

Full Score

Katherine Balch

all around the sea blazed gold
for large ensemble

2022

Instrumentation

flute (doubling piccolo)*
oboe*
B^b clarinet (doubling B^b bass clarinet)*
bassoon (doubling contrabassoon)*

F horn
C trumpet
tenor trombone
bass trombone

2 percussion:
percussion 1: vibraphone, rainstick, large tom (16"-18"), large suspended cymbal, ocean drum (shared)
percussion 2: xylophone (3.5 octaves), glockenspiel, 4 crotales (dipped in water, see performance notes),
med. suspended cymbal, ocean drum (shared), snare, bass drum, tam-tam, assorted coins, med/large glass
mason jar, guiro, small triangle

piano

solo strings:
violin I
violin II
viola
'cello
contrabass (+C ext.)

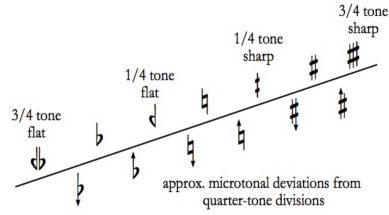
*all woodwinds require a small sheet of bubble wrap (see performance notes)

Performance notes

In general

- duration: c. 13'

- the following **microtonal accidentals** are used:



- microtones in this piece are used two ways: first, as quarter-tone deviations from the tempered norm, often in stacks of P5's/P4's (it is important to take care that the quarter-tone perfect intervals are in tune with respect to each other); and second, as partials of overtone chords, in which case the partial and/or cent deviation from the tempered norm is indicated

- **microtonal bisbigliando** (applies to **strings** and **winds**) indicates ad. lib. fast, dramatic microtonal fluctuations around a central preceding pitch. This is an expressive agitato "itch" or "jitter" of the pitch (*on string, separate bows* (strings) / *staccato* (winds)).

For example, the following notation (vln. 1 m. 137) might be realized as

number of ways. See QR code demo.

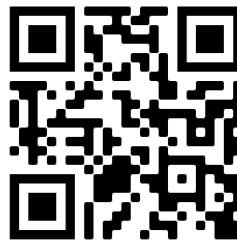
- = al niente = dal niente

- = exponential crescendo

- **quotational dynamics** ("*f*") indicate effort to produce sound, not resultant sound, which is typically quite soft.

- **all non-standard playing techniques are demo'd here:**

- contact the composer (katherine.balch@yale.edu) for any questions about performance techniques



Winds & Brass

- **air sounds** (little to no pitch) are indicated with diamond (◆) noteheads

- = **tongue pizzicato** (flute), *sempre* very dry and short, as little pitch centrality as possible.

- = **tongue pizz.** (bassoon); bassoon tongue pizzicati and air sounds are notated on a 3-line High-Medium-Low staff to indicate general register (see QR code demo for suggested fingerings)

- = **tongue rams** (flute)

- = **slap tongue** (bass clarinet)

- **key clicks** are notated with x-noteheads

- clarinet and oboe multiphonic fingerings appear in the part

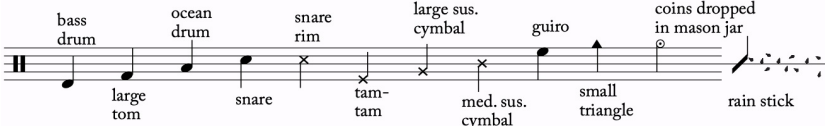
- **all woodwind players** (flute, oboe, bassoon, clarinet, **require a sheet of bubble wrap** or any other delicate crinkly/ rustly sound (a large sheet of tin foil, and an empty plastic water bottle work well also). Whatever material, take care that the sound is gentle and blends together to create a *delicate but active crinkling texture* (rehearsal **S** *al fine*)


- **emboucher position** above noteheads (flute) is sometimes used to indicate fully covering the mouthpiece or normal

- a note about **brass mutes**: specific mutes are sometimes indicated, as well as a description of the sound quality so that players may choose mute types at their own discretion to fit best with surrounding texture/atmosphere and dynamic

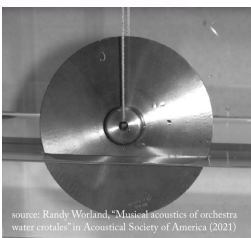
Performance notes, cont.

Percussion

- non-pitched percussion key: 

- the following crotale pitches are dipped in water: 

- the crotales must be suspended with strong rubber bands, thin bungee chords, or other elastic rope materials above a water tub for dipping (a plastic planter works well), like so:





- when mallet hardness is not specified, players should use their discretion

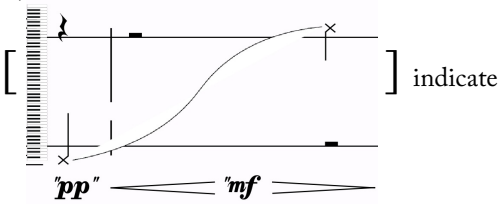
- for the assorted coins & mason jar sound, preferably use heavier coins, like quarters, nickles, or heavier international currencies (when I wrote the piece I was using British Pence as practice, which sounded nice). Drop into medium/large mason jar from a bit of height for more of a bounce/ricochet.

Piano

- the following accessories are required for non-standard playing techniques: **plectrum** (such as a heavy guitar pick or credit card), **BB sock**, **post-tac**, or **blue tape** for muting strings

- + = **muted** string
- **harmonics** notation  indicate stopped node with resultant harmonic (l.h.) and struck key (r.h.)

- **guiro scrape** = gentle plectrum scrape along the white keys of the piano keyboard. The staff & notation  indicate approximate position and shape of gesture. See QR code demo.

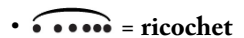



Strings


- **m.s.t.** / **s.t.** / **s.p.** / **m.s.p.** = molto sul tasto / sul tasto / sul ponticello / molto sul ponticello


- **harmonic pressure** (with or without sounding harmonic pitch) is always indicated with a diamond (◆) notehead. At times, harmonic pressure is used for breathy/airy/non-determinant pitch sounds (see fingerboard-to-bridge-clef note below and QR code demo's)

- **c.l.b.** / **c.l.t.** = col legno battuto / col legno tratto

-  = **ricochet**

- **overpressure** swells and hairpins indicate gradual transition to and from overpressure/scratch tone (little to no pitch) 

- **crunch**  = dampen strings with harmonic pressure and at frog, quickly rotate bow horizontally (vln/vla) / vertically (vc/db) with overpressure for produce a fast, delicate, unpitched "crunch" sound

- the fingerboard-to-bridge clef  indicates non-pitched or non-determinant pitched sounds that take place above the fingerboard, with approximate fingering and/or bow position on staff.

- **double bassist requires large binder clip** 

all around the sea blazed gold

commissioned by the Los Angeles Philharmonic Association
Gustavo Dudamel, Music & Artistic Director

Katherine Balch (2022)

Still, blended $\text{♩} = c.56$

Flute
air only
f

Oboe
mp *p*

Bb Clarinet
mp *p*

Bassoon
remove reed, fl.t., "purr" replace reed
f

F Horn
con sord. (mellow, warm, blended sound)
mp *p*

C Trumpet
con sord. (mellow, warm, blended sound)
mp *p*

Tenor Trombone
con sord. (mellow, warm, blended sound)
mp *p*

Bass Trombone
con sord. (mellow, warm, blended sound)
mp *p*

Percussion 1
vibraphone, soft mallets, motor on (slow)
mp *sempre l.v.*

Percussion 2
tam tam, scrape w/ triangle beater ocean drum, gentle swell
mp *sim.*

Piano
with heavy plectrum: guiro scrape on white keys, follow contour of line for gesture *sempre*
mf *sempre l.v.* *pp* *mf* *f* *pp* *mf*

Violin I
con sord. slow, even gliss.
pp *mp* *sim.*

Violin II
con sord. slow, even gliss.
pp *mp* *sim.*

Viola
con sord. slow, even gliss.
pp *mp* *sim.*

Violoncello
con sord. slow, even gliss.
pp *mp* *sim.*

Contrabass
con sord. slow, even gliss.
pp *mp* *sim.*

6

Fl. *pp* *f* *p* *molto*

Ob. *mf* *mp* *p*

Cl. *mf* *ppp* *mp* *p*

Bsn. *ppp* *mf* *pp* *molto*

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

Tpt. *mf* *ppp* *mp* *p*

T. Tbn. *mf* *mp* *p*

B. Tbn. *mf* *mp* *p*

Perc. 1 (vib.)

