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Three Entistatios

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# Three Entistatios for Chamber Ensemble

Robert Laidlow (2019)

## Score in C

Clarinet in Bb

Soprano Saxophone (doubling Alto Saxophone)

Bassoon

Horn in F

Trumpet in Bb

Violin I

Violin II

Viola

'Cello

Contrabass

2 Percussion:

### Percussion 1

Vibraphone

Bass Drum

5 Temple Blocks

Cabasa

2 Cowbells (Low & Medium)

Agogo

Whip

Brake Drum (alt. Anvil)

6 Suspended Cymbals (shared with Perc. 2)

Trash (6")

Splash (7-8")

Small China (8-10")

Splash/Crash (10")

Crash (12")

Crash (14")

### Percussion 2

Thundersheet (medium size)

Triangle (small)

Guiro

Cabasa

Vibraslap

4 High Tom-toms

Snare Drum (small/medium)

6 Suspended Cymbals (shared with Perc. 1)

Trash (6")

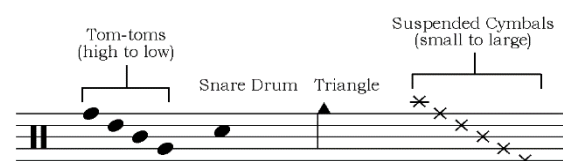
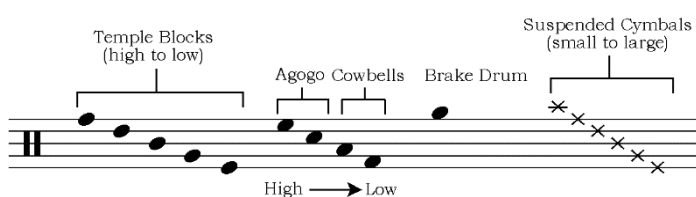
Splash (7-8")

Small China (8-10")

Splash/Crash (10")

Crash (12")

Crash (14")



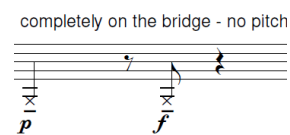
Duration c. 11"

## Performance Note

- Square noteheads for string instruments denote that the string should be played completely overpressed so that there is no pitch at all, only noise. Also known as scratch tone. This technique is also marked with “overpressure” or “o.p.” in the score.



- ‘X’ noteheads for string instruments denote that the instrument should be bowed completely on the bridge, producing no pitch



- In the third movement string instruments are instructed to finger non-speaking natural harmonics in order to produce the sound of bowing with no pitch.



- All tremolos are unmeasured
- The suspended cymbals should be set up between Percussion 1 and 2 so that each player can access them from either side. This means they should be set up in one long row, or in two rows of three directly above one another
  - In the first movement, both players will need to play the cymbals simultaneously. Percussion 2 is required to immediately mute cymbals struck by Percussion 1 by choking them with one hand.

## Programme Note

This three-movement work is a piece inspired by, created in collaboration with, and responding to artificial intelligence. Most research into AI begins with a model that has learned as much as possible from its dataset – where its training is ‘complete’. For this piece, I was interested in examining the AI at different stages of learning music.

The first movement is an exploration of the beginning of the learning process, where an AI has not yet learned what we consider the basics of coherent composition and musical technique. Its neurons fire randomly, producing many unrelated ideas at an extremely fast rate. It will also often ‘overfit’, meaning that it copies directly from its dataset, like a quote, or it might become stuck in a repeating cycle of one or two notes. Some of the material from this movement is derived directly from an AI in the early stages of training; other ideas are original, conceived to fit this overall narrative.

The second movement is a conversation between myself, the composer, and a state-of-the-art AI network that is fully trained upon my music. I would write music, then the AI would respond in a style it had learned from studying my previous works. I decided which of its ideas were interesting, reworked them into new forms, and then gave this as the algorithm’s next input.

The final movement moves more towards science fiction. It is an imagined soundscape of a future-AI that has reached ‘singularity’ – the ability to rework and improve itself at an exponential rate. The incoherence and randomness of the untrained model is now totally replaced by a single-minded, obsessive world of whirring tones passing by at an ever-increasing rate. Eventually the computer ascends into a plane that is too rapid and fleeting to be heard by human ears.

