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Tides

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**Author**

Lee, Jia Yi

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Full Score

Lee Jia Yi

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# Tides

*for large ensemble*

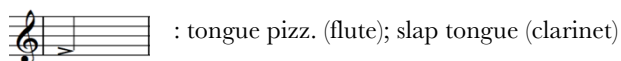
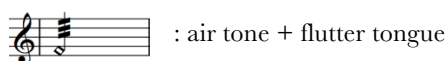
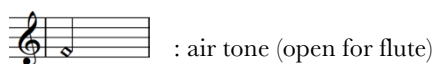
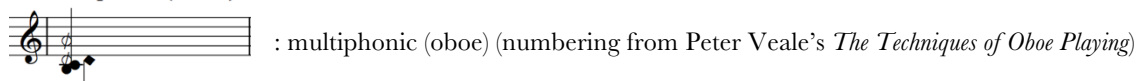
(2017/18)

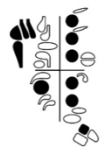
**Instrumentation:**

Flute  
 Oboe  
 Clarinet in B $\flat$  (doubling Bass Clarinet in B $\flat$ )  
 Bassoon  
 Horn in F (straight mute)  
 Trumpet in C (straight mute)  
 Trombone (straight mute)  
 Tuba (straight mute)  
 Percussion (Wood Block, Snare Drum, Tam-tam, Bass Drum, Xylophone, Vibraphone)  
 Harp  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Contrabass

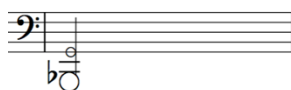
**Programme notes:**


*Tides*, for large ensemble, explores the depiction of waves and their motion of ebb and flow. I attempt to depict the motion of waves in different scales, from the overall structure of the piece to the materials used. In the first movement, I depict this motion through the harmonies used and in the glissandi present in the trombone, harp and strings. As with waves, there is this sense of unpredictability which I present in the form of interruptions and loud passages. The second movement uses running notes and chord clusters as material, and explores more of the “wave” gesture together with timbral material. This piece focuses a lot on the use of timbre and colour to complement harmonies.

**Performance notes:**Woodwinds*multiphonic (no. 64)*





*multiphonic (no. 1Bb4)*

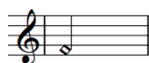
 : multiphonic (bassoon) (numbering from Leslie Ross's *Multiphonics for Modern Bassoon*)

 : singing and playing (flute) (sung note indicated by square notehead, octave transposition possible)

Brass

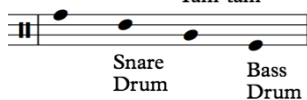
 : slap tongue


 : air sounds with key clicks (random fingerings); slow to fast


 : air tone [sh]


 : air tone + flutter tongue; remove mouthpiece

Percussion

Wood Block      Tam-tam  
 : legend for unpitched percussion  
 Snare Drum      Bass Drum

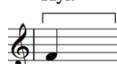
 : with brushes (snare drum)

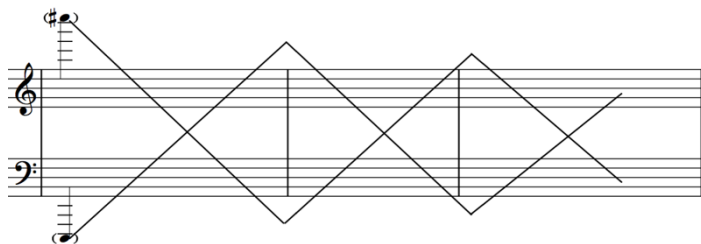
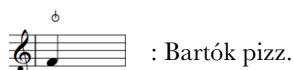
 : scrape with end of triangle beater (tam-tam); with superballet mallet on surface (bass drum)

 : bowed (vibraphone)

Harp

 : hit strings (approx. range denoted)

Xyl.  
 : xylophonic sounds



: double glissando, directions indicated;  
starting and ending pitches are approximate

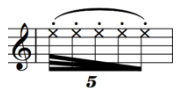


: muted glissando, spanning the range indicated; use fingernail for scraping effect

### Strings

*s.t.* : *sul tasto* (near the fingerboard)

*s.p.* : *sul ponticello* (near the bridge)



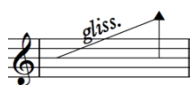
: ricochet behind the bridge (notes indicate the open string to be played on)



: Bartók pizz.



