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Chamber Symphony

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CHAMBER SYMPHONY

CARL SCHIMMEL

CHAMBER SYMPHONY

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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)

Oboe

Clarinet 1 in B-Flat (dbl. Cl. in E-Flat)

Clarinet 2 in B-Flat (dbl. Bass Cl. in B-Flat)

Bassoon (dbl. Contrabassoon)

Horn in F

Trumpet in B-Flat

Tenor or Bass Trombone

Percussion (2 Players)

Piano

2 Violins

Viola

Cello

Double Bass

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

composed for Alarm Will Sound

Score in C

Carl Schimmel

Screaming ($\bullet =$ ca. 60)

I. Beyond the Zero

5 Flowery, permeating, surprising
ritardando poco a poco

ritardando poco a poco

Flute

Oboe

Clarinet in B \flat

Bass Clarinet

Bassoon

2 3 4 5

Musical score for three brass instruments: Horn in F, Trumpet in B♭, and Trombone. The score is in common time (indicated by '4'). The first measure shows the Trombone playing a sustained note at *ppp*. The second measure shows the Trombone playing a sustained note at *fff*, with the instruction "cup mute". The third measure shows the Trombone playing a sustained note at *fff*. The fourth measure shows the Trombone playing a sustained note at *n*. The fifth measure shows the Trombone playing a sustained note at *n*. The sixth measure shows the Trombone playing a sustained note at *n*. The seventh measure shows the Trombone playing a sustained note at *n*.

Musical score for three staves: Percussion I, Percussion II, and Piano. The score is in common time (indicated by '4').
Percussion I (top staff): Starts with a sustained note on the first beat. At the start of the second measure, it plays a rhythmic pattern of eighth and sixteenth notes. The instruction 'CROTALES' is above this pattern. In the third measure, it plays a rhythmic pattern of eighth and sixteenth notes, followed by a sustained note. The instruction 'TAM-TAM' is above this pattern. The dynamic 'f' is indicated. The instruction 'diminuendo poco a poco' is written below the staff. The fourth measure consists of sustained notes.
Percussion II (middle staff): Starts with a sustained note on the first beat. At the start of the second measure, it plays a rhythmic pattern of eighth and sixteenth notes. The instruction 'GLOCKENSPIEL' is above this pattern. The dynamic 'f' is indicated. The instruction 'diminuendo poco a poco' is written below the staff. The fourth measure consists of sustained notes.
Piano (bottom staff): Starts with a sustained note on the first beat. The dynamic 'fff' is indicated. The second measure consists of sustained notes. The third measure consists of sustained notes. The dynamic 'mp' is indicated. The fourth measure consists of sustained notes.

Screaming ($\bullet =$ ca. 60)

5 Flowery, permeating, surprising
ritardando poco a poco

*legg.
poco a poco*

Violin I

Violin II

Viola

Cello

Double Bass

at each mezzo-forte, touch the node a perfect fourth above (sound two octaves higher) gradually "flicker off" the harmonic (on and off briefly), returning to the notated pitch stems indicate durations (do not change bow)

add tremolo

remove tremolo

stems indicate durations (do not change bow)

at each mezzo-forte, touch the node a perfect fourth above (sound two octaves higher) gradually "flicker off" the harmonic (on and off briefly), returning to the notated pitch stems indicate durations (do not change bow)

add tremolo

remove tremolo

stems indicate durations (do not change bow)

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remove tremolo

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add tremolo

remove tremolo

stems indicate durations (do not change bow)

at each mezzo-forte, touch the node a perfect fourth above (sound two octaves higher) gradually "flicker off" the harmonic (on and off briefly), returning to the notated pitch stems indicate durations (do not change bow)

add tremolo

remove tremolo

stems indicate durations (do not change bow)

CHAMBER SYMPHONY

Fl. 6 *p* *mf* *p*

Ob. *mp*

B♭ Cl. 1 6 *mf* 6 *p*

B. Cl. 6 *p* *mf* *ppp* 6 *p*

Bsn. 6 *p* *mf* *p*

Hn.

B♭ Tpt. cup mute

Tbn. *mp* (diss.) mute off

Perc. I CROTALES

Perc. II GLOCKENSPIEL

Pno. 6 *p* *mf* *ppp* 6 *mp*

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

Vln. II *ppp* *mf*

Vla.

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

D.B. *mp*

CHAMBER SYMPHONY

5

Fl. 7

Ob. *pp* *mf* *mp* 6

B♭ Cl. 1 *f* *if possible mp* 6

B. Cl. *pp* *mf*

Bsn. 7

Hn.

B♭ Tpt.

Tbn. 7

Perc. I

Perc. II

Pno. 7 *p* 6

Vln. I *ppp* *mf*

Vln. II *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

6

Fl. *p* 6

Ob.

B♭ Cl. 1 *p* 6

B. Cl. *p*

Bsn. *mp* 8

B♭ Cl. 1 *pp* 6 *ppp* 10

TAKE CLAR. IN E-FLAT

Hn. mute off

B♭ Tpt. *mp*

Tbn. *p* 8 9 10

3
4

Hn. mute off

B♭ Tpt. *mp*

Tbn. *p* 8 9 10

3
4

CROTALES

Perc. I *pp*

GLOCKENSPIEL

Perc. II *pp*

Pno. *pp* 8 9 10 *ppp*

Vln. I *ppp*

Vln. II > *mp* > *ppp*

Vla. *ppp mp pp ppp*

Vc. > *ppp* *p*

D.B. *mp*

give a slight accent to each bow change

sul G

ppp

give a slight accent to each bow change

3
4

CHAMBER SYMPHONY

7

11 Dripping and grey ($\text{♩} = \text{ca. } 48$)

12 13 14 15

Fl. **Ob.** **E♭ Cl.** **B. Cl.** **Bsn.**

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

Hn. **B♭ Tpt.** **Tbn.**

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

Perc. II

GLOCKENSPIEL
L.V.

XYLOPHONE

Pno.

11 Dripping and grey ($\text{♩} = \text{ca. } 48$)

12 13 14 15

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

CHAMBER SYMPHONY

16

17

18

19

Fl.

Ob. *< mp*

E♭ Cl.

B. Cl. *mf*

Bsn.

16

17

18

19

Hn.

B♭ Tpt. *ppp*

Tbn.

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

Perc. I **CROTALES** *mf*

GLOCKENSPIEL *p*

Perc. II *pp*

Pno.

16

17

18

19

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

9

20 The hand of God emerges from a cloud

ritardando

21

(♩ = ca. 60)

22 almost a tempo again

(♩ = ca. 40)

Fl.

Ob.

E♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. II

Pno.

20 The hand of God emerges from a cloud

ritardando

21

(♩ = ca. 60)

22 almost a tempo again

(♩ = ca. 40)

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

Smooth blue light ($\bullet =$ ca. 40)

accel. 25

(♩ = ca. 60)

27 *poco rit.*

23

Fl. *pp*

Ob. *n*

E♭ Cl. *pp*

B. Cl.

Bsn. *n*

24

accel. 25

3 4

26

27 *poco rit.* Δ

Hn.

B♭ Tpt.

Tbn. "spoken" through instrument
Do-mi-nus—

Perc. I

GLOCKENSPIEL L.V. f

Perc. II *p*

BASS DRUM *pp* *pp* <—

Pno. *pp* use sostenuto pedal *ppp*

Smooth blue light (♩ = ca. 40) 24 *accel.* 25 26 (♩ = ca. 60) 27 *poco rit.* Δ

Vln. I *ppp*

Vln. II pizz. arco *n* — *p* *n* — *mp* *n* — 3

Vla. *mp ppp*

Vc. *ppp*

D.B. bow tailpiece

CHAMBER SYMPHONY

11

28 They are in love (• = ca. 52)

28 They are in love (♩ = ca. 52)

CHAMBER SYMPHONY

35 *take time this measure*

36

37

38

Fl.

Ob.

E♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

35 36 37 38

take time this measure

35 36 37 38

ff

35 36 37 38

ff

35 36 37 38

35 36 37 38

p

mp

f

mp

f

mf

mf

mf

mf

mf

mf

mf

CHAMBER SYMPHONY

13

39] A sudden blast of noiselight

40

Fl.

Ob. *ffmf ff*

E♭ Cl. *ff*

B. Cl.

Bsn. *f*

39

40

Hn.

B♭ Tpt. *ff*

Tbn.

39

40

Pno. *f ff*

39] A sudden blast of noiselight

40

Vln. I

Vln. II

Vla.

Vc. *f*

D.B. *f*

CHAMBER SYMPHONY

Knife-edged

41

Fl.

Ob.

E♭ Cl.

B. Cl.

Bsn.

42

Hn.

B♭ Tpt.

Tbn.

41

Perc. I

Vibraphone
motor on

42

Pno.

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

Knife-edged

CHAMBER SYMPHONY

15

43 The annulus of night

44 45 46 47 48

5
4

2
4

5
4

Fl. Ob. Eb Cl. B. Cl. Bsn.

ppp

Hn. Bb Tpt. Tbn.

practice mute mute off
ppp — n

Perc. I Perc. II

p XYLOPHONE
p

Pno.

(L.V. all)

43 44 45 46 47 48

5

2
4

5
4

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

sul E
ppp

ppp

ppp

ppp

ppp

CHAMBER SYMPHONY

49 Austere and keen

50 51 52

Fl.
Ob.
Eb Cl.
B. Cl.
Bsn.

TAKE CBSN.

49

50

51

52

 $\frac{5}{4}$ $\frac{4}{4}$

Hn.
B♭ Tpt.
Tbn.

49

50

51

52

 $\frac{5}{4}$ $\frac{4}{4}$

Pno.
Tbn.

49 Austere and keen

50

51

52

 $\frac{5}{4}$ | Δ $\frac{4}{4}$

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

ppp

CHAMBER SYMPHONY

17

53] Black as a hand in an evening glove

54 55 56 57 58

A revelation

Fl. Ob. E♭ Cl. B. Cl. C. Bn.

pp

Hn. B♭ Tpt. Tbn.

practice mute \overbrace{pp}

53 54 55 56 57 58

HARMONICA (any G7 chord)

Perc. I

pp

Pno.

ppp pp

53] Black as a hand in an evening glove

54 55 56 57 58

A revelation

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

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

pizz. arco

mp n

n

n

CHAMBER SYMPHONY

molto accelerando

59

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

60

61

4

Musical score for orchestra, page 10, measures 59-61. The score includes parts for Hn., B♭ Tpt., and Tbn. Measure 59: Hn. and B♭ Tpt. play eighth-note patterns. Measure 60: B♭ Tpt. continues its pattern; Tbn. enters with a sustained note. Measure 61: B♭ Tpt. plays a sixteenth-note pattern labeled "mute off" and dynamic "pp". Tbn. plays a sustained note. Measure 62: All parts play eighth-note patterns. Dynamics: "fff" at the end of measure 61.

A musical score for piano. The left hand is in treble clef and the right hand is in bass clef. Measure 59 starts with a forte dynamic. Measures 60 and 61 show sustained notes with short vertical dashes indicating sustain. The score includes measure numbers 59, 60, and 61.

CHAMBER SYMPHONY

19

[62] The walls read ice ($\text{♩} = \text{ca. } 152$)

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

63 64 65 66

Hn.

B♭ Tpt.

Tbn.

62 63 64 65 66

[62] The walls read ice ($\text{♩} = \text{ca. } 152$)

Pno.

62 63 64 65 66

Vln. I

Vln. II

Vla.

