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**Title**

reeling

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BALDWIN GIANG

reeling

for sinfonietta

(2017)

Full Score

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[www.baldwingiang.com](http://www.baldwingiang.com)

Premiered by the Civic Orchestra of Chicago,  
conducted by Michael Lewanski, on May 28, 2017, at Symphony Center, Chicago.

## INSTRUMENTATION

Flute  
Clarinet in Bb (doubling Bass Clarinet)

Trumpet in C  
Trombone

Percussion (1 player):  
vibraphone  
crotales (pitched B7)  
almglocken (pitched Db 4)  
thai nipple gong (pitched C4)  
gong (pitched near A2)  
suspended cymbal  
china cymbal  
slapstick  
kick drum  
bass drum  
cassette tape player/radio with blank cassette (amplified)

Piano

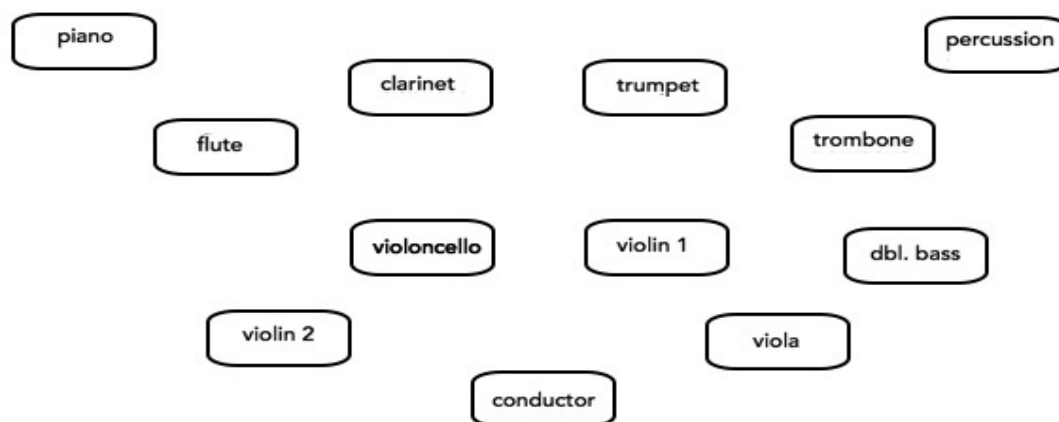
Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

Duration: c. 7.5 minutes  
Score is Transposed

## PERFORMANCE NOTES

Flute, Clarinet in Bb, Violin 2, and Cello should be detuned downwards by approximately 1/6 tone. To achieve this without a tuner, these four instruments can tune to the tone produced by the double bass that is the seventh partial of the E string (sounding as D4).

The ensemble should be seated as follows, grouping the detuned instruments on the left and the instruments tuned to 440Hz on the right:



♭ = one sixth tone lower, approximating the intonation of a seventh partial

♭ = one half-step + one sixth tone lower, approximating the intonation of a seventh partial

□ noteheads = breathy, air tone with some pitch.

○ above a notehead indicates a natural harmonic at sounding pitch. When appropriate, the string number is also indicated. As there are several possible nodes for the higher partials, it is up to the performer to choose the fingering with which they are most comfortable.

All timbral transitions indicated by arrows (e.g. ord. to sul pont.) should be smooth and gradual.

### WOODWINDS

Flute: + = tongue ram

Clarinet: + = closed slap tongue

◊ = open slap tongue



= Clarinet Multiphonic A



= Clarinet Multiphonic B

shake = after finding a stable embouchure for the pitches indicated, move the entire clarinet up and down to destabilize the tone slightly

flz. = flutter tongue

### BRASS

shake = shake instrument, not a lip trill

⊕ = find half-valve fingering to produce pitch indicated

◊ = slap tongue. Start with tongue between teeth and lips, build up air pressure behind tongue, then release

the air against the mouthpiece, quickly stopping the air again with your tongue. The sound produced will be percussive in nature, like a low clicking sound with little to no definite pitch. The pitches provided in the score in diamond noteheads are merely indications of relative slide position. Do not buzz your lips.