: ricochet and glissando in the indicated direction



: glissando to highest note possible



: scratch tone (overpressure)



: scratch tone + mute strings with hand



: tremolo on highest note possible; producing a somewhat airy sound



: harmonic gliss; the larger the wave, the higher on the harmonic series  
(contrabass)

**Duration:** I. (ca. 6'00"); II. (ca. 5'30")

Total: ca. 11' 30"

# Tides

for large ensemble

Lee Jia Yi (2017/18)

## I.

Calm ♩ = 60

**A**

Flute

Oboe

Clarinet in B $\flat$ ,  
Bass Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Legend:  
Wood Block  
Snare Drum  
Tam-tam  
Bass Drum

Percussion  
(Wood Block,  
Snare Drum,  
Tam-tam,  
Bass Drum)

Xylophone

Harp

D C $\flat$  B $\flat$  | E F $\sharp$  G $\flat$  A $\sharp$

Calm ♩ = 60

**A**

Violin I

Violin II

Viola

Violoncello

Contrabass

8

Fl. *mf* *p* *ppp* *pp* *mf* *p* *ppp* *pp* *mf*

Ob. *mf* *ppp* *pp* *mf* *ppp* *pp*

Cl. *mf* *ppp* *pp* *mf* *ppp* *pp*

Bsn. *mf* *p* *ppp* *pp* *mf* *p* *ppp* *pp* *mf*

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Xyl.

Hp. *bisbig.* *ppp* *mf* *ppp* *bisbig.* *ppp* *mf* *ppp*

Vln. I *s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *s.p.* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vln. II *s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *s.p.* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *s.p.* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vc.

Cb.

Detailed description: This page of a musical score, numbered 2 and 8, features woodwind and string parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line with dynamic markings ranging from *ppp* to *mf*. The strings (Violins I & II, Viola) play a similar melodic line with dynamic markings from *pp* to *mf*, including slurs, accents, and *gliss.* markings. The piano part (Hp.) features a *bisbig.* (whisper) effect with *ppp* and *mf* dynamics. Other instruments like Horns, Trumpets, Trombones, Tuba, Percussion, and Xylophone are present but have no notation on this page.

16 **B**

Fl. *ppp* *p*

Ob. *mf* *ppp* *p* *f*

Cl. *mf* *ppp* *p* *f*

Bsn. *ppp*

Hn. *pp* *mf* *pp*

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

Tbn. *pp* *mf* *pp*

Tba.

Perc.

Xyl.

Hp. *ppp* *bisbig.*

B $\natural$

**B**

Vln. I *ric.* *f* *5* *f* *5*

Vln. II *ord.* *p* *mf* *p* *mf* *p* *mf*

Vla. *ord.* *p* *mf* *p* *mf* *p* *mf*

Vc. *ord.* *p* *mf* *p* *mf* *p*

Cb. *ord.* *p* *mf* *p* *mf*



C

(open) air tone

Fl. *f* *pp*

Ob. *mp*

Cl. *p*

Bsn.

air sounds with key clicks (random fingerings)

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

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

Tbn. *pp* *mf* *pp*

Tba.

Perc. *p* *5* with brushes

Xyl.

Hp. *mf* *ppp*

C

ric. behind the bridge

Vln. I *f* *f* *5* *p* *mf*

Vln. II *f* *p* *mf* *f* *5*

Vla. *p* *mf* *p* *mf* *f* *5*

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

Cb. *p* *mf* *p* *mf* *p* *f* *5* *mp*

23

Fl. *p*

Ob.

Cl.

Bsn.

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

C Tpt.

Tbn.

Tba.

Perc. *p* *mp*

Xyl.

Hp.

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

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

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

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

Cb. *f* *p* *mf*

*ric. behind the bridge*

*gliss.*

*5*

*3*

25

Fl. *mp* *mf*

Ob.

Cl.

Bsn.

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

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

Tbn.

Tba. *p*

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

Xyl.

Hp.

Vln. I *f* *mp* *f* *mp* *f* *mp*

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

Vla. *mf* *p* *mf*

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

Cb. *p* *f* *p* *mf*

*air sounds with key clicks (random fingerings)*

D

27 2+2+3

Fl. *p* *f*

Ob. *mp* *p* *f*

Cl. *mp* *p* *f*

Bsn. *p* *mf*

Hn. *p* *mf*

C Tpt. *p* *mf*

Tbn. *p* *mf*

Tba. *mf*

Perc. *f*

Xyl.

