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Anspannung

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Anspannung (2018)

for ensemble

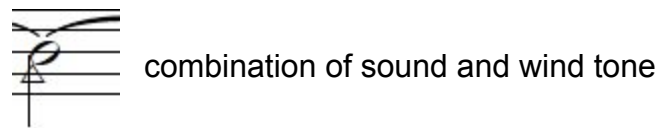
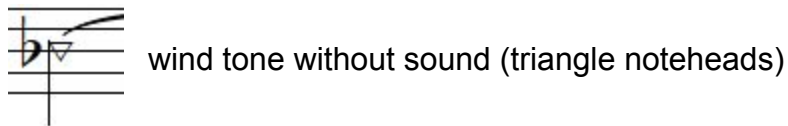
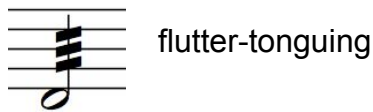
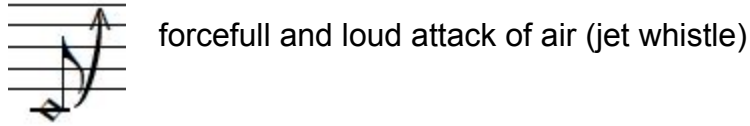
## Scoring:

- Flute (Fl.)
- Alto saxophone (Alto Sax.)
- Baritone saxophone (Bari. Sax.)
- Tuba (Tba.)
- Percussion:
  - Bass drum (B. D.)
  - Suspended cymbal (large) (Cym.)
  - Gong (medium) (Gong)
  - 5 Temple Blocks (T. Bl.)
  - Vibraphone (Vib.)
- Piano (Pno.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Violoncello (Vc.)

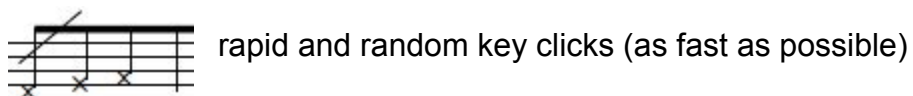
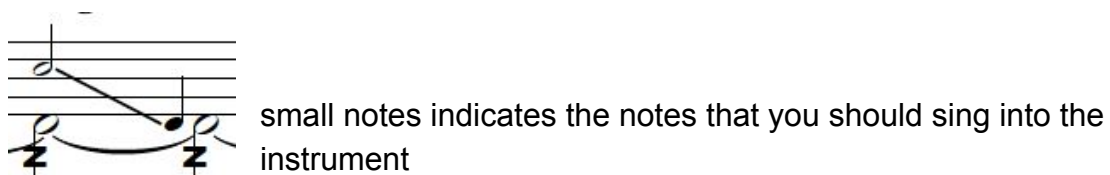
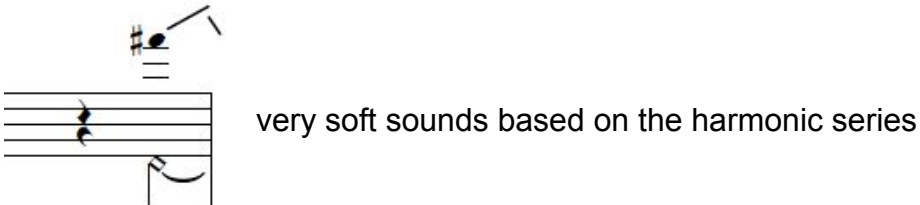
Duration: ca 7'30"

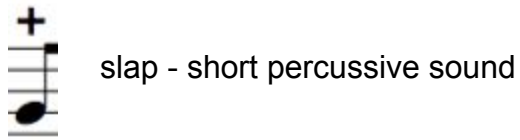
## Performance notes:

