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Fruits Tied The Little Ones Awake

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Fruits Tied The Little Ones Awake

By

James Daniel Stone

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Myra Melford, Chair

Professor Cindy Cox

Professor Ken Ueno

Summer 2021

Abstract

Fruits Tied The Little Ones Awake

by

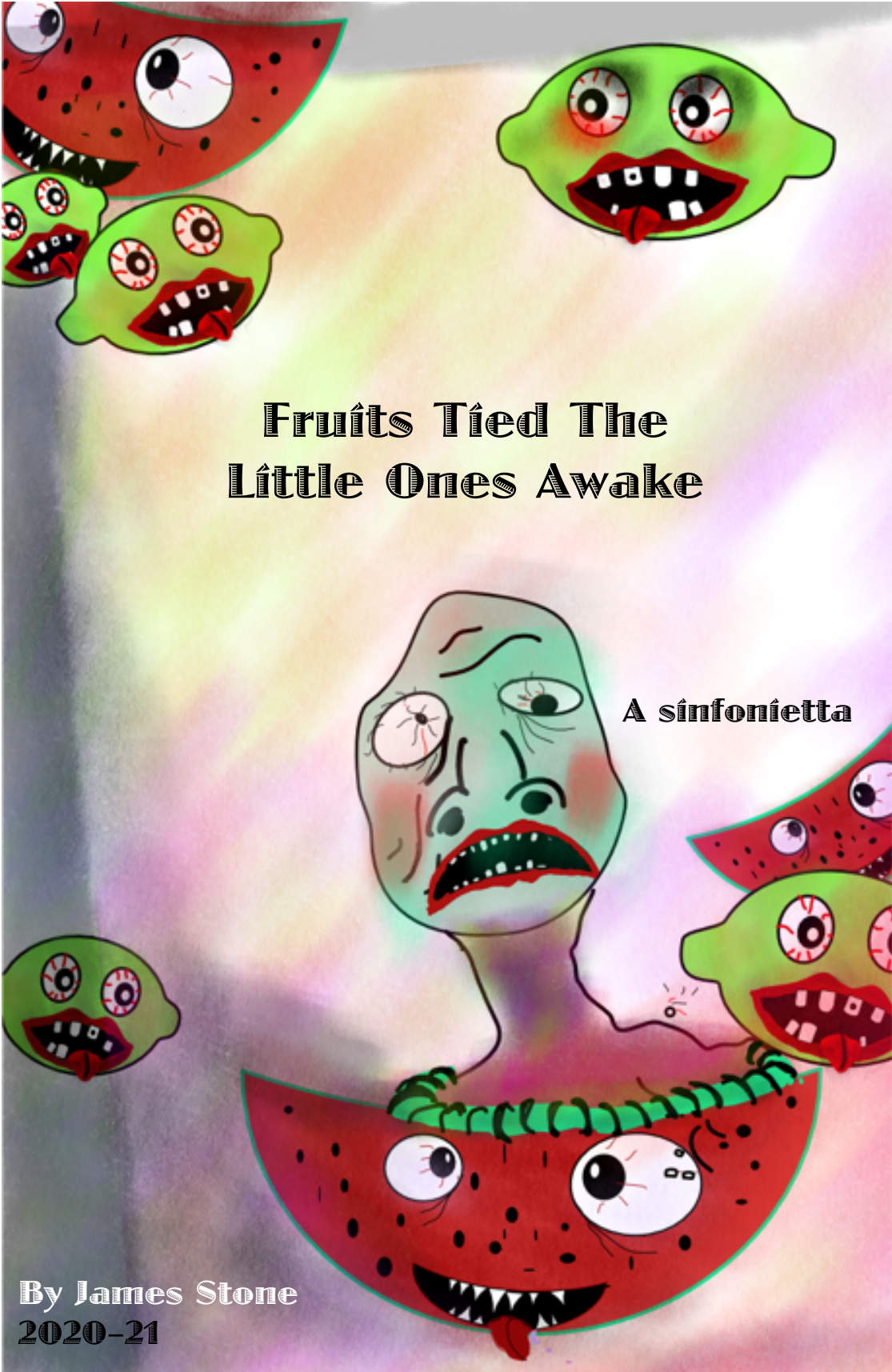
James Daniel Stone

Doctor of Philosophy in Music

University of California, Berkeley

Myra Melford, Chair

Fruits Tied The Little Ones Awake is a sinfonietta composed between 2020 and 2021 for the Eco Ensemble in Berkeley, California. The piece asks the following instrumentation: flute, oboe, clarinet in Bb, trumpet, horn in F, piano, percussion, two violins, viola, cello, and double bass. The piece explores conflicting musical impulses and seeks to reconcile them. Improvisation grapples with careful planning and structure; complex harmonies are juxtaposed with simpler ones; and performative humor competes with solemn introspection.



**Fruits Tied The
Little Ones Awake**

A sinfonietta

**By James Stone
2020-21**

Fruits Tied The Little Ones Awake is dedicated with gratitude and affection to Myra Melford, whose steadfast support, mentorship and friendship have meant the world to me and my art.

Deepest thanks to Cindy Cox and Ken Ueno for their invaluable advice and support in developing this piece, and to David Milnes and the Eco Ensemble.

Performance Notes

Score in C, except for bass clarinet, which transposes an octave

Approximate Duration: 20''

Accidentals carry through the bar line

Instrumentation: Flute, Oboe, Clarinet in Bb, Trumpet, Horn in F, Piano, Percussion, Two Violins, Viola, Cello, and Double Bass

General Notes:

This piece incorporates various dramatic elements, some of which may be interpreted as humorous. Unless otherwise indicated, everything should be played straight (i.e. serious), and confident. Think Leslie Nielsen in *Airplane!*

Follow the descriptive language above cartoons and other symbols in the score; when in doubt, take an intuitive, musical approach to foreign notations as though improvising on a graphic score.

The piece ends with a Bach-like chorale. Ideally, enough players feel comfortable to sing each of the four parts confidently; if not, the missing part(s) should be played on a suitable instrument.

Improvised material should seek to convey whatever descriptions or programmatic intent is given.


When improvising with material in boxes, alternate between and repeat as much as desired any material enclosed.

The piece includes sections of fast tempos, all of which are aspirational.

Dynamics should be followed as faithfully as possible, but should be thought of as phrasing indicators when subtle gradations or low dynamics (*pppp* vs *ppp*, etc.) prove difficult or impossible to achieve.

Glissandi without end-points are meant gesturally more than pitch-centric. End in the general vicinity of where the line ends, but worry less about finishing the gesture on a certain articulated note than on completing the gesture fluidly and naturally.

♭ = 3/4 flat; ♮ = 1/4 flat; † = 1/4 sharp; # = 3/4 sharp

 = un-pitched staccato crackles, made however the performer chooses. These moments should have an improvisatory feel, and players should listen to each other and blend sounds accordingly.



= improvise random high pitches or squeaks for the duration of the arrow.



