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Title

Decomposition

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Publication Date

2020

Decomposition

a composition for orchestra

Yu-Chun Chien

(2015)

Instrumentation

1 piccolo
 1 flute
 1 oboe
 1 English horn
 1 clarinet in B-flat
 1 bass clarinet
 1 bassoon
 1 contrabassoon

3 French horns
 2 trumpets in C
 2 trombones
 1 bass trombone
 1 tuba

1 set of 5 timpani: 32"(I), 28"(II), 25"(III), 23"(IV), 20"(V)
 percussion 1: bass drum, tam-tam, rototom, suspended cymbal, snare drum, wood blocks, sand blocks, crotales, vibraphone

percussion 2: suspended cymbal, snare drum, tom-tom, wood blocks, slapsticks, shaker, triangle, vibraphone, crotales, glockenspiel

percussion 3: suspended cymbal, tam-tam, bongo, wood blocks, snare drum, triangle, crotales

1 harp

1 piano

violin I

violin II

viola

violoncello

double bass

* The piece is notated in concert/actual pitch.

Percussion I

Musical notation for Percussion I, consisting of two staves. The first staff has a C-clef and contains notes for sticks (Stk), bass drum (BD), rototom (RT), suspended cymbal (SC), tam-tam (Tam), and sand blocks (SB). The second staff has a C-clef and contains notes for wood blocks (WB), snare drum (SD), and rim.

Percussion II

Musical notation for Percussion II, consisting of two staves. The first staff has a C-clef and contains notes for shaker (Shkr), suspended cymbal (SC), tom-tom (TT), and wood blocks (WB). The second staff has a C-clef and contains notes for slap sticks (SS), snare drum (SD), rim, and Triangle (Tri).

Percussion III

Musical notation for Percussion III, consisting of two staves. The first staff has a C-clef and contains notes for sticks (Stk), suspended cymbal (SC), and tam-tam (Tam). The second staff has a C-clef and contains notes for wood blocks (WB), bongo (Bg), snare drum (SD), rim, and triangle (Tri).

Regarding the Composition

According to the Cambridge Dictionary, the word, “decompose,” means to destroy something by breaking it into smaller parts; “decomposition” is the process by which materials are broken down into smaller form of matter.

The idea of decomposition plays an important role in this piece:

the decomposition of musical ideas (lines would be replaced by dots)

the decomposition of instruments (removed parts)

the decomposition of conventional orchestral sounds (absolute-pitches would be replaced by percussive sounds)

the decomposition of the regular playing (extended techniques)

the decomposition of the regular orchestral playing (playing on instruments would be replaced by playing on/with bodies and mouths)

Furthermore, the word decomposition is widely used in various aspects in this piece:

the pitches implied in the decomposition, significantly these three pitches: C, D, E

the syllables of decomposition: de – com – po – si – tion

the respelling of the word decompose: do – poem – sec (do the poem based on seconds)

the Morse code of decomposition:

C: L S L S

D: L S S

E: S

I: S S

M: L L

N: L S

O: L L L

P: S L L S

S: S S S

T: L

* L: long; S: short

the number of each letter of decomposition:

C: 3

D: 4

E: 5

I: 9

M: 13

N: 14

O: 15

P: 16

S: 19

T: 20

Regarding the Performance

Woodwind:

smacking sound with pitch tone with air slap tongue flutter tongue possibly highest pitch

with narrow oral cavity with open oral cavity pitch bending (down) pitch bending (up) alter. fn. same note trill: alternate fingering

multiphonics (clarinet) (fingering is included in the part) whistle tone (piccolo, clarinet) play the notes as fast as possible repeat the pattern in the box

play with the mouthpiece or the reed obly, creating the indicated pitch improvise the grace notes based on the indicated direction and amount

vibrato: follow the contour of the wavy line follow the contour of the wavy line, glissando back and forth within the indicated pitch range

key clicks toneless air sound play with the mouthpirer or the reed only, without specific pitches

Brass:

slap tongue flutter tongue smacking sound by hand alter. fn. same note trill: alternate fingering

mute: covered (trumpets, trombones) mute: open (trumpets, trombones) note: stopped (horns) note: open (horns)

play with the mouthpiece or the reed obly, creating the indicated pitch improvise the grace notes based on the indicated direction and amount

vibrato: follow the contour of the wavy line follow the contour of the wavy line, glissando back and forth within the indicated pitch range

