

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

Metastable State

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### **Author**

Ge, Bobby

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BOBBY GE  
**METASTABLE STATE**

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For sinfonietta  
Full score in C

2019



# Instrumentation

Flute

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F

Trumpet in C (harmon mute)

Tenor Trombone (straight mute)

Percussion (2 players):

Percussion 1:

Trap set

Percussion 2:

Sandpaper blocks, Vibraphone

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

This is a C score.  
Duration: c. 7'10"

# Performance Notes

## General:

### *Hairpins and Glissandi*

- Hairpins and glissandi should be played smoothly and should last for the notated duration. Glissandi may sometimes have stems written out for rhythmic clarity, and should not be rearticulated.

 - Hairpins with circles at the end indicate cresc./dim. to silence.

### *Symbols and Articulations*



Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

Marcati indicate very loud, heavily emphasized notes.

 - This symbol indicates damping for percussion and tongue stops for winds/brass.

### *Air Noise*

- Air noise is always notated on a percussion staff with crosses for maximum clarity, regardless of instrument. No pitches should sound at any point during these sections. Performers should make the air sounds as bright and forward as possible. Different strategies for achieving the desired effect are given under each family's specific comments.

## Woodwinds:

### *Flute*

- Air noise for the flute may be produced on any fingering. Flautists should blow with lips covering the embouchure hole entirely.  
- Fluttertongue is indicated with flz. and three lines of tremolo.

### *Oboe*

- Instructions to 'take more of the reed' into the mouth should result in a more nasal, pungent sound.

### *Clarinet*

- Air noise for clarinets should be made without the reed vibrating at all, and played with an open throat position.  
- Fluttertongue is indicated with flz. and three lines of tremolo.

## Brass:

- Air noise may be most effectively produced by turning mouthpieces around and placing the cup against the leadpipe. Blowing through the shank should then create a strong sound devoid of pitch. Note that the dynamics indicate the volume of the resulting sound.

- Notes culminating in tongue stops should always flair dramatically at the end.

- + above notes always mean that the hand is in the bell; for the trumpet, they only occur when the harmon mute is in.

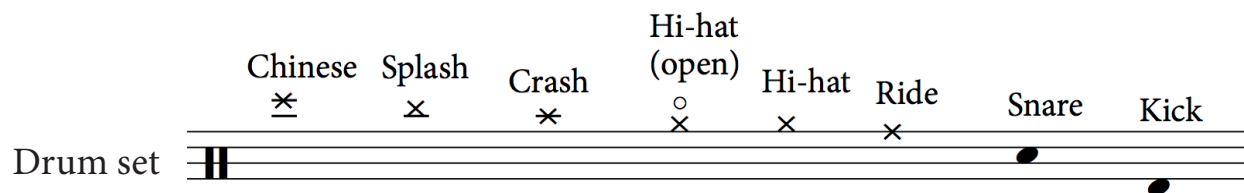
- Wavy glisses always refer to lip glisses, while lines indicate true glisses (and thus are only given in the trombone part).

- Fluttertongue is indicated with flz. and three lines of tremolo.

## Percussion:

### *Setup and Required Mallets*

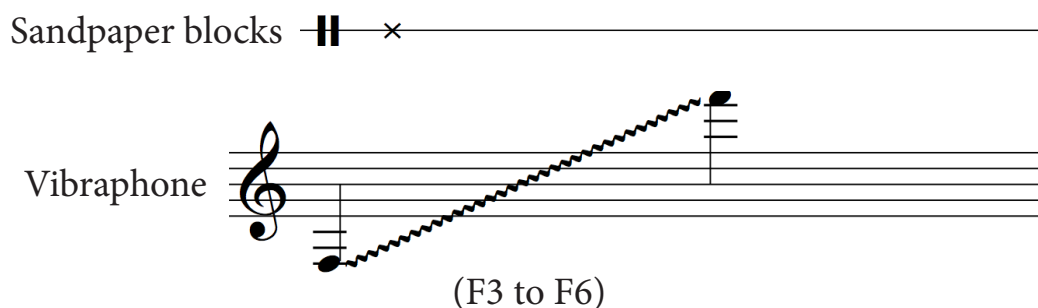
#### Percussion 1:



#### Mallets required:

- Drumsticks

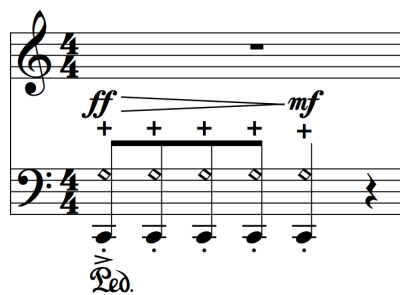
#### Percussion 2:



#### Mallets required:

- Hard mallets (made of whatever material necessary to speak best; must have audible percussive attack)
- Double bass bow

## Piano:




- A + indicates that the pianist is instructed to mute the strings such that specific partials sound when played. Only G1 and C2 are ever played. Sounding pitch is always indicated with a diamond notehead. The exact partials aren't too important; the most important aspect is the percussive strike against the strings.

## Strings:

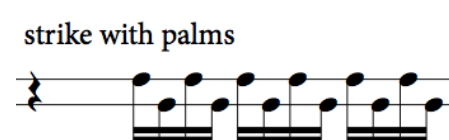
### *Bow Techniques*

- Molto sul ponticello (m.s.p.) should be noisy and gritty, bringing out as many partials as possible; molto sul tasto (m.s.t.) should be as light and flutelike as possible.
- 'Normale' (norm.) ALWAYS refers to bowing in the usual position on the string; ordinaire (ord.) is used to reset after techniques like pizz. or snap pizz.
- Arrows are used to indicate a gradual transition between one performance technique to the next and should last for the notated duration.