Vc.

D.B.

repeat each pattern of pitches changing quickly but irregularly

sul pont.

repeat each pattern of pitches changing quickly but irregularly

sul pont.

repeat each pattern of pitches changing quickly but irregularly

alternate quickly but irregularly between pitches

repeat each pattern of pitches changing quickly but irregularly

CHAMBER SYMPHONY

CHAMBER SYMPHONY

21

70 They walked till that winter hid them

71

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Tbn.

70

71

Hn.

B♭ Tpt.

Tbn.

70

71

Perc. I

CROTALES

SUSPENDED CYMBAL

(could be played by II)

L.V.

Pno.

70

71

70 They walked till that winter hid them

71

Vln. I

ord. accent each bow change

Vln. II

(as fast as possible)

Vla.

Vc.

D.B.

OPTIONAL: bow talpiece

mf

70

71

CHAMBER SYMPHONY

CHAMBER SYMPHONY

23

77 Gripped in the teeth of the steel snake

78

79

77 **sff**

78

79 **ff**

80 **ff**

80 Glowing, pink and pearl

77 **sff**

78

79 "speak" through trombone as loudly as possible

80

4 CROTALES

79 **ff**

80 **ff**

SUSPENDED CYMBAL

mf

L.V.

77 Gripped in the teeth of the steel snake

78

80 Glowing, pink and pearl

79

79 **ff**

80 **ff**

ff

ff

ff

ff

ff

ff

ff

CHAMBER SYMPHONY

The sound rushing out of her (♩ = ♩)

81

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

B♭ Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

82

3

fff

TAKE BASS CLARINET

p

83

84

81

82

83

84

81

82

83

84

81

82

83

84

The sound rushing out of her ($\text{d} = \text{d}$)

81

82

83

84

CHAMBER SYMPHONY

25

87

molto accelerando

Fl.

Ob.

B♭ Cl. 1

B. Cl.

Bsn.

85 86 87 88 89 90

Hn.

B♭ Tpt.

Tbn.

85 86 87 88 89 90

Pno.

85 86 87 88 89 90

87

molto accelerando

Vln. I

Vln. II

Vla.

Vc.

D.B.

85 86 87 88 89 90

CHAMBER SYMPHONY

(♩ = ♩) (♩ = ca. 144) Battering apart the sky
 (Half Tempo, ♩ = ca. 144) (95) poco allarg.

91 92 93 94 95

Fl. Ob. B♭ Cl. 1 B. Cl. Bsn. Hn. B♭ Tpt. Tbn. Perc. I Perc. II Pno.

p *fff* *fff* *fff*

SUSPENDED CYMBAL

BASS DRUM *pp* *pp*

Battering apart the sky
 (Half Tempo, ♩ = ca. 144) (95) poco allarg.

91 92 93 94 95

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

p *fff*

CHAMBER SYMPHONY

27

96

97 *a tempo*

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

Ob. *fff* 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. *b*

Bsn. *b*

96 97 98 99 100 101

Hn. *b*

B♭ Tpt. *b*

Tbn. *b*

96 97 98 99 100 101

Perc. I **CROTALES** (fade out when necessary)

SUSPENDED CYMBAL L.V. *fff*

Perc. II **GLOCKENSPIEL** *fff*

BASS DRUM *mf* *ff*

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

96 97 98 99 100 101

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

96 97 *a tempo* 98 99 100 101 Like wind among masts, shrouds

CHAMBER SYMPHONY

The pure light of the zero comes nearer

102 103 104 105 106 107

Fl. **5** **4**

Ob. **5** **4**

B♭ Cl. 1 **5** **4**

B. Cl. **5** **4**

Bsn. **5** **4**

102 103 104 105 106 107

Hn. **5** **4**

B♭ Tpt. **5** **4**

Tbn. **5** **4**

102 103 104 105 106 107

CROTALES **5** **4**

Perc. I **TUBULAR BELLS** L.V.

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

Perc. II

Pno. **(8va)** **15ma** [interrupt pattern to play these notes]

The pure light of the zero comes nearer

102 103 104 105 106 107

Vln. I **5** **4**

Vln. II **5** **4**

Vla. **5** **4**

Vc. **5** **4**

D.B. **5** **4**

CHAMBER SYMPHONY

29

Radiating like a sun
ritardando

108 109 110 III II2 II3 II4 II5

2 **4**

Fl.
Ob.
Bsn.
B. Cl. 1
B. Cl.
Bsn.

108 109 110 III II2 II3 II4 II5

2 **4**

Hn.
Bb Tpt.
Tbn.

108 109 110 III II2 II3 II4 II5

2 **4**

GONG L.V. ff

GLOCKENSPIEL

Perc. I
Perc. II
Pno.

108 109 110 III II2 II3 II4 II5

2 **4**

Radiating like a sun
ritardando

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

CHAMBER SYMPHONY

Beneath the eternal mirror ... from dream to dream

*a tempo**ritardando*

116

117

Musical score for Flute, Oboe, Bassoon, Trombones, Horn, Trompete, Tuba, and Percussion II. The score consists of two systems of music. The first system (measures 116) features sustained notes and grace notes. The second system (measures 117) shows more complex rhythmic patterns. The instrumentation includes Flute, Oboe, Bassoon, Trombones, Horn, Trompete, Tuba, and Percussion II.

116

117

5
4

Continuation of the musical score for Flute, Oboe, Bassoon, Trombones, Horn, Trompete, Tuba, and Percussion II. The score continues from measure 116 to 117, showing sustained notes and grace notes. The instrumentation remains the same: Flute, Oboe, Bassoon, Trombones, Horn, Trompete, Tuba, and Percussion II.

116

117

5
4

Musical score for Piano and Percussion II. The score features a dynamic section labeled "GLOCKENSPIEL". The piano part consists of sixteenth-note patterns, while the percussion part provides rhythmic support. The instrumentation includes Piano and Percussion II.

Beneath the eternal mirror ... from dream to dream

*a tempo**ritardando*

116

117

5
4

Final section of the musical score for Violin I, Violin II, Cello, Double Bass, and Trombones. The score consists of two systems of music. The first system (measures 116) features sustained notes and grace notes. The second system (measures 117) shows more complex rhythmic patterns. The instrumentation includes Violin I, Violin II, Cello, Double Bass, and Trombones.

CHAMBER SYMPHONY

31

118 | Δ

$\frac{5}{4}$

Fl.

Ob.

B♭ Cl. 1

B. Cl.

Bsn.

119 = ca. 168

$\frac{4}{4}$

Fl.

Ob.

B♭ Cl. 1

B. Cl.

Bsn.

120

Hn.

B♭ Tpt.

Tbn.

118

$\frac{5}{4}$

Hn.

B♭ Tpt.

Tbn.

119

$\frac{4}{4}$

Hn.

B♭ Tpt.

Tbn.

120

Perc. II

GLOCKENSPIEL

dampen!

Pno.

BASS DRUM

fff

118 | Δ

$\frac{5}{4}$

Vln. I

Vln. II

Vla.

Vc.

D.B.

119 = ca. 168

$\frac{4}{4}$

Vln. I

Vln. II

Vla.

Vc.

D.B.

120

II. Un Perm' au Casino Hermann Goering

VARIATION I: This octopus is not in good mental health ($\text{♩} = \text{ca. } 192$)

2 **3** **4** **5** **6** **7**

Piccolo
Oboe
Clarinet in B \flat 1
Bass Clarinet
Contrabassoon

Horn in F
Trumpet in B \flat
Trombone

8 **5** **6** **2** **5**

8 **5** **6** **2** **5**

Percussion I
Percussion II
Piano

SIREN WHISTLE
COWBELLS (Hi & Lo)
SIREN WHISTLE
COWBELLS (Hi & Lo)
BEER BOTTLE (Hi)
RATCHET
BASS DRUM

VARIATION I: This octopus is not in good mental health ($\text{♩} = \text{ca. } 192$)

2 **3** **4** **5** **6** **7**

Violin I
Violin II
Viola
Cello
Double Bass

8 **5**

CHAMBER SYMPHONY

33

8 9 10 11 **12** 13 14

Picc. 2 1 5 2 7
 Ob. 2 1 5 2 7
 B♭ Cl. 1 fluttertongue 2 1 5 2 7
 B. Cl. *mf* 2 1 5 2 7
 C. Bn. 2 1 5 2 7
 pp
 Hn. 2 1 5 2 7
 B♭ Tpt. 2 1 5 2 7
 with plunger
 (closed to open)
 Tbn. 2 1 5 2 7
 p
 Perc. I 2 5 2 7
 WOOD BLOCKS
 Pno. 2 5 2 7
 pp
 Vln. I 2 5 2 7
 mp>p pp
 pizz.
 Vln. II 2 5 2 7
 mf>mp p>pp
 mf
 Vla. 2 5 2 7
 fff
 Vc. 2 5 2 7
 fff
 D.B. 2 5 2 7
 fff>ff

CHAMBER SYMPHONY

15 16 17 18 **19** 20

WOOD BLOCKS

15 16 17 18 **19** 20

Vln. I Vln. II Vla. Vc. DB.

pp pp I II pizz. arco fff

CHAMBER SYMPHONY

35

21 22 23 24

Picc. Ob. B♭ Cl. 1 B. Cl. C. Bn.

Hn. B♭ Tpt. Tbn.

Perc. I Pno.

Measure 21: Picc. (p), Ob. (p), B♭ Cl. 1 (p), B. Cl. (p), C. Bn. (p). Hn. eighth-note pattern. B♭ Tpt. eighth-note pattern. Tbn. eighth-note pattern.

Measure 22: Picc. (f), Ob. (ff), B♭ Cl. 1 (p), B. Cl. (ff), C. Bn. (ff). Hn. eighth-note pattern. B♭ Tpt. eighth-note pattern. Tbn. eighth-note pattern.

Measure 23: Picc. (p), Ob. (ff), B♭ Cl. 1 (p), B. Cl. (ff), C. Bn. (ff). Hn. eighth-note pattern. B♭ Tpt. eighth-note pattern. Tbn. eighth-note pattern.

Measure 24: Picc. (p), Ob. (ff), B♭ Cl. 1 (p), B. Cl. (ff), C. Bn. (ff). Hn. eighth-note pattern. B♭ Tpt. eighth-note pattern. Tbn. eighth-note pattern.

Hn. B♭ Tpt. Tbn.

Perc. I Pno.

Measure 24 (continued): Hn. eighth-note pattern. B♭ Tpt. eighth-note pattern. Tbn. eighth-note pattern. Perc. I (n), Pno. eighth-note pattern. Perc. I (dampen!), Pno. eighth-note pattern. Perc. I (n), Pno. eighth-note pattern. Pno. (mf), ff.

Measure 25: Hn. eighth-note pattern. B♭ Tpt. eighth-note pattern. Tbn. eighth-note pattern. Perc. I (dampen!), Pno. eighth-note pattern. Perc. I (dampen!), Pno. eighth-note pattern. Pno. (mf), ff.

SUSPENDED CYMBAL (Sm)

21 22 23 24

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

Measure 21: Vln. I (fp), Vln. II (fp), Vla. (II & III), Vc. (p). D.B. eighth-note pattern.

Measure 22: Vln. I (ff), Vln. II (ff), Vla. (ff), Vc. (ff). D.B. eighth-note pattern.

Measure 23: Vln. I (p), Vln. II (fp), Vla. (ff), Vc. (fp). D.B. eighth-note pattern.