= roll eyes in an exaggerated fashion

Flute, Oboe, and Clarinet:

Glissandi should be as smoothly rolled as possible, but if they span too wide a range should be fingered



= jet whistle or upward "rip" sound



= high squeaks

t.s.



= tongue slap or tongue stop



= low growl (low-pitched or un-pitched flutter tongue), sounding like an engine whir



= half air, half pitch



= all air




= air building to a tongue slap or tongue stop




= whistle tones or, if oboe or clarinet, high squeaky sounds

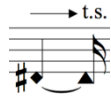
Trumpet and Horn in F:


Trumpet uses a **Harmon mute**

 = all air. An arrow above a pitched note to air seeks a transition between the two however possible; try to achieve the effect with dynamics and timbre.

t.s.
 = tongue stop

+ = mute in; o = mute out

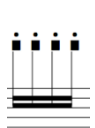
 = air building to a tongue stop


 = slap the mouthpiece with the palm of your hand
p


Piano:


Improvisatory passages are often intentionally vague and explicitly optional; a performer interested in improvising should experiment, trusting their and the ensemble's musical instincts, but always jumping off from material found elsewhere in the movement

The top octave of the piano strings should be covered in electrical tape


 = notes in the "tape" range

 = clusters

 = scrape low string slowly, to make a low rumbling sound

 = glissando on white keys in right hand, black keys in left hand
ff

+ = damp string

 = play notes normally while percussionist damps strings

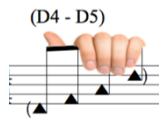
Percussion:

Set-up: marimba (5 octave), flexatone, timpano (32 inch), woodblock, snare, bass drum, cymbal; felt mallets, hard mallet, drum stick, bow, paper, brush

o = vibrate freely; + = damp



= poke at piano strings, damping randomly; this should be playful and nagging



(D4 - D5)

= damp piano strings in range given, ideally with palms of hands (it need not be perfect — it is fine if some pitches come through). Think of it like you're trying to shut the piano up.

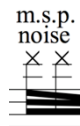


= glissando with knuckles on marimba

Violins, Viola, Cello, and Double Bass:

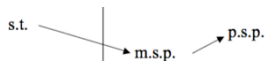
Flaut bowing = light and fast bowing, giving a flautando-like effect

M.S.P. = molto sul ponticello (basically on the bridge); **S.P.** = sul ponticello; **P.S.P.** = poco sul ponticello; **Ord.** = ordinary bow placement; **S.T.** = sul tasto



m.s.p.
noise

= so far on the bridge that ideally no pitch is heard



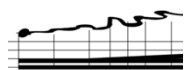
= smooth transition of bow placement



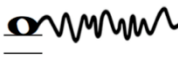
= circular bowing





= overpressure (change pressure according to the thickness of the line)



= pitch-wobbly glissando

 = wobbly, erratic vibrato

 = harmonic finger pressure

 = harmonic resultant pitch

Fruits Tied The Little Ones Awake

I

James Stone

Adagio *rit.*

Flute
f *mf* *p*

Oboe
f *p* *mf* *p* *mf*

Clarinet in Bb
f *mp* *mf* *p* *mf* *p*

Trumpet
f

Horn in F
f *p* *mf*

Piano

Percussion
timpani w/ large felt mallet
f

Violin I
f *mp* *mf* *mf* *p* *f*

Violin II
f *p* *pp* *mf* *mf* *p* *f*

Viola
f *p* *pp* *mf* *p* *mp* *p* *mf*

Cello
f *p* *pp* *mf* *p* *mp* *p* *mf*

Double Bass
f *mf* *p* *mp* *mp* *mf*

a tempo *rit.* *a tempo*

Fl. *f* *pp* *pp*

Ob. *f* *p* *fp* *mf* *p* *ppp*
mouth gliss vib

Cl. *f* *p* *mf* *p* *fp* *mf* *p* *ppp*
airly *ord* *mouth gliss vib*

Tr. *f*

Hrn. *f* *pp* *ppp*
airly, or all air

Pno.

Perc. *f* *p*
(timp.) *rub timp. w/ paper*

Vln. I *f* *p* *f* *p* *pp* *ppp* *s.p.*

Vln. II *f* *pp* *mp* *ppp* *p* *s.p.* *ppp* *s.p.*

Vla. *f* *pp* *p* *ord* *f* *p* *s.p.* *ppp* *s.p.*

Vc. *f* *p* *p* *mp* *p* *s.p.* *ppp* *s.p.*

D.B. *f* *pp* *p* *mp* *p* *s.p.* *ppp* *s.p.*
ord

Allegro

The score is for a full orchestra and piano. The tempo is marked 'Allegro'. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into systems for different instrument groups. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tr.), and Horn (Hrn.). The second system includes Piano (Pno.) and Percussion (Perc.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance instructions and markings include:

- Piano (Pno.):** "tape" range of keyboard (top octave), lowest octave, *p*, *ppp*, *ppp*.
- Percussion (Perc.):** tap marimba with fingers, *p*, timp. w/ paper, *pp*.
- Violins (Vln. I, II):** flaut bowing, s.p., p.s.p., *p*, *p*, *mp*, *mp*.
- Viola (Vla.):** flaut bowing, s.p., p.s.p., *p*, *p*, *ppp*.
- Violoncello (Vc.):** flaut bowing, s.p., p.s.p., *p*, *p*, *p*.
- Double Bass (D.B.):** flaut bowing, s.p., p.s.p., *p*, *mp*, *p*.

25 *airy* → *ord* → *air* *p* *mf* *p* *flz* → *air* *flz* *ord* *poco rit.* (breathe as necessary) *f* *jet whistle* *p*

Ob. *mp* (breathe as necessary) *f* *ord* *p*

Cl. *pp* *pp* (breathe as necessary) *f* *ord* *p*

Tr. (breathe as necessary) *f* *ord* *p*

Hrn. (breathe as necessary) *f* *ord* *p*

Pno. *ppp* *f*

Perc. *fp* (loud as poss.) *ff* *timp. w/ paper* *w/ large felt mallet*

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

Vln. II *p* *p* *flaut bowing* → *s.p.* *pp* *f* *ord* *violent* *f*

Vla. *p.s.p.* → *ord* *p* *p* *flaut bowing* → *s.p.* *pp* *f* *ord* *mf*

Vc. *p* *mp* *p* *flaut bowing* → *s.p.* *mp* *pp* *ord* *ff* *ff* *mf*

D.B. *p* *mp* *p* *flaut bowing* → *s.p.* *f* *pp* *slight o.p.* *ord p.* *ord* *ff* *mf* *ffp*

Repeat 10-20X,
accelerating beyond "playability"
(things should fall apart
in a loud angry mess)

poco accel.

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *f* *pp* *air*

Tr. *f*

Hrn. *f*

When playing chords becomes impossible, turn to clusters mirroring
contour of melody, but spanning the entire keyboard; you may hit keys w/ palms

like the entrance in a piano concerto

Pno. *f* *p*

Perc.

during repeats, gradually
trend to overpressure

s.p.

