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Chamber Symphony

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CHAMBER SYMPHONY

CARL SCHIMMEL

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I. Beyond the Zero

II. Un Perm' au Casino Hermann Goering

Variation I: This octopus is not in good mental health

Variation II: You can do a lot of things at the sea-side that you can't do in town

Variation III: Jeroboams come and go, fat, green, tattered gray foil at the necks giving back the bar's electric radiance

Variation IV: Her image threatens to shake apart into separate flakes of snow

Variation V: Iam amore virginali totus ardeo

Variation VI: Turns out that some merrymaker has earlier put a hundred grams of hashish in the Hollandaise

Variation VII: Loonies on Leave!

Variation VIII: In a control that is out of control

III. In the Zone

IV. The Counterforce

SCORED FOR

Flute (dbl. Piccolo)	Horn in F	2 Violins
Oboe	Trumpet in B-Flat	Viola
Clarinet 1 in B-Flat (dbl. Cl. in E-Flat)	Tenor or Bass Trombone	Cello
Clarinet 2 in B-Flat (dbl. Bass Cl. in B-Flat)	Percussion (2 Players)	Double Bass
Bassoon (dbl. Contrabassoon)	Piano	

PERCUSSION LIST

Percussion I : Crotales, Tam-tam, Finger Cymbals, Temple Bowl or Gong (F), Slapstick, Cowbells (High & Low), Beer Bottle, Wood Blocks (High & Low), Siren Whistle, Tubular Bells, Triangle, Kazoo, Harmonica, Suspended Cymbal, Brake Drum, Toms (up to 4), Snare Drum, Vibraphone

Percussion II : Glockenspiel, Xylophone, Kazoo, Harmonica, Ratchet, Snare Drum, Suspended Cymbal, Bass Drum

PERFORMANCE NOTES

- Beams with a slash through them indicate that the beamed notes should be played as fast as possible, unless otherwise indicated.
- Boxed notes should be repeated constantly until the end of the arrow which follows the right bracket. When the figure is to be concluded in the middle of a measure, a duration is indicated above the end of the arrow. If the duration of individual notes is not indicated, these durations are at the performer's discretion.
- The dynamic marking “*n*” indicates silence, and is generally used to begin a crescendo that should emerge with as little attack as possible, or to conclude a diminuendo that should fade to silence.
- Each performer is required to play a kazoo.
- Some passages require the trombone or trumpet player to speak through the instrument, but do not indicate text. In these passages, text may be drawn from the title of the section, or the player may choose his or her own.

PROGRAM NOTES

My *Chamber Symphony* is a kind of experiment in narrative, as was (perhaps) Thomas Pynchon's 1973 novel *Gravity's Rainbow*, on which the composition is based. The numerous characters, vague and complex plot construction, non-chronological narration, and highly colorful prose style of Pynchon's famously recondite novel contribute to the difficulty of the text, yet these elements in coordination manifest a kind of animus behind the written word; the novel itself is brought to life, a humming organism approaching sentience. To conjure this level of vitality is my goal too as a creative artist, albeit in the sonic realm.

In the *Chamber Symphony*, I closely parallel the explicit architecture of *Gravity's Rainbow*; the four parts of the novel correspond to the four movements of the *Symphony*, and each subsection is also carefully charted – there are 21 subsections within the first movement, for example. I have assigned musical ideas to all of the major – and many of the minor – characters in the novel (49 of the more than 70 recurring characters). Like the characters in the novel, these musical ideas are interrelated, and some are absent for long stretches of time. But except for the rocket reference which opens and closes the work, and the use of harmonicas and kazoos here and there (most notably in the final chorale at the end of the fourth movement), the perceived “plot” of my music does not correspond to that of the novel. And while I share his penchant for zaniness and absurdity, whether by tutelage or temperament I am also drawn to the kind of organic balance and unity of works by composers like Brahms and Beethoven. My musical translation of *Gravity's Rainbow* is therefore indirect, and intentionally bereft of impenetrability. It is as if, in converse relation to a typical musical retelling which might engender a kind of enigmatic aura, I have applied a mapping function from the *complex* literary space of Pynchon's novel to the *real* space of the musical experience. I hope that I have not lost any of its magic.

The titles of the movements, as well as those of the variations in Movement II, are from *Gravity's Rainbow* (© Thomas Pynchon, 1973). The variations of Movement II follow each other without pause. *Chamber Symphony* (2014) was composed for Alarm Will Sound. *(notes by the composer)*

CHAMBER SYMPHONY

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

Ob. *mp* *mf*

B♭ Cl. I *p* *mf* *ppp* *p*

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

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

Hn.

B♭ Tpt. *mp* *mp*

Tbn. *mp* *mp*

Perc. I CROTALES

Perc. II GLOCKENSPIEL

Pno. *p* *mf* *ppp* *mp*

Vln. I *ppp* *mf* *n* *mf*

Vln. II *ppp* *mf*

Vla.

Vc. *ppp* *mf* *ppp* *mf*

D.B. *mp*

CHAMBER SYMPHONY

7

Fl.

f \rightrightarrows *mp*

p *pp*

Ob.

pp *mf* *mp* *pp*

B♭ Cl. I

f *mp* *pp*

if possible

B. Cl.

pp *mf* *pp*

Bsn.

mf *pp*

Hn.

B♭ Tpt.

Tbn.

Perc. I

Perc. II

Pno.

p

Vln. I

ppp *mf*

Vln. II

ppp *mf* *ppp* *mf*

Vla.

mf *ppp* *mf*

Vc.

n *mf*

D.B.

at this mezzo-forte, touch the node a perfect fourth above (sounding two octaves higher) gradually "flicker off" the harmonic (on and off briefly), returning to the notated pitch

CHAMBER SYMPHONY

8 9 10

Fl. *p* *pp* *ppp*

Ob.

B♭ Cl. I *p* *pp* *ppp* TAKE CLAR. IN E-FLAT

B. Cl. *p*

Bsn. *mp* *p*

Hn.

B♭ Tpt. *mp* mute off

Tbn. *p*

Perc. I CROTALES *pp*

Perc. II GLOCKENSPIEL *pp*

Pno. *pp* *ppp*

Vln. I *ppp* give a slight accent to each bow change

Vln. II *mp* *ppp* give a slight accent to each bow change

Vla. *ppp* *mp* *pp* *ppp* give a slight accent to each bow change

Vc. *ppp* *p* *ppp* give a slight accent to each bow change

D.B. *mp* *ppp* sul G

8 9 10

3/4

11 Dripping and grey (♩ = ca. 48)

CHAMBER SYMPHONY

12 13 14 15

3/4 4/4 3/2 4/4

tongue ram, or tongue pizz.
(notated pitch is sounding pitch)

Fl.

Ob.

E♭ Cl.

B. Cl.

Bsn.

11 12 13 14 15

3/4 4/4 3/2 4/4

ppp p ppp mp

Hn.

B♭ Tpt.

Tbn.

practice mute

this gesture may ritardando slightly
ending by the end of the bar
(final note may be removed)

11 12 13 14 15

3/4 4/4 3/2 4/4

Perc. II

XYLOPHONE

GLOCKENSPIEL
L.V.

Pno.

11 Dripping and grey (♩ = ca. 48)

12 13 14 15

3/4 4/4 3/2 4/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

16

17

18

19

Fl.

Ob.

E♭ Cl.

B. Cl.

Bsn.

mp *n* *pp* *mf* *p*

16

17

18

19

Hr.

B♭ Tpt.

Tbn.

this gesture may ritardando slightly ending by the fourth beat of the next bar (final 1 or 2 notes may be removed)

ppp *n* *ppp* *mf* *p*

mute off

16

17

18

19

Perc. I

Perc. II

Pno.

CROTALES L.V.

GLOCKENSPIEL L.V.

XYLOPHONE

mf *p* *p* *f*

bowed L.V.

16

17

18

19

Vln. I

Vln. II

Vla.

Vc.

D.B.

20 The hand of God emerges from a cloud

21

22 almost a tempo again

ritardando

$\frac{5}{4}$

(♩ = ca. 60)

$\frac{4}{4}$ (♩ = ca. 40)

Fl. *f* *ff dolce* *n*

Ob. *mf* *n*

E♭ Cl. *mf dolce* *n*

B. Cl. *mf* *n* *ppp*

Bsn. *mf dolce* *n*

Hr. *mf dolce* *n*

B♭ Tpt. *mf dolce* *n*

Tbn. *mf dolce* *n* *n* *pp*

Perc. II **GLOCKENSPIEL**
(I, V, all) *ff* *ppp*

Pno. *f dolce* *ppp*

20 The hand of God emerges from a cloud

21

22 almost a tempo again

ritardando

$\frac{5}{4}$

(♩ = ca. 60)

$\frac{4}{4}$ (♩ = ca. 40)

Vln. I *mf* *n* *mp*

Vln. II *mf* *n* *mp*

Vla. *mf* *n* *mf* *ppp*

Vc. *mf* *n* *mf* *ppp*

D.B. *mf* *n* *mf* *ppp*

CHAMBER SYMPHONY

Smooth blue light (♩ = ca. 40)
24 *accel.* 25

(♩ = ca. 60)
27 *poco rit.*

23 24 25 26 27

Fl. *pp* *n* *pp* *fpp* *n*

Ob. *n* *pp* *fpp*

E♭ Cl. *pp*

B. Cl.

Bsn. *pp* *fpp*

23 24 25 26 27

Hn.

