

Katherine Balch

like a broken clock
for orchestra

2017 (rev. 2018)

Instrumentation

2 flutes (2nd doubling piccolo)

2 oboes

2 B \flat clarinets

2 bassoons

—

4 F horns

2 C trumpets

2 trombones

1 bass trombone

—

timpani

—

strings

duration: c. 9'

SCORE IN C

n.b. Parenthetical dynamics (i.e. "**f**") indicate effort to produce sound, not resultant volume.
All other extended / non-conventional playing techniques are described as they occur in the score.

m.s.t. = molto sul tasto

s.t. = sul tasto

s.p. = sul pont

m.s.p. = molto sul pont

In flute and bassoon woodwinds, "tongue pizz." indicates a percussive, unpitched sound produced with a plosive.
Please contact the composer for demo video's or further explanation, if needed.

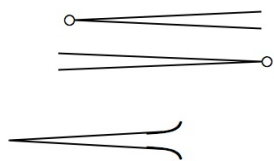
In strings, diamond notes indicate fingered harmonics.

Circle over notehead indicates harmonic pressure, even if designated pitch is not a harmonic node.

= dal niente

= al niente

= exponential crescendo



— —

sputtering, ticking, clanging, summoning the minutes and seconds that jitter and dance
“Like a little clock that trembles on the edge of the hour / Only ever calling out cuckoo, cuckoo” (—Joanna Newsom)

— —

like a broken clock

Floating ♩=c.96

Katherine Balch (2017)

whistle tones on G fundamental *ad. lib.*

Flute 1 *f* (sounding *ppp*)

Piccolo (player 2) *ppp* (enter as softly as possible)

Oboe 1

Oboe 2

B♭ Clarinet 1 *pp*

B♭ Clarinet 2 *pp*

Bassoon 1

Bassoon 2

F Horn 1 & 3

F Horn 2 & 4

C Trumpet 1

C Trumpet 2

Trombone 1

Trombone 2

Bass Trombone

Timpani *mf ppp sub*

Floating ♩=c.96

Violin I *mp* (very sparse, quiet)

Violin II *pp*

Viola *f* (sounding *p*)

Violoncello *f* (sounding *p*)

Contrabass *pp*

OUTSIDE CHAIRS ONLY: III, con sord, senza vib. *div.* *vib., warm* *div.* *ppp* (harm. gliss to bridge)

INSIDE CHAIRS ONLY: slow harmonic glissandi on IV explore partials *ad. lib.*, independently of other players

INSIDE CHAIRS ONLY: tap shoulder of viola with fingertips (gentle tapping on wood) *tr* 1 2 1 2 1 2 etc.

INSIDE CHAIRS ONLY: tap shoulder of 'cello with fingertips (gentle tapping on wood) *tr* 1 2 1 2 1 2 etc.

(place bow down)

INSIDE CHAIRS ONLY: muted pizz (pizz with harmonic pressure) on indicated pitches *ad. lib.*, vary rhythm and order

6

Fl. 1

Picc. (player 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Timp.

breathe ad. lib.

ppp dolce

breathe ad. lib.

ppp dolce

breathe ad. lib.

ppp dolce

breathe ad. lib.

ppp dolce

6

Vln. I

Vln. II

Vla.

Vc.

f (sounding *p*)
(dense, active)

OUTSIDE CHAIRS: senza sord., muted pizz (stop string with palm of hand) on indicated pitches ad. lib., vary rhythm and order independently from other players (mostly unpitched, muffled pop)

pizz

mp (very sparse, quiet)

f (sounding *p*)
(dense, active)

12

Fl. 1

Picc. (player 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Timp.

p

ppp

mp

p

mp

p

mp

p

mp

p

pp

pp

mp

con sord (straight)

senza sord.

ppp

mp

con sord (straight)

senza sord.

ppp

mp

p > pp

mp

12

Vln. I

Vln. II

Vla.

Vc.

(very sparse, quiet)

(very sparse, quiet)

mp

f (dense, active)

f

f

poco rall. [A] Bell tolls and resonance ♩=c.112

Musical score for woodwinds and brass instruments. The score is divided into three measures. The first measure (measures 17-18) features woodwinds playing sustained notes, with horns and trumpets playing a melody. The second measure (measures 19-20) continues the woodwind textures. The third measure (measures 21-22) features a complex rhythmic pattern for the horns and trumpets, with woodwinds playing bell-like tones. Dynamics range from *pp* to *ff*. Performance markings include *f bell-like*, *mp*, *p*, and *fp*. The timpani part includes a triplet pattern.

poco rall. [A] Bell tolls and resonance ♩=c.112

Musical score for strings. The score is divided into three measures. The first measure (measures 17-18) features Violin I and II playing a sustained texture, while Viola and Violoncello play a melodic line. The second measure (measures 19-20) continues the string textures. The third measure (measures 21-22) features a complex rhythmic pattern for the strings, with Contrabass playing a low-frequency rumbling. Dynamics range from *mp* to *ffpos*. Performance markings include *f* (*dense, active*), *fpos*, *fff*, and *mp*. A note for the Contrabass part reads: "tapping pizz: press / tap fingerboard, but don't pluck!, ad. lib., vary rhythm and order independently from other players (*gentle, slightly pitched tapping*)".