An ‘Entistatio’ is a word devised and defined by the artificial intelligence network ‘Lexiconjure’, trained on the Merriam Webster English Dictionary and created by computational artist Ross Goodwin. Its definition is given as “a short piece of music or metal”.

With thanks to my collaborator Christine Payne (OpenAI), and her model MuseNet.

*Three Entistatios for Chamber Ensemble* was written for the BBC Philharmonic Orchestra. It was premiered at the Royal Northern College of Music on June 13<sup>th</sup>, 2019, conducted by Jack Sheen.

# Three Entistatios for Chamber Ensemble

for the BBC Philharmonic Orchestra

## I

Robert Laidlow

**♩ = 144, hectic**

**Clarinet in Bb**  
*ff, senza dim.*  
*p, giocoso*

**Soprano Saxophone**  
*ff, senza dim.*  
growl

**Bassoon**  
*ff, senza dim.*

**Horn in F**  
*ff, senza dim.*  
con sord (cup)  
flz

**Trumpet in Bb**  
*ff, senza dim.*

**Violin 1**  
*ff*  
pitchless overpressure (o.p)  
sul IV

**Violin 2**  
*ff*  
pitchless overpressure (o.p)  
sul IV

**Viola**  
*ff*  
pitchless overpressure (o.p)  
sul IV  
*ff, senza dim.*

**Violoncello**  
*ff*  
pitchless overpressure (o.p)

**Contrabass**  
*ff*  
pitchless overpressure (o.p)

**Percussion**  
Sus. Cym. drum/hard sticks  
Cowbells & Agogo  
(Sus. Cym.) To Br.D.  
Brake Drum  
*ff* *f* *f* *p*

**Thundersheet**  
Thundersheet bass drum mallet  
To Tom-t.  
Tom-toms & Snare drum sticks  
(snare on)  
*ff* *mf* *f* *mp* *f*

4

Cl. *p, giocoso* *f* *p*

Sop. Sax. *fp* *fp*

Bsn. *p, giocoso* *f* *p*

Hn. *f*

Tpt. *fp* *fp*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ord.* *gliss.* *o.p.* *ff*

Vc. *ff*

Cb. *ff*

Br.D. *f* *p* *mp* *mf* *f*

Tom-t. *f* *p* *f*

To T. Bl. T. Bl. To B. D. Bass Drum (hard stick still) To T. Bl.

To Gro. Guiro To Vibraslap V-S. To Tom-t.

7

Cl. *f* *mp*

Sop. Sax. *fp*

Bsn. *f* *p*

Hn.

Tpt. *fp* *p* con sord (Harmon, stem in)

Vln. 1 ord. o.p. *gliss.*

Vln. 2

Vla.

Vc. ord. o.p.

Cb. *gliss.* *gliss.*

B. D. T. Bl. *p* To B. D.

Tom-t. Tom-toms & Snare *p* *f* *p* Sus. Cym. (Triangle) *p* *f* *mp*

Detailed description: This page of a musical score covers measures 7, 8, and 9. The woodwind section includes Clarinet (Cl.), Soprano Saxophone (Sop. Sax.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion includes Bass Drum (B. D.), Tom-toms & Snare (Tom-t.), Suspended Cymbal (Sus. Cym.), and Triangle. The score features various musical notations such as triplets, slurs, and dynamic markings like *f*, *mp*, *fp*, and *p*. Performance instructions include *gliss.* (glissando) for strings and *con sord* (with mutes) for the trumpet. Measure numbers 7, 8, and 9 are indicated at the top of the staves.





7:8  
← ♩ = ♩ →, ♩. = 84

13

Cl. *f*

Sop. Sax. *fp* *f*

Bsn. *mf*

Hn. *ff* *p* *fff* flz

Tpt. *mf*

Vln. 1

Vln. 2 *o.p.*

Vla. *gliss.*

Vc.

Cb. *gliss.*

C.B. *ff* Whip To Cab. Cabasa Cowb. & Ag. T. Bl.

Sus. Cym. *ff* Tom-toms & Snare (rimshot) *p* 7:8 7:8 To Gro.