B♭ Tpt.

Tbn. *n* "spoken" through instrument

23 24 25 26 27

Perc. I GLOCKENSPIEL L.V. *f*

Perc. II *p* BASS DRUM *pp* *pp*

Pno. *ppp* *ppp* use sostenuto pedal

Smooth blue light (♩ = ca. 40)
24 *accel.* 25

(♩ = ca. 60)
27 *poco rit.*

23 24 25 26 27

Vln. I *ppp* *pizz.* *arco* *n* *p* *n* *mp* *n*

Vln. II *ppp* *mp ppp* *n* *mp* *n*

Vla. *ppp* *pp*

Vc.

D.B. *p* *mf* *n* bow tailpiece

28 They are in love (♩ = ca. 52)

29 30 *ritardando* 31 *a tempo* 32 33 34

Fl. *p* *mf*

Ob. *p*

Es. Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. *pp*

B^b Tpt.

Tbn.

Pno. *pp* *p*

Detailed description: This block contains the first system of the musical score for measures 28-34. It includes parts for Flute (Fl.), Oboe (Ob.), English Clarinet (Es. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), B^b Trumpet (B^b Tpt.), Trombone (Tbn.), and Piano (Pno.). The score features various time signatures: 3/8, 3/4, 4/4, 3/8, 2/4, 3/8, 2/4, 3/4, 2/4, and 4/4. Performance markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Dynamic markings are placed at the beginning of measures 28, 29, 30, 31, 32, 33, and 34. The tempo markings *ritardando* and *a tempo* are positioned above measures 30 and 31 respectively. The piano part features a prominent bass line with sustained notes and some triplets.

28 They are in love (♩ = ca. 52)

29 30 *ritardando* 31 *a tempo* 32 33 34

Vln. I *mf*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Detailed description: This block contains the second system of the musical score for measures 28-34, featuring the string section. It includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The time signatures and performance markings are consistent with the first system. The Violin I part features a melodic line with triplets in measures 31 and 32. The other string parts provide harmonic support with sustained notes and some rhythmic patterns. Dynamic markings *mf* and *p* are used throughout the system.

35 *take time this measure* 36

37

38

Fl. *f*

Ob. *mf*

Es Cl. *f*

B. Cl. *mf*

Bsn. *mf*

35 36 37 38

Hr. *mp* *mf*

B \flat Tpt. *mf*

Tbn. *ff*

35 36 37 38

Pno. *mp* *mf*

35 *take time this measure* 36 37 38

Vln. I *p* *f*

Vln. II *mp* *f*

Vla. *mf*

Vc. *mf*

D.B. *mf*

39 A sudden blast of noiselight

40

Fl.

Ob.

E♭ Cl.

B. Cl.

Bsn.

ff *mf* *ff*

ff

39

40

Hn.

B♭ Tpt.

Tbn.

ff

39

40

Pno.

f

ff

39 A sudden blast of noiselight

40

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

43 The annulus of night

44 45 46 47 48

Fl. *ppp*

Ob.

Es Cl. *ppp*

B. Cl. *ppp*

Bsn. *ppp*

43 44 45 46 47 48

Hr.

B \flat Tpt. *ppp* practice mute mute off *n*

Tbn.

43 44 45 46 47 48

Perc. I (I.V. all) *p*

Perc. II *p* XYLOPHONE

Pno. *ppp* *una corda*

43 The annulus of night

44 45 46 47 48

Vln. I *ppp* sul E

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B.

49 Austere and keen

50

51

52

Fl. $\frac{5}{4}$ | Δ $\frac{4}{4}$

Ob.

E♭ Cl.

B. Cl.

Bsn. TAKE CBSN.

49 Austere and keen

50

51

52

Hn. $\frac{5}{4}$ $\frac{4}{4}$

B♭ Tpt. *ppp*

Tbn.

49 Austere and keen

50

51

52

Pno.

49 Austere and keen

50

51

52

Vln. I $\frac{5}{4}$ | Δ $\frac{4}{4}$

Vln. II

Vla.

Vc. *ppp*

D.B.

53 Black as a hand in an evening glove

A revelation

54 55 56 57 58

Fl. *pp*

Ob.

E♭ Cl. *pp*

B. Cl. *pp*

C. Bn. *pp* TAKE BASSOON

53 54 55 56 57 58

Hn.

B♭ Tpt. *ppp* practice mute

Tbn. *ppp*

53 54 55 56 57 58

Perc. I HARMONICA (any G7 chord) *pp*

Pno. *ppp*

53 Black as a hand in an evening glove

A revelation

54 55 56 57 58

Vln. I begin to "flicker" occasionally (more and more) to fundamental pitch

Vln. II begin to "flicker" occasionally (more and more) to fundamental pitch

Vla. begin to "flicker" occasionally (more and more) to fundamental pitch

Vc. *mp* *n*

D.B. *n*

pizz. arco

molto accelerando

59 60 61

4/4

Fl. *pp* *mf* *p* *mf* *fff*

Ob. *pp possibile* *pp* *mf* *fff*

E♭ Cl. *pp* *pp* *p* *mf* *fff* TAKE CL. IN B♭

B. Cl. *pp* *pp* *p* *mf* *fff* TAKE CL. IN B♭

Bsn.

59 60 61

4/4

Hn.

B♭ Tpt. *pp* *fff*

Tbn. *fff*

mute off

59 60 61

4/4

Pno.

59 60 61

4/4

molto accelerando

Vln. I *n* *fff* add tremolo

Vln. II *n* *fff* add tremolo

Vla. *fff* add tremolo

Vc. *fff*

D.B. *fff*

62 The walls read ice (♩ = ca. 152)

Musical score for measures 62-66, featuring woodwinds and brass. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), and Trombone (Tbn.).

Measures 62-66 are marked with *fff* (fortissimo) for the Horn, B♭ Trumpet, and Trombone parts. The woodwinds (Ob., B♭ Cl. 1, Bsn.) enter in measure 65 with a *fp* (pianoforte) dynamic. The Piano (Pno.) part begins in measure 65 with a *fff* dynamic, transitioning to *f* (forte) in measure 66.

62 The walls read ice (♩ = ca. 152)

Musical score for measures 62-66, featuring strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 62-66 are marked with *fff* (fortissimo) for the string parts. The score includes performance instructions such as *sul pont.* (sul ponticello) and *repeat each pattern of pitches changing quickly but irregularly*. The Vc. part includes the instruction *alternate quickly but irregularly between pitches*. The D.B. part includes the instruction *♩ + ♩*.

70 They walked till that winter hid them

71

4/4

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

ff

70

71

4/4

Hn.

B♭ Tpt.

Tbn.

mp

70

71

4/4

Perc. I

CROTALES

ff

SUSPENDED CYMBAL
(could be played by II)

L.V.

Pno.

ff

70

71

70 They walked till that winter hid them

71

4/4

ord. accent each bow change

Vln. I

ff
(as fast as possible)

Vln. II

Vla.

Vc.

D.B.

OPTIONAL: *mf*

70

71

72 73 74 75 76

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

mf

pp

fff

f *mf* *ff*

87

molto accelerando

85 86 88 89 90

Fl.

Ob.

B♭ Cl. I

B. Cl.

Bsn.

85 86 87 88 89 90

Hn.

B♭ Tpt.

Tbn.

Pno.

87

molto accelerando

85 86 88 89 90

Vln. I

Vln. II

Vla.

Vc.

D.B.

Battering apart the sky
(Half Tempo, ♩ = ca. 144)
poco allarg.

91 92 93 94 95

Fl.

Ob.

B♭ Cl. I

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. I

Perc. II

Pno.

mf

p

mf

ff

ff

pp

pp

SUSPENDED CYMBAL

BASS DRUM

Battering apart the sky
(Half Tempo, ♩ = ca. 144)
poco allarg.

91 92 93 94 95

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

ff

Like wind among masts, shrouds

96 **97** *a tempo* 98 99 100 101

Fl. **2/4** **4/4** play notes from this set in a random pattern as fast as possible, legato *fff*

Ob. play notes from this set in a random pattern as fast as possible, legato

B♭ Cl. I play notes from this set in a random pattern as fast as possible, legato

B. Cl.

Bsn.

96 **97** 98 99 100 101

Hn.

B♭ Tpt.

Tbn.

96 **97** 98 99 100 101

Perc. I **2/4** **4/4** **CROTALES** *fff* (fade out when necessary)

SUSPENDED CYMBAL *mf* *ff* L.V.

Perc. II **BASS DRUM** *mf* *ff* **GLOCKENSPIEL** *fff*

Pno. vary pattern slightly during this passage (ad lib.)

Like wind among masts, shrouds

96 **97** *a tempo* 98 99 100 101

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

The pure light of the zero comes nearer

102 103 104 105 106 107

Fl.

Ob.

B♭ Cl. I

B. Cl.

Bsn.

102 103 104 105 106 107

Hr.

B♭ Tpt.

Tbn.

102 103 104 105 106 107

Perc. I

Perc. II

Glockenspiel

Pno.

CROTALES

TUBULAR BELLS

L.V.