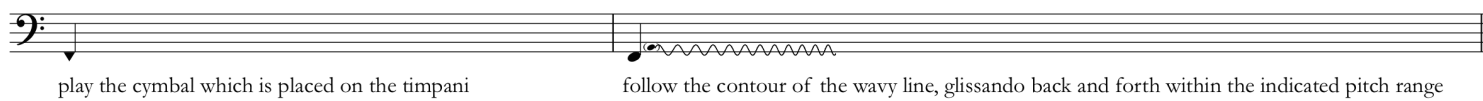
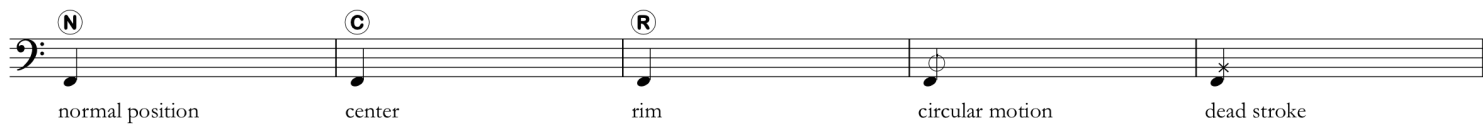
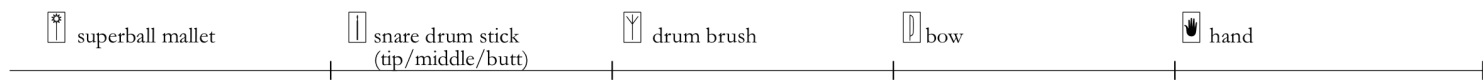
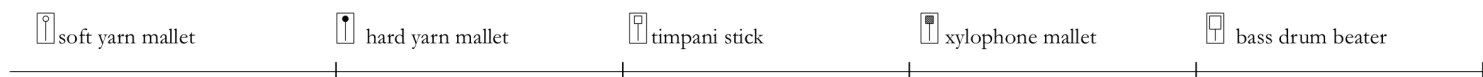
no vibrato toneless air sound

Piano:

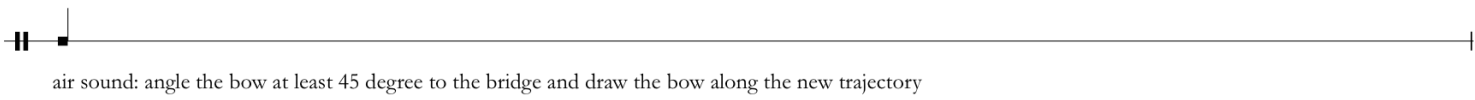
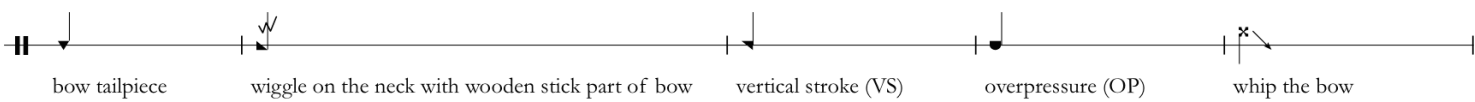
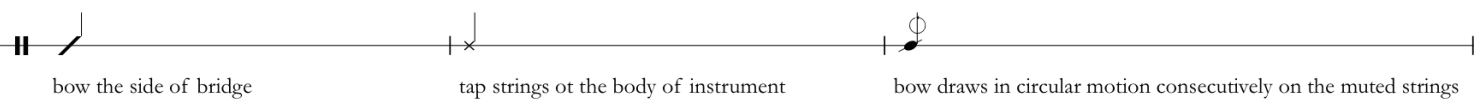
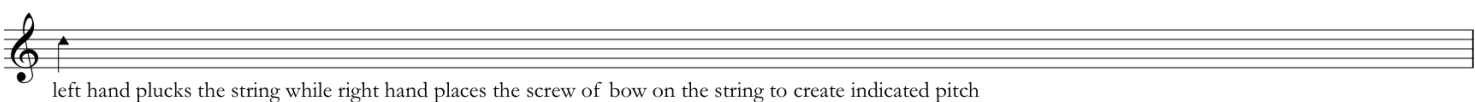
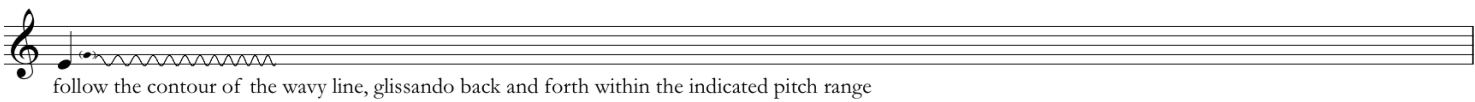
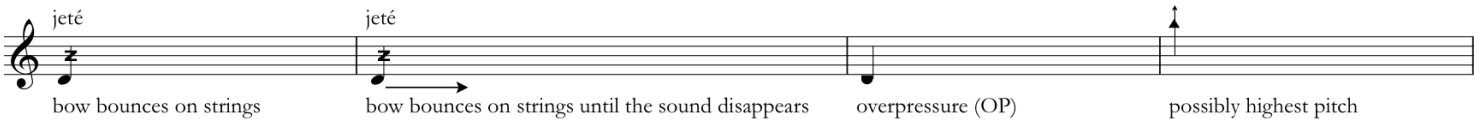
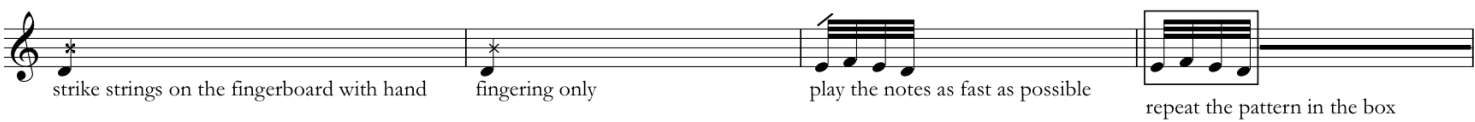
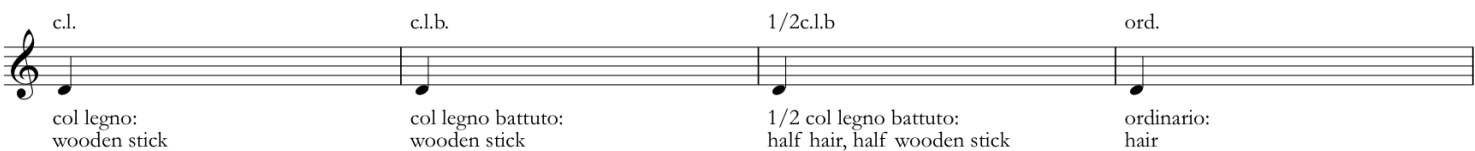
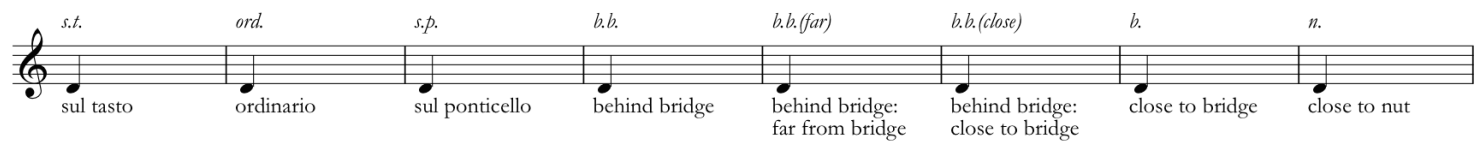
soft yarn mallet hard yarn mallet xylophone mallet superball mallet hand

mute strings cluster pizz. pluck strings with fingers ord. regular playing strike the body of piano (positions would be sepecified)

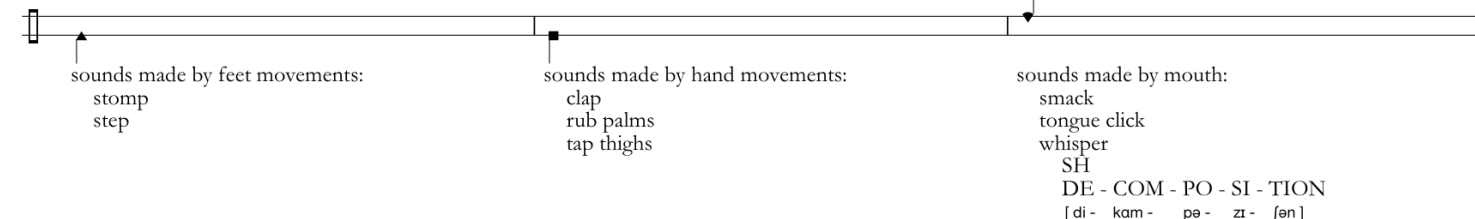
Timpani/Percussion:



Strings:



Body Percussion:



Decomposition

Yu-Chun Chien

a composition for orchestra

A ♩ = 60

Woodwinds: Piccolo, Flute, Oboe, English Horn, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Contrabassoon.

Brass: Horn in F I, II, III, Trumpet in C I, II, Tenor Trombone I, II, Bass Trombone, Tuba.

Percussion: Percussion I (RT), Percussion II (SS, Vib.), Percussion III (Bg, Crot.).