 - Solid wedges indicate a slow transition from regular pitches to overpressured scratch tones. They should last the notated duration.

### *Percussive Effects*

- Scratch tones (scr.) should be raucous and rough, creating a pitchless, nasty ripping sound. They are notated with x noteheads. They are almost always extremely loud, so any dynamics given should be followed to whatever degree possible, and mostly imagined if impossible.
- 'Chopped' tones are a percussive effect generated by bowing in a chopping motion at the frog such that the strings slap against the neck of the instrument. For a demonstration, please search 'Darol Anger's Infamous Chop' on Youtube.



- The celli and bass are asked to strike their instruments with the palms of their hands. These sections are notated on a two-line percussion staff to distinguish between strikes on the upper shoulder of the instrument, and strikes on the lower body. Players should strive to make as crisp and articulate of sounds as possible.

# Program Notes

Metastable states, in physics, are only locally stable - that is to say that a slight disturbance to a metastable system would leave it largely unscathed, but that a sufficiently large disturbance would send the system hurtling toward its stablest state.

Consider a ball sitting in a ditch on a large hill. A soft kick might jostle the ball without dislodging it, but a hard enough kick would take it out of the ditch and all the way down the hill. Such a ball in a ditch, then, is in a metastable state.

These ideas of jostling, kicks, and ostensible stability dominate *Metastable State*. Driven by an unsure drum set freewheeling through double- and triple-time rhythms, the piece blends together a number of small, cellular ideas - a three-note motif introduced by the trumpet, a running sixteenth-note ostinato in the strings, a Dorian-inflected chord progression (i-IV), a gliss-filled bass line searching for resolution. Marked by constant time signature changes and competing rhythmic figures, the piece searches constantly for metrical stability, occasionally landing in crevices of regularity, only to be kicked out again and again.

*Metastable State* was initially inspired by the astonishingly virtuosic and spunky sounds of Snarky Puppy and Hiromi, who both filled my listening playlists back in my physics lab days.

*Completed 11/06/2019*

www.bobbygemusic.com  
Minor Third Publishing (ASCAP)

in fond remembrance of my physics degree  
**METASTABLE STATE**

With spunk and verve, ♩ = 132

Bobby Ge

The score is divided into two systems. The first system includes Flute, Oboe, B♭ Clarinet, Bass Clarinet in B♭, Bassoon, Horn in F, Trumpet in C, Trombone, Percussion 1 (Drum Set), Percussion 2 (Sandpaper blocks and Vibraphone), and Piano. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns with time signature changes (4/4, 3/4, 7/8, 4/4) and dynamic markings (f, mf, p, fff). Performance instructions include 'blow air', 'sharp cutoff', 'harmon mute', 'arco', 'snap pizz.', and 'scratch tone (pitchless)\*'. A rehearsal mark '(2+2+3)' is placed above measures 3, 4, and 5 in both systems. Measure numbers 1, 2, 3, and 4 are indicated at the bottom of the score.

\* Scratch tones are generated by muting the string approximately where the pitches are notated, and bowing with strong bow pressure. The exact pitches are unimportant; players may use the given pitches as reference, and do not have to play them exactly if they are difficult to manage.



(2+2+3)

Fl. *p*  $\rightarrow$  *f* *p*  $\rightarrow$  *f*

Ob.

Cl. *p*  $\rightarrow$  *f* *p*  $\rightarrow$  *f*

B. Cl. *fp*

Bsn. *mf*  $\rightarrow$  *f*

Hn. *p*  $\rightarrow$  *f* *p*  $\rightarrow$  *f* sharp cutoff

C Tpt. *p*  $\rightarrow$  *f*

Tbn. *p*  $\rightarrow$  *f* *p*  $\rightarrow$  *f* blow air

Dr. *fp*

Vib. *p*  $\rightarrow$  *f* *mf*  $\rightarrow$  *ff* hard mallets

Pno. *mf* (L.H. over R.H.)

(2+2+3)

Vln. I *p*  $\rightarrow$  *f* ord. *f*

Vln. II *mf*  $\rightarrow$  *f* ord. *f*

Vla. *mf*  $\rightarrow$  *f* ord. *f*

Vc. *fff* snap pizz.

Cb. *fff* snap pizz.

5 6 7 8

(3+2+2)

Fl. *p*  $\rightarrow$  *f*

Ob. *p*  $\rightarrow$  *mf*

Cl. *p*  $\rightarrow$  *f*

B. Cl. *ff*

Bsn. *f*

Hn. *p*  $\rightarrow$  *f*

C Tpt. *p*

Tbn. *p*  $\rightarrow$  *f*

Dr. *fp*

Vib. take bow with L.H. *mf*  $\rightarrow$  *f* arco *p*

Pno. (two hands as needed) *p*  $\rightarrow$  *f* (L.H. over R.H.) *8<sup>vb</sup>*

Vln. I (3+2+2) scratch tone (pitchless) *mf*  $\rightarrow$  *f* chop *f* precise

Vln. II *mf*  $\rightarrow$  *f*

Vla. *mf*  $\rightarrow$  *f*

Vc. *sf*

Cb. *sf*

flz. *p*  $\rightarrow$  *f*

(2+2+3) ord. (2+3)

blow air

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

Ob. *pp* *f*

Cl. flz. *p* *f* *p* *f* ord.

B. Cl. *fp* *ff* *p* *f*

Bsn. *fp* *ff* *p* *f*

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

C Tpt. *f*

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

Dr. *fp* *fp*

Vib. *f* *p* *f* *p*

Pno. *p* *f* *mf*

8<sup>♭</sup>.....1

(2+2+3) (2+3) chop

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

Vln. II ord. *p* *f*

Vla. ord. *p* *f*

Vc. *f*

Cb. *f*

12 13 14 15

blow air (2+2+3) ord.