### Flute:



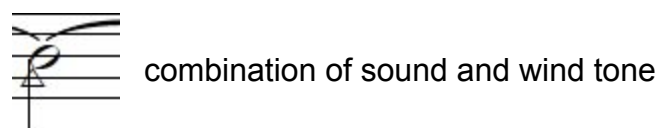
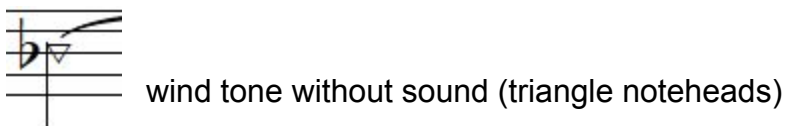
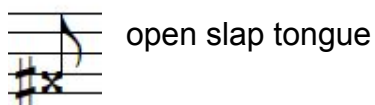
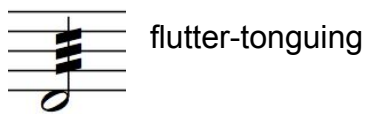
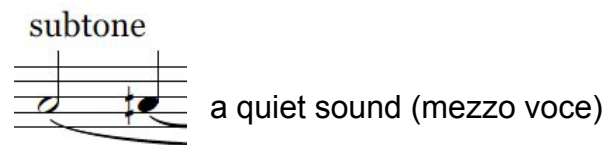
### whistle tones





## Saxophone:

Multiphonics charts from "The Techniques of Saxophone Playing" by Marcus Weiss and Giorgio Netti





rapid and random key clicks (as fast as possible)

### Tuba:



wind tone without sound (triangle noteheads)



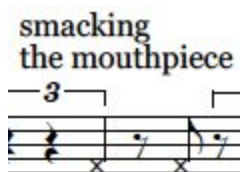
flaptounge (flapping the tongue into the mouthpiece)



flutter-tonguing



small notes above indicates the notes that you should sing into the instrument



smacking the palm of the hand onto the mouthpiece

### Percussion:



soft mallet



hard mallet



hit with a hand



superball

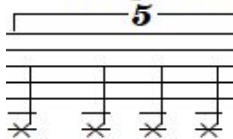


drumstick

### Piano:



inside  
the piano



playing on selected stings inside the piano with a soft mallet



pluck the string with your fingernail/finger

with fingertips  
(inside the piano)



glissando inside the piano


scratch string  
with a ruler





slowly drag the ruler along the string, adjusting the pressure  
(noise effect)


## String instruments:

s. p. · sul ponticello

 quarter tone

 three-quarter-tone

 noise effect (description above the note)

 highest possible note



# Anspannung

Oktawia Pączkowska (2018)

$\text{♩} = 80$

Flute  
air  
*pp*  $\rightarrow$  *sf*  
*pp*  
air  $\rightarrow$  air combined with sound  $\rightarrow$  air

Alto Saxophone  
41  
*mp*  $\rightarrow$  *f*  
*pp*  
subtone

Baritone Saxophone  
111  
*p*  $\rightarrow$  *f*  
*pp*  
subtone  
frull.  
*p*

Tuba  
*p*  $\rightarrow$  *f*

Bass Drum  
*ppp*  $\rightarrow$  *p*

Piano  
inside the piano  
5  
*mp*  
Ped.

Violin I  
 $\text{♩} = 80$   
s. p.  $\rightarrow$  ord.  
*pp*  $\rightarrow$  *mp*  
*dim.*

Violin II  
s. p.  $\rightarrow$  ord.  
*pp*  $\rightarrow$  *mp*

Violoncello  
s. p.  $\rightarrow$  ord.  
*pp*  $\rightarrow$  *ppppsub.*  
*cresc.*

6

Fl. *sf*

Alto Sax. *frull.*  
*p*

Bari. Sax. *+*  
*sf*

Tba. *sf* *frull.*  
*pp*

Cym. *arco*  
*p*

T. Bl. *p*

Pno. *5*

Vln. I

Vln. II *ord.* → *s. p.* → *ord.*

Vc.

Detailed description: This page of a musical score, numbered '2' at the top left and '6' at the top of the first staff, contains ten staves. The Flute staff (Fl.) has a single note in the third measure with a dynamic marking of *sf*. The Alto Saxophone staff (Alto Sax.) has a phrase in the first two measures marked *frull.* and *p*. The Bari. Saxophone staff (Bari. Sax.) has a note in the fourth measure with a dynamic marking of *sf* and a plus sign above it. The Tuba staff (Tba.) has a triplet in the third measure marked *sf* and a phrase in the fifth measure marked *frull.* and *pp*. The Cymbals staff (Cym.) has a note in the first measure marked *arco* and *p*. The Trombone staff (T. Bl.) has two triplet markings in the fourth and fifth measures, both marked *p*. The Piano staff (Pno.) has five groups of five asterisks, each with a '5' above it, indicating a five-measure rest. The Violin I (Vln. I) and Violin II (Vln. II) staves have notes in the first, second, and fourth measures, with a dashed line connecting the notes in the second and third measures. The Violin II staff has markings *ord.*, *s. p.*, and *ord.* above the first, second, and third measures respectively. The Viola staff (Vc.) has notes in the first, second, and fourth measures.

