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Intrusive Thoughts

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**Sam Friedman**

***Intrusive  
Thoughts***

**for chamber orchestra**

**(2020)**



# Instrumentation

Piccolo/Flute  
 English Horn  
 Clarinet in B-Flat  
 Bassoon

Horn in F  
 Trumpet in C  
 Trombone

## Percussion (1 player)

Bongos (2), Snare Drum, Suspended Cymbal, Tam Tam, Temple Blocks (5), Vibraphone, Crotales

Violin I (2 players)  
 Violin II (2 players)  
 Viola (2 players)  
 Cello (2 players)  
 Double Bass (1 player)

*Duration: c. 9 minutes*

# Performance Notes

## General:

- ♯ - quarter tone sharp
- ♯♯ - three-quarter tone sharp
- ♭ - quarter tone flat
- ♭♭ - three-quarter tone flat

## Percussion:

When the **Percussion Clef** is used, the following setup is to be implemented

The notation shows a 6/4 time signature. Notes are placed on the staff with labels above and below. Above the staff: High Bongo Drum, Snare Drum (rim-shot), Temple Blocks (5), Tam Tam scrape. Below the staff: Low Bongo Drum, Snare Drum, Suspended Cymbal, Tam Tam.

When the **Treble Clef** is used, a note will be given above the passage indicating whether the Vibraphone or Crotales are to be played

## Strings:

m.v./molto vibrato - wide, fast vibrato

n.v./non vibrato - no vibrato

Natural harmonics are notated in two different ways:

1. At finger position on the string

The notation shows a treble clef staff with notes marked with Roman numerals II and III above them, indicating finger positions on the string.

2. At sounding pitch

The notation shows a treble clef staff with notes marked with Roman numerals II and III above them, and an 8va symbol above a note, indicating sounding pitch.

# Program Notes

*Intrusive Thoughts* tracks the creation and eventual disintegration of an irrational and unwanted thought, which is set against a hazy but continuously morphing sleep state. The strings often portray this sleep state, carrying a static texture that dwells on three related drones, each of which denote three main expositional sections. The first drone is spaced from the top down, the second drone from the bottom up, and the third drone from the middle outward. The strings articulate different areas of the drone and gradually become alive in this texture, creating the illusion of rhythmic drive without any harmonic movement. Over time the strings show greater and greater hostility towards their state of being until they finally break free and unite on a single pitch class. This is contrasted by the winds and brass, who allow a single outburst to fester and take on a life of its own. The use of quarter tones prioritizes inharmonicity, usually stressing posture and placement of each individual tone rather than creating a composite texture derived from a distinctive sound. Microtonal harmonies are often achieved through displacing chromatic set classes, and thus thread the line between distinct microtonal clusters and timbral “rub.”

*Intrusive Thoughts* was commissioned as part of the Cleveland Chamber Symphony’s Young and Emerging (Y&E) Composer Concerts, and the work is dedicated to the Cleveland Chamber Symphony, directed by Steven Smith.

# Intrusive Thoughts

for Chamber Orchestra

Sam Friedman

Largamente ♩ = 52

Piccolo (flz.) *ff*

English Horn

Clarinet in B $\flat$  (flz.) *ff*

Bassoon

Horn in F

Trumpet in C straight mute (flz.) *ff*

Trombone

Percussion *fz*

Violin I Con sord. non vibrato *pp*

Violin II Con sord. non vibrato *pp*

Viola Con sord. non vibrato *pp*

Cello Con sord. non vibrato *pp*

Double Bass Con sord. non vibrato *pp*

The score is a transposed score for a chamber orchestra. It features 13 staves. The top five staves (Piccolo, English Horn, Clarinet in B $\flat$ , Bassoon, Horn in F, Trumpet in C, Trombone) are mostly silent, with a single measure of music in the fourth measure of each staff. The bottom eight staves (Percussion, Violin I, Violin II, Viola, Cello, Double Bass) play a continuous melodic line. The tempo is marked 'Largamente' with a quarter note equal to 52 beats per minute. The key signature has one flat (B $\flat$ ). The time signature starts in 4/4 and changes to 3/4 in the fourth measure. Dynamics include *pp* (pianissimo) for the strings and *ff* (fortissimo) for the woodwinds. Performance instructions include 'Con sord. non vibrato' for the strings and 'straight mute (flz.)' for the trumpet.