Vln. I *f* *pp*

Vln. II *f* *pp* *s.p.*

Vla. *f* *pp* *s.p.*

Vc. *f* *ppp* *s.p.*

D.B. *f* *ppp* *s.p.*

39

Fl. *pp* *fff* high squeaks 5 *f-pp* mainly "poofed" breath

Ob. *fff* high squeaks 5

Cl. *pp* *fff* high squeaks 5 *ppp*

Tr. *fff* little rips 5

Hrn. *fff*

Pno. calm *p* *f*

Perc. scrape cymbal w/ drumstick *fff* 5

Vln. I *fff* imprecise pitch, o.p. throughout (s.p.) 5 flaut s.p. s.t.

Vln. II *fff* imprecise pitch, o.p. throughout (s.p.) 5 flaut p.s.p. *p*

Vla. *fff* imprecise pitch, o.p. throughout (s.p.) 5 flaut *p*

Vc. *fff* imprecise pitch, o.p. throughout (s.p.) 5 *ppp* s.p.

D.B. *fff* imprecise pitch, o.p. throughout (s.p.) 5 *pp* *f* ord

rubato *poco rit.* *a tempo*

Fl. *ppp*

Ob. *pp* *mp*

Cl. *pp* *f* *s.p.* *air*

Tr.

Hrn.

Pno. *ff* *tape range* *low rumble*

Perc. *mp* *scrape cymbal w/ drumstick*

Vln. I *pp* *circular bowing, irregular, slow rhythmic pattern* *s.p.* *(big vib)* *p* *p*

Vln. II *pp* *s.t.* *circular bowing, irregular, slow rhythmic pattern* *s.t.* *s.p.* *m.s.p.* *s.t.* *mp* *pp*

Vla. *pp* *s.t.* *circular bowing, irregular, slow rhythmic pattern* *s.t.* *s.p.* *p* *mf*

Vc. *mp* *ord* *circular bowing, irregular, slow rhythmic pattern* *ord* *o.p.* *f* *p*

D.B. *s.p.* *pp* *p* *mf* *m.s.p.*

Adagio

50 *flz* → *air* *ff* *mp* *ff* *ff* *pp* *rubato*

Ob. *mf* *p* *mp* *f* *ff* *pp*

Cl. *pp* *mf* *p* *mf* *f* *mp* *p* *mp* *pp* *p* *pp* *low growl* *flz*

Tr. *ff* *ff*

Hrn. *ff* *ff*

Pno. *ff* *p* *mp* *ffz* *f* *ff*

Perc. *snare rim* *f* *ppp* *timp. w/ large felt mallet* *f* *sfz* *ff*

Vln. I *s.p.* → *p.s.p.* *pp* *f* *ord* *p* *f* *ppp* *p* *p.s.p.*

Vln. II *s.p.* *s.p.* *ord* *s.p.* *s.p.* *ppp* *p* *p.s.p.*

Vla. *s.p.* *pp* *mp* *f* *ord* *s.p.* *ff* *p*

Vc. *ord* *ord* *pp* *f* *s.p.* *ff* *pp*

D.B. *p* *f* *<ff* *ff* *pp*

62

Fl. *ppp* *p* *mf*

Ob. *mp* *pp*

Cl. *fp* *sfz* *pp* *mp* *p* *p* *mf* *pp* *sfz* *p* *f* *mf* *p* *mf* *pp* *f*

Tr.

Hrn. *p* *mf*

Pno. *ppp* *ppp*

Perc. *pp* *p* *pp*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mp* *mf* *f*

Vc. *p* *f*

D.B.

flz
ord
s
t.s.
air
ord
air
ord
t.s.

flaut

s.p.
p.s.p.
s.p.

* At some point in the clarinet solo, as if fed up with its having gone on too long, bring in the ensemble, speeding up cartoonishly, like you're trying to make up for the time lost to the overindulgent solo *

molto accel.

FL. (roll eyes) wait for conductor cue

Ob. (roll eyes) wait for conductor cue

Cl. (roll eyes) wait for conductor cue
improvise for 15-20", a la oboe flourish in Beethoven's 5th (too) expressive, indulgent, self-obsessed play until cut off by rest of ensemble

Tr. (roll eyes) wait for conductor cue

Hrn. (roll eyes) wait for conductor cue

Pno. (roll eyes) wait for conductor cue
scrape low string

Perc. (roll eyes) wait for conductor cue
bass drum
timpani w/ large felt mallet

Vln. I slight o.p. (roll eyes) wait for conductor cue
slight o.p.

Vln. II (roll eyes) wait for conductor cue
slight o.p.

Vla. (roll eyes) wait for conductor cue

Vc. (roll eyes) wait for conductor cue
s.p.

D.B. (roll eyes) wait for conductor cue
s.p.

flz
angry ord
angry
ord angry
mf

(look dejected from being interrupted)



♩ = 120-140

let clarinet go on just long enough
so the audience gets worried about another solo,
then cue interruption

Adagio

rubato

a tempo

Fl. *flz ord* *mf < mf < mf < mf* *< f* *switch to piccolo* *savage* *fff* *p*

Ob. *f < f < f < f* *< f* *savage* *fff* *p*

Cl. *as if beginning another solo (before being cut off)* *fp* *expressive* *p* *t.s.* *p*

Tr. *fff* *savage* *f*

Hrn. *fff* *savage* *sfz* *p*

Pno. *over-expressive, make expressive face* *ff* *p* *timid* *mf*

Perc. *sp* *f* *fff* *savage, clanky solo (hit a bunch of things with a stick)* *marimba* *sfz* *p*

Vln. I *ff < f < f < f < f* *mf < ff* *fff* *savage* *p*

Vln. II *f* *mf < ff* *fff* *savage* *sp* *p*

Vla. *mf < ff* *fff* *savage* *s.p.*

Vc. *p.s.p.* *f* *ord* *mf < ff* *gentle* *suddenly savage* *s.p.* *flaut bowing* *s.p.* *p*

D.B. *ord* *f* *mf < ff* *savage* *s.p.* *pizz* *p*

poco accel.

high airy noise
switch back to flute

impish
sfz
p
sfz
air
f
p

impish
sfz
p
sfz
slight gliss down if possible
mp
f
p

impish
t.s.
sfz
p
sfz
mp
f
fp
air

impish
sfz
sfz
f
p

impish
sfz
p
sfz
p
p
mp
mf

loud but light
sfz
sfz
sfz
pp
sfz
sfz

marimba
p
pp
mf

timp. w/ paper
p>

ord.
flaut. bowing
p
mf
mf
p

flaut. bowing
p
p
p

flaut. bowing
p
p.s.p.
pp
p
mp
p

flaut. bowing
pizz.
pp
p
ord.
s.p.
p
mf
p

flaut. bowing
pizz.
pp
p
ord.
s.p.
pp
p
mf<
p

3 + 2

78

Fl. *sfz* *pp* *p* *mf* *air*

Ob. *p* *sfz* *pp* *p* *pp* *p*

Cl. *sfz* *pp* *p* *mp* *f* *p* *air* *ord* *air* *ord* *ppp*

Tr. *mp* *sfz* *pp* *p* *mf* *p* *sfz*

Hrn. *p* *sfz* *pp* *f* *p* *pp* *air* *p*

Pno. *p* *p* *bullet-like* *sfz* *mf*

Perc. *p* *mp* *p*

Vln. I *pizz.* *sfz* *arco* *s.p.* *pp* *f* *p.s.p.* *p* *flaut bowing* *m.s.p.* *s.p.* *m.s.p.* *ppp* *pp* *ppp*