Perc. 2 (o.d.) ("wave breaking" sound) *piu f* *sim.*

Pno. *mp* *f*

Vln. I *mf* *p* *mf* *p* on string

Vln. II *mf* *p* *mf* *p* on string

Vla. *mf* *p* *mf* *p* on string

Vc. *mf* *p* *mf* *p* on string

Cb. *mf* *p* *mf* *p* on string

10

Fl. *ppp* *p* *molto*

Ob. *mf* *p*

Cl. *mf* *p* *mp*

Bsn. *ppp* *p* *molto*

Hn. *p* *mf* *p* *slow, even gliss.*

Tpt. *mf* *p* *slow, even gliss.*

T. Tbn. *mf* *p* *slow, even gliss.*

B. Tbn. *mf* *p* *slow, even gliss.*

Perc. 1

Perc. 2 *piu f* *p*

Pno.

Vln. I *mf* *s.p.* *ord.* *molto vib.* *ord.*

Vln. II *mf* *s.p.* *ord.* *molto vib.* *ord.*

Vla. *mf* *s.p.* *ord.* *molto vib.* *ord.*

Vc. *mf* *s.p.* *ord.* *molto vib.* *ord.*

Cb. *mf* *s.p.* *ord.* *molto vib.* *ord.*

14

Fl. *fl.t., "purr"* *mf*

Ob. (P4/P5 with brass and cl.) *ppp* *mp* *p* *mf*

Cl. *p* *mf* *pp*

Bsn. (P4/P5 with brass and cl.) *ppp* *mp* *p* *mf*

Hn. *mf*

Tpt. *f* *senza sord, air only, sighing*

T. Tbn. *f* *senza sord, air only, sighing*

B. Tbn. *mf*

Perc. 1 (vibes)

Perc. 2 (o.d.) *mp* *piu f*

Pno. (rh) *f*

Vln. I *f* *pp* *f* *s.p.* *ord.* *f*

Vln. II *f* *pp* *f* *s.p.* *ord.* *f*

Vla. *f* *pp* *f* *s.p.* *ord.* *f*

Vc. *f* *pp* *f* *s.p.* *ord.* *f*

Cb. *f* *pp* *f* *s.p.* *ord.* *f* *(bend harm.)*

molto vib. (don't quite make it to Eb)

molto vib. (don't quite make it to Bb)

molto vib. (don't quite make it to Eb)

molto vib. (don't quite make it to Bb)

molto vib. (don't quite make it to Eb)

A Poco più mosso ♩=c.60

18

Fl. *ord.*
p *sim., gentle pulses* *ppp*

Ob.
p *sim., gentle pulses* *ppp*

Cl.
p *sim., gentle pulses*

Bsn.
p *sim., gentle pulses*

Hn. *senza sord., articulated air sound only*
f

Tpt.
ppp

T. Tbn.
ppp *mp*

B. Tbn. *senza sord., articulated air sound only*
f *ppp* *mf* *ppp*

Perc. 1 *motor off, med. hard mallets*
mf *(pitch bend)* *ppp*

Perc. 2 *mf*

Pno. *(lh)*
mp *mf* *mp*

A Poco più mosso ♩=c.60

Vln. I *senza sord.*
mp *p* *mp* *p* *mp*

Vln. II *senza sord.*
mp *p* *mp* *p* *mp*

Vla. *senza sord.*
mp *p* *mp* *p* *mp*

Vc. *senza sord.*
mp *p* *mp* *p* *mp*

Cb. *mp* *p* *mp* *p* *mp*

23

Fl. *f* *ppp* *mf*

Ob. *f* *ppp* *mf*

Cl. *sim.* *ppp* *f*

Bsn. *sim.* *ppp*

Hn. *ppp* *mf* *p*

Tpt. *mf* *p* *f* *ppp*

T. Tbn. *p* *ppp*

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

Perc. 1 (vib.) *mp* *mf* *mp* *f* *ppp*

Perc. 2 (crot.) (don't dip) (dip)

Pno. *f* *ff* *mf* *ppp* *mf*

Vln. I *p* *f* *mf > mp* *slow, even gliss.*

Vln. II *p* *f* *mf > mp* *slow, even gliss.*

Vla. *p* *mf > mp* *slow, even gliss.*

Vc. *p* *f* *mf > mp* *slow, even gliss.*

Cb. *p* *mf > mp* *slow, even gliss.*

s.p., noisy *ord.* *agitato, restless* *molto vib.*

27

Fl. *p* *sim.*

Ob. *p* *sim.*

Cl. *p* *sim.*

Bsn. *mf* *p*

Hn. *brassy* *fp* *ppp*

Tpt. *p* *sim.*

T. Tbn. *mf* *ppp* *brassy* *fp* *f*

B. Tbn. *mf* *p*

Perc. 1 *mf sub.* *ppp* *large sus.*

Perc. 2 *ppp* *mf* *tam tam*

Pno. *p* *mf*

Vln. I *f* *fp* *s.p., noisy* *microtonal bisb.*

Vln. II *f* *fp* *microtonal bisb.* *s.p.* *microtonal bisb.*

Vla. *f* *fp* *microtonal bisb.* *s.p.* *ord.*

Vc. *f* *fp* *microtonal bisb.*

Cb. *f* *sfz* *m.s.p.* *f*

B Poco più mosso ♩=c.66

30

poco accel.

Fl. *ff* *p* *fp*

Ob. *ff* *p* *fp*

Cl. *p* *fp*

Bsn. *f* *ppp* *mp* *p*

Hn. *f* *p* *mp* *p* *con sord. (straight)* *fp*

Tpt. *f* *p* *ppp* *mf* *con sord. (straight)*

T. Tbn. *p* *f* *air only* *mp* *fp*

B. Tbn. *f* *air only* *mp*

Perc. 1 (large sus.) *f* *vib. (med. soft mallets)* *mp sempre l.v.*

Perc. 2 ocean drum, gentle swell, as before *piu f*

Pno. *plectrum scrape, as before* *mf* *mf*

poco accel.

B Poco più mosso ♩=c.66

Vln. I *ord.* *ff* *ppp* *f* *p* *espress.*

Vln. II *ord.* *ff* *s.t.* *pp* *sim.*

Vla. *ff* *s.t.* *pp* *sim.*

Vc. *ff* *s.t.* *pp* *sim.*

Cb. *ord.* *ff* *pp* *sim.* *p* *f* *p*

35

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *f* *pp*

ppp

p

(bow)

f *meno f* *meno f*

f *ppp* 9

s.p. microtonal bisb. 3 *pp*

f *p*

ord. 3 *mp* *sim.* 3

microtonal bisb. s.p. 3 *f*

pp *sim.*

38

Fl. *dramatic gliss.* *f* *p* *f*

Ob. *mf* *ppp*

Cl.

Bsn. *f* *ppp*

Hn. *p*

Tpt. *f*

T. Tbn. *ppp* *p* *f*

B. Tbn. *fp*

Perc. 1 (vib.) *p* *mf* *ppp*

Perc. 2

Pno. *mf* *ppp*

Vln. I *slow, even gliss.* *f* *ff* *IV, ord.*

Vln. II

Vla. *3*

Vc. *p* *f* *s.p.*

Cb.

40

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *ppp*

Hn. *f* *p*

Tpt. *ppp*

T. Tbn. *ppp*

B. Tbn. *ppp*

Perc. 1 *mf* *ppp* *mp*

Perc. 2

Pno. *mf*

Vln. I *p* *f* *ppp* s.p. ord. s.p.

Vln. II

Vla. 3

Vc.

Cb.

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1 (vib.)