## PERCUSSION

The cassette/radio player should be amplified, preferably with two channel speakers placed within the ensemble on either side of the percussionist, to make the rewind sound effect and static easily audible at the dynamics indicated. The amplification should also include compression to normalize the volume between the rewind sound effect, static, and button clicks, as well as EQ to emphasize the higher partials of the rewind and static sounds around the 5k range. Depending on the placement of the radio relative to the rest of the set-up, the percussionist or a technician may need to adjust the level of amplification throughout the performance so that the microphone does not pickup extraneous percussion instruments: beginning the piece with amplification on, the amplification should be turned off at rehearsal I, and turned on again at m. 132.

## PIANO

Harmonics are indicated by the fundamental pitch as a diamond notehead and the sounding pitch with parentheses above it. It is recommended to mark the specific piano strings inside the piano with white medical tape to easily find the desired node in performance. An optional assistant may be used to finger the specified nodes inside the piano in performance to ease the difficulty of the part, but this is not necessary.

## STRINGS

x noteheads indicate dampening open strings lightly with the left hand.

△ = slap the strings indicated with your right hand, producing a percussive effect with little tone.

♭ = snap pizzicato

⊙ = circular bow. Move the bow from extreme sul tasto to sul pont and back in a circular motion, with light bow pressure, while fingering the pitch indicated and in the rhythm specified.

behind bridge -> ord. = diagonal bow from well behind the bridge to ord. in scraping motion

Double Bass: -14c indicates letting the fifth partial sound naturally flat. When this indication is not given to the fifth partial, bend the pitch to match the equal-tempered tuning as needed. These instructions only apply to the double bass, harmonics for all other string instruments should sound naturally flat per the tuning of the harmonic series.

## PROGRAM NOTES

*reeling:*

1. to lose one's balance and stagger or lurch violently
2. to wind on or as if on a reel

1. *reeling* divides the ensemble into two factions, one faction (comprised of the trumpet, trombone, first violin, viola, and double bass) that is tuned to 440HZ, and the other faction (comprised of the flute, clarinet, second violin, and cello) tuned one-sixth tone lower. Throughout the piece, both factions explore a dynamic set of relationships with each other: at times isolated from each other, at times directly competing with each other, at times merely co-existing, and at other times trying to find consensus.

Does disorientation have a collective as well as individual sense?

2. *reeling* calls and recalls its material, constantly winding back time to cast form. Directionality is an illusion, merely the negative space of concepts colliding with its previous iterations, the shadow of a spinning wheel.



# reeling

commissioned by the Civic Orchestra of Chicago

Baldwin Giang

$\text{♩} = 72$

Flute  
detuned by  $\flat_4$

Bass Clarinet

Trumpet in C

Trombone

Vibraphone

Percussion

Piano

Violin I

Violin 2  
detuned by  $\flat_4$

Viola

Cello  
detuned by  $\flat_4$

Double Bass

2 4 4 4

*f* sing lower note

*f* *pp* *f*

harmon mute, stem in straight mute mute off

shake

mute off

open slap tongue

*n* *n* *mp*

tune radio to any frequency that produces only noise, use volume dial to dim.

radio *n* *f* *mp* *ff* *n* tape rewind

*mf* *mp* *p*

kick drum

*mf*

$\text{♩} = 72$   
sul pont. → ord.

A

*f* *n*

*f* *p* *pp* *mp*

col legno battuto

*f* *pp* *f*

*f* *p*

*f* *p*

1 2 3 4



**B**

Fl. *air sound, allow higher harmonics to slip out ad lib.*

B. Cl. *open air sound with some pitch*

Tpt.

Tbn. *3 3*

Vib.

Perc. *stop* *rewind*

Pno.

Vln. I *circular bow* *pp* *6 6* *6 6*

Vln. II *circular bow* *pp* *3* *3* *3 5 5 5* *sul tasto*

Vla. *pp* *3* *3* *3* *sul tasto*

Vc.

D.B. *III* *n* *mp*

5 6 7 8

Fl.

B $\flat$  Cl.

Tpt. *p*

Tbn. 3

Vib.