Hp. *ff* *hit strings*

Vln. I *f* *ff* *gliss.*

Vln. II *f* *ff* *gliss.*

Vla. *f* *ff* *gliss.*

Vc. *ff* *gliss.*

Cb. *ff* *gliss.*

Musical score for orchestra, measures 29-32. The score is in 3/4 time and features a variety of instruments including woodwinds, brass, percussion, strings, and piano.

**Flute (Fl.):** Measures 29-32. Part 1 (measures 29-30) features sixteenth-note runs with a fingering of 5. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *mp*.

**Oboe (Ob.):** Measures 29-32. Part 1 (measures 29-30) features sixteenth-note runs. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *mp*.

**Clarinet (Cl.):** Measures 29-32. Part 1 (measures 29-30) features sixteenth-note runs with a fingering of 5. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *mp*.

**Bassoon (Bsn.):** Measures 29-32. Part 1 (measures 29-30) features a sustained note with a dynamic marking of *ff*. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *p*.

**Horn (Hn.):** Measures 29-32. Part 1 (measures 29-30) features a sustained note with a dynamic marking of *ff*. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *p*.

**Trumpet (C Tpt.):** Measures 29-32. Part 1 (measures 29-30) features a sustained note with a dynamic marking of *ff*. Part 2 (measures 31-32) features a sixteenth-note run with a dynamic marking of *p*.

**Trombone (Tbn.):** Measures 29-32. Part 1 (measures 29-30) features a sustained note with a dynamic marking of *ff*. Part 2 (measures 31-32) features a sixteenth-note run with a dynamic marking of *p*.

**Tuba (Tba.):** Measures 29-32. Part 1 (measures 29-30) features a sustained note with a dynamic marking of *ff*. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *p*.

**Percussion (Perc.):** Measures 29-32. Part 1 (measures 29-30) features a dynamic marking of *ppp*. Part 2 (measures 31-32) is silent.

**Xylophone (Xyl.):** Measures 29-32. Part 1 (measures 29-30) is silent. Part 2 (measures 31-32) is silent.

**Piano (Hp.):** Measures 29-32. Part 1 (measures 29-30) features a dynamic marking of *f*. Part 2 (measures 31-32) is silent.

**Violin I (Vln. I):** Measures 29-32. Part 1 (measures 29-30) features glissando markings. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *p*.

**Violin II (Vln. II):** Measures 29-32. Part 1 (measures 29-30) features glissando markings. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *p*.

**Viola (Vla.):** Measures 29-32. Part 1 (measures 29-30) features glissando markings. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *p*.

**Violoncello (Vc.):** Measures 29-32. Part 1 (measures 29-30) features a triplet and glissando markings. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *p*.

**Double Bass (Cb.):** Measures 29-32. Part 1 (measures 29-30) features glissando markings. Part 2 (measures 31-32) features a sustained note with a dynamic marking of *p*.

E

32

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

C Tpt. *5*

Tbn.

Tba.

Perc.

Xyl.

Hp.

E

Vln. I *pizz.*  
*mp* *sfz* *mp*

Vln. II *p* *mf > p* *mf > p* *ric.*

Vla. *p* *mf > p* *ric.*

Vc. *p* *mf > p* *ric.*

Cb. *p*

**F** With movement ♩ = 72

36

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Xyl.

Xyl.

Hp.

*mf*

can alternate F# with Gb

**F** With movement ♩ = 72

Vln. I

*mf*

Vln. II

*pizz.*

*mf*

Vla.

*pizz.*

*mf*

Vc.

*mp* *f* *p*

Cb.

*mp* *f* *p*

41

Fl.

Ob. *f* *p* *mf*

Cl. *fp*

Bsn. *f* *p* *mf* *fp* *mf*

Hn. *straight mute* *f* *p* *mf* *fp* *mf*

C Tpt. *straight mute* *f* *p* *mf* *fp* *mf*

Tbn. *straight mute* *f* *p* *mf* *fp* *mf*

Tba. *straight mute* *f* *p* *mf*

Perc.