Other: Harp, Piano.

Strings: Violin I, Violin II, Viola, Violoncello, Double Bass.

Tempo and Meter: 4/8, 4/4, 3/4, 2/4. Tempo: ♩ = 60.

Dynamic Markings: *f*, *p*, *mf*, *sf*, *mp*, *mf*.

Performance Instructions:
[?] strike the side of the piano
[?] tap the front of the viola
[?] tap the center back of the cello
[?] tap the center back of the bass

String Performance Details:
Violin I: *f* to *f*, *pizz.*, *p* to *mp*, arco *sf* I/II(non-div.)
Violin II: *f* to *f*, *pizz.*, *p* to *mp*, arco *sf* III/IV(non-div.)
Viola: *mf*, *pizz.*, *mp*, tap the front of the viola
Violoncello: *sf*, *pizz.*, *mf*, tap the center back of the cello
Double Bass: *sf*, *pizz.*, *mf*, tap the center back of the bass

18 **2+3** **4** **4** **3+2** **4** **E** **3** **4**

Picc. *p*

Fl. *mf*

Ob. *p* *fmp* *mp*

Eng. Hn. *p* *fmp* *mp*

Cl. *p* *fmp* *tr* (alter. fn.) *mp* *p* *mf* *p*

B. Cl. *f* *mfp* *p* *pp* *p* *mp* *mp*

Bsn. *f* *mfp* *p* *pp* *p*

Cbsn. *f* *p*

Hn. I *p* *pp* *p*

Hn. II *p* *con sord.* *p*

Hn. III *<mf>* *p* *mf* *con sord.* *p*

C Tpt. I *<mf>* *mf* *con sord.(cup)* *p*

C Tpt. II *<mf>* *p* *con sord.(cup)* *p*

Tbn. I *f* *fp*

Tbn. II *<mf>*

B. Tbn. *p*

Tba. *p*

Timp.

Perc. I *p*

Perc. II *p* *pp mf*

Perc. III *mp*

Hp. *mp* *mp* *mf* *f*

Pno. *mp* *p*

Vln. I *p* *uni.* *8^{va}* *mf*

Vln. II *mp* *tr* *div. ord.* *III* *IV* *p* *mf*

Vla. *mp* *tr* *div. IV* *p* *mf* *jeté 1/2c.l.b.*

Vc. *uni.* *II* *mf* *fp* *div. jeté c.l.b. III, IV* *mf* *jeté 1/2c.l.b.* *jeté 1/2c.l.b.*

Db. *f* *fmp* *fp*

6

23

4/4

3/4

3+2/4

Picc. *pp mf* *p mf* *mf p*

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

Ob. *mp* *p mf* *mf p* *mf p*

Eng. Hn. *p mf* *p mf*

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

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

Bsn.

Cbsn. *mp*

Hn. I *con sord. p mp* *p mp p mp mp*

Hn. II *senza sord. p mf*

Hn. III *senza sord. p mf*

C Tpt. I *con sord.(straight) p* *p < mp > p < mp >* *p < mp > p < mp > p mf*

C Tpt. II *con sord.(straight) mp p* *p p mp p mf*

Tbn. I *con sord.(straight) mp p p p mf*

Tbn. II

B. Tbn.

Tba.

Timp.

Perc. I *Crot. 8va mp*

Perc. II *Vib. p mp*

Perc. III *Crot. 8va mp*

Hrp. *mf* *mp f*

Pno.

Vln. I *uni. p < mf* *ord. III mp* *3+2/4*

Vln. II *uni. jete 1/2c.l.b. mp* *ord. III mp* *3* *f*

Vla. *div. jete 1/2c.l.b. mp* *uni. jete 1/2c.l.b. mp*

Vc. *scagull ord. mp* *ord. 7 mp* *3*

Db. *mp*

49 $\frac{4}{4}$

Picc. *p*

Fl. *mp* *p* *pp* *alter. fn.* *mp* *p* *p* *pp* *mp*

Ob. *p* *p* *mp*

Eng. Hn. *mp* *p* *p*

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

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. I *p*

Hn. II *p*

Hn. III *p*

C Tpt. I *p* *con sord. (straight)*

C Tpt. II *p* *con sord. (straight)*

Tbn. I

Tbn. II

B. Tbn. *p*

Tba. *p*

Timp.