Perc. stop rewind

Pno.

Vln. I 6

Vln. II 5

Vla.

Vc.

D.B. *pp*

9 10

C

Fl.

B♭ Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

C

Vln. I

Vln. 2

Vla.

Vc.

D.B.

sul tasto

Fl.

B $\flat$  Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

mp

mp

mp

III

*n*

rewind

3

3

3

3

5

5

5

5

5

6

7

5

5

6

7

3

3

3

5

6

D

Fl.

B $\flat$  Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

D

Vln. I

Vln. 2

Vla.

Vc.

D.B.

*pp*

*pp*

*pp*

*n*

*mp*

*mp*

Fl. *MP-A*  
shake

B♭ Cl. *n*

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. I *mf*

Vln. 2 *mf*

Vla. *mf*

Vc.

D.B.

E

Fl. Fl.

B $\flat$  Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

E

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

*mp*

rewind

3

6

5

Detailed description of the musical score: The score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Clarinet, Trumpet, Trombone) and vibraphone/percussion. The middle section includes piano and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The Flute and Clarinet parts are mostly rests. The Trombone part has a melodic line with a triplet at the end of the second measure. The Percussion part has a 'rewind' instruction. The Piano part is mostly rests. The Violin I part is mostly rests. The Violin II part has a complex melodic line with sixteenth notes and slurs. The Viola part has a melodic line with slurs and fingering numbers (5). The Violoncello part has a melodic line with slurs. The Double Bass part is mostly rests. The dynamic marking *mp* is present in the Trombone part.



F

Fl. B. Cl. Tpt. Tbn. Vib. Perc.

Pno.

Vln. I Vln. 2 Vla. Vc. D.B.

Fl.

B. Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

Fl. 6 4

B. Cl. 4 4

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

timbral trill

Tpt.

Tbn. 3 3 5

Vib.

Perc.

Pno.

Vln. I 8va- arco 8va- pizz. *p* *mp* *mf* *f* 6 4

Vln. II 5 5 6 6 7 7 *mp* 4 4

Vla. 3 3 5 5 6 6 7 *mp*

Vc. 3 3 5 5 *mp*

D.B.

**G**

Fl.

B $\flat$  Cl. *to clarinet*

Tpt.

Tbn.

Vib.

Perc.

Pno.

Detailed description: This block contains the musical notation for measures 31 and 32 for the woodwind and percussion sections. The key signature is G major. The Flute (Fl.) and Clarinet in B-flat (B $\flat$  Cl.) parts are marked with a large '4' and have a 'rewind' box above them. The Trombone (Tbn.) part has a dynamic marking of *mp* and features a melodic line with a diamond-shaped articulation mark. The Vibraphone (Vib.) and Percussion (Perc.) parts are marked with a large '4' and have a 'rewind' box above them. The Percussion part shows a melodic line with a diamond-shaped articulation mark. The Piano (Pno.) part is marked with a large '4' and has a 'rewind' box above it.

**G**

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical notation for measures 31 and 32 for the string section. The key signature is G major. The Violin I (Vln. I) part is marked with a large '4' and has a dynamic marking of *pp*. It features a melodic line with a diamond-shaped articulation mark and is marked with 'arco sul tasto' and a '6' fingering. The Violin II (Vln. II) part is marked with a large '4' and has a dynamic marking of *pp*. It features a melodic line with a diamond-shaped articulation mark and is marked with 'sul tasto' and a '5' fingering. The Viola (Vla.) part is marked with a large '4' and has a dynamic marking of *pp*. It features a melodic line with a diamond-shaped articulation mark and is marked with 'sul tasto'. The Violoncello (Vc.) and Double Bass (D.B.) parts are marked with a large '4' and have a 'rewind' box above them.

H

Fl. *p*

B♭ Cl. *p*

Tpt. *p*

Tbn. 3

Vib.

Perc. stop rewind

Pno. *p* let ring

Vln. 1 *n pp*

Vln. 2 *n pp*

Vla. *n pp*

Vc.

D.B. slap *p*

flz.

*mp*

MP-B

*mf*

*p*

MP-B

*p*

kick drum

sul tasto

sul pont.