6  
 ← ♩ = ♩ →, ♩ = 84  
 con sord (plunger)  
 fluctuate wah-wah evenly

18

Tpt. *mp, con affetto*

Vln. 1 *mp, con affetto* very wide vib. *mf*

Vln. 2 *mp, con affetto* very wide vib. *mf*

Vla. *mp, con affetto* very wide vib. *mf*

Vc. *mp, con affetto* *mf*

Cb. *f, walking* *sfz f* *sfz f* *sfz f* *sfz f*

T. Bl. (trash cym.) To Whip Whip *fff*

Tom-t. Guiro (Tri) Tom-toms & Snare (rimshot) *ff*

24

Tpt. *mf* *f*

Vln. 1 *fp* *p* *fp* *p* *fp* *p* *f* senza vib.

Vln. 2 *fp* *p* *fp* *p* *fp* *p* *f* senza vib.

Vla. *fp* *p* *fp* *p* *fp* *p* *f* senza vib.

Vc. *fp* *p* *fp* *p* *fp* *p* *f* senza vib.

Cb. *sfz f* *sfz f*

Whip To Sus. Cym. Sus. Cym. (hard sticks) T. Bl., C.B., Ag. *p* *mf* *p* *f*

Tom-t. *f* *mf* *p* *f*

28 **A**

Cl. *ff. con forza*

Sop. Sax. *ff. con forza*

Bsn. *ff. con forza*

Hn. *ff. con forza*

Tpt. *ff. con forza*

Vc. *arco*

Cb. *mf* (pizz)

T. Bl. *f* Sus. Cym. (T. Bl., C.B., Ag.)

Tom-t. *mf* To Gro.

32

Cl. *mf*

Sop. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Vc. *mf*

Cb. *mf*

T. Bl. *f* Brake Drum

Gro. *mf* To T. S. *mp* To Tom-t. *f*

*mf*  $\longleftarrow$  *ff*

*mp* *f*

$\leftarrow \text{3} = \text{3} \rightarrow, \text{3} = 126$

38

Cl. *ff, con forza*

Sop. Sax. *ff, con forza*

Bsn. *ff, con forza*

Hn. *ff, con forza*

Tpt. *ff, con forza*

Vln. 1 *fp* *cresc. poco a poco*

Vln. 2 *fp* *f* *fp* *f* *fp* *f* *fp*

Vla. *fp* *cresc. poco a poco*

Vc. *fp* *f* *fp* *f* *fp* *f*

Cb. arco *fp* *f* *fp* *f* *fp*

Br.D. (T.B.) *p* *mf* *f* (Sus. Cym.)

Tom-toms & Snare snares off

T. S. *f*

Detailed description: This page of a musical score covers measures 38 to 42. The woodwind section (Clarinets, Soprano Saxophone, Bassoon, Horns, Trumpets) plays a rhythmic pattern of eighth notes with accents, starting in measure 38 and reaching a fortissimo (*ff, con forza*) dynamic in measure 40. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) features a melodic line with a crescendo from *fp* to *f* in measures 38-40, followed by a dynamic pattern of *fp*, *f*, *fp*, *f*, *fp*, *f* in measures 41-42. The percussion section includes a snare drum pattern in the first three measures, followed by a tom-tom pattern in measure 40, and a suspended cymbal in measure 42. The Tuba (T.B.) and Trombone (Sus. Cym.) parts have specific dynamics and articulation markings.

**B** accel. . . . . (♩ = c.160) ♩ = 120

44

Cl.

Sop. Sax.

Bsn.

Hn.

Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Perc.

Tom-t.

(or other multiphonic)

*ff, senza dim.*

*wild*

*fff*

*f*

*fp*

*f, wild*

*pp*

*mf*

*fff*

To B. D.

Bass Drum soft sticks

(to brushes)

(Sus. Cym.)

(to brushes)



53 air sound - no pitch

Cl. *p* *f* *p*

Sop. Sax. *p* *f* *p*

Bsn.

air sound - no pitch

Hn. *p* *f* *p*

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

completely on the bridge - no pitch

Vln. 1 *p* *f* *p* *f* *p*

Vln. 2 *p* *f* *p* *f* *p*

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

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

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

swipe with brush

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

Perc. *p* *f* *p* *f* *p*

To T. S.