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

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

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

B. Cl. *f* *p*

Bsn. *p* *f* *p*

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

C Tpt. *f* *p* *ord.* straight mute

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

Dr. *fp* *fp*

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

Pno. *p* *mf* *mf* *f* *mp* *f* *sf*

(2+2+3) ord. m.s.p. scr. ord. scr. ord.

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

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

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

Vc. *arco* *f* *p*

Cb. *sf*

22 Kicking to life

Fl. *flz.* *p* *f* *p* *ff* *ord.* *p* *f*

Ob. *take more reed into mouth; nasal quality* *p* *f* *ord.* *p* *f*

Cl. *flz.* *p* *f* *p* *ff* *ord.* *p* *f* *p* *f*

B. Cl. *fp* *ff* *mf*

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

Hn. *f* *p* *p* *ff* *blow air*

C Tpt. *p* *f*

Tbn. *f* *p* *p* *ff* *blow air*

Dr. *f* *p* *fp* *mf*

Vib. *p* *f* *p* *f*

Pno. *sf* *p* *f* *quicksilver* *l.v.*

Vln. I *ord. III* *gliss.* *fp* *f* *p*

Vln. II *p* *ord. IV* *gliss.* *f* *f*

Vla. *p* *ord. IV* *gliss.* *f*

Vc. *snap pizz.* *sf* *sf* *arco* *mf*

Cb. *sf* *sf*

20 21 22 23

Fl. *f* *mf* *f* blow air

Ob. *f*

Cl. *f* soli *f*

B. Cl. *f* *sf percussive*

Bsn. *f* *sf percussive*

Hn. *p* *f* ord. *mf* *f* blow air

C Tpt. *f* open

Tbn. *p* *f* ord. gliss. *mf* *f* blow air

Dr. *p* *f* *f* *mf*

Vib. *f* *sf crisp!* (L.H. takes bow) *f*

Pno. *sf crisp!*

Vln. I *f* *p* *f* increase bow pressure pitchless

Vln. II *p* *f* *p* *f* increase bow pressure pitchless

Vla. *p* *f* *p* *f* increase bow pressure

Vc. *f* arco *sf* snap pizz. arco *f* *p*

Cb. arco *f* *sf* snap pizz. arco *f* *p*

24 25 26 27

(2+2+3)

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

Ob. *f* *sol* *5*

Cl. *p* *f* *5*

B. Cl. *sf* *f* *p* *fp* *ff*

Bsn. *sf* *p* *f* *6* *ff*

Hn. *p* *ff* *mf* *ff*

C Tpt. *p* *ff* *ord.*

Tbn. *p* *ff* *mf* *ff* *ff*

Dr. *fp* *f* *p* *f* *mp*

Vib. *p* *ff* *f* *ord.* *l.v.*

Pno. *p* *ff* *f*

Vln. I *scr.* *mf* *ff* *mf* *ff*

Vln. II *scr.* *mf* *ff* *mf* *ff*

Vla. *f* *ord.* *f* *scr.* *mf* *ff*

Vc. *sf* *snap pizz.* *arco* *f* *gliss.* *sf* *snap pizz.* *sf*

Cb. *sf* *sf* *snap pizz.* *arco* *f* *gliss.* *sf* *snap pizz.* *sf*

28 29 30 31

ord.

(2+2+3)

Fl. *f* 6 *short!* *mf* *f*

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

Cl. *gliss.* *mf* *f short!* *mf* *f*

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

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

Hn. *mf* *ff*

C Tpt. *mf* *ff*

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

Dr. *f* 3

Vib. *f* *fp* *fp* *fp*

Pno. *mp* *f* *f sharp, crisp!*

Vln. I chop *f* *mf* *ff* *p* *f* (2+2+3) off the string

Vln. II chop *f* *mf* *ff* *p* *f* off the string

Vla. *mp* *f* *ff* *p* *f* off the string

Vc. arco *mf* *f* *scr.* *scr.* snap pizz. *f*

Cb. arco *mp* *f* *scr.* *scr.* *f*

32 33 34



Fl. *f* *non vib.* *p*

Ob. *non vib.* *p*

Cl. *p*

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

Bsn. *p* *f* *p*

Hn. *ord.* *p* *mf* *p* *f* *open*

C Tpt. *f*

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

Dr. *f* *p* *f*

Vib. *f*

Pno. *mf* *f*

Vln. I *mf* *sim.* *f*

Vln. II *mf* *sim.* *f*

Vla. *mf* *sim.* *f*

Vc. *arco* *p* *f*

Cb. *arco* *p* *f*

39 Brilliant

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

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

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

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

Bsn. *p* *f* *mf*

Hn. *p* *f* *p* harmon mute

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

Tbn. *p* *f* *p*

Dr. *mf*

Vib. *p* *f* *Red.* \*

Pno. *mf* R.H. *cresc.* L.H.

39 Brilliant

Vln. I *p* *f* *m.s.p.* *p* *f* *p*

Vln. II *p* *f* *m.s.p.* *p* *f* *p*

Vla. *p* *f* *m.s.p.* *p* *f* *p*

Vc. *p* *f* *mf* off the string

Cb. *f* *mf* off the string

38 *f* 39 40 41 *mf*

This page of a musical score contains measures 42 through 45. The instruments are arranged as follows from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Drums (Dr.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into four measures, each with a different time signature: 9/8, 4/4, 2/4, and 3/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics are indicated by *p*, *f*, *mf*, *fp*, and *norm.*. Performance instructions include *gliss.*, *sempre staccato*, and *Ped.*. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) plays a rhythmic pattern in the first two measures, then holds sustained notes in the last two measures. The woodwinds and brass play melodic lines with various articulations. The piano part has a complex rhythmic accompaniment. The drums play a single *f* note in measure 43. The vibraphone has a *f* note in measure 42 and a *Ped.* instruction in measure 43.