*mp*

sul tasto

sul pont.

*mp*

sul tasto

sul pont.

*mp*

*mf*

*mf*

I

Fl. *mf* *pp*

B $\flat$  Cl. *pp*

Tpt.

Tbn. 3

Vib.

Perc. *mf* *p*  
almglocken stop almglocken

Pno. *mf*

I

Vln. I *p* pizz. *8va*

Vln. 2 *pp* ord. 3

Vla.

Vc.

D.B.

Fl.   
 B $\flat$  Cl.   
 Tpt.   
 Tbn.   
 Vib.   
 Perc.   
 Pno.   
 Vln. I   
 Vln. 2   
 Vla.   
 Vc.   
 D.B.

Musical score for page 17, featuring Flute (Fl.), Clarinet in B-flat (B $\flat$  Cl.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into two systems, 41 and 42.

Flute and Clarinet parts feature complex rhythmic patterns with slurs and fingerings (5, 6, 7). Percussion includes a bass drum pattern. Piano has a melodic line starting in measure 41 with a *mp* dynamic. Violin I has a melodic line with *8va* markings. Violin II has a complex rhythmic pattern with slurs and fingerings (3, 5, 6, 7). Violoncello has a melodic line starting in measure 41 with a *ppp* dynamic, transitioning to *mp* in measure 42.



J

Fl.

B $\flat$  Cl.

7  
8

Tpt. *f* half-valve *doit* shake

Tbn. *f*

Vib.

Perc. *f* kick drum *mf* thai nipple gong *f* china cymbal *f* kick drum *mf* thai nipple gong

Pno. *f* *ova* 3

Vln. I *f* arco sul pont. III *ord. ova* sul pont. III *ord. ova*

7  
8

Vln. 2

Vla. *f* *ord.* col legno battuto sul pont. III *ord.* col legno battuto

Vc.

D.B. *f* sul pont. I col legno battuto sul pont. I

**K**

Fl. 7 4 *pp*

B♭ Cl. 8 4 *pp*

Tpt. shake

Tbn.

Vib.

Perc. china cymbal *f* almglocken *p*

Pno. 3 (8<sup>va</sup>)

**K**

Vln. I 7 4 *p* pizz. 8<sup>va</sup>

Vln. II 8 4 *pp*

Vla. sul pont. III

Vc.

D.B. col legno battuto

5 6 7

5 6 7

Fl.

B♭ Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

kick drum

*mp*

*f*

*ppp*

*mp*

8<sup>va</sup>

8<sup>vb</sup>

arco sul pont. III

ord.

8<sup>va</sup>

sul pont. III

ord.

col legno battuto

ord.

sul pont. I

Fl. *pp* 6 6 6 5  
 B♭ Cl. *pp* 5 5 5  
 Tpt. shake  
 Tbn.  
 Vib.  
 Perc. thai nipple gong *mf* china cymbal *f*  
 Pno. *mp* 3  
 Vln. I ord. *8va*<sub>1</sub>  
 Vln. 2 *pp* 3  
 Vla. col legno battuto sul pont. III  
 Vc. *p* *mp*  
 D.B. sul pont. I col legno battuto

Fl.

B♭ Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

almglocken

kick drum

thai nipple gong

*p*

*f*

*mf*

*f*

3

*f*

*mf*

*f*

sul pont.

ord.

sul pont.

ord.

col legno battuto

ord.

sul pont.

3

5

6

7

*p* **mp**

3

5

6

7

51

52

Fl. 3 4 5

B♭ Cl. 8 4 4

Tpt.

Tbn.

Vib.

Perc. china cymbal f almglocken p

Pno. (8va) 3 mp

Vln. 1 3 4 5

Vln. 2 8 4 4

Vla. col legno battuto

Vc. p mp

D.B. sul pont.

M

Fl. 5 4

B♭ Cl. 4 4

Tpt. *f* shake

Tbn. *f* to mute

Vib.