Quasi-cadenza, non-conducted, c. 13"

59 *molto sul ponticello*

Vc. *f, furioso* *ffff, tutta la forza*

Cb. *molto sul ponticello*  
*f, furioso, con brio* *molto* *ffff, tutta la forza*

B. D. *hard stick* *To Cab.*  
*ff*

Perc. *T. S. (shaken with hand)*  
*pp, senza cresc.*

---

60 **D** ♩ = 60

Cl. *p, dolce*

Sop. Sax.

Bsn.

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

Tpt. *con sord (cup)*  
*f* *p* *f* *p*

Vln. 1 *pp, dolce*

Vln. 2 *pp, dolce*

Vla. *ord.*

Vc. *pp, dolce*

Cb.

Cab. *Cabasa*  
*p* *tapped w/ drumstick* *To Perc.*

T. S. *Percussion (Sus. cym.) on the bell*  
*pp* *p*



64

Cl. *5* *5* *3* *3*

Sop. Sax. *pp, non vib.* *5* *3*

Bsn. *pp, non vib.*

Hn. *f* *p* *f* *p* *f* *p* *3* *3* *6* *6*

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

Vln. 1 *mf, senza cresc.* *5*

Vln. 2 *5* *5* *3*

Vla. *5* *5*

Vc. *5* *3* *3*

Cb. *ord.* *pp, dolce* *5*

Cab. *To T. Bl.* *5* *3*

Perc. *w/ brushes* *w/ tri. beater* *mf* *3* *3*

67  $\leftarrow \begin{matrix} \text{3} \\ \text{5} \end{matrix} \rightarrow, \text{♩} = 72$  E  $\leftarrow \text{♩} = \text{♩} \rightarrow$

Cl. vib. *ppp, senza cresc.*

Sop. Sax. vib. *ppp, senza cresc.*

Bsn. vib. *ppp, senza cresc.*

Hn. con sord *mp, largamente*

Tpt. con sord (straight) *mp, largamente*

Vln. 1 *pp* sul ponticello

Vln. 2 vib., sul tasto *pp, senza cresc.* sul ponticello *pp*

Vla. vib., sul tasto *pp, senza cresc.* sul ponticello *pp*

Vc. vib., sul tasto *pp, senza cresc.*

Cb. vib., sul tasto *pp, senza cresc.*

Cab. T. Bl. soft sticks *pp, misterioso*

Perc. To Vibraslap V-S. *pp, misterioso*

Hn.   
 Tpt.   
 Vln. 1 *pp*   
 Vln. 2 *pp*   
 Vla. *pp*   
 T. Bl.   
 V.-S.



Hn. *fz.*   
 Tpt.   
 Vln. 1 *ord.* *p, energico* *f p f* *p f p f* *p f p f*   
 Vln. 2 *ord.* *p, energico* *f* *p f*   
 Vla. *pp* *mf* *ord.* *p, energico* *f p*   
 Vc. *sul ponticello* *pp* *mf*   
 Cb. *sul ponticello* *pp* *mf*   
 T. Bl. *To B. D.*   
 V.-S. *To Perc.*

82

Cl. *p, energico* *f p* *f p* *f p*

Sop. Sax. *p*

Bsn. *p*

Hn. *molto* *ff* *ord.* *f, pesante* *flz.* *ff*

Tpt. *flz.* *ff* *ord.* *f, pesante*

Vln. 1 *p* *f p* *f* *p* *f* *p* *f* *p* *f*

Vln. 2 *f p* *f p* *f* *p* *f p*

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

Vc. *ord.* *p, energico* *f p* *f p*

Cb. *ord.* *p, energico* *f p* *f p*

T. Bl. *f* *mp* *f*

V-S. *ff*

Bass Drum  
hard stick

Percussion



88

Cl. *mp* *f* *mp* *f* *mp* *f*

Sop. Sax. *f* *p*

Bsn. *f* *p* *fp*

Hn. *ff* *f*

Tpt. *ff* *f*

Vln. 1 *gliss.* *ff*

Vln. 2 *f* *gliss.* *ff*

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

Vc. *f* *f* *ff*

Cb. *f* *p* *f* *gliss.* *f* *ff*

B. D. *f* Dampen

Tom-t. *fp* *f* T. S. Dampen

alt. fingering trill (or sim.)