Vln. II *pizz.* *sfz* *arco* *p* *s.p.* *m.s.p.* *pp* *mf* *p.s.p.* *pp* *p* *flaut bowing*

Vla. *pizz.* *sfz* *arco* *pp* *p* *pp* *mf* *mp* *p*

Vc. *pizz.* *pp* *sfz* *arco* *p* *p.s.p.* *mp* *mf* *ord* *p* *s.p.* *p.s.p.* *p* *ord* *p*

D.B. *pizz.* *pp* *arco* *p* *pizz.* *pp* *mp* *p* *arco* *p* *pizz.* *mf*

♩ = 65-70

molto accel.

83

Fl. *p* *f* *pp* *mf* *f* *air* *high squeak*

Ob. *p* *mp* *p*

Cl. *p* *ppp* *p* *mp* *air* *air*

Tr. *p* *p* *p*

Hrn. *p* *pp*

Pno. *mp* *ord* *pp* *p* *sfz* *mp* *p* *pppp*

Perc. *p* *mp* *mf* *timp. w/ paper* *pp*

Vln. I *pizz.* *p* *p* *arco* *mp* *s.p.* *p.p.s.p.* *m.s.p.*

Vln. II *pp* *s.p.* *ppp* *p* *mp* *s.p.* *ord* *ppp* *m.s.p.* *pp*

Vla. *p* *pp* *p* *ppp* *p* *s.p.* *pp* *m.s.p.* *p* *pp* *s.p.*

Vc. *p* *pizz.* *mp* *sfz* *p* *m.s.p.* *p*

D.B. *pppp* *arco* *fast, small vib* *p.s.p.*

♩ = 120

Fl.
 Ob. *ppp*
 Cl. *pp* → *air*
 Tr. *pp*
 Hrn. *pp*
 Pno.
 Perc. *ppp* *slow crescendo*
 timp. w/ mallet
 Vln. I *pp* *s.p.* *p.s.p.* *m.s.p.* *p* *mf* *p* *mp*
 Vln. II *ppp* *s.p.* *ord* *pp* *pp* *flaut bowing p.s.p.* *s.p.*
 Vla. *pp* *p.s.p.*
 Vc. *pp* *p* *ppp* *p* *pp* *p.s.p.* *s.p.* *p.s.p.* *ppp*
 D.B.

staccato

93

Fl. *pp* *p* *shrieky* *fff* *f*

Ob. *p* *pp* *f* *fff* *fff*

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

Tr. *ppp* *ppp* *f*

Hrn. *p* *f* *ff*

Pno. *p* *mp* *mf* *p* *f*

Perc. *p* *f* *flexatone*

Vln. I *p.s.p.* *pp* *f* *shrieky* *fff*

Vln. II *ord* *p* *mf* *fff* *shrieky* *s.p.*

Vla. *p.s.p.* *pp* *ff* *s.p.* *ord* *p* *ff* *o.p. (no pitch)*

Vc. *p.s.p.* *pp* *ff* *s.p.* *ord* *mp* *mf* *p* *f*

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

99

Fl. *mp* t.s. ord → air *mp* → air

Ob. *mp* t.s. *p* *sfz* *p*

Cl. *mp* t.s. *p* *mp*

Tr. *p* *f*

Hrn. *p* *f*

Pno. *p* *mp*

Perc.

Vln. I *mp* *p*

Vln. II *pp* s.p. *p* *mp* *p*

Vla. *pp* s.p. *p*

Vc. *pp* *p*

D.B. *pp* *p*

♩ = 140 - 160

molto rit.

104

Fl.

Ob.

Cl.

Tr.

Hm.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

p

fff

sp

mf

p

mf

fff

sp

fff

sp

f

as though triggering the noise which follows

bass drum

woodblock

pp

fff

mp

pp

mf

p

fff

mp

f

mf

p

fff

fff

fff

sp

fff

sp

fff

sp

$\text{♩} = 70-80$ rit.
same energy as fff,
but all air / noise

molto accel. $\text{♩} = 140 - 160$

III

Fl. *quasi fff*
same energy as fff,
but all air / noise
t.s. *pp* *p* *f*

Ob. *quasi fff*
same energy as fff,
but all air / noise
t.s. *p* *p*

Cl. *quasi fff*
same energy as fff,
but all air / noise
pp *mp* *p*

Tr. *quasi fff*
same energy as fff,
but all air / noise
"f" *p*

Hrn. *fff*
same energy as fff,
but all air / noise
sp *p* *p*

Pno. *f* *mp* *f*
percussionist damping
tape range
percussionist damping
p

Perc. *quasi fff*
labored
scratch bass drum
w/ paper
damp piano strings
(D4 - D5)
E3-E4 A2-A3
p

Vln. I *quasi fff*
same energy as fff,
but msp
(i.e. white noise)
legato pp ppp p
ord

Vln. II *quasi fff*
same energy as fff,
but msp
(i.e. white noise)
legato pp ppp p
ord

Vla. *quasi fff*
same energy as fff,
but msp
(i.e. white noise)
p.p.s.p. *p* *pp*

Vc. *quasi fff*
same energy as fff,
but msp
(i.e. white noise)
p

D.B. *quasi fff*
same energy as fff,
but msp
(i.e. white noise)
p

Adagio

poco rit.

118

Fl. *f* *p* low growl *pp* creepy *ppp* *p*

Ob. *<f* *p* *pp* *mp*

Cl. *f* *pp* *pp* *ppp* flz low growl ord flz low growl

Tr. *f* *mp*

Hrn. *<f* *ff* *pp* *pp* *pp* *pp* air ord → air

Pno. scrape low string ord

Perc. timp. w/ paper *p* *ppp* marimba w/ bow *<pp*

Vln. I p.s.p. *f* *ff* *fp* *f* *pp* *p*

Vln. II p.s.p. *f* *ff* *fp* *f* *<pp* *pp* ord

Vla. s.p. *p* *ff* s.p. *p* *<pp* *ppp* p.s.p.

Vc. *f* *p* m.s.p. flaut bowing s.p. *ppp*

D.B. *f* *pp* s.p. flaut bowing s.p. *pp*

accel.

♩ = 80

♩ = 90

124

Fl. flz

air

ppp

quiet, but clear

pp

charged silence (6-10")

Ob.

124

Cl. air → airy → air → airy

pp

ppp

p

mp

charged silence (6-10")

Tr.