Measure 24: Vln. I (ff), Vln. II (ff), Vla. (ff), Vc. (ff). D.B. eighth-note pattern.

CHAMBER SYMPHONY

25

Picc. *p*

Ob. *p*

B♭ Cl. 1 *p*

B. Cl. *p*

C. Bn. *p*

fff p

fff p

fff p

fff p

fff p

26

27

Hn.

B♭ Tpt.

Tbn.

SUSPENDED CYMBAL (Lg)

Perc. II *n*

Pno. *8va-*

25

26

27

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc.

D.B.

fff p

fff p

fff p

fff p

CHAMBER SYMPHONY

37

28

29 7 8 30 5 31 2 4 32 5

Picc.
Ob.
B♭ Cl. I
B. Cl.
C. Bn.
Hn.
B♭ Tpt.
Tbn.

Perc. I
Perc. II
Pno.

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

SUSPENDED CYMBAL (Lg)

BEER BOTTLE (Hi)
with drum stick

BASS DRUM

L.V.

28 29 30 31 32

CHAMBER SYMPHONY

33 34 35 ritardando 36 37

Picc. Ob. B♭ Cl. 1 B. Cl. C. Bn.

Hn. B♭ Tpt. Tbn.

Pno.

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

ritardando

TAKE BASSOON

fluttertongue

pizz.

CHAMBER SYMPHONY

39

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

38

39 40 41 42 43 44 45

Measure 38: Picc. solo.

Measures 39-45: Rhythmic patterns for various instruments (Ob., Bb Cl. 1, Bb Cl. 2, Bsn., Hn., Bb Tpt., Tbn.) with dynamics pp, f, ppp, straight mute.

Perc. II and Pno. play a rhythmic pattern labeled "GLOCKENSPIEL".

38

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

39 40 41 42 43 44 45

Measures 39-45: Rhythmic patterns for Vln. I, Vln. II, Vla., Vc., and D.B. with sul pont. and p pp dynamics, leading to ff and ord. endings.

CHAMBER SYMPHONY

40

46

47

48

49

50

51

52

2

Picc.

Ob.

B♭ Cl. 1

B. Cl.

Bsn.

flutertongue

p

mf

p

n

pitch gradually bends down

f

n

5

4

5

2

5

2

Hn.

B♭ Tpt.

Tbn.

pitch gradually bends up

p

n

p

n

5

4

5

2

5

2

Perc. I

SLAPSTICK

ff

Pno.

46

47

48

49

50

51

52

5

4

5

2

5

2

Vln. I

pp

sul pont.

p pp

p mp

ord.

Vln. II

pp

sul pont.

p pp

pp p mf

Vla.

pp

sul pont.

p pp

p pp

Vc.

ff

pp

D.B.

CHAMBER SYMPHONY

41

53 54 55 **56** 57 58 59

2

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

Ob. ————— ————— *pp* ————— *ff*

B♭ Cl. 1 *ppp* ————— ————— *ff* ————— *ff*

B. Cl. ————— ————— ————— *f* ————— ————— *f*

Bsn. ————— ————— ————— *f* ————— *f* ————— *f* ————— *f*

ff

2

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

B♭ Tpt. ————— ————— *pp* ————— ————— *ff* straight mute ————— *pp* ————— *ff*

Tbn. ————— ————— ————— *ff* ————— *mf* ————— ————— *ff*

2

Perc. I ————— ————— ————— **WOOD BLOCKS** ————— ————— ————— *pp*

VIBRAPHONE

GLOCKENSPIEL

L.V.

Perc. II *mf* ————— ————— *ff*

53 54 55 56 57 58 59

Pno. ————— ————— ————— *ff* ————— ————— ————— *p*

2 ord.

Vln. I *f* ————— ————— ————— *ff* ————— *mf* ————— *ff* ————— *mf*

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

Vla. ord. ————— ————— ————— *ff* ————— *ff* ————— *mf* ————— *ff* ————— *mf*

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

D.B. ————— ————— ————— *f* ————— ————— ————— —————

CHAMBER SYMPHONY

60

61

62

63

64

65

Picc.

Ob.

B♭ Cl. 1

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

WOOD BLOCKS

Perc. I

VIBRAPHONE

L.V.

(pedal through m. 73)

60

61

62

63

64

65

Vln. I

Vln. II

Vla.

Vc.

D.B.

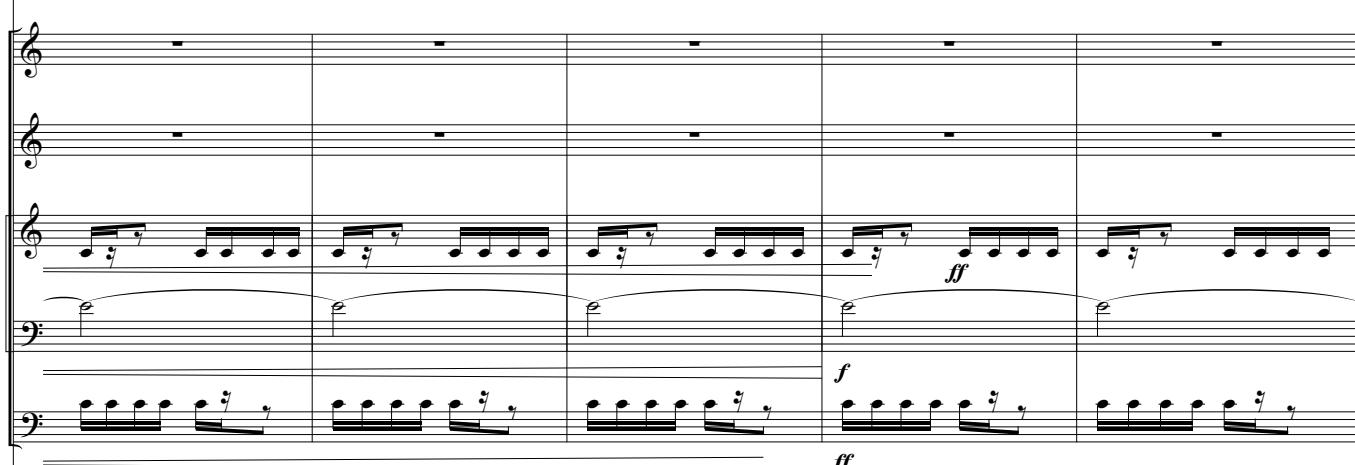
CHAMBER SYMPHONY

43

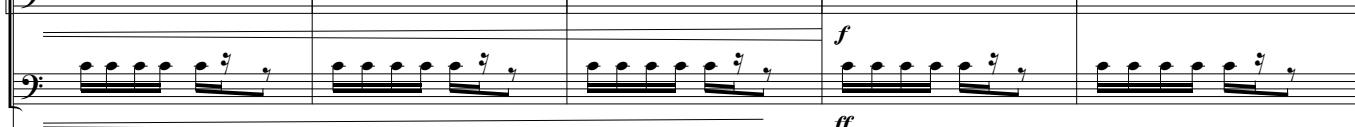
66 67 68 69 70

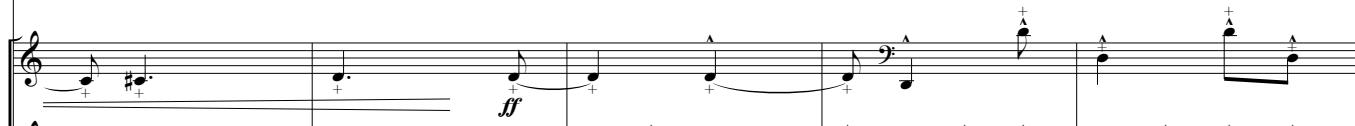
Picc. -

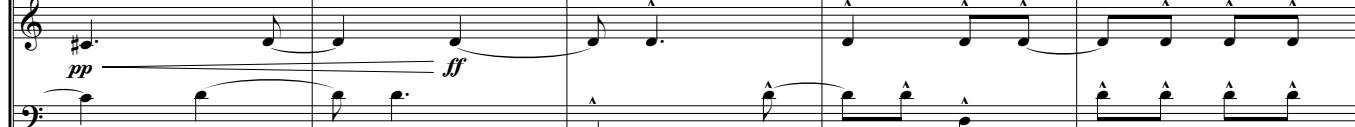
Ob. -

B♭ Cl. 1 

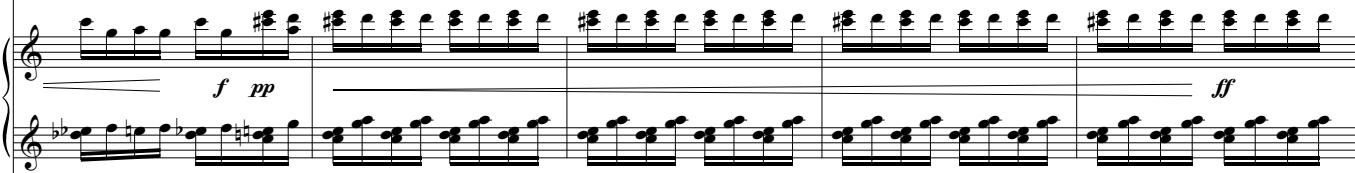
B. Cl. -

Bsn. 

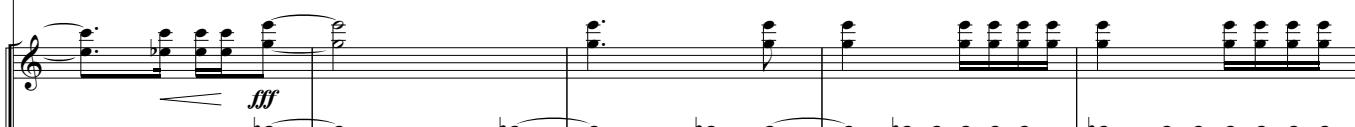
Hn. 

B♭ Tpt. 

Tbn. 

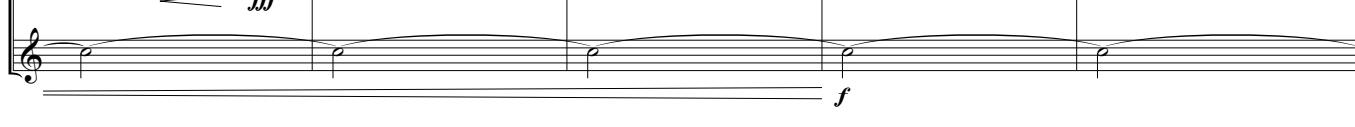
Pno. 

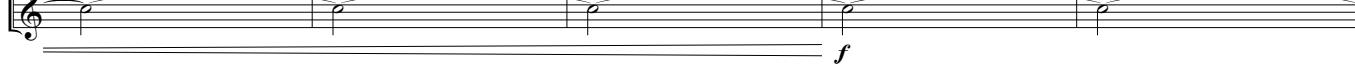
66 67 68 69 70

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

CHAMBER SYMPHONY

71 72 73 74 75

Picc. - - 3 2 4
Ob. - - 3 2 4
B♭ Cl. 1 8 3 2 4
B. Cl. 8 3 2 4
Bsn. 8 3 2 4
Hn. 8 3 2 4
B♭ Tpt. 8 3 2 4
Tbn. 8 3 2 4
Perc. I 8 3 2 4
Perc. II 8 3 2 4
Pno. 8 3 2 4
Vln. I 8 3 2 4
Vln. II 8 3 2 4
Vla. 8 3 2 4
Vc. 8 3 2 4
D.B. 8 3 2 4

71 **72** **73** **74** **75**

3 **3** **3** **2** **4**

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

ff'mf —
ff'mf —
ff'mf —
ff'mf —
SUSPENDED CYMBAL (Sm)
bell to rim

ff — **n**

ff — **n**
ff — **n**
ff — **n**

ff — **n**

ff — **p**

GLOCKENSPIEL

71 **72** **73** **74** **75**

3 **3** **3** **2** **4**

71 **72** **73** **74** **75**

Vln. I 8 3 2 4
Vln. II 8 3 2 4
Vla. 8 3 2 4
Vc. 8 3 2 4
D.B. 8 3 2 4

ff

fff **n**
f **ff** **p**
B **ff**
mf

CHAMBER SYMPHONY

45

76 77 78 79 *molto ritardando*

Picc.
Ob.
B♭ Cl. 1
B. Cl.
Bsn.

