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As a Spell, Against Falling Objects (or How I Learned to Love Gravity)

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As A Spell, Against Falling Objects (or How I Learned to Love Gravity)

for sinfonietta (2013/14)

JEREMY PODGURSKY



Illustration by S. Fisher Williams

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www.jeremypodgursky.com

2012 Dean's Prize, Jacobs School of Music - Indiana University

Composed for the IU New Music Ensemble for premiere on 04/19/13, Auer Recital Hall, Bloomington, IN

This piece is dedicated to Jason Noble, an inspirational artist/musician who touched many lives around the world. I will try to remember that love always wins.

Score is in C

Duration: c. 17:00

INSTRUMENTATION:

Flute (doubling piccolo)

*Oboe

*Clarinet in B flat

Clarinet in B flat (doubling Bass Clarinet in B flat)

*Bassoon

*Horn

Trumpet

*Trombone

Percussion 1: Crotales (2 octave set), Glockenspiel, Vibraphone (must have working motor), Wind Chimes,
Tam Tam (small or medium, Drum Set (hi-hat, ride cymbal, rack tom, snare, floor tom, kick drum)

Percussion 2: Vibraphone (must have working motor), Drum kit (same setup/to be
shared with Percussion 1)

Piano

*Violin 1

*Violin 2

*Viola

*Cello

Double Bass

PERFORMANCE NOTES

* Accidentals pertain to their specified octave and last for the duration of the measure in which they appear. In exceptionally busy passages, courtesy accidentals are provided.

* All grace notes happen BEFORE the beat

* Many performers are required to whistle. Instructions are provided in each part.

DRUM MAP

* DRUM MAP IS M. 52!!!
with bundlesticks (hot rods)

hi-hat closed open
ride cymbal X ◊
rack tom
snare
floor tom
kick
closed open
hi-hat
w/foot

OTHER NOTATIONAL CONSIDERATIONS AND TECHNIQUES



Due to spacing algorithms in the software used to notate this piece, some glissandi do not say “gliss.” due to the fact that they take up less space on the page than other glissando lines. Also, “glissando” was used for intervals one whole step or larger: “port.” was used for semitone slides.



“Wavy” lines were used for glissandi with wild, exaggerated vibrato. Notes in parentheses at the end of any sort of slide are target pitches for the end of the slide.



These curved lines leading up to note heads are “scoops”. They are quick glissandi up to the specified pitches and should land at their destination where rhythmically determined.

AS A SPELL, AGAINST FALLING OBJECTS

(or How I Learned to Love Gravity)

in memoriam, Jason Noble

2012 JSOM Dean's Prize, commissioned for premiere by the Indiana University New Music Ensemble

Score is in C

JEREMY PODGURSKY

$\text{♩} = 72$ Dreamy, with waves 1 2 3 4 5 6

4/4 attack imperceptibly; with medium vibrato; sempre

Flute *pp possible* *mp* *p* *mf* *pp* *pp possible* *mf* *n.*

Oboe

Clarinet in Bb attack imperceptibly; with medium vibrato; sempre *n.* *p* *pp* *mf* *n.* *n.* *mf* *n.*

Clarinet in Bb attack imperceptibly; with medium vibrato; sempre *n.* *mp* *n.* *n.* *mf*

Bassoon

Horn in F

Trumpet in C Harmon mute; stem removed

Trombone Cup mute

Crotales small brass mallets *mp* *f* *mf* *f* *mf*

Vibraphone medium yarn mallets; motor on medium speed

Piano *legato; with a round, lush tone* *mp* *f* *mf* *f* *mf*

Ad.

$\text{♩} = 72$ Dreamy, with waves 1 2 3 4 5 6

4/4

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Fl. *pp* *mf* *pp* *mf* *n.* *pp* *mf*

Ob.

Cl. *n.* *mf* *p* *mf* *n.* *n.* *mf* *n.*

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

Bsn.

Hn.

C Tpt.

Tbn.

Crot. (Crotales; small brass) *f* *mf* *f*

Vib. (Vibes; medium yarn)

Pno. *f* *mf* *f*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

do not articulate!

do not articulate!

10

14

15

16

17

18

19

20

poco rall. . . ♩=72 A Tempo

normal vibrato

soft and rounded articulation

medium vibrato

Fl. *pp* *mf* *pp sub.* *mp* *n.* *pp possible* *mf*

Ob.

Cl. normal vibrato *pp* *mf* *pp sub.* *do not articulate!* *mp* *soft and rounded articulation* *n.* *n.* *mf* *n.*

Cl. normal vibrato *pp* *mf* *pp sub.* *soft and rounded articulation* *mp* *n.* *n.* *mf*

Bsn.

Hn.

C Tpt. *mf* *mf*

Tbn.

Crot. *mp* *p* *mp* *mf* *mp*

Vib. *p* *pp* *n.* *mp* *p* *choke!* *n.*

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

18

poco rall. . . ♩=72 A Tempo

Vln. 1

Vln. 2

Vla. *n.* *mf* *n.*

Vc. *n.* *mf*

Db.

in and out of the distance; like an incantation; yearning; think Miles Davis

harmon mute; stem removed

As A Spell, Against Falling Objects (or How I Learned to Love Gravity) - Podgursky

4 21 22 23 24 25 26 27

Fl. *n.* *pp* *mf* *n.* *pp* *mf* *n.*

Ob.

Cl. *n.* *mf* *n.* *n.* *mf* *n.*

Cl. *n.* *n.* *mf* *n.* *n.* *mf* *n.*

Bsn.

Hn.

C Tpt. *mf* *n.* *mp sfz* *p* *sub.* *mp* *3* *mfp* *mf* *n.* *sfz* *p* *sub.* *mf* *n.*

Tbn.

Crot. (Crotales; small brass) *mp* *mf* *mf* *3* *f*

Vib. (Vibes; medium yarn) *mf* *n.* *n.* *mf* *n.* *n.* *mf*

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

Vln. 1 lush; legato *n.*

Vln. 2 lush; legato *n.*

Vla. *n.* *mf* *n.* *n.* *mf* *n.*

Vc. *pp* *mf* *pp* *mf* *n.*

Db.

2/4

28 poco rall. $\text{♩} = 72$ A Tempo 29 *normal vibrato* *pp possible* *mf* *n.* 30 *molto rit.* $\text{♩} = 48$ $\text{♩} = 72$ A Tempo 31 32 5

Fl. *pp possible* *mf* *n.* *mf* *mf* *p*

Ob. *pp possible* *p* *n.* *mf* *mf* *mf*

Cl. *normal vibrato* *n.* *mf* *n.* *mf* *mf* *p*

Cl. *normal vibrato* *n.* *mf* *n.* *mf* *mf* *p*

Bsn. *pp possible*

Hn. *p* *mp* *n.*

C Tpt. *still with harmon mute; stem removed* *mp* *mf* *n.*

Tbn. *cup mute* *p* *mp* *n.* *remove cup mute; prepare harmon; stem removed*

Crot. *mf* *mp* *mf* *f*

Vib. *mp* *pp sub.* *mf* *mp* *mf*

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

28 poco rall. $\text{♩} = 72$ A Tempo 29 *molto rit.* $\text{♩} = 48$ $\text{♩} = 72$ A Tempo 31 32 5

Vln. 1 *mp* *mf* *n.* *pp* *f*

Vln. 2 *mp* *mf* *n.* *p* *f*

Vla. *pp* *mp* *n.* *lush; legato* *mp* *f*

Vc. *lush; legato* *mp* *f*

Db. *pizz.* *mf* *mf* *mf* *ff*

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Ob. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Bsn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

C Tpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Tbn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Fl. *mp* *f* *n.* *pp possible* *mp* *n.*

Ob. *pp* *n.* *mp* *solo; dolce* *f* *n.*

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

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

Bsn. *f* *n.* *pp possible* *mp* *n.*

Crot. (Crotales; small brass) *p* *mf*

Vib. (Vibes; medium yarn) *n.* *mf* *p* *mf* *n.*

Pno. *ff* *mp* *mf*

Vln. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vln. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vla. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Db. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vln. 1 *pp sub.* *f* *n.* *pp* *mf*

Vln. 2 *pp sub.* *f* *n.* *pp* *mf*

Vla. *pp sub.* *f* *n.* *pp* *mf*

Vc. *pp sub.* *f* *n.* *pp* *mf*

Db. *mf* *p*

Vln. 1 *molto vibrato; all accents within dynamic range* *pp* *mf*

Vln. 2 *molto vibrato; all accents within dynamic range* *pp* *mf*

Vla. *molto vibrato; all accents within dynamic range* *n.* *mf*

Vc. *molto vibrato; all accents within dynamic range* *n.* *mf* *mp*

Fl. *mp* *n.* *pp possible*

Ob. *mf* *f* *n.* *f* *molto!* *p* *molto!*

Cl. *mp* *pp* *f* *n.* *pp*

Cl. *mp* *pp* *mp* *p* *n.* *pp* *mf*

Bsn. *pp* *mf* *n.* *pp possible* *mf*

Hn. *n.*

C Tpt. *sf* *mp sub.* *mf* *n.* *mf* *f* *mp*

Tbn. *pp possible* *p*

(Crotales; small brass) *f* *mf*

(Vibes; medium yarn) *mf* *n.* *n.* *fp*

Pno. *f* *mf*

Vln. 1 *gliss.* *f* *mp* *f*

Vln. 2 *gliss.* *f* *mp* *gliss.*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *n.*

with harmon mute; stem removed *pp possible*

distant; veiled

45

10

51 52 53 54

Fl.

Ob.

Cl.

Cl. Bass Clarinet in Bb

Bsn.

Hn.

C Tpt.

Tbn.

Crot.