20

Fl. 1 *ppp* *mp* *ppp* *f* bell-like

Picc. (player 2) *p* *f* bell-like

Ob. 1 *ppp* *mp* *ppp* *f* bell-like

Ob. 2 *f* bell-like

Cl. 1 *ppp* *f* bell-like

Cl. 2 *ppp* *f* bell-like

Bsn. 1 *ppp* *f* bell-like

Bsn. 2 *f* bell-like

Hns. 1 & 3 *ppp* *f* (sim.)

Hns. 2 & 4 *ppp* *f* (sim.)

C Tpt. 1 *f* *p*

C Tpt. 2 *p* *f* *p*

Tbn. 1 *p* *f*

Tbn. 2 *fp*

B. Tbn. *p* *fp*

Timp. *ppp* *f*

20 TUTTI: knock on shoulder of instrument with knuckle

Vln. I *mf* (sounding *mp*) *mf*

Vln. II *mf* (sounding *mp*) *p* (sounding *ppp*) *mf*

Vla. *mf* (sounding *mp*) *p* (sounding *ppp*) *mf*

Vc. *mf* (sounding *mp*) *p* (sounding *ppp*) *mf*

Cb. *mf* (sounding *mp*) *p* (sounding *ppp*) *mf*

24

Fl. 1 *mp* *p* (small lip gliss, less than a semitone) *f* (sim.) *breathy* 5 *very breathy, little to no pitch*

Picc. (player 2) *mp* *p* *f* (sim.) *breathy* 3 5 fl.t.

Ob. 1 *ppp* *p* (small lip gliss, less than a semitone) *f* (sim.)

Ob. 2 *mp* *p* (small lip gliss, less than a semitone) *f* (sim.)

Cl. 1 *f* noisy *f* (sim.) *p* *mp* *p*

Cl. 2 *mp* *f* (sim.) *p* (small lip gliss, less than a semitone)

Bsn. 1 *p* *p* *f* *p*

Bsn. 2 *p* *f* (sim.) *p*

Hns. 1 & 3 *ppp* (small lip gliss, less than a semitone) *f* (sim.) *ppp*

Hns. 2 & 4 *p* (small lip gliss, less than a semitone) *f* (sim.) *ppp*

C Tpt. 1 *fmp*

C Tpt. 2 *fmp* *mf*

Tbn. 1 *mp* *p* *fmp* *mp*

Tbn. 2 *mp* *ppp* (small lip gliss, less than a semitone) *f* dramatic gliss

B. Tbn. *fmp*

Timp. *ppp* *mf* *ppp*

Vln. I *p* ("sounding *ppp*") *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

28

Fl. 1

Picc. (player 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *breathy* *pp* *fl.t.* *very breathy, little to no pitch* *ord.*

mf *breathy* *pp* *fl.t.* *very breathy, little to no pitch*

p *f* *mp* *p* *mp* *p*

p *f* *mp* *p* *mp* *p*

mp *ppp* *mp*

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

(small lip gliss, less than a semitone) *f*

(small lip gliss, less than a semitone) *fmp* *mf* *p*

(small lip gliss, as before) *f (sim.)* *ppp*

(small lip gliss, less than a semitone) *f (sim.)* *ppp* (small lip gliss, as before)

f *p*

(small lip gliss, less than a semitone) *f* *p*

p *mf*

p *mf*

fmp

mf *ppp*

FIRST 2 STANDS ONLY *pizz.* *pp* *f* *pp* TUTTI (knocking, as before) *mf* *p*

FIRST 2 STANDS ONLY *pizz.* *f* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

Fl. 1

Picc. (player 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

32

pp

p

pp

p

pp

pp

mf

pp

pp

pp

mf

ppp

pp

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

32

mp

mp

mp

mp

mp

ppp

mf

ppp

mp

mp

mp

ppp

mp dolce

mp

(small lip gliss, as before)

(small lip gliss, as before)

con sord (harmon)
wa - !

con sord (plunger)

(small lip gliss, less than a semitone)

con sord (straight)

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

mf

p

mp

p

mp

p

mf

p

mp

p

mf

p

mp

p

(first two stands only)

FIRST 2 STANDS ONLY
pizz.

TUTTI

div. (pizz.)

non div.

37

Fl. 1 *mp*

Picc. (player 2) *ppp* *mp*

Ob. 1 *ppp_{sub}* *p* *mp* *p*

Ob. 2 *pp* *mf* *ppp* *p* *mf* *3*

Cl. 1 *mp* *ppp* *p*

Cl. 2 *ppp* *f* *ppp* *p*

Bsn. 1 *ppp* *mf*

Bsn. 2 *ppp* *mf*

Hns. 1 & 3 *ppp*

Hns. 2 & 4 *ppp* 2 & 4: *ppp*

C Tpt. 1 *ppp* *mf* *p* *senza sord.*

C Tpt. 2 *ppp* *mf* *p* *senza sord.*

Tbn. 1 *p*

Tbn. 2 *ppp*

B. Tbn. *ppp*

Timp.