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *ppp* *3* *mf*

*mp*³ *mp*³

ppp

ppp *mf*

ppp *mf*

f *mp* *p* *mp* *p* *mp* *p* *ppp* *mf*

ord.

mf *p*

mp *p*

mp *p*

mp *p*

ppp *mf*

Detailed description: This is a page of a musical score for orchestra, measures 42 and 43. The score is in 4/4 time and the key signature has one sharp (F#). The instruments are arranged in a standard orchestral layout. Measures 42 and 43 are marked with a double bar line. The Flute and Oboe parts play a triplet of eighth notes in measure 42, followed by a triplet of eighth notes in measure 43, both marked *mp*. The Clarinet part has a melodic line in measure 42 marked *mf* and *ppp*, and a more active line in measure 43 marked *mf*. The Bassoon part is silent in both measures. The Horn, Trumpet, and Trombone parts are silent in measure 42. The Trumpet part has a melodic line in measure 43 marked *ppp*. The Percussion 1 part (vibraphone) plays a rhythmic pattern in measure 42 marked *ppp* and in measure 43 marked *mf*. The Percussion 2 part is silent. The Piano part has a rhythmic pattern in measure 42 marked *ppp* and in measure 43 marked *mf*. The Violin I and II parts have melodic lines in measure 42 marked *f*. In measure 43, the Violin I and II parts have sustained notes marked *mp* and *p*. The Viola part has a melodic line in measure 42 marked *mp* and *p*. The Violoncello part has a melodic line in measure 42 marked *f*. In measure 43, the Violoncello part has sustained notes marked *mp* and *p*. The Contrabass part has a melodic line in measure 42 marked *ppp* and in measure 43 marked *mf*. The word "ord." is written above the Violin I and II parts in measure 43.

44

Fl. *mf* *f* *ppp* To picc.

Ob. *mf* *f* *ppp*

Cl. *mf* *p*

Bsn. *ppp* *f* *ppp*

Hn. *ppp* *mp*

Tpt. *f* *ppp*

T. Tbn. *ppp* *mp*

B. Tbn.

Perc. 1 large sus. (soft mallets) *ppp*

Perc. 2

Pno. *ppp*

Vln. I

Vln. II *f* *mp* *f*

Vla.

Vc.

Cb. *p*

46 Piccolo C

Picc. *mf* *pp* *mp* *p*

Ob. *mp* *p*

Cl. *mf* *pp* *p*

Bsn. *mp* *p*

Hn. *ppp* *mp* *pp*

Tpt. *mp* *pp*
senza sord.

T. Tbn. *ppp* *mp* *pp*

B. Tbn. *p* *f* *ppp* *mp*

Perc. 1 (sus. cymb.) *mf* vib. (med. soft mallets) *ppp*

Perc. 2 snare (sticks on rim) *p* *fp*

Pno. *ppp* *mf* *ppp*

Vln. I *ff* *pp* *sim.*

Vln. II *ff* *pp* *sim.*

Vla. *f* *pp* *sim.*

Vc. *f* *pp* *sim.*

Cb. *f* *ppp* *mf* *pp* *sim.*

50

microtonal bisb.

To Fl.

Flute

Picc. *mf* *ppp < p* *ppp < p*

Ob. *ppp < p* *p*

Cl. *f >*

Bsn. *ppp = p*

Hn. *mf >*

Tpt. *mf >*

T. Tbn. *mf >*

B. Tbn. *ppp* *mf >*

Perc. 1 *mp* *ppp* *mf* *ppp*

Perc. 2

Pno. *mf* *ppp* *mp*

Vln. I *sim.* *mf* *pp*

Vln. II *sim.* *mf* *pp*

Vla. *sim.* *mf* *pp*

Vc. *sim.* *mf* *pp*

Cb. *sim.* *mf* *pp*

54

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp*

Bsn. *mp* To Cbsn.

Hn. *mp*

Tpt. *mp*

T. Tbn. *mp*

B. Tbn. *mp*

Perc. 1 (vib.) *mp* *ppp* *f* *ppp*

Perc. 2

Pno. *ppp* *mp* *f sub.* *p* 7:8

Vln. I *pp* *mf* *mp* *f*

Vln. II *pp* *mf* *mp* *f*

Vla. *pp* *mf* *mp* *f*

Vc. *pp* *mf* *mp* *f*

Cb. *pp* *mf* *mp* *f*

Detailed description: This page of a musical score covers measures 54, 55, and 56. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features triplet patterns in measures 54 and 55, with dynamics ranging from *mp* to *p*. The Percussion section (Perc. 1 and Perc. 2) includes a vibraphone part with complex rhythmic patterns and dynamics from *mp* to *ppp*. The Piano part (Pno.) has a left-hand accompaniment with triplets and a right-hand melody, with dynamics from *ppp* to *f sub.* and a 7:8 time signature change in measure 56. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth notes with triplets, with dynamics from *pp* to *f*.

57

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

Ob. *f* *pp* *mf*

Cl. *f* *pp*

Bsn.

Hn. *f* *p* *ppp*

Tpt. *f* *p* *ppp* *p*

T. Tbn. *mf* *ppp* *mp*

B. Tbn. *mf* *ppp* *mp*

Perc. 1

Perc. 2 bass drum (match low brass articulation) *ppp* *mp*

Pno. *f* *p*

Vln. I *mf* *p* *mp* *pp* *ppp*

Vln. II *mf* *p* *mp* *pp* *ppp*

Vla. *mf* *p* *mp* *pp* *ppp* con sord.

Vc. *mf* *p* *mp* *pp* *ppp*

Cb. *p* *ppp* *mf*

poco rit. **D** Poco meno mosso (♩=c.60)

59

Fl.

Ob.

Cl. *To B. Cl.*

Cbsn. *Contrabassoon*

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1 *rain stick (slight tilt, very slow trickle)*

Perc. 2 *(b.d.)*

Pno.

poco rit. **D** Poco meno mosso (♩=c.60)

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord., s.p.

sim.

con sord., s.p.

sim.

p scorrevole, whispered agitato

mf

p

con sord., s.p.

sim.

s.p.

sim.

61

Fl. *pp* *ppp*

Ob.

B. Cl. Bass Clarinet in B \flat

Cbsn. *mf* *ppp*

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno. *mp*

Vln. I m.s.p. *mf* *p*

Vln. II m.s.p. *mf* *p*

Vla. *f* *mf = p*

Vc. m.s.p. *p*

Cb. m.s.p. *p*

E ♩=c.120, L'istesso tempo, more beats

63

Fl. *f* ³

Ob.

B. Cl. *p* *stable, airy, open*

Cbsn.

Hn. *con sord. (harmon, or very nasal, distant sound)*
ppp *mp*

Tpt.

T. Tbn.

B. Tbn.

Perc. 1 (rain stick, cont. to tilt very slightly for a *slow, delicate trickle*, change directions when needed)

Perc. 2

Pno. *mf*

E ♩=c.120, L'istesso tempo, more beats

Vln. I *s.p.* *m.s.p.*
pp *pp*
senza sord., col legno tratto
f *pp* *p*
pizz.

Vln. II *s.p.* *m.s.p.*
pp *pp*
senza sord., col legno tratto
f = *pp* *p* ³

Vla. *m.s.p. no fundamental, high harmonic shimmer*
mf *f*
senza sord., col legno tratto
f = *pp*

Vc. *s.p.* *m.s.p.*
pp *pp*
senza sord., col legno tratto
f = *pp*

Cb. *s.p.* *m.s.p.*
pp *pp*
col legno tratto
f = *pp*

68

Fl. tongue pizz. *mp* sounding *pp* *ff* (low "purr" sound) *poco rit.*

Ob.

B. Cl. (blossom into overtone multiphonic, find 7th partial) *ppp*

Cbsn.

Hn. *p* *ppp*

Tpt. con sord. (harmon) *ppp* *mp*

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2 drop coin into mason jar (approx. rhythm) *mf* sounding *p-mp* sempre

Pno. *mp* *p*

Vln. I *col legno tratto* *ppp* *p* *pizz.* *8va* *poco rit.*

Vln. II *col legno tratto* *ppp* *p* *col legno tratto* *pizz.* *p*

Vla. (c.l.t) *ppp*

Vc. (c.l.t) *ppp*

Cb. (c.l.t) *ppp*

Fragile, prickly ♩=c.112

Musical score for measures 73-76. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Clarinet (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (T. Tbn.), Bass Trombone (B. Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.).

Measure 73: Flute part begins with *pizz.* and *mp* *sempre*. It features triplets and trills (*t.r.*). The Oboe part has *sfz* *p* *sempre*. The Bassoon and Clarinet parts have *p*. The Percussion 1 part has a rain stick effect. The Percussion 2 part has a pattern of notes. The Piano part has triplets.

