
Ab

very sharp cutoff!
echoing Vln. I solo

Vln. II
very sharp cutoff!
echoing Vln. I solo

very sharp cutoff!
echoing Vln. I solo

Vla.
very sharp cutoff!

Vc.
very sharp cutoff!

Cb.
very sharp cutoff!

87 88 89 90 91

FOR PERUSAL ONLY

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Glock.

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tongue pizz.

wire brushes

very slow gliss.

gliss.

col legno
non div.

ord.

pizz., unis.

arco

pizz.

FOR REHEARSAL USE ONLY

poco rit.

Fl.
ord.
Ob.
Cl.
Bsn.

Hn.
ord.
Tpt.
ord., open
Tbn.
ord.

Glock.
Vib.

Perc. 2
large mallet
Tam-tam
a low rumble

Hp.

poco rit.

Vln. I
gliss.
non vib.
gradually mute string

Vln. II

Vla.

Vc.

Cb.
arco

FOR PERUSAL USE ONLY

G Lyrical, ♩ = 60

Fl.
'shh'
n mp n

Ob.

Cl.

Bsn.
n < p n

Hn.
blow air
n mf n

Tpt.
blow air
n mf n
n mf

Tbn.
n < p n
n mp

Glock.

Vib.

Bass Drum

T.-t.
wire brushes
n mp
n mp

Hp.
p

G Lyrical, ♩ = 60

pitchless

Vln. I
col legno, unis.
p mf p

Vln. II
pp < mp p

Vla.
as though from a distance
n
mp > pp mp

Vc.
as though from a distance
mp > pp < mp

Cb.
p

101 102 103 104 105

FOR PERUSAL USE ONLY

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.

p a gentle aura around the strings

106 107 108 109 110

FOR PERUSAL USE ONLY

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vib.
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
non div.

111 112 113 114

FOR PERUSAL USE ONLY

Fl.
'shh'

Ob.

Cl.

Bsn.

Hn.

Tpt.
blow air

Tbn.
blow air

Glock.

Vib.

Perc. 2
wire brushes

Hp.

repeat box as fast as possible! each player in own time
ricochet
pressure trill

Vln. I

repeat box as fast as possible! each player in own time
cross strings crazily
ricochet
pressure trill

Vln. II

Vla.

Vc.

Cb.

115 116 117 118

FOR REHEARSAL USE ONLY

H Capricious; overflowing, somewhat (♩ = 60)

Fl.
ord.
pp mf n p mp p mp n

Ob.
mp p mf mp n mp

Cl.
pp mf n mp n

Bsn.
n mf n p n

Hn.
mf n p n n mp n

Tpt.
n p n n p n n mp n

Tbn.
ord.
n mf n n p n n

Glock.
p

Vib.
pp mp n p n p mp

Perc. 2
large mallet
ppp
L.H. wire brushes,
R.H. large mallet
mf
wire brushes
n mf n
mp n

Hp.
mf ppp bisbig. mp ppp ppp mp ppp

H Capricious; overflowing, somewhat (♩ = 60)

Vln. I
unis.
p mp present, but never grandiose

Vln. II
very gradual crescendo - exaggerate dynamics!

Vla.
p f n p mp present, but never grandiose

Vc.
f n mf mp

Cb.
sim.
mp n n f n n mp n n mp n

119 120 121 122

FOR PERUSAL USE ONLY

poco accel.

Fl.

Ob.

Cl.

Bsn.

Hn.

tongue stop

Tpt.

Tbn.

tongue stop

gliss.

Glock.

Vib.

Perc. 2

Hp.

briefly break from bisbig. to play left hand notes

poco accel.

Vln. I

Vln. II

Vla.

repeat box as fast as possible! each player in own time

ricochet

m.s.p.

Vc.

Cb.

123 124 125 126

FOR PERUSAL USE ONLY

I ♩ = 72

Fl.

Ob.

Cl.

Bsn.

Hn.

tongue stop

Tpt.

Tbn.

Glock.

Vib.

Perc. 2

large mallet

to Tam-tam

Hp.

I ♩ = 72

Vln. I

Vln. II

repeat box as fast as possible! each player in own time

pressure trill

ricochet

glass

Vla.