Xyl. *sfz* *sfz*

Hp. *sfz* *sfz*

Vln. I *sfz* *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz*

Vla. *sfz* *sfz*

Vc. *pizz.* *sfz* *mf* *sfz*

Cb. *mf*



45 **G** *tongue pizz.*

Fl. *mf* *sfz* *sfz* *sfz*

Ob. -

Cl. *mf* *sfz* *sfz*

Bsn. -

Hn. -

C Tpt. *mf* *sfz* *sfz* *sfz*

Tbn. -

Tba. -

Perc. *f*

Xyl. *mf* *sfz* *sfz* *sfz*

Hp. -

**G**

Vln. I *mp* *f* *mp*

Vln. II *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Cb. *mp* *f* *mp*

50

Fl. - - - - -

Ob. *f* *p* *mf*

Cl. - - - - -

Bsn. *f* *p* *mf* *fp*

Hn. *f* *p* *mf*

C Tpt. *f* *p* *mf* *fp*

Tbn. *f* *p* *mf* *gliss.* *gliss.*

Tba. *f > p* *mf*

Perc. - - - - -

Xyl. *sfz*

Hp. - - - - -

Vln. I *arco* *f* *p* *mf* *f > p* *mf* *gliss.* *gliss.*

Vln. II *arco* *f* *p* *mf* *f* *p* *mf* *gliss.* *gliss.*

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

Vc. *mf* *sfz* *sfz* *sfz*

Cb. *mf* *sfz* *sfz* *sfz*

**H** Frenziered ♩ = 120

54 2+2+3

Fl. *ff* 3

Ob. *ff* 3

Cl. *fp* *ff* 3

Bsn. *mf* *p*

Hn. *fp* *mf* *p* *f* *mp* *open*

C Tpt. *mf* *p* *f* *mp* *open*

Tbn. *fp* *mf* *p* *f* *mp* *open*

Tba. *p* *open*

Perc.

Xyl. *sfz*

Hp. *ff* *mp* *ff* *sim.* *double glissando*

D# C# F A b

**H** Frenziered ♩ = 120

Vln. I *fp* *mf* *ff* 3

Vln. II *ff* 3

Vla. *ff* 3 *arco*

Vc. *sfz* 3 *p* *f* *mp* *arco*

Cb. 3 *p*

58

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

I With movement ♩ = 72

2+3

tongue pizz.

Fl. *sfz*

Ob. *p sfz*

Cl. *slap tongue sfz*

Bsn. *p sfz*

Hn. *p sfz*

C Tpt.

Tbn. *slap tongue sfz*

Tba.

Perc. *f*

Xyl. *mf sfz*

Hp.

I With movement ♩ = 72

Vln. I

Vln. II

Vla. *pizz. mf*

Vc. *pizz. mf*

Cb. *pizz. mf*

66

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Xyl.

Harp.

G♯

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *sfz* *sfz* *sfz*

*mp* *sfz* *sfz*

*f* *p* *mf* *fp* *mf*

*sfz* *mp* *sfz*

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

*sfz* *mp* *sfz*

*sfz*

*f*

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

*sfz* *f* *p* *mf* *f* *p* *mf*

*sfz* *f* *p* *mf* *f* *p*

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

J

70

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**K**

76

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* > *p* < *mf*

*p*

*p* <sup>3</sup>

*p* <sup>3</sup>

*p* <sup>3</sup>

*p* <sup>5</sup> with brushes

use fingernail

*f* > *p* < *mf*

*mf* > *p* < *mp*

*p* < *f* < *mp*

*mf* > *p*

*mp* < *f*

*mf*

*p* < *mf*

*f* > *p*

*f* <sup>5</sup> ric.

*f* > *p*

*mp* < *f*

*f* > *p*



81

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

Ob. *mp*<sup>3</sup> *p*<sup>3</sup> *mf* *mp*<sup>3</sup>

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

Bsn. *mp* *p* *mf* *mp*<sup>3</sup>

Hn. *mp*

C Tpt. *p*<sup>3</sup> *mf* *mp*

Tbn. *mp*<sup>3</sup>

Tba. *p* *mf* *mp*

Perc. *p*<sup>5</sup> *p*<sup>5</sup>

Xyl.

Hp. *mp*

Vln. I *f* *p* *p* *mf* *f*<sup>5</sup> *f*

Vln. II *p* *mf* *f*<sup>5</sup> *p* *mf* *mf* *p*

Vla. *p* *mf* *p* *p* *mf* *f*<sup>5</sup>

Vc. *f*<sup>5</sup> *p* *mf* *f*

Cb. *f*<sup>5</sup> *p* *mf* *f*<sup>5</sup> *mf* *p*

*gliss.* *ric.*

84

Fl. *p* — *mf* *mp* — *f* *ff*

Ob. *p* <sup>3</sup> — *mf* *mp* <sup>3</sup> — *f* *ff*

Cl. *p* — *mf* *mp* — *f* *ff*

Bsn. *mf* <sup>3</sup> *mp* — *f*

Hn. *p* — *mf* *mp* — *f*

C Tpt. *p* <sup>3</sup> — *mf* *mp* <sup>3</sup> — *f*

Tbn. *p* — *f* *mp* <sup>6</sup> — *f*

Tba. *mf* <sup>3</sup> *mp* — *f*

Perc. *p* <sup>5</sup> — *mf* *p* <sup>5</sup> — *f*

Xyl.