**A**

The score is for a section labeled 'A' and begins at measure 6. It features the following instruments and parts:

- Picc.**: Piccolo, starting with a *ff* dynamic and a *mp* dynamic.
- E. Hn.**: E. Horn, starting with a *p* dynamic and a *pp* dynamic.
- B♭ Cl.**: B♭ Clarinet, starting with a *ff* dynamic and a *p* dynamic.
- Bsn.**: Bassoon, starting with a *p* dynamic and a *pp* dynamic.
- Hn.**: Horn, starting with a *ff* dynamic and a *mf* dynamic, using a practice mute.
- C Tpt.**: C Trumpet, starting with a *mf* dynamic and a *pp* dynamic.
- Tbn.**: Trombone, starting with a *mf* dynamic and a *pp* dynamic.
- Perc.**: Percussion, starting with a *fz* dynamic and a *pp* dynamic.
- Vln. I**: Violin I, starting with a *p* dynamic.
- Vln. II**: Violin II, starting with a *p* dynamic.
- Vla.**: Viola, starting with a *p* dynamic.
- Vc.**: Violoncello, starting with a *p* dynamic.
- D.B.**: Double Bass, starting with a *p* dynamic.

The score includes various dynamics (*ff*, *mp*, *p*, *pp*, *mf*, *fz*), articulations (*n*, *pizz.*), and performance instructions (*practice mute*, *Senza sord.*). The music is written in 4/4 time, with some changes to 3/4 and 4/4.

B

13

Picc. *pp*

E. Hn. *mf* *pp* *sub. f*

B $\flat$  Cl. *mf* *pp* *sub. f*

Bsn. *mf*

Hn. *ff*

C Tpt. *ppp* *sub. f*

Tbn. *p* cup mute (flz.)

Perc. *p*

Vln. I *n* *p* *n* *f* *p* Senza sord.

Vln. II *n* *p* *n* *f* *p* Senza sord.

Vla. *f* *p* Senza sord.

Vc. *n* *p* *n* *f* *p* Senza sord.

D.B. *n* *p* *molto sul pont.* *sub. f*

(Senza sord.)

pizz. strummed

*f* *p*

*f* *p*

*f* *p*

*f* *p*



17 *rit.* ----- **a tempo, ♩ = 52**

Picc. *fz*

E. Hn.

B♭ Cl. *fz*

Bsn.

Hn. *f*

C Tpt. *fz*

Tbn. *ppp* *p*

Perc. *pp* *f* *f* *pp*<sup>3</sup>

Vln. I *ppp* *mf ppp*

Vln. II *ppp* *mf ppp*

Vla. *ppp* *mf ppp*

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

D.B. *pp* *sub. f* *ppp* *mf ppp* *fp*

*l.v.* *scrape* *l.v.* *with brushes*

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

*ppp* *p*

*pp* *sub. f* *n*

*3* *3*

*3*

This musical score is for the piece "Intrusive Thoughts" and is page 5 of the score. It features a variety of instruments and includes dynamic markings, articulation, and performance instructions.

**Instrumentation and Dynamics:**

- Picc.**: *mf* (mezzo-forte), includes a triplet of eighth notes.
- E. Hn.**: *p* (piano), includes a triplet of eighth notes.
- B♭ Cl.**: *mf* (mezzo-forte), includes a triplet of eighth notes.
- Bsn.**: *p* (piano), includes a triplet of eighth notes.
- Hn.**: *mf* (mezzo-forte), includes a triplet of eighth notes.
- C Tpt.**: *mf* (mezzo-forte), includes a triplet of eighth notes.
- Tbn.**: *p* (piano), includes a triplet of eighth notes.
- Perc.**: *f* (forte) to *pp* (pianissimo), includes a triplet of eighth notes and a brushstroke instruction.
- Vln. I**: *f* (forte) to *p* (piano), includes a triplet of eighth notes.
- Vln. II**: *f* (forte) to *p* (piano), includes a triplet of eighth notes.
- Vla.**: *f* (forte) to *ppp* (pianississimo), includes a triplet of eighth notes.
- Vc.**: *f* (forte) to *ppp* (pianississimo), includes a triplet of eighth notes.
- D.B.**: *f* (forte) to *ppp* (pianississimo), includes a triplet of eighth notes.