Vln. I *pp* *f* *f* *percussive, precise* *ff* *mp*

Vln. II *p* *pp* *f* *f* *percussive, precise* *ff*

Vla. *pizz.* *p* *mf* *p* *pp* *f* *p*

Vc. *sfz* *p* *f*

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

37 FIRST 2 STANDS ONLY *pizz.* *SOLO* *GLI ALTRI* *SOLO* *GLI ALTRI* *SOLO* *GLI ALTRI* *SOLO* *GLI ALTRI*

B Ticking, furioso ♩=c.160-168 (approx. $\overset{\sim}{3}$ ♪=♩)

(a little breakdown)

42

molto rall.

Fl. 1 *ff* jet whistle

Picc. (player 2) *p* *ff* *p* *ff*

Ob. 1 *ff*

Ob. 2 *p* *ff*

Cl. 1 *ff* *pp* *ff*

Cl. 2 *ff* *pp* *ff*

Bsn. 1 *ppp* *ff* *p* *ff*

Bsn. 2 *ppp* *ff* *p* *ff*

Hns. 1 & 3 *ff*

Hns. 2 & 4 *p* *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. 1 *(p)* *ff*

Tbn. 2 *(dramatic gliss)* *ff*

B. Tbn. *p* *ff*

Timp. *ppp* *ff*

B Ticking, furioso ♩=c.160-168 (approx. $\overset{\sim}{3}$ ♪=♩)

(a little breakdown)

42

molto rall.

Vln. I *f* *ff* *TUTTI, div.* *arco, spicc.* *f* *p* *ff* SOLO pizz. *f* bouncy

Vln. II *mf* *ff* *TUTTI, pizz.* *sw* *f* percussive, insistant *ff* SOLO pizz. *f* bouncy

W.B. *mp* *TUTTI, div.* *arco, spicc.* *fp* *ff* SOLO pizz. *f* bouncy

Vc. *p* *ff* *TUTTI* *div. arco, spicc.* *pizz.* *p* *ff* SOLO pizz. *f* bouncy, wild non div., pizz.

W.B. *p* *fz* *p* *ff* SOLO pizz. *f* bouncy

49

Fl. 1

Picc. (player 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

This section contains the woodwind parts for measures 49 through 54. The Flute 1, Piccolo (player 2), Oboe 1, Oboe 2, Clarinet 1, and Clarinet 2 parts are mostly silent. Starting in measure 54, the Clarinet 1 and 2 parts have a melody with *mf* dynamics.

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

1. con sord.
ppp

2. con sord.
ppp

con sord.
ppp

con sord.
ppp

con sord.
ppp

mf *p* *ppp*

ppp *ppp* *ppp*

ppp *mf* *p* *ppp*

This section contains the brass parts for measures 49 through 54. Horns 1 & 3 and 2 & 4, and Trumpets 1, 2, and 3 are marked *con sord.* (with mutes). The parts are mostly silent, with dynamics *ppp*, *mf*, and *p* indicated for various notes and accents. Trupets 1 and 2 have triplets in measures 52 and 53.

Timp.

ppp *mp* *p* *pp* *ppp*

The Tympani part for measures 49 through 54 features a series of rhythmic pulses with dynamics *ppp*, *mp*, *p*, *pp*, and *ppp*.

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *pp* *f*

GLI ALTRI (div.) TUTTI

pizz. *pp* *f*

TUTTI *f as before*

TUTTI (div.) arco, spicc. pizz. *pp* *f* *fp*

2 finger back & forth pizz., ascend ad. lib.

(pizz.) *p* *f*

mp *pp* *f* *pp* *f*

This section contains the string parts for measures 49 through 54. Violins I and II, Viola, Violoncello, and Contrabass are shown. Dynamics include *mp*, *pp*, *f*, *fp*, and *p*. There are several performance instructions such as *GLI ALTRI (div.) TUTTI*, *TUTTI*, *TUTTI (div.) arco, spicc. pizz.*, and *2 finger back & forth pizz., ascend ad. lib.*. Triplet markings are present in the Violin I, Viola, and Violoncello parts.

56 C

Fl. 1

Picc. (player 2) *p* *ff* to Fl.

Ob. 1 *p* *f*

Ob. 2 *p* *fp* *mp* *mf* *mp* *p*

Cl. 1 *f* *ppp* *f*

Cl. 2 *f* *p* *mf*

Bsn. 1 *ppp* *f*

Bsn. 2 *ppp* *f*

Hns. 1 & 3 *ppp* *f*

Hns. 2 & 4 *ppp* *f*

C Tpt. 1

C Tpt. 2 *f*

Tbn. 1 *ppp*

Tbn. 2

B. Tbn.

Timp. *ppp* *p* *mf* *p* *pp*

Vln. I *ff* *f* percussive, insistant *ff*

Vln. II *ff* *f* percussive, insistant *ff*

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

Vc. *ff*

Cb. *sfz* *mp dolce*

À 2 arco, s.p. *mp* scratchy, broken *ff*

À 2 (pizz.) *f* bouncy, wild

À 2 (pizz.) *mp* *f*

À 2 (pizz.) *mf* sub. dolce

62

Fl. 1

Picc. (player 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

pp

ppp

ppp

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

ppp

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

GLI ALTRI *8va*

ff percussive

pp

f

mf dolce

pp

f

sfz

mp dolce

ff

mp

div., arco (OR, ossia: À 2 top line pizz., whichever sounds most crisp)

div., arco, spicc.