Vc.

Cb.

127 128 129 130

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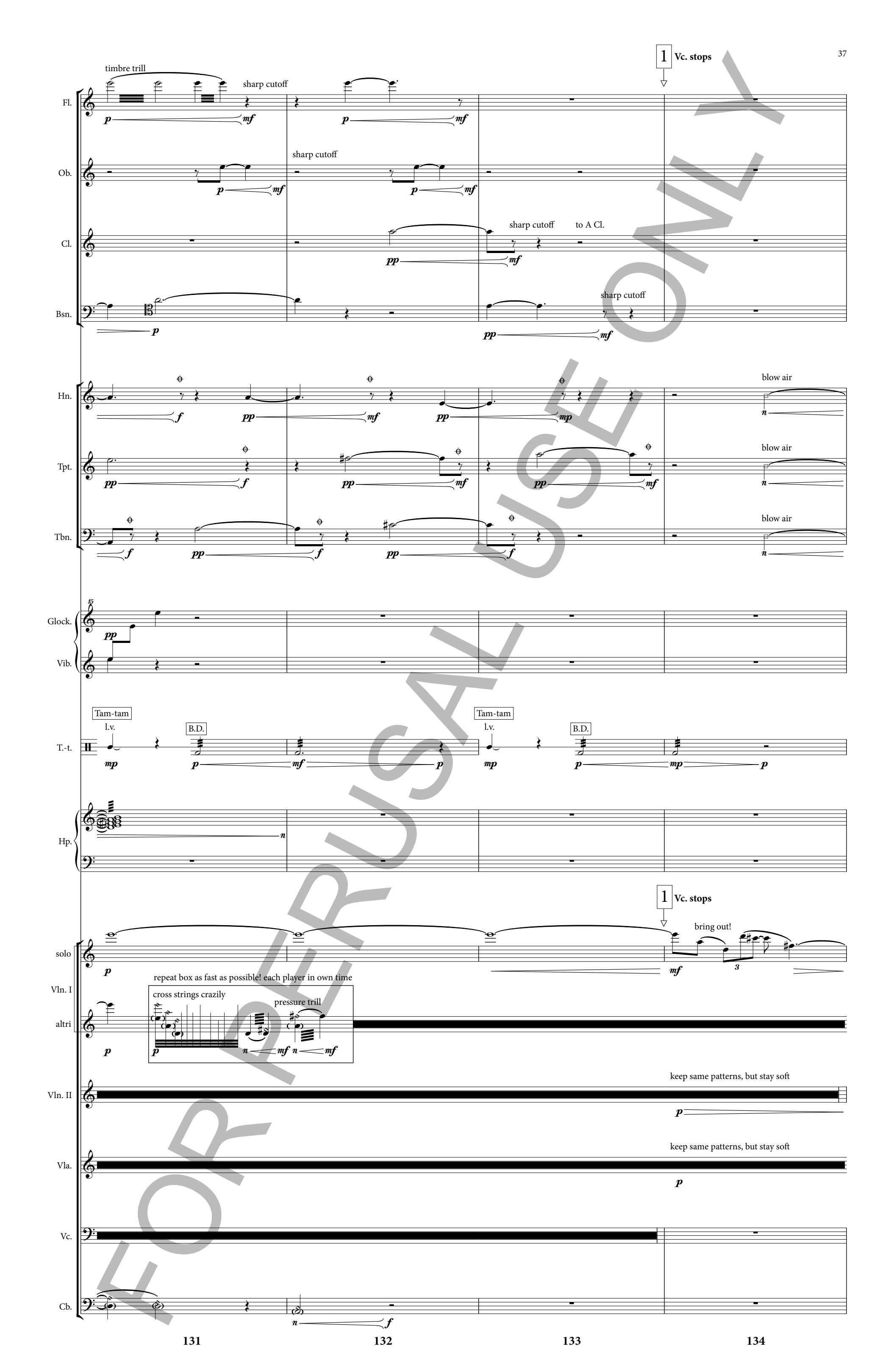