Vib.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

remove mute

insert straight mute

(to Glockenspiel; medium cord)

(to Drum Set; bundlesticks) Drum Set
with bundlesticks (hot rods)

kick floor tom snare rack tom ride cymbal hi-hat closed open
hi-hat w/foot closed open

thunderous rip

pizz.

ritenuto

c. 6"

This page contains the musical score for measures 55 through 59 of the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. The score is arranged in a standard orchestral format with the following parts:

- Fl.** (Flute): Rests throughout.
- Ob.** (Oboe): Rests throughout.
- Cl.** (Clarinet): Rests throughout.
- B. Cl.** (Bass Clarinet): Active in measures 55-58, playing a rhythmic pattern of eighth notes with dynamics *mf* and *mp*. Rests in measure 59.
- Bsn.** (Bassoon): Rests throughout.
- Hn.** (Horn): Rests throughout.
- C Tpt.** (C Trumpet): Rests throughout.
- Tbn.** (Tuba): Rests throughout.
- Crot.** (Crochets): Rests throughout.
- Dr.** (Drum): Active in measures 55-58, playing a rhythmic pattern with dynamics *mf* and *p*. A note in measure 58 is marked "switch to drum sticks". Rests in measure 59.
- Pno.** (Piano): Active in measures 55-58, playing a sustained chordal texture with dynamics *mp*. Rests in measure 59.
- Vln. 1.** (Violin 1): Active in measures 55-58, playing a sustained note with dynamics *pp* and *mf*. Rests in measure 59.
- Vln. 2.** (Violin 2): Active in measures 55-58, playing a sustained note with dynamics *pp* and *mf*. Rests in measure 59.
- Vla.** (Viola): Active in measures 55-58, playing a sustained note with dynamics *pp* and *mf*. Rests in measure 59.
- Vc.** (Violoncello): Active in measures 55-58, playing a sustained note with dynamics *pp* and *mf*. Rests in measure 59.
- Db.** (Double Bass): Active in measures 55-58, playing a rhythmic pattern of eighth notes with dynamics *f*, *mf*, and *mp*. Rests in measure 59.

The score includes various musical notations such as dynamics (*mf*, *mp*, *pp*, *f*, *p*), articulation marks, and performance instructions like *ritenuto* and "switch to drum sticks".

This page contains the musical score for measures 65 through 69 of the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flute (Fl.):** Measures 65-66 feature a melodic line with a slur and a fermata. Measure 67 begins with a $2/4$ time signature change, followed by a $4/4$ time signature change. The flute plays a triplet of eighth notes in measure 67, marked f . Measure 68 continues with a melodic line marked f , mf , and $n.$ (normal).
- Oboe (Ob.):** Measures 65-66 feature a melodic line with a slur and a fermata, marked pp . Measure 67 begins with a triplet of eighth notes marked f , followed by a melodic line marked mf . Measure 68 continues with a melodic line marked $n.$ and pp .
- Clarinet (Cl.):** Measures 65-66 feature a melodic line with a slur and a fermata. Measure 67 begins with a triplet of eighth notes marked f , followed by a melodic line marked mf and $n.$. Measure 68 continues with a melodic line marked $n.$ and pp .
- Bass Clarinet (B. Cl.):** Measures 65-66 feature a melodic line with a slur and a fermata, marked "(sub-tone; sempre)". Measure 67 begins with a melodic line marked $n.$ and mp . Measure 68 continues with a melodic line marked pp .
- Bassoon (Bsn.):** Measures 65-66 feature a melodic line with a slur and a fermata. Measure 67 begins with a melodic line marked $n.$ and mp . Measure 68 continues with a melodic line marked pp .
- Horn (Hn.):** Measures 65-69 are silent.
- Trumpet (C Tpt.):** Measures 65-69 are silent.
- Tuba (Tbn.):** Measures 65-69 are silent.
- Glockenspiel (Glock.):** Measures 65-69 feature a melodic line with a slur and a fermata, marked mp . Measure 67 begins with a triplet of eighth notes marked mp . Measure 68 continues with a melodic line marked mp .
- Drum (Dr.):** Measures 65-69 are silent.
- Piano (Pno.):** Measures 65-66 feature a melodic line with a slur and a fermata, marked mp and $sempre$. Measure 67 begins with a melodic line marked mp and $sempre$. Measure 68 continues with a melodic line marked mp and $sempre$.
- Violin 1 (Vln. 1):** Measures 65-66 feature a melodic line with a slur and a fermata, marked $n.$. Measure 67 begins with a melodic line marked ppp . Measure 68 continues with a melodic line marked ppp . Measure 69 continues with a melodic line marked ppp .
- Violin 2 (Vln. 2):** Measures 65-66 feature a melodic line with a slur and a fermata, marked $n.$. Measure 67 begins with a melodic line marked pp . Measure 68 continues with a melodic line marked pp . Measure 69 continues with a melodic line marked pp .
- Viola (Vla.):** Measures 65-66 feature a melodic line with a slur and a fermata, marked $n.$. Measure 67 begins with a melodic line marked pp . Measure 68 continues with a melodic line marked pp . Measure 69 continues with a melodic line marked pp .
- Violoncello (Vc.):** Measures 65-66 feature a melodic line with a slur and a fermata, marked $n.$. Measure 67 begins with a melodic line marked pp . Measure 68 continues with a melodic line marked pp . Measure 69 continues with a melodic line marked pp .
- Double Bass (Db.):** Measures 65-69 are silent.

Additional performance instructions include "normal vibrato lush; liquid; always on the string" for the string section in measure 68. The score includes various musical notations such as slurs, fermatas, triplets, and dynamic markings.

Fl. *ppp possible* *f* *n.*

Ob. *pp possible* *f*

Cl. *pp possible* *f* *n.*

B. Cl. *n.* (sim.) *mf*

Bsn. *n.*

Hn.

C Tpt.

Tbn.

Glock. (Glock; medium cord) *mp* *mf* *mp*

Dr. (Drum set; sticks)

Pno. *mp* *mf* *mp*

Vln. 1 *mf* *n.* *ppp*

Vln. 2 *mf* *n.*

Vla. *mf* *n.*

Vc. *mf* *n.*

Db.

This musical score page contains measures 76 through 80. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Drums (Dr.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 76: Flute and Piano parts begin with a $\frac{3}{4}$ time signature. The Flute part has a pp dynamic. The Piano part has a f dynamic.

Measure 77: The time signature changes to $\frac{4}{4}$. The Flute part has a pp dynamic. The Piano part has a f dynamic.

Measure 78: The Flute part has a pp dynamic. The Piano part has a mp dynamic.

Measure 79: The Flute part has a pp dynamic. The Piano part has a mp dynamic. The Glockenspiel part has a mf dynamic. The Violin 1 part has a ff dynamic. The Violin 2 part has a pp dynamic. The Viola part has a pp dynamic. The Violoncello part has a pp dynamic.

Measure 80: The Flute part has a ff dynamic. The Piano part has a ff dynamic. The Glockenspiel part has a f dynamic. The Violin 1 part has a $n.$ dynamic. The Violin 2 part has a $n.$ dynamic. The Viola part has a mp dynamic. The Violoncello part has a $n.$ dynamic. The score concludes with a $poco accel.$ marking.

81

16

♩=76 A little faster poco accel. 82 ♩=80 Surging 83 ♩=84 Moving 84

Fl. *fp* *ff* *fp* *f* *mp* *ff*

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

Cl. *pp* *f* *f* *ff* *p* *f* *mp* *ff*

B. Cl. *n.* *f*

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

Hn. *pp possible* *mp molto!* *pp* *mp sim.*

C Tpt. *pp possible* *mp molto!* *pp* *mp sim.*

Tbn. *pp possible* *mp molto!* *pp* *mp sim.*

Glock. (Glock; medium cord) (chokel) *mf* *f* *f* *ff* *f*

Dr. (Drum set; sticks)

Pno. *mf* *ff* *f*

81

♩=76 A little faster poco accel. 82 ♩=80 Surging 83 ♩=84 Moving 84

Vln. 1 *pp* *f* *sfp* *f* *sfp* *ff*

Vln. 2 *pp* *f* *sfp* *f* *sfp* *f*

Vla. *pp* *f* *sfp* *f* *sfp* *f*

Vc. *pp* *f* *mp* *f* *mp* *f*

Db. *arco* *fp* *mf* *mp* *f*

Fl. $\text{♩} = 90$ Pushing *flz.* *ff* *fff* *f* *ff*

Ob. *ff* *fff* *f* *ff*

Cl. *fp* *ff* *f* *ff*

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

Bsn. *p* *f* *p sub.* *ff* *ff*

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

C Tpt. *pp* *mf* *mp* *mf*

Tbn. *pp* *mf* *mp* *mf*

Glock. *ff* To Tam-tam; soft beater

Dr. with sticks (floor tom) *pp possible* (closed) *mf sempre* (open) (closed) *mf sempre*

Pno. *ff* *fff* (RH - loco; sempre) *fff* (LH - svb; sempre) $\text{♩} = 90$ Pushing $\text{♩} = 72$ Looping

Vln. 1. *f* *ff* *ffz* *mf* *f*

Vln. 2. *f* *ff* *ffz* *mf* *f*

Vla. *f* *ff* *ffz* *mf* *f*

Vc. *f* *ff* *ff* *mf* *f*

Db. *ffp* *ff* *ff sempre*

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

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

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

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

Bsn. *ff* *ff* *ff* *ff* *ff* *ff*

Hn. *mp* *mf* *mp* *mf* *mp* *mf*

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

Tbn. *mp* *mf* *mp* *mf* *mp* *mf*

Glock. (to Tam Tam; soft beater)

Dr. (Drum set; sticks)

Pno. *ff*

Vln. 1 *sfz* *mf* *f* *sfz* *mf* *f* *sfz* *mf* *f*

Vln. 2 *sfz* *mf* *f* *sfz* *mf* *f* *sfz* *mf* *f*

Vla. *sfz* *mf* *f* *sfz* *mf* *f* *sfz* *mf* *f*

Vc. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

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

Ritenuato $\text{♩} = 72$ **A Tempo**

Fl. *mfpp* *mf* *n.* *mfpp*

Ob. *mfpp* *mf* *n.*

Cl. *mfpp* *mf* *n.* *mfpp* *mf* *n.* *mfpp*

B. Cl. *mfpp* *mf* *n.*

Bsn. *mfpp* *mf* *n.* *mfpp*

Hn. *mfpp* *mf* *n.* *mfpp* *mf*

C Tpt. *mfpp* *mf* *n.* *mfpp* *mf* *n.* *mfpp*

Tbn. *mfpp* *mf* *n.*

Vibraphone
medium plastic mallets; motor on medium solo (sempre)
mp *mf* *mp* *mf* *mf*

(Drum set; sticks)

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

Ritenuato $\text{♩} = 72$ **A Tempo**

Vln. 1 *f*

Vln. 2 *fp* *f*

Vla. *fp* *f* *fp*

Vc. *fp* *gliss.* *ffp*

Db.