(use 3 mallets, or randomly play pitches from this set as fast as possible)

[interrupt pattern to play these notes]

15^{ma}

The pure light of the zero comes nearer

102 103 104 105 106 107

Vln. I

Vln. II

Vla.

Vc.

D.B.

Radiating like a sun
ritardando

110

108 109 110 111 112 113 114 115

2/4 4/4

Fl.

Ob.

B♭ Cl. I

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. I

Perc. II

Pno.

GONG L.V.

GLOCKENSPIEL *sf*

Radiating like a sun
ritardando

110

108 109 110 111 112 113 114 115

2/4 4/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

Beneath the eternal mirror ... from dream to dream

a tempo

ritardando

116 117 5/4

Hf.

Ob.

B♭ Cl. I

B. Cl.

Bsn.

116 117 5/4

Hn.

B♭ Tpt.

Tbn.

116 117 5/4

Perc. II

GLOCKENSPIEL

Pno.

Beneath the eternal mirror ... from dream to dream

a tempo *ritardando*

116 117 5/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

118 $\frac{5}{4}$ | Δ $\text{♩} = \text{ca. } 168$ 119 $\frac{4}{4}$ 120

Fl.

Ob.

B♭ Cl. I

B. Cl.

Bsn.

118 $\frac{5}{4}$ 119 $\frac{4}{4}$ 120

Hn.

B♭ Tpt.

Tbn.

118 $\frac{5}{4}$ 119 $\frac{4}{4}$ 120

Perc. II

GLOCKENSPIEL dampfen! BASS DRUM *fff*

Pno.

118 $\frac{5}{4}$ | Δ $\text{♩} = \text{ca. } 168$ 119 $\frac{4}{4}$ 120

Vln. I

Vln. II

Vla.

Vc.

D.B.

II. Un Perm' au Casino Hermann Goering

VARIATION I: This octopus is not in good mental health (♩ = ca. 192)

2 3 4 5 6 7

7/8 | + | + Δ throughout movement unless indicated otherwise

8/8 | + Δ 6/8 throughout mvt.

2/4

3/8

Piccolo

Oboe

Clarinet in B^b 1

Bass Clarinet

Contrabassoon

Horn in F

Trumpet in B^b

Trombone

SIREN WHISTLE

COWBELLS (Hi & Lo)

SIREN WHISTLE

COWBELLS (Hi & Lo)

BEER BOTTLE (Hi)

Percussion I

Percussion II

RATCHET

BASS DRUM

Piano

VARIATION I: This octopus is not in good mental health (♩ = ca. 192)

2 3 4 5 6 7

7/8 | + | + Δ throughout movement unless indicated otherwise

8/8 | + Δ 6/8 throughout mvt.

2/4

3/8

Violin I

Violin II

Viola

Cello

Double Bass

CHAMBER SYMPHONY

8 9 10 11 12 13 14

Picc. *pp*

Ob. *pp*

B♭ Cl. I *pp*

B. Cl. fluttertongue *mf*

C. Bn. *pp*

Hn.

B♭ Tpt.

Tbn. with plunger (closed to open) *p*

Perc. I WOOD BLOCKS *pp*

Pno. *pp*

Vln. I *mp > p pp ppp*

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

Vla. *pp*

Vc. *fff*

D.B. *fff > ff*

4/4

Picc.

Ob.

B♭ Cl. I

B. Cl.

C. Bn.

fff non staccato

4/4

Hn.

B♭ Tpt.

Tbn.

ff non staccato

ff

4/4

Perc. I

WOOD BLOCKS

Pno.

4/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

fff

fff

fff

pp

ppizz.

arco

fff

CHAMBER SYMPHONY

21 22 23 24

Picc. *p* *fff* *p* *fff*

Ob. *p* *fff* *p* *fff*

B♭ Cl. I

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

C. Bn. *p* *fff* *p* *fff*

Hn.

B♭ Tpt.

Tbn. *fff*

Perc. I **SUSPENDED CYMBAL (Sm)** *n* dampen! *f* *n* dampen! *f*

Pno. *mf* *fff*

21 22 23 24

Vln. I *fp* *fff* *p* *fff* I & II

Vln. II *fp* *fff* *fp* *fff*

Vla. *p* *fff* *fp* *fff* II & III

Vc.

D.B.

25

26

27

Picc. *p* *fff* *p* *fff* *p*

Ob. *p* *fff* *p* *fff* *p*

B♭ Cl. I *p* *fff* *p* *fff* *p*

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

C. Bn. *p* *fff* *p* *fff* *p*

Hn.

B♭ Tpt.

Tbn.

Perc. II **SUSPENDED CYMBAL (Lg)** *n*

Pno.

25

26

27

Vln. I *fp* *fff* *p* *fff* *p*

Vln. II *fp* *fff* *p* *fff* *p*

Vla. *fp* *fff* *p* *fff* *p*

Vc.

D.B.

CHAMBER SYMPHONY

28 29 30 31 32

Picc. *fff*

Ob. *fff*

B♭ Cl. I *fff*

B. Cl. *fff*

C. Bn. *fff*

Hn.

B♭ Tpt.

Tbn.

Perc. I BEER BOTTLE (Hi) with drum stick *ff*

Perc. II SUSPENDED CYMBAL (Lg) *ff* L.V. BASS DRUM *ff*

Pno.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

33

34

35

36

37

Picc.

Ob.

B♭ Cl. I

B. Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Pno.

33

34

35

36

37

Vln. I

Vln. II

Vla.

Vc.

D.B.

38 VARIATION II: You can do a lot of things at the sea-side that you can't do in town (♩ = ca. 168)

39 40 41 42 43 44 45

Picc. *pp* *pp* *ff*

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

B♭ Cl. I *p* *n* *p* *ppp*

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

Bsn. *p* *n* *p* *n*

Hn. *p* *n* *p* *n* *ppp* *mp*

B♭ Tpt. *p* *n* *p* *n*

Tbn. *p* *n*

Perc. II GLOCKENSPIEL *pp* *mp*

Pno.

38 VARIATION II: You can do a lot of things at the sea-side that you can't do in town (♩ = ca. 168)

39 40 41 42 43 44 45

Vln. I *p pp* *p pp* *ff*

Vln. II *p pp* *p pp* *ff*

Vla. *p pp* *p pp* *ff*

Vc.

D.B.

46

47

48

49

50

51

52

Picc. *pp* *p*

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

B♭ Cl. I *mp* fluttertongue *mf* *n* *p* *n* *p*

B. Cl. *mf* *n* *p* *n* *n*

Bsn. *f* *n*

4/4 2/4 3/8 2/4 3/8 2/4

Hn. *mf* *n* *p* *n* *n* *n*

B♭ Tpt. *p* *n* *p* *n*

Tbn. *p* *n*

pitch gradually bends down

pitch gradually bends up

4/4 2/4 3/8 2/4 3/8 2/4

Perc. I SLAPSTICK *ff*

Pno. *mf* *p*

4/4 2/4 3/8 2/4 3/8 2/4

46

47

48

49

50

51

52

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

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

Vla. *pp* *p pp*

Vc. *ff* *pp* *p pp* *p pp*

DB. *pp*

sul pont. *ord.*

4/4 2/4 3/8 2/4 3/8 2/4

CHAMBER SYMPHONY

53

54

55

56

57

58

59

53 54 55 56 57 58 59

Picc. *mf* *n* *pp* *ff*

Ob. *pp* *ff*

B♭ Cl. I *ppp* *ff* *ff*

B. Cl. *f*

Bsn. *ff*

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

B♭ Tpt. *pp* *ff* *pp* *ff*

Tbn. *ffmf* *ff*

Perc. I *WOOD BLOCKS* *VIBRAPHONE* *L.V.* *pp*

Perc. II *GLOCKENSPIEL* *L.V.* *mf* *ff* *ff* *p*

Pno. *pp*

Vln. I *ord.* *f* *ff* *ff* *mf* *ff* *mf*

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

Vla. *ord.* *mp* *ff* *ff* *mf* *ff* *mf*

Vc. *mp* *ff* *ff* *mf* *ff* *mf*

D.B. *f*

CHAMBER SYMPHONY

66 67 68 69 70

Picc.

Ob.

B♭ Cl. I

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *ff* *f* *sf* *ff* *f* *pp* *ff* *sf* *sf* *sf* *sf* *f*

71 72 73 74 75

Picc. *fff* *p*

Ob. *fff* *n* *f*

B♭ Cl. I *n* *mf*

B. Cl. *fff* *n*

Bsn. *fff* *n*

Hn. *ffmf* *ff* *n*

B♭ Tpt. *ffmf* *ff* *n*

Tbn. *ffmf* *ff* *n*

Perc. I SUSPENDED CYMBAL (Sm) bell to rim *n* L.V. *f*

Perc. II GLOCKENSPIEL *ff* *p*

Pno. *mf*

Vln. I *fff* *n*

Vln. II *f* *ff* *p*

Vla. *mf*

Vc. *mf*

D.B. *fff*

CHAMBER SYMPHONY

76 77 78 79 *molto ritardando*

System 1:

- Picc.**: *p*, *pp*
- Ob.**: *p*
- B \flat Cl. I**: *p*, *n*
- B. Cl.**: *p*
- Bsn.**: *p*
- Hn.**: *p*, *n*
- B \flat Tpt.**: *p*, *n*
- Tbn.**: *p*
- Perc. II**: GLOCKENSPIEL, XYLOPHONE, *ppp*, *p*, *p*, *p*
- Pno.**: *ff*, *p*, *15^{ma}*

System 2:

- Vln. I**: *p*, *pp*, *ppp*, *p*
- Vln. II**: *p*, *pp*, *p*, *pp*, *ppp*, *p*
- Vla.**: *p*, *pp*, *n*
- Vc.**: *ff*, *pp*, *p*
- D.B.**: *ff*, *pp*, *p*

VARIATION III: Jeroboams come and go, fat, green, tattered gray

foil at the necks giving back the bar's electric radiance

♩ = ca. 96 (♩ = ♪)

80 $\frac{4}{8}$ (♩ = ca. 96) *molto accelerando* 81 82 83 $\frac{2}{4}$ *ritardando*

use alternate fingerings if possible

Picc. *pp* *mf* *mf* *ff*

Ob. *mf* *ff*

B♯ Cl. I *ppp* *mf* *ff*

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

Bsn. *mf* *p* *ff*

Hn. -

B♯ Tpt. -

Tbn. -

Perc. I TUBULAR BELLS *pp* SNARE DRUM *ppp* *ff*

Perc. II GLOCKENSPIEL *f* dampen!