← ♩ = ♩ →  
♩ = 144, mechanical

92

Cl. *ff, pesante* *pp*

Sop. Sax. *ff, pesante*

Bsn. *ff, pesante*

Hn. *ff, pesante* senza sord

Tpt. *ff, pesante*

Vln. 1 *ff, pesante*

Vln. 2 *ff, pesante*

Vla. *ff, pesante* *p*

Vc. *ff, pesante*

Cb. *ff, pesante*

B. D. *ff* *f < ff* *f* *fff* To Sus. Cym.

T. S. *f* *f < ff* *f < fff* To Sus. Cym.

99

Sop. Sax. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Vln. 1 *pp*

Vln. 2 *p*

Vla.

Vc. *p*

Cb. *pp*

Sus. Cym.  
medium sticks  
choked by Perc. 2

B. D. *mf, animato*

T. S. \*

\*Perc. 2 to immediately choke  
with hands the bottom 3  
cymbals when struck by Perc. 1

103

Vln. 1

Cb. *pp*

Sus. Cym.

Sus. Cym.



107

Vln. I

Cb.

Sus. Cym.

Sus. Cym.



111 **G**

Bsn. *f, sempre*

Vln. I

Vc. *pizz*  
*f*

Cb.

Sus. Cym.

Sus. Cym.



115

Bsn.

Hn. *ff, abrasivo*

Tpt. *senza sord*  
*ff, abrasivo*

Vc. *sfz*

Sus. Cym.

Sus. Cym.

119

Cl. *p, espress*

Sop. Sax. *p, espress* growl *molto* ord. *ff sub p*

Bsn.

Hn. 5 (jazzy fall)

Tpt. 5 (jazzy fall)

Vln. 1

Vln. 2

Vla.

Vc. *f, sempre*

Cb.

Sus. Cym. *p* 3 *f* *f* 3

Sus. Cym. To Tom-t. Tom-toms & Snare (w/ sticks/mallets) *f*

123

Cl. *mf* *p* *molto* *ff* *ord.* *sub p, espress*

Sop. Sax. *mf* *p*

Bsn.

Hn. *mf*

Tpt. *mf*

Vln. 1

Vln. 2

Vla. *pp, cresc. poco a poco*

Vc.

Cb. *pizz* *f*

Sus. Cym. *To T. Bl.* *T. Bl.* *f* *p*

Tom-t. *p* *f* *To Gro.* *Guiro* *To Vibraslap* *V-S.* *f*

127 **H**

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

Sop. Sax. *p, espress* *molto* *ff* *sub p* *mf*  
growl ord.

Bsn.

Hn.

Tpt.

Vln. 1

Vln. 2 *sul ponticello* *pp, cresc. poco a poco*

Vla. *(p)* *(mp)*

Vc. *sfz* *f*

Cb. *f* *f, con fuoco*

T. Bl. *f* *mf*  
To Cowb. & Ag. Cowb. & Ag.

V.-S. *To Perc.* *Percussion* *mf*

132

Cl. *f*

Sop. Sax. *mp* *f*

Bsn.

Hn. *f*

Tpt. *f*

Vln. 1

Vln. 2

Vla. *(mf)*

Vc. *sfz*

Cb. *ff, senza dim.*

C.B. *fff*

Perc. *f*

To Whip

Whip

To T. S.

T. S. hard mallet

136 **I**

Cl. *mp* *f*

Sop. Sax. *mp* *f* To Alto Sax.

Bsn. *mp* *f*

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

Tpt. *5* *5* *5* *5*

Vln. 1 *p* *f* *sul ponticello*

Vln. 2 *f*

Vla. *f*

Vc. *p* *f* *arco sul ponticello*

Cb. *ff*

Whip To B. D. Bass Drum *mp* *f* Dampen (To Cowb. & Ag.)

T. S. *ff* Dampen (To Sus. Cym.)

# II

1  $\text{♩} = 56$ , undulating

**Cl.** *mp* *mf*

**Alto Sax.**

**Bsn.** *p*

**Hn.** *p*

**Tpt.** *con sord (Harmon, stem fully out) vib.* *mp, senza dim.*

**Vln. 1** *con sord* *p*

**Vln. 2** *con sord* *p*

**Vla.** *con sord* *p*

**Vc.** *con sord* *p*

**Cb.**

**C.B.** *Cowb. & Ag. soft stick* *p*

**Sus. Cym.**

6 **J**

Cl. *p* *mp* *p*

Alto Sax.