TUTTI, arco

pizz.

pp

mf dolce

mp

ff

div., arco (OR, ossia: À 2 top line pizz., whichever sounds most crisp)

div., arco, spicc.

TUTTI, arco

pizz.

pp

mf dolce

mp

ff

D

67

Fl. 1

Picc. (player 2)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

SOLO, pizz. *g^{sw}* *À 2* *À 4* *À 6* *À 8* **TUTTI, arco, spicc.**

Vln. I *f percussive* *ff* *p*

Vln. II **TUTTI** *f* *f percussive* *ff* **TUTTI, div.** *g^{sw}*

Vla. *f* *p* *f* *mp* *f* *mp* *f*

Vc. **TUTTI arco** *f* *ff*

Cb. *pp* *f* (F)

74

Fl. 1 *ff* very breathy *f* frantic *p* *f*

Fl. 2 *ff* very breathy *f* frantic *p* *f*

Ob. 1 *f* frantic *pp* ugly trill *ff*

Ob. 2 *f* frantic *pp* ugly trill *ff*

Cl. 1 *pp* ugly trill *ff*

Cl. 2 *pp* ugly trill *ff*

Bsn. 1 *pp* *f* *p* *f*

Bsn. 2 *pp* *f* *p* *f*

Hns. 1 & 3 *ppp* 1 & 3: (scale / gliss ad. lib / falling apart) *pp* *f*

Hns. 2 & 4 2 & 4: *ppp* *f* *pp* *f*

C Tpt. 1 (scale / gliss ad. lib / falling apart) *ppp* *f* *ppp*

C Tpt. 2 (scale / gliss ad. lib / falling apart) *ppp* *f* *ppp*

Tbn. 1 *ppp* *f* *p* *mf*

Tbn. 2 *ppp* *f* *p* *mf*

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

Timp.

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

Vln. II *ff* *p* *f* arco, spicc. *ff* *p* *f*

Vla. pizz. *ff* percussive, insistent *f* pos arco, spicc. *p* *f*

Vc. pizz. *mf* *ff* *f*

Cb. *ff* *p* *f*

81

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *p* *f* *ff* *p* *fff* *p*

ff *p* *f* *ff* *p*

ppp *pp* *p* *f* *pp* *pp* *f* *ppp sub* *wild, ugly*

ppp *pp* *f* *pp* *pp* *f* *ppp sub* *wild, ugly*

ff *p*

ff *p* *fff* *p*

pp *p* *f* *pp* *pp* *f* *ppp sub* *wild, ugly*

pp *p* *f* *pp* *pp* *f* *ppp sub* *wild, ugly*

ppp *wild, ugly*

ppp *wild, ugly*

mf *ppp* *wild, ugly*

mf *ppp* *wild, ugly*

mp *mf* *f* *ppp sub* *wild, ugly*

mp *mf* *f* *ppp sub* *wild, ugly*

p

ppp

ppp *ms.p. scratch tone* *f* *fff*

ppp *ms.p. scratch tone* *f* *fff*

p *f* *fff* *ff dramatic gliss* *pp sub* *f* *fff* *ms.p. scratch tone*

pp *f* *pp* *pp* *ff* *non div., arco, spicc.* *pp* *f* *fff* *ms.p. scratch tone*

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

E (2+3) rit.

88

Fl. 1 *f ma dolce*

Fl. 2 *f ma dolce*

Ob. 1 *pp* *mf* *ppp*

Ob. 2 *pp* *mf* *ppp*

Cl. 1 *f ma dolce*

Cl. 2 *f ma dolce*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hns. 1 & 3 *f* *mp* *ppp*

Hns. 2 & 4 *f* *mp* *ppp* *mf*

C Tpt. 1 *f* *p* *ppp* *mf*
con sord, plunger

C Tpt. 2 *f* *p* *ppp* *mf*
con sord, plunger

Tbn. 1 *fp* *f* *p*

Tbn. 2 *f* *ppp*

B. Tbn. *fp* *ff*

Timp. *f* *ppp*

E (or finger C#5, whatever is easiest) (2+3) rit.

88

Vln. I *mf dolce*
arco, poco s.p., spicc.

Vln. II *mf dolce*
pizz. *f percussive* *p* *mf* *mf* *mp*

Vla. *div.* *sfz* *p* *ff*
ord. *ff* *ff*
div., top voice: noisy ricochet, bounce bow heavily

Vc. *ord.* *fp* *ff*
pizz. *sfz* *ppp* *non div.*
arco *p*

Cb. *ord.* *fp* *ff*
arco, div., top voice: noisy ricochet, bounce bow heavily

Vla. *m.s.p., molto vib., harmonic fluttering*

A tempo

94

Fl. 1 *mf* *f* *p* *mf* *p* *mf* *p*

Fl. 2 *mf* *p* *mf* *p* *mf* *p*

Ob. 1 *mp* *p*

Ob. 2

Cl. 1 *mf* *f* *p* *mf* *p* *mf* *mp* *pp*

Cl. 2 *mf* *p* *mf* *mf* *p*

Bsn. 1

Bsn. 2

Hns. 1 & 3 *f* *mp* *ppp*

Hns. 2 & 4 *f* *mp* *ppp*

C Tpt. 1 *f* *p* *ppp* *f*

C Tpt. 2 *f* *ppp* *f*

Tbn. 1 *fp* *f* *p*

Tbn. 2 *f* *ppp*

B. Tbn. *ppp* *f* con sord.

Timp. *f*

A tempo

94

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

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

Vla.