Hp. *p* — *f* *ff* *double glissando*

Vln. I *p* *ric.* *f* <sup>5</sup> *p* — *f* *ff*

Vln. II *p* — *mf* *f* <sup>5</sup> *p* — *f* *ff*

Vla. *f* — *p* *p* — *f* *ff*

Vc. *p* *ric.* *f* <sup>5</sup> *p* — *f*

Cb. *f* — *p* *p* — *f*

87

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*mp*

*f*

*ff*

*mp*

*ff*

*sim.*

*mp*

*f*

*ff*

*mp*

*f*

*ff*

This musical score page, numbered 23, covers measures 89 to 91. It is a full orchestral score with the following parts and dynamics:

- Flute (Fl.):** Measures 89-91 with triplets and dynamics *mp* and *f*.
- Oboe (Ob.):** Measures 89-91 with triplets and dynamics *mp* and *f*.
- Clarinet (Cl.):** Measures 89-91 with triplets and dynamics *mp* and *f*.
- Bassoon (Bsn.):** Measures 89-91 with triplets and dynamics *p*, *f*, and *mp*.
- Horn (Hn.):** Measures 89-91 with triplets and dynamics *mp* and *f*.
- Trumpet (C Tpt.):** Measures 89-91 with triplets and dynamics *mp* and *f*.
- Trombone (Tbn.):** Measures 89-91 with triplets and dynamics *p*, *f*, and *mp*.
- Tuba (Tba.):** Measures 89-91 with triplets and dynamics *p*, *f*, and *mp*.
- Percussion (Perc.):** Measures 89-91, mostly rests.
- Xylophone (Xyl.):** Measures 89-91 with sixteenth-note patterns and dynamics *p*, *f*, and *mp*.
- Harpsichord (Hp.):** Measures 89-91 with dynamics *p*, *f*, and *mp*.
- Violin I (Vln. I):** Measures 89-91 with triplets and dynamics *mp* and *f*.
- Violin II (Vln. II):** Measures 89-91 with triplets and dynamics *mp* and *f*.
- Viola (Vla.):** Measures 89-91 with triplets and dynamics *mp* and *f*.
- Violoncello (Vc.):** Measures 89-91 with triplets and dynamics *p*, *f*, and *mp*.
- Double Bass (Cb.):** Measures 89-91 with triplets and dynamics *mp* and *f*.

92

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

C Tpt. *mp* *mf*

Tbn. *mp* *f* *mp* *p*

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

Perc.

Xyl.

Hp. *f* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *f* *mp*

Cb. *mp* *f* *mp*

Detailed description: This page of a musical score covers measures 92, 93, and 94. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Horn, Trumpet, Trombone, Tuba) feature complex rhythmic patterns with triplets and dynamic markings ranging from *mp* to *f*. The brass section (Trumpet, Trombone, Tuba) has a similar rhythmic pattern with dynamic markings from *mp* to *p*. The piano part (Hp.) has a simple accompaniment with dynamics *f* and *p*. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides a steady accompaniment with dynamic markings from *p* to *f*. The percussion section (Perc., Xyl.) is mostly silent.

**M** Dissipating ♩ = 60

95

Fl. *p* *pp* *mp* *ppp*

Ob. *p* *pp* *mp* *ppp*

Cl. *p* *pp* *mp* *ppp*

Bsn. *p* *pp* *mp* *ppp*

Hn. *p*

C Tpt. *p*

Tbn. *mf* *pp*

Tba. *mf* *pp*

Perc. *f* *scrape with end of triangle beater*

Xyl.

Hp.

**M** Dissipating ♩ = 60

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *pp* *mp*

Agitated ♩ = 132

2 + 2 + 3

II.

Fl. *f* *mf*

Ob. *f* *mf* 5

Cl. *f* *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *f* *mf* 3

Tbn. *mf*<sup>3</sup>

Tba. *mp*

Perc. *ppp* *mf*

Vib.