Bsn. *p* *mp*

Hn. *p* *mp* *p*

Tpt.

Vln. 1 *mp* *mf* *mf* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp* *p*

Vc. *p* *mp*

Cb. *pp*

C.B.

Sus. Cym. *pp*

(Sus Cym.)  
soft sticks

To Cab.



**K** Freely, slightly faster

10

Cl.

Alto Sax. *vib.*  
*ppp* *f* *mp, espress*

Bsn. *3*

Hn. *3*

Tpt. *3* *3* *7*  
*mp, espress*  
*(taken from sax as if one instrument)*

Vln. 1 *5*

Vln. 2

Vla. *3*

Vc. *3*

Cb.

C.B.

Sus. Cym. *3*  
*p*  
*Cabasa*



15

Alto Sax. *mp*  
*(taken from tpt as if one instrument)*

Tpt. *mf*  
*5* *3*

Cab. *3*

20 **L** Tempo Primo, ♩ = c.56

Cl. *p* 3

Alto Sax. *mp* 3 *mp* 6 7

Bsn. *p* 5

Hn.

Tpt. *mp* *mf*

Vln. 1 *ppp* *p* senza sord

Vln. 2 *p* senza sord

Vla. *p* senza sord

Vc. *p* senza sord

Cb. *p* pizz. vib.

C.B. To Sus. Cym.

Cab.

23

Cl. *mp*

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

Bsn.

Hn.

Tpt. *mp* *mf* *mf* *mp*

Vln. 1 *mf*

Vln. 2 *mf* *mf*

Vla. *mf* *mp*

Vc. *mf* *mf*

Cb. *mf* *mf*

C.B. *pp* Sus. Cym.

Cab. *mf*

poco accel.

M ♩ = c.68

28

Cl. *mp* *p*

Alto Sax. *mp* *mf* *f, solo*

Bsn. *fp* *mf*

Hn. *sf* *sf* *sf* *f*

Tpt. *mf* *f, solo*

Vln. 1 *fp* *mf* *mf*

Vln. 2 *fp* *mf*

Vla. *mf*

Vc. *fp* *mf* *mf*

Cb. *f* *p* *arco* *mf* *ppp*

Sus. Cym. To Cowb. & Ag.

Cab. *5* To Sus. Cym.

This page of a musical score, numbered 32, features a woodwind section and a string section. The woodwinds include Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The strings consist of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Suspended Cymbal (Sus. Cym.), and Cabasa (Cab.).

Measure 32 begins with a treble clef and a key signature of one sharp (F#). The woodwinds play a melodic line starting with a triplet of eighth notes (G4, A4, B4) followed by a half note (C5). The strings play a rhythmic accompaniment of eighth notes, marked *mf*. The Clarinet part includes a trill (tr) on the first note.

Measure 33 features a time signature change to 2/4. The woodwinds play a half note (C5), followed by a quarter rest and another half note (C5). The strings continue with eighth notes, marked *mf*. The Clarinet part is marked *p*.

Rehearsal marks are present at the end of each measure.

Sus. Cym.

34

Cl. *p* *f* **stringendo**

Alto Sax. *f* *animato*

Bsn. *pp* *pp* *f*

Hn. *f*

Tpt. *f* *animato*

Vln. 1 *f* *f*

Vln. 2 *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *f* *pizz* *f*

Sus. Cym. Cowb. & Ag. *mf*

Sus. Cym. *pp* *mp*

38 ♩ = c.72

N

Cl. *p* 3

Alto Sax. *ff* 3

Bsn.

Hn.

Tpt. *ff* 5 3

Vln. 1 *pp*

Vln. 2

Vla. *p* 3

Vc. *p*

Cb. *p* arco

C.B. *p*

Sus. Cym. *p* chk *pp*

43

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

Alto Sax.

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

Hn.

Tpt.

Vln. 1 *p* *mp*

Vln. 2 *mp* *pp* *f* vib.

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

Vc. *p* *f*

Cb. *p*

C.B. *mp*

Sus. Cym.



48 **O**

poco accel..

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

Alto Sax. *ppp*

Bsn. *p* *mf* *p*

Hn. *p* *mf* *p*

Tpt. senza sord *pp* *ppp*

Vln. 1 *mp* *mp* *p* *mf* *p*

Vln. 2 *mp* *p* *pizz* *arco* *p*

Vla. *ppp* *mp* *p* *mf* *p* *pizz*

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

Cb.