Measure 74: Flute part has *bisb.* and *p*. The Percussion 1 part continues with the rain stick effect. The Piano part has triplets.

Measure 75: Flute part has *pizz.* and *t.r.*. The Percussion 1 part continues with the rain stick effect. The Piano part has triplets.

Measure 76: Flute part has *pizz.* and *p*. The Percussion 1 part continues with the rain stick effect. The Piano part has triplets.

Fragile, prickly ♩=c.112

Musical score for measures 73-76. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 73: Violin I and II parts have *(sempre p)* and triplets. The Viola part has *pizz.* and *p*. The Violoncello and Contrabass parts have *ppp* and triplets.

Measure 74: Violin I and II parts have *swr* and triplets. The Viola part has *p*. The Violoncello and Contrabass parts have *ppp* and triplets.

Measure 75: Violin I and II parts have *swr* and triplets. The Viola part has *p*. The Violoncello and Contrabass parts have *ppp* and triplets.

Measure 76: Violin I and II parts have *swr* and triplets. The Viola part has *p*. The Violoncello and Contrabass parts have *ppp* and triplets.

78

t-t-t-t-t-t-t-t-t-t-t-t

Fl. *mp* *ppp* *p* *ff*

Ob.

B. Cl.

Cbsn. *ppp* remove reed no reed, air only

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2 *ppp* *p* stick on rim of mason jar

Pno.

Vln. I *pizz.* *8va*

Vln. II *p*

Vla. *(sempre p)* *8va* *pizz.*

Vc. *col legno battuto* *ppp* (c.l.b., articulated gliss.) *ppp*

Cb. *col legno battuto* *ppp*

83 F

Fl. *p* *ppp* *mp*

Ob.

B. Cl.

Cbsn. *pizz.* *air*
mp (sounding *pp*) *sempre*

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1 (rain stick)

Perc. 2 (coins & mason jar) (drop coin) (stick on rim of mason jar)
ppp *mp*

Pno.

Vln. I *pizz.* *gliss.*

Vln. II *gliss.* *p* *pp*

Vla. *gliss.*

Vc. *as before* *ppp* *p*
c.l.b.

Cb.

88

Fl. *ppp* *ff* *p* *t.r.* *pizz.*

Ob.

B. Cl. *ppp*

Cbsn. *pizz.* *3* *air*

Hn. (con sord, harmon) *ppp* *mp* *p*

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2 *p* triangle

Pno. *mp* *3* *sva*

Vln. I (8) *sva*

Vln. II *sva*

Vla.

Vc. *ord., m.s.p., flüchtig* *ppp* *p* *crunch* *p dolce*

Cb.

poco accel.

Piu mosso ♩=c.120

93

Fl. *t-t-t-t-t-t-t-t* *t.r.* *pp* *t.r.* *ff*

Ob.

B. Cl.

Cbsn. *pizz.* *fl.t., "pur"* *ppp*

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2 (coins & mason jar)

Pno.

poco accel.

Piu mosso ♩=c.120

Vln. I *8va*

Vln. II *8va*

Vla. *p*

Vc. *pizz.* *pp*

Cb. *pizz.* *pp* *p*

98 *bisb.* *p* *pizz.* **G** *t.r.* *sh.* *pizz.* 3 *t.r.*

Fl.

Ob.

B. Cl.

Cbsn. *pizz.* 3 *fl.t., "purr"*

Hn. *con sord. (warm, mellow sound)* *ppp*

Tpt.

T. Tbn. *con sord. (warm, mellow sound)* *ppp*

B. Tbn. *con sord. (warm, mellow sound)* *ppp*

Perc. 1 *ocean drum, slow, gentle swells* *ppp* *p*

Perc. 2

Pno. *mp*

G

Vln. I (8) *8va*

Vln. II *8va*

Vla. *3*

Vc. *p* *mp* *pp*

Cb. *mp* *pp*

103

Fl. *ppp*

Ob.

B. Cl. *ppp*

Cbsn. To Bsn.

Hn. *p* *ppp* *p* slow, even gliss
con sord. (warm, mellow sound)

Tpt. *ppp*

T. Tbn. *p* *ppp* *p* slow, even gliss

B. Tbn. *p* *ppp* *p* slow, even gliss

Perc. 1 (o.d.) *sim.*

Perc. 2 (drop several coins *slightly offset* (approx. rhythm, don't overthink it))

Pno.

Vln. I *gru*

Vln. II *gru*

Vla. *gru*

Vc. *p* *pp*

Cb. *p*

108

Fl. *slow, even gliss.*
p *mp* *pp*

Ob. *ppp* *mp* *pp*

B. Cl. *slow, even gliss.*
Bassoon (with reed) *p* *mp* *pp*

Bsn. *ppp* *mp* *pp*

Hn. *ppp* *mp*

Tpt. *slow, even gliss.*
p *mp* *pp*

T. Tbn. *ppp*

B. Tbn. *ppp*

Perc. 1 *mp*

Perc. 2

Pno.

Vln. I *mf* *p* *mf* *arco, s.p.* *mp* *m.s.p.* *pizz.*

Vln. II *mf* *arco, s.t.* *ppp* *mp* *p*

Vla. *mf* *p* *arco, s.t.* *ppp* *mp* *pizz.*

Vc. *mf* *p* *arco, s.t.* *ppp* *mp* *pizz.* *p*

Cb. *p*

112

Fl. *f* *ppp*

Ob. *mf* 3

B. Cl. *f* *ppp*

Bsn. 3 *mf* *p*

Hn. *fp* *ppp* senza sord.

Tpt. *f* *ppp*

T. Tbn.

B. Tbn. *ppp*

Perc. 1

Perc. 2 triangle *p* snare (sticks) *ppp*

Pno. *mf* *f*

Vln. I *ppp* *mp* *ppp* 3 *mf* 5 *pp* con sord., ord.

Vln. II *mp* *ppp* *dolcissimo* arco *ppp*

Vla. (pizz.) *mp* 3 *f*

Vc. (pizz.) *mp* *pp* 3

Cb. (pizz.) 3

117

[H] Light, but crisp

jet whistle To picc.

Fl. *mf* *agitato* *sfz*

Ob. *ppp* *mf* *p*

B. Cl. *mp* *f* *noisy* *sfz* *ppp* *mf* *p*

Bsn. *ppp* *mf* *p*

Hn. *mf* *agitato* *p* *f* *noisy*

Tpt. *mp* *f* *noisy*

T. Tbn. *ppp* *f* *dramatic gliss* *fp* *p*

B. Tbn. *mp* *ppp* *ppp* *mp* *p*

vibraphone (hard mallets) *ppp* *ff* *mf sub.*

Perc. 1 *ppp* *ff* *mf sub.*

Perc. 2 *mp > p* *ff* *p* *f* *ppp*

Pno. *p* *ff* *mf sub.*

[H] Light, but crisp

Vln. I *ppp* *mf* *agitato* *ff* *noisy gliss*

Vln. II *ppp* *mf* *agitato* *ff* *noisy*

Vla. *ppp* *p* *scorrevole, whispered* *agitato* *mf* *p*

Vc. *ppp* *mf* *f*

Cb. *ppp* *f*

microtonal bisb. *m.s.p.*

arco *s.p.* (II III) *ord.*

121 Piccolo

Fl. *p*

Ob.

B. Cl. *ppp* *p* *mf*

Bsn.

Hn. *ppp* *mp* *p*

Tpt. *ppp* *mp* *p*

T. Tbn.

B. Tbn.

Perc. 1 (vib.) (bow)

Perc. 2 (snare)

Pno.

Vln. I *ppp* *mp* *p* con sord., IV → s.p. (IV)

Vln. II *ppp* *mp* *p* con sord., III → s.p. (III)

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

Vc.

Cb. *ppp* *mp* *p*

125

Picc. *mf* *p sub* *mp* *ppp* *mp* *sfz (mp)* *sfz*

Ob.

B. Cl. *p* *mf* *pp* *mf* *sfz* *p sub.* *sfz*

Bsn.