Hp. *f*

D# C# B# | E F G# A#

Agitated ♩ = 132

Vln. I *f* *mf*

Vln. II *f*

Vla. *f* *mf*

Vc. *f* 3 3 *mp*

Cb. *mp*

5

Fl. *mf* *f* *mp*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *f*

Hn. *mp*

C Tpt. *mp* *f*

Tbn. *mp* *f*

Tba. *mf*

Perc. *ppp*

Vib.

Hp. *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f* *mp*

Cb. *f* *mp*



9

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *fp*

Hn. *f* *p* *fp*

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

Tbn. *f* *p* *p*

Tba. *f* *p* *p*

Perc. *ppp* *ff*

Vib.

Hp. *f* *ff*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

Detailed description of the musical score: This page contains measures 9 through 12 of a symphonic score. The music is in 2/4 time and features a complex orchestration. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play active parts, often with dynamic markings such as *f* (forte), *p* (piano), *mp* (mezzo-piano), *fp* (fortissimo-piano), *ppp* (pianissimo), and *ff* (fortissimo). The Percussion part includes a section marked *ppp* followed by *ff*. The Harp part has a section marked *f* followed by *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

14

Fl. *f* *mf*

Ob. *f* *mf* 5

Cl. *f* *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *f* *mf* 3

Tbn. *mf*<sup>3</sup>

Tba. *mp*

Perc.

Vib.

Hp.

Vln. I *f* *mf*

Vln. II *f*

Vla. *f* *mf*

Vc. *mp* *f*<sup>3</sup> 3 *mp*

Cb. *mp* *mp*

2 + 2 + 3

Fl. *f* *mp* *f*

Ob. *f* 5

Cl. *f*

Bsn. *f*

Hn. *mp* *f* *p* 3

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

Tbn. *mp* *f* *p* 3

Tba. *mf* *f* *p* *p* 3

Perc.

Vib.

Hp. *mf* *f*

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

Vln. II *f* *f* *p*

Vla. *f* *f* *p*

Vc. *mp* *f* *p*

Cb. *mp* *f* *p*

22 O 2 + 3

Fl. *p*

Ob. *p*

Cl. *mp*

Bsn. *fp* *mp*

Hn. *fp*

C Tpt.

Tbn.

Tba.

Perc. *ff*

Vib.

Hp.

*ff* O *sul pont.*

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

Vln. II *p* *f* *p* *p* *f* *p* *p*

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

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

Cb. *f* *p* *f* *p*

27

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*p*

*p*

*mf*

*mf*

*f*

*p*

*mp*

*pp*

*mf*

*p*

*f*

*p*

*mp*

*pp*

*mf*

*p*

*f*

*p*

*f*

*p*

*ord.*

*ord. I*

**P**  $2+2+3$

31

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*p* — *mf* — *ff*

*ff*

*ff*

*ppp* — *ff* — *ppp*

*ff*

*ff*

*ff*

*f*

*ord.*

*f*

*ord.*

*f*

5

3

3

Fl.

Ob.

Cl. *To B. Cl.*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*p*

*ff*

*pp*

*mp*

*pp*

Q

40

Fl. (open) air tone

Ob.

Cl. Bass Clarinet in B $\flat$  air tone

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Vib.

Hp. *ppp*

D $\flat$  C $\sharp$

Q

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

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

Vla. *p* *mf* *p* *s.l.* *s.p.* *s.l.*

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

Cb. *p* *mf* *p* *s.l.* *s.p.* *s.l.*



45

Fl. *f* *p* *f*

Ob.

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

Bsn. *p*

Hn. *air tone [sh]* *mp* *f* *f* *p* *air tone [sh]* *mp* *f* *pitch*

C Tpt. *air tone [sh]* *mp* *f* *f* *p*

Tbn.

Tba. *air tone [sh]* *mp* *f* *p*

Perc.

Vib.

Hp. *ppp*

Vln. I *s.t.* *pp* *s.p.* *mp* *s.t.* *pp*

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

Vla. *s.t.* *s.p.* *s.t.* *p* *mf* *p* *s.t.* *s.p.* *s.t.* *p* *mf* *p*

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

Cb. *s.p.* *p* *s.t.* *s.p.* *s.t.* *p* *mf* *p* *p*

49

Fl. *ord.* *p* *f* *2+2+3*

Ob. *ord.* *fp* *f*

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

Bsn. *f* *pp* *fp* *f*

Hn. *air* *p* *ord.* *mp* *f* *p* *pp*

C Tpt. *air tone [sh] → pitch → air* *mp* *f* *p* *ord.* *mp* *f*

Tbn. *fp* *f*

Tba. *air tone [sh] → pitch → air* *mp* *f* *p* *ord.* *mp* *f* *p*

Perc.