Measure numbers 42, 43, 44, and 45 are printed at the bottom of their respective staves.

(3+2+2)

Fl. *p* *mf* *p*

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

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

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

Bsn. *f* *p* *f*

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

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

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

Dr. *f*

Vib. *p* *mf* *f* *p*

Pno. *f* *mf*

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

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

Vla. *p* *f* *p*

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

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

46 47 48 49

(2+3)

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

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

Cl. flz. *p* *mf* *p* *p*

B. Cl. *p*

Bsn. *p*

Hn. *mf* *p*

C Tpt. *mf* *p*

Tbn. *mf* *p*

Dr. *p* *ppp*

Vib. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Pno.

Vln. I m.s.p. dreamy *p* *p* *f* *p* *p*

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

Vla. m.s.p. dreamy *p* *f* *p* *p*

Vc.

Cb.

50 51 52

The musical score is divided into two systems. The first system covers measures 53 to 56, and the second system covers measures 53 to 56. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn.), Drums (Dr.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.).

Measure 53: Flute and Oboe play a rhythmic pattern of eighth notes. Flute dynamics are *f*, *p*, *f*. Oboe dynamics are *f*, *p*. Clarinet plays a sustained chord with *mf* dynamics. Bass Clarinet and Bassoon enter in measure 54. Horns and Trumpets play a rhythmic pattern of quarter notes with *mf* dynamics. Trombone plays a rhythmic pattern of quarter notes with *mf* dynamics. Drums play a pattern of eighth notes with *p* dynamics. Vibraphone plays a rhythmic pattern of eighth notes with *f* dynamics. Piano plays a sustained chord with *mf* dynamics.

Measure 54: Flute and Oboe continue their rhythmic pattern. Flute dynamics are *p*, *f*. Oboe dynamics are *f*, *p*. Clarinet continues with *mf* dynamics. Bass Clarinet and Bassoon play a rhythmic pattern of eighth notes with *p* dynamics. Horns and Trumpets play a rhythmic pattern of quarter notes with *p* dynamics. Trombone plays a rhythmic pattern of quarter notes with *p* dynamics. Drums play a pattern of eighth notes with *p* dynamics. Vibraphone plays a rhythmic pattern of eighth notes with *f* dynamics. Piano continues with *mf* dynamics.

Measure 55: Flute and Oboe continue their rhythmic pattern. Flute dynamics are *p*, *f*. Oboe dynamics are *f*, *p*. Clarinet continues with *mf* dynamics. Bass Clarinet and Bassoon play a rhythmic pattern of eighth notes with *fp* dynamics. Horns and Trumpets play a rhythmic pattern of quarter notes with *p* dynamics. Trombone plays a rhythmic pattern of quarter notes with *p* dynamics. Drums play a pattern of eighth notes with *p* dynamics. Vibraphone plays a rhythmic pattern of eighth notes with *f* dynamics. Piano continues with *mf* dynamics.

Measure 56: Flute and Oboe continue their rhythmic pattern. Flute dynamics are *f*. Oboe dynamics are *f*. Clarinet continues with *mf* dynamics. Bass Clarinet and Bassoon play a rhythmic pattern of eighth notes with *f* dynamics. Horns and Trumpets play a rhythmic pattern of quarter notes with *f* dynamics. Trombone plays a rhythmic pattern of quarter notes with *f* dynamics. Drums play a pattern of eighth notes with *f* dynamics. Vibraphone plays a rhythmic pattern of eighth notes with *f* dynamics. Piano continues with *mf* dynamics.

light; keep pitches clear (2+2+3)

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flute (Fl.):** Features a melodic line with accents and dynamic markings of *f* and *mf*.
- Oboe (Ob.):** Provides harmonic support with dynamic markings of *f* and *mf*.
- Clarinet (Cl.):** Mirrors the flute's melodic line with dynamic markings of *f* and *mf*.
- Bass Clarinet (B. Cl.):** Plays a lower register line with dynamic markings of *f* and *mf*.
- Bassoon (Bsn.):** Provides harmonic support with dynamic markings of *f* and *mf*.
- Horn (Hn.):** Features a melodic line with dynamic markings of *mf* and *p < f*.
- Trumpet (C Tpt.):** Features a melodic line with dynamic markings of *f* and *p < f*.
- Trombone (Tbn.):** Features a melodic line with dynamic markings of *f*, *mf*, and *sf*. Includes glissando markings.
- Drums (Dr.):** Provides a complex rhythmic pattern with various drum sounds.
- Vibraphone (Vib.):** Provides harmonic support with dynamic markings of *f* and *mf*.
- Piano (Pno.):** Provides harmonic support with dynamic markings of *f* and *mf*.
- Violin I (Vln. I):** Features a melodic line with dynamic markings of *f*, *p*, and *f*. Includes glissando markings.
- Violin II (Vln. II):** Provides harmonic support with dynamic markings of *p* and *f*. Includes glissando markings.
- Viola (Vla.):** Provides harmonic support with dynamic markings of *fp* and *f*. Includes glissando markings.
- Violoncello (Vc.):** Provides harmonic support with dynamic markings of *f* and *mf*.
- Contrabass (Cb.):** Provides harmonic support with dynamic markings of *f* and *mf*.

Fl. (2+2+3) *p*

Ob. *f*

Cl. *f*

B. Cl.

Bsn.

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

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

Tbn. *p* *f* *fp* *f* *mf*

Dr.

Vib. *p* *mf* *p*

Pno.