Hn.
B♭ Tpt.
Tbn.

Perc. II
Pno.

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

Measure 76: ff. Picc. (p), Ob. (p), B♭ Cl. 1 (p), Bsn. (p).
Measure 77: Ob. (pp), B. Cl. 1 (n).
Measure 78: B. Cl. 1 (n).
Measure 79: molto ritardando. Picc. (3), Ob. (3), Bsn. (3), Hn. (3), B♭ Tpt. (3), Tbn. (3), Perc. II (3), Pno. (3), Vln. I (3), Vln. II (3), Vla. (3), Vc. (3), D.B. (3).

Performance Instructions:
 - Measure 76: ff.
 - Measure 77: Ob. (p), B. Cl. 1 (p), Bsn. (p).
 - Measure 78: B. Cl. 1 (n).
 - Measure 79:
 - Perc. II: GLOCKENSPIEL (15^{ma}-)
 - Pno.: XYLOPHONE
 - Vln. I: sul pont.
 - Vln. II: sul pont.
 - Vla.: ord.
 - Vc.: ord.
 - D.B.: ff. pizz.

CHAMBER SYMPHONY

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

80 (♩ = ca. 96) *molto accelerando*

81

82

♩ = ca. 96 (♩ = ♩)
ritardando

Picc.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. I

TUBULAR BELLS

GLOCKENSPIEL

Perc. II

Pno.

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

80 (♩ = ca. 96) *molto accelerando*

81

82

♩ = ca. 96 (♩ = ♩)
ritardando

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

47

84 3 85 3 86 4

molto accelerando

Picc. Ob. B♭ Cl. 1 B. Cl. Bsn.

use alternate fingerings if possible

pp

88 3 89 4

Hn. B♭ Tpt. Tbn.

90 3 91 4

TUBULAR BELLS

Perc. I *pp*

GLOCKENSPIEL

Perc. II *p*

Pno.

84 3 85 3 86 4 87 3

molto accelerando

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

IV IV II IV

ppp *ppp* *ppp* *ppp* arco

pp *ppp*

CHAMBER SYMPHONY
(= ca. 112)

88

5

Picc. *mf*

2

Ob. *mf*

B♭ Cl. 1 *mf*

B. Cl. *mf* *pp*

Bsn. *mf*

Hn.

B♭ Tpt.

Tbn.

Perc. I [SNARE DRUM] *ppp* [GLOCKENSPIEL] *dampen!*

Perc. II

Pno.

89 90 91 92 93

5

fff *pp*

fff *fp* *fp* *simile*

fff *pp* *fp* *fp* *simile*

fff *pp* *fp* *fp* *simile*

fp *pp*

fp *pp*

pp *f* *pp*

2

fp *fp* *simile*

fp *fp*

pp *f* *pp*

5

fp *pp*

3

8

L.V.

5

ffff *ff*

2

f

5

p *mf*

3

8

88 89 90 91 92 93

ca. 112

Vln. I *mf* *p*

Vln. II *mf* *pp*

Vla. *mp* *p*

Vc. *mp*

D.B.

5

ffff *mp* II IV

ffff *mp*

ffff *mp*

ffff *pp* *f*

n

n

n

f *pp*

3

8

p

fff

mf

mf

mf

mf

CHAMBER SYMPHONY

49

ritardando

94 95 96 97 98 99

8 4 4 n 3 4 8

Picc. Ob. Bb Cl. 1 B. Cl. Bsn.

simile

8 4 4 3 4 8

Hn. Bb Tpt. Tbn.

ff p n

8 4 3 4 8

Perc. I Perc. II Pno.

pp p ppp

TUBULAR BELLS GLOCKENSPIEL

ritardando

94 95 96 97 98 99

8 4 4 n 3 4 8

Vln. I Vln. II Vla.

ff p ppp

Vc. D.B.

mf n

CHAMBER SYMPHONY

50

(♩ = ca. 96)

100

accelerando

101

use alternate fingerings if possible

Picc.

 $\frac{4}{8}$

pp

Ob.

102

 $\frac{3}{8}$

103

(♩ = ca. 96)

ritardando

B♭ Cl. I

ppp

 $\frac{3}{8}$

TAKE KAZOO

B. Cl.

ppp

 $\frac{3}{8}$

TAKE CLARINET IN B-FLAT

Bsn.

 $\frac{3}{8}$

TAKE KAZOO

Hn.

 $\frac{3}{8}$

TAKE KAZOO

B♭ Tpt.

 $\frac{3}{8}$

TAKE KAZOO

Tbn.

 $\frac{3}{8}$

TAKE KAZOO

Perc. I

TUBULAR BELLS

pp

 $\frac{3}{8}$

TAKE KAZOO

Perc. II

GLOCKENSPIEL

 $\frac{3}{8}$

TAKE KAZOO

Pno.

 $\frac{3}{8}$

TAKE KAZOO

100

accelerando

101

102

(♩ = ca. 96)

ritardando

 $\frac{4}{8}$ $\frac{2}{4}$

Vln. I

ppp

 $\frac{3}{8}$

ff

pp

Vln. II

ppp

 $\frac{3}{8}$

ff

pp

Vla.

ppp

 $\frac{3}{8}$

ff

pp

Vc.

 $\frac{3}{8}$

ff

pp

D.B.

arco

ppp

 $\frac{3}{8}$

ff

pp

CHAMBER SYMPHONY

51

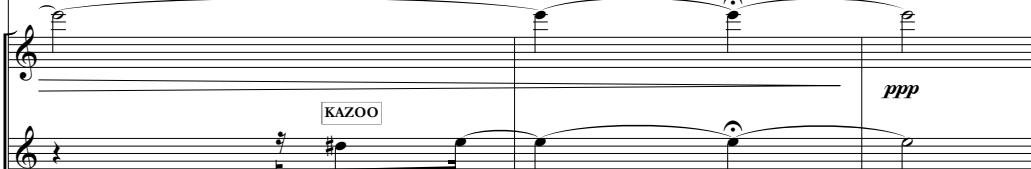
(♩ = ca. 48)

104

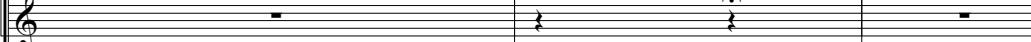
105

106

107

Picc. 

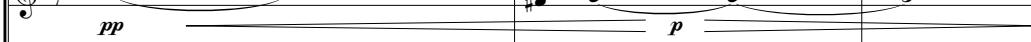
Ob. 

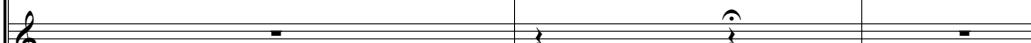
B♭ Cl. 1 

B♭ Cl. 2 

Bsn. 

Hn. 

B♭ Tpt. 

Tbn. 

Perc. II 

Pno. 

(♩ = ca. 48)

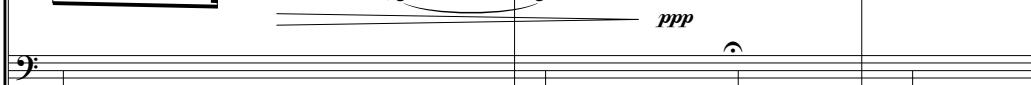
Vln. I 

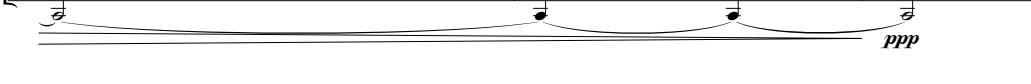
Vln. II 

Vla. 

Vc. 

D.B. 

IV 

n 

ppp 

pizz.

p

CHAMBER SYMPHONY

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.

Ob.

B♭ Cl. 1

B♭ Cl. 2

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Pno.

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

Vla.

Vc.

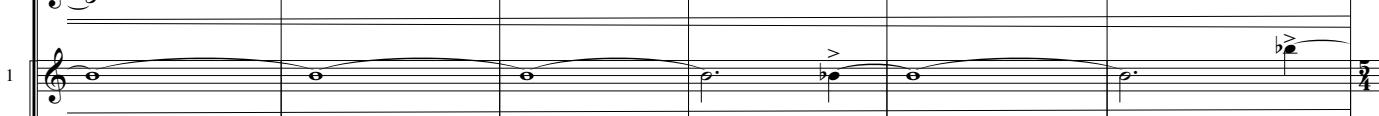
D.B.

CHAMBER SYMPHONY

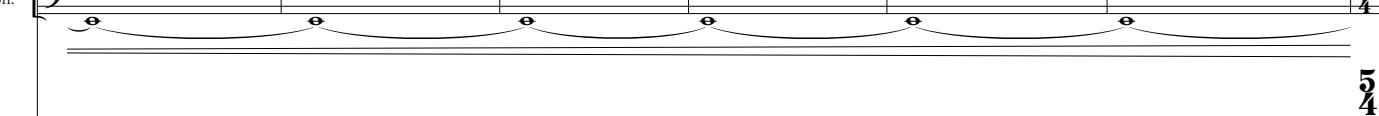
53

115 116 117 118 119 120

Fl. 

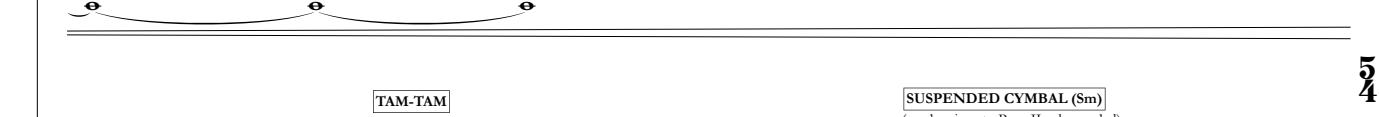
Ob. 

B♭ Cl. 1 

B♭ Cl. 2 

C. Bn. 

Hn. 

B♭ Tpt. 

Tbn. 

Perc. I

TAM-TAM

pp ff

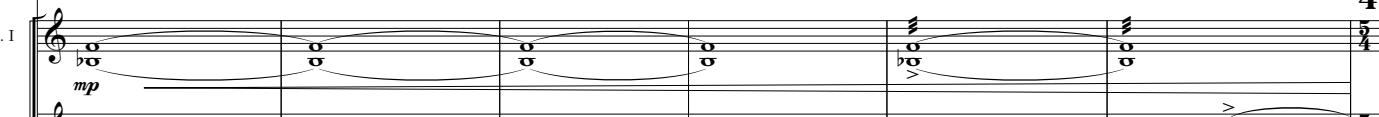
L.V.