**Performance Instructions:**

- Tempo changes: 4/4, 3/4, 4/4.
- Articulation: *mf*, *p*, *pp*, *ppp*.
- Brushes: (brushes) instruction for the Percussion part.
- Triplet markings: *3* over groups of notes.
- Dynamic hairpins: *f* to *p* and *ppp* markings.
- Measure numbers: 23 is indicated at the start of the first staff.

C

27

Picc.  $\frac{4}{4}$   $\frac{3}{4}$

E. Hn.  $\frac{4}{4}$   $\frac{3}{4}$

B $\flat$  Cl.  $\frac{4}{4}$   $\frac{3}{4}$  *pp*  $\leftarrow$  *mf*  $\rightarrow$  *pp*  $\leftarrow$  *f*  $\rightarrow$  6

Bsn.  $\frac{4}{4}$   $\frac{3}{4}$

Hn. 27 (flz.) *ff*  $\leftarrow$  *mf* 3 3

C Tpt.  $\frac{4}{4}$   $\frac{3}{4}$  *pp*  $\leftarrow$  *mf*  $\rightarrow$

Tbn.  $\frac{4}{4}$   $\frac{3}{4}$  *f*  $\leftarrow$  *p* 3 3 3 3

Perc.  $\frac{4}{4}$   $\frac{3}{4}$

Vln. I 27 *fp* *ppp* *fp* sul pont. ord.

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

Vla. *fp* *ppp* *fp* sul pont. ord.

Vc. *fp* *ppp* *fp* sul pont. ord.

D.B. *fp* *ppp* *fp* sul pont. ord.



34

Picc. *f* 5 to Flute *f* Flute tongue ram 5

E. Hn.

B♭ Cl. *pp* *f* *p* *n*

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

Hn. 34

C Tpt. cup mute *pp* (3) remove mute *mf* *pp* tongue ram 5 *f*

Tbn. *pp* *mf* *pp* remove mute

Perc. Vibraphone hard mallets *f* Crotales *f* 6 l.v. *p*

Vln. I *ff* *fp* *f* *p* *ppp* *p* *ppp*

Vln. II *fp* *ff* *p* *f* *p* *ppp* *p* *ppp*

Vla. *ff* *fp* *f* *p* *ppp* *p* *ppp*

Vc. *fp* *ff* *p* *f* *p* *ppp* *p* *ppp*

D.B. *fp* *ff* *p* *f* *p* *ppp* *p* *ppp*

m.v. n.v.

**D**

Fl.  
E. Hn.  
B♭ Cl.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
Perc.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

39

drum stick

Open

Tam-Tam

scrape

*f* *pp* *ppp* *p*

*ff* *p* *pp* *f*

*f* *ff* *f* *ff* *p* *ff*

*f* *ff* *f* *ff* *p* *ff*

*ff* *f* *ff* *p* *ff*

*ff* *f* *ff* *p* *ff*

*f* *ff* *p* *ff*

*f* *ff* *p* *ff*

pizz.

pizz.

sul tasto

molto sul pont.

*f* *fz* *fz* *p*

*f* *ff* *p*

a bit faster, ♩ = 66

This page of the musical score covers measures 43 to 46. It features multiple staves for various instruments, including Flute (Fl.), Euphonium (E. Hn.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 43 begins with a tempo change to "a bit faster" and a tempo marking of ♩ = 66. The Flute, Euphonium, B♭ Clarinet, and Bassoon parts are mostly rests, with some notes in measures 45 and 46. The Horn part features a melodic line with a five-measure slur and a dynamic marking of "mf". The Trumpet and Trombone parts have rests, with the Trombone part including a triplet in measure 44. The Percussion part has a five-measure slur with a dynamic marking of "pp".