Vln. I (2+2+3) off the string *p*

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

Vla. off the string *p*

Vc. *gliss.*

Cb. *gliss.*



Fl. *f*

Ob.

Cl.

B. Cl.

Bsn.

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

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

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

Dr.

Vib.

Pno.

Vln. I *f* *gliss.* *gliss.* *gliss.* *sf* *ff* *pizz.*

Vln. II *f* *gliss.* *gliss.* *gliss.* *sf* *ff* *pizz.*

Vla. *f* *gliss.* *gliss.* *gliss.* *sf* *ff* *pizz.*

Vc. *gliss.* *gliss.* *gliss.* *sf* *ff* *pizz.*

Cb. *gliss.* *gliss.* *gliss.* *sf* *ff* *pizz.*

64 65 66 67

69 Mischievous and sprightly  
(2+3)

(3+2)

Fl. *mf* *sf* *mf* light, quick

Ob. *mf* *sf* *pp*

Cl. *mf* *sf* *f*

B. Cl. *sf* *p* *ff* all notes same length

Bsn. *sf* *f*

Hn. *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Dr. *f* *p* *mf*

Vib. *f*

Pno. *mf* *f* *mf* light, quick all notes same length

white keys  
gliss.

69 Mischievous and sprightly  
(2+3)

(3+2)

Vln. I *f* arco *mf* *f*

Vln. II *sf* *f*

Vla. *sf* *mf* skittish

Vc. *f* *sf* all glisses same length  
gliss. gliss. gliss.

Cb. *f* arco pizz.

68 69 70 71

This musical score page contains measures 72, 73, and 74 for an orchestra. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 72-74. Dynamics: *mf*, *p*, *f*.
- Oboe (Ob.):** Measures 72-74. Dynamics: *mf*, *f*.
- Clarinet (Cl.):** Measures 72-74. Includes a "tongue stop" instruction. Dynamics: *f*, *f*.
- Bass Clarinet (B. Cl.):** Measures 72-74. Includes a triplet of eighth notes in measure 73. Dynamics: *mf*.
- Bassoon (Bsn.):** Measures 72-74. Dynamics: *mf*.
- Horn (Hn.):** Measures 72-74. Includes a glissando in measure 74. Dynamics: *p*, *mf*.
- Trumpet (C Tpt.):** Measures 72-74. Dynamics: *mf*.
- Tuba (Tbn.):** Measures 72-74. Includes a glissando in measure 74. Dynamics: *p*, *mf*.
- Drum (Dr.):** Measures 72-74. Rhythmic accompaniment.
- Vibraphone (Vib.):** Measures 72-74. Dynamics: *p*, *f*.
- Piano (Pno.):** Measures 72-74. Includes the instruction "quick, light". Dynamics: *f*.
- Violin I (Vln. I):** Measures 72-74. Dynamics: *f*, *mf skittish*, *f*, *p*.
- Violin II (Vln. II):** Measures 72-74. Dynamics: *f*, *mf skittish*, *p*, *f*.
- Viola (Vla.):** Measures 72-74. Dynamics: *f*.
- Violoncello (Vc.):** Measures 72-74. Includes glissandos in measures 73 and 74. Dynamics: *mf*.
- Double Bass (Cb.):** Measures 72-74. Dynamics: *mf*.

(2+3) 77 Suddenly!

Fl. *flz.* *fp* *ff*

Ob. *ff*

Cl. *p* *fp* *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *gliss.* *p* *mf* *wild!* *ff* *blow air* *f*

C Tpt. *ff*

Tbn. *gliss.* *p* *mf* *gliss.* *ff* *blow air* *f*

Dr. *f*

Vib. *p* *ff* *l.v.* *to S.B.*

Pno. *f*

(2+3) 77 Suddenly!

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

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

Vla. *p* *ff*

Vc. *mf* *gliss.* *ff*

Cb. *arco* *gliss.* *mf* *ff*

75 76 77

Fl. *blow air*  $f$  (3+2+2)

Ob.

Cl. *blow air*  $f$

B. Cl.  $f$

Bsn.

Hn.  $f$

C Tpt.

Tbn.  $f$

Dr.

Vib. *Sandpaper blocks*  $f$

Pno. *mute string with finger such that diamond notehead is sounding pitch*  
*ff*  $\rightarrow$  *mf*  
*ped. sempre*

Vln. I *scr.*  $p$  *chop*  $f$  (3+2+2)

Vln. II *IV scr.*  $mf$   $\rightarrow$   $f$  *chop*  $mf$  *scr.*  $p$   $\rightarrow$   $f$

Vla. *chop*  $mf$  *scr.*  $mf$   $\rightarrow$   $f$   $\rightarrow$   $p$   $\rightarrow$   $f$  *chop*  $p$   $\rightarrow$   $f$

Vc. *strike body of cello; high is a sharp crack, low is a resonant thud*  $mf$   $f$  *snap pizz.*  $sf$   $sf$

Cb. *strike body of bass; high is a sharp crack, low is a resonant thud*  $mf$   $f$   $sf$   $sf$

78 79 80 81



(2+3) ord.

Fl. *f* *mf* *f* precise *p*

Ob. *f* *mf* *f* precise ord.

Cl. *f* *f* *p* *f* ord. *b*

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

Bsn. *f* *p* *mf* *p* *f* *p* all notes short!

Hn. *p* *f* *f*

C Tpt. *mf* *f* ord. straight mute fall off

Tbn. *f* *ff*

Dr. *mf* *p* *f* *mf*

S.B. *f* *p* *f* Vib. L.H. bow, R.H. mallet arco

Pno. *ff* *p* *f* *mf* gliss.

Vln. I chop *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* (2+3) chop ord.