Vc. *ff* *pp*

Cb. *ff* *pp*

s.p. ord.

F molto rit. ♩ =c.104-108

99

Fl. 1 *mp* *pp* *p* *mf* *mp* *p* *fl.t.*

Fl. 2 *mf* *mp* *p*

Ob. 1

Ob. 2 *mf*

Cl. 1 *ppp* *mp* *pp* *mp* *p*

Cl. 2 *mp* *ppp* *mp* *p*

Bsn. 1

Bsn. 2

Hns. 1 & 3 *mf* *p dolce*

Hns. 2 & 4 *mf* *mp* *p dolce* (small accent) *poco*

C Tpt. 1 *mf* *p*

C Tpt. 2 *mf* *ppp*

Tbn. 1 *fp* *f* *p*

Tbn. 2 *mf*

B. Tbn. *senza sord.* *fp* *mf* *ppp*

Timp. *ppp* *mf*

F molto rit. ♩ =c.104-108

99

Vln. I *mp* *ppp* *mf* *p* *mf* *SOLO, s.p.* *ord.* *mp*

Vln. II *p* *ppp* *mf* *f percussive* *mf* *mp* *HALF SECTION only* *arco* *p dolce*

Vla. *ord., non div.* *pp* *f* *m.s.p., molto vib., as before*

Vc. *ord.* *mf* *f* *div.* *ppp* *p* *m.s.p., molto vib.* *ord.* *div.*

Cb. *div., top voice: ricochet, as before* *ff* *fp* *f* *ppp* *p*

105

Fl. 1 *p sempre dolce* *mp* *p* *mp*

Fl. 2 *p* *mp* *p*

Ob. 1

Ob. 2

Cl. 1 *ppp* *f*

Cl. 2 *ppp* *f*

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1 *ppp* *f*

C Tpt. 2 *ppp* *f*

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

105

Vln. I *p dolce* *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *p dolce* *p dolce* *pp* *mp*

Vc. *ppp* *p dolce* *pp* *mp*

Cb. *ppp* *mp* (pizz.)

HALF SECTION only, ord.

TUTTI, arco

TUTTI, ord.

TUTTI, ord.

109

Fl. 1 *p* *f* *fff*

Fl. 2 *f*

Ob. 1 *ppp* *f*

Ob. 2 *ppp* *f*

Cl. 1 *p* *f* *mf* *f*

Cl. 2 *p* *f* *mf*

Bsn. 1

Bsn. 2 *ppp* *f*

Hns. 1 & 3 *pp* *pp*

Hns. 2 & 4 *pp*

C Tpt. 1

C Tpt. 2

Tbn. 1 *ppp*

Tbn. 2 *ppp*

B. Tbn.

Timp.

109

Vln. I *pizz.* *mp* *pp* *mp* *f*

Vln. II *mp* *pizz.* *arco* *pp* *mf*

Vla. *pizz.* *mp* *arco* *pp* *mp* *ff*

Vc. *pp* *mp* *pp* *mp*

Cb. *I** *II** *f*

* only those in section that feel comfortable producing a resonant harmonic pizz.
 GLI ALTRI: non harm. pizz. (at that octave!)

G Crisp & light, a playful machine

112

Fl. 1 *mp* *breathy*

Fl. 2 *fff* *mp* *breathy*

Ob. 1 *p* *p* *lightly*

Ob. 2 *p* *mp*

Cl. 1 *mp* *lightly*

Cl. 2 *f* *pp* *mp* *ppp*

Bsn. 1 *mp* *tongue pizz.*

Bsn. 2 *p* *lightly*

Hns. 1 & 3 *mf*

Hns. 2 & 4 *mf*

C Tpt. 1 *con sord. (harmon mute)* *wa wa* *wa wa wa*

C Tpt. 2 *con sord. (harmon mute)* *wa wa* *wa wa* *wa wa* *wa wa*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn.

Timp.

G Crisp & light, a playful machine

112

Vln. I *mp* *dolce* *arco, spicc.* *pp* *mp* *pizz.* *arco, spicc.* *div. pizz.* *mf* *arco, IV* *ppp*

Vln. II *ff* *pizz.* *div. pizz.* *mf* *arco, IV* *ppp*

Vla. *mp* *dolce*

Vc. *pizz.* *mp* *dolce* *f*

Cb. *mp* *dolce* *II**

The musical score is arranged in systems. The first system (measures 117-121) includes:

- Fl. 1 & 2:** Flute 1 and Flute 2 parts with triplets and dynamic markings.
- Ob. 1 & 2:** Oboe 1 and Oboe 2 parts with dynamic markings (*mp*, *mf*, *pp*, *p*, *ppp*).
- Cl. 1 & 2:** Clarinet 1 and Clarinet 2 parts with dynamic markings (*mp*, *p*, *ppp*).
- Bsn. 1 & 2:** Bassoon 1 and Bassoon 2 parts with dynamic markings (*mp*).
- Hns. 1 & 3, Hns. 2 & 4:** Horns parts, mostly rests.
- C Tpt. 1 & 2:** Trumpet 1 and Trumpet 2 parts with articulation (*wa wa*) and dynamic markings (*mf*, *p*, *mp*).
- Tbn. 1 & 2, B. Tbn.:** Trombone parts, mostly rests.
- Timp.:** Timpani part, mostly rests.