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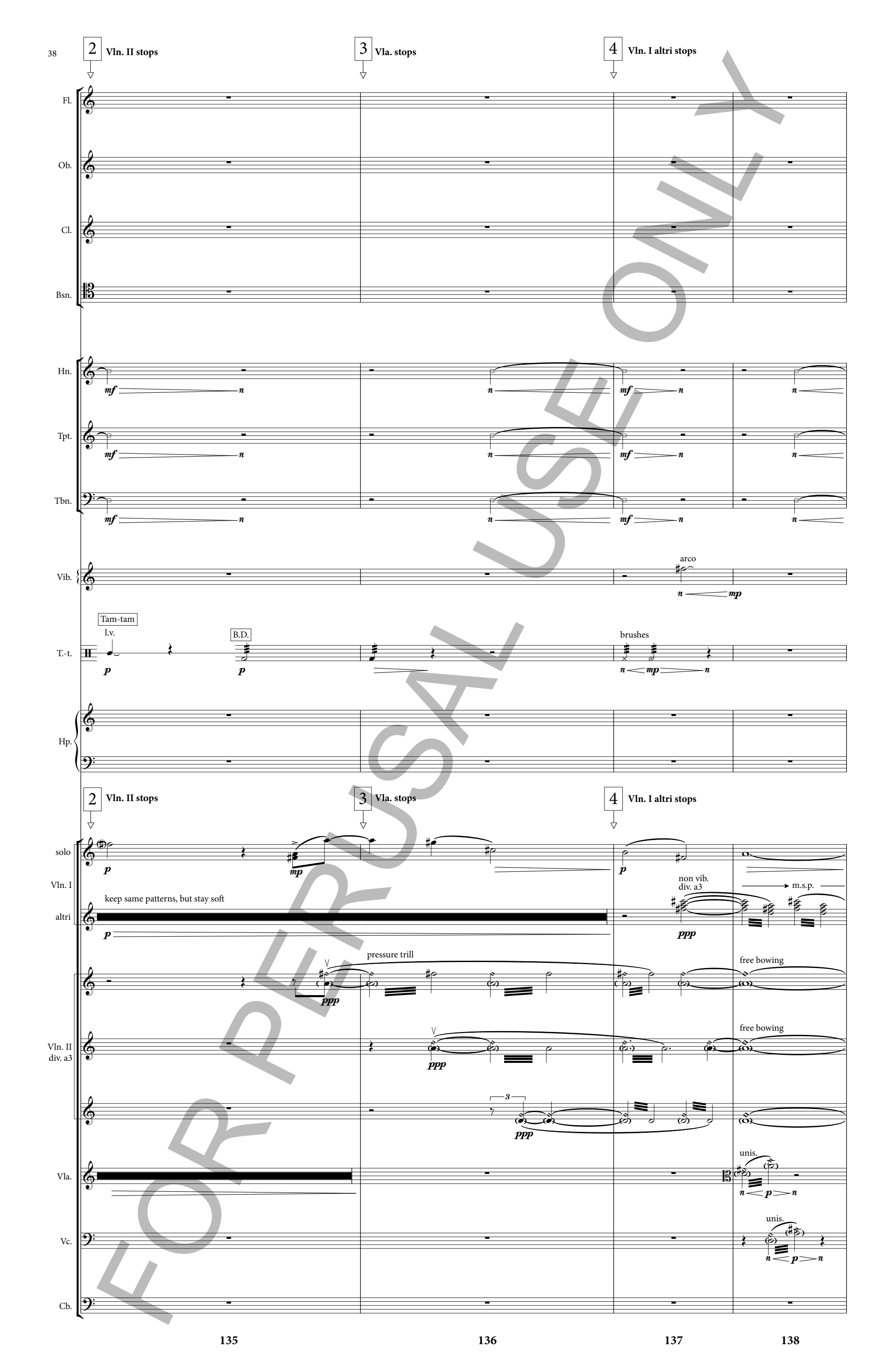

FOR PERUSAL USE ONLY

poco rit. ♩ = 63

Fl.
non vib.

Ob.

Clarinet in A
Cl.

Bsn.
non vib.

Hn.

Tpt.

Tbn.

Glock.

Vib.