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

Vla. *p* *f* *ff* *ff* ord. *V*

Vc. *sf* *p* *mf* *f* snap pizz. strike body

Cb. *sf* *fff* *mf* *f* snap pizz. pizz. gliss. gliss.

86 87 88 89

Fl. *ff* *p* *f* *ord.* *f*

Ob. *ff* *p* *mf* *ord.* *p*

Cl. *flz.* *p* *f* *ord.* *f*

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

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

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

C Tpt. *f* *f* *blow air*

Tbn. *ff* *mute off* *mf* *f*

Dr. *p* *f* *f* *p* *f*

Vib. *ff sharp!* *8va-1* *f*

Pno. *ff sharp!* *ff* *mf*

Vln. I *f* *mf* *f*

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

Vla. *f* *mf* *scr.* *mf* *f* *ord.*

Vc. *f* *sf* *mf* *f* *snap pizz.* *fff* *snap pizz.*

Cb. *sf* *pizz.* *gliss.* *gliss.* *strike body* *mf* *f* *fff*

90 91 92 93



95 Blooming

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

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

Cl. *p* *ff* *f*

B. Cl. *p* *ff*

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

Hn. *ord.* *p* *ff* *gliss.*

C Tpt. *f*

Tbn. *ord.* *f* *fall off*

Dr. *fp* *f* *p*

Vib. *p* *f* *mf* *f* *f*

Pno. *p* *f* *mf* *sf*

95 Blooming

Vln. I *chop* *ord.* *off the string* *scr.*  
*p* *f* *mf* *f* *busy, skittish* *off the string* *ord.* *mf* *f*

Vln. II *ord.* *scr.*  
*mf* *f* *mf* *f* *mf* *f*

Vla. *off the string* *scr.* *ord.*  
*mf* *f* *mf* *f* *busy, skittish* *mf* *f*

Vc. *arco* *snap pizz.* *arco*  
*mf* *f* *sf* *arco*

Cb. *sf* *gliss.*

(3+2+2)

Fl. *p* *f*

Ob. *f* *p* *f*

Cl. *p* *f*

B. Cl. *f* *p*

Bsn. *f*

Hn. *f* *gliss.*

C Tpt. *f*

Tbn. *f* *gliss.*

Dr. *f* *p* *mf*

Vib. *p* *f* l.v.

Pno. *f* *p* *f* 8<sup>va</sup> l.v.

Vln. I ord. III scr. IV *mf* *f* ord.

Vln. II III scr. IV *mf* *f* busy, skittish III scr. II *mf* *f*

Vla. scr. ord. *mf* *f* scr. ord. *mf* *f*

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

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

97 98 99

(3+2)

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

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

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

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

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

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

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

Tbn. straight mute *mf* *mf* *mf* *mf*

Dr. *p* *f* *p* *mf*

Vib. *p* *f* *p* *p* pedal up # \*

Pno. (R.H., L.H. dynamics independent) *p* *f* *f* *f*

Vln. I (3+2) *mf* *mf* *mf* *mf*

Vln. II scr. *mf* *f* *mf* *mf*

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

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

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

100 101 102 103

(3+2+2)

Fl. *p*

Ob. *mf* *p*

Cl. *mf* *p*

B. Cl. *p* *f* *f* very short!

Bsn. *p* *f* 3

Hn. *gliss.* *f*

C Tpt. *f* *f*

Tbn. *gliss.* *f*

Dr. *ppp* *f* *ppp*

Vib. *f* *p*

Pno. *p* *p* *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* II

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

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

108 Kicking back to life

Fl. *flz.* *ff* *ord.* *p* *f*

Ob. *ff* *mf* *f*

Cl. *flz.* *ff* *ord.* *f*

B. Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *f* *blow air* *f*

C Tpt. *f*

Tbn. *Pos. 1* *gliss.* *f*

Dr. *f* *mp* *f*

Vib. *f* *p* *f* *f* *articulate!*

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

108 Kicking back to life

Vln. I *III* *gliss.* *scr.* *ff* *mf* *f*

Vln. II *II* *gliss.* *scr.* *ff* *mf* *f*

Vla. *(II)* *gliss.* *scr.* *ff* *mf* *f*

Vc. *p* *arco* *ff* *sf* *snap pizz.*

Cb. *p* *ff* *sf* *snap pizz.*

Fl. (2+2+3) (3+2)

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr.

Vib.

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

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *sf* *f* arco gliss.

Cb. *sf* *f* arco gliss.

blow air  
mute off

alternate R.H., L.H.  
8va

*Ped.*

exact pitches are unimportant!

110 111 112

Fl. *flz.* *f* *ord.*

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

Cl. *6* *f* *sf*

B. Cl. *sf* *mf* *sf* *f* *fp*

Bsn. *sf* *mf* *f* *sf* *f* *fp*

Hn. *f* *ord.*

C Tpt. *f*

Tbn. *ord.* *soli* *ff snazzy!* *p* *ff* *tongue stop*

Dr. *p* *f* *mf*

Vib. *p* *f*

Pno. *ff* *mf* *p* *f* *Ped.*

Vln. I *chop* *p* *f* *ord.* *f*

Vln. II *chop* *p* *f* *scr.* *f* *ord.* *m.s.p.*

Vla. *chop* *p* *f* *scr.* *f* *ord.*

Vc. *snap pizz.* *sf* *ord.* *sf* *pizz. gliss.* *gliss.* *ff*

Cb. *snap pizz.* *sf* *ord.* *sf* *pizz. gliss.* *gliss.* *ff*

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

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

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

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

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

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

C Tpt. *f* *f*

Tbn. *ff* *be brash and have fun!*

Dr.