Vib.

Hp.

Vln. I *s.t.* *s.p.* *s.t.* *p < mf > p* *f* *pp* *ff*

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

Vla. *s.t.* *s.p.* *s.t.* *p* *mf* *p* *f* *pp*

Vc. *p* *f* *pp*

Cb. *f* *pp*

55

**S**

Fl. *pp* *p*

Ob. *pp* *p*

B. Cl. *pp* *ppp* *p*  
take breaths as required, but attacks should be imperceptible

Bsn. *pp* *ppp* *p*  
take breaths as required, but attacks should be imperceptible

Hn. *ff* *ppp*

C Tpt. *pp* *ff* *ppp*

Tbn. *pp* *ff* *ppp*

Tba. *pp* *ff* *ppp*

Perc.

Vib. *ppp* *mf*  
bowed

Hp. *pp* *ff* *f*

Vln. I *p* *s.l.* *s.p.* *s.l.*

Vln. II *p* *s.l.* *s.p.* *s.l.*

Vla. *p* *s.l.* *s.p.* *s.l.*

Vc. *ppp* *p*

Cb. *ppp* *p*

62

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp* *mf*

*p* *pp* *pp*

*s.t.* *s.p.* *s.t.*

*bowed*

*f*

69 **T**

Fl. *ppp* *ff* *p*

Ob. *ppp* *ff* *p*

B. Cl. *ppp* *ff* *p* *overblow on fundamental* *p* *ff*

Bsn. *ppp* *ff* *p*

Hn. *ppp* *ff* *p* *p* *ff*

C Tpt. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Perc. *pp* *f* *superball mallet*

Vib.

Hp. *f* *fff*

**T** **U** Brooding ♩ = 88

Vln. I *pp* *f* *fff* *ord.* *scratch tone*

Vln. II *pp* *f* *fff* *ord.* *scratch tone*

Vla. *pp* *f* *fff* *ord.* *scratch tone*

Vc. *s.p.* *pp* *f* *fff* *ord.* *scratch tone*

Cb. *s.p.* *pp* *f* *fff* *ord.* *scratch tone* *f* *mp*

V

2 + 3

air tone + flz.

79

Fl. *p* *air tone + flz.*

Ob. *multiphonic (no. 64)*  
*ff* *p*

B. Cl. *ff*

Bsn. *multiphonic (no. 1Bb4)*  
*ff* *p*

Hn.

C Tpt.

Tbn.

Tba. *mp*

Perc. *superball mallet*  
*pp*

Vib.

Hp. *fff* *fff* *fff*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *3* *p* *f*

Vc. *p* *f*

Cb. *p* *f*

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

Ob. *ff* *p*

B. Cl.

Bsn. *p* *ff*

Hn. *air tone + flz.; without mouthpiece* *p* *f* *p* *f*

C Tpt. *air tone + flz.; without mouthpiece* *p* *f* *p* *f*

Tbn. *air tone + flz.; without mouthpiece* *p* *f* *p* *f*

Tba. *air tone + flz.; without mouthpiece* *p* *f* *p* *f*

Perc. *f*

Vib. *f* 6 3

Hp. *f* 5

Vln. I *p*

Vln. II *p*

Vla. *p* 3 3

Vc. *pizz.* *fff*

Cb. *fff* harmonic gliss

A Cb

W

92 (open) air tone

Fl. *p* *f*

Ob. *ff*

B. Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *p* *mf*

C Tpt. *p* *mf*

Tbn. *ord.* *pp*

Tba. *ord.* *pp*

Perc.

Vib. *f* 6 6

Hp. *f* 5

Vln. I

Vln. II

Vla. *pizz.* *fff*

Vc. *pizz.* *fff*

Cb. *fff*

W

W

*fff*

*fff*



99 (open) air tone

Fl. *p* *f* *p*

Ob. *p* *f*

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

Bsn. *p* *pp* *f*

Hn. *ord.* *ppp*

C Tpt. *ord.* *ppp*

Tbn. *p* *f*

Tba. *ff*

Perc.

Vib.

Hp.

Vln. I *p* *pizz.* *fff* *arco* *p* *pizz.* *fff* *arco* *fff*

Vln. II *p* *fff* *pizz.* *ff* *arco* *mf*

Vla. *arco* *p* *pizz.* *fff* *arco* *fff* *pizz.* *fff* *arco* *p* *arco s.t.*

Vc. *pizz.* *fff* *pp*

Cb. *sul pont.* *mf*

accel. . . . .