Hrn. as if down beat airy, if possible

pp

charged silence (6-10")

Pno. 124

creepy

pp

mp

3

p

charged silence (6-10")

Perc. 124

timp. w/ paper

ppp

charged silence (6-10")

Vln. I 124

p.s.p.

ppp

pp

pp

charged silence (6-10")

Vln. II m.s.p.

charged silence (6-10")

Vla. s.p.

pp

pp

ppp >

sudden, triggered by piano white noise m.s.p.

charged silence (6-10")

Vc. gliss. w/ fast vib m.s.p.

pp

charged silence (6-10")

D.B. gliss. w/ fast vib m.s.p.

p

charged silence (6-10")

♩ = 120-140

132

Fl.

Ob.

Cl.

Tr.

Hrn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rub paper on middle strings

pp

mp

timp. w/ paper

ppp

5

m.s.p. white noise

pp

flirt with s.p.

m.s.p. white noise

pp

flirt with s.p.

m.s.p. white noise

flirt with s.p.

s.p. and p.s.p.

sfz

t.s.

sfz

air → t.s.

fp → *f*

137

Fl.

Ob.

Cl.

Tr.

Hrn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

pp

ff

s.p.

p.s.p.

flirt with s.p.

flexatone approx.

142

air → airy → ord

Fl. *fff*

Ob. *pp* → *ff*

Cl. *pp* → *f*

Tr. fat, burpy *fff* approx. *ff* *fff*

Hrn. fat, burpy *fff* *fp* → *fff* *fff*

Pno. *f*

Perc. snare rim *fff* marimba

Vln. I s.p. → p.s.p. → ord *p* → *ff* → *fp* → *ff*

Vln. II s.p. → p.s.p. → ord *p* → *ff* → *fp* → *ff*

Vla. → m.s.p. *sfz* → *sp* → *mp*

Vc. ord → m.s.p. → s.p. → m.s.p. *ff*

D.B. s.p. → m.s.p.

145

Fl. *p* *ff* flz.

Ob. *p* *ff*

Cl. *f* bisb.

Tr. *fff* *pp* *ff*

Hrn. *fff* *p* *ff*

Pno. *fff* *ff*

Perc. *ppp* snare rim *ff*
 timpani w/ large felt mallet or hand (if impossible to get mallet in time)

Vln. I *f*

Vln. II *f*

Vla.

Vc. *ff* ord s.p.

D.B. *f* ord *>ff* s.p.

improvise a kind of unstable, staccato gunfire with the given note,
with less frequent shots by the end

15-20"

148

Fl.

improvise a kind of unstable, staccato gunfire with the given note,
with less frequent shots by the end

bish.

15-20"

148

Ob.

improvise a kind of unstable, staccato gunfire with the given note,
with less frequent shots by the end

bish. alternate w/ quarter flat at random

15-20"

148

Cl.

improvise a kind of unstable, staccato gunfire with the given note,
with less frequent shots by the end

15-20"

148

Tr.

improvise a kind of unstable, staccato gunfire with the given note,
with less frequent shots by the end

15-20"

148

Hrn.

improvise a kind of unstable, staccato gunfire with the given note,
with less frequent shots by the end

15-20"

148

Pno.

cue next bar

improvise a kind of unstable, staccato gunfire,
with less frequent shots by the end

snare rim (come in whenever possible)

15-20"

148

Perc.

148

Vln. I

15-20"

Vln. II

15-20"

Vla.

15-20"

Vc.

15-20"

D.B.

15-20"

♩ = 140

149 switch to piccolo

Fl.

Ob.

Cl.

Tr.

Hrn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p < *mf* > *p* < *mf* > *p* *fp* < *f*

fp *mp*

as if annoyed by pianist,
damp strings here or there, lightly,
leaving piano line mostly intact etc.

accel.

♩ = 150-160

Musical score for measures 154-157. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tr.), Horn (Hm.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 154: Flute, Oboe, Clarinet, Trumpet, and Horn play melodic lines. Piano has a complex accompaniment. Percussion is silent. Violins I and II play a rhythmic pattern. Viola and Cello play pizzicato. Double Bass plays a bass line.

Measure 155: Similar to measure 154, with dynamic markings *p*, *mf*, and *pp*. The Piano part includes a *staccato* marking.

Measure 156: Similar to measure 154. The Percussion part enters with *timp. w/ paper* and *p*. The Violin I part has an *ord* (ordine) marking and a *f* dynamic marking.

Measure 157: Similar to measure 154. The Percussion part continues with *timp. w/ paper* and *p*. The Violin I part has an *ord* marking. The Viola part has a *pizz.* marking and a *mf* dynamic marking. The Cello part has a *pizz.* marking and an *arco p.s.p.* (arco p. s. p.) marking.

158

Fl. *mp*

Ob.

Cl. *mp* *f* ord

Tr. *mp* *f*

Hrn. *sffz* *sp*

Pno. *f* *p* *ff*

Perc. flexatone *p* snare rim *f* timp. w/ large felt mallet *f*

Vln. I *p* *m.s.p.* ord

Vln. II *p* *m.s.p.* ord

Vla.

Vc. *f* *p* *s.p.* ord

D.B. *f* *p* *mf* *p* arco ord *s.p.* ord *s.p.* ord *s.p.* ord *s.p.* ord *s.p.* ord

161

Fl. *fp* \leftarrow *f* \rightarrow *mp* \leftarrow *f* \rightarrow airy

Ob. *< mf* \leftarrow *f* \rightarrow *p*

Cl. *sp* \leftarrow *f* \rightarrow *mp* \leftarrow *f* \rightarrow air *p*

Tr. *p* \leftarrow *f* \rightarrow *p* \leftarrow *f* \rightarrow *p*

Hrn. *f* *ppp* *p*

Pno. *sp* \leftarrow *f* \rightarrow *p* \leftarrow *f* \rightarrow *p*

Perc.

Vln. I *< f* *f* *p* *p.s.p.* *s.p.*

Vln. II *< f* *f* *p* *p.s.p.* *s.p.*

Vla. arco *< f* *pp* *mf* *flaut bowing*

Vc. *p.s.p.* *< f* *pp* *mf* *flaut bowing* *slow circular bowing*

D.B. *< f* *f* *sfz* *f* *f* *pp* *mf* *p.s.p.* *s.p.* *p.s.p.* *slow circular bowing*

5-10"
play around at top of range, no regular rhythm
(i.e. sporadic notes peppering empty space)
get increasingly sparse
gradually fade to air/noise

10-12"
all staccato air sounds / t.s.,
sparse (lots of silent space)

switch back to flute

Fl.

Ob.

Cl.

Tr.

Hrn.

still muted
p

remove mute

staccato tape range
sporadic, quiet

10-12"

Optional Piano Improv.
(see Performance Notes)

Pno.

Perc.

165

165

s.p., play in highest range,
sporadic, increasingly sparse
5-10"

10-12"
m.s.p. (white noise)
very sparse

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

s.p.

s.p.

s.p.