Hn. *p* *mf*
con sord., plunger

Tpt. *sfz*
con sord., harmon

T. Tbn. *ppp*

B. Tbn. *sfz staccatissimo* *sim.*

Perc. 1 guiro

Perc. 2 snare (sticks, on rim)
< f *pp sub.*

Pno.

Vln. I *mf* *ppp* *scorrevole, whispered agitato* *f* *pp sub.* *f sparkly* *mf sub.*

Vln. II *mf* *ppp* *f choppy* *sfz* *crunch*

Vla. *mf* *f* *ppp* *f choppy* *p sub.* *f* *crunch* *sfz*

Vc. *mf* *pp* *f*

Cb. *mf* *pp*

I

129

Picc. *mp* *p* *f* *mf* *ppp*

Ob. *sfz* *ppp* *mf* *sfz* *ppp* *mf*

B. Cl. *p* *mf* *sfz* *p sub.* *sfz*

Bsn. *ppp* *mf* *p*

Hn.

Tpt. *p* *f* *pp* ad. lib. talking plunger etc.

T. Tbn. *f*

B. Tbn. *f*

Perc. 1 (vib.) (hard mallets) *ppp* *mf* *p*

Perc. 2 (snare) *ff* *f* *p* *f* *pp*

Pno.

I

Vln. I *pp* *p* *mf* *pp* *ord.*

Vln. II *ppp* *ord.* *ord., senza sord.* *molto vib.*

Vla. *ppp* *ord.* *ord.* *molto vib.*

Vc. *pp* *mf* *f* *s.p., flautando* *microtonal bisb.* *noisy* *p* *ff*

Cb. *f* *pizz.*

132 (11th partial of C \sharp)

Picc. *mf sighing* *sfz* *sim.*

Ob. *p* *f* *sfz* *p sub*

B. Cl. *sfz* *sim.*

Bsn. *mf* *p* *mf* *ppp* *mp* *p*

Hn. *fp* *mf* *ppp* *heavy bounces (with tbn.)*

Tpt. *f* *senza sord.* *heavy bounces (with hrn.)*

T. Tbn. *fp* *mf* *ppp*

B. Tbn. *(sim.)*

Perc. 1 *ff* *ppp* *f*

Perc. 2 *ppp* *mp* *f* *guiro*

Pno. *ff* *8^{va}*

Vln. I *m.s.p.* *ff* *m.s.p., rip!* *senza sord., pizz.* *f percussive*

Vln. II *sfz* *crunch* *s.p.*

Vla. *sfz* *ord.* *s.p., choppy* *crunch*

Vc. *ord.* *ppp* *mf* *crunch* *ord.* *s.p., choppy*

Cb. *arco* *fp* *ppp* *mf* *crunch* *ord.* *s.p., choppy*

136

Picc. —

Ob. *f honky* *p sub.* < > *ppp* *mf* *p* 5 3

B. Cl. *mf* *f* + + + + 3 +

Bsn. *mf* *p* *p* *f* 5 3

Hn. —

Tpt. *mf* *p* con sord. (plunger) (ad. lib. talking plunger, as before) etc. 3 *f*

T. Tbn. —

B. Tbn. —

Perc. 1 *mp* *ppp* *f* 3 3

Perc. 2 xylophone *mf* 3

Pno. —

Vln. I arco *mf* s.p. *mf*

Vln. II *f choppy* *p* *mf* *p* 3 *f* ord. microtonal bisb. s.p., choppy

Vla. s.p. *f choppy* ord. (-31) *ppp* *mp*

Vc. s.p., choppy *ppp* *mp* *f* 3

Cb. ord. poco s.p., choppy *ppp* *mp* *f* 3

140

Picc. *ppp*

Ob. *mf* *p* *mp* *p* *ppp* *mf* *ppp*

B. Cl. *ppp*

Bsn. *p* *mp* *ppp* *mp* *p*

Hn.

Tpt. senza sord. *ppp*

T. Tbn.

B. Tbn.

Perc. 1 *ppp* large sus.

Perc. 2

Pno.

Vln. I *ord.* *sim.* *ppp* *p* *fp*

Vln. II *pizz.* *f percussive* *arco* *ppp* *mp* *mf*

Vla. *mf* *mp* *p*

Vc. *p* *ppp* *p*

Cb. *p* *ppp* *p*

J

J

144

Picc. *mf* *ppp* *mf* *p* *f*

Ob. *f* *ppp* *mf* *pp*

B. Cl. *f* *fff* *ppp* *f*

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

Hn. hand bisb., ad. lib. *fp* *brassy* *ff* *fp*

Tpt. *mf* *p* *ff* *f* *p*

T. Tbn. *ff* *p*

B. Tbn. *ff* *p*

Perc. 1 (sus. cym.) *mp* *ff*

Perc. 2 (xylo) *ppp* *ff*

Pno. *p* *ff* *p* *pp* *scorrevole, whispered agitato*

Vln. I *mf* *fp* *ff* *pp* *scorrevole, whispered agitato*

Vln. II *mf* *fp* *ff* *p* *sub. scorrevole, whispered agitato* *mf* *pp*

Vla. *mf* *ff* *fp* *fff*

Vc. *mf* *ff* *fff* *p*

Cb. *mf* *ff* *fff* *p*

148

Picc. *ppp*

Ob. *f* *ppp*

B. Cl. *ppp* *mf*

Bsn. *p* *ff* *ppp*

Hn. *f* *ppp*

Tpt. *mf* *p* *f* *ppp*

T. Tbn. *f* *ppp*

B. Tbn. *f* *ppp*

Perc. 1 large tom (bass drum mallets) *ppp* *mf*

Perc. 2 bass drum *ppp*

Pno. *f* *ppp*

Vln. I *mf* *pp* *f* *pp* *mf* *p*

Vln. II *f* *pp* *mf* *p*

Vla. con sord. *ppp* *mf* *pp*

Vc. heavy ricochet, let sound die naturally *sf*

Cb. heavy ricochet, let sound die naturally *sf*

To fl. Flute

let 3rd partial emerge freely, gentle overtone multiphonic

gentle pulses, warm

m.s.p. ord.

152

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(tom) scrape w/ super ball mallet

(b.d.)

(8) *tr* *m.s.p.* *ord.*

ppp *mf* *5*

f *p* *5* *ff* *pp sub.* *3* *mf* *5*

f *p scorrevole, whispered agitato* *5* *mf* *5* *p*

p *mf*

p *mf* (bend harm.)

155 K

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord., mellow, warm

sim.

(super ball mallet scrape)

xylo

5

ppp

f

5

p

ff

8^{va} secco

mf

5

p

f

sfz

m.s.p.

5

ppp

ord.

s.p.

8^{va} ord.

(8)

p

5

fp

sfz

ppp

gr

m.s.p.

ord.

5

fff

s.t.

ord.

5

p

ff

ppp

mf

p

ff

5

p

ff

158

Fl. *ppp*

Ob. *ppp*

B. Cl. *ppp* *mp* *ppp*

Bsn. *ppp*

Hn. *ppp* *mp*

Tpt. *ppp* *mp* *ppp*

T. Tbn. *ppp* *mp*

B. Tbn. *ppp* *mp*

Perc. 1 (tom) bass drum mallets *ppp* *mf*

Perc. 2 (xylo) *ppp* *f* 5

Pno. *p* 5 *ff* 3
(secco) 5 3

Vln. I (8) *ff* 5 *sfz* *rip!*

Vln. II *ord.* *s.p.* *ord.* *s.p.* *ff* 5 *sfz* *rip!*

Vla. *senza sord.* *tr* *p* *ff* *mp* *s.p. ord.* *s.p.* 5

Vc. *tr* *p* *ff* *mp* *s.p. ord.* *s.p.* 5

Cb. *tr* *p* *ff* *mp* *s.p. ord.* *s.p.* 5

161

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

B. Cl. *mp* *p* *mf* *p*

Bsn. *mp* *mf* *p*

Hn. *f* *p* *mf* *p*
senza sord., brassy, dirty *dolce*

Tpt. *mp* *p* *mf* *pp*
senza sord.

T. Tbn. *p* *mf* *p*

B. Tbn. *f* *p* *mf* *p*
senza sord., brassy, dirty *dolce*

Perc. 1 *sfz*
large sus. (scrape with triangle beater)

Perc. 2 *p* *fp*

Pno.