11

Fl.

Alto Sax.

Bari. Sax.

Tba.

T. Bl.

Vib.

Pno.

Vln. I

Vln. II

Vc.

ord.

8

22

*p*

*mf*

*p*

*mp*

*mf*

*f*

subtone

sing

*p*

3

*p*

arco

pluck the string with your fingernail / finger

*f pos.*

5

5

5

5

5

\* Ped.

*tr*

*mf*

16

Fl. *p* < *mf* *sf* *pp*

Alto Sax. *p* < *mf* *pp* *mf* subtone

Bari. Sax. *pp* *p* < *mf* ord.

Tba. *sf* *sf* 3

B.D. *p* superball

T. Bl. *p* 3

Vib. *p*

Pno. 5 5 5 5

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 16 through 19. It features staves for Flute (Fl.), Alto Saxophone (Alto Sax.), Baritone Saxophone (Bari. Sax.), Trombone (Tba.), Bass Drum (B.D.), Tenor Bass Drum (T. Bl.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The Flute part begins with a dynamic of *p* and *mf*, followed by a *sf* accent and a *pp* dynamic. The Alto Saxophone part has dynamics of *p* < *mf*, *pp*, and *mf*, with a 'subtone' instruction. The Baritone Saxophone part starts with *pp* and *p* < *mf*, marked 'ord.'. The Trombone part features *sf* accents and a triplet of eighth notes. The Bass Drum part has a *p* dynamic and a 'superball' effect. The Tenor Bass Drum part has a *p* dynamic and a triplet. The Vibraphone part has a *p* dynamic with a hairpin. The Piano part consists of four groups of five sixteenth notes, each marked with a '5'. The string parts (Vln. I, Vln. II, Vc.) play sustained notes with a dashed line indicating a long note.

20

Fl.

Alto Sax.

Bari. Sax.

Tba.

Cym.

Gong

T. Bl.

Vib.

Pno.

Vln. I

Vln. II

Vc.

*ppp*

*ff > pppp*

normal

*ppp*

*f > pppp*

*p* < *mf* >

*ppp* < *f* > *pppp*

*p* < *mf* >

*ppp* < *mf* >

*p*

*pp*

*pp* *p*

5

5

accel. ca = 25 ♩  
(4 bars)

*mp*

*mf* < *pp*

25

Fl. *frull.* *p* *sing*

Alto Sax. *subtone* *pp* *3*

Bari. Sax. *pp* *f* *subtone* *pp*

Tba. *sf* *smack the mouthpiece* *sf*

Gong *superball* *mp* *mf*

T. Bl. *3* *p*

Pno. *6* *rit. ca = 15 (3 bars)* *fff* *mp*

Vln. I *p dim.*

Vln. II *mp*

Vc. *p cresc.*

30

Fl. *sf* *ppp* *p* <sup>6</sup> *> ppsub.*

Alto Sax. *p* *mf* *p*

Bari. Sax. *pp* *mp*

Tba. *p* *mf* *pp*

Cym. *p*

Gong *p* *mf*

T. Bl. *p*

Vib. *p* *mf*

Pno. *mp*

Vln. I

Vln. II

Vc. *< mf*

34

Fl. *p < sf* *mf* *sf* key clicks

Alto Sax. *pp* *sf* *mf* *mf* *sf* *sf* key clicks

Bari. Sax. *f* *sf* *mp* open slap tongue key clicks

Tba. *sf* *sf* *sf* *pp* 3

Cym. *ppp*

Gong *pp* *mp* superball

T. Bl. *f* *f* 3

Pno. *f* 5 \* Ped.

Vln. I

Vln. II

Vc.