Perc. kick drum *f* thai nipple gong *mf* china cymbal *f*

Pno. *f* *mp*

Vln. I 5 4 M

Vln. II 4 *mf* *p*

Vla. ord. col legno battuto sul pont. III

Vc. *p* *mp*

D.B. sul pont. I

Fl. 6 7

B♭ Cl. 5 6 7

Tpt. *f*

Tbn. *f* straight mute

Vib.

Perc. almglocken *p* kick drum *f* china cymbal *f*

Pno. *f* 3 3

Vln. I sul pont. III ord. *8va*

Vln. 2 5 6 7 *mf*

Vla. ord. col legno battuto sul pont. III

Vc. *p* *mp*

D.B. *f*

MP-A shake

*n* shake

3

4

3

4



# Faster, lurching (♩. = ♩) (♩ = 96)

harmonic gliss, sing fundamental

**N**

Fl. **3** *mf* *f* *mf* *f*

B♭ Cl. **4** *f* *pp* *f* *pp*  
to mute

Tpt.

Tbn. *mf*

Vib. *f*

Perc. *f*

Pno. *f* *pp*

**N**

# Faster, lurching (♩. = ♩) (♩ = 96)

Vln. I **3** *f* *n* *f* *n*

Vln. II **4** *f* *n* *f* *n*

Vla. *pp* *ff* *pp* *ff*  
ord. → sul pont.

Vc. *f* *n* *f* *n*

D.B. *ff*

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

B♭ Cl. *f* *pp* *fp*

Tpt. *f* *straight mute*

Tbn. *f*

Vib.

Perc. *f* china cymbal

Pno. *(8va)* *(8vb)*

Vln. I *f* *n* *f* *n*

Vln. II *f* *n* *f* *n*

Vla. *ord.* *pp* *ff* *ord.* *pp* *ff* *sul pont.*

Vc. *f* *n* *f* *n*

D.B.

5 8 3 4

Fl. **3** *mf* *f* *ff* **5** *mf* *f* *ff* **3**

B♭ Cl. **4** *f* *pp* **8** *fp* **4**

Tpt.

Tbn. *mf* *f*

Vib.

Perc.

Pno. *(8va)* *(8vb)*

Vln. I **3** *f* *n* **5** *f* *n* **3**

Vln. II **4** *f* *n* **8** *f* *n* **4**

Vla. *ord.* *sul pont.* *pp* *ff* *pp* *ff*

Vc. *f* *n* *f* *n*

D.B.

3 4 5 8

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

B♭ Cl. *f* *pp* *f*

Tpt.

Tbn. *mf*

Vib.

Perc.

Pno. *ff*

Vln. I *f* *n* *f* *n*

Vln. II *f* *n* *f* *n*

Vla. *pp* *ff* *pp* *ff* ord. → sul pont.

Vc. *f* *n* *f* *n*

D.B.

Fl. 5 2 3

B♭ Cl. 8 4 4

Tpt.

Tbn. *f* *mf*

Vib.

Perc. *mf* *f*

Pno. (8va) (8vb)

Vln. I 5 2 3 *f* *n*

Vln. II 8 4 4 *f* *n*

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

Vc. *f* *n* *f* *n* *f* *n*

D.B. *f* *n* *f* *n*

MP-B shake

shake

thai nipple gong

sul pont.

col legno battuto

ord.

o

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

B♭ Cl. *f* *p*

Tpt.

Tbn. *mf* *mf*

Vib.

Perc. *mf*

Pno. (8va) 3 3 3 3 (8vb)

Vln. I *f* *n* *f* *f*

Vln. II *f* *n* *f* *f*

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

Vc. *f* *n* *f* *n*

D.B. *f* *n* *col legno battuto*

almglocken

MP-B shake

sul pont. III dampen string with left hand ord. → overpressure

behind bridge → ord.

ord. → sul pont.

ord. → sul pont.

5 8 3 4

Fl. **3** *mf* *f* *ff* **5** **2**

B♭ Cl. **4** *f* *pp* *fp* **8** **4** MP-B shake

Tpt.

Tbn. *mf* *mf*

Vib.