The second system (measures 117-121) includes:

- Vln. I:** Violin I part with dynamic markings (*mf*, *ppp*) and a note for a harmonic gliss to bridge.
- Vln. II:** Violin II part with dynamic markings (*pp*, *mp*, *ppp*) and a note for a dramatic gliss.
- Vla.:** Viola part with dynamic markings (*pp*, *mp*, *ppp*).
- Vc.:** Violoncello part with dynamic marking (*p*).
- Cb.:** Contrabass part, mostly rests.

122

Fl. 1 *mf* *mp* *f* *breathy*

Fl. 2 *p* *mf* *mp* *f* *breathy*

Ob. 1 *mf* *pp* *p* *ppp* *p*

Ob. 2 *p* *ppp* *mp* *ppp* *p sub*

Cl. 1 *pp* *p* *ppp* *mp* *p* *p*

Cl. 2 *p* *mf* *pp* *p*

Bsn. 1

Bsn. 2 *ppp* *p* *p* *mf* *ppp* *remove reed*

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1 *wa wa* *wa wa* *pp* *mf*

C Tpt. 2 *waa - p!* *wa wa* *pp* *mf* *p*

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

122

Vln. I *pizz.*

Vln. II *mp* *ppp*

Vla.

Vc. *arco, spicc.* *pizz.*

Cb. *arco* *ppp* *sul tasto*

126 **H**

Fl. 1 *p*

Fl. 2 *f* *p* *p* *ppp* *p* *pp* *breathy* *"mf"* (sounding *pp*) *tongue pizz*

Ob. 1 *f* *pp* *mp* *p*

Ob. 2 *ppp* (stuttering) *ppp* *mp* *p*

Cl. 1 *ppp* *mp*

Cl. 2 *mf*

Bsn. 1

Bsn. 2 *mp* *tongue pizz*

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1 *ppp* *mf* *mp* (harmon, stem out)

C Tpt. 2 *mf* *ppp* *mf* *mp* (harmon, stem out) *wa wa*

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

126 **H**

Vln. I *pp* *mf* *mf* *p* *ord.* *seagull effect* (artificial harmonic gliss down fingerboard without adjusting space between fingers, choose any string)

Vln. II *ppp* *mp* *mp* *p* *seagull effect, choose any string*

Vla. *ppp* *p* *arco senza vib.* *vib.* *senza vib.*

Vc. *p* *arco: seagull effect* (artificial harmonic gliss down fingerboard without adjusting space between fingers)

Cb. *mp* *ppp* *p*

131

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3. con sord (practice mute)

4. con sord (practice mute)

ppp

p

mf

ppp

p

mp (sounding *pp*)

mp (sounding *pp*)

pp

ppp

p

mf

p

ppp

mp

134

Fl. 1 *mp* *p* very breathy and light, "tossed away"

Fl. 2

Ob. 1 *p* very breathy and light, "tossed away"

Ob. 2 *p* very light, tapping (stuttering)

Cl. 1 *p* very breathy and light, "tossed away"

Cl. 2 *p* very breathy and light, "tossed away"

Bsn. 1

Bsn. 2

Hns. 1 & 3 *ppp* *p* 1. con sord, practice mute

Hns. 2 & 4 *ppp* *p* 2. con sord, practice mute

C Tpt. 1 *ppp* *mf*

C Tpt. 2 *ppp* *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Timp. *pp*

Vln. I *mf* *p* evaporating, disappearing non div., con sord senza vib. vib. seagull effect (up fingerboard)

Vln. II *mf* *p* evaporating, disappearing con sord IV harmonic gliss to bridge

Vla. *mp*

Vc.

Cb. *p*

137

Fl. 1 *tongue pizz*
"mf" (sounding pp)

Fl. 2

Ob. 1 *pp very light, tapping*

Ob. 2 *pp very light, tapping*

Cl. 1 *pp* 6

Cl. 2 *p* 3 *pp* 6

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1 *(con sord, practice mute)*
ppp 3 *mp*

Tbn. 2 *(con sord, practice mute)*
ppp 3 *mp* 3 *pp*

B. Tbn. *con sord (practice mute)*
ppp 3 *p* 3 *ppp*

Timp. *p* *pp*

Vln. I 137 *senza vib.* → *vib.* → *senza vib.*
mf

Vln. II *senza vib.* → *vib.* → *senza vib.*
mf

Vla. *col legno battuto (c.l.b.)*
repeat boxed figure ad. lib. independently of other players,
approx. rhythm (ignore forthcoming rit.)
pp tapping, dolce