Perc. I

Perc. II *Vib.* *p* *mp*

Perc. III

Hp. *mp* *mp* *p* *10* *12* *p*

Pno. *ord.* *pizz.* *mf*

Vln. I *mp* *div.* *arco* *c.l.b.*

Vln. II *mp* *div.* *arco* *jeté* *c.l.b.* *6*

Vla. *jeté* *c.l.b.* *p* *jeté* *1/2c.l.b.* *mp* *pizz.* *arco* *ord.* *1/2c.l.b.* *uni.* *ord.* *pp* *mp* *p*

Vc. *pizz.* *mp* *arco* *ord.* *1/2c.l.b.* *mp*

Db. *mp* *jeté* *1/2c.l.b.* *p*

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

M

57 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ 3+2
Picc. *mp* *p* *mf* *mf* *mp* *f*
Fl. *mp* *p* *mf* *mf* *mp* *f*
Ob. *mp* *p* *mf* *mf* *mp* *f*
Eng. Hn. *mp* *p* *mf* *mf* *mp* *f*
Cl. *mp* *p* *mf* *mf* *mp* *f*
B. Cl. *mp* *p* *mf* *p* *mf* *mp* *f*
Bsn. *mp* *p* *mf* *p* *mf* *mp* *f*
Cbsn. *mp* *p* *mf* *p* *mf* *mp* *f*
Hn. I *p* *mf* *p* *mf* *mp*
Hn. II *mp* *p* *mf* *mf*
Hn. III *mp* *p* *mf* *p* *mf* *mp*
C Tpt. I *mp* *mf* *p* *mf*
C Tpt. II *mp* *mf* *p* *mf*
Tbn. I *mp* *mf* *p* *mf*
Tbn. II *mp* *p* *mf* *mp* *f*
B. Tbn. *mp* *p* *mf* *mp* *f*
Tba. *mf* *mf* *mp* *f*
Timp. -
Perc. I -
Perc. II -
Perc. III -
Hp. *mp* *mf* *mp*
Pno. *mp* *mf* *mp*
Vln. I *mp* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ 3+2
Vln. II *mp* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ 3+2
Vla. *mp* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
Vc. *mp* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
Db. -

61 $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2+3}{4}$

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Eng. Hn. *cresc.*

Cl. *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

Cbsn. *cresc.*

Hn. I *mf* *cresc.*

Hn. II *mf* *cresc.*

Hn. III *mf* *cresc.*

C Tpt. I *mf* *cresc.*

C Tpt. II *mf* *cresc.*

Tbn. I *mp* *cresc.*

Tbn. II *mp* *cresc.*

B. Tbn. *mp* *cresc.*

Tba. *mp* *cresc.*

Timp. *f* *p* *cresc.* 6

Perc. I *f* *p* RT 10

Perc. II *f* *p* TT

Perc. III *f* *p* BG 12 12

Hp. *p* *ff* strike the lowest strings

Pno. *p* *ff* strike the lowest strings

Vln. I *sp* *ord.* 12 7 12 6 $\frac{2+3}{4}$

Vln. II *sp* *ord.* 10 7 10 5

Vla. 3

Vc. 3

Db.

68

3+2
4

4
4

Picc. *p* *mf*

Fl. *mf*

Ob. *mf* *mp*

Eng. Hn. *p* *mf* *mp*

Cl. *mp* *f*

B. Cl. *mp* *mf* *mp* *f*

Bsn. *mp* *mf* *f* *mp* *f*

Cbsn.

Hn. I

Hn. II

Hn. III

C Tpt. I *p* *mf* *mp*

C Tpt. II *mf* *mp*

Tbn. I

Tbn. II

B. Tbn.

Tba.

Timp. *mf* *p* *f* *mp* *f* *p*

Perc. I *mp* *mf* *p* *f* *mp* *f* *p*

Perc. II *mf* *p* *mf* *mf* *p* *mp* *pp* *mp* *pp*

Perc. III *p* *mf* *p*

Hp.

Pao. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf*

Db. *mf* *mf*

ord. *tr*

arco
jeté
1/2c.l.b.
3

jeté
1/2c.l.b.

71 $\frac{4}{4}$ $\frac{3+2}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Picc. $mp > p$ mf $mf < mf$ mf