Vib. *p* *f* *p* *f* *p*

Pno. *p* *f*

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

Vln. II *gliss.* *mf* *non vib.* *f*

Vla. *f* *f*

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

Cb. *arco* *f* *p* *f* *f* *ff*



122 Stabler and more lyrical

(2+2+3)

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

Ob. *p* *f* *p*

Cl. *f* *f*

B. Cl. *f*

Bsn. *f* *p*

Hn.

C Tpt. *p* *f*

Tbn.

Dr. *f* *mp* *metronomic, like a typewriter*

Vib. *l.v.* *ped.*

Pno. *f* *light, quick*

122 Stabler and more lyrical

(2+2+3)

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

Vln. II *scr.* *f* *ord.* *p* *f* *mf*

Vla. *p* *f* *f*

Vc. *f*

Cb. *f* *pizz.* *f*



(2+2+3)

Fl. *mf* *f*

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

Cl. *f* *p* *f*

B. Cl.

Bsn.

Hn. *mf* *gliss.* *mf*

C Tpt.

Tbn. *gliss.* *mf* *gliss.*

Dr. *not loud!*

Vib. *f*

Pno. *f*

(2+2+3)

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

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

Vla.

Vc.

Cb.

Fl. *f* (2+2+3) *ppp* *p*

Ob. *f* *ppp* *p*

Cl. *f* *p* *f*

B. Cl. *f*

Bsn. *f*

Hn. *mf*

C Tpt. *mf* *f*

Tbn. *mf*

Dr. *f*

Vib. *f* *p* *mf* *p*

Pno. *mf articulate*

Vln. I *f* m.s.p. (2+2+3) *f*

Vln. II *f* m.s.p. *f*

Vla. *p* *f* m.s.p. ord. *f*

Vc. *p* *f* ord.

Cb. *p* *f* ord.

(2+2+3)

Fl. *mf*

Ob. *mf*

Cl. *p* *mf*

B. Cl. *p*

Bsn. *p* *f*

Hn. *gliss.* *mf*

C Tpt.

Tbn. *gliss.* *mf*

Dr. *f* *ppp* *mf*

Vib. *f* *p* *f*

Pno. *f*

Vln. I (2+2+3) *f* *scr.* *mf* *f*

Vln. II *f* *scr.* *mf* *f*

Vla. *f* *norm.* *f*

Vc. *p*

Cb. *f*

flz. *p.*  
more reed in mouth  
non vib.

133 134 135

(2+2+3) (2+2+3)

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl.

Bsn. *mf*

Hn. *f* gliss.

C Tpt. *f*

Tbn. *f* 5 gliss.

Dr. *p* *mf* *p* *ppp*

Vib. *f* *p*

Pno.

Vln. I chop *mf* *ff* scr. *mf* *f* (2+2+3) chop *mf* *f*

Vln. II chop *mf* *ff* scr. *mf* *f* chop *mf* *f*

Vla.

Vc.

Cb.

(2+2+3)

Fl. *ord.* *mf* *f*

Ob. *ord.* *p* *mp*

Cl. *ord.* *mp* *mp* *mf* *mf*

B. Cl.

Bsn.

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

C Tpt.

Tbn. *f* *gliss.* *f*

Dr. *f* *mp* *f* *p*

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

Pno.

Vln. I *ord.* *p* *ff* *p* *p*

Vln. II *ord.* *p* *ff* *p* *p*

Vla. *gliss.* *gliss.* *gliss.* *all glisses same length*

Vc. *gliss.* *gliss.* *gliss.* *all glisses same length*

Cb. *gliss.* *gliss.* *gliss.* *all glisses same length*

139 140 141

(2+2+3)

Fl. *mf* *f* *flz.* *ord.* *mf* *f*

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

Cl. *f* *p* *f*

B. Cl. *ff*

Bsn. *ff*

Hn. *p* *sf*

C Tpt. *f*

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

Dr. *f*

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

Pno. *f*

(2+2+3)

Vln. I *ff* *scr.*

Vln. II *ff* *scr.*

Vla. *ff* *gliss.* *scr.*

Vc. *ff* *gliss.*

Cb. *ff* *gliss.*



147 Kinetic!

This musical score covers measures 145, 146, and 147. The score is for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 145-147. Dynamics: *mf*, *f*.
- Oboe (Ob.):** Measures 145-147. Dynamics: *f*, *p*, *f*.
- Clarinet (Cl.):** Measures 145-147. Dynamics: *f*, *mp*, *f*.
- Bass Clarinet (B. Cl.):** Measures 145-147. Includes a triplet in measure 146.
- Bassoon (Bsn.):** Measures 145-147.
- Horn (Hn.):** Measures 145-147. Includes the instruction "separate!" above the staff in measure 146.
- Trumpet (C Tpt.):** Measures 145-147.
- Tuba (Tbn.):** Measures 145-147. Includes "lip gliss" in measure 145 and "regular gliss." in measure 147.
- Drum (Dr.):** Measures 145-147.
- Vibraphone (Vib.):** Measures 145-147. Dynamics: *p*, *ff*.
- Piano (Pno.):** Measures 145-147. Dynamics: *sf*.
- Violin I (Vln. I):** Measures 145-147. Dynamics: *mf*, *ff*. Includes "ord." in measure 146.
- Violin II (Vln. II):** Measures 145-147. Dynamics: *mf*, *ff*. Includes "ord." in measure 146.
- Viola (Vla.):** Measures 145-147. Dynamics: *mf*, *ff*. Includes "ord." in measure 146.
- Violoncello (Vc.):** Measures 145-147. Includes "gliss." in measure 146.
- Contrabass (Cb.):** Measures 145-147. Includes "gliss." in measure 146.



Fl. *f* (2+2+3)

Ob. *p* *mf* *f*

Cl. *f*

B. Cl.

Bsn.