Pno. *mf* *ff*

VARIATION III: Jeroboams come and go, fat, green, tattered gray

foil at the necks giving back the bar's electric radiance

♩ = ca. 96 (♩ = ♪)

80 $\frac{4}{8}$ (♩ = ca. 96) *molto accelerando* 81 82 83 $\frac{2}{4}$ *ritardando*

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

Vln. II *ppp* *mf* *pp* *ff* *pp*

Vla. *ppp* *mp* *p* *ff* *pp*

Vc. *ppp* *mp* *p* *ff* *pp*

D.B. *ppp* *p* *ff*

CHAMBER SYMPHONY

$\text{♩} = \text{ca. } 96$

86

molto accelerando

87

84

Picc. *pp* use alternate fingerings if possible

Ob.

B♭ Cl. I *ppp*

B. Cl. *ppp*

Bsn. *ppp*

Hn.

B♭ Tpt.

Tbn.

Perc. I **TUBULAR BELLS** *pp*

Perc. II **GLOCKENSPIEL** *p*

Pno.

$\text{♩} = \text{ca. } 96$

86

molto accelerando

87

84

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *pp* *arco* *ppp*

CHAMBER SYMPHONY

(♩ = ca. 112)

88

89

90

91

92

93

Picc. *mf* *mf* *fff* *pp*

Ob. *mf* *fff* *fp* *fp* *simile*

B♭ Cl. I *mf* *fff* *pp* *fp* *fp*

B. Cl. *mf* *pp* *fff* *fp* *fp* *simile*

Bsn. *mf* *fff* *pp* *fp* *fp* *simile*

Hn. *fp* *fp* *simile*

B♭ Tpt. *pp* *f* *pp*

Tbn. (straight mute) *pp* *f* *pp*

Perc. I SNARE DRUM *ppp* *ff*

Perc. II GLOCKENSPIEL dampen! *f* L.V.

Pno. *mf* *fff* *p* *p* *mf*

(♩ = ca. 112)

88

89

90

91

92

93

Vln. I *mf* *p* *fff* *mp* *n*

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

Vla. *mp* *p* *fff* *mp* *n*

Vc. *mp* *mp* *fff* *pp* *f* *pp*

D.B. *p* *fff* *mf* *mf* *mf* *mf*

CHAMBER SYMPHONY

ritardando

94 95 96 97 98 99

7/8 4/4 3/4 4/8

Picc. -

Ob. *n*

B♭ Cl. I *simile* *n*

B. Cl. *n*

Bsn. *n*

Hr. *n* *p* *n*

B♭ Tpt. -

Tbn. *ff* *p* *n*

Perc. I *pp* **TUBULAR BELLS**

Perc. II *p* **GLOCKENSPIEL**

Pno. *ppp*

ritardando

94 95 96 97 98 99

7/8 4/4 3/4 4/8

Vln. I -

Vln. II -

Vla. -

Vc. *ff* *p* *ppp*

D.B. *mf* *n*

CHAMBER SYMPHONY

(♩ = ca. 96)

(♩ = ca. 96)

100

accelerando

101

102

103

ritardando

4/8

3/8

2/4

use alternate fingerings if possible

Picc.

Musical staff for Piccolo. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *pp* and *mf*. A *ff* dynamic is marked at the end of the section.

Ob.

Musical staff for Oboe. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *mf* and *ff*. A box labeled "TAKE KAZOO" is present.

B♭ Cl. I

Musical staff for B-flat Clarinet I. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp* and *ff*. A box labeled "TAKE KAZOO" is present.

B. Cl.

Musical staff for Bass Clarinet. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp* and *ff*. A box labeled "TAKE CLARINET IN B-FLAT" is present.

Bsn.

Musical staff for Bassoon. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp*, *mf*, *p*, and *ff*. A box labeled "TAKE KAZOO" is present.

Hn.

Musical staff for Horn. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp* and *ff*. A box labeled "TAKE KAZOO" is present.

B♭ Tpt.

Musical staff for B-flat Trumpet. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp* and *ff*.

Tbn.

Musical staff for Trombone. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp* and *ff*.

Perc. I

Musical staff for Percussion I. It includes parts for Tubular Bells and Snare Drum. Dynamics include *pp* and *ff*. A box labeled "SNARE DRUM" is present.

Perc. II

Musical staff for Percussion II. It includes parts for Glockenspiel and Dampers. Dynamics include *pp* and *f*. A box labeled "GLOCKENSPIEL" is present.

Pno.

Musical staff for Piano. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *mf* and *ff*. A box labeled "dampen!" is present.

100

accelerando

101

102

103

ritardando

4/8

3/8

2/4

(♩ = ca. 96)

(♩ = ca. 96)

Vln. I

Musical staff for Violin I. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp*, *mf*, *p*, *ff*, and *pp*.

Vln. II

Musical staff for Violin II. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp*, *mf*, *pp*, *ff*, and *pp*.

Vla.

Musical staff for Viola. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp*, *mp*, *p*, *ff*, and *pp*.

Vc.

Musical staff for Violoncello. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp*, *mp*, *p*, *ff*, and *pp*.

D.B.

Musical staff for Double Bass. It begins with a rest, followed by a series of eighth notes with triplets. Dynamics include *ppp*, *arco*, *p*, *ff*, and *pp*.

CHAMBER SYMPHONY

(♩ = ca. 48)

104 105 106 107

Picc. TAKE FLUTE

Ob. TAKE OBOE

B♭ Cl. 1 TAKE CLARINET

B♭ Cl. 2

Bsn. TAKE CONTRABASSOON

Hn. TAKE HORN

B♭ Tpt.

Tbn.

Perc. II GLOCKENSPIEL

Pno. *pp*

(♩ = ca. 48)

104 105 106 107

Vln. I *ppp*

Vln. II *n*

Vla. *ppp*

Vc. *ppp* *pizz.* *p*

D.B. *ppp* *p*

VARIATION IV: Her image threatens to shake apart into separate flakes of snow

(♩ = ca. 60) *molto accelerando*

108 109 110 111 112 113 114

Fl. *pp*

Ob. *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

C. Bn. *pp*

Hn. *pp*

B♭ Tpt. *pp* mute off

Tbn. *pp*

Pno. *pp*

VARIATION IV: Her image threatens to shake apart into separate flakes of snow

(♩ = ca. 60) *molto accelerando*

108 109 110 111 112 113 114

Vln. I

Vln. II *mp*

Vla. *p*

Vc. *pp* *mp*

D.B. *pp* arco

CHAMBER SYMPHONY

115

116

117

118

119

120

5/4

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

C. Bn.

5/4

Hr.

B♭ Tpt.

Tbn.

5/4

Perc. I

Pno.

TAM-TAM

SUSPENDED CYMBAL (Sm)
(can be given to Perc. II - lg. cymbal)

L.V.

pp

ff

n

115

116

117

118

119

120

5/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

ff

5/4 4/4

Fl. *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

C. Bn. *ff*

Hr. *ff*

B♭ Tpt. *ff*

Tbn. *ff*

Perc. I SUS. CYM. (Sm) L.V. *ff*

Pno. *fff*

5/4 4/4

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

CHAMBER SYMPHONY

124 125 126

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Pno.

124 125 126

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

molto accelerando

(♩ = ca. 360)

127

128

129

130

131

Musical score for woodwinds and percussion, measures 127-131. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Contrabassoon (C. Bn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Percussion I (Perc. I), and Piano (Pno.). The key signature has two flats (B♭ and E♭). The time signature changes from 4/4 to 5/4 at measure 131. Dynamics include *mf*, *f*, and *fff*. A 'TAM-TAM' effect is indicated in measure 130. The piano part features complex rhythmic patterns with triplets and sixteenth notes.

127

128

129

130

131

molto accelerando

(♩ = ca. 360)

Musical score for strings, measures 127-131. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two flats (B♭ and E♭). The time signature changes from 4/4 to 5/4 at measure 131. Dynamics include *mf* and *f*. The string parts feature complex rhythmic patterns with triplets and sixteenth notes.