Perc. *f*

Pno. *(8va)* *(8vb)* 3 3 3 3

Vln. I **3** *f* *n* **5** *f* **2** ord. sul pont. III col legno battuto

Vln. II **4** *f* *n* **8** *f* **4** sul pont. III behind bridge

Vla. ord. *pp* *ff* ord. *pp* *ff* sul pont.

Vc. *f* *n* *f* *n* col legno battuto

D.B.

**P**

Fl. 2 4 *f*

B♭ Cl. 4 *f*

Tpt. shake to mute

Tbn. *pp* *n* *pp* *n*

Vib. *f*

Perc. almglocken *mf* kick drum *f*

Pno. (*8va*) (*8vb*) behind bridge ord. **P** *f* pizz.

Vln. 1 2 4 *f* pizz.

Vln. 2 ord. behind bridge ord. *f* pizz.

Vla. dampen string with left hand ord. → overpressure 3

Vc. dampen string with left hand ord. → overpressure 3 *f*

D.B. sul pont. dampen string with left hand ord. → overpressure III -14 c. III -14 c. *pp* *n*

74 75 76 77 78 79



Fl.

B♭ Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*pp*

*pp*

*pp*

*f*

*pp*

*n*

*n*

arco

arco

pizz.

-14 c.

**Q** Tempo Primo ♩ = 72

Fl. *f*

B♭ Cl.

Tpt.

Tbn.

Vib. *mf*

Perc.

Pno. *mp*

**Q** Tempo Primo ♩ = 72

Vln. I *f* pizz. arco sul tasto *pp* 5 5 6 6 7

Vln. 2 *f* pizz.

Vla. arco IV ord. *p*

Vc. sul tasto *pp* 3 3 5 5 6

D.B. *pp* II IV -14 c. *p*

3 4 R

4 4

*pp*

*mp*

*mf*

*f*

7 *mf*

7 7 *mf*

7 7 *mf*

4 4 *f* pizz. R

6 7 7 *mf*

||

Fl.

B $\flat$  Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

2

4

2

4

arco sul tasto

pp

5 6 7

sul tasto

pp

3 5 6 7

IV

p

Fl. 2  
 B♭ Cl. 4  
 Tpt.  
 Tbn.  
 Vib. *mf* *mp* *mf*  
 Perc.  
 Pno. *mp*  
 Vln. I 2  
 Vln. II 4  
 Vla. 7 6 5 3 3 5  
 Vc.  
 D.B.

The score is divided into three measures: 93, 94, and 95. Large numbers 2, 3, and 4 are placed above the Flute and Violin II staves to indicate fingerings. The Clarinet, Violin I, and Double Bass staves contain rests. The Violin II staff features a complex rhythmic pattern of eighth notes with fingerings 7, 6, 5, 5, and 6. The Viola staff has a similar pattern with fingerings 7, 6, 5, 3, 3, and 5. The Vibraphone and Piano parts have melodic lines with dynamics *mf* and *mp*.

Fl. *f*

B♭ Cl.

Tpt.

Tbn.

Vib. *f*

Perc.

Pno. *f*

Vln. I

Vln. 2

Vla. *f*

Vc.

D.B. *p* IV

3

4

3

4

S

Fl. **3** *pp*

B $\flat$  Cl. **4** *f* **4** *fp* *f*

Tpt.

Tbn.

Vib. *p* **crotales**

Perc.

Pno. *f* *mp* *f* *mp* *mp* **15<sup>ma</sup>**

Vln. I **3**

Vln. II **4** *pp* **4** *arco sul tasto* *pp* **5** **6** **6** **7** **7**

Vla.

Vc. **IV**

D.B. **II**

Fl. **2** **4**

B♭ Cl. **4** **4**

Tpt.

Tbn.

Vib. *mf* **vibraphone**

Perc.

Pno.

Vln. I **2** **4** *f* **pizz.**

Vln. II **4** **4**

Vla.

Vc.

D.B. **-14 c.**

**T**



Fl.

B $\flat$  Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

*p*

*f*

*pp*

arco sul tasto

3

4

3

4

rit.