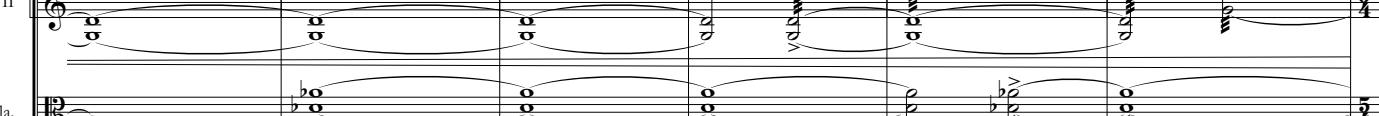
SUSPENDED CYMBAL (Sm)
(can be given to Perc. II -- lg. cymbal)

n

Pno. 

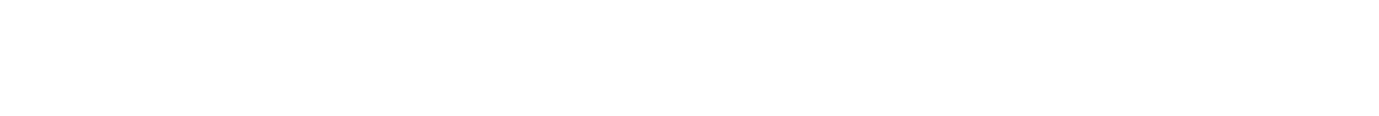
115 116 117 118 119 120

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

(♩ = ca. 360)

CHAMBER SYMPHONY

122 Half Tempo (♩ = ca. 180)

123

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

C. Bn.

5**4**

Hn.

B♭ Tpt.

Tbn.

5**4**

Perc. I

SUS. CYM. (Sm.)

L.V.

(8va)

Pno.

121

(♩ = ca. 360)

122 Half Tempo (♩ = ca. 180)

123

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

55

124

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

C. Bn.

This section shows five staves for woodwind instruments. Measure 124 starts with a sustained note on flute. Measures 125 and 126 feature rhythmic patterns with grace notes and slurs. Measure 126 includes dynamic markings like f and p .

125

3

126

4

Hn.

B♭ Tpt.

Tbn.

This section shows three staves. Measures 124 and 125 show horn and bassoon parts. Measure 126 shows a bassoon part. The bassoon part in measure 126 includes a dynamic marking p .

3

4

Pno.

This section shows a single piano staff. Measures 124 and 125 feature sixteenth-note patterns with grace notes. Measure 126 features eighth-note chords with grace notes.

124

125

126

3

4

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section shows five staves for strings. Measures 124 and 125 show violin and viola parts. Measure 126 shows cello and double bass parts. The double bass part in measure 126 includes a dynamic marking p .

CHAMBER SYMPHONY

molto accelerando

(♩ = ca. 360)

127 128 129 130 131

molto accelerando

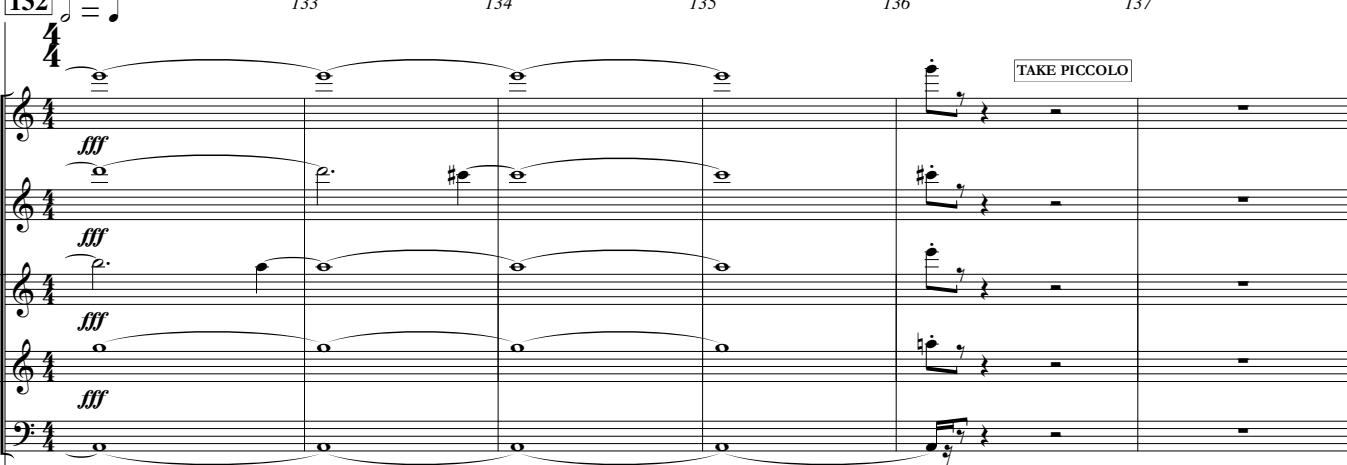
(♩ = ca. 360)

127 128 129 130 131

CHAMBER SYMPHONY

57

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

132 

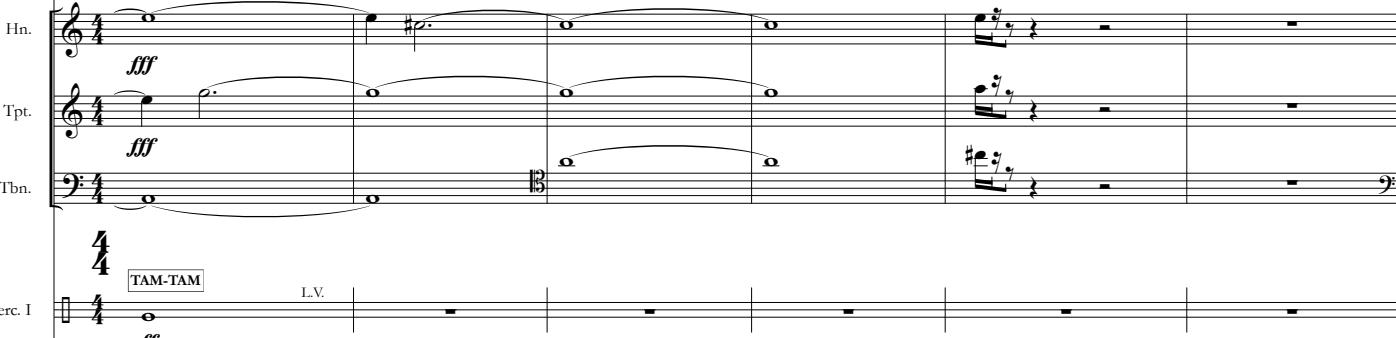
133 

134 

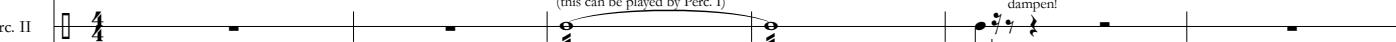
135 

136 
TAKE PICCOLO

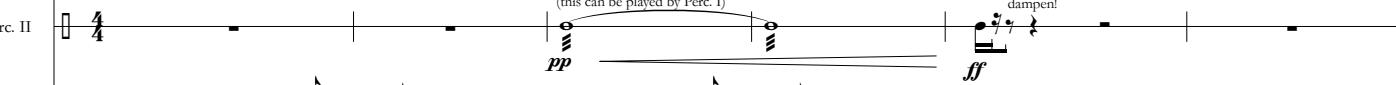
137 

Hn. 

B♭ Tpt. 

Tbn. 

Perc. I 

Perc. II 

Pno. 

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

132 

133 

134 

135 

136 

137 

CHAMBER SYMPHONY

138 139 140 141 142 143 144

Picc.
Ob.
B♭ Cl. 1
B♭ Cl. 2
C. Bn.
Hn.
B♭ Tpt.
Tbn.
Perc. I
Perc. II
Pno.

138 139 140 141 142 143 144

2 **4** **8Δ + | + | 3** **4**

ff **f** **sff** **pp** **fff**
ff **f** **sff** **mf** **fff**

2 **4** **8** **3** **4** **4**

ff **mf** **fff**
ff **mf** **fff**
ff **mf** **fff**

2 **4** **8** **TUBULAR BELLS** **3** **4** **4**

mf **f** **SUSPENDED CYMBAL (lg)**
n

8va
p **fff** **mf** **fff**

138 139 140 141 142 143 144

2 **4** **8Δ + | + | 3** **4**

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

ff **ff** **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**

ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**

ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**

ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**
ff **ff** **ff** **ff** **ff** **ff**

I & II

CHAMBER SYMPHONY

59

ritardando

145

Picc. Ob. B♭ Cl. 1 B♭ Cl. 2 C. Bn. Hn. B♭ Tpt. Tbn.

SUSPENDED CYMBAL (Lg)

Perc. II

Pno.

ritardando

145

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

a tempo

146

a tempo

147

a tempo

147

CHAMBER SYMPHONY

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

148 149 150 151 152 153

8 (| + | + Δ)

Picc.
Ob.
B♭ Cl. 1
B♭ Cl. 2
C. Bn.
Hn.
B♭ Tpt.
Tbn.
Perc. I
Pno.

straight mute

BEER BOTTLE (hi)
with drum stick

TOM (low)

58

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

148 149 150 151 152 153

8 (| + | + Δ)

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

58

ff

ff

ff

ff

ff

CHAMBER SYMPHONY

61

154 155 156 157

2 2 2 2

154 155 156 157

Vln. I Vln. II Vla. Vc.

D.B. D.B.

CHAMBER SYMPHONY

62
158

159

160

161

2 4

Picc.

Ob.

B♭ Cl. 1

B♭ Cl. 2

C. Bn.

Hn.

B♭ Tpt.

Tbn.

Perc. I

SUSPENDED CYMBAL (Lg)

XYLOPHONE
(8^{va})

2 4

Perc. II

Pno.

158

159

160

161

2 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

II & III

p

sfp

ff

ff

ff

CHAMBER SYMPHONY

63

162

Picc.

Ob.

B♭ Cl. 1

B♭ Cl. 2

C. Bn.

Hn.

B♭ Tpt.

Tbn.

163

164

165

166

p *fff* *p*

fff *p*

SUSPENDED CYMBAL (Lg.)

Perc. I

XYLOPHONE

Perc. II

Pno.

167

dampen!

dampen!

ff *n* *ff*

ff *n*

(8^{va})

(8^{va})

162

163

164

165

166

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

p *fff*

ff

fp *fff*

ff

fp

fp

ff

I & II

fff

p *fff*

ff

fp *fff*

ff

fp

fp

ff

ff

p

CHAMBER SYMPHONY

167 168 169 170 171 172

Picc.
Ob.
B♭ Cl. 1
B♭ Cl. 2
C. Bn.
Hn.
B♭ Tpt.
Tbn.

171

172

TAKE KAZOO
TAKE KAZOO
TAKE KAZOO
TAKE BASS CLARINET & KAZOO

SUS. CYM. (Med) dampen! SUSPENDED CYMBAL (Sm)
XYLOPHONE
(8va)

Perc. I
Perc. II

171

172

dampen! WOOD BLOCK (Hi)

Pno.

167 168 169 170 171 172

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

171

172

CHAMBER SYMPHONY

65

173

174

175

176

177

178

179

8

2

8

Picc.

Ob.

B♭ Cl. I

B. Cl.

C. Bn.

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

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

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

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

Hn.

B♭ Tpt.

Tbn.

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

Perc. I

WOOD BLOCK (H₂)

KAZOO

Perc. II

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

Pno.

173

174

175

176

177

178

179

8

2

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.
p
pizz.
p
pizz.
p
pizz.
p

fff *fff* *p*

CHAMBER SYMPHONY

VARIATION VII: Loonies on Leave!

accelerando

180 181 182 183 184

Picc.
Ob.
B♭ Cl. I
B. Cl.
C. Bn.