38

Fl. *sf* *p* *ff* *sf* *pp*

Alto Sax. *p* *sf* *mf*

Bari. Sax. *sf* *f* 5

Tba. *sf* *sf* *p* *f*

Gong *f*

T. Bl.

Vib. *p* *f*

Pno. 5 5 5

Vln. I

Vln. II

Vc. *ff*

Detailed description: This is a page of a musical score for a symphony orchestra, starting at measure 38. The score is arranged in a standard orchestral layout. The Flute (Fl.) part begins with a dynamic of *sf*, followed by a crescendo to *p*, then a sharp crescendo to *ff*, and finally a decrescendo to *pp*. The Alto Saxophone (Alto Sax.) part starts with *p*, crescendos to *sf*, and then *mf*. The Bari. Saxophone (Bari. Sax.) part has a *sf* dynamic, followed by a *f* dynamic with a quintuplet (5) marking. The Tuba (Tba.) part features *sf* dynamics, followed by a *p* dynamic and then a *f* dynamic. The Gong part has a single *f* dynamic. The Trombone (T. Bl.) part is silent. The Vibraphone (Vib.) part has a *p* dynamic followed by a *f* dynamic. The Piano (Pno.) part consists of quintuplets (5) of notes. The Violin I (Vln. I) and Violin II (Vln. II) parts have sustained notes with a dashed line indicating a slur. The Violoncello (Vc.) part has a *ff* dynamic with a thick line indicating a sustained note.

41

Fl. *p*sub. < *f* > *p*

Alto Sax. *pp* subtone 3

Bari. Sax. *pp* subtone 3

Tba. *p* < *sf*

Gong *mf* > superbball

T. Bl. *p* 3

Pno. *p* 5

\* Ped.

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score covers measures 41 to 44. The Flute part begins with a five-note ascending scale (F4, G4, A4, B4, C5) marked with a piano (*p*) sub-tone and a dynamic swell from piano (*p*) to forte (*f*) and back to piano (*p*). The Alto Saxophone and Bari. Saxophone parts feature a triplet of notes (G4, A4, B4) marked *pp* with a sub-tone effect. The Trombone part has a triplet of notes (F3, G3, A3) marked *p* with a dynamic swell to *sf*. The Gong part has a single note (G4) marked *mf* with an accent (>) and a 'superball' effect. The Trumpet part has a triplet of notes (G4, A4, B4) marked *p*. The Piano part features a continuous bass line of five notes (F3, G3, A3, B3, C4) marked *p* with a '5' fingering. The string parts (Vln. I, Vln. II, Vc.) play a sustained chord of G4, A4, B4, C5 marked with a dashed line. A pedal point (\*) is indicated below the piano part.

45

Fl. *sf* *p < mf* *pp <*

Alto Sax. *p < mf* *p < mf* *pp <*

Bari. Sax. *p < mf* *p*

Tba. *p < sf* *sf* *p < mf*

Cym. *mf <* scratch

Vib. *p*

Pno. 5 5 5 5

Vln. I *p*

Vln. II *p*

Vc. *p*

29

49

Fl. *mf* *pp*

Alto Sax. *mf* *ppp* subtone

Bari. Sax. *f* *pp* subtone

Tba. *sf* *sf* *p < mf*

T. Bl. *p*

Vib. *pp* *mf* *p < mf*

Pno. *mf* accel. ca = 20 (3 bars)

Vln. I *pppp* *mp* *dim.*

Vln. II *mp*

Vc. *mp* *pppp* *cresc.* *fpos.* bowing the tailpiece

55

Fl. *p* *mf* *mp*

Alto Sax. *mp* *pp* subtone

Bari. Sax. *pp* ord. 79

Tba. *p* *mf*

Cym. *p* 3 superbomb

Gong *p* *pp*

T. Bl. *mf* 3

Vib. *p* 3

Pno. *f* *dim.* rit. ca = 18 (3 bars)

Vln. I *p* *dim.*

Vln. II

Vc. *mp* *cresc.*

13

60

Fl.

Alto Sax.

Bari. Sax.

Tba.

Cym.

Gong

T. Bl.

Vln. I

Vln. II

Vc.

*sf*

*pp*

subtone

*pp*

*f*

*p < mf*

*pp < p*

*mf*

*p*

*pp*

*mf*

III

II

64

Fl. *mf* > *mp* *p* < *f* >

Alto Sax. *pp* *p*

Bari. Sax. *p* < *f* > *p* < *mf* - *mf* >

Tba. *pp* *mf*

Cym. *ppp* < *mf* >

Gong *pp* *mf*

Pno. 5 5 5 5 5

Vln. I *pppp* *mp*

Vln. II *mp*

Vc. *mf* *mp* *pppp*

superball

(tr)

25 15 30 8

Bb C# Eb

69

Fl.