VARIATION V: Iam amore virginali totus ardeo (half tempo)

132 133 134 135 136 137

Fl. *fff* TAKE PICCOLO

Ob. *fff*

B♭ Cl. 1 *fff*

B♭ Cl. 2 *fff*

C. Bn. *fff*

Hn. *fff*

B♭ Tpt. *fff*

Tbn. *fff*

Perc. I TAM-TAM L.V. *ff*

Perc. II SNARE DRUM (this can be played by Perc. I) *pp* dampen! *ff*

Pno. *f*

VARIATION V: Iam amore virginali totus ardeo (half tempo)

132 133 134 135 136 137

Vln. I *fff* *mp* *ff* *fp*

Vln. II *fff* *mp* *mf*

Vla. *fff* *p* *mf*

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

D.B. *fff* *mf* *p* *mf*

CHAMBER SYMPHONY

ritardando *a tempo*

145 146 147

Picc. *p* *fff* *mp*

Ob. *p* *fff* *ff*

B♭ Cl. 1 *p* *fff* *p*

B♭ Cl. 2 *p* *fff*

C. Bn. *p* *f*

Hn. *n* *f* *p* *f*

B♭ Tpt. *n*

Tbn. *n*

Perc. II SUSPENDED CYMBAL (Lg) *ff* dampen!

Pno. *ritardando* *a tempo*

145 146 147

Vln. I *p* *fff*

Vln. II *p* *fff*

Vla. *p* *fff*

Vc. *n*

D.B. *n*

VARIATION VI: Turns out that some merrymaker has earlier put a hundred grams of hashish in the Hollandaise

148

149

150

151

152

153

$\zeta (| + | + \Delta)$

Picc. *f* *sfz* *f* *sfz* *p*

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

B♭ Cl. 1 *ff* *sfz* *f* *sfz* *p*

B♭ Cl. 2 *ff* *sfz* *f* *sfz* *p*

C. Bn. *f* *sfz* *f* *sfz* *p*

Hn. *ff* *sfz* *f* *sfz* *p*

B♭ Tpt. *ff* *sfz* *f* *sfz* *p*

Tbn. *f* *sfz* *f* *sfz* *p*

Perc. I *ff* *sfz* *f* *sfz* *p*

Pno. *ff* *sfz* *f* *sfz* *p*

VARIATION VI: Turns out that some merrymaker has earlier put a hundred grams of hashish in the Hollandaise

148

149

150

151

152

153

$\zeta (| + | + \Delta)$

Vln. I *ff* *sfz* *f* *sfz* *p*

Vln. II *f* *sfz* *f* *sfz* *p*

Vla. *f* *sfz* *f* *sfz* *p*

Vc. *ff* *sfz* *f* *sfz* *p*

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

CHAMBER SYMPHONY

154 155 156 157

Picc. *ff* *pp*

Ob. *ff* *pp*

B♭ Cl. 1 *ff* *ppp* *ff* *ppp* *ppp*

B♭ Cl. 2 *ff* *ppp* *ff* *ppp* *ppp*

C. Ba. *ff* *ppp* *ff* *ppp* *pp*

Hn. *ff* *pp*

B♭ Tpt. *ff* *p*

Tbn. *ff* *mute off* *pp*

Perc. I BEER BOTTLE (Hi) TOM (low) *ff* *f*

Perc. II XYLOPHONE *pp* 8^{va}

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

Vln. I *ff* *f* *ff*

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

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

D.B. *ff* *f* *ff*

154 155 156 157

159

Picc. *2/4* *4/4*

Ob. *2/4* *4/4*

B♭ Cl. 1 *2/4* *4/4*

B♭ Cl. 2 *2/4* *4/4*

C. Bn. *2/4* *4/4*

Hr. *2/4* *4/4*

B♭ Tpt. *2/4* *4/4*

Tbn. *2/4* *4/4*

Perc. I *2/4* *4/4*

Perc. II *2/4* *4/4*

Pno. *2/4* *4/4*

XYLOPHONE
(8^{va})

SUSPENDED CYMBAL (L-g)

fff *non staccato* *fff* *p*

159

Vln. I *2/4* *4/4*

Vln. II *2/4* *4/4*

Vla. *2/4* *4/4*

Vc. *2/4* *4/4*

D.B. *2/4* *4/4*

fff *fff* *fp* *fp* *p*

II & III

CHAMBER SYMPHONY

163

164

165

166

162

Picc.

Ob.

B♭ Cl. 1

B♭ Cl. 2

C. Bn.

Hn.

B♭ Tpt.

Tbn.

SUSPENDED CYMBAL (L-g)

Perc. I

XYLOPHONE

Perc. II

Pno.

162

163

164

165

166

Vln. I

Vln. II

Vla.

Vc.

D.B.

162

163

164

165

166

I & II

The musical score for measures 162-166 of the Chamber Symphony is presented in a standard orchestral layout. The woodwind section (Piccolo, Oboe, Clarinets, Bassoon) and Percussion (Suspended Cymbal, Xylophone) are at the top. The strings (Violins, Viola, Violoncello, Double Bass) are at the bottom. The score includes various dynamic markings such as *fff*, *p*, *mf*, and *ff*, along with performance instructions like *dampen!* and *8va*. The measures are numbered 162 through 166 at the top and bottom of the page.

Picc. **TAKE KAZOO**

Ob. **TAKE KAZOO**

B♭ Cl. I **TAKE KAZOO**

B♭ Cl. II **TAKE BASS CLARINET & KAZOO**

C. Bn.

Hn.

B♭ Tpt. **TAKE KAZOO**

Tbn.

Perc. I **SUS. CYM. (Med)** dampen! **SUSPENDED CYMBAL (Sm)** dampen! **WOOD BLOCK (Hb)**

Perc. II **XYLOPHONE**

Pno.

167 168 169 170 171 172

Vln. I

Vln. II

Vla.

Vc.

D.B.

167 168 169 170 171 172

CHAMBER SYMPHONY

173

174

175

176

177

178

179

Picc. **KAZOO** performers should sing in any comfortable octave, generally rising during the passage
 ff

Ob. **KAZOO** performers should sing in any comfortable octave, generally rising during the passage
 ff

B♭ Cl. I **KAZOO** performers should sing in any comfortable octave, generally rising during the passage
 ff

B. Cl. **KAZOO** performers should sing in any comfortable octave, generally rising during the passage
 ff

C. Bn.

Hn.

B♭ Tpt. **KAZOO** performers should sing in any comfortable octave, generally rising during the passage
 ff

Tbn.

Perc. I **WOOD BLOCK (Hi)**

Perc. II **KAZOO** performers should sing in any comfortable octave, generally rising during the passage
 ff

Pno. (8^{va})

173

174

175

176

177

178

179

Vln. I pizz. *p*

Vln. II pizz. *p*

Vla. piz. *p*

Vc. pizz. *p*

D.B. pizz. *p*

fff fff *p*

VARIATION VII: Loonies on Leave!

accelerando

180

181

182

183

184

Picc. *mf* *fff*

Ob.

B♭ Cl. I

B. Cl. *drop out when necessary*

C. Bn.

Hr. *pp* *mf* *pp* (drop a note when necessary)

B♭ Tpt. *drop out when necessary* TAKE TRUMPET *p*

Tbn.

Perc. I WOOD BLOCK (Hi) and COWBELL (Lo) *p*

Perc. II KAZOO *p*

Pno. *f* *p*

VARIATION VII: Loonies on Leave!

accelerando

180

181

182

183

184

Vln. I arco pizz.

Vln. II arco

Vla. arco

Vc.

D.B.

CHAMBER SYMPHONY

185

186

187

188

189

190

191

Picc. *drop out when necessary* TAKE PICCOLO *fff* (or octave below) *mf*

Ob. *drop out when necessary* TAKE OBOE *fff* *mf*

B♭ Cl. I *drop out when necessary* TAKE CLARINET *mf* *fff* *mf*

B. Cl. TAKE BASS CLARINET *mf* *fff* *mf* *ff*

C. Bn. *mf* *fff* *mf* *fff* *ff* *mf*

Hn. *f*

B♭ Tpt. *f*

Tbn. *mf* *fff* *mf* *fff* *fp* (or octave below)

Perc. I WOOD BLOCK (Hi) and COWBELL (Lo) (COWBELL only) (HI COWBELL) SLAPSTICK *ff* *fff*

Perc. II KAZOO HARMONICA (use two if possible) *fff*

Pno. *fff* *ppp* 15^{ma}

185

186

187

188

189

190

191

Vln. I arco *fff* *pp*

Vln. II pizz. arco *fff* *pp*

Vla. pizz. arco *fff* *pp*

Vc. arco pizz. arco *fff* *ff* *mf*

D.B. arco *fff* *ff* *mf*

Picc. *fff* *mf* *fff* *fff* *fff* *fff*

Ob. *fff* *mf* *fff* *fff* *fff* *fff*

B^b Cl. I *fff* *mf* *fff* *fff* *fff* *fff*

B. Cl. *fff* *fff* *fff* *fff* *fff* *fff*

C. Bn. *fff* *fff* *fff* *fff* *fff* *fff*

Hn. *fff* *fff* *fff* *fff* *fff* *fff*

B^b Tpt. *fff* *fff* *fff* *fff* *fff* *fff*

Tbn. *fff* *fff* *fff* *fff* *fff* *fff*

Perc. I **COWBELL (Hi)** *fff* **FINGER CYMBALS** *fff* **SUS. CYM. (Lg)** *n*

Perc. II **HARMONICA** *fff* **BASS DRUM** *n* *fff*

Pno. *fff* *ppp* *fff* *ppp* *fff* *fff*

Vln. I *fff* *pp* *fff* *pp* *fff* *fff*

Vln. II *fff* *pp* *fff* *pp* *fff* *fff*

Vla. *fff* *pp* *fff* *pp* *fff* *fff*

Vc. *fff* *fff* *fff* *fff* *fff* *fff*

D.B. *fff* *fff* *fff* *fff* *fff* *fff*

con molto pedale

VARIATION VIII: In a control that is out of control

197 (♩ = ca. 192) 198 199 200

$\Delta + | + |$ $| + | + \Delta$ $\Delta + | + |$

Picc.