U **Meno Mosso** ♩ = 60

Fl. 3 2 3  
 mp pp  
 B♭ Cl. 4 4 4  
 pp  
 Tpt.  
 Tbn. n p  
 Vib.  
 Perc. gong n p  
 Pno.

rit.

U **Meno Mosso** ♩ = 60

Vln. 1 3 2 3  
 mp n  
 Vln. 2 4 4 4  
 mp pp  
 Vla.  
 Vc.  
 D.B. pizz. p

Fl.

B $\flat$  Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

almglocken

*p*

*mp*

*pizz.*  
*ova*

*n*

*mp*

Fl. **2 3**

B♭ Cl. **4 4**

Tpt.

Tbn.

Vib.

Perc. **gong**

Pno.

Vln. I **2 3**

Vln. II **4 4**

Vla.

Vc. **n mp**

D.B.

v

Fl. 3

B♭ Cl. 4

Tpt.

Tbn. *mp*

Vib.

Perc. *p* almglocken *p*

Pno.

v

Vln. I 3

Vln. II 4 *ord.* *pp*

Vla.

Vc. *n*

D.B. *p* *n*

Fl. *mp*

B $\flat$  Cl. *mp*

Tpt. *n* *mf*

Tbn. *n* *mf* *mute off*

Vib.

Perc.

Pno.

Vln. I *va- $\gamma$*

Vln. II *va- $\gamma$*

Vla.

Vc. *mp*

D.B.

7 4 3

6 7 4 4

straight mute

4 3

4 4 4

5 6 6 6 7 7



Fl. 6 7 4 3

B♭ Cl. 5 6 7 4 4 mf

Tpt. n

Tbn. open n

Vib.

Perc. sus. cymbal pp gong n

Pno. 3 p 15<sup>ma</sup> 5 3 mf

Vln. I 3 5 4 6 6 7 7 mf 3

Vln. II 5 6 4 7 7 4

Vla. 3 3 p 5 6 6 7

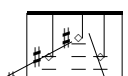
Vc.

D.B.



W

harmonic gliss.



Fl. **3** *mf* *f* *pp*

B♭ Cl. **4** *pp*

Tpt. *mute off*

Tbn. *mf*

Vib.

Perc. *mp* *p* **bass drum**

Pno. *mp*

8vb

W

ord.

Vln. I **3** *pp*

Vln. II **4** *mf* *pp* *f* *p*

Vla. *mf* *pp* *f*

Vc. *mf* *pp*

D.B. *mf* *p* *n*

Fl. 6 7 4 3

B♭ Cl. 5 6 7 4 4 *mf*

Tpt. *n* *mf*

Tbn. *mf*

Vib.

Perc. sus. cymbal *pp* gong *n*

Pno. 3 *p* 15<sup>ma</sup> 5 3 *mf*

Vln. I 3 5 4 6 6 7 7 *mf* 3

Vln. II 5 6 4 7 7 4 4

Vla. 3 3 *p* 5 6 6 7

Vc.

D.B.

harmonic gliss.

Fl. **3** *mf* *f* *pp* 6 6 6 6 6 5

B♭ Cl. **4** *pp* 5 5 5 5 5 5

Tpt.

Tbn.

Vib.

Perc. *mp* *p* bass drum

Pno. *mp*

Vln. I **3** *pp* ord. 3

Vln. II **4** *mf* *pp* *f* *p* 3

Vla. *mf* 3 3 3 *pp* *f* *p* 3

Vc. *mf* *pp*

D.B. *mf* *p* *n*

130 131 132

Detailed description: This page of a musical score covers measures 130, 131, and 132. The Flute (Fl.) part starts with a dynamic of mezzo-forte (mf), reaches fortissimo (f) in measure 130, and then drops to pianissimo (pp) in measure 131, playing sixteenth-note patterns. The Bass Clarinet (B♭ Cl.) part is in 4/4 time and plays a similar sixteenth-note pattern at pp. The Percussion part features a bass drum with dynamics mp and p. The Violin I (Vln. I) part is in 3/4 time, playing a melodic line at pp with an 'ord.' (order) marking. The Violin II (Vln. II) part is in 4/4 time, starting at mf, moving to pp, then f, and ending at p with a triplet. The Viola (Vla.) part is in 3/4 time, starting at mf with triplets, moving to pp, then f, and ending at p with a triplet. The Violoncello (Vc.) part is in 4/4 time, starting at mf and moving to pp. The Double Bass (D.B.) part is in 4/4 time, starting at mf and moving to p, with a fermata over the final note.