Fl. $mp > p$ mf $mf < mf$ fmp

Ob. p f mf

Eng. Hn. p mf

Cl. mp f

B. Cl. f mp f

Bsn. f mp f

Cbsn. f

Hn. I mp f

Hn. II mp f

Hn. III mp f

C Tpt. I p f mf

C Tpt. II p mf

Tbn. I mp f

Tbn. II mp f

B. Tbn. mf mp f

Tba. mp f

Timp. f mf f p

Perc. I f p $mp > p$ mf $mf < mf$ f mp fmp fmp f p mf

Perc. II p f mf f mf $mf < mf$ f p f

Perc. III f p p mf f p f

Hp. mf f mf ff $lv.$

Pno. $mp < f$ $mf < f$

Vln. I mf $arco$ mf $jeté$ $1/2c.l.b.$

Vln. II f $arco$ mf $jeté$ $1/2c.l.b.$

Vla. $arco$ f $1/2c.l.b.$ mf $arco$ f $1/2c.l.b.$

Vc. f mf mf $arco$ f $1/2c.l.b.$

Db. f $div.$ $uni.$ mf

Q ♩ = 90

79

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

Picc. *mf* *ff*

Fl. *p* *ff* with air *p* < *mp*

Ob. *mf* *mf* *p* *ff* key clicks *pp*

Eng. Hn. *mf* *mf* *mp* *ff* key clicks *pp*

Cl. smack *f* *mf* *mf* smack *mf*

B. Cl. slap tongue *f* *f* *f* *mf* *mf* smack *mf*

Bsn. *f* *f* *f* *mf* *mf* smack *mf*

Cbsn. *f* *f* *f* *mf* *mf* smack *mf*

Hn. I *f* *f* *f* *mf* *mf* smack *mf*

Hn. II *f* *f* *f* *mf* *mf* smack *mf*

Hn. III *f* *f* *f* *mf* *mf* smack *mf*

C Tpt. I *mf* *f* *mf* *mf* *ff* *mf* *mf* smack *mf*

C Tpt. II *mf* *f* *mf* *mf* *ff* *mf* *mf* smack *mf*

Tbn. I *mf* *f* *mf* *mf* *ff* *mf* *mf* smack *mf*

Tbn. II *mp* < *f* *mf* *mf* *ff* *mf* *mf* smack *mf*

B. Tbn. *mp* < *f* *mf* *mf* *ff* *mf* *mf* smack *mf*

Tba. *mp* < *f* *mf* *mf* *ff* *mf* *mf* smack *mf*

Timp. *p* *f* *mp* *f* *p* *ff* *mf* *mf* *mp*

Perc. I RT SD RT *f* *p* *mf* *p* *mf* *p* *ff* *mf* *pp* < *mp*

Perc. II TT SD *mf* *p* *mf* *f* *mp* < *f* *ff* *mf* *mp* *p*

Perc. III SD SC(low) SC(high) Stk. *f* *mp* *f* *p* *ff* *mf* *mp* *pp*

Harp *ff* *ff*

Pno. *mf* *ff*

Vln. I *uni. h.h. ord. II/III* *mf* *ff* *pp* *mf*

Vln. II *uni. h.h. ord. II/III* *mf* *ff* *pp* *mf*

Vla. *uni. arco h.h. ord. II/III* *mf* *ff* *mf* *div. arco 1/2c.l.b. 3* *mp*

Vc. *f* *uni. pizz.* *ff* *mf* *mp* *air-sound uni. ord.* *p*

Db. *f* *f* *ff* *mf* *pp*

Q ♩ = 90

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

99 key clicks 3 4/4 3 3/4 U

Picc. *mf* key clicks *mf* *f* *mf* key clicks *mp*

Fl. *mf* key clicks *mf* *f* *mf* key clicks *mp*

Ob. *f* *p* *f* *f* *mf* *whisper* *mp*

Eng. Hn. *mp* *f* *f* *f* *f* *whisper* *mp*

Cl. *mf* *f* *f* *f* *f* *whisper* *mp*

B. Cl. *mf* *f* *f* *f* *f* *whisper* *mp*

Bsn. *mf* *mf* *f* *f* *f* *whisper* *mp*

Cbsn. *mf* *mf* *f* *f* *f* *whisper* *mp*

Hn. I *mf* *mp* *f* *mp* *con sord. (harmon)* *mf* *f*

Hn. II *mf* *mp* *f* *mp* *con sord. (harmon)* *mf* *f*

Hn. III *mf* *mp* *f* *mp* *con sord. (harmon)* *mf* *f*

C Tpt. I *p* *mf* *f* *mp* *con sord. (harmon)* *mf* *f*

C Tpt. II *p* *mf* *f* *mp* *con sord. (harmon)* *mf* *f*

Tbn. I *p* *mf* *f* *p* *con sord. (harmon)* *mf* *f*

Tbn. II *p* *mf* *f* *mf* *f*

B Tbn. *p* *mf* *f* *mf* *f*

Tba. *mf* *mf* *mf* *mf* *mp*

Timp. *mf* *mf* *mf* *mf* *mf*

Perc. I *mf* *mf* *mp* *f* *mp* *f* *Tam*

Perc. II *mf* *mf* *mp* *f* *mp* *f* *Vib* *Shkr*

Perc. III *mf* *mf* *mf* *mf* *mf* *Tam*

Hp. *f* *sub f*