Ob.

B♭ Cl. I

B. Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Perc. I

Pno.

VARIATION VIII: In a control that is out of control

197 (♩ = ca. 192) 198 199 200

$\Delta + | + |$ $| + | + \Delta$ $\Delta + | + |$

Vln. I

Vln. II

Vla.

Vc.

D.B.

(♩ = ca. 208)

accelerando

201

202

203

204

205

7 (1+1+Δ)

2/4

3/4

7

Picc. *p*

Ob.

B♭ Cl. I *ff* *p* *ff*

B. Cl. *mf* *ff* *p* *ff*

C. Bn.

Hn. *f* *ff*

B♭ Tpt. *f* *ff*

Tbn. *ff*

Perc. I *ff* BEER BOTTLE with drum stick

Perc. II *ff* BASS DRUM

Pno. *ff* *loc.*

accelerando

(♩ = ca. 208)

201

202

203

204

205

7 (1+1+Δ)

2/4

3/4

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

♩ = ca. 192

ritardando
212

213

214

3/4

3/4

3/4

3/4

Picc. *ppp*

Ob. *ppp*

B♭ Cl. I *ppp*

B. Cl. *ppp*

C. Bn. *ppp*

Hn. *p*

B♭ Tpt.

Tbn.

Pno. *ppp*

♩ = ca. 192

ritardando
212

213

214

3/4

Vln. I *ppp* II III IV *n*

Vln. II *ppp* III *n*

Vla. *ppp* III IV *n*

Vc. *mf* *pizz.* *arco* III *ppp*

D.B. *ppp* I II *pizz.*

III. In the Zone

Out of the fire's pale (♩ = ca. 60)

1 2 3 4 5 6

3/4 2/4 4/4 2/4

Flute

Oboe

Clarinet in B♭ 1

Clarinet in B♭ 2

Contrabassoon

Horn in F

Trumpet in B♭

Trombone

Percussion 1

Percussion 2

Piano

3/4 2/4 4/4 2/4

Violin I

Violin II

Viola

Cello

Double Bass

pp

pp

pp

p

ppp

p

pp dolce

mf

pp

ppp

n

mf

fp

pp

accelerando

♩ = ca. 48

7

8

9

10

11

12

13

14

$\frac{2}{4}$

$\frac{5}{16}$ | + Δ
throughout mvt.

FL. *ppp*

Ob.

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *n*

C. Bn.

$\frac{2}{4}$

$\frac{5}{16}$

Hn.

B♭ Tpt.

Tbn.

$\frac{2}{4}$

$\frac{5}{16}$

Perc. 1 *n* **TAM-TAM** *p* L.V. scrape rim with triangle beater

Perc. 2 *ppp* **GLOCKENSPIEL**

Pno. *mf*

accelerando

♩ = ca. 48

Inertias unknown

7

8

9

10

11

12

13

14

$\frac{2}{4}$

$\frac{5}{16}$ | + Δ
throughout mvt.
sul pont.

Vln. I *ppp*

Vln. II *p*

Vla.

Vc. *f* *n* *p*

D.B.

CHAMBER SYMPHONY
Impenetrable

Burntwood-black

(♩ = ca. 40)

ritardando

molto accelerando poco a poco

23 24 25 26 27 28 29 30 31 32

$\frac{5}{16}$

$\frac{2}{4}$

$\frac{3}{8}$

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

VIBRAPHONE

motor on (medium)

GLOCKENSPIEL

Burntwood-black

(♩ = ca. 40)

ritardando

Impenetrable

molto accelerando poco a poco

23 24 25 26 27 28 29 30 31 32

$\frac{5}{16}$

$\frac{2}{4}$

$\frac{3}{8}$

Vln. I

Vln. II

Vla.

Vc.

D.B.

ord.

ppp
senza sord.

ppp

ppp
pizz.

pp

ppp

CHAMBER SYMPHONY
Hovering coyly over the pit of Death

33 34 35 36 37 38 39

Fl.
Ob.
B \flat Cl. 1
B \flat Cl. 2
C. Bn.
Hn.
B \flat Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.

ppp
straight mute
n
mf
ppp
ff
GLOCKENSPIEL
p
mf
pp
ppp
p
mf
f

2/4 3/8 2/4

fff

Hovering coyly over the pit of Death

33 34 35 36 37 38 39

Vln. I
Vln. II
Vla.
Vc.
D.B.

mf
pizz.
arco
arco
fff

2/4 3/8 2/4

♩ = ca. 76
molto rit.

♩ = ca. 48

ritardando

♩ = ca. 44

40 41 42 43 44 45 46 47 48

Fl. *fff* *pp* *ppp*

Ob. *fff* *pp* *n*

B♭ Cl. 1 *fff* *n* *p* *n*

B♭ Cl. 2 *fff* *pp* *n*

C. Bn. *mf* *fff* TAKE BASSOON

Hr. *ff* *p* *fff*

B♭ Tpt. *ff* *p* *fff*

Tbn. *p* *ff* *mf* *fff*

Perc. 1 FINGER CYMBALS L.V. *ff* dampen!

Perc. 2 GLOCKENSPIEL *ff* *pp*

Pno. *mf* *fff* *ppp*

♩ = ca. 76
molto rit.

♩ = ca. 48

ritardando

♩ = ca. 44

40 41 42 43 44 45 46 47 48

Vln. I *fff* *ppp* *n* *ppp* ord. con sord.

Vln. II *fff* *ppp* *n* *ppp* ord. con sord.

Vla. *fff* *ppp* *n* *ppp* ord. con sord.

Vc. *fff* *fff p* *pp* *n* *ppp* ord. con sord.

D.B. *mf* *fff* *ppp*

CHAMBER SYMPHONY

Billows of lace ash

molto accel.

♩ = ca. 76

Clover rises, disperses:

a ghost... (♩ = ca. 44)

ritard.

49 50 51 52 53 54 55 56 57

Fl. *n* *f*

Ob. *n* *f*

B♭ Cl. 1 *n* *f*

B♭ Cl. 2 *n* *f*

Bsn. *n* *f*

Hn. *ppp* *f*

B♭ Tpt. "spoken" through trombone exhale

Tbn. *p* *pp*

Perc. 1 VIBRAPHONE motor off *mf* *pp*

PERC. 2 TEMPLE BOWL or GONG L.V. *pp*

Perc. 2 GLOCKENSPIEL L.V. *pp*

Pno.

Billows of lace ash

molto accel.

♩ = ca. 76

Clover rises, disperses:

a ghost... (♩ = ca. 44)

ritard.

49 50 51 52 53 54 55 56 57

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

CHAMBER SYMPHONY

Gentian and bittersweet Morning glory, almond blossom, foxglove
molto accelerando poco a poco

65 66 67 68 69

Fl. *p* *mf*

Ob. *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *mf*

Bsn. *n* *p* *mf* *n*

Hn.

B♭ Tpt. "spoken" through trumpet *ppp* (ord.)

Tbn. *pp* *n*

Perc. 1

Perc. 2 GLOCKENSPIEL SUSPENDED CYMBAL (with 2 mallets in one hand) *n*

Pno. *pp* *p* *mf* *mf* *mp*

Gentian and bittersweet Morning glory, almond blossom, foxglove
molto accelerando poco a poco

65 66 67 68 69

Vln. I *mf* *5*

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

Vla. *n* *pp* *mp* *p* *mf*

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

D.B. *n* *mf* *n*

CHAMBER SYMPHONY

Deeply shining, terrible...

Deeper than Snake-sure, entangling,
north light binding

75 76 77 78 79 80 81

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn.

Hn.

B \flat Tpt.

Tbn.

"spoken" through trombone ord.

mf *mf* *fff*

Perc. 1

Perc. 2

TAM-TAM L.V.

TEMPLE BOWL or GONG L.V.

fff *ff*

Pno.

15^{ma}

Deeply shining, terrible...

Deeper than Snake-sure, entangling,
north light binding

75 76 77 78 79 80 81

Vln. I

Vln. II

Vla.

Vc.

D.B.

Whips that trail their spectra as they fall

82 (♩ = ca. 176)

83

84

85

86

Fl. *fff*

Ob. *fff*

B♭ Cl. 1 *fff*

B♭ Cl. 2 *fff*

Bsn.

Hn.

B♭ Tpt. *f* *fff*

Tbn. *f* *fff*

Perc. 1

Perc. 2

Pno.

TAKE KAZOO

TUBULAR BELL L.V.