Fl. $\text{♩} = 60$ *rit.* $\text{♩} = 30-40$ *poco accel.*
 Ob.
 Cl.
 Tr.
 Hrn.
 Pno.
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Musical score for measures 165-170. The score includes parts for Flute, Oboe, Clarinet, Trumpet, Horn, Piano, Percussion, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo starts at $\text{♩} = 60$ with a *rit.* (ritardando) marking, then changes to $\text{♩} = 30-40$ with a *poco accel.* (poco accelerando) marking. The score features various dynamics such as *ppp*, *pp*, *p*, *mp*, and *pppp*. Performance instructions include *air*, *airy*, *ord*, *airy effect if poss.*, *rub paper on low string*, *marimba w/ bow*, *rub timp. w/ paper*, *m.s.p.*, *p.s.p.*, and *s.p.*. The score is divided into measures 165, 166, 167, 168, 169, and 170.

Fl. $\text{♩} = 60$ *accel.* $\text{♩} = 140 - 160$ → ord
 Ob. → ord
 Cl. → ord
 Tr. → ord
 Hrn. → ord
 Pno. → ord
 Perc. → ord
 Vln. I → ord
 Vln. II → ord
 Vla. → ord
 Vc. → ord
 D.B. → ord

pp < *p* *pp* < *p* *pp* < *p* *sf*
pp < *p* *p* < *mf* *pp* < *p* *sf*
pp *p* *pp* < *p* *p* < *mp* *p* *ff*
p *p* *mf* < *f* *p* < *mp* *p*
p *mf* < *f* *sp*
sfz *pp* < *sfz*
sfz *p* < *p*
p *mp* *mf* *f* *p* *pp*
m.s.p. *ord* *p.s.p.*
mp *mf* > *pp* *p*
ord *ord* *p.s.p.*
mp < *pp* *p*
ord *ord* *pp* < *p*
ord *s.p.*
mp < *f* > *p* < *mp* *pp* < *p*
p.s.p. *ord* *m.s.p.*
p *f* > *p* < *mp* *pp*

184

Fl.

ff

repeat while piano + percussion improvise

Ob.

ff

repeat while piano + percussion improvise

Cl.

ff

repeat while piano + percussion improvise

Tr.

ff

repeat while piano + percussion improvise

Hrn.

ff

P

Pno.

f

fff

Piano Improvisation at extremes of range

Perc.

fff

pp

approx.

approx.

repeat while piano + percussion improvise

Vln. I

ord

fff

repeat while piano + percussion improvise

Vln. II

ord

fff

repeat while piano + percussion improvise

Vla.

fff

repeat while piano + percussion improvise

Vc.

fff

repeat while piano + percussion improvise

D.B.

ord

fff

repeat while piano + percussion improvise

♩ = 60-80

193

Fl. *f* *air* *ord* *airy*

Ob. *f* *alternate squeaks and air* *ord* *f*

Cl. *f* *alternate squeaks and air* *ord* *f*

Tr. *f* *air* *mp* *ord* *f*

Hrn. *f* *air* *mp* *ord* *f*

193

Pno. *ff* *over the top* *f*

instruments moving past repeats cues piano/percussion to begin finishing up

193

Perc. *ff* *flexatone*

instruments moving past repeats cues piano/percussion to begin finishing up

193

Vln. I *f* *m.s.p. white noise* *mp* *ord* *f* *ppp*

Vln. II *f* *m.s.p. white noise* *mp* *ord* *f*

Vla. *f* *m.s.p. white noise* *p* *ord* *f*

Vc. *f* *m.s.p. white noise* *p* *ord* *f* *s.p.*

D.B. *f* *m.s.p. white noise* *p* *ord* *f*

♩ = 120-140

202

Fl. *ppp* *air* *p* *ffp* *fff*

Ob. *p* *ffp* *fff*

Cl. *ppp* *air* *ord* *air* *p* *ffp* *fff*

Tr. *p* *ffp* *fff*

Hrn. *rip* *ffp* *ff*

Pno. *fff* *fff*

Perc. *flexatone* *sfz* *timp. w/ hand felt mallet* *f*

Vln. I *m.s.p.* *s.p.* *p.s.p.* *ppp* *fff*

Vln. II *p.s.p.* *s.p.* *p* *ffp* *fff*

Vla. *s.p.* *p.s.p.* *s.p.* *ppp* *p* *ffp* *fff*

Vc. *p.s.p.* *s.p.* *p.s.p.* *ppp* *p* *ffp* *fff*

D.B. *s.p.* *p.s.p.* *ppp* *p* *ffp* *fff*

II

♩ = 40-50

Flute: air, t.s., whistle tones, high squeaks, ppp

Oboe: ppp

Bass Clarinet: transposing octave down, airy → air, pp, flz very airy, slow trill, all air, t.s., pp, p

Trumpet: air, t.s., hit palm against mouthpiece, p

Horn in F: air, t.s., air → t.s., ppp, p

Piano: depress notes silently, hold w/ middle pedal, pp, p

Percussion: scrape cymbal w/ drumstick, ppp, p

Violin I

Violin II

Viola

Cello: s.p., noise m.s.p., ppp

Double Bass: flaut bowing noise m.s.p., ppp, noise m.s.p., ppp

8

Fl. *mp* *mp* *ppp* *sfz* whistle tones → t.s.

Ob. *mp* *mp* *pp* *sfz* high squeaks air → t.s.

B. Cl. *ppp* *pp* *pp* *ppp* *p* *ppp* *sfz* air → airy → air → airy → air → airy → air → t.s. flz

Tr. *mp* *mp* *sfz* air → t.s.

Hrn. *mp* *mp* *sfz* *sfz* air → t.s. air → t.s.

Pno. lift middle pedal *pp* *p* *ppp* *p* *ppp* *p* *sfz* *pp* ord ord

Perc. *ppp* brush cymbal + woodblock *p* brush cymbal *mp* timp. w/ paper *ppp*

Vln. I *ppp* *ppp* *ppp* *ppp* flaut bowing airy sound *m.s.p.* *m.s.p.*

Vln. II *ppp* *ppp* *ppp* *ppp* flaut bowing airy sound *m.s.p.* *m.s.p.*

Vla. *ppp* *ppp* *ppp* *ppp* *m.s.p.* *m.s.p.* flaut, crackles top of range *s.p.*