Ritenu

Fl. *mfpp* *f* *n.* *mfpp*

Ob. *mfpp* *f* *n.* *mfpp*

Cl. *f* *n.* *mfpp*

B. Cl. *n.* *ff*

Bsn. *mp* *n.* *mfpp*

Hn. *n.*

C Tpt. *mf* *n.*

Tbn. *n.*

Vib. *f* *mf*

Dr. *pp* *mp* *n.*

Pno. *f* *mf* legato; melodic

Ritenu

Vln. 1 *fp* *f* *p* *f* *gliss.* *wavy line = gliss with very exaggerated vibrato* *mf* *legato; melodic*

Vln. 2 *fp* *f* *p* *f* *gliss.* *wavy line = gliss with very exaggerated vibrato* *mf* *legato; melodic*

Vla. *f* *p* *f* *wavy line = gliss with very exaggerated vibrato* *mf* *legato; melodic*

Vc. *f* *p* *f* *wavy line = gliss with very exaggerated vibrato* *mf* *legato; melodic*

Db. *f* *ff* *sul E pizz.*

22

107 108 109 110 111

$\text{♩} = 72$ A Tempo

Fl. *f* *n.* *mfpp*

Ob. *f* *mfpp* *f* *n.*

Cl. *f* *n.* *mfpp* *f* *n.* *mfpp*

B. Cl. *mf pp sub.* *ff* *n.* *ff* *mfpp*

Bsn. *mp* *n.* *mfpp*

Hn. *mfpp* *mf* *n.* *mfpp*

C Tpt. *mfpp* *mf* *n.* *mfpp*

Tbn. *mfpp* *mf* *n.* *mfpp*

Vib. (Vibes; medium plastic) *f* *f* *ff* *f*

Dr. (Drum set; sticks) *pp* *mf* *n.* *pp* *mp* *f* *n.*

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

$\text{♩} = 72$ A Tempo

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

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

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

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

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

sul D *sul C* *sul D* *sul G* *sul D*

This musical score is for the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. It spans four pages (112-115) and includes parts for a full orchestra and percussion. The score is divided into four systems, each corresponding to a page number. The first system (pages 112-113) features woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and strings (Horn, Trumpet, Trombone). The second system (pages 113-114) includes Vibraphone, Drums, and Piano. The third system (pages 114-115) features Violins, Viola, Violoncello, and Double Bass. The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mf*, *pp*, *mf sub.*, *p*, *f*, *mf*), articulation (accents, slurs), and performance instructions like "poco rit." and "A Tempo". The tempo markings indicate a quarter note equals 66 beats per minute (♩=66) and a quarter note equals 72 beats per minute (♩=72). The score also includes specific performance directions for the Glockenspiel and Drums, such as "To Glock; medium cord" and "(ride cymbal) l.v.". The woodwind parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The string parts consist of rhythmic accompaniment with triplets and dynamic shifts. The percussion parts include patterns for the vibraphone and drums, with specific mallet and stick techniques indicated.

Fl. *n.* *f* *ff* *mf sub.* *ff*

Ob. *mp* *n.* *mf* *sfz* *mf sub.* *ff*

Cl. *ff* *f* *ff* *mf sub.* *ff*

B. Cl. *n.* *ff* *mp sub.* *f*

Bsn. *pp possible* *ff* *mp sub.* *f*

Hn. -

C Tpt. *f* *fp* *n.*

Tbn. -

Glock. (Glock; medium cord) *mp*

Dr. (Drum set; sticks) (closed hi-hat) *pp* *mf* *p* *pp sub.*

Pno. *ff dim.* *p sub.* *cresc.* *mf* *mp*

Vln. 1 *ff* *f* *ff* *p* *fp*

Vln. 2 *ff* *f* *ff* *p* *fp*

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

Vc. *ff* *f* *ff* *p* *fp* sul D

Db. *pizz.* *gliss.* *ff* *mp*

Ritenuto $\text{♩} = 72$ **A Tempo**

Fl. *mfpp* *f* *n.* *mfpp* *f* *n.*

Ob. *mfpp* *f* *n.* *mfpp* *f* *n.* *fp*

Cl. *mfpp* *f* *n.* *mfpp* *mfpp* *f* *n.* *fp*

B. Cl. *n.* *n.* *ff* *n.* *ff*

Bsn. *n.* *pp possible* *mp* *n.* *mp* *f* *p* *f*

Hn. *fluid; lush tone* *pp possible* *mf* *n.* *mp* *f* *p* *f* *n.*

C Tpt. *do not overpower!* *mfpp* *mf* *n.* *mfpp* *f* *n.*

Tbn. *fluid; lush tone* *pp possible* *mf* *n.* *mp* *f* *n.*

Glock. *mp* *mf* *mf* *f* *mf*

Dr. *mp* *n.* *pp* *mf* *n.* *pp* *mf* *3*

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

Ritenuto $\text{♩} = 72$ **A Tempo**

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

Vln. 2 *mf* *p* *f* *mp* *f* *mp*

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

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

Db. *(pizz.)* *f* *f* *ff*

Musical score for woodwinds, percussion, and piano. The score is divided into four systems, each containing four staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), and Drum set (Dr.). The piano part (Pno.) is shown in a grand staff. The score includes various dynamics such as *fp*, *ff*, *ffp*, *f*, *mp*, *sf*, *pp possible*, *n.*, *p*, and *mf*. It also features articulation marks like accents and slurs, and rhythmic patterns including triplets and sixteenth-note runs. A circled measure number '127' is positioned above the second system.

Musical score for strings, consisting of five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamics such as *mf*, *mp*, *f*, and *ff*. It features articulation marks like trills (*tr*) and slurs, and rhythmic patterns including triplets. A circled measure number '127' is positioned above the first system.

rit.

dolce

$\frac{2}{4}$ = 54 Glacial

Musical score for measures 129-132, parts 1-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 54 beats per minute, with the word 'Glacial' written above the time signature. The score features various dynamics such as *n.* (normal), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions include *dolce* (sweetly) and *solo; dolce*. The score includes triplets and slurs. A 'rit.' (ritardando) marking is present above measures 129-130. A 'To Cl.' instruction is written above the Bass Clarinet part in measure 131.

rit.

$\frac{2}{4}$ = 54 Glacial

Musical score for measures 129-132, parts 11-15. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 54 beats per minute, with the word 'Glacial' written above the time signature. The score features various dynamics such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions include *gliss.* (glissando). The score includes triplets and slurs. A 'rit.' (ritardando) marking is present above measures 129-130.

133

134

135

136

137

28

$\frac{4}{4}$ =66 Mysterious

poco rit. =54 Vaporizing

c. 4"

Fl.

Ob.

Cl. *pp possible* *mp*

B. Cl. *pp possible* *mp* To Clarinet!

Bsn. *pp possible* *mp*

Hn. *pp possible* *mp*

C Tpt. *pp possible* *mp*

Tbn. *pp possible* *mp*

Glock. (Glock; medium cord)

Dr. (Drum set; bundlesticks) *mp* *p* *mp* *p* *mp* *p* *mp* *p* To Vibes; soft yarn mallets

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

133

$\frac{4}{4}$ =66 Mysterious

poco rit. =54 Vaporizing

c. 4"

Vln. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *n.*

Vln. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *n.*

Vla. *pp* *p* *n.*

Vc. *pp* *p* *n.*

Db. *mf* *f* *mp*

$\text{♩} = 72$ A Tempo

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glockenspiel
medium cord mallets

mf *f* *mf*

Dr.

Pno.

mf *f* *mf*

Ped.