Vc. *con sord, s.t.*
mp *div.*
p *mf*

Cb. *mp*

col legno battuto (c.l.b.)
repeat boxed figure ad. lib. independently of other players,
approx. rhythm (ignore forthcoming rit.)
pp tapping, dolce

I
141 **rit.**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

air sounds

(stuttering)

ppp

I
141 **rit.**

col legno battuto (c.l.b.)
repeat boxed figure ad. lib. independently of other players,
approx. rhythm (ignore forthcoming rit.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp tapping, dolce

div.

ord.

ppp

(cont. c.l.b.)

pp tapping, dolce

ord.

ppp

(cont. c.l.b.)

pp tapping, dolce

non div., ord.

ppp

ord.

ppp

J From far away ♩=c.88-92

147

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

pp slow, even gliss

J From far away ♩=c.88-92

147

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

pp tapping, dolce

pp tapping, dolce

p slow, even gliss

K
153

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

Hns. 1 & 3
Hns. 2 & 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

Timp.

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

air sounds
pizz
air sounds
pizz
bells in the distance
"f" (sounding mp)
ppp
breathe ad. lib.
p
mf
ppp
bells in the distance
con sord (practice mute), breathe ad. lib.
ppp
p
div., arco
p
pp tapping, dolce
mf
p
ppp tapping, dolce
mf
p
ppp
mf
p

158 pizz

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

ppp

f (sounding *mp*)

ppp

f

ppp

ppp

con sord (practice mute)

ppp

con sord (practice mute)

mf

mp

p

pp slow, even gliss

p

ppp

p

p

non div. (ord.)

mf

p

(c.l.b. boxed figure cont.)

ord.

ppp tapping, dolce

ppp

mf

p

mf

p

163

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

ppp

ppp

ppp

f

f

f

f (sounding *mp*)

mf

p

ppp

p

ppp

(remove practice mute, place straight mute)

163

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. à 3, senza sord.

pp

pp

ppp

ppp

ppp

ppp

ppp

mp

poco fp

mf

p

mp

poco fp

mf

p

mp

fp

mf

p

IV

168

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

con sord (straight)

Timp.

168

Vln. I

Vln. II

Vla.

Vc.

Cb.

slow, even gliss

mp slow, even gliss

L
172

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

Hns. 1 & 3
Hns. 2 & 4

C Tpt. 1
C Tpt. 2

Tbn. 1
Tbn. 2
B. Tbn.

Timp.

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

mf
mf
f
ppp
mf
ppp
mf
mp
f
ppp
f
ppp
f
ppp
f
f
mf
p
mf
f
ppp
f
ppp
mf
pp
p
mf
f > p
f > p

(remove practice mute, place straight mute)
con sord (straight)
mp
(remove practice mute, place straight mute)
(con sord, practice mute)
(con sord, practice mute)
f (sounding *mp*)
f (sounding *mp*)
non div. IV
non div. IV

177

Fl. 1 *ppp* *mf*

Fl. 2 *ppp* *mf* To picc.

Ob. 1 *ppp* *mf* *ppp*

Ob. 2 *ppp* *mf* *ppp*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *ppp* *mf*

Bsn. 2 *ppp* *mf*

Hns. 1 & 3 *p* *f* (remove practice mute, place straight mute)

Hns. 2 & 4 *mf* *ppp* *mf* *ppp* *mf*

C Tpt. 1 *p* *f* (remove practice mute, place straight mute)

C Tpt. 2 *f* con sord (straight)

Tbn. 1 *p* *f* *p* *f*

Tbn. 2 *ppp* *p* *f* (remove practice mute, place straight mute)

B. Tbn.

Timp. *mp sub* *ppp* *mp sub* *p* *pp* *mf* *mp* *p*

177 III (II)

Vla. *pp* *mf* *p* *mf*

Vc. *mf* *pp* *f* *p* senza sord.

Cb. *mf* *p* *mf* *p* *mf* *f* *p* senza sord.

182

Fl. 1 *ppp* *mf*

Fl. 2 Piccolo *ppp* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hns. 1 & 3 *ppp* *mf* *ppp* *mf*

Hns. 2 & 4 *mf* *ppp* *ppp*

C Tpt. 1 *p* *f*

C Tpt. 2 *p* *f* *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp* con sord (straight)

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

Timp. *pp* *ppp* *mf* *p* *mf sub*

Vln. I *f* *mp*

Vln. II *mp*

Vc. *f* *mp*

Cb. *f* *mp*

(remove practice mute, place straight mute)

M
186

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns. 1 & 3
Hns. 2 & 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Timp.

Dynamic markings: *ppp*, *mf*, *p*, *f*, *con sord (straight)*, *mp*.

Detailed description: This block contains the musical score for measures 186 through 189 for the woodwind and string sections. The woodwinds (Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 3, Horns 2 & 4, Trumpets 1 & 2, Trombones 1 & 2, and Baritone Trombone) play sustained notes with dynamic markings ranging from *ppp* to *mf*. The strings (Violins I & II, Viola, Violoncello, and Contrabasso) play sustained notes with dynamic markings ranging from *f* to *mp*. The Timpani part features a rhythmic pattern of eighth notes with dynamic markings *ppp*, *f*, *mf*, and *mp*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

M
186

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

Dynamic markings: *f*, *mp*, *f*, *fp*.