103

Fl. *f*

Ob. *pp* *mp*

B. Cl. *ff* *pp*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p* *f* *ff*

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

Perc. *pp* *f* *superball mallet*

Vib. *f* 6 6 *Red.*

Hp.

Vln. I *mp* *fff* *mf* *accel.*

Vln. II *ff* *pizz.* *arco s.t.* *pp* *mf* *fff*

Vla. *mp* *f* *fff*

Vc. *fff* *pizz.* 3 *fff* *arco* *fff* *p* *f*

Cb. *ff* *p*

X Cacophonous ♩ = 120

107

Fl. *ff* *pp*

Ob. *ff* *pp*

B. Cl. *ff* *pp*

Bsn. *ff* *pp*

Hn. *mf* *ff*

C Tpt. *mf* *ff*

Tbn. *ff*

Tba. *ff*

Perc. *ppp* *ff* *ppp*

Vib.

Hp. *hit strings* *ff*

X Cacophonous ♩ = 120

Vln. I *f* *ff*

Vln. II *ord.* *f* *ff*

Vla. *fff* *mf* *fff* *ord.* *ff*

Vc. *sul pont.* *mp* *fff* *ord.* *ff*

Cb. *fff* *ord.* *ff*

111

Fl. *ff* 3

Ob. *ff* 3

B. Cl. *ff*

Bsn. *ff*

Hn. *p* *ff*

C Tpt. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Perc. *p* *ff*

Vib.

Hp. *ff*

D# Ab

Vln. I *fff* *f*

Vln. II *fff* *f* *fff*

Vla. *fff* *f* *fff*

Vc. *fff* *f* *fff*

Cb. *fff*

114

Fl. *ff* *pp*

Ob. *ff* *pp*

B. Cl. *ff* *pp*

Bsn. *ff* *pp*

Hn. *p* *ff*

C Tpt. *p* *ff*

Tbn. *mp* *ff*

Tba. *ff*

Perc.

Vib.

Hp. *gliss.*

Vln. I *fff* *f* *fff* *f* *fff*

Vln. II *f* *fff* *f* *fff*

Vla. *f* *fff* *f* *fff* *f*

Vc. *f* *fff* *f* *fff* *f*

Cb.

117 49

Fl. *ff*

Ob. *ff* <sup>3</sup>

B. Cl. *ff*

Bsn. *ff*

Hn.

C Tpt.

Tbn. <sub>3</sub> <sub>3</sub> <sub>3</sub>

Tba. <sub>3</sub>

Perc.

Vib.

Hp. *sfiss*

Vln. I *ff*

Vln. II *ff*

Vla. *fff* *ff*

Vc. *fff* *ff*

Cb. *ff*

**Y** Receding ♩ = 60

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *ff* *without mouthpiece* *mf* *mf*

C Tpt. *ff* *without mouthpiece* *mf* *mf*

Tbn. *ff* *without mouthpiece* *mf* *mf*

Tba. *ff* *without mouthpiece* *mf* *mf*

Perc. *fff*

Vib.

Hp. *ff*

Vln. I *pppp* *ord.*

Vln. II *pppp* *ord.*

Vla. *pppp* *ord.*

Vc. *pppp* *ord.*

Cb. *pppp* *ord.*

*add bow pressure*

**Y** Receding ♩ = 60

130

Fl. Ob. B. Cl. Bsn. Hn. C Tpt. Tbn. Tba. Perc. Vib. Hp. Vln. I Vln. II Vla. Vc. Cb.

*mf* *mf* *mf* *p* *ric.* *p* *ric.* *p* *ppp* *ric.* *p*

*gliss.* *gliss.*

Detailed description: This page of a musical score covers measures 130, 131, and 132. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones, and Tubas) is mostly silent, with some instruments playing sustained notes in measure 132. The brass section (Horns, Trumpets, Trombones, and Tubas) plays sustained notes in measures 130 and 131, with a dynamic marking of *mf*. The percussion and vibraphone parts are silent. The piano part features glissando chords in measures 130 and 132, marked *p*. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays sustained notes, with Violins I and II marked *p* and *ric.* (ritardando), and Viola marked *ppp*. The score includes various musical notations such as slurs, dynamics, and performance instructions.



Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*mf*

*p*

*ppp*

*p*

*ric.*

*p*