Hn.
B♭ Tpt.
Tbn.

Perc. I
Perc. II
Pno.

(drop a note when necessary)
drop out when necessary
TAKE TRUMPET
WOOD BLOCK (Hi)
COWBELL (Lo)
KAZOO

VARIATION VII: Loonies on Leave!

accelerando

180 181 182 183 184

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

CHAMBER SYMPHONY

67

185 186 187 188 189 190 191

2 **5** **2** **5**

Picc. *drop out when necessary*

Ob. *drop out when necessary*

B♭ Cl. 1 *drop out when necessary*

TAKE CLARINET

TAKE BASS CLARINET

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

Hn.

B♭ Tpt.

Tbn. *mf* *fff* *mf* *fff* *fp*

WOOD BLOCK (Hi) and COWBELL (Lo) **(COWBELL only)** **(Hi COWBELL)** **SLAPSTICK**

Perc. I **KAZOO** *ff* **HARMONICA** *fff*

Perc. II *fff*

Pno. *fff* *ppp*

2 **5** **2** **5**

Vln. I *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *arco* *pizz.* *arco*

D.B. *arco*

185 186 187 188 189 190 191

2 **5** **2** **5**

Vln. I

Vln. II

Vla.

Vc.

D.B.

fff *pp*

fff *pp*

fff *pp*

fff *ff mf* *ff mf*

CHAMBER SYMPHONY

68

192

193

194

195

196

78

Picc. Ob. B♭ Cl. 1 B. Cl. C. Bn.

Hn. B♭ Tpt. Tbn.

COWBELL (Hh) FINGER CYMBALS SUS. CYM. (Lg)

Bass Drum HARMONICA

(15^{ma}) Pno.

192 193 194 195 196

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

VARIATION VIII: In a control that is out of control

197 (♩ = ca. 192) 198 199 200

Picc. **Ob.** **B♭ Cl. 1** **B. Cl.** **C. Bn.** **Hn.** **B♭ Tpt.** **Tbn.** **Perc. I** **Pno.**

SUS. CYM. (lg) L.V.

VARIATION VIII: In a control that is out of control

197 (♩ = ca. 192) 198 199 200

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

CHAMBER SYMPHONY

(♩ = ca. 208)

accelerando

201

202

203

204

205

7 (| + | + Δ)

Picc. *p*

Ob.

B♭ Cl. 1 *ff* *p*

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

C. Bn.

Hn. *f*

B♭ Tpt.

Tbn.

Perc. I

Perc. II

Pno.

accelerando

(♩ = ca. 208)

201

202

203

204

205

7 (| + | + Δ)

Vln. I

Vln. II

Vla.

Vc.

D.B.

2

4

5

7

CHAMBER SYMPHONY

71

(♩ = ca. 60) ♩ = ca. 180 ritardando (♩ = ca. 60)

206 207 208 209 210

8 Δ + | + | (| + | + Δ)

Picc. Ob. B♭ Cl. 1 B. Cl. C. Bn. Hn. B♭ Tpt. Tbn.

Bassoon: *gradually bend up about a quarter tone*

Tenor: *gradually bend up almost a half step*

Alto: *gradually bend up a half step*

Tenor: *("spoken" through trombone)*

8

COWBELL (HI) SIREN WHISTLE

Perc. I: *ff* let ring

BASS DRUM BRAKE DRUM SUSPENDED CYMBAL (Crash or Splash if possible)

Perc. II: *fff* dampen!

Pno.: *fff*

(δ⁹²)

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

ritardando ♩ = ca. 180 ritardando (♩ = ca. 60)

206 207 208 209 210

8 Δ + | + | (| + | + Δ)

Vln. I: *fff*

Vln. II: *fff*

Vla.: *fff*

Vc.: *fff*

D.B.: *p* *fff*

CHAMBER SYMPHONY

 $\text{♩} = \text{ca. } 192$

211

ritardando

212

213

214

 $\frac{3}{4}$

Picc.

Ob. ppp

B♭ Cl. 1 ppp

B. Cl. ppp

C. Bn. ppp

 $\frac{3}{4}$

Hn. p

B♭ Tpt.

Tbn.

 $\frac{3}{4}$

Pno.

211

ritardando

213

214

 $\frac{3}{4}$

Vln. I II

Vln. II III ppp

Vla. III ppp

Vc. mf pizz.

D.B.

IV

n

n

III

arco

III

I II

pizz.

III. In the Zone

Out of the fire's pale (\bullet = ca. 60)

1 2 3 4 5 6

$\frac{3}{4}$ **$\frac{2}{4}$** **$\frac{4}{4}$** **$\frac{2}{4}$**

Flute
Oboe
Clarinet in B \flat 1
Clarinet in B \flat 2
Contrabassoon

Horn in F
Trumpet in B \flat
Trombone

Percussion 1
Percussion 2

Piano

Out of the fire's pale (\bullet = ca. 60)

1 2 3 4 5 6

$\frac{3}{4}$ **$\frac{2}{4}$** **$\frac{4}{4}$** **$\frac{2}{4}$**

Violin I
Violin II
Viola
Cello
Double Bass

CHAMBER SYMPHONY

accelerando $\text{♩} = \text{ca. } 48$

Inertias unknown

11 12 13 14

7 8 9 10 11 12 13 14

2 **5** **16** | + Δ throughout mvt.

Fl. Ob. B♭ Cl. 1 B♭ Cl. 2 C. Bn.

2 **5** 16

Hn. B♭ Tpt. Tbn.

2 **5** TAM-TAM L.V.
scrape rim with triangle beater

Perc. 1 Perc. 2 Pno.

accelerando $\text{♩} = \text{ca. } 48$ Inertias unknown

7 8 9 10 11 12 13 14

2 **5** **16** | + Δ throughout mvt.

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

CHAMBER SYMPHONY
Something sinister was moving

ritardando

15 16 17 18 19 20 21 22

3 5/16 2 5/16 3

Fl. Ob. B♭ Cl. 1 B♭ Cl. 2 C. Bn.

B♭ Tpt. Hn. Tbn. Perc. 1 Perc. 2 Pno.

“spoken” through
trombone

TAM-TAM

scrape rim with triangle beater

L.V.

n p pp pp pp pp pp

Something sinister was moving

ritardando

15 16 17 18 19 20 21 22

3 5/16 2 5/16 3

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

ord. sul pont. con sord. con sord.

n pp pp n pp

CHAMBER SYMPHONY
Impenetrable

ritardando Burntwood-black ($\text{♩} = \text{ca. } 40$)

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.

molto accelerando poco a poco

p

n

pp

5 **2** **3**

16 **VIBRAPHONE**
motor on (medium)

GLOCKENSPIEL

ritardando Burntwood-black ($\text{♩} = \text{ca. } 40$)

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.

molto accelerando poco a poco

ppp

senza sord.

n

ppp

senza sord.

ppp

pizz.

n

ppp

pp

ppp

CHAMBER SYMPHONY
Hovering coyly over the pit of Death

77

33 34 35 36 37 38 39

2 **3** **2**

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
C. Bn.

Hn.
B♭ Tpt.
Tbn.

Perc. 1
GLOCKENSPIEL
Perc. 2
Pno.

fff

ppp straight mute
n
mf
ppp *ff*

2 **3** **2**

2 **3** **2**

33 **34** **35** **36** **37** **38** **39**

2 **3** **2**

Hovering coyly over the pit of Death

33 34 35 36 37 38 39

2 **3** **2**

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

pizz.
arco
mf
ff

2 **3** **2**

A drop of light

CHAMBER SYMPHONY

White blossoms

$\text{♩} = \text{ca. 76}$
molto rit.

$\text{♩} = \text{ca. 48}$

ritardando

A luminosity and enigma

$\text{♩} = \text{ca. 44}$

40 41 42 43 44 45 46 47 48

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

$\text{♩} = \text{ca. 76}$
molto rit.

$\text{♩} = \text{ca. 48}$

ritardando

$\text{♩} = \text{ca. 44}$

TAKE BASSOON

FINGER CYMBALS

L.V.

A drop of light

White blossoms

$\text{♩} = \text{ca. 76}$
molto rit.

$\text{♩} = \text{ca. 48}$

A luminosity and enigma

$\text{♩} = \text{ca. 44}$

40 41 42 43 44 45 46 47 48

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

$\text{♩} = \text{ca. 76}$
molto rit.

$\text{♩} = \text{ca. 48}$

sul pont.

ord. con sord.

ppp

CHAMBER SYMPHONY

79

Billows of lace ash

molto accel. $\text{♩} = \text{ca. } 76$

Clover rises, disperses:

a ghost... ($\text{♩} = \text{ca. } 44$)*ritard.*

49 50 51 52 53 54 55 56 57

Fl. **Ob.** **B♭ Cl. 1** **B♭ Cl. 2** **Bsn.**

Hn. **B♭ Tpt.** **Tbn.**

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

Perc. 2 **GLOCKENSPIEL** **L.V.** **pp**

Pno.

Billows of lace ash

molto accel. $\text{♩} = \text{ca. } 76$

Clover rises, disperses:

a ghost... ($\text{♩} = \text{ca. } 44$)*ritard.*

49 50 51 52 53 54 55 56 57

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

CHAMBER SYMPHONY

...a transcendent puzzle Lilacs bleed their color

a tempo

ritardando

a tempo

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

VIBRAPHONE

GLOCKENSPIEL

Pno.

FINGER CYMBALS

L.V.

"spoken" through trombone

ppp

3
4

8
3
2
4

3
4

2
4

a tempo

ritardando

a tempo

58 59 60 61 62 63 64

3
4

8
3
2
4

3
4

2
4

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sord.

pp

p

n

pizz.

pp < mf

arco

n

mp

CHAMBER SYMPHONY

81

Gentian and bittersweet

molto accelerando poco a poco

Morning glory, almond blossom, foxglove

65

66

67

68

69

Fl. *p*

Ob.

B♭ Cl. 1

B♭ Cl. 2 *p*

Bsn.

Hn.

"spoken" through trumpet

B♭ Tpt. *ppp*

(ord.)

Tbn.

Perc. 1

Perc. 2 **GLOCKENSPIEL**

Pno. *pp*

SUSPENDED CYMBAL

n *p* *mf* *n*

2 **4** **3** **5**

2 **4** **3** **5**

2 **4** **3** **5**

Gentian and bittersweet

molto accelerando poco a poco

Morning glory, almond blossom, foxglove

65

66

67

68

69

Vln. I

Vln. II

Vla. *n pp*

Vc. *mf*

D.B.

mfp *p* *mf* *mf*

2 **4** **3** **5**

2 **4** **3** **5**

2 **4** **3** **5**

Strained through glass

CHAMBER SYMPHONY
Fluttering white as telltales Exploding, wet and showery ($\bullet = \text{ca. } 152$)
accelerando

70

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

B♭ Tpt. "spoken" through trumpet p

Tbn. "spoken" through trombone p

Perc. 1 SUSPENDED CYMBAL ff
SLAPSTICK

Perc. 2 GLOCKENSPIEL ff
dampen!

Pno. (15ma) f

71 $\frac{2}{4}$

72 $\frac{2}{4}$

73 $\frac{2}{4}$

74 $\frac{2}{4}$

Exploding, wet and showery ($\bullet = \text{ca. } 152$)

Strained through glass

Fluttering white as telltales

Exploding, wet and showery ($\bullet = \text{ca. } 152$)
accelerando

70

Vln. I f

Vln. II f

Vla. f

Vc. f

D.B.