Fl. *mf*

B♭ Cl. *mf*

Tpt.

Tbn.

Vib.

Perc. *mp* static *n* *mp*

Pno. *p* *15<sup>ma</sup>*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

D.B.



Fl. *pp*

B♭ Cl. *pp*

Tpt.

Tbn.

Vib.

Perc. *n* bass drum *p*

Pno. *mf* *p*

*8vb*



Vln. I *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vc. *mf*

D.B. *mf* *p*

Fl. *f* *pp*

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

Tpt. *f*

Tbn. *f*

Vib. *n* *mp* *n*

Perc. *mp* sus. cymbal

Pno. *f* *p*

Vln. I *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

D.B. *f*

15<sup>ma</sup>

8<sup>vb</sup>

Fl. *f* *pp*

B♭ Cl. *f* *pp*

Tpt. *f* *pp* shake

Tbn.

Vib.

Perc. *n* *mp* *n*  
*p*  
 bass drum

Pno. *f* *p*  
 15<sup>ma</sup>  
 15<sup>ma</sup><sub>3</sub>  
 8<sup>vb</sup>

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

D.B. *p* *f*

Detailed description: This page of a musical score covers measures 139 and 140. It features a full orchestral ensemble including woodwinds (Flute, B♭ Clarinet, Trumpet, Trombone), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), piano, and percussion. The score is written in a key with one sharp (F#) and a 4/4 time signature. Measure 139 shows a complex texture with woodwinds playing sixteenth-note patterns, strings playing sustained notes, and the piano playing a melodic line with a triplet. Measure 140 continues this texture, with dynamic markings ranging from *pp* (pianissimo) to *f* (forte). Specific performance instructions like 'static', 'bass drum', and 'shake' are included. Fingerings and breath marks are also present throughout the score.

harmonic gliss.  
sing fundamental

Fl. *mf* *f* *mf*

B♭ Cl. *mf* *pp* *f*

Tpt.

Tbn.

Vib.

Perc. *mp* *mp* *p*  
static  
sus. cymbal  
kick drum

Pno. *f* *p*  
*15<sup>ma</sup>*  
*15<sup>ma</sup><sub>3</sub>*  
*8<sup>ub</sup>*

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

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

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

Y



Fl.

Bb Cl.

Tpt.

Tbn.

Vib.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f* *mf* *f* *mf*

*pp* *f* *pp* *f*

shake

*f* *p* *f* *p*

*f* *mf* *f* *mf*

china cymbal

(15<sup>ma</sup>)

*f* *f*

8<sup>vb</sup> *p* *p*

*p* *f* *p* *f*

*f* *pp* *f* *pp*

*f* *pp* *f* *pp*

*f* *pp* *f* *pp*

*f* *n* *ff*

Fl. *f* *mf* 4

B♭ Cl. *pp* 5 6 7 *f* 4

Tpt. *ff*

Tbn. *ff*

Vib.

Perc. *f* *p* *mf*

Pno. *f* *p* 15<sup>ma</sup> 8<sup>vb</sup> 6

Vln. I *p* 5 7 4

Vln. II *f* *pp* 6 ord. 4

Vla. *f* 3 3 3 *pp* ord.

Vc. *f* *pp* ord.

D.B.

Z

Fl. **4** *shake* *MP-B* **3**

B♭ Cl. **4** *fp* *ff* **4**

Tpt.

Tbn.

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

Perc. *ff* **slapstick**

Pno. *(15<sup>ma</sup>)* *ff* *15<sup>ma</sup>* **6**

Vln. I **Z** **4** *ord.* *fff* *sul pont.* **3**

Vln. II **4** *sul pont.* **4**

Vla. *fff* *sul pont.*

Vc. *fff* *sul pont.*

D.B. *fff* *sul pont.*