Vc. *ppp* *pp* *pp* *pp* *m.s.p.* *s.p.* *m.s.p.* *s.p.* *m.s.p.*

D.B. *pp* *p* *pp* *p* *pp* *pp* *pp* *pp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

molto accel.
like blowing on ashes

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute (Fl.):** Starts at measure 15. Markings include *ppp*, *air*, *whistle tones*, *ppp*, *sfz*, and *t.s.*
- Oboe (Ob.):** Starts at measure 15. Markings include *pp*, *sfz*, and *t.s.*
- Bass Clarinet (B. Cl.):** Starts at measure 15. Markings include *pp*, *air*, *ord*, *ord*, *air*, *flz*, *air*, and *pp*.
- Trumpet (Tr.):** Starts at measure 15. Markings include *pp*, *sfz*, and *pp*.
- Horn (Hrn.):** Starts at measure 15. Markings include *pp*, *ppp*, *sfz*, and *pp*.
- Piano (Pno.):** Starts at measure 15. Markings include *pp*, *staccato crackles in tape range*, *sfz*, *scrape low string*, and *ppp*.
- Percussion (Perc.):** Starts at measure 15. Marking includes *ppp*.
- Violin I (Vln. I):** Starts at measure 15. Markings include *ppp*, *pp*, *m.s.p. noise*, and *pp*.
- Violin II (Vln. II):** Starts at measure 15. Markings include *ppp*, *pp*, *ppp*, *flaut, crackles harmonic fingering p.s.p. and s.p.*, *s.p.*, *ppp*, and *s.p.*
- Viola (Vla.):** Starts at measure 15. Marking includes *ppp*.
- Violoncello (Vc.):** Starts at measure 15. Markings include *s.p.*, *m.s.p.*, *s.p.*, *m.s.p.*, *s.p.*, *m.s.p.*, *p.s.p.*, *m.s.p. noise*, *pp*, and *ppp*.
- Double Bass (D.B.):** Starts at measure 15. Markings include *pp*, *s.p.*, *m.s.p.*, *s.p.*, *m.s.p.*, *ppp*, and *pp*.

♩ = 120 *a tempo*

FL. airy → ord → air → t.s. air → airy ord → airy → air airy

Ob. *p* *mp*

B. Cl. *p* growly flz *pp* *fp* *pp* *pp* flz air

Tr. high crackle sounds *p* *pp* *sfz*

Hrn. *pp* *sfz* t.s. *sfz* t.s.

Pno. *f* *sp* (1/8 + 3/4) loud crack *ppp* *sfz* 8^{va} *ppp* < *f*

Perc. gliss. w/ hand *p* improvise crackles wood block *sfz* timp. w/ paper *pp* flaut bowing p.s.p.

Vln. I *ppp* *mf* *ppp* uneven trem p.s.p. noise p.s.p. s.p.

Vln. II *ppp* *mf* *ppp* p.s.p. s.p.

Vla. s.p. p.s.p. harmonic finger pressure m.s.p. flaut bowing uneven trem noise s.p.

Vc. *pp* *ppp* uneven trem flaut m.s.p. noise s.p. (o.p.) ord p.s.p. flaut bowing

D.B. *pp* *pp* uneven trem flaut m.s.p. noise p.s.p.

24

Fl. *pp* *mp* *p* *flz air* *air* *t.s.*

Ob. *pp* *pp* *flz air* *t.s.*

B. Cl. *pp* *ppp* *pp* *flz air* *airy* *flz growly* *p*

Tr. crackles *ppp* *air*

Hrn. *pppp* *ord quiet as possible* *air* *air* *ord* *ppp*

Pno. *ppp* *scrape low string w/finger* *trem* *ppp*

Perc. brush cymbal *pp*

Vln. I *ppp* *m.s.p.* *s.p.* *m.s.p.* *pp*

Vln. II *pp* *ppp* *uneven trem* *s.p.* *ppp*

Vla. *ppp* *p.s.p.* *m.s.p. noise* *s.p.* *ord* *p*

Vc.

D.B. *ppp* *pp* *flaut bowing s.p.* *(poss.)* *ppp* *pp* *ppp* *p.s.p.* *s.p.* *p.s.p.*

29

Fl. *air* *→* *l.s.* *air* *whistle tones, but sporadic* *air* *→* *airy* *air*

Ob. *air* *→* *l.s.* *high squeaks* *sfz*

B. Cl. *air* *pp* *pp* *ord* *p* *fp*

Tr. *crackles (high notes)* *ppp* *p*

Hrn. *air* *air* *→* *l.s.* *flz air* *mp*

Pno. *p* *pp* *ppp* *ppp*

Perc. *marimba w/ bow* *ppp* *w/ hard mallet* *w/ bow* *ppp* *p*

Vln. I *m.s.p. noise* *p.p.s.p.* *s.p.* *pp* *ppp* *pp* *s.p.* *s.t.* *m.s.p. noise*

Vln. II *ord* *p.p.s.p.* *m.s.p. noise* *jete* *p.p.s.p.* *jete* *s.t.* *p*

Vla. *p.s.p.* *m.s.p.* *col legno* *s.t.* *pp*

Vc. *jete* *s.p.* *pp*

D.B. *s.p.* *m.s.p.* *s.p.* *p.p.s.p.* *pp* *p*

23

FL. *p* *pp* *pp*

Ob. *pp* *mp* *ppp*

B. Cl. *pp* *ppp*

Tr. *ppp* *ppp* *ppp*

Hrn. *pp* *ppp* *ppp*

Pno. *p* *ppp*

Perc. *pp* *pp* rub timp. w/ paper

Vln. I *p* *ppp* *pp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp* *pp* *pp*

Vc. *ppp*

D.B. *ppp*

molto accel.

a tempo

Fl. *jet whistle* *whistle tones* *fff* *pp* *p*

Ob. *p* *fff*

B. Cl. *air* *ord* *s* *fff* *s* *p* *pp* *pp* *air* *ord*

Tr. *crackles* *p* *fff* *mute in* *air* *ord*

Hrn. *mute in* *air* *ord* *pp* *ppp* *air* *ord*

Pno. *pp* *scrape low string* *ppp* *s* *fff* *ppp*

Perc. *tap marimba with fingers* *marimba w/ hard mallet* *p* *fff* *marimba w/ bow* *pp*

Vln. I *m.s.p. noise* *ppp* *fff* *s.p.* *s.t.* *p*

Vln. II *m.s.p. noise* *fff* *s.t.* *m.s.p.* *p.s.p.* *pp*

Vla. *s.p.* *pp* *fff* *m.s.p.* *s.t.* *p*

Vc. *m.s.p. noise* *s.p.* *f* *pp* *s.t.* *s.p.* *p*

D.B. *ppp* *pp* *p*

rubato

This page of a musical score, numbered 46, is marked with a *rubato* tempo. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Trumpet (Tr.), Horn (Hrn.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time and includes dynamic markings such as *ppp*, *pp*, *p*, *mp*, and *pp*. It also contains performance instructions like *restrained, defined, resonant* and *m.s.p. noise*. The music is characterized by complex rhythmic patterns and dynamic shifts across all instruments.

57

Fl. *air* → *t.s.* → *airy* → *ord* → *airy*
p *ppp* *ppp*

Ob. *air* → *t.s.*
p *ppp*

B. Cl. *air* → *airy* → *air* → *airy* → *air* → *t.s.*
pp *pp* *p*

Tr. *pp* *p*

Hrn. *pp* *ppp*

Pno.