Perc. 2

Hp.

poco rit. ♩ = 63

solo Vln. I
norm. m.s.p. norm.

altri

Vln. II

free bowing
Vla.

Vc.

Cb.

139 140 141 142 143

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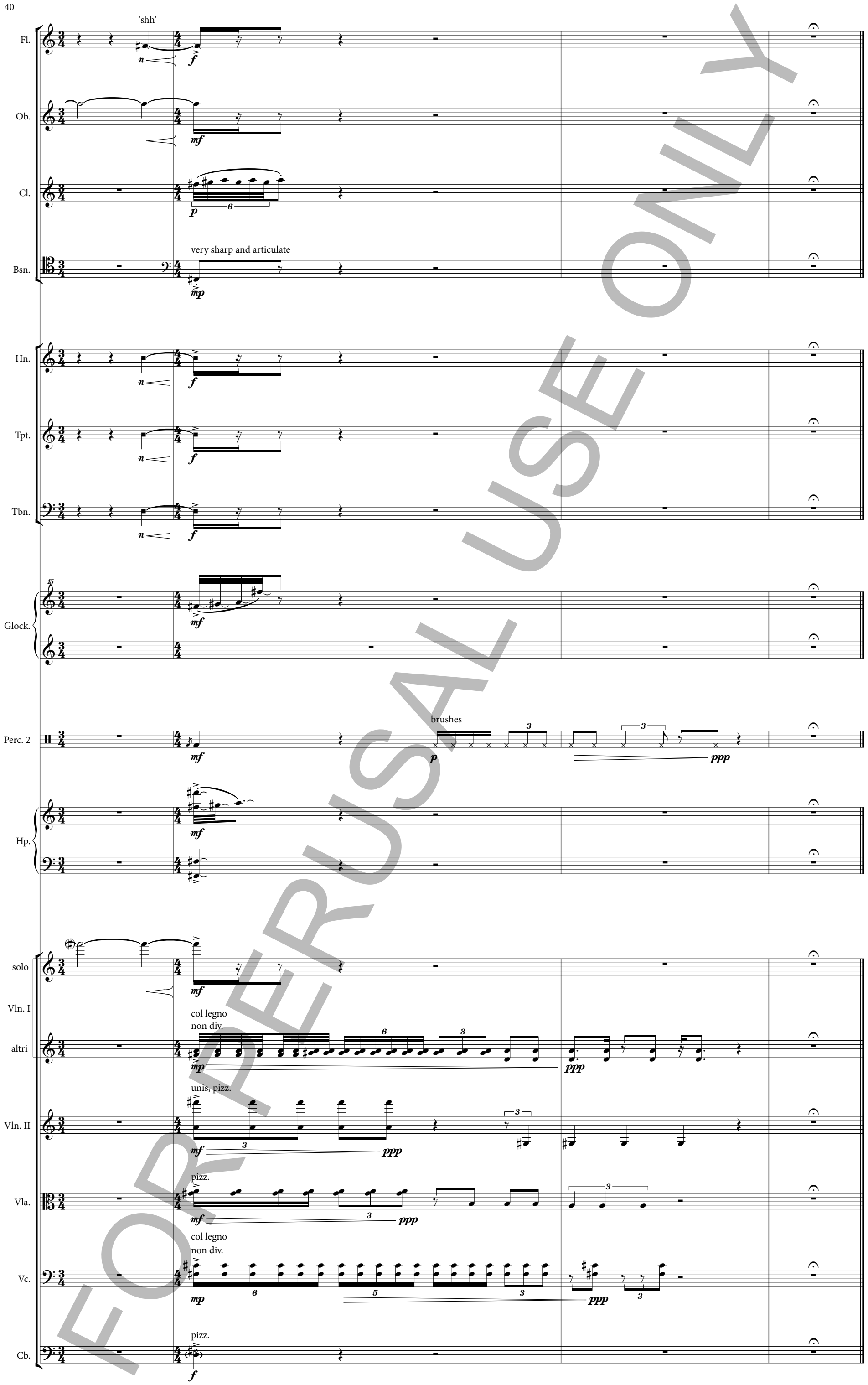

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