Vln. I *ppp* *f* *mp* *f*
8va *ord.* *s.p.*

Vln. II *ppp* *f* *mp* *f*
8va *ord.* *s.p.*

Vla. *fff* *p*
ord. *s.p., scratch tone*

Vc. *fff*
ord. *s.p., scratch tone*

Cb. *fff*
ord. *s.p., scratch tone*

165

Fl. *f* *ppp* *fp*

Ob. *f* *ppp* *fp*

B. Cl. *f* *pp* *fp*

Bsn. *f* *ppp* *fp*

Hn. *f* *pp* *fp*

Tpt. *fp* *f* *ppp* *fp*

T. Tbn. *f* *pp* *fp*

B. Tbn. *f* *pp* *fp*

Perc. 1 (large sus.) (med. soft mallets) *ppp*

Perc. 2 (xylo)

Pno. *fff* *sub. f*
(*secco*)⁵

Vln. I *pp* *ff*

Vln. II *f* *pp* *ff*

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

Vc. *ord.* *p* *ff* *s.p., scratchy* *sfz*

Cb. *ord.* *p* *ff* *sfz*

168

Fl. *ff boisterous* *p* jet whistle *f pos.*

Ob. *ff boisterous* *p*³

B. Cl. *f* *fp* *f*

Bsn. *f* *fp* *f*

Hn. *f* *fp* *f*

Tpt. *f* *ff* *p*

T. Tbn. *f* *fp* *f*

B. Tbn. *f* *fp* *f*

Perc. 1 *mf* *p*

Perc. 2 *f* *p* *ff*⁵

Pno. *fff boisterous*

Vln. I *f* *ff* *f boisterous* *fff* m.s.p., scratch

Vln. II *f* *ff* *p f sub., boisterous* *fff* m.s.p., scratch

Vla. *f* *ff* *p f sub., boisterous* *fff* m.s.p., scratch

Vc. ord., molto vib. *fff* *fp* *f* *fff*

Cb. molto vib. *fff* *fp* *f* *fff*

L *sub.* *Meno mosso*, broadening ♩=c.80

Musical score for woodwinds, percussion, and piano. The score is in 4/4 time and begins at measure 172. The woodwind parts (Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Tenor Trombone, Bass Trombone) feature long, sustained notes with dynamic markings ranging from *ppp* to *fff*. The percussion parts include a suspended cymbal (*f*), a vibraphone (med. soft mallets, *ppp* to *f*), and a glockenspiel (*p* to *mf*). The piano part features a complex rhythmic pattern with sixteenth notes and triplets, marked with *p* and *ff*.

L *sub.* *Meno mosso*, broadening ♩=c.80

Musical score for strings. The score is in 4/4 time and begins at measure 172. The Violin I part features a rhythmic pattern of sixteenth notes with dynamic markings *f*, *ff*, and *pp*. The Violin II part features a similar rhythmic pattern with dynamic markings *f*, *mf*, and *p*. The Viola part features a rhythmic pattern of sixteenth notes with dynamic markings *f*, *ff*, and *p*. The Violoncello and Contrabass parts feature sustained notes with dynamic markings *mf*, *p*, and *f*.

Musical score for orchestra and strings, measures 175-187. The score is arranged in systems for various instruments:

- Fl.** (Flute): *mf* to *p*
- Ob.** (Oboe): *mf* to *p* to *ppp*
- B. Cl.** (Bass Clarinet): *pp* to *mf* to *ppp*
- Bsn.** (Bassoon): *pp* to *mf* to *ppp*
- Hn.** (Horn): *ppp* to *mp*
- Tpt.** (Trumpet): *mf* to *p* to *ppp*
- T. Tbn.** (Tenor Trombone): *pp* to *mp*
- B. Tbn.** (Baritone Trombone): *pp* to *mp*
- Perc. 1** and **Perc. 2**: *p* to *f*
- Pno.** (Piano): *fff* *8va*
- Vln. I** (Violin I): *mf* to *p* to *f* to *p* to *ff* *molto vib.*
- Vln. II** (Violin II): *f* to *mf* to *ff* *molto vib.*
- Vla.** (Viola): *f* to *mf* to *ff* *molto vib.*
- Vc.** (Violoncello): *ord.* *mf*
- Cb.** (Contrabass): *mp* to *mf*

178

(-31)
bisb.

Fl. *ppp* *mf*

Ob. *mp* *pp* slow, even gliss.

B. Cl. *mp* *p* *mp*

Bsn. *mp* *pp* *mp*

Hn. *pp* *p* *mp* slow, even gliss.

Tpt. *mp* *pp* *mp* slow, even gliss.

T. Tbn. *pp* *p* *mp* slow, even gliss.

B. Tbn. *pp* *p* *mp* slow, even gliss.

Perc. 1 (vib.) *ppp* *mp* *ppp* *mf* *f sub.*

Perc. 2 (glock)

Pno. (8) (8) 3

Vln. I ord. *ppp* *p* *f* *p* *mf* ord., warm

Vln. II ord. *ppp* *p* *f* *p* *mf* ord., warm

Vla. ord. slow, even gliss. *ppp* *p* *f* *ppp* *mp* s.p.

Vc. *p* *ppp* *mp* s.p.

Cb. *p* *ppp* *mp* s.p.

181 M

Fl. **p**

Ob. **mp** **ppp** **p**

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

Bsn. **p** **ppp**
slow, even gliss.

Hn. **p** **ppp**

Tpt. **mp** **ppp**

T. Tbn. **p** **ppp**

B. Tbn. **p** **ppp**

Perc. 1 **ppp** **mp** **pp sempre**
rain stick, as before

Perc. 2 **mp**
tam tam (bow)

Pno. **mp** **ff** **f thorny**

Vln. I **ppp** **f** **p**
con sord.

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

Vla. ord. **p** **mp**
(7th partial)

Vc. **ppp** **f sparkly**

Cb. **p** ord. **p**
place binder clip on E string above bridge for gentle rattling effect when bowed

184

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

remove reed

mp *p* *ppp*

ff *mf*

mf *whispy, distant*

con sord. *p* *mf* *whispy, distant*

p *p*

seagull effect, repeat ad. lib., vary duration of gesture

p dolce

ppp gentle rattling

187

Fl.
Ob.
B. Cl.
Bsn.

Hn.
Tpt.
T. Tbn.
B. Tbn.

Perc. 1
Perc. 2 *med. sus. (bow)*

Pno.

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

Vln. II *8va*
harm. gliss to bridge, let each partial speak

Vla. *mp*

Vc.
Cb.

Detailed description of the musical score: The score is for measures 187 and 188. The woodwinds (Flute, Oboe, Bassoon, Clarinet, Horn, Trumpet, Trombone) and Percussion 1 are silent. Percussion 2 plays a sustained bow on a medium suspended cymbal. The piano part features complex textures with triplets and octaves. The string sections play sixteenth-note patterns, with the first violin marked *p* and *f*. The second violin has a harmonic glissando instruction. The viola plays a melodic line marked *mp*.

Meno mosso, ♩=c.66

189 rit.

Fl. sh t - t - t - t
f > p

Ob.

B. Cl.

Bsn. "purr"

Hn. air fp

Tpt. air fp

T. Tbn. air f

B. Tbn. air f

Perc. 1 (r.s.) (tip all the way) più f

Perc. 2 crotales (strike, then dip) mp

Pno. (8)

Vln. I senza sord. mf pp c.l.b. p harm gliss., dolce

Vln. II senza sord., I., mute strings, m.s.p., high white noise p mf > p approx. rhythm, let partials speak

Vla. m.s.p. mp p 5 mute strings, jeté on bridge, "purr" sound

Vc. mp pp sfzp approx. rhythm, let partials speak

Cb. (IV) pp

N

193

Fl. *t-t-t-t*
mf

Ob.

B. Cl. *ppp a shadow*

Bsn. *mf*

Hn.