$\text{♩} = 72$ A Tempo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sfz *pp* *sub.* *ff* *gliss.* *sul A* *sul D* *n.*

sfz *pp* *sub.* *ff* *gliss.* *sul D* *n.*

sfz *p* *sub.* *ff* *gliss.* *n.*

sfmp *gliss.* *gliss.* *ff* *n.*

always on the string

3

3

3

3

This page contains the musical score for measures 141, 142, and 143 of the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flute (Fl.):** Features a melodic line with triplets and slurs, starting in measure 141 and continuing through 143.
- Oboe (Ob.):** Mirrors the flute's melodic line with triplets and slurs.
- Clarinet (Cl.):** Two parts, both playing a melodic line with triplets and slurs.
- Clarinet in Bb (Cl. Clarinet in Bb):** Mirrors the other clarinet parts.
- Bassoon (Bsn.):** Provides a bass line with triplets and slurs.
- Horn (Hn.):** Remains mostly silent, with some notes in measure 143.
- Trumpet (C Tpt.):** Features a melodic line with triplets and slurs.
- Tuba (Tbn.):** Provides a bass line with slurs.
- Glockenspiel (Glock.):** Labeled "(Glock; medium cord)", it plays a rhythmic pattern with slurs.
- Drum (Dr.):** Labeled "(Vibes; soft yarn mallets)", it plays a complex rhythmic pattern with slurs and the instruction "lush; liquid".
- Piano (Pno.):** Features a complex accompaniment with slurs and dynamic markings.
- Violin 1 (Vln. 1):** Features a melodic line with slurs, triplets, and dynamic markings like "sul A" and "sul D".
- Violin 2 (Vln. 2):** Features a melodic line with slurs and dynamic markings.
- Viola (Vla.):** Features a melodic line with slurs and dynamic markings.
- Violoncello (Vc.):** Features a melodic line with slurs and dynamic markings.
- Double Bass (Db.):** Provides a bass line with slurs.

The score includes various musical notations such as triplets, slurs, and dynamic markings (e.g., *ff*, *sfz*, *pp*, *mf*, *f*, *mp*, *sfz pp sub.*, *gliss.*, *port.*) to guide the performers.

144 145 146 147 31

Fl. *flz.* *sfz* *ff* *f*

Ob. *sfz* *ff* *f*

Cl. *sfz* *ff* *f*

Cl. *sfz mp sub.* *ff*

Bsn. *n.* *pp* *ff* *p*

Hn. *n.* *pp*

C Tpt. *pp* *pp* *mf* *n.*

Tbn. *mp* *n.* *pp* *mf* *n.*

Glock. *mf* *f* *f* *ff*

Vib. *n.* *p* *ff* *mp*

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

Vln. 1 *ff* *n.* *pp*

Vln. 2 *ff* *n.* *pp*

Vla. *ff* *n.* *pp*

Vc. *ff* *n.* *pp* *gliss.*

Db. *arco* *p* *sul E* *gliss.*

Measures 144-147 are marked with time signatures 3/4, 2/4, and 3/4. The score includes various dynamics such as *sfz*, *ff*, *f*, *pp*, *mp*, *mf*, *n.*, and *p*. Performance instructions include *flz.*, *sub.*, *arco*, *sul E*, and *gliss.*. The piece features complex rhythmic patterns with triplets and sextuplets, and a variety of articulation marks.

Fl. *ff* *ff* *f* *fff*

Ob. *ff* *mf* *ff* *f*

Cl. *ff* *mf* *ff* *f* *p sub.* *mf*

Cl. *mf* *f* *sfz* *f*

Bsn. *f* *mf* *f* *sfz* *p*

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

C Tpt. *pp* *f* *pp* *f* *p*

Tbn. *f* *p*

Glock. (Glock; medium cord) *sfz* *sfz* *sfz* *f* *ff* *mf*

Vib. (Vibes; medium cord) *ff* *p* *mf* *p*

Pno. *ff* *sfz* *f* *ff*

fidgety; nervous energy

rip! brassy!

sim.

ord.

switch to four medium cord mallets; set motor to slow speed

four medium cord mallets; motor on slow speed

Vln. 1 *fmp* *fmp* *ff* *pp*

Vln. 2 *fmp* *fmp* *ff* *pp*

Vla. *fmp* *fmp* *ff* *p*

Vc. *fmp* *fmp* *ff* *mp*

Db. *ff* *p sub.* *ff* *p sub.* *ff* *mf*

gloss.

sul A

This musical score is for the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. It consists of three pages, numbered 152, 153, and 154. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into three systems, one for each page. The first system (pages 152-153) begins with a 2/4 time signature, which changes to 4/4 at the start of page 153. The second system (page 154) continues the 4/4 time signature. The score features a variety of dynamic markings, including fortissimo (ff), forte (f), mezzo-forte (mf), mezzo-piano (mp), piano (p), and pianissimo (pp), as well as dynamic hairpins. Performance techniques such as triplets, slurs, and glissandos are indicated throughout. The score is presented in a standard musical notation format with staves for each instrument.

This musical score page contains measures 155, 156, and 157. The score is divided into three systems. The first system (measures 155-156) is in 2/4 time, and the second system (measures 156-157) is in 4/4 time. The tempo marking 'Allargando' is present at the beginning of the second system. The instruments and their parts are as follows:

- Fl.**: Flute, measures 155-157, dynamics *ff*.
- Ob.**: Oboe, measures 155-157, dynamics *ff*.
- Cl.**: Clarinet, measures 155-157, dynamics *ff*.
- Cl.**: Clarinet, measures 155-157, dynamics *ff*.
- Bsn.**: Bassoon, measures 155-157, dynamics *ff*, *f*, *ff*.
- Hn.**: Horn, measures 155-157, dynamics *ff*, *mfp*, *f*, *ff*, *mf*, *sfz*.
- C Tpt.**: Cornet Trumpet, measures 155-157, dynamics *ff*, *n.*, *f*, *ff*, *mp*, *ff*, *mf*, *ff*.
- Tbn.**: Trombone, measures 155-157, dynamics *ff*, *mf*, *f*, *ff*, *mf*.
- Glock.**: Glockenspiel (medium cord), measures 155-157, dynamics *ff*, *mf*, *ff*, *f*.
- Vib.**: Vibraphone (medium cord), measures 155-157, dynamics *mf*, *ff*, *f*.
- Pno.**: Piano, measures 155-157, dynamics *ff*.
- Vln. 1**: Violin 1, measures 155-157, dynamics *ff*, *mf sub.*, *ff*.
- Vln. 2**: Violin 2, measures 155-157, dynamics *ff*, *mf sub.*, *ff*.
- Vla.**: Viola, measures 155-157, dynamics *ff*, *mf sub.*, *ff*.
- Vc.**: Violoncello, measures 155-157, dynamics *ff*, *f*, *ff*, *f*, *gliss.*.
- Db.**: Double Bass, measures 155-157, dynamics *ff*, *f*, *ff*, *f*, *gliss.*, *pizz.*, *gliss.*.

♩=69 Wistfully

158 159 160 35

Fl. *ffp* *ff* *fp* *ff* *fp* *ff*

Ob. *ffp* *ff* *fp* *ff*

Cl. *ffp* *ff* *fp* *ff*

Bass Clarinet in Bb *ff* *f* *ff* *f* *ff* *f*

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

Hrn. *sffp* *fp* *fp*

C Tpt. *sffp* *fp* *fp*

Tbn. *sffp* *fp* *fp*

Glock. *ff* *f* *ff* *f*

Vib. *ff* *f* *ff* *f*

Pno. *ff* *dim.* *f*

♩=69 Wistfully

158 159 160

Vln. 1 *ff* *mp* *ff* *mp* *ff* *mp*

Vln. 2 *ff* *mp* *ff* *mp* *ff* *mp*

Vla. *ff* *mp* *ff* *mp* *ff* *mp*

Vc. *ff* *p sub.* *ff* *p sub.* *ff* *p sub.*

Db. *ff* *ff* *ff*

♩=66 Cascading

Fl. *fp* *fff* *mf*

Ob. *fp* *fff* *mf*

Cl. *fp* *fff* *pp sub.* *f*

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

Bsn. *ff* *f* *fff*

Hn. *mf* *p* *mfp* *mf*

C Tpt. *mf* *p* *mfp* *mf* *n.*

Tbn. *mf* *p* *mfp* *mf*

Glock. (Glock; medium cord) *f* *mp* *sf* *To Drum set; with bundlesticks*

Vib. (Vibes; medium cord) *f* *mp* *sf*

Pno. *f* *fff*

♩=66 Cascading

slow, wide, undulating vibrato

Vln. 1 *ff* *mp* *ffp*

Vln. 2 *ff* *mp* *ffp*

Vla. *ff* *mp* *ffp*

Vc. *ff* *p sub.* *ffp*

Db. *ff* *f*

This musical score is for the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky, spanning pages 163, 164, and 165. The score is arranged for a full orchestra and includes a drum set. The instruments and their parts are as follows:

- Flute (Fl.):** Features sixteenth-note passages with dynamics ranging from *f* to *mp* and includes sixteenth-note sextuplets.
- Oboe (Ob.):** Features sixteenth-note passages with dynamics ranging from *f* to *mp* and includes sixteenth-note sextuplets.
- Clarinet (Cl.):** Features triplet eighth-note passages with dynamics ranging from *pp* to *f*.
- Bass Clarinet (B. Cl.):** Features triplet eighth-note passages with dynamics ranging from *fp* to *f*.
- Bassoon (Bsn.):** Remains silent throughout the score.
- Horn (Hn.):** Features sustained notes with dynamics ranging from *pp* to *mp*.
- Trumpet (C Tpt.):** Features sixteenth-note passages with dynamics ranging from *mf* to *mp* and includes sixteenth-note sextuplets.
- Tuba (Tbn.):** Features sustained notes with dynamics ranging from *pp* to *p*.
- Glockenspiel (Glock.):** Features a drum set part with dynamics ranging from *pp* to *mp*. The drum set includes: kick, floor-tom, snare (on), rack-tom, ride cymbal, hi-hat (closed, open, w/foot), and hi-hat (closed, open).
- Vibraphone (Vib.):** Features sixteenth-note passages with dynamics ranging from *p* to *mf* and includes sixteenth-note sextuplets. A performance instruction "increase motor speed to medium" is present.
- Piano (Pno.):** Features triplet eighth-note passages with dynamics ranging from *f* to *mp*.
- Violin 1 (Vln. 1):** Features triplet eighth-note passages with dynamics ranging from *ffp* to *f* and includes a *gliss.* instruction.
- Violin 2 (Vln. 2):** Features triplet eighth-note passages with dynamics ranging from *ffp* to *f*.
- Viola (Vla.):** Features triplet eighth-note passages with dynamics ranging from *ffp* to *f*.
- Violoncello (Vc.):** Features triplet eighth-note passages with dynamics ranging from *ffp* to *f*.
- Double Bass (Db.):** Features triplet eighth-note passages with dynamics ranging from *ff* to *f*.