GLOCKENSPIEL L.V. all

ff *pp*

(clusters)

Whips that trail their spectra as they fall

82 (♩ = ca. 176)

83

84

85

86

Vln. I

Vln. II

Vla.

Vc.

D.B.

ossia:
octave down

CHAMBER SYMPHONY

The at last undeniable beauty of the night

Quarter tempo (♩ = ca. 44)

87 88 89 90 91 92 93 94 95

Fl. *pp* *ppp*
Ob. *pp* *ppp*
B♭ Cl. 1 *pp* *ppp*
B♭ Cl. 2 *pp* *ppp*
Bsn. *ppp*
Hn.
B♭ Tpt.
Tbn.
Perc. 1 TRIANGLE *p*
Perc. 2
Pno.

Detailed description: This block contains the musical score for woodwinds and percussion. It spans measures 87 to 95. Measures 87-92 are in 3/4 time, and measures 93-95 are in 2/4 time. The woodwind parts (Flute, Oboe, Clarinets, Bassoon) feature melodic lines with triplets and dynamic markings of *pp* and *ppp*. The percussion parts include a triangle and snare drum, with the triangle marked *p*. The strings are not present in this section.

The at last undeniable beauty of the night

Quarter tempo (♩ = ca. 44)

87 88 89 90 91 92 93 94 95

Vln. I *n* *ppp* con sord.
Vln. II *p* *n* *ppp* con sord.
Vla. *n* *ppp* *n* con sord.
Vc. *n* *ppp* *n* con sord.
D.B. *ppp*

Detailed description: This block contains the musical score for the string section. It spans measures 87 to 95. Measures 87-92 are in 3/4 time, and measures 93-95 are in 2/4 time. The strings play sustained notes with dynamic markings of *n* (normal), *p*, and *ppp*. The Violin II, Viola, and Violoncello parts are marked *con sord.* (con sordina). The Double Bass part is marked *ppp*.

CHAMBER SYMPHONY
Such are the vistas of thought
ritardando

96 97 98 99 100 101 102 103 104 105 106

Fl. *ppp* *n*

Ob. *ppp* *n*

B♭ Cl. 1 *ppp* *n* TAKE BASS CLARINET

B♭ Cl. 2 *ppp* *n*

Bsn. *ppp* *n*

Hn. *ppp* *p* *n* KAZOO TAKE HORN

B♭ Tpt. *ppp* *p* *n* KAZOO

Tbn. *ppp* *p* *n* KAZOO TAKE TROMBONE

Perc. 1 TRIANGLE L.V. *pp* L.V.

Perc. 2 GLOCKENSPIEL L.V. *p* L.V.

Pno. *mf* *ppp*

Such are the vistas of thought
ritardando

96 97 98 99 100 101 102 103 104 105 106

Vln. I *n* *p* *n* *ppp* *freely, ad lib.*

Vln. II *n* *p* *n* *ppp* *freely, ad lib.*

Vla. (gliss.) *n* *p* *n* *ppp* *freely, ad lib.*

Vc. (gliss.) *n* *p* *n* *ppp* *freely, ad lib.*

D.B. *n* *p* *n* *ppp* *freely, ad lib.*

CHAMBER SYMPHONY

♩ = ca. 48

ritardando

107

108

109

110

111

112

113

$\frac{5}{16}$

$\frac{3}{8}$

$\frac{4}{4}$

Fl.

Ob.

B♭ Cl. I

B. Cl.

Bsn.

$\frac{5}{16}$

$\frac{3}{8}$

$\frac{4}{4}$

Hn.

B♭ Tpt.

Tbn.

$\frac{5}{16}$

$\frac{3}{8}$

$\frac{4}{4}$

Perc. 1

Perc. 2

Pno.

♩ = ca. 48

ritardando

107

108

109

110

111

112

113

$\frac{5}{16}$

$\frac{3}{8}$

$\frac{4}{4}$

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sord.
sul pont.

ppp

p *n*

Waiting for the luminous wind that will break them toward the sea

It's coming

a tempo

ritardando

(♩ = ca. 40)

114

115

116

117

118

119

4/4

5/16

7/16 | + | + Δ 5/16

Fl. *ppp* *n*

Ob. *ppp* *n*

B♭ Cl. I *n* TAKE CLAR. IN B-FLAT *ppp* *n*

B. Cl. *n*

Bsn. *n*

Hn. *n*

B♭ Tpt. *n*

Tbn. TROMBONE "spoken" through trombone *ppp*

Perc. 1 GLOCKENSPIEL L.V. *ppp*

Perc. 2 *ppp*

Pno. *ppp*

Waiting for the luminous wind that will break them toward the sea

It's coming

a tempo

ritardando

(♩ = ca. 40)

114

115

116

117

118

119

4/4

5/16

7/16 | + | + Δ 5/16

Vln. I ord. *ppp* sul pont. ord.

Vln. II ord. *ppp* sul pont. ord.

Vla. *ppp* *n* *ppp*

Vc. senza sord. *ppp* *n* *ppp*

D.B. *ppp*

CHAMBER SYMPHONY

An elegant chaos

(♩ = ca. 26)

Tissue-thin

(♩ = ca. 40)

ritardando

128 129 130 131 132 133 134 135 136

Fl. *mf* *p*

Ob.

B♭ Cl. 1 *n* *ppp*

B♭ Cl. 2 *n* *ppp*

Bsn. TAKE KAZOO *n*

Hn. TAKE KAZOO *n*

B♭ Tpt.

Tbn.

Perc. 1 VIBRAPHONE *mf* *pp* TEMPLE BOWL or GONG L.V. *pp*

Perc. 2 GLOCKENSPIEL *pp* L.V.

Pno. *pp* *pp*

An elegant chaos

(♩ = ca. 26)

Tissue-thin

(♩ = ca. 40)

ritardando

128 129 130 131 132 133 134 135 136

Vln. I *ppp*

Vln. II *pp* *ppp*

Vla. *p* *ppp* sul A

Vc. *p* *n* pizz. *pp*

D.B. *n*

CHAMBER SYMPHONY

(♩ = ca. 36) The territory of the dead *ritardando*

137 138 139 140 141 142 143 144

Fl. *n*

Ob. *n*

B♭ Cl. 1 *n*

B♭ Cl. 2 *n*

Bsn. *n* *mf* *n*

Hn. *n* *mf* *n*

B♭ Tpt. *n* *mf* *n*

Tbn. *n* *mf* *n* **TROMBONE** "spoken" through trombone *ppp*

KAZOO

FINGER CYMBALS L.V.

Perc. 1 **HARMONICA** *n* *mf* *n* *pp*

Perc. 2 *pp* *n*

Pno. *pp*

(♩ = ca. 36) The territory of the dead *ritardando*

137 138 139 140 141 142 143 144

Vln. I *mf* *n*

Vln. II *mf* *n*

Vla. *mf* *n*

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

D.B. *pp*

IV. The Counterforce

Night-voices (♩ = ca. 60)

2 3 4 5 6 7 8

4/4

Flute

Oboe *mf*

Clarinet in B♭

Bass Clarinet

Bassoon *f*

Horn in F *f*

Trumpet in B♭ *f*

Trombone *mf*

Percussion I

Percussion II

Piano

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The score is in 4/4 time. The woodwinds (Oboe, Clarinet in B♭, Bass Clarinet, Bassoon) and brass (Horn in F, Trumpet in B♭, Trombone) parts feature a melodic line starting in measure 2, marked with dynamics *mf* and *f* respectively. The Flute, Percussion I, Percussion II, and Piano parts are mostly silent, with some rests and occasional notes in measures 6 and 7. The tempo is indicated as Night-voices (♩ = ca. 60).

Night-voices (♩ = ca. 60)

4/4

Violin I

Violin II

Viola

Cello

Double Bass

Detailed description: This block contains the musical notation for string instruments. The score is in 4/4 time. All string parts (Violin I, Violin II, Viola, Cello, Double Bass) are mostly silent, with rests and occasional notes in measures 6 and 7. The tempo is indicated as Night-voices (♩ = ca. 60).

CHAMBER SYMPHONY

9

10

11

Fl. *p* play leisurely; white notes should be longer than black notes

Ob.

B♭ Cl. *p* play leisurely; white notes should be longer than black notes

B. Cl. *p* play leisurely; white notes should be longer than black notes

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. I

Perc. II **KAZOO** *p* play leisurely; white notes should be longer than black notes

Pno. *mf*

Vln. I **KAZOO** *p* play leisurely; white notes should be longer than black notes

Vln. II **KAZOO** *p* play leisurely; white notes should be longer than black notes

Vla.

Vc.

D.B. *p*

CHAMBER SYMPHONY

14 ♩ = ♩ (♩ = ca. 120)

accelerando

12

13

15

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn. TAKE CONTRABASSOON

Hn.

B♭ Tpt.

Tbn.

f

fff

fff

fff

fff

fff

Perc. I

Perc. II

Pno.

SLAPSTICK

HARMONICA

KAZOO

GLOCKENSPIEL

mf

p

dampen all

14 ♩ = ♩ (♩ = ca. 120)

accelerando

Vln. I

Vln. II

Vla.

Vc.