Perc. *p* *marimba w/ bow*

Vln. I *m.s.p.* → *noise* → *p.s.p.* → *s.p.* → *m.s.p.* → *noise*
ppp *pp* *sfz* *pp* *ppp*

Vln. II *ppp*

Vla. *p.s.p.* *ppp* *ppp*

Vc. *s.p.* *s.t.* *s.p.* → *p.s.p.* *s.p.* → *s.t.*
ppp *pp* *ppp* *ppp*

D.B. *s.p.* *p.s.p.* *m.s.p.* *s.p.* *m.s.p.* → *noise* *s.p.* *m.s.p.* → *noise* *s.p.*
pppp *pp* *p* *ppp* *p*

poco rit.

a tempo

accel.

64

Fl. *air* *whistle tones/ high pitches, sporadic* *f* *t.s.*

Ob. *pp* *high squeaks* *f* *t.s.*

B. Cl. *air* *ord* *mp* *pp*

Tr. *air* *ord* *p* *mf* *p* *mf* *f*

Hrn. *air* *ord* *pp* *p* *mf* *p* *mf* *f*

Pno. *mf* *ppp*

Perc. *ppp* *ppp*

Vln. I *s.p.* *p.s.p.* *m.s.p. noise* *pp* *ppp* *p* *s.p.* *s.t.* *m.s.p. noise*

Vln. II *m.s.p. noise* *p* *m.s.p. noise* *s.p.* *s.t.* *m.s.p. noise* *p* *m.s.p. noise*

Vla. *m.s.p. noise* *p.s.p.* *s.t.* *ppp* *mf* *pp* *p* *ord*

Vc. *m.s.p. noise* *p.s.p.* *s.t.* *ppp* *pp* *mp* *p* *mf*

D.B. *p.s.p.* *m.s.p. noise* *p.s.p.* *ppp* *pp* *mp* *p* *pp* *mf*

♩ = 70-80

Fl. *pp* *flz*

Ob. *ppp* *pp* *p*

B. Cl. *ppp* *mf*

Tr. *sp* *mf* *pp* *mp*

Hrn. *sp* *mf* *pp* *mp*

Pno. *p* *sfz* *p* slow upward roll

Perc.

Vln. I *pp* *pp* *m.s.p. noise* *s.t.* *s.p.*

Vln. II *p* *mp* *m.s.p. noise* *s.t.* *p.s.p.* *m.s.p.*

Vla. *mp* *p* *mp* *m.s.p. noise* *s.p.*

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

D.B. *sp* *mp* *pp* *mf* *ppp* *mp* *ord* *s.p.* *p.s.p.*

♩ = 30-40

Fl. *pp* *pp* *pp* *pp* *ppp*

Ob. *ppp* *pp* *ppp*

B. Cl. *ppp* *ppp* *p* *ord* *p*

Tr. *pp* *pp* *pp* *pp*

Hrn. *ppp* *ppp*

Pno. *f* in the foreground, authoritative, but not overbearing

Perc. *pp* *pp* *pp* *ppp* *pp* *pp*

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *ppp* *ppp* *pp*

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

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

D.B. *pp* *pp* *pp* *pp* *pp*

15-25"
slowly transition to air, glissing down slightly, and end with t.s.
like a drowning gasp but barely heard

Fl.

Ob.

15-25"

B. Cl.

15-25"
slowly transition to air, glissing down slightly, and end with t.s.
like a drowning gasp but barely heard

pp

Tr.

15-25"

sneak in after around ten seconds, crackles, fade away

ppp

Hrn.

15-25"

sneak in after around ten seconds, all air, ending with t.s.
like a drowning gasp but barely heard

pp

Pno.

15-25"

sneak in close to the end (after 12-15")
all tape range, crackles

ppp

87

Perc.

87

Vln. I

15-25"

transition to msp around 10 seconds in

p

Vln. II

ppp

87

Vla.

15-25"

ppp

p

Vc.

15-25"

change bow placement roughly according to time passed

s.p.

m.s.p.

p

D.B.

15-25"

change bow placement roughly according to time passed

s.p.

m.s.p.

p

III

♩ = 90
reverent

Flute: *pp*, *pppp*, *pp*, *p*, *pp*, *p*, *pp*. Includes markings: *air*, *flz*, *air*.

Oboe: *pp*, *pppp*, *p*, *pp*. Includes marking: *air*.

Clarinet in Bb: *pp*, *pp*, *pp*. Includes markings: *air*, *l.s.*, *air*, *flz*, *ord*, *air*.

Trumpet: *ppp*. Includes marking: *air*, *ord*, *air*.

Horn in F: (Empty staff)

Piano: *ppp*. Includes marking: *ppp*.

Percussion: (Empty staff)

Violin I: *pp*, *pp*, *pp*, *ppp*, *pp*. Includes markings: *p.s.p.*, *s.p.*, *s.t.*, *m.s.p.*, *harmonic*, *finger pressure*, *s.p.*

Violin II: *pp*, *ppp*. Includes markings: *p.s.p.*, *s.t.*, *m.s.p.*, *bossé*, *s.p.*, *p.s.p.*, *m.s.p.*, *p.s.p.*

Viola: *pp*, *ppp*, *pp*. Includes markings: *m.s.p.*, *s.p.*, *p.s.p.*, *s.t.*, *s.p.*, *m.s.p.*, *s.p.*, *s.t.*

Cello: (Empty staff)

Double Bass: (Empty staff)

10

Fl. whistle tones
air
p *ppp*

Ob. high squeaks
ppp

Cl. air
flz
ppp
ord
p

Tr. ord
air
p
mf

Hrn. *pp*
p
mp

Pno. 15^{ma} both hands raised two octaves

Perc.

Vln. I ord pressure
s.t.
ppp

Vln. II m.s.p.
pp
pp
ppp
noise

Vla. s.p.
p.s.p.
m.s.p.
s.p.
s.t.
m.s.p.
noise
ord
pp
p
ppp
p
mp

Vc. m.s.p.
s.p.
p.s.p.
pp
ppp
m.s.p.
noise
p.s.p.
pp
p

D.B. m.s.p.
noise
pp

2-4 other players, at random, should enter (one at a time), quietly humming the hymn tune. They can come in and out, and may also take up other voices depending on range.

Musical score for page 55, measures 17-22. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tr.), Horn (Hrn.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line in the woodwinds and strings, with dynamic markings such as *pp*, *p*, *mp*, and *mf*.

23
Fl.

Ob.

23
Cl.

Tr.

Hm.

23
Pno.

Perc.

23
Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *pp* *p* *mf* *p* *s.p.* *s.t.*

mp *pp* *p* *mf* *p* *s.p.* *s.t.*

*All willing instrumentalists take
their preferred parts and sing chorale,
1-3 times, earnestly*

Blu - men frie - den lug - en scheu - den schaft Eine lie - ben fraus - chen nei - ne

haupt Voll licht den schön eir - zeu - ge richt. Lag - en krei - ne flu - men

gei - ger acht. Ausch ge - ste - hen mit der ver - kaft - Frücht ban - den klei - ne lau - gen der

ü - ber wach. Gru - ben frie - den mit - der lu - gen schlä - ben schaft.