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

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

Vln. II *f* *f* *f* *f* *f* *ord.* *f* *div.*

Vla. *f* *f* *f* *f* *f* *OP* *f* *f* *f* *div.*

Vc. *f* *f* *f* *f* *f* *OP* *f* *f* *f* *div.*

Db. *f* *f* *f* *f* *f* *OP* *f* *f* *f* *div.*

bow the side of bridge

104

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

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

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

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

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

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

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

Cbsn. *f* *p* *f* *p* *mp*

Hn. I *p* *f* *p* *f* *mf*

Hn. II *p* *f* *p* *f* *mf*

Hn. III *p* *f*

C. Tpt. I *f* *p* *mf* *mf*

C. Tpt. II *f* *p* *mf* *mf*

Tbn. I *p* *f* *mf* *mf*

Tbn. II *p* *f* *mf* *mf*

B. Tbn. *p* *f* *mf* *mp*

Tba. *p* *f* *mf* *mp*

follow the indicated arrows moving the pedals from the lowest to highest notes, or vice versa

IV I III V III

C → N R → N C → N R → N R → C

Timp. *mf*

Perc. I *p* *mf* *mp* *fmp*

Perc. II *mf*

Perc. III *p* *mf* *f*

Hp. *mf* *f* *mp*

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

Vln. I *uni.* *h.* *s.p.* *n.* *f* *mf* *f*

Vln. II *uni.* *h.* *s.p.* *n.* *f* *mf* *f*

Vla. *uni.* *h.* *s.p.* *n.* *div.* *b.h.(ar)* *I/II* *III/IV* *f* *mf* *f*

Vc. *uni.* *h.* *s.p.* *n.* *h.b.(close)* *b.h.(ar)* *f* *mf* *f*

Db. *f* *mf* *ff* *f* *ff*

strike strings on the fingerboard

8^{va} 8^{va} 8^{va} 8^{va}

2/4 3/4 3/4

108 **3/4** **3/4** **3/4** **3/4** **3+2/4**

Picc. *f* *mf* *f* *ff*

Fl. *f* *mf* *f* *ff*

Ob. *f* *mp* *f* *ff*

Eng. Hn. *f* *ff* *f* *ff*

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

B. Cl. *f* *f* *f* *ff*

Bsn. *f* *mf* *f* *ff*

Cbsn. *f* *ff* *ff* *ff*

Hn. I *f* *mf* *f* *ff*

Hn. II *f* *mf* *f* *ff*

Hn. III *f* *mf* *f* *ff*

C Tpt. I *f* *mf* *f* *ff*

C Tpt. II *f* *mf* *f* *ff*

Tbn. I *f* *mf* *f* *ff*

Tbn. II *f* *mf* *f* *ff*

B. Tbn. *f* *mp* *f* *ff*

Tba. *f* *mp* *f* *ff*

Timp. *pp* *f*

Perc. I *f*

Perc. II *mf* *p* *f*

Perc. III *f*

Hrp. *ff* *f* *strike the lowest strings* *l.v.*

Pno. *ff* *use the super ball to slide on the strings* *strike the lowest strings*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

Db. *f* *ff*

V

s.t. III/IV (non-div)

div. s.p.

uni. ord. IV

h.h. I/II

h.h. III/IV

h.h. (far) II/III

h.h. (close) I/II III/IV

jeté 1/2c.l.b.

div. s.p.

div.

h.h. II/III

n. (bow on fingerboard) IV/III/II/I

3+2/4

112 $\frac{3+2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Picc. $p < mf$ (8) 8^{va}

Fl. f f mf f $p < mf$ mp

Ob. f f mf mf f mf p

Eng. Hn. f f mf f pp

Cl. f mp f mf f f $pp < p$

B. Cl. mf mf f mf pp $mp > p$

Bsn. f f mf mf f mf

Cbsn. mf

Hn. I mf $alter. fn. tr$ p $con sord.$

Hn. II $mp < f$ $alter. fn. tr$ p $con sord.$

Hn. III mf mf

C Tpt. I mf mf mf

C Tpt. II mf mf p

Tbn. I mf mf mf

Tbn. II mf mf

B. Tbn. mf mf

Tba. mf

Timp.