rit. $\text{♩} = 60$ $\text{♩} = 66$ Building

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *mp* *ff* *p*

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

Bsn. *mp* *f* *n.*

Hn. *mf* *f* *p*

C Tpt. *mf* *f* *n.*

Tbn. *f* *p* *mf*

Dr. (Drum set; sticks) *pp* *mp* *p* *mf* *p*

Vib. (Vibes; medium cord) *f* *n.* *mf*

Pno. *mf* *ff* *mf* *do not attack harshly*

normal vibrato *rit.* $\text{♩} = 60$ $\text{♩} = 66$ Building

Vln. 1 *mp* *p* *port.* *ff* *mf sub.*

Vln. 2 *mp* *p* *port.* *gliss.* *ff* *mf sub.*

Vla. *mp* *ff* *mf sub.*

Vc. *mp* *ff* *mf sub.*

Db. *ff* *arco* *sul E* *gliss.* *gliss.* *ffmp*

This page contains the musical score for measures 169, 170, and 171 of the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Starts with a forte (*f*) dynamic, moving to fortissimo (*ff*) with triplets, and ending with piano (*p*) dynamics.
- Oboe (Ob.):** Features a forte (*f*) dynamic and fortissimo (*ff*) passages with triplets.
- Clarinet (Cl.):** Begins with mezzo-forte (*mf*) and *n* (noisy) markings, then moves to forte (*f*) and fortissimo (*ff*).
- Bass Clarinet (B. Cl.):** Starts with forte (*f*), then mezzo-forte (*mf*), fortissimo (*fff*), and ends with pianissimo (*pp*).
- Bassoon (Bsn.):** Starts with piano (*p*), moves to forte (*f*), mezzo-forte (*mf*), and fortissimo (*fff*), ending with *pp* possible.
- Horn (Hn.):** Starts with fortissimo (*ff*) and *n*, then moves to forte (*f*) with a triplet.
- Trumpet (C Tpt.):** Remains silent throughout the measures.
- Tuba (Tbn.):** Starts with forte (*f*) and pianissimo (*pp*), then moves to forte (*f*) with a triplet and the instruction "very legato".
- Drum (Dr.):** Features a rhythmic pattern of triplets, starting with mezzo-piano (*mp*), moving to mezzo-fortissimo (*mfp*), mezzo-forte (*mf*), and ending with piano (*p*). It includes markings for "closed" and "open" mallets.
- Vibraphone (Vib.):** Starts with fortissimo (*ff*) and *n*, then moves to fortissimo (*ff*) with triplets.
- Piano (Pno.):** Starts with fortissimo (*ff*), moves to mezzo-forte (*mf*), and ends with fortissimo (*ff*). It includes an 8th octave marking.
- Percussion (Perc.):** Shows a simple rhythmic pattern.
- Violin 1 (Vln. 1):** Features triplets and glissandos, with dynamics ranging from forte (*f*) to mezzo-forte (*mf*) and fortissimo (*ff*).
- Violin 2 (Vln. 2):** Similar to Violin 1, with triplets and glissandos, and dynamics from forte (*f*) to fortissimo (*ff*).
- Viola (Vla.):** Features triplets and glissandos, with dynamics from forte (*f*) to fortissimo (*ff*).
- Violoncello (Vc.):** Features triplets and glissandos, with dynamics from forte (*f*) to fortissimo (*ff*), and includes the instruction "sul D".
- Double Bass (Db.):** Features triplets and glissandos, with dynamics from fortissimo (*ff*) to mezzo-forte (*mf*), and includes the instruction "sub." (subito).

This musical score is for the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. It spans three pages: 172, 173, and 174. The score is arranged for a full orchestra and includes the following instruments and parts:

- Flute (Fl.):** Part 1, dynamics: *f*, *ff*, *f*, *sffp*.
- Oboe (Ob.):** Part 1, dynamics: *f*, *ff*, *f*, *ff*, *sffp*.
- Clarinet (Cl.):** Part 1, dynamics: *f*, *ff*, *f*, *ff*, *sffp*.
- Bass Clarinet (B. Cl.):** Part 1, dynamics: *mf*, *n.*, *f*, *ff*, *n.*, *sffp*.
- Bassoon (Bsn.):** Part 1, dynamics: *mf*, *n.*, *f*, *ff*, *n.*, *sffp*.
- Horn (Hn.):** Part 1, dynamics: *ff*, *n.*, *f*, *ff*.
- Trumpet (C Tpt.):** Part 1, dynamics: *f*, *p sub.*.
- Tuba (Tbn.):** Part 1, dynamics: *ff*, *n.*, *f*, *ff*.
- Drum set (Dr.):** Part 1, dynamics: *mfpp*, *mp*, *mfpp*, *mp*, *p*. Includes markings: (Drum set; bundlesticks), *sim.*, (snare on).
- Vibraphone (Vib.):** Part 1, dynamics: *mp*, *f*, *n.*, *f*.
- Piano (Pno.):** Part 1, dynamics: *f*, *ff*, *f*, *ff*.
- Violin 1 (Vln. 1):** Part 1, dynamics: *fp*, *ff*, *sfz*.
- Violin 2 (Vln. 2):** Part 1, dynamics: *fp*, *ff*, *sfz*.
- Viola (Vla.):** Part 1, dynamics: *fp*, *ff*, *sfz*.
- Violoncello (Vc.):** Part 1, dynamics: *fp*, *ff*, *f*. Includes marking: *sul D₄*.
- Double Bass (Db.):** Part 1, dynamics: *fp*, *ff*.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. It also includes performance instructions such as *rip! brassy* for the Horn and *sul D₄* for the Cello. The dynamic range is wide, from *mfpp* to *sfz*.

This musical score is for the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky, spanning pages 175, 176, and 177. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Features dynamic markings of *ff*, *f*, *sfzp*, and *ff*.
- Oboe (Ob.):** Features dynamic markings of *ff*, *f*, *ff*, *sfzp*, and *ff*.
- Clarinet (Cl.):** Features dynamic markings of *ff*, *f*, *ff*, *sfzp*, and *ff*.
- Bass Clarinet (B. Cl.):** Features dynamic markings of *ff*, *sfzp*, and *ff*.
- Bassoon (Bsn.):** Features dynamic markings of *ff*, *sfzp*, and *ff*.
- Horn (Hn.):** Features dynamic markings of *n.*, *f*, *sim.*, *ff*, *mp*, and *f*. Includes the instruction "still brassy!" above a measure on page 177.
- Trumpet (C Tpt.):** Features dynamic markings of *f*, *p*, *f*, *p sub.*, *f*, and *p*.
- Tuba (Tbn.):** Features dynamic markings of *n.*, *f*, *ff*, *mp*, and *f*.
- Drum (Dr.):** Features dynamic markings of *mfpp*, *mp*, *p*, *mfpp*, and *mp*.
- Vibraphone (Vib.):** Features dynamic markings of *mf*, *f*, *ff*, *mf*, and *ff*.
- Piano (Pno.):** Features dynamic markings of *f*, *ff*, and *ff sempre*.
- Violin 1 (Vln. 1):** Features dynamic markings of *ff*, *mf*, *sfz*, *ff*, and *f*. Includes the instruction "sul A" above a measure on page 177.
- Violin 2 (Vln. 2):** Features dynamic markings of *ff*, *mf*, *sfz*, *ff*, and *f*.
- Viola (Vla.):** Features dynamic markings of *ff*, *mf*, *sfz*, *ff*, and *f*.
- Violoncello (Vc.):** Features dynamic markings of *ff* and *mf*.
- Double Bass (Db.):** Features dynamic markings of *f* and *ff*.

The score includes various musical notations such as triplets, slurs, and dynamic hairpins. The key signature is one sharp (F#), and the time signature is 4/4.

178

♩=72 A little faster

179

180

181

42

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

Ob. *f* *ff* *sfz* *f* *ff* *sfz* *f*

Cl. *f* *ff* *sfz* *n.* *sfz* *ff* *sfz* *n.* *sfz*

B. Cl. *sfz* *sfz* *sfz* *sfz* *sfz* *mf*

Bsn. *sfz* *sfz* *n.* *sfz* *sfz* *n.*

Hn. *ff* *f* *mp* *sf* *ff* *mf* *sf* *still brassy!* *3*

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

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

Dr. (Drum set; bundlesticks) *p* *mf* *mp* *p* *mf*

Vib. (Vibes; medium cord) *ff* *ff*

Pno. *ff* *ff*

178

♩=72 A little faster

Vln. 1 *sfz* *mf* *sfz* *mf* *gliss.* *gliss.*

Vln. 2 *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz*

Vc. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *gliss.*

Db. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *gliss.*

This page contains the musical score for measures 182, 183, and 184 of the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Features sixteenth-note patterns with dynamics *ff* and *mp*. Measure 184 includes triplet markings.
- Oboe (Ob.):** Features sustained notes with dynamics *ff* and *sfz*, and the instruction *ff sempre*.
- Clarinet (Cl.):** Features sustained notes with dynamics *ff* and *sfz*, and the instruction *ff sempre*.
- Bass Clarinet (B. Cl.):** Features sustained notes with dynamics *sfz*.
- Bassoon (Bsn.):** Features sustained notes with dynamics *sfz*.
- Horn (Hn.):** Features sixteenth-note patterns with dynamics *ff* and triplet markings.
- Trumpet (C Tpt.):** Features sustained notes with dynamics *ff* and *f*.
- Tuba (Tbn.):** Features sixteenth-note patterns with dynamics *ff* and *f*, and triplet markings.
- Drum (Dr.):** Features a rhythmic pattern with dynamics *mfp* and triplet markings.
- Vibraphone (Vib.):** Features sixteenth-note patterns with dynamics *ff* and *f*.
- Piano (Pno.):** Features sustained notes with dynamics *ff* and *f*.
- Violin 1 (Vln. 1):** Features sustained notes with dynamics *sfz*, *mf sub.*, and *ff*, and glissando markings.
- Violin 2 (Vln. 2):** Features sustained notes with dynamics *sfz*, *mf sub.*, and *ff*, and glissando markings.
- Viola (Vla.):** Features sustained notes with dynamics *sfz* and *ff sempre*, and glissando markings. Includes the instruction *sul D sul G*.
- Violoncello (Vc.):** Features sustained notes with dynamics *ff* and *f*, and glissando markings.
- Double Bass (Db.):** Features sustained notes with dynamics *ff* and *f*, and glissando markings.