71 $\frac{2}{4}$

72 $\frac{2}{4}$

73 $\frac{2}{4}$

74 $\frac{2}{4}$

Exploding, wet and showery ($\bullet = \text{ca. } 152$)

ossia hold low E for three bars

CHAMBER SYMPHONY

83

Deeply shining, terrible...

Deeper than Snake-sure, entangling,
north light binding

75 76 77 78 79 80 81

Fl. Ob. B♭ Cl. 1 B♭ Cl. 2 Bsn. Hn. B♭ Tpt. Tbn.

3 3 3 2 - - - -

mf mf mf mf mf mf fff

3 2 - - - - -

"spoken" through trombone ord.

TAM-TAM L.V. TEMPLE BOWL or GONG L.V.

Perc. 1 Perc. 2 Pno.

ff ff ff

15^{ma}-

Deeply shining, terrible...

75 76 77 78 79 80 81

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

3 3 3 2 - - -

Deeper than Snake-sure, entangling,
north light binding

CHAMBER SYMPHONY

Whips that trail their spectra as they fall

82 ($\text{♩} = \text{ca. } 176$) 83 84 85 86

Hn. B♭ Cl. 1 B♭ Cl. 2 Bsn.

B♭ Tpt. Tbn.

Perc. 1 Perc. 2

Pno.

TAKE KAZOO

f

ffff

TAKE KAZOO

TAKE KAZOO

TUBULAR BELL L.V.

#

ffff

GLOCKENSPIEL L.V. all

ff' pp

Whips that trail their spectra as they fall

82 ($\text{♩} = \text{ca. } 176$) 83 84 85 86

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

osssia:
octave down

3

6

6

3

CHAMBER SYMPHONY

85

The at last undeniable beauty of the night

Quarter tempo ($\bullet = \text{ca. } 44$)

87 88 89 90 91 92 93 94 95

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn.
B♭ Tpt.
Tbn.

Perc. 1
Perc. 2

Pno.

93 **94** **95**

3 **2** **3** **2**

3 **2**

TRIANGLE

The at last undeniable beauty of the night

Quarter tempo ($\bullet = \text{ca. } 44$)

87 88 89 90 91 92 93 94 95

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

con sord.

con sord.

con sord.

con sord.

con sord.

93 **94** **95**

3 **2**

3 **2**

ppp

CHAMBER SYMPHONY
Such are the vistas of thought
ritardando

96 97 98 99 **100** 101 102 103 104 105 106

3 **4** **3** **8** **2** **3** **8** **5** **16**

Fl. - - - - - *ppp* - - - - -
 Ob. - - - - - - - - - -
 B♭ Cl. 1 - - - - - *ppp* - - - - -
 B♭ Cl. 2 - - - - - *ppp* - - - - -
 Bsn. - - - - - *ppp* - - - - -

3 **4** **3** **8** **2** **3** **5** **16**

Hn. - - - - - **KAZOO** - - - - -
 B♭ Tpt. - - - - - **KAZOO** - - - - -
 Tbn. - - - - - **KAZOO** - - - - -
 Perc. 1 - - - - - **TRIANGLE** L.V. - - - - -
 Perc. 2 - - - - - **GLOCKENSPIEL** L.V. - - - - -
 Pno. - - - - - *p* - - - - -

 Such are the vistas of thought
ritardando

96 97 98 99 **100** 101 102 103 104 105 106

3 **4** **3** **8** **2** **3** **8** **5** **16**

Vln. I - - - - -
 Vln. II - - - - -
 Vla. - - - - - (gloss.) - - - - -
 Vc. - - - - - (gloss.) - - - - -
 D.B. - - - - - - - - - - *n* - - - - - *p* - - - - - *n* *ppp* - - - - - *freely, ad lib.*

CHAMBER SYMPHONY

87

107 $\text{♩} = \text{ca. } 48$ 108 109 110 111 112 113 *ritardando*

5 $\frac{16}{16}$ 3 $\frac{8}{4}$

Fl.

Ob.

B♭ Cl. 1

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

5 $\frac{16}{16}$ 3 $\frac{8}{4}$

5 $\frac{16}{16}$ 3 $\frac{8}{4}$

5 $\frac{16}{16}$ 3 $\frac{8}{4}$

107 $\text{♩} = \text{ca. } 48$ 108 109 110 111 112 113 *ritardando*

5 $\frac{16}{16}$

senza sord.
sul pont.

ppp

senza sord.
sul pont.

ppp

p — *n*

CHAMBER SYMPHONY

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

a tempo

114 115 116 117 118 119
4 **5** **16** **16** **7** + **1** + **Δ** **5** **16**

ritardando (♩ = ca. 40)

Fl.
Ob.
Bsn.
Tbn.
Hn.
B♭ Tpt.
Perc. 1
Perc. 2
Pno.

TAKE CLAR.
IN B-FLAT
TROMBONE
"spoken" through trombone
GLOCKENSPIEL
L.V.
8va

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

*a tempo*It's coming
(♩ = ca. 40)

114 115 116 117 118 119
4 **5** **16** **16** **7** + **1** + **Δ** **5** **16**
ritardando (♩ = ca. 40)
ord.

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

ord.
sul pont.
ord.
sul pont.
ord.
senza sord.
ord.
ord.
ord.

CHAMBER SYMPHONY

89

accelerando

120 121 122 123 124 125 126 127

Pale as souls
(♩ = ca. 72) **An eternal predator**

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn.

B♭ Tpt.

Tbn. "spoken" through trombone
TAKE KAZOO

Perc. 1

Perc. 2 L.V.

Pno. 15^{ma} 15^{ma} 3 3 pp < p > pp ppp f mp f mf ff

ritardando

Pale as souls

An eternal predator

(♩ = ca. 72) *ritardando*

Musical score for orchestra, page 120-127. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The score shows various musical measures with time signatures changing between 2/4, 3/4, and 122. Dynamics include ppp, ff, and ff. Measure 121 starts with a 2/4 section. Measure 122 begins with a 122 section. Measures 123 through 126 show a mix of 2/4 and 3/4 sections. Measure 127 concludes the section.

CHAMBER SYMPHONY

An elegant chaos

(♩ = ca. 26)

Tissue-thin

(♩ = ca. 40)

ritardando

128 129 130 131 132 133 134 135 136

Fl.
Ob.
Bsn.
B♭ Cl. 1
B♭ Cl. 2
Hn.
B♭ Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.

TAKE KAZOO

TAKE KAZOO**VIBRAPHONE****TEMPLE BOWL
or GONG**

L.V.

An elegant chaos

(♩ = ca. 26)

Tissue-thin

(♩ = ca. 40)

ritardando

128 129 130 131 132 133 134 135 136

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

VIBRAPHONE
GLOCKENSPIEL

**TEMPLE BOWL
or GONG**
L.V.

sul A

pizz.

pp

CHAMBER SYMPHONY

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

91

137 138 139 140 141 142 143 144

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
KAZOO
Bsn.
KAZOO
Hn.
B♭ Tpt.
Tbn.
Perc. 1
Perc. 2
Pno.

TROMBONE "spoken" through trombone
FINGER CYMBALS
L.V.

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

137 138 139 140 141 142 143 144

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

p
pizz.
p
pp

IV. The Counterforce

Night-voices ($\bullet = \text{ca. } 60$)

2 3 4 5 6 7 8

4

Flute

Oboe *mf*

Clarinet in B \flat

Bass Clarinet

Bassoon *f*

4

Horn in F *f*

Trumpet in B \flat *f*

Trombone *ff*

4

Percussion I

Percussion II

Piano

Night-voices ($\bullet = \text{ca. } 60$)

4

Violin I

Violin II

Viola

Cello

Double Bass

CHAMBER SYMPHONY

93

9

10

11

play leisurely; white notes should be longer than black notes

Fl.

Ob.

Bsn.

B. Cl.

Hn.

B♭ Tpt.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

KAZOO play leisurely; white notes should be longer than black notes

KAZOO play leisurely; white notes should be longer than black notes

KAZOO

CHAMBER SYMPHONY

[14] ♩ = ⌂ (♩ = ca. 120)

accelerando

12

13

15

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

TAKE CONTRABASSOON

ff

SLAPSTICK

Perc. I

KAZOO

HARMONICA

GLOCKENSPIEL

dampen all

Perc. II

Pno.

[14] ♩ = ⌂ (♩ = ca. 120) *accelerando*

Vln. I

Vln. II

Vla.

Vc.

D.B.

play leisurely; white notes should be longer than black notes

KAZOO play leisurely; white notes should be longer than black notes

p

KAZOO play leisurely; white notes should be longer than black notes

p

CHAMBER SYMPHONY

95

The sky is busy, streaming, a living plasma

♩ = ca. 160

♩ = ca. 160

(accel.)

16 17 18 19 20

Fl. Ob. B♭ Cl. C. Bn. Hn.

pp pp pp ff ff

B♭ Cl. B. Cl. C. Bn. Hn.

pp pp p ff ff

C. Bn. Hn. B♭ Tpt. Tbn.

pp pp pp harmon mute
(stem in)

B♭ Tpt. Tbn.

ff straight mute f n

SUSPENDED CYMBAL

Perc. I

HARMONICA

GLOCKENSPIEL dampen all

Perc. II

BASS DRUM

Pno.

pp

ff

ff

The sky is busy, streaming, a living plasma

♩ = ca. 160

con sord.

Musical score for strings and double bass. The score includes parts for Vln. I, Vln. II, Vla., Vc., and D.B. The double bass part includes markings for 'bow tailpiece'. Dynamics and performance instructions include *p*, *mf*, *n*, *f*, *con sord.*, and *mf*.

CHAMBER SYMPHONY

21

22

23

24

25

Fl.

Ob.

B♭ Cl.

B. Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

BRAKE DRUM

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

97

26

27

28

29

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

B. Cl.

C. Bn.

Hn. *ff*

B♭ Tpt.

Tbn.

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

Perc. II

Pno. *ff*

Vln. I *mf*

Vln. II

Vla. *mf*

Vc.

DB.

CHAMBER SYMPHONY

30

31

32

33

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.

BRAKE DRUM

XYLOPHONE

30

senza sord.

ff senza sord.

ff senza sord.

ff senza sord.

ff senza sord.

A

CHAMBER SYMPHONY

99

34

35

36

37

Musical score page 10, measures 11-12. The score includes parts for Flute, Oboe, Bassoon, Clarinet, Bassoon, Horn, Trombone, Tuba, Percussion I, Percussion II, Piano, Violin I, Violin II, Cello, Double Bass, and various woodwind parts. The score features dynamic markings such as *f*, *fff*, *p*, and *ff*. Percussion parts include "BRAKE DRUM" and "XYLOPHONE". Measure 11 shows woodwind entries with grace notes and sixteenth-note patterns. Measure 12 begins with a forte dynamic from the brass section, followed by a piano dynamic from the woodwinds, and concludes with a forte dynamic from the brass section.

CHAMBER SYMPHONY

100

Bright as dittany in July

38

39

40

41

42

43

Fl.

Ob.

B♭ Cl.

B. Cl.

C. Bn.

Hn.

B♭ Tpt.

Tbn.

LOW TOM & BRAKE DRUM

& SUSPENDED CYMBAL

(L.V.)

Perc. I

HARMONICA

XYLOPHONE

Perc. II

Pno.