The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) enters in measure 45 with a melodic line, marked with a dynamic of "p". The Double Bass part includes a five-measure slur and a dynamic marking of "pp".

Measure 46 concludes the section with various notes and rests across all instruments, maintaining the "p" dynamic for the strings.

50

Fl. *fz* *f*

E. Hn.

B♭ Cl. *fz* *f* *p*

Bsn. *fz* *f* *p*

Hn. *fp* stopped

C Tpt. (Open) *fz* *f*

Tbn. *fz* *f*

Perc. *n* *p* soft mallets

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*



55

Fl.

E. Hn.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*p*

*mf*

*pp*

*fp*

Open

Crotales

59

Fl.

*ff* 5

E. Hn.

5 5 5

*fp* *f* *p*<*f* *fp*

B♭ Cl.

7 7 7 7

*fp* *f* *p*<*f* *fp*

Bsn.

3 6 6 6

*fp* *f* *p*<*f* *fp*

Hn.

*fp* *f* *p*<*f* *fp*

C Tpt.

*f* 5

Tbn.

Perc.

*f* 5

Vln. I

*ff* *p* *ff* *p* *ff* *p* *ff*

Vln. II

*ff* *p* *ff* *p* *ff* *p* *ff*

Vla.

*ff* *p* *ff* *p* *ff* *p* *ff*

Vc.

*ff* *p* *ff* *p* *ff* *p* *ff*

D.B.

*ff* *p* *ff* *p* *ff* *p* *ff*

again, a bit faster, ♩ = 72

63

Fl. *pp* 5

E. Hn. *pp* 5

B♭ Cl. *pp* 5

Bsn. *pp* 5

Hn. *pp* 5

C Tpt.

Tbn.

Perc. *soft mallets* *l.v.*  
*n* ————— *p*      *pp* *p* *mp* *mf*      *pp* *p* *mp* *mf*

Vln. I *pp* 5      *mf* ————— *p*      *mf*      *p* ————— *mf*      *p*

Vln. II *pp* 5      *mf* ————— *p*      *mf*      *p* ————— *mf*      *p*

Vla. *mf* ————— *p*      *mf*      *p* ————— *mf*      *p*

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

D.B. (l) *p* ————— *mf* ————— *p*      *mf* ————— *p* ————— *mf*

69

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ff*

*fz*

*pp* *fp*

lip bend

*f*

*f*

*trills*

*ppp* *mf* *p* *mf* *p* *mf* *p* *fz* *p* *p* *mf* *p*

*ppp* *mf* *p* *mf* *p* *mf* *p* *fz* *p* *p* *mf* *p*

*ppp* *mf* *p* *mf* *p* *mf* *p* *fz* *p* *p* *mf* *p*

*ppp* *mf* *p* *mf* *p* *mf* *p* *fz* *p* *p* *mf*

*ppp* *mf* *p* *mf* *p* *mf* *p* *fz* *p* *mf* *p*

*p* *ppp* *mf* *p* *mf* *p* *fz* *p* *ppp* *mf*

accel.-----

F

75

Fl. *fz* *p*

E. Hn. *fz* *pp*

B♭ Cl. *ff*

Bsn. *fz* *ff* *pp*

Hn. *pp*

C Tpt. *fz* *f* *p* (1)

Tbn. *f* to cup mute

Perc. *Vibraphone* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *drum sticks* *pp*