The tempo is marked "♩=80 Urgently". The score includes various dynamic markings such as *ff* (fortissimo), *sfz* (sforzando), *mp* (mezzo-piano), *f* (forte), *mfp* (mezzo-fortissimo), *mf sub.* (mezzo-forte, *sub.*), and *ff sempre*. It also includes performance instructions like *gliss.* and *sul D sul G*.

rit. 185 (♩=60) ♩=72 Monolithic

Fl. *ffp* *ff* *mf*

Ob. *ffp* *ffp* *ff* *mf*

Cl. *ffp* *ffp* *ff* *mf*

B. Cl. *ffp* *ff* *mf*

Bsn. *ffp* *ff* *mf*

Hn. *f* *ff* *p*

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

Tbn. *f* *ff* *f* *f*

Dr. (Drum set; sticks) *mfp* *ffp* *mfpp*

Vib. (Vibes; medium cord) *ff*

Pno. *ff* *ff*

rit. (♩=60) ♩=72 Monolithic

Vln. 1 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *sul C* *gliss.* *gliss.*

Vc. *gliss.*

Db. *gliss.*

wobbly; sea-sick

ffz *f* *ff* *f* *ff* *f* *ff* *f*

This musical score is for the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky, spanning pages 188, 189, and 190. The score is arranged for a full orchestra and includes the following instruments and parts:

- Flute (Fl.):** Features a melodic line with dynamic markings of *ff* and *f*, and a trill in the first measure of each page.
- Oboe (Ob.):** Features a melodic line with dynamic markings of *ff* and *mf*, and a trill in the first measure of each page.
- Clarinet (Cl.):** Features a melodic line with dynamic markings of *ff* and *mf*, and a trill in the first measure of each page.
- Bass Clarinet (B. Cl.):** Features a melodic line with dynamic markings of *ff* and *mf*, and a trill in the first measure of each page.
- Bassoon (Bsn.):** Features a melodic line with dynamic markings of *ff* and *mf*, and a trill in the first measure of each page.
- Horn (Hn.):** Features a melodic line with dynamic markings of *f* and *ff*, and a trill in the first measure of each page.
- Trumpet (C Tpt.):** Features a melodic line with dynamic markings of *f* and *ff*, and a trill in the first measure of each page.
- Trombone (Tbn.):** Features a melodic line with dynamic markings of *ff*, *p sub.*, and *f*, and a trill in the first measure of each page.
- Drum (Dr.):** Features a rhythmic pattern with dynamic markings of *mfpp*.
- Vibraphone (Vib.):** Features a melodic line with dynamic markings of *ff*.
- Piano (Pno.):** Features a melodic line with dynamic markings of *ff*.
- Violin 1 (Vln. 1):** Features a melodic line with dynamic markings of *f* and *ff*, and a glissando in the first measure of each page.
- Violin 2 (Vln. 2):** Features a melodic line with dynamic markings of *f* and *ff*, and a glissando in the first measure of each page.
- Viola (Vla.):** Features a melodic line with dynamic markings of *ff*.
- Violoncello (Vc.):** Features a melodic line with dynamic markings of *ff*.
- Double Bass (Db.):** Features a melodic line with dynamic markings of *ff*.

♩=72 A Tempo

Fl. *ff* *p sempre*

Ob. *p sempre*

Cl. *ff* *p sempre*

B. Cl. *mf* *n.* *p sempre*

Bsn. *mf* *ff* *p sempre*

Hn.

C Tpt. *f* *ff* lip it

Tbn. *fff* *p sub.* *ff*

Dr. (Drum set; sticks) *mfpp* *f* (close HH with foot) *♠ To Glock; medium cord mallets*

Vib. (Vibes; medium cord) *fffz* *fffz* *mf* 6 6

Pno. *fffz* *fffz*

♩=72 A Tempo

Vln. 1 *f* *gliss.* *ff*

Vln. 2 *f* *gliss.* *ff* *p sub.* *gliss.* *mf*

Vla. *f* *fffz*

Vc. *f* *fffz* *p sub.* *mf*

Db. *f* *fffz*

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Dr.

Vib. *p*
Ped.

Pho.

Vln. 1 *pp* *gliss.* *mp* *6* *6* *ord.* *gliss.* *mp* *6* *6* *sul pont.*

Vln. 2 *mp* *3* *3* *3* *3* *ord.* *gliss.* *pp*

Vla. *p* *sul G; imperceptible bow changes*

Vc. *pp*

Db. *p* *imperceptible bow changes*

48

Fl. *p* *p* *p*

Ob. *p* *p* *p*

Cl. *p* *p* *p*

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

Bsn. *p* *p* *p*

Hn.

C Tpt.

Tbn.

Dr. (to Glock; medium cord) Glockenspiel medium cord mallets *mp*

Vib. To Drum kit; with mallets

Pno.

Vln. 1 ord. *p* *f* *mf* *mp sub.*

Vln. 2 sul pont. *mp* *p* *f* *gliss.*

Vla. *f* *gritty! disappearing* *gliss.*

Vc. *f* *gritty! disappearing*

Db.

Detailed description: This page of a musical score covers measures 195 and 196. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.), all playing a rhythmic pattern of eighth notes with a dynamic marking of *p*. The Horns (Hn.), Trumpets (C Tpt.), and Trombones (Tbn.) are silent. The Drums (Dr.) play a pattern on a Glockenspiel with medium cord mallets at a dynamic of *mp*. The Vibraphone (Vib.) is silent. The Piano (Pno.) is silent. The Violins (Vln. 1 and 2) and Viola (Vla.) play a melodic line with various dynamics and articulations, including *p*, *f*, *mf*, *mp sub.*, and *gliss.*. The Violoncello (Vc.) and Double Bass (Db.) play a similar melodic line with dynamics *f* and *gritty! disappearing*.

To Piccolo

This musical score is for the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. It covers pages 197 and 198 of a 49-page score. The score is written for a full orchestra and includes the following instruments and parts:

- Flute (Fl.):** Features rapid sixteenth-note passages, primarily in the right hand, with dynamics ranging from *p* to *f*. A *To Piccolo* instruction is present at the end of the page.
- Oboe (Ob.):** Mirrors the flute's texture with similar rapid sixteenth-note patterns.
- Clarinet (Cl.):** Plays a more melodic line with some sixteenth-note runs.
- Bass Clarinet (B. Cl.):** Provides a harmonic and rhythmic foundation with sixteenth-note patterns.
- Bassoon (Bsn.):** Similar to the bass clarinet, with sixteenth-note textures.
- Horn (Hn.):** Remains silent throughout this section.
- Trumpet (C Tpt.):** Remains silent throughout this section.
- Tuba (Tbn.):** Remains silent throughout this section.
- Glockenspiel (Glock.):** Enters on page 198 with a melodic line marked *mp*.
- Vibraphone (Vib.):** Remains silent throughout this section.
- Piano (Pho.):** Features a melodic line on page 198, marked *p cresc.* and *mf*, with a *Reo* (pedal) instruction.
- Violin 1 (Vln. 1):** Starts with *ord.* (order) and *gliss.* (glissando), then moves to a sixteenth-note passage marked *f*. On page 198, it features *gliss.*, *mf*, and *mp sub.* markings.
- Violin 2 (Vln. 2):** Features triplet patterns marked *mp* and *p*, followed by *ord.* and *gliss.* passages, and ends with *mf* and *gliss.* markings.
- Viola (Vla.):** Starts with *mp* and *p* dynamics, followed by *gliss.* and *f* markings.
- Violoncello (Vc.):** Features sixteenth-note patterns marked *mp* and *p*, followed by *f* markings.
- Double Bass (Db.):** Remains silent throughout this section.

Fl.

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Glock. (Glock; medium cord) *mp*

Dr. Drum Set with mallets; do not overpower!
 rack-tom side-cymbal hi-hat closed X open
 kick floor tom snare hi-hat w/foot closed X open *pp*

Pno. *p cresc.* *mf*

Vln. 1 ord. *gliss.* *f* *gliss.* *mf* sul pont. *mp sub.*

Vln. 2 *mp* 3 3 3 3 ord. *gliss.* *f* sul pont. *gliss.*

Vla. *mp* *p* *gliss.* *f* *gliss.*

Vc. 6 *mp* *p* *f*

Db. poco a poco sul pont. *p*

Fl. Piccolo *mp*

Ob. *p mp p mp p mp*

Cl. *p mp p mp*

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

Bsn. *p mp p mp p mp*

Hn.

C Tpt.

Tbn.