Tpt. *con sord.*
ppp

T. Tbn. *con sord.*
ppp

B. Tbn. *con sord.*
ppp — p — ppp

Perc. 1 *large sus., soft mallets*
ppp

Perc. 2 *(don't dip, l.v.)* *(strike, then dip)*

Pno. *mp rubato, espress.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

198

Poco più mosso, popping (♩=c.69-72)

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. small gliss, sighing

mf small gliss, sighing

mf

small gliss, sighing

mf

small gliss, sighing

mf

(sus. cym.)

mp

xylo

mp

ppp

(lh)

f espress, poco agitato

mp dolce

pizz.

mf prickly

f *mp wilted, piu dolce*

pizz.

mf prickly

f *mp wilted, piu dolce*

pizz.

mf prickly

f

s.t.

p

s.t.

p

202 A tempo, relaxing (♩=c.66)

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2

Pno.

vibraphone, soft mallets, motor on (slow)

coin dropped in mason jar (as before)

A tempo, relaxing (♩=c.66)

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco, ord.

III, arco, s.p.

ord.

pizz.

207

Fl. *pp* *mp*

Ob.

B. Cl.

Bsn.

Hn. *ppp* senza sord. +

Tpt.

T. Tbn. *ppp*

B. Tbn.

Perc. 1 (vib.) *mp*

Perc. (coins & mason jar) *p*

Perc. xylo *pp*

Pno. *p*

Vln. I (top voice is IV) *mf* *p* *sim.* *m.s.p.* *pizz.* *p*

Vln. II (pizz.) *(p)*

Vla. (pizz.) *(p)*

Vc. *mf* *pizz.* *p*

Cb.

○ Più Agitato, ♩.=c.66

212

Fl. *pp* *ppp* *mf* To picc.

Ob. *ppp* *mf* *p*

B. Cl. (wide octave out of tune with oboe) *mp* *pp* *mp* *pp* *mf*

Bsn. *p* *mp* *pp* *mf*

Hn. *mp* *pp* *mf*

Tpt. *p* *ppp* *mp*

T. Tbn. *p* *ppp* *mp* *pp* *mf*

B. Tbn. *ppp* *mp* *pp* *mf*

Perc. 1 motor off, med. hard mallets *mf*

Perc. 2 *p* *mp* *mf* *p < f*

Pno. *p* *ff*

○ Più Agitato, ♩.=c.66

Vln. I *mp* *p < f* *p < f*

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

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

Vc. *p < f* *p < f*

Cb. *mf* *p < f* *p < f*
(rattling)

arco *arco* *arco* *arco*

217 Piccolo

Picc. *pp* \triangleleft *mf* \triangleright *f* *p* *f* *p* *f*

Ob. *mf* *pp* \triangleleft *mf* \triangleright *f* *p* *f* *p* *f*

B. Cl. *pp* \triangleleft *mf* \triangleright *mf* *pp* \triangleleft *mf* \triangleright *pp*

Bsn. *pp* \triangleleft *mf* \triangleright *mf* *pp* \triangleleft *mf* \triangleright *pp*

Hn. *pp* \triangleleft *mf* \triangleright *mf* *pp* \triangleleft *mf* \triangleright *pp*

Tpt. *pp* \triangleleft *mf* \triangleright *f*

T. Tbn. *pp* \triangleleft *mf* \triangleright *mf* *pp* \triangleleft *mf* \triangleright *pp*

B. Tbn. *pp* \triangleleft *mf* \triangleright *mf* *pp* \triangleleft *mf* \triangleright *pp*

(vib.) Perc. 1 *f*

Perc. 2 *p l.v. sempre* *mf*

Pno. *(loco)* *(loco)*

Vln. I *pp* \triangleleft *mf* \triangleright *mf* *p* *f* *p* *f*

Vln. II *pp* \triangleleft *mp* \triangleright *mf* *p* *f* *p* *f*

Vla. *pp* \triangleleft *mp* \triangleright *p* \triangleleft *f* \triangleright *p* \triangleleft *f* \triangleright

Vc. *pp* \triangleleft *mp* \triangleright *p* \triangleleft *f* \triangleright *p* \triangleleft *f* \triangleright

Cb. *p* \triangleleft *f* \triangleright *p* \triangleleft *f* \triangleright

222

Picc. *pp* *mf* *mf* *sighing*

Ob. *pp* *mf* *sim.* *p* *pp* *mf*

B. Cl. *mf* *mf* To Cl.

Bsn. *mf* *mf* *p* *mf*³ *p*³ *ppp*

Hn. *mf* *mf* *sighing* *ppp* *mf* *ppp*

Tpt. *pp* *f* *sim.* *p* *ppp*

T. Tbn. *mf* *mf*

B. Tbn. *mf*

Perc. 1 *p* *mf* *mp* ocean drum, gentle swell

Perc. 2 *pp*³ snare, with brushes

Pno. *mp* warm

Vln. I *pp* *mf* *sim.* *pp* *mp* *pp* m.s.p.

Vln. II *pp* *mp* *sim.* *mp* m.s.p.

Vla. *pp* *mp* *f* *p* *ff* *p dolce* seagull gliss.

Vc. *pp* *mp* *mf* *pp* *p* *p dolce* seagull gliss. m.s.p.

Cb. *pp* *mp* *mf* *pp* gentle rattling

poco rit. **P** **Meno mosso**, ♩ = c.52-54

226

Picc. *p* *mp*

Ob. *ppp* *pp* *mp*

B. Cl. Clarinet in B \flat *p* *mp* *pp* *sim.*

Bsn. *pp* *mp*

Hn. *mf* *mp* *pp*

Tpt. *p* *mp*

T. Tbn. *p* *mp* senza sord.

B. Tbn. *p* *mp* senza sord.

Perc. 1 (o.d.) *mp* *piu f* *mp*

Perc. (snare) *p* *pp* *p*

Pno. *mp* *mf*

poco rit. **P** **Meno mosso**, ♩ = c.52-54

Vln. I *mp* *p* ord.

Vln. II *mp* *p*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp* (remove binder clip) senza binder clip

poco accel. ♩=c.80, poco a poco più agitato

231

Picc. *pp* *mp* *ppp*

Ob. *ppp* *p* *mp*

Cl. *p* *mp*

Bsn. *fp* *mf* *ppp*

Hn. *mp* *p*

Tpt.

T. Tbn. *mp* *p* *mp* *pp*

B. Tbn. *mp* *p* *mp* *pp*

Perc. 1 *ppp* large sus. med. soft mallets

Perc. *mp* *ppp*

Pno. *mp* *poco fp*

Vln. I *pp* *mp* *p* *slow, even gliss.*

Vln. II *pp* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* *p*

poco accel. ♩=c.80, poco a poco più agitato

235

Fl. *mp* *f* *sfz* *p* jet whistle

Ob. *f* *fp*

Cl. *p* *mf* *pp* *mf* *p*

Bsn. *mf* *p*

Hn. (7th partial) *fp*

Tpt. *ppp* *mp*

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

B. Tbn. *fp*

Perc. 1 tom (bass drum mallets) *mp* *ppp*

Perc. bass drum *ppp* *p*

Pno. *f* *ppp*

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

Vln. II *p* *f*

Vla. *p*

Vc. *p*

Cb.

Q Con moto, ♩=c.120

238

Fl. *ff*

Ob. *ff* *mp*

Cl. *ff* *mp sub.* *f* *pp*

Bsn. *f*

Hn. *ff* *mf espress., lamentoso (with vla)*

Tpt. *f* *ff*

T. Tbn. *ff* *mf sub.* *p*

B. Tbn. *f* *ff* *overtone rip!*

Perc. 1 *f* *ppp*

Perc. *mp* *f* *ppp*

Pno. *f* *ff*

Q Con moto, ♩=c.120

Vln. I *ff* *mf sub.* *sim.*

Vln. II *ff* *mf sub.* *sim.*

Vla. *ff* *p* *f* *f espress., lamentoso (with brn)*

Vc. *ff* *mf sub.* *sim.*

Cb. *fff* *mf sub.* *sim.*

s.p. ord.