Bright as dittany in July

42

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

101

50 There is no heart, anywhere now,
no human heart left in which I exist

$\text{d} = \text{d} (\text{d} = \text{ca. } 80)$

5 **4** **5** **4**

44 45 46 47 48 49 50 51 52

Picc.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Hn.
B♭ Tpt.
Tbn.
Perc. I
Perc. II
Pno.

cadenza (tempo and dynamics ad lib, do not play in strict tempo)

TAM-TAM

50 There is no heart, anywhere now,
no human heart left in which I exist

$\text{d} = \text{d} (\text{d} = \text{ca. } 80)$

5 **4**

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

CHAMBER SYMPHONY

53 54 55 56 57 58 59 60

Picc. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ $\sharp\text{o}\dots$ | $\frac{4}{4}\text{o}$
ppp

Ob. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ - | $\frac{4}{4}$ -

B♭ Cl. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ $\sharp\text{o}\dots$ | $\frac{4}{4}\text{o}$
ppp

B. Cl. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ - | $\frac{4}{4}$ -

C. Bn. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ - | $\frac{4}{4}$ -

Hn. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ - | $\frac{4}{4}$ -

B♭ Tpt. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ - | $\frac{4}{4}$ -

Tbn. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ - | $\frac{4}{4}$ -

Perc. I - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ - | $\frac{4}{4}$ -

Perc. II - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ - | $\frac{4}{4}$ -

Pno. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ $\sharp\text{8}\text{:}\text{8}\text{:}$ | $\frac{4}{4}\text{o}$
f *mp* *mf* *p*
pp

Vln. I - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ - | $\frac{4}{4}$ -

Vln. II - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ $\text{o}\dots$ | $\frac{4}{4}\text{o}$
ppp

Vla. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ $\text{8}\text{:}\text{8}\text{:}$ | $\frac{4}{4}\text{o}$
ppp

Vc. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ p | $\frac{4}{4}\text{o}$
ppp *sul G*

D.B. - | $\frac{5}{4}$ - | $\frac{4}{4}$ - | $\frac{3}{4}$ - | $\frac{6}{4}$ - | - | $\frac{7}{4}$ - | $\frac{4}{4}$ -
ppp

CHAMBER SYMPHONY

103

CHAMBER SYMPHONY

3 4 2 3 2 4

Picc. Ob. Bb Cl. B. Cl. C. Bn.

3 4 2 3 2 4

Hn. Bb Tpt. Tbn.

3 4 2 3 2 4

Perc. I Perc. II

Pno.

3 4 2 3 2 4

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

CHAMBER SYMPHONY

105

♩ = ca. 108
 77 *ritardando*
 ♩ = ca. 80 again
 78

Picc. Ob. B♭ Cl. B. Cl. C. Bn.
 4 6 4 6 4 5

Hn. B♭ Tpt. Tbn.
 4 6 4 5

Perc. I Perc. II Pno.
 4 6 4 5

♩ = ca. 96
 4 ritardando

Vln. I Vln. II Vla. Vc. D.B.
 4 6 4 6 4 5

CHAMBER SYMPHONY

82 There in the lurid red altitudes ($\bullet = \text{ca. } 60$)

83

84

85

5 4 6 4 4

picc. ob. b_b cl. b. cl. c. bn. hn. b_b tpt. tbn. perc. i perc. ii pno.

n *n* *n*

ppp *pp* *pp* *pp*

(spoken through trumpet) *p*

TAM-TAM *n*

8a

There in the lurid red altitudes ($\bullet = \text{ca. } 60$)

5 4 6 4 4

vln. i vln. ii vla. vc. db. db.

n *n* *n*

pizz. *p* *mf* arco *mf* *mf* *mf*

quasi una cadenza (freely)

86 The sound-shadow comes down

87 88 89 90 91

Picc.
Ob.
B♭ Cl.
B. Cl.
C. Bn.
Hn.
B♭ Tpt.
Tbn.
Perc. I
Perc. II
Pno.

TAM-TAM L.V.
ff (ord.)
ff (8va)
HARMONICA
FINGER CYMBALS L.V.
p

86 The sound-shadow comes down

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

ff arco
ff

CHAMBER SYMPHONY

92 Downward in tendrils of many colors ritardando 93 95 94 Terror has come ($\bullet = \text{ca. } 160$) 96

5 $\Delta + |$ 4

Picc. Ob. B \flat Cl. B. Cl. C. Bn. Hn. B \flat Tpt. Tbn.

TUBULAR BELLS HARMONICA KAZOO BASS DRUM

Perc. I Perc. II Pno.

Downward in tendrils of many colors ritardando $\bullet = \text{ca. } 160$

5 $\Delta + |$ 4

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

CHAMBER SYMPHONY

97

08

99

100

101

102

109

A musical score page showing five staves. The top three staves are blank (Picc., Ob., E♭ Cl.). The bottom two staves are filled with music for Bassoon (B. Cl.) and Double Bassoon (C. Bn.). Both instruments play eighth-note patterns in 3/4 time across six measures. The bassoon part uses a variety of fingerings and key signatures (F major, G major, A major, B major, C major) indicated by small letters above the notes.

Musical score for strings and woodwind section. The score includes parts for Hn. (Horn), B♭ Tpt. (B-flat Trumpet), and Tbn. (Bassoon). The strings play sustained notes throughout the section. The woodwind section begins with eighth-note patterns in measures 11-12, followed by sixteenth-note patterns in measure 13, and concludes with eighth-note patterns in measure 14. The dynamic marking *f* is placed under the eighth-note pattern in measure 13.

Musical score for Perc. I, Perc. II, and Pno. The score includes dynamic markings ***ff***, ***n***, and ***f***, and performance instructions **BASS DRUM**, **KAZOO**, and ***ff***.

Perc. I: Bass drum.

Perc. II: Kazoo.

Pno.: Pianist's hands playing eighth-note patterns. The right hand uses grace notes above the main notes. The left hand provides harmonic support. Dynamic ***ff*** is indicated at the beginning of the piano section.

A musical score page featuring five staves for string instruments. From top to bottom: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Double Bass (D.B.). The music consists of four measures. In the first measure, all parts play eighth-note patterns except for Vln. I which has sixteenth-note patterns. Dynamics include ff and f. In the second measure, there is a rest followed by eighth-note patterns. Dynamics include ff and f. In the third measure, there is another rest followed by eighth-note patterns. Dynamics include f. In the fourth measure, the dynamics change to port. (portamento) and the patterns continue. The score uses standard musical notation with stems indicating direction.

CHAMBER SYMPHONY

110

103

104

105

106

107

Picc.

Ob.

E♭ Cl.

B. Cl.

C. Bn.

TAKE BASSOON

Hn.

B♭ Tpt.

Tbn.

ff

BASS DRUM

Perc. I

TUBULAR BELLS

L.V.

ff

KAZOO

Perc. II

3 TOMS or drums

ff

106

Vln. I

Vln. II

Vla.

Vc.

D.B.

Like a city in a myth

108

109

110

111

112

113

Picc.

Ob.

E♭ Cl.

B. Cl.

Bsn.

ff

Hn.

B♭ Tpt.

Tbn.

spoken

spoken → ord.

Perc. I

4 TOMS

ff

TAM-TAM

scrape

SNARE DRUM

L.V.

XYLOPHONE

f

TOM or drum

Perc. II

Pno.

Like a city in a myth

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

Up above the surface of the Earth in rainbow light

114 115 116 117 118 119

This section shows six staves of musical notation. The top three staves (Picc., Ob., Eb Cl.) play eighth-note patterns. The B. Cl. and Bsn. staves play sustained notes with grace marks. The Hn., Bb Tpt., and Tbn. staves are mostly silent. Perc. I plays a rhythmic pattern of sixteenth-note pairs. Perc. II and Pno. play eighth-note patterns.

This section continues the musical score. The staves for Hn., Bb Tpt., and Tbn. remain mostly silent. The other instruments continue their patterns from the previous section.

SNARE DRUM rim shot rim shot SUS. CYM.

XYLOPHONE

This section includes specific instructions for Perc. I: "SNARE DRUM" followed by "rim shot" markings. Perc. II is instructed to play "XYLOPHONE". The Pno. staff begins with "(8va)" and continues its eighth-note pattern.

Up above the surface of the Earth in rainbow light

This section shows five staves for Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I and Vln. II staves play sustained notes with grace marks. The Vla., Vc., and D.B. staves play eighth-note patterns. Arrows point from the Vln. II, Vla., and Vc. staves to specific notes in the Vln. I staff, which are enclosed in boxes.

CHAMBER SYMPHONY

113

121

120

122

123

124

125

Picc.

Ob.

E♭ Cl.

B. Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

SUSPENDED CYMBAL

L.V.

Perc. I

ff

CROTALES

L.V.

pp

XYLOPHONE

Perc. II

(8^{va})

Pno.

121

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMBER SYMPHONY

[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
Perc. II
Pno.

SUSPENDED CYMBAL L.V.
TUBULAR BELLS
TAM-TAM
scrape L.V.

XYLOPHONE

[128] There is a luminary looking down from the sky

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

CHAMBER SYMPHONY

115

132 133 134 135

Picc. Ob. E♭ Cl. B. Cl. Bsn. Hn. B♭ Tpt. Tbn.

TAM-TAM

L.V. **136** Falling, a bright angel of death
 $\text{♪} = \text{♪} (\text{♩} = \text{ca. } 106)$ *accelerando*

136 Falling, a bright angel of death
 $\text{♪} = \text{♪} (\text{♩} = \text{ca. } 106)$ *accelerando*

HARMONICA this harmonica part may be switched with the kazoo part in the piano or D.B.

XYLOPHONE **136** Falling, a bright angel of death
 $\text{♪} = \text{♪} (\text{♩} = \text{ca. } 106)$ *accelerando*

TAKE KAZOO

KAZOO this kazoo part may be switched with the harmonica part in Percussion I

(8va) 15ma

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

sul G n

(sul D) n

KAZOO this kazoo part may be switched with the harmonica part in Percussion I

fff

CHAMBER SYMPHONY

137

Picc. *p* 12 138 139 *ppp*

Ob. 12 3 *ppp* *p*

E♭ Cl. *p* 3 5

B. Cl. *p*

Bsn. [KAZOO] [TAKE BASSOON]

Hn. [KAZOO]

B♭ Tpt. [KAZOO] *fff*

Tbn. [KAZOO] *fff*

Perc. I [HARMONICA] *n*

Perc. II [BASS DRUM] *fff* [KAZOO]

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

Vln. I add tremolo sul G add tremolo add tremolo

Vln. II *n* add tremolo

Vla. add tremolo

Vc. *n* add tremolo [KAZOO] [DOUBLE BASS]

D.B. *pp*

CHAMBER SYMPHONY

117

 $\text{♩} = \text{ca. } 132$

140 KAZOO 141 fff 142 3 143 fff

Picc. Ob. Eb Cl. B. Cl. Bsn. BASSOON p Hn. B♭ Tpt. HORN n TRUMPET fff (speak through trumpet here if possible) Tbn. TROMBONE n fff (speak through trombone here if possible) KAZOO ff fff

Perc. I KAZOO fff Perc. II BASS DRUM fff

(15^{ma}) Pno. 12 ppp mf fff (cluster) 3

Vln. I fff fff fff fff fff

Vln. II fff fff fff fff fff

Vla. (sul G) fff fff fff fff

Vc. fff fff fff fff fff

D.B. fff fff fff fff fff

$\text{♩} = \text{ca. } 132$