Glock. *mf mp*

Dr. *p mp*

Pno. *mf cresc. f*

202

Vln. 1 *ord. gliss. f mp sub.*

Vln. 2 *mp 3 3 3 3 ord. gliss. f*

Vla. *mp p f gliss.*

Vc. *6 mp p f*

Db. *mp mf*

Picc. *6* *fff* *mp* *fff* *f*

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

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

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

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

Hn. *brassy, but balanced* *3* *mp*

C Tpt.

Tbn.

Glock. (Glock; medium cord) *6* *mf* *mf* *6* *mf*

Dr. (Drum set; mallets) *p* *mp* *3* *p* *3* *3* *3* *mf* *3*

Pno. *mf cresc.* *6* *f* *mf cresc.* *6* *f*

Vln. 1 *gliss.* *f* *mf* *sul pont.* *mp* *sub.* *ord.* *f* *mf* *6* *6* *6*

Vln. 2 *mp* *3* *3* *f* *gliss.* *f* *gliss.* *ff*

Vla. *mp* *mf* *gliss.* *3* *3* *f* *gliss.* *f* *gliss.*

Vc. *mf* *gliss.* *3* *3* *f* *f* *gliss.* *3* *3*

Db. *f* *ff*

sul pont.; gradually increase bow pressure until almost scratch tone; very noisy!

poco rit. $\text{♩} = 60$ Urgent

Picc. *ff* *f* *fff* *ff*

Ob. *f* *f* *fff* *f* *f*

Cl. *mf* *f* *fff* *f* *f*

B. Cl. *mf* *f* *fff* *ff*

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

Hn. *ff* *mp*

C Tpt. *sfp* *ff* *mp* *ff*

Tbn. *sfp* *growl!* *ff* *mp*

Glock. *f* *fff* *fff* *f*

Dr. *mp* *pp sub.* *f* *p sub.* *mf* *p sub.*

Pno. *f* *ff* *fff* *ff*

poco rit. $\text{♩} = 60$ Urgent

Vln. 1 *fff* *sffz*

Vln. 2 *f* *gliss.* *ff* *sffz* *ffz*

Vla. *ff* *f* *gliss.* *3* *3* *sul G* *gliss.* *fff*

Vc. *ff* *f* *gliss.* *3* *3* *fff*

Db. *ord. slow and steady gliss* *fff* *f*

This musical score is for the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. It consists of two pages, 207 and 208, and is marked with the number 54 in the top left corner. The score is written for a large orchestra and includes the following instruments and parts:

- Picc.** (Piccolo): Treble clef, 3/4 and 2/4 time signatures, dynamics *f*.
- Ob.** (Oboe): Treble clef, dynamics *f*.
- Cl.** (Clarinet): Treble clef, dynamics *f* and *ff*.
- B. Cl.** (Bass Clarinet): Bass clef, dynamics *f* and *ff*.
- Bsn.** (Bassoon): Bass clef, dynamics *ff*.
- Hn.** (Horn): Treble clef, dynamics *ff* and *n*.
- C Tpt.** (Cornet/Trombone): Treble clef, dynamics *n*.
- Tbn.** (Tuba): Bass clef, dynamics *ff* and *n*.
- Glock.** (Glockenspiel): Treble clef, (Glock; medium cord), dynamics *ff* and *mf*.
- Dr.** (Drum set): Percussion clef, (Drum set; mallets), dynamics *mf* and *p sub.*, includes an "open" marking.
- Pno.** (Piano): Grand staff, dynamics *mf* and *ff*.
- Vln. 1** (Violin I): Treble clef, dynamics *fff*.
- Vln. 2** (Violin II): Treble clef, dynamics *ff* and *fff*.
- Vla.** (Viola): Alto clef, dynamics *f* and *fff*.
- Vc.** (Violoncello): Bass clef, dynamics *f* and *fff*.
- Db.** (Double Bass): Bass clef, dynamics *fff*.

The score features complex rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *f*, *ff*, *mf*, *fff*, and *sfz*. The time signature changes from 3/4 to 2/4 and back to 3/4 across the two pages.

This musical score is for the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky. It consists of two pages, 209 and 210, and is the 55th page of a larger work. The score is written for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Starts on page 209 with a 3/4 time signature and a *f* dynamic. On page 210, it changes to a 4/4 time signature and features a *ff* dynamic with a sixteenth-note triplet.
- Ob.** (Oboe): Features a triplet on page 209 with a *f* dynamic.
- Cl.** (Clarinet): Features a sixteenth-note triplet on page 209 with a *f* dynamic.
- B. Cl.** (Bass Clarinet): Features a sixteenth-note triplet on page 209 with a *ff* dynamic, and a *ffp* dynamic on page 210.
- Bsn.** (Bassoon): Features triplets on page 209 with a *ffp* dynamic, and a *fff* dynamic on page 210.
- Hn.** (Horn): Features a sixteenth-note triplet on page 209 with a *mf* dynamic, and a *ff* dynamic. Includes the instruction "still brassy!".
- C Tpt.** (Cornet/Trombone): Features a triplet on page 209 with a *mp* dynamic, and a *ff* dynamic. Includes the instruction "brassy!".
- Tbn.** (Tuba/Euphonium): Features triplets on page 209 with a *pp* dynamic, and a *ff* dynamic.
- Glock.** (Glockenspiel): Features a sixteenth-note triplet on page 209 with a *ff* dynamic, and a *mf* dynamic on page 210.
- Dr.** (Drum): Features a pattern on page 209 with *mf* and *p sub.* dynamics, and a pattern on page 210 with *f* and *p sub.* dynamics. Includes the instruction "→ open".
- Pno.** (Piano): Features a sixteenth-note triplet on page 209 with a *ff* dynamic, and a *f* dynamic on page 210.
- Vln. 1** (Violin I): Features a sixteenth-note triplet on page 209 with a *fff* dynamic, and a *ffz* dynamic on page 210. Includes a 4/4 time signature change.
- Vln. 2** (Violin II): Features a sixteenth-note triplet on page 209 with a *ff* dynamic, and a *ffz* dynamic on page 210.
- Vla.** (Viola): Features a sixteenth-note triplet on page 209 with a *ffz* dynamic, and a *ffz* dynamic on page 210.
- Vc.** (Violoncello): Features a sixteenth-note triplet on page 209 with a *ffz* dynamic, and a *ffz* dynamic on page 210.
- Db.** (Double Bass): Features a sixteenth-note triplet on page 209 with a *ffz* dynamic, and a *ffz* dynamic on page 210. Includes the instruction "sul A".

56 **Ritenu** 211 **Colossal** 212 213

Picc. *ff* *p sub.* *f* *fff* To Fl. c. 5''

Ob. *ff* *p sub.* *f* *fff*

Cl. *ff* *p sub.* *f* *fff*

B. Cl. *ff* *p sub.* *fmp* *fff*

Bsn. *ff* *p sub.* *fmp* *fff*

Hn. *n.* *p* *rip!* *brassy; bell up!* *fff*

C Tpt. *n.* *p* *brassy!* *fff*

Tbn. *n.* *p* *brassy!* *fff*

Glock. (Glock; medium cord) *ff* *chromatic gliss.* *gliss.* *gliss.* *sim.* *fff* to Tam Tam; soft beater

Dr. (Drum set; mallets) *f* *p sub.* *ffpp* *fff*

Pno. *ff* *fff* *fff*

Vln. 1 **Ritenu** *ff* *p sub.* *ff* *fff* *sul A* *p sub.* *fff*

Vln. 2 *ff* *p sub.* *ff* *fff* *sul D* *p sub.* *fff*

Vla. *ff* *p sub.* *ff* *fff* *p sub.* *fff*

Vc. *ff* *p sub.* *ff* *fff* *p sub.* *fff*

Db. *ff* *p sub.* *ff* *fff* *p sub.* *fff*

Flute
Picc.
Ob.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Glock.
Dr.
Pno.

♩=72 Reflecting
4/4

pp
mp
p
mf
pp
mf
n.

pp possible
mp
p
mf
pp
mf
n.

pp possible
mp
p
mf
pp
mf
n.

pp possible
mp
p
mf
pp
mf
n.

pp possible
mp
p
mf
pp
mf
n.

to Tam Tam; soft beater

To Vibes; soft yarn mallets
Vibraphone
soft yarn mallets; motor on slow speed

pp possible
mp
pp
mf

Vln. 1
Vln. 2
Vla.
Vc.
Db.