C.B.

Sus. Cym. *pp* To Cab.

53

♩ = c.80

**P**

Cl. *mf > p* *pp* *mp*

Alto Sax. *f*

Bsn. *mf >* *pp* *mp*

Hn. *mf >* *pp* *mp*

Tpt. *f*

Vln. 1 *mf >* *mp* sul tasto

Vln. 2 *mf >* *mp* sul tasto

Vla. *p, sonore* arco *3* *3* *3*

Vc. *mf >* *mp*

Cb. *mp*

C.B. *mp*

Sus. Cym. Cabasa To Sus. Cym. *p*

59

accel.

♩ = 92

The musical score is arranged in a standard orchestral format. The top section includes the Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.) parts. The bottom section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Cymbals (C.B., Cab.).

Key features of the score include:

- Clarinet (Cl.):** Features a melodic line starting in measure 59 with dynamics *pp* and *mp*.
- Bassoon (Bsn.):** Features a melodic line starting in measure 59 with dynamics *pp* and *mp*.
- Horn (Hn.):** Features a melodic line starting in measure 59 with dynamics *pp* and *mp*.
- Violin 1 (Vln. 1) and Violin 2 (Vln. 2):** Both parts feature a melodic line starting in measure 59 with dynamics *mp*. The Violin 2 part includes the instruction "ord." in measure 60.
- Viola (Vla.):** Features a rhythmic accompaniment consisting of triplet eighth notes, with dynamics *mp*.
- Violoncello (Vc.) and Contrabass (Cb.):** Both parts feature a melodic line starting in measure 59 with dynamics *mp*.
- Cymbals (C.B., Cab.):** Both parts are marked with rests throughout the measures.

64

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

C.B.

Cab.

*ppp* *f*

*fp* *f* *f* *sub mp*

*ppp* *f*

*f* *p* *f*

*f* *p* *f*

*mp* *f*

*f*

*ff* *f*

*p*

*gliss.*

sul ponticello

sul ponticello

Q

67

Cl. *f, appassionato*

Alto Sax. *fp* *f* *fp* *f*

Bsn. *f, appassionato*

Hn. *f, appassionato* *gliss.*

Tpt. *fp* *f* *f*

Vln. 1 *f, appassionato* ord.

Vln. 2 *f, appassionato* ord.

Vla. *f, appassionato*

Vc. *f, appassionato*

Cb. *ff*

C.B. *f* To Sus. Cym.

Sus. Cym. To Cab.

**R**

71

Cl. *pesante* *f*

Alto Sax. *fp* *f* *p < f* *p < f*

Bsn. *pesante* *f*

Hn. *pesante*

Tpt. *subp < f* *p < f* *p < f* *p*

Vln. 1 *pesante*

Vln. 2 *pesante* *p < f*

Vla. *pesante*

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

Cb. *f* *pesante*

C.B. Sus. Cym. soft stick *pp* *f* *chk* *pp* *pp*

Sus. Cym. Cabasa *pp* *pp*

78

This musical score page contains measures 78 through 81 for a full orchestra and woodwinds. The instruments are arranged in the following order from top to bottom: Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Suspended Cymbal (Sus. Cym.), and Cabasa (Cab.). The score is written in 5/8 time, which changes to 3/4 time in measures 79 and 81. The key signature is one flat (B-flat major or D minor). The woodwinds (Cl., Alto Sax., Bsn., Hn., Tpt.) play melodic lines with dynamic markings of *p*, *f*, and *subf*. The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) provide harmonic support with various dynamics including *f*, *p*, *fp*, and *pp*. The percussion (Sus. Cym., Cab.) plays a steady rhythmic pattern. The tempo marking 'poco accel.' is indicated at the top right of the page.

83

Cl. *p* *f* *p*

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

Bsn. *f* *p* *f* *p* *mf* *subf* *p* *f* *p*

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

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

Vln. 1 *f* *fp* *f* *fp* *f* *p* *subf* *p* *f*

Vln. 2 *f* *p* *f* *p* *f* *f* *p* *f* *p* *f* *p*

Vla. *fp*

Vc. *f* *f* *p*

Cb. *f* *fp* *f* *fp* *f* *f* *fp* *f* *fp*

Sus. Cym. *pp*

Cab. *pp*

To Cowb. & Ag.