241

Fl. *p* *f* *pp* *f* *mp*

Ob. *p* *mf* *pp* *f* *mp*

Cl. *p* *f* *mp*

Bsn. *pp* *mf* *mp sub.* *f* *pp*

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

Tpt. *p* *f* con sord. (bright, nasal)

T. Tbn. *mf* *p* *f* con sord. (bright, nasal)

B. Tbn. *p* *f*

Perc. 1 large sus. (scrape with triangle beater) (b.d.) (med. soft mallets) *ppp* *mf* (scrape)

Perc. *mf*

Pno. *ppp* *f*

Vln. I *f* *mp* *sim. sempre* *ord.*

Vln. II *mp* *sim. sempre* *ord.*

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

Vc. *mp* *sim. sempre* *ord.*

Cb. *mp* *sim. sempre* *ord.*

245

(-31, 7th partial of D₂)

Fl. *p* *f* *mp* *f* *espress., lamentoso*

Ob. *p* *f* *pp* *mf* *mf* *espress., lamentoso*

Cl. *p* *mf* *pp* *mf*

Bsn. *mp* *f*

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

Tpt. *p* *mf* *mf sub.* *p* *f*

T. Tbn. *mf* *p* *senza sord.*

B. Tbn. *mp* *p* *mf* *p*

Perc. 1

Perc.

Pno. (place poster tac, blue tape, or BB sock on F7-C8 to completely dampen sound)

Vln. I *f* *mp* *f*

Vln. II *f* *f*

Vla. *p* *f* *f sub.* *p* *f* *s.p.* *ord.*

Vc. *f*

Cb. *f*

Piu calmo, ♩=c.80

249

Fl. *ff* *p* *f* *ppp* *mp* 6 6 6 6

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

Cl. *f* *p* *f*

Bsn. *f* *ppp* *f*

Hn. *f* *ppp* *mf*

Tpt. senza sord. *p* *mf* *ppp* *mf*

T. Tbn. *f* *ppp* *mf*

B. Tbn. *f* *ppp* *mf*

Perc. 1 (large sus.) (sticks) *pp* *f*

Perc. (b.d.) *p* *mf* *ppp*

Pno.

Vln. I s.p. *f* ord. *mp* *f*

Vln. II *p sub.* *f* ord. *mp* *f*

Vla. *f* *sim.* *mp* *f*

Vc. *f* *sim.* *mp* *f*

Cb. *f* *sim.* (replace binder clip)

253

Fl. *6* *6* *6* *f* *6* *pp* *ff*

Ob. *f* *ppp*

Cl. *6* *mp* *6* *6* *6* *ppp* *mp* *pp* *ff*

Bsn. *mf* *mp* *pp* *ff*

Hn. *mp* *p* *pp* *f*

Tpt. *mp* *p* *pp* *f*

T. Tbn. *mp* *p* *pp* *f*

B. Tbn. *mp* *p* *pp* *f*

Perc. 1 *pp* *mf* *ppp* *f*

Perc. *mp* *ppp* *p* *ppp* *f*

Pno. *p* *f*

Vln. I *p* *mf* *p* *ff*

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

Vla. *p* *mf* *p* *ff*

Vc. *non harm.* *p* *mf* *p* *ff* *p sub.*

Cb. *p* *mf* *sfz* *p* *ff* *p sub.*

ord. *air only*

15^{ma}

heavy ricochet

256 rit.

Fl. 5/4

Ob. 5/4

Cl. 5/4
To B. Cl.

Bsn. 5/4
remove reed

Hn. 5/4

Tpt. 5/4

T. Tbn. 5/4

B. Tbn. 5/4

Perc. 1 5/4

Perc. 5/4
snare (sticks on rim)
3 *pp* 6 6 6

Pno. 5/4
(15) *ppp*

rit.

Vln. I 5/4
I, mute strings, chirpy sound
sfzp *mp* *pp*
fast tremolo between l.h. muted string high as pos. & bridge, wispy air sounds with some high harmonics peaking through

Vln. II 5/4
II, mute strings, heavy bounce, s.p.
sfzp *ppp*
on bridge

Vla. 5/4
III, explore upper partials ad. lib., *dolce*
pp

Vc. 5/4
III, explore upper partials ad. lib., *dolce*
pp

Cb. 5/4
pp gentle rattling

R Calm, dreamy ♩=c.60

258

Fl. *t.r.* *pizz.* *air* *t-t-t-t-t* *pizz.* *t.r.* *pizz.* *air* *t-t-t-t-t-t-t-t* *t.r.* *pizz.* *key clicks*

Ob. *sfz* *sempre*

Cl. Bass Clarinet in B \flat

Bsn. *pizz.* *mf* *sounding p* *fl.t., "purr"*

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1 *ocean drum, gentle swells (as before)* *mp* *sim.*

Perc. (snare) *guiro* (guiro) *purr* *ppp* *pp* *p* *triangle*

Pno. *with plectrum, as before* *pp* *mf* *ped. al fine*

R Calm, dreamy ♩=c.60

Vln. I (approx. rhythm, rit ad. lib.) (on bridge, air sound only) *pp* *p*

Vln. II

Vla. *mute strings, bow on bridge (air sound only)* *ppp*

Vc. *mute strings, bow on bridge (air sound only)* *ppp*

Cb. *mp*

262

Fl. *t.r.* *pizz.* *air* *t-t-t-t-t-t-t-t* *pizz.* *t.r.* *pizz.* *air* *t-t-t-t-t-t-t-t* *t.r.* *pizz.* *key clicks*

Ob. *let multiphonic emerge naturally*

B. Cl. *p* *mp*

Bsn. *pizz.* *fl.t., "purr"*

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1 *(o.d.)*

Perc. *(snare)* *(guiro)* *triangle*
ppp *ppp* *ppp* *p*

Pno.

Vln. I *p* *pizz.* *3*

Vln. II *p* *3* *8va*

Vla. *ord.*

Vc. *mute strings, "purr" sound (no pitch, approx. duration, let sound die naturally)*
mp *sfzp*

Cb. *as before*
sim. al fine

266

Fl. *pizz.* *t.r.* *t. tr., flüchtig* *pizz.* *p* *breathy, loose emboucher* *pizz.* *t.r.*

Ob. (loose emboucher to flatten G^b) *p* *sim.*

B. Cl. *p*

Bsn. *pizz.* *fl.t., "purr"* *pizz.* *fl.t., "purr"*

Hn. *con sord. (practice mute or very pale, distant sound)* *ppp* *sim.*

Tpt. *con sord. (practice mute or very pale, distant sound)* *ppp* *sim.*

T. Tbn. *con sord. (practice mute or very pale, distant sound)* *pp* *sim.*

B. Tbn.

Perc. 1

Perc. (snare) *ppp* xylo *p* crotale (strike + dip) *mp* xylo *p*

Pno.

Vln. I *arco, s.p.* *ppp* *very fragile, unstable sound* *mf* *ppp*

Vln. II

Vla. *pizz.* *p*

Vc. *mp* "purr," as before *sfzp* at tip, as before *ppp*

Cb.

270

Fl. *pizz.* *t.r.* *bisb.* *pp* *pizz.* *t.r.* To bubble wrap

Ob.

B. Cl. *mp*

Bsn. *pizz.* *fl.t., "purr"* *pizz.* *fl.t., "purr"* To bubble wrap

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1 (o.d.)

Perc. 2 *crot. (strike + drip)* *mp* *xylo* *8va* *p* *crot. (strike + dip)* *mp* *xylo* *8va* *p*

Pno.

Vln. I *p*

Vln. II *8va*

Vla. *arco, s.t.* *pp* *ord.* *p* *mp*

Vc. *"purr", as before* *fzp* *sim. sempre* *at tip* *ppp*

Cb.

S Poco meno mosso ♩=c.54-56

274

gently crinkle bubble wrap ad. lib., exploring delicate, dolcissimo crinkling sounds with occasional pops

Fl. *ppp*

Ob. To bubble wrap *ppp*

B. Cl. To bubble wrap *ppp*

Bsn. *ppp*

Hn.

Tpt.

T. Tbn.

B. Tbn.

Perc. 1

Perc. 2 *bass drum (super ball mallet), ad. lib. gentle swells*
sim.

Pno.

Detailed description: This block contains the musical score for measures 274-277. It features staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Tenor Trombone (T. Tbn.), Bass Trombone (B. Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The woodwinds (Fl., Ob., B. Cl., Bsn.) are marked with *ppp* and play a 'bubble wrap' sound effect. Percussion 2 plays a bass drum with a super ball mallet, marked *ad. lib. gentle swells* and *sim.* The piano part is mostly silent with some light accompaniment.

S Poco meno mosso ♩=c.54-56

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 274-277 for the string section. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings are mostly silent, with some initial notes in the cello and contrabass.