Alto Sax.

Bari. Sax.

Tba. *mp* *ff* *sf* *mp* *mp* *mf* smack the mouthpiece

B.D. *pp* *f* *pp* *f* fingertips

Cym. *pp*

Gong *pp*

Vib. *mp* *mp*

Pno. 5 5 5 5

Vln. I *dim.*

Vln. II ord. →

Vc. *cresc.*



73

Fl.

Alto Sax.

Bari. Sax.

Tba.

B.D.

Vib.

Pno.

Vln. I

Vln. II

Vc.

hit the bell with your knuckles

hit the bell with your knuckles

superball

superball

*p* *mf* *p*

vib.

*p* *f*

*f*

*f*

*pp* *mf*

*pppp*

*mf*

*mp*

*p* *dim.*

s. p. → ord.

*p* *cresc.*

78

Fl. *ff* *sf* 3

Alto Sax. *p* *ppp* *p* *mf* *mp* subtone

Bari. Sax. *sf* *p* *mf* subtone

Tba. *p* *sf* *sf* *p*

B.D. *pp* 5

Pno. *pppp* *f* scratch string with a ruler

Vln. I *pppp* *mp* *dim.*

Vln. II *mp*

Vc. *mp* *pppp* *cresc.*

Ped. \_\_\_\_\_

83

Fl. *mf* *sf* *mp* *sf* *f* sing

Alto Sax. *ff* *sf* *sf* *p < f* *sf*

Bari. Sax. *p < f* *f* *mf < f* *p < f*

Tba. *sf* *f* *p < f* smack the mouthpiece

B.D. 5 5 5

Pno. *f* *f* Ped.

Vln. I *p* *dim.*

Vln. II

Vc. *p* *cresc.*

86

Fl. *p* *p < f* *mf* *p < f* *mp*

Alto Sax. *sf* *p* *f* *mf* *p < mf* *p* subtone ord. subtone

Bari. Sax. *sf* *p* *mf* *sf*

Tba. *sf* *sf* *p <* *>*

B.D. *p* rit. ca 10 ♩

Pno. *f* Ped.

Vln. I

Vln. II

Vc.

90

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

Alto Sax. vib. *p* *mf* *p* *mf* *p*

Bari. Sax. *pp* *mp* *mf* key clicks

Tba. *f*

B.D. *mp*

Pno.

Vln. I *pppp mp dim.*

Vln. II *mp*

Vc. *mp pppp cresc.* *III* *trm* *<mf>* *ppp*

94 key clicks

Fl. *f* *sf*

Alto Sax. *mf* *p* *mf* *p* *f*

Bari. Sax. *p* *mf* *sf*

Tba. *sf* *p* *f*

B. D.

Pno. *mp* *mf* *f*  
with fingerstips  
gliss.  
Ped. *scratch string with a ruler*

Vln. I *pppp* *mp* *dim.*

Vln. II *mp*

Vc. *mp* *pppp* *cresc.*

97

Fl. *p* < *f* *mp* *p* < *f* *mf*

Alto Sax. open slap tongue *p* < *mf* *p* < *f*

Bari. Sax. *p* < *f* *p* < *mf*

Tba. smack the mouthpiece *f* ta-ka *mf*

B. D.

Pno. *mf* *f* *gliss.* *sf* Ped.

Vln. I

Vln. II

Vc.

100

Fl. *sf* *mp* *f* *p* air with keyclicks

Alto Sax. *p* *f* *mp* *pp* *mp* *p* *sf*

Bari. Sax. *p* *mf* *f* *p* *f* *p* *sf*

Tba. *mp* *f* *p* *sf*

B. D.

Pno. *mp* *gliss.* *mf* Ped.

Vln. I *pppp* *mp* *dim.*

Vln. II *mp*

Vc. *mf* *mp* *pppp* *cresc.*



104

Fl. *sf* *sf* *mf* *mf*

Alto Sax. air with keyclicks *mf* *p < f* *mp*

Bari. Sax. air with keyclicks *f* *sf* *mp* *f*

Tba. smack the mouthpiece *f*

B. D.

Pno. *f* *f* *ped.*

Vln. I

Vln. II

Vc.