Perc. I

Perc. II f $Vib.$ mf (no rolls) pp

Perc. III

Hrp. mf

Pno. $ord.$ $mute$ mp

Vln. I $uni. ord. jeté 1/2c.l.b.$ mf $jeté 1/2c.l.b.$ $jeté 1/2c.l.b.$ $jeté ord.$ $jeté c.l.b.$ $jeté c.l.b.$ 3 4 3

Vln. II $uni. ord. jeté 1/2c.l.b.$ mf $jeté 1/2c.l.b.$ $jeté 1/2c.l.b.$ $jeté ord.$ $jeté c.l.b.$ $jeté c.l.b.$ 3 4 3

Vla. $uni. ord. jeté 1/2c.l.b.$ mf $jeté 1/2c.l.b.$ $jeté ord.$ $jeté c.l.b.$

Vc. $div. ord. jeté 1/2c.l.b.$ mf $jeté ord.$

Db. $uni. ord. jeté 1/2c.l.b.$ mf $jeté ord.$

126 **3+2** **2** **X** **3** **2+3**
4 **4** **4** **4** **4**

Picc. *mp* *f* *mp* *mp* *mp*

Fl. *p < mp* *f* *pp* *mp* *mp*

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

Eng. Hn. *mp* *p < f* *pp* *mp* *mp*

Cl. *mp* *p < mp* *p* *pp* *mp*

B. Cl. *mp* *p < mp* *p* *pp* *mp*

Bsn. *mp* *p < f* *pp* *mp* *mp*

Cbsn. *mp* *p < f* *pp* *mp* *mf*

Hn. I *mp* *mp* *pp < f* *p < mp* *pp <*

Hn. II *mp* *mp* *pp < f* *p < mp* *pp <*

Hn. III *mp* *mp* *pp < f* *p < mp* *pp <*

C Tpt. I *pp < mp > pp < mp >* *pp < f* *pp* *mp* *pp*

C Tpt. II *pp < mp > pp < mp >* *pp < f* *pp* *mp* *pp*

Tbn. I *mp > mp > mp >* *p < f* *pp* *mp* *pp*

Tbn. II *mp > mp > mp >* *p < f* *pp* *mp* *pp*

B. Tbn. *mp > mp > mp >* *p* *mp >* *pp* *mp* *pp*

Tba. *mp* *pp* *mp* *pp* *mp*

Timp. *middle* *mf* *p* *p* *tips*

Perc. I *pp* *mp* *p* *pp* *mp*

Perc. II *pp* *mp* *p* *pp* *mp*

Perc. III *pp* *mp* *p* *pp* *mp*

Hrp. *mf* *f* *mf* *pp* *mp*

Pno. *f* *pp* *mp* *pp* *mp*

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

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

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

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

Db. *p* *mf* *pp* *mp* *pp*

Annotations:
 (8) *div. arco s.p.*
 strike the side of piano
 use the super ball to slide on the strings
 uni. pizz. 3
 arco ord. cl. 3
 whip the bow
 c.l. wiggle on the neck
 bow the side of bridge
 tap the top side of the bass
 tap the front top of the bass

137 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Picc. *mp* *pp* SH *mf* *mp* smk

Fl. *mp* *pp* SH *mf* *mp* smk

Ob. *p* *mp* DE SI PO DE *mf* *mp* smk

Eng. Hn. *p* *pp* SH *mf* *mp* smk

Cl. *mp* *pp* SH *mf* *mp* smk

B. Cl. *mp* *pp* SH *mf* *mp* smk

Bsn. *p* *mp* DE SI PO DE *mf* *mp* smk

Cbsn. *p* *pp* SH *mf* *mp* smk

Hn. I *mp* *pp* SH *mf* *mp* smk

Hn. II *mp* *pp* SH *mf* *mp* smk

Hn. III *mp* *pp* SH *mf* *mp* smk

C Tpt. I *mp* *pp* SH *mf* *mp* smk

C Tpt. II *mp* *pp* SH *mf* *mp* smk

Tbn. I *p* *mp* DE SI PO DE *mf* *mp* smk

Tbn. II *p* *mp* DE SI PO DE *mf* *mp* smk

B. Tbn. *p* *mp* DE SI PO DE *mf* *mp* smk

Tba. *p* *mp* DE SI PO DE *mf* *mp* smk

Timp. *p* *pp* SH *mf* *mp* smk

Perc. I

Perc. II *p* *pp* *p*

Perc. III *mf*

Hrp. *pp* SH *mp*

Pno. *pp* SH *mp*

Vln. I *mf* *pp* *mp* COM PO TION DE SI $\frac{2}{4}$

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

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

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

Db. *p* *pp* *mp* *p* *mp* *mp*

SI PO DE SI PO DE SI PO DE SI PO DE

COM PO TION DE SI

tp smk tc clp

rim