Vln. I *fz* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *ff*

Vln. II *fz* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *ff*

Vla. *ppp* *fz* *sul pont.* *pp* *ff*

Vc. *ppp* *fz* *sul pont.* *pp* *ff*

D.B. *fz* *sul pont.* *pp* *ff*

79 moving forward, ♩ = 80 G

**Fl.** *ff*

**E. Hn.** *ff*

**B♭ Cl.**

**Bsn.** *ff*

**Hn.** *mf*

**C Tpt.** *ff* to cup mute *p* *sub. f* cup mute

**Tbn.** *p* *sub. f* cup mute

**Perc.** *ff* choke *ff* choke

**Vln. I** *ff* sul tasto *sub. p* *ff* *p* *ff* *p* *ff*

**Vln. II** *ff* sul tasto *sub. p* *ff* *p* *ff* *p* *ff*

**Vla.** *ff* sul tasto *sub. p* *ff* *p* *ff* *p* *ff*

**Vc.** *ff* sul tasto *sub. p* *ff* *p* *ff* *p* *ff*

**D.B.** *ff* sul tasto *sub. p* *ff* *p* *ff* *p* *ff*

*accel.* -----

87

Fl. *pp* *f* *pp*

E. Hn. *mp* *ff*

B♭ Cl. *mp* *ff*

Bsn. *mp* *ff*

Hn. *ff*

C Tpt. *p* *sub. f* *p* *ff* remove mute

Tbn. *p* *sub. f* *p* *ff* remove mute

Perc. *ff* *mp* *ff* Crotales *p*

Vln. I *sub. p* *ff > p* *ff > p* *ff > p* *ff > p* *ff > p* *ff* *pp*

Vln. II *sub. p* *ff > p* *ff > p* *ff > p* *ff > p* *ff > p* *ff* *pp*

Vla. *sub. p* *ff > p* *ff > p* *ff > p* *ff > p* *ff > p* *ff* *pp*

Vc. *sub. p* *ff > p* *ff > p* *ff > p* *ff > p* *ff > p* *ff* *pp*

D.B. *sub. p* *ff > p* *ff > p* *ff > p* *ff > p* *ff > p* *ff* *pp*

m.v. n.v. m.v. n.v. m.v. n.v. m.v. n.v. ord.

**faster, ♩ = 92** *accel.* **faster again, ♩ = 100**

95

Fl. *ff* *f*

E. Hn.

B♭ Cl. *ff* *f*

Bsn. *f*

Hn. *mf* *ff* *f*  
air

C Tpt. *mf* *ff* *mf*  
Open air

Tbn. *ff* *mf* *mf*  
Open air

Perc. *pp* *ff* *p*  
l.v. Crotales bowed

Vln. I (III) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *ff* *f*

Vln. II (III) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *ff* *f*

Vla. (n.v.) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *ff* *f*  
(m.v.)

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

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





105 **H**

Fl.

E. Hn.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *Vibraphone bowed*

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

← ♩ = ♩ → rushing, panicked ♩. = 132

110

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*fp*

*fp*

*fp*

*fp*

*fp*

*mp* *ff* *mp* *ff* *mp* *fp*

*fz* *pp* *f* *pp*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*mf* *ff* *mf*



119

Fl.

*ff* *f* *f* *f* *f* *f* *f* *f*

E. Hn.

*f* *f* *f* *ff* *f*

B $\flat$  Cl.

*ff* *f* *f* *f* *f* *f* *f* *f*

Bsn.

*f* *f* *f* *f* *f* *ff*

Hn.

*p* *f* *f*

C Tpt.

*f*

Tbn.

*f* *mp* *f* *f*

Perc.

Vib. *fff* 5  
 Crd. I.v. *f* 5:3 *f* *f*

Vln. I

*ff* *p* *ff* *molto sul pont.* *ord.*

Vln. II

*ff* *p* *ff* *molto sul pont.* *ord.*

Vla.

*ff* *p* *p* *ff* *molto sul pont.* *ord.*

Vc.

*ff* *p* *ff* *molto sul pont.* *ord.*

D.B.

*ff* *ff* *ff*

Musical score for 'Intrusive Thoughts', page 25, measures 124-128. The score includes parts for Flute (Fl.), Euphonium (E. Hn.), Bass Clarinet (B $\flat$  Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score features a variety of dynamics, including *p* (piano), *ff* (fortissimo), and *f* (forte). Performance markings such as *molto sul pont.* and *ord.* are present throughout the woodwind and string sections.