107

Fl. *5* *sf* *mp* *p*

Alto Sax. *subtone* *p* *mf* *mp*

Bari. Sax. *p* *f* *p* *f* *p* *mf* *ppp*

Tba. *smack the mouthpiece* *3* *ta-ka* *mf* *p* *f* *pp* *sf*

B. D.

Pno. *gliss.* *mp* *f* *Ped.*

Vln. I *pppp* *mp* *dim.*

Vln. II *ord.*

Vc. *ord.* *on the bridge* *ord.* *mp* *pppp* *mf* *ppp*

110

Fl. *mf*  $\triangleright$  *p*  $\longleftarrow$  *f* *mf*  $\longleftarrow$  *p* *sf* *p* 27

Alto Sax. *pp*  $\longleftarrow$  *mp* *sf* *p* vib.

Bari. Sax. *p*  $\longleftarrow$  *f* *p*  $\longleftarrow$  *f* vib.

Tba. *p*  $\longleftarrow$  *f* *p* frull.

B. D.

Pno. *p* Ped.

Vln. I *f*  $\longleftarrow$  *p*  $\longleftarrow$  *mp*  $\triangleright$  *p* ord. on the bridge ord.

Vln. II *f*  $\longleftarrow$  *mf* ord. on the bridge ord.

Vc. *cresc.*  $\longleftarrow$  *mf* ord. on the bridge ord.

112

Fl. *mf sf p < f > p < mf > p*

Alto Sax. *f p mf p < f > sf p* 3 +

Bari. Sax. *sf sf p < mf > p < f >*

Tba. *air p < f > sf sing p < f >* 3

B. D. *ppp p < mf >* superball

Pno. *accel. ca 8♩ (2 bars) cresc.*

Vln. I *pppp mp dim.*

Vln. II *→ on the bridge → ord. f > mp mp*

Vc. *mp pppp cresc.*

115

Fl. *f* *p* *mp*  
air with keyclicks

Alto Sax. *mf* *f*

Bari. Sax. *mp* *f* *p* *f*

Tba. *p* *f* *p* *sf*  
sing

T. Bl. *f*

Vib. *p*

Pno. *mf*

Vln. I

Vln. II

Vc.

60

3

5

3

5

5

117

Fl. *pp* *sf* *f* *mf* 6

Alto Sax. *mp* *f* *p* *f*

Bari. Sax. *f* *sf* *p* *sf*

Tba. *sf* *sf* *p* *mf* *p* *f*

B. D. *p* *f* *sf* *p*

Vib. *p*

Pno. 5 5

Vln. I *pppp* *mp*

Vln. II *mp*

Vc. *mp* *pppp* *tr* *mf*

119

Fl. *p* *f* *p* < *f* *p* *mf* *sf* *p*

Alto Sax. *pp* *mf* *ppp* *mp*

Bari. Sax. *pp* *ff*

Tba. *p* *sf* *p* *sf* *sf*

B. D. *mf* *ppp*

Cym. *p*

Pno. *5* *5*

Vln. I *tr* *mf* *p*

Vln. II

Vc. *ppp*

63

*c<sub>1</sub>*

*5* *3* *5* *3*

*5* *3*

*I* *(♭)* *(♮)*

*tr*

Fl. *f* *p* *sf* *sf* *p* *f* *mf* *p*

Alto Sax. *mf* *f* *f* (air with keyclicks)

Bari. Sax. *p* *f* *p* *f* *p* *mf* *sf*

Tba. *sf* *p* *sf* *p* *f* *p*

B. D. *mp* *pp*

Cym. *p*

Gong *p*

Pno. *5* *5* *5*

Vln. I *pppp mp dim.* *fpos.* *ppp* (bowing the body of violin)

Vln. II *mf* *mp*

Vc. *mp pppp cresc.* *fpos.* *p* (bowing the body of cello)



124 ord. → air → ord. → air → ord.

Fl. *f* *p* *f* *p*

Alto Sax. *mf* *f*

Bari. Sax. with air *pp* *mp* *p*

Tba. *p* *sf* *p* *sf* *p* *sf* *p*

Cym. *ppp*

Gong *f*

Pno. *p*

Vln. I *pppp* *mp* *dim.*

Vln. II *mp* *mf* (*↔* IV)

Vc. *mp* *pppp* *cresc.*

cover the hole  
with your mouth

126

Fl. *p < f*

Alto Sax. *f* air with keyclicks

Bari. Sax. *f* air with keyclicks

Tba. *sf* *pp*

Cym. *mf*

Gong *p*

Pno. with fingertips (inside the piano)

Vln. I *mp* *pppp mp*

Vln. II *mp*

Vc. *mp pppp cresc.*

128

Fl. *f sf mp* vib.