D.B.

play leisurely; white notes should be longer than black notes

KAZOO

p

p

The sky is busy, streaming, a living plasma

(*accel.*)

♩ = ca. 160

16 17 18 19 20

Fl. *pp* *f*

Ob. *pp* *f*

B♭ Cl. *pp* *ff*

B. Cl. *pp* *ff*

C. Bn. *p* *ff*

Hn. *pp* *ff*

B♭ Tpt. *pp* *ff* harmon mute (stem in) *f*

Tbn. *f* *n*

SUSPENDED CYMBAL *pp* *ff*

HARMONICA

GLOCKENSPIEL *p* dampen all

BASS DRUM *ff*

Pno. *pp* *ff*

The sky is busy, streaming, a living plasma

(*accel.*)

♩ = ca. 160

Vln. I con sord. *mf*

Vln. II

Vla.

Vc.

D.B. bow tailpiece *p* *mf* *n* *f*

Fl.

Ob.

B[♭] Cl.

B. Cl.

C. Bn.

Hn.

B[♭] Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

ff

f

ff

f

ff

f

mf

ff

mf

mf

ff

mf

mf

ff

mf

BRAKE DRUM

con sord.

CHAMBER SYMPHONY

26

27

28

29

Fl.

Ob.

B♭ Cl.

B. Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

mf

ff

ff

ff

ff

mf

ff

ff

mf

ff

ff

mf

ff

mf

mf

BRAKE DRUM

f

ff

mf

ff

mf

mf

CHAMBER SYMPHONY

34

35

36

37

Fl. *f* *fff* *f* *fff* *f* *fff*

Ob. *f* *fff* *f* *fff* *f* *fff*

B^b Cl. *f* *fff* *f* *fff* *f* *fff*

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

C. Bn. *f* *fff* *f* *fff* *f* *fff*

Hn. *f* *fff* *f* *fff* *f* *fff*

B^b Tpt. *f* *fff* *f* *fff* *f* *fff*

Tbn. *ff* *p* *fff*

Perc. I **BRAKE DRUM** *f* *fff* *fff*

Perc. II **XYLOPHONE** *f* *fff* *fff*

Pno. *f* *fff* *f* *fff* *f* *fff*

Vln. I *f* *fff* *f* *fff* *f* *fff*

Vln. II *f* *fff* *f* *fff* *f* *fff*

Vla. *f* *fff* *f* *fff* *f* *fff*

Vc. *f* *fff* *f* *fff* *f* *fff*

D.B. *f* *fff* *f* *fff* *f* *fff*

61 62 63 64 65 66 67

accelerando *ritardando*

Picc. Ob. B \flat Cl. B. Cl. C. Bn.

Hn. B \flat Tpt. Tbn.

Perc. I Perc. II

Pno.

Vln. I Vln. II Vla. Vc. D.B.

pp *mf* *p* *mf* *pp* *mf > n*

CHAMBER SYMPHONY

70

71

72

73

74

75

76

3/4 4/4 2/4 3/8 2/4 4/4

Picc. - - - - - *pp*

Ob. *n* - - - - - *pp*

B \flat Cl. - - - - -

B. Cl. - - - - -

C. Bn. - - - - -

3/4 4/4 2/4 3/8 2/4 4/4

Hn. - - - - -

B \flat Tpt. - - - - -

Tbn. - - - - -

3/4 4/4 2/4 3/8 2/4 4/4

Perc. I - - - - -

Perc. II - - - - -

Pno. - - - - -

3/4 4/4 2/4 3/8 2/4 4/4

Vln. I *f*

Vln. II *ff*

Vla. - - - - -

Vc. - - - - -

D.B. - - - - - *n*

♩ = ca. 108 ♩ = ca. 80 again

77

ritardando

78

79

80

81

Picc. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Ob. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

B \flat Cl. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

B. Cl. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

C. Bn. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Hn. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

B \flat Tpt. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Tbn. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

(spoken through trombone)

Perc. I $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Perc. II $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Pno. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

8va

♩ = ca. 96 ♩ = ca. 80 again

ritardando

78

Vln. I $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Vln. II $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Vla. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Vc. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

D.B. $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

sul D & A

pizz.

There in the lurid red altitudes (♩ = ca. 60)

82

83

84

85

Pic. *n*

Ob. *n*

B♭ Cl. *n*

B. Cl. *ppp*

C. Bn. *ppp*

Hn. *p*

B♭ Tpt. *pp* (spoken through trumpet)

Tbn. *pp*

Perc. I TAM-TAM *n*

Perc. II

Pno. *ppp*, *p*, *pp*, *mf*, *ff*

There in the lurid red altitudes (♩ = ca. 60)

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc. *pizz.* *p*, *arco* *mf*

D.B. *mf* *quasi una cadenza (free)*

86 The sound-shadow comes down

87 88 89 90 91

Musical score for measures 87-91. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Clarinet (C. Cl.), Contrabassoon (C. Bn.), Horn (Hn.), Bass Trombone (B♭ Tpt.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), and Piano (Pno.). The time signature is 4/4. The key signature has two flats (B♭ and E♭). The dynamic marking is *ff* (fortissimo) for most instruments. The Percussion I part includes instructions for TAM-TAM (L.V.), HARMONICA (p), and FINGER CYMBALS (L.V.). The Piano part features a *ff* dynamic and a *arco* marking. A dashed line with the number 86 is drawn across the bottom of the Percussion I and Piano staves.

86 The sound-shadow comes down

Musical score for measures 86-91, featuring string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The time signature is 4/4. The key signature has two flats (B♭ and E♭). The dynamic marking is *ff* (fortissimo) for all instruments. The Double Bass part includes an *arco* marking. The score shows sustained chords and melodic lines for the strings.

Downward in tendrils of many colors [94] Terror has come (♩ = ca. 160)

92

ritardando

93

95

96

5/4 Δ + | 4/4

Picc. *fff*

Ob. *fff*

B♭ Cl. TAKE CLAR. IN E-FLAT

B. Cl. *fff*

C. Bn. *fff*

Hn. *fff*

B♭ Tpt. harmon mute (stem in) *f*

Tbn. *fff*

Perc. I TUBULAR BELLS *fff* HARMONICA *fff*

Perc. II KAZOO *fff* BASS DRUM *pp* *n*

Pno. *fff*

Downward in tendrils of many colors *ritardando* [94] ♩ = ca. 160

Vln. I *pp* *fff* *f*

Vln. II *pp* *fff* *f*

Vla. *fff* *fff* *f*

Vc. *fff* *fff* *f*

D.B. *fff*

CHAMBER SYMPHONY

97

98

99

100

101

102

Picc.

Ob.

E♭ Cl.

B. Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Like a city in a myth

108

109

110

111

112

113

Picc. *ff*

Ob. *ff*

E♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn.

B♭ Tpt. spoken

Tbn. spoken → ord.

Perc. I 4 TOMS *ff* TAM-TAM scrape *f* SNARE DRUM L.V.

Perc. II TOM or drum *ff* XYLOPHONE *ff*

Pno. *ff*

Vln. I

Vln. II

Vla.

Vc.

D.B. *fff*

Up above the surface of the Earth in rainbow light

114 115 116 117 118 119

Picc.
Ob.
Eb Cl.
B. Cl.
Bsn.
Hn.
Bb Tpt.
Tbn.
Perc. I
Perc. II
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

SNARE DRUM
rim shot
rim shot
rim shot
SUS. CYM.
pp <

XYLOPHONE
(8va)

Up above the surface of the Earth in rainbow light

121

120

122

123

124

125

Picc.

Ob.

E♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. I

Perc. II

Pno.

121

Vln. I

Vln. II

Vla.

Vc.

D.B.

128 There is a luminary looking down from the sky

126

127

129

130

131

Picc.

Ob.

E♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. I

SUSPENDED CYMBAL

L.V.

TUBULAR BELLS

TAM-TAM

scrape

L.V.

Perc. II

XYLOPHONE

Pno.

(8^{va})

Vln. I

Vln. II

Vla.

Vc.

D.B.

128 There is a luminary looking down from the sky

Picc. *ppp*

Ob. *ppp* *p*

E♭ Cl. *p*

B. Cl. *p*

Bsn. **KAZOO** **TAKE BASSOON**

Hn. **KAZOO**

B♭ Tpt. **KAZOO**

Tbn. *fff*

Perc. I **HARMONICA** *n*

Perc. II **BASS DRUM** *n* **KAZOO** *fff*

Pno. *(15^{ma})* *12* *12* *12* *(lower octave should fade to nothing here)*

Vln. I *n* add tremolo

Vln. II *n* sul G add tremolo

Vla. *n* add tremolo

Vc. *n* add tremolo

D.B. **KAZOO** **DOUBLE BASS** *pp*

CHAMBER SYMPHONY

♩ = ca. 132

140 141 142 143

Picc. **KAZOO** *fff*

Ob. *fff*

E♭ Cl. *fff*

B. Cl. *fff*

Bsn. **BASSOON** *p* *fff*

Hn. **HORN** *n* *fff*

B♭ Tpt. **TRUMPET** *n* (speak through trumpet here if possible) *fff*

Tbn. **TROMBONE** *n* *ff* (speak through trombone here if possible) *fff*

Perc. I **KAZOO** *fff*

Perc. II **BASS DRUM** *fff*

Pno. *ppp* *mf* *fff* (cluster) *fff*

Vln. I *fff*

Vln. II *fff*

Vla. (sul G) (sul G & C) *fff*

Vc. *fff*

D.B. *fff*

♩ = ca. 132