Measures 124-128 show the following dynamics and markings:

- Flute (Fl.):** *ff* > *f* > *f* > *f* > *f* > *f*
- Euphonium (E. Hn.):** *f* > *f* > *f* > *f*
- Bass Clarinet (B $\flat$  Cl.):** *ff* > *f* > *f* > *f* > *f*
- Bassoon (Bsn.):** *f* > *f* > *f* > *f* > *f* > *f*
- Horn (Hn.):** *f*
- Trumpet (C Tpt.):** *f*
- Trombone (Tbn.):** *f* > *f* > *f*
- Percussion (Perc.):** *f*
- Violin I (Vln. I):** *p* > *ff* > *p* > *ff*
- Violin II (Vln. II):** *p* > *ff* > *p* > *ff*
- Viola (Vla.):** *ff* > *p* > *ff*
- Violoncello (Vc.):** *ff* > *p* > *ff*
- Double Bass (D.B.):** *ff* > *ff* > *ff*

Fl. *f* *fp* *ff* to Piccolo

E. Hn. *fp* *ff*

B♭ Cl. *f* *fp* *ff*

Bsn. *fp* *ff* *fp*

Hn. *f* *f* *f* *f* *ff* to practice mute

C Tpt. *f* *f* *f* *f* *f* *f* *ff*

Tbn. *f* *f* *f*

Perc. l.v. *p*

Vln. I *ord.* *p* *molto sul pont.* *fp* *fff*

Vln. II *ord.* *p* *molto sul pont.* *fp* *fff* *ord.* *fp*

Vla. *ord.* *p* *molto sul pont.* *fp* *fff* *ord.* *fp*

Vc. *p* *molto sul pont.* *fp* *fff* *ord.* *fp*

D.B. *ff* *ff* *fff* *ord.*

133 *molto rit.*

Fl.

E. Hn.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.



Intrusive Thoughts

(♩ = 100)

(♩ = 76)

138 Piccolo

Fl. *p* 4 4 4 4 to Flute

E. Hn.

B♭ Cl.

Bsn. *p* *f* *p*

Hn.

C Tpt.

Tbn. *p* *mf* *p*

Perc. *mp* l.v. *p* *f* l.v. *p* Vibraphone bowed

Vln. I *ppp* *mf* *p*

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

Vla. *ppp* *mf* *p* (IV)

Vc. *ppp* *mf* *p* (IV)

D.B. *mf* *ppp* *mf* *p* *mf* *ppp* molto sul pont. ord. molto sul pont. ----- ord.

← ♩ = ♩ → **Largamente, again** ♩ = 52

143 Flute 5 *f*

E. Hn.

B $\flat$  Cl.

Bsn.

Hn. 143

C Tpt. 5 *f* to practice mute

Tbn.

Perc. *f*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp* *fff* *f* *p*

ord.

an attempt

sul tasto

147 J

Fl. *fff* *pp* 5 5

E. Hn.

B♭ Cl. *pp* 5 5

Bsn.

Hn. practice mute (1) *mf* 5 5 5 5

C Tpt. plunger half-valve gliss + *pp* *pp*

Tbn.

Perc. hard mallet choke *p* snare brushes *pp* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p* col legno 5 *p* col legno 5 *p* col legno 5 *p*

Vc. *p* *ppp* 5 5 5

D.B. *ppp* 1

[Empty measures, to be conducted in time]

K

153

Fl.

E. Hn.

B♭ Cl.

Bsn.

153

Hn.

C Tpt.

Tbn.

Perc.

Crotales dampen

*p*

153

Vln. I

Vln. II

Vla.

Vc.

D.B.

Con sord. <sub>3</sub>

*pp* murmuring

160

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

E. Hn.

B $\flat$  Cl. *pp* *p* *mp* *mf*

Bsn. *p*

Hn.

C Tpt. (plunger) *pp* *mp*

Tbn. *pp* *mp*

Perc. *ff*

Vln. I *p* *mp* *mf* *f*

Vln. II *p* *mp* *mf* *f*

Vla. *p* *mp* *mf* *f*

Vc. *p* *mp* *mf* *f*

D.B. *p* *mp* *mf* *f*

164

Fl. *mf* *mp* *p* *pp*

E. Hn.

B $\flat$  Cl. *mp* *p* *pp*

Bsn.

Hn.

C Tpt. *pp*

Tbn. *pp*

Perc.

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

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

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

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

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