Alto Sax. *f p f*

Bari. Sax. *mf mp*

Tba. *sf pp sf pp sf pp*

B. D. *p*

Gong

Pno. *5*

Vln. I *pppp mp dim. ord.*

Vln. II *mp ord.*

Vc. *mf mp pppp cresc.*

130

Fl. *f* *p* *f* ord. air

Alto Sax. *mp* 5 *mf* *f* 6

Bari. Sax. *f* *p* *f*

Tba. *f* *p*

B. D. *f*

Pno. 5

Vln. I s.p. ord. *pppp*

Vln. II s.p. ord.

Vc. *mp*

131 ord. → air → ord. cover the hole with your mouth 37

Fl. *>p* *f* *p* *p* *mp* *p* *mf*

Alto Sax. air with keyclicks *f* *p* *f*

Bari. Sax. *f* *3* *5* *p* *f* *mf*

Tba. *sf* *p* *f* *pp*

B. D. fingertips *p* *f* *mp*

Gong *p*

Pno. *5* *5*

Vln. I *mp* *pppp mp dim.*

Vln. II *mp*

Vc. *pppp* *mp pppp*

133

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

Alto Sax. *f* *p* *f* *f*

Bari. Sax. *f* *mf*

Tba. *sf* *sf*

B. D. *f* *p* *f*

T. Bl. *mp*

Vib. *p*

Pno. *sf*

Vln. I *pppp mp*

Vln. II *mp*

Vc. *mp pppp*

\* \* \* \* \*

135

Fl. *ff* *mf* *p*  
 Alto Sax. *mp* *ff*  
 Bari. Sax. *p* *f* *p* *f* *p* *f*  
 Tba. *p* *sf* *p* *sf* *p* *sf*  
 Gong *p* *f*  
 Pno. *5* *5*  
 Vln. I *pppp* *mp*  
 Vln. II  
 Vc. *mp* *pppp* *cresc.*

Musical score for measures 135-136. The score includes parts for Flute (Fl.), Alto Saxophone (Alto Sax.), Bari. Saxophone (Bari. Sax.), Trombone (Tba.), Gong, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The Flute part starts with a dynamic of *ff* and transitions to *mf* and *p*. The Alto Saxophone part has dynamics of *mp* and *ff*. The Bari. Saxophone part features dynamic markings of *p* and *f*. The Trombone part has dynamics of *p* and *sf*. The Gong part has dynamics of *p* and *f*. The Piano part shows a five-fingered chord (*5*) in both hands. The Violin I part has dynamics of *pppp* and *mp*. The Violin II and Viola parts have dynamic markings of *mp*, *pppp*, and *cresc.*.

137

cover the hole with your mouth

Fl. *mp f* 6 6 *f* 6 *mp f*

Alto Sax. *p f* *p f* *f* 3

Bari. Sax. *mp f mf p f*

Tba. *p sf sf p f*

Cym. V V V V V V

Pno. *mf* 5 5

Vln. I *pppp mp* *pppp mf* quasi gliss.

Vln. II *mf* quasi gliss.

Vc. *mp pppp* *mf pppp* *cresc.* quasi gliss.



139 41

Fl. *mp* *sf* *p* *f* *f* *lip glissando* *sf* *sf* *sf* *sf*

Alto Sax. *p* *f* *mf*

Bari. Sax. *p* *f* *f* *mf* *sf* *p*

Tba. *mf* *f*

B. D. *p* *mf*

Gong *sf*

Pno.