♩=72 Reflecting
4/4

pp possible
mp
pp possible
p
pp possible
pp possible

glistening; metallic
mp
3
3
3
3
gliss.
gliss.

sul C

Fl. *pp possible* *mf* *pp* *mp* *n.*

Ob. *pp possible* *mf* *pp* *mp* *n.*

Cl. *pp possible* *mf* *pp* *mp* *n.*

B. Cl. -

Bsn. *pp possible* *mf* *pp* *mp* *n.*

Hn. ord. *pp possible*

C Tpt. ord. *pp possible*

Tbn. -

Glock. (to Tam Tam; soft beater) -

Vib. (Vibes; soft yarn) *n.* *pp possible*

Pno. -

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

Vln. 2 *gliss.* *mp* *mf* *gliss.* *gliss.*

Vla. *mf*

Vc. *mf* *n.*

Db. -

223

This musical score is for the piece "As A Spell, Against Falling Objects (or How I Learned to Love Gravity)" by Podgursky, spanning pages 224 to 227. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Silent throughout the pages.
- Ob.** (Oboe): Silent throughout the pages.
- Cl.** (Clarinet): Silent throughout the pages.
- B. Cl.** (Bass Clarinet): Features a melodic line with dynamic markings *n.*, *mp*, and *n.*. Includes performance instructions: "(sub-tone)", "(ord.)", and "(sim.)".
- Bsn.** (Bassoon): Features a melodic line with dynamic markings *pp possible* and *breathe imperceptibly*.
- Hn.** (Horn): Features a melodic line with dynamic markings *mf*, *p*, and *mf*. Includes triplet markings.
- C Tpt.** (C Trumpet): Features a melodic line with dynamic markings *mf*, *p*, *mf*, and *p*. Includes triplet and sextuplet markings.
- Tbn.** (Trombone): Features a melodic line with dynamic markings *pp possible*, *mf*, *p*, *mf*, and *p*. Includes triplet and quintuplet markings.
- Glock.** (Glockenspiel): Features a rhythmic pattern with dynamic marking *p*. Includes the instruction "Tam-tam soft beater".
- Vib.** (Vibraphone): Features a rhythmic pattern with dynamic markings *mf*, *pp*, and *mf*. Includes triplet markings.
- Pno.** (Piano): Silent throughout the pages.
- Vln. 1.** (Violin I): Features a melodic line with dynamic markings *pp* and *mf*. Includes triplet markings and the instruction "gliss".
- Vln. 2.** (Violin II): Features a melodic line with dynamic markings *pp* and *mf*. Includes triplet markings and the instruction "gliss".
- Vla.** (Viola): Features a melodic line with dynamic markings *pp* and *mf*. Includes triplet markings and the instruction "gliss".
- Vc.** (Violoncello): Features a melodic line with dynamic markings *p*, *mf*, *p*, and *mf*. Includes triplet markings and the instruction "pizz.".
- Db.** (Double Bass): Features a melodic line with dynamic markings *p*, *mf*, and *mf*. Includes triplet markings and the instruction "pizz.".

Fl. *pp*

Ob.

Cl. *pp possible*

B. Cl. *mp* *n.* *mp* *pp possible*

Bsn. *mf* *n.*

Hn. *p* *mf* *n.*

C Tpt. *mf* *n.*

Tbn. *p* *mf* *n.*

T.-t. (Tam Tam; soft beater) *p* *p* to Wind Chimes; with hand

Vib. (Vibes; soft yarn) *pp* *mf* *pp*

Pno. *pp* *ped.*

Vln. 1 *f* *mp* *n.*

Vln. 2 *f* *mp* *n.*

Vla. *f* *mp* *n.*

Vc. *mf* *p* *mf* *arco* *pp* *p* *n.*

Db. *mf* *mf*

231

poco rit. . . . (♩=60) ♩=72 A Tempo

Fl. *mp*

Ob.

Cl. *mp* *n.*

B. Cl. *mp* *n.* *p* *mp* *p*

Bsn.

Hn. *p* *mp* *p*

C Tpt. *p* *mp* *p*

Tbn. *p* *mp* *p*

T-t. Wind Chimes with hand *pp*

Vib. *mf* *mp* *p* *mp*

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

poco rit. . . . (♩=60) ♩=72 A Tempo

Vln. 1

Vln. 2

Vla.

Vc. *pp possible* *mp* *n.*

Db.

molto rit. . . . (♩=48) ♩=72 A Tempo

To Picc. c. 4^m

ritenuto

Fl. *p* < *mp* < *p* < *mp* < *n.*

Ob. *p* < *mf* *p* *sub.* < *mf* < *n.*

Cl. *p* < *mp* < *p* < *mp* < *n.*

B. Cl. *mp* < *n.* *p* < *mp* < *p* < *mp* < *n.* *p* < *mf* *p* *sub.* < *mf* < *n.*

Bsn. *p* < *mp* < *p* < *mp* < *n.*

To Whist.

Hn. *mp* < *n.* *p* < *mp* < *p* < *mp* < *n.* *p* < *mf* *p* *sub.* < *mf* < *n.*

C Tpt. *mp* < *n.* *p* < *mp* < *p* < *mp* < *n.*

Tbn. *mp* < *n.* *p* < *mp* < *p* < *mp* < *n.* *p* < *mf* *p* *sub.* < *mf* < *n.*

quickly insert harmon mute; stem removed

To Whist.

W.Ch. (Wind Chimes; hand) *pp* *pp* < *p* < *pp*

to Crotales; small brass beaters

Vib. (Vibes; soft yarn) *p* *mp* *p* *n.*

pick up 3rd and 4th mallets!

Pno. *p* < *mp* *p* < *mp*

molto rit. . . . (♩=48) ♩=72 A Tempo

c. 4^m

ritenuto

Vln. 1 *p* < *mf* *p* *sub.* < *mf* < *n.*

Vln. 2 *p* < *mf* *p* *sub.* < *mf* < *n.*

Vla. *p* < *mf* *p* *sub.* < *mf* < *n.*

Vc. *p* < *mf* *p* *sub.* < *mf* < *n.*

Db.

To Whist.

246 $\text{♩} = 72$ **Ghostly**
loose, not quite sloppy, but free

Picc. pp f $n.$ mp

Whistling *loose, not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order*
 mp mf mp f $n.$ mp

Whistling *loose, not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order*
 mp mf mp $molto!$ f $n.$ mp

B. Cl. $n.$ mp p mp pp

Whistling *loose, not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order*
 mp mf mp $molto!$ f p $n.$

Whistling *loose, not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order*
 mp mf mp $molto!$ f $n.$

C Tpt. *harmon mute; stem removed*
 pp mp $n.$ pp mp

Whistling *loose, not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order*
 mp mf mp $molto!$ f $n.$

W.Ch.

Vib. mp $n.$ pp

Pno. p pp

una corda and damper; until the end

246 $\text{♩} = 72$ **Ghostly**
loose, not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order

Whistling mp mf mp $molto!$ f $n.$ mp

Whistling *loose, not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order*
 mp mf mp $molto!$ f $n.$ mp

Whistling *loose, not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order*
 mp mf mp $molto!$ f $n.$ mp

Whistling *loose, not quite sloppy, but free; stagger breathing; octave you whistle in is unimportant, as long as pitches occur in given order*
 mp mf mp $molto!$ f $n.$ mp

Db. *(pizz.)* mp mf mp mf mp mf mf

sul E 3 3

poco ritenuto

64

Musical score for Piccolo, Whistles, Bass Clarinet, and Trumpet. The Piccolo part features a melodic line with dynamics *f*, *p*, and *f*, ending with a *n.* (noisily) marking. The Whistles have two parts, both with dynamics *f*, *p*, *sfp*, and *f*, ending with *n.* The Bass Clarinet has a triplet of eighth notes with dynamics *mf*, *pp*, and *mf*, ending with *n.* The Trumpet part has dynamics *mp*, *f*, *p*, *sfp*, *f*, *mp*, and *sfp*, ending with *n.*

(to Crotales; small brass)

W.Ch. (Crotales; small brass) staff, currently empty.

(Vibes; soft yarn)

Musical score for Vibes and Piano. The Vibes part has a rhythmic accompaniment with dynamics *mf*, *mp*, and *mf*. The Piano part features sustained chords with dynamics *mp* and *pp*.

poco ritenuto

Musical score for Whistles and Double Bass. The Whistles have four parts, all with dynamics *f*, *p*, *mf*, *sfp*, and *f*, ending with *n.* The Double Bass part has a triplet of eighth notes with dynamics *mp* and *mf*.

256

257

258

259

260

65

♩ = 72 A Tempo ♩ = 60 Suspended ♩ = 72 A Tempo poco rit.

Picc. *mp* *f* *n.* *p* *mf* *n.*

Whist. *p* *sfp* *f* *n.* *mp* *f* *n.*

Whist. *p* *sfp* *f* *n.* *mp* *f* *n.*

B. Cl. *mp* *n.* *mp* *mf* *pp* *mp* *n.*

Whist. *p* *f* *mp* *sfp* *n.* *mp* *f* *n.*

Whist. *p* *f* *mp* *sfp* *n.* *mp* *f* *n.*

C Tpt. *sfp* *mf* *sfp* *f* *mf* *mp* *sfp* *mf* *n.*

Whist. *p* *f* *mp* *sfp* *n.* *mp* *f* *n.*

W.Ch.

Vib. *mf* *pp* *mf* *f*

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

256

♩ = 72 A Tempo ♩ = 60 Suspended ♩ = 72 A Tempo poco rit.

Whist. *p* *sfp* *f* *n.* *mp* *f* *n.*

Whist. *p* *sfp* *f* *n.* *mp* *f* *n.*

Whist. *p* *f* *mp* *sfp* *n.* *mp* *f* *n.*

Whist. *p* *f* *mp* *sfp* *n.* *mp* *f* *n.*

Db. *mf* *mf* *mp* *mf* *mf* *mf*

66

261 262 263 264 265 266

♩=60 Suspended *♩=72 A Tempo* *poco rit.* *♩=48 Frozen*

Picc. *p* *mf* *n.*

Whist. *p* *mf* *n.*

Whist. *p* *mf* *n.* To Cl. Clarinet in B \flat *mp* *n.*

B. Cl. *pp* *mp* *n.*

Whist. *p* *mf* *n.*

Whist. *p* *mf* *n.*

C Tpt. *p* *mf* *n.*

Whist. *p* *mf* *n.*

Crot. *ppp* *ppp* *p* Crotales small brass mallets To W.Ch. Wind Chimes hand

Vib. *p* *pp* *f* *pp* *mf* *mp* *p* (Vibes; soft yarn)

Pno. *mf* *pp* *pp possible*

Whist. *♩=60 Suspended* *♩=72 A Tempo* *poco rit.* *♩=48 Frozen* To Vln. 1 Violin 1 *p* *n.*

Whist. *p* *mf* *n.*

Whist. *p* *mf* *n.*

Whist. *p* *mf* *n.*

Db. *mf* *mf*