Detailed description: This block contains the musical score for measures 186 through 189 for the string sections. The Violins I and II, Viola, Violoncello, and Contrabasso play sustained notes with dynamic markings ranging from *f* to *mp*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

190

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1 & 3

Hns. 2 & 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

f

p

mf

f

pp

f sub

mp

p

poco fp

senza sord.

N

190

194

Fl. 1 *f*

Picc. *f*

Ob. 1 *ff* *f* *ff* *f*

Ob. 2 *ff* *f* *ff* *f*

Cl. 1 *f* *ff* *f*

Cl. 2 *f* *ff* *f*

Bsn. 1

Bsn. 2

Hns. 1 & 3 *f* *p* *mf* *p* senza sord. *mf* *p*

Hns. 2 & 4 *mf* senza sord. (2. & 4.) *sfz*

C Tpt. 1 *f* *p* *f*

C Tpt. 2 senza sord. *f* *mp*

Tbn. 1 *mf* *p*

Tbn. 2 senza sord. *f* *p* *f sub*

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

Timp. *ppp* *f* *mf* *mp* *f sub* (III)

194

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page, numbered 40, is titled "like a broken clock - Score in C". It features a variety of orchestral parts:

- Flutes (Fl. 1 & 2):** Both parts play a triplet of eighth notes marked *ff* at the beginning of the section (measure 198).
- Piccolo:** Mirrors the flute parts with a triplet of eighth notes marked *ff*.
- Oboes (Ob. 1 & 2):** Play sustained notes with a triplet of eighth notes at the end of the section marked *f*.
- Clarinets (Cl. 1 & 2):** Play sustained notes.
- Bassoons (Bsn. 1 & 2):** Play sustained notes.
- Horns (Hns. 1 & 3, 2 & 4):** Horns 1 & 3 play a rhythmic pattern with dynamics *f*, *p*, and *f*. Horns 2 & 4 play a triplet of eighth notes marked *f*.
- Trumpets (C Tpt. 1 & 2):** Trumpet 1 plays a sustained note marked *p* and *f*. Trumpet 2 plays a triplet of eighth notes marked *f* and *p*. Both have instructions to play unison with the other trumpet.
- Trombones (Tbn. 1 & 2, B. Tbn.):** Trombones 1 & 2 play a sustained note marked *f* and *sf*. Bass Trombone plays a triplet of eighth notes marked *p*, *sf*, *p*, and *mf*.
- Timpani (Timp.):** Plays a rhythmic pattern with dynamics *p*, *f_{sub}*, *p*, *ppp*, and *ff*. A Roman numeral (IV) is indicated above the staff.
- Violins (Vln. I & II):** Both parts play sustained notes marked *fff*.
- Viola (Vla.):** Plays a sustained note marked *fff*.
- Violoncello (Vc.):** Plays a sustained note marked *fff*.
- Double Bass (Cb.):** Plays a sustained note marked *fff*.

210

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hns. 1 & 3
Hns. 2 & 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1. & 3.
2. & 4.
rip!

rit. molto rit. (dramatic rit.)

rit. molto rit. (dramatic rit.)

(8)

210

P ♩=c.54-56, a memory

214

Fl. 1 *mf* (sounding *pp*) *pizz* *mf* (sounding *pp*) *pizz* *air sounds* *p* *f* *mf* *pizz*

Picc. *fff* To Fl. *fff* Flute *mf* (sounding *pp*) *pizz* *mf* (sounding *pp*) *pizz* *air sounds* *p*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. 1 *fff* *pp* *breathy* *pp* *breathy*

Cl. 2 *fff* *pp* *breathy*

Bsn. 1 *fff* remove mouthpiece *mf* (sounding *pp*) *pizz* "purr"

Bsn. 2 *fff* remove mouthpiece *mf* (sounding *pp*)

Hns. 1 & 3 *fff*

Hns. 2 & 4 *fff*

C Tpt. 1 *fff*

C Tpt. 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Timp. *fff* > *p* *pp* *ppp*

P ♩=c.54-56, a memory

214

Vln. I *mp* (sounding *ppp*) *div.* *mp* (sounding *ppp*) *INSIDE CHAIRS: tap shoulder of violin with fingertips (gentle tapping on wood)* *f* (sounding *p*)

Vln. II *mp* (sounding *ppp*) *div.* *mp* (sounding *ppp*) *INSIDE CHAIRS: tap shoulder of violin with fingertips (gentle tapping on wood)* *f* (sounding *p*)

Vla. *pp* very delicate, *breathy* solo, sul IV *al fine* m.s.t. *s.p.*

Vc. *mf* (sounding *pp*) *tapping pizz: press / tap fingerboard, but don't pluck!* (gentle, slightly pitched tapping) *mf* (sounding *pp*) (ad. lib., not synchronized) *p* *f* *mf*

Cb. *mf* (sounding *pp*) *pizz* *p*

OUTSIDE CHAIRS: c.l.b., mute strings, gentle, high tapping / clicking sound, rhythm ad. lib., spacious and independent of other players

INSIDE CHAIRS: tap shoulder of violin with fingertips (gentle tapping on wood) 1 2 1 2 1 2 etc.