89

Cl. *f p f p f p f p f p f p f p*

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

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

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

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

Vln. 1 *fp < f fp < f fp < f fp < f fp < f fp < f fp < f*

Vln. 2 *f p f p f p f p f p f p*

Vla. *f fp f fp f fp f fp*

Vc. *f*

Cb. *f fp f fp f fp f f*

Sus. Cym. *Cowb. & Ag. (To Vib.)*

Cab. *(To T. S.)*

Detailed description: This page of a musical score contains measures 89 through 94. The instruments are arranged in a standard orchestral layout. The woodwinds (Clarinets, Alto Saxophone, Bassoon, Horns, Trumpets) play a rhythmic pattern of eighth notes with dynamic markings of forte (f) and piano (p). The strings (Violins 1 and 2, Viola, Violoncello, Contrabass) play a similar rhythmic pattern with dynamic markings of fortissimo (fp) and forte (f). The percussion (Suspended Cymbal, Cowbell & Agogo, Triangle) has specific instructions: Cowbell & Agogo play from measure 93 to the end of the page, and the Triangle plays from measure 94 to the end of the page. The score is written in a common time signature and features various articulations and phrasing slurs.

# III

$\text{♩} = 68$ , spellbound

**T**

Cl. *non vib. sempre*

Alto Sax. *non vib. sempre*

Bsn.

Hn. *con sord non vib. sempre*

Tpt.

Vln. 1 *sul tasto non vib. sempre*

Vln. 2

Vla. *sul tasto non vib. sempre*

Vc. *sul tasto non vib. sempre*

Cb. *sul tasto non vib. sempre*

Vibraphone *increase trem. speed*

T. S. *rubber ball/superball mallet dragged evenly around surface to produce metallic sustained tones*

*p, delicato*

*(senza cresc. sempre)*

*pp*









36

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

Alto Sax. *pp* *pp*

Bsn. *pp* *pp*

Hn. *pp* *pp*

Tpt. *pp* *pp* *p*

Vln. 1 *p* *pp, sotto voce* *pp*

Vln. 2 *p* *pp, sotto voce*

Vla. *p* *pp*

Vc. *pp* *pp*

Cb. ord. *pp* *pp*

Vib. Sus. Cym. played with bow (with bow)

T. S. *pp* *pp*

Detailed description: This page of a musical score covers measures 36 to 40. It features a woodwind section with Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section consists of Vibraphone (Vib.) and Tom-tom (T. S.). The score is in 2/4 time and includes various dynamics such as *p* (piano), *pp* (pianissimo), and *pp, sotto voce* (pianissimo, sotto voce). It also features technical markings like 'ord.' for ordered dynamics and specific performance instructions for the Vibraphone and Tom-tom.

41 **X**

Cl. *pp*

Alto Sax. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *pp, sotto voce* *pp* *pp*

Vln. 1 *pp, sotto voce* *pp* *pp*

Vln. 2 *pp*

Vla. *pp* *pp*

Vc. *pp* *pp, sotto voce* *6*

Cb. *pp, sotto voce*

Vib.

Sus. Cym. (with bow) *pp*





49 **Y**

**Cl.**  
*pp, sotto voce* (5)  
*ppp, subtone*

**Alto Sax.**  
*pp*  
*ppp, subtone* (5, 7)

**Bsn.**  
*ppp*

**Hn.**  
*ppp*

**Tpt.**  
*pp, subtone* (5, 5, 5)

**Vln. 1**  
*ppp*

**Vln. 2**  
*ppp*

**Vla.**  
*ppp*

**Vc.**  
*ppp*

**Cb.**  
*pp*  
*ppp*

**Vib.**

**Sus. Cym.**  
To Tri.  
Triangle  
*pp*  
*pp*



♩ = c.100

\*any non-sounding harmonic to produce pitchless noise

Damp completely with left hand

54

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Vib.

Tri.

slowly mute w/ L.H. until pitchless

\*any non-sounding harmonic to produce pitchless noise

Damp completely with left hand

Damp completely with left hand

Damp completely with left hand

Damp completely with left hand

Damp completely with left hand

57

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Vib.

Tri.