Vln. I *ppp* *mf*

Vln. II *mf*

Vc. *mf* *pppp* *cresc.*

141

Fl. *sf* > *sf* > *f* *sf* *p* *f*

Alto Sax. *ff* *p* < *f* *mf* 6

Bari. Sax. *sf* *sf* *mf* *ff* *f* growl

Tba. *p* *sf* *sf* *p* *sf* *sf* *p*

B. D. *p*

Pno. *pp* *p*

Vln. I *ppp* *mf*

Vln. II *mf*

Vc. *mf* *pppp* *cresc.*

cover the hole  
with your mouth

143

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

Alto Sax. *f* *mf* *ff* *p* *f* *f*

Bari. Sax. *p* *f* *mp* *sf* *p* *f*

Tba. *sf* *sf* *mf* *p* *sf*

B. D. *pp* *f*

Gong *f* *f*

Vib. *f*

Pno. *ff*

Vln. I *ppp* *mf* *pppp*

Vln. II

Vc. *mf* *pppp* *mp*

145

Fl. *mf* 6 6 *ppp* *mf* 6 6 *ppp* *mf* 6

Alto Sax. *mf* 6 6 6 3

Bari. Sax. *ppp* 6 6 *mf* *ppp* 6 *mf* *ppp*

Tba. *f*

B. D. *pp* *f* fingertips

Cym. scratch *f*

Pno. *fff* 5 5

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

Vln. II s.p. IV *mf* *p* II

Vc. s.p. IV *mf* *mf*

146

Fl. *ppp mf* *ppp mf* *ppp mf*

Alto Sax. *6* *6* *6*

Bari. Sax. *6* *mf ppp* *mf ppp* *6*

Tba.

B. D. *p* *ff*

Pno. *f* *f* *3* *5* \*

Vln. I *mf* *mf* *f* overpressure

Vln. II *f* *mf*

Vc. *mf* *mf* *mp*

147

Fl. *ppp mf ppp mf*

Alto Sax. *mf ppp mf ppp mf ppp*

Bari. Sax. *mf ppp mf ppp mf ppp*

Tba. *f*

B. D.

Cym. *f* scratch

Pno. *sf sf*

Ped. \*

Vln. I *mpb.* IV

Vln. II *f*

Vc. *f mf f*

148

Fl. *ppp* 6 *ff* vib.

Alto Sax. 6 *f* vib.

Bari. Sax. 6 *mf* *ff* vib.

Tba.

Cym. *ppp* *f*

Pno. *pp* 5 5 *Ped.*

Vln. I *f* *mf* overpressure

Vln. II *mp* overpressure

Vc. *mf* overpressure

47

149

Fl. *ff*

Alto Sax. *f* 6 6 6 6 6 6

Bari. Sax. *f* 6 6 6 6

Tba. *ff*

B. D. *f* *pp*

Pno. *f* 5

Vln. I *f* I

Vln. II *fff* IV

Vc. *ff* *f* *f*



150

Fl. *f*

Alto Sax. *f*

Bari. Sax. *f*

Tba. *f*

B. D.

Pno. *f*

Vln. I *f*

Vln. II *f*

Vc. *f*

Detailed description: This page of a musical score, numbered 150, features nine staves. The Flute (Fl.) staff has a treble clef and a key signature of one sharp (F#), with a melodic line of eighth notes. The Alto Saxophone (Alto Sax.) staff has a treble clef and a key signature of one sharp, featuring sixteenth-note runs with sixteenth rests, marked with '6' and slurs. The Bari. Saxophone (Bari. Sax.) staff has a bass clef and a key signature of one sharp, with sixteenth-note runs marked with '6'. The Tuba (Tba.) staff has a bass clef and a key signature of one sharp, with a rhythmic pattern of eighth notes and sixteenth notes, marked with accents. The B. D. (Bass Drum) staff has a double bar line and a single note. The Piano (Pno.) staff has a grand staff with a treble clef and a key signature of one sharp, with a bass line of quarter notes marked with '5'. The Violin I (Vln. I) staff has a treble clef and a key signature of one sharp, with a melodic line of quarter notes marked with accents and 'f'. The Violin II (Vln. II) staff has a treble clef and a key signature of one sharp, with a melodic line of quarter notes marked with accents and 'f'. The Viola (Vc.) staff has a bass clef and a key signature of one sharp, with a melodic line of quarter notes marked with accents and 'f'.

151

Fl. *ff* ————— *sf*

Alto Sax. *ff* ————— *sf*

Bari. Sax. *ff* ————— *sf*

Tba. *mf* ————— *fff*

B. D. *sf*

Pno. *ffff*

Vln. I *f* ————— *fff*

Vln. II *f* ————— *fff*

Vc. *f* ————— *fff*