Hn. *p* *f* *fp* *f* *p* *mf* *p* *gliss.*

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

Tbn. *p* *f* *fp* *f*

Dr. *mf*

Vib.

Pno.

Vln. I *f* *mp* *f* (2+2+3)

Vln. II *p* *f*

Vla.

Vc.

Cb. *pizz.*

Fl. (2+2+3)

Ob.

Cl. flz. ord. *f*

B. Cl.

Bsn.

Hn. *p*

C Tpt. *f*

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

Dr. *p* *f*

Vib.

Pno. *f*

Vln. I (2+2+3) *sf* *p* *mf* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. II

Vla. all glisses same length *gliss.* *gliss.*

Vc. all glisses same length *gliss.* *gliss.*

Cb.

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

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

Cl. *ff* *p* *ff* *p* *ff*

B. Cl.

Bsn.

Hn. *f* *p*

C Tpt. *f*

Tbn. *f* *f* *gliss.*

Dr.

Vib. *Ped.* \* *Ped.* \*

Pno.

Vln. I *sf* *mf* *f*

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

Vla.

Vc.

Cb.

Fl. *flz.* *ff* *articulate!* *ord.* *sf*

Ob. *articulate!* *sf*

Cl. *flz.* *ord.* *sf*

B. Cl. *sf*

Bsn. *sf*

Hn. *flz.* *raucous!* *ord.* *ff*

C Tpt. *flz.* *raucous!* *ord.* *ff*

Tbn. *flz.* *raucous!* *ord.* *ff*

Dr. *sf*

Vib. *f* *Red.* *p*

Pno. *sf*

Vln. I *raucous!* *sf*

Vln. II *raucous!* *sf*

Vla. *raucous!* *sf*

Vc. *raucous!* *sf* *snap pizz.*

Cb. *raucous!* *sf* *snap pizz.*

Tempo: ♩ = 116

Fl. *mf* *pp* *f* *pp* (2+2+3) (3+2)

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

Cl. *mf* *pp* *mf*

B. Cl.

Bsn.

Hn. *f* *f* (mute on)

C Tpt.

Tbn. *f* (blow air mute off)

Dr.

Vib. *f*

Pno. *f* piercing note special 8ve clef

Vln. I ord. *fff* (3+2)

Vln. II ord. *fff*

Vla. ord. *fff*

Vc. *sf* snap pizz.

Cb. *sf* snap pizz.

(3+2)

Fl. *blow air* *f* *flz.* *mf* *ord.* *p*

Ob. *mf* *p*

Cl. *pp* *f* *ord.* *p* *p*

B. Cl. *sf*

Bsn. *sf*

Hn. *f* *ord.* *gliss.* *mf*

C Tpt. *mf* *mf*

Tbn. *f* *ord.* *mute on* *gliss.* *mf*

Dr.

Vib. *p*

Pno.

Vln. I *ff* *ff* (3+2)

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *arco* *sf* *snap pizz.* *arco* *gliss.*

Cb. *sf* *arco* *snap pizz.* *arco* *gliss.*

171 172 173 174 175



This page of a musical score covers measures 176 through 179. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Drums (Dr.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is in 3/4 time and features a variety of dynamics and articulations. Key features include:

- Flute (Fl.):** Active in measures 176-177 with a *p* dynamic. Re-enters in measure 179 with a *p* dynamic.
- Oboe (Ob.):** Enters in measure 177 with a *p* dynamic and continues through measure 179 with a *ppp* dynamic.
- Clarinet (Cl.):** Active in measures 176-177 with a *p* dynamic.
- Bass Clarinet (B. Cl.) and Bassoon (Bsn.):** Play sustained notes in measures 177-178 with a *mf* dynamic.
- Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.):** Play sustained notes in measures 178-179 with a *mp* dynamic. The trumpet and trombone parts include "mute off" instructions.
- Drums (Dr.):** Play a rhythmic pattern in measures 178-179, starting with a *ppp* dynamic and moving to *mf*.
- Vibraphone (Vib.):** Active in measures 176-179 with a *f* dynamic.
- Piano (Pno.):** Plays chords in measures 176-177 and a melodic line in measure 179 with a *mf* dynamic.
- Violins (Vln. I, Vln. II) and Viola (Vla.):** Play sustained notes in measures 177-178 with a *f* dynamic.
- Violoncello (Vc.) and Contrabass (Cb.):** Play melodic lines in measures 176-177 with a *mf* dynamic, including glissando markings.

181 Stable, smooth, ♩ = 116

(3+2)

(3+2)

Fl. *light, quick*

Ob.

Cl. *light, quick*

B. Cl.

Bsn. *light, quick*

Hn. *blow air* *f*

C Tpt. *blow air* *f*

Tbn. *blow air* *f*

Dr. *ppp* *mp* (side stick)

Vib. *p* *f* *Red.* *\* Red.* *\**

Pno. *p* *mf*

181 Stable, smooth, ♩ = 116

(3+2)

(3+2)

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

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

Vla. *p quick, light* *f* *p* *f* *gliss.*

Vc. *f* *gliss.*

Cb. *f* *gliss.*

180

181

182

183

184

(3+2) (3+2)

Fl. *f*

Ob.

Cl. *p*

B. Cl. *p*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Dr.

Vib. *Red.* \* *Red.* \*

Pno.

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

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

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

Vc. *pizz.* *mf* *arco* *p*

Cb. *pizz.* *mf* *arco* *p*

185 186 187 188

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

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

Cl. *flz.* *mf*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *f* *f*

Tpt. *f* *ord. mute on*

Tbn. *f* *ord. mute on* *gliss.*

Dr. *x*

Vib. *ped.* \*

Pno.

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

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

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

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

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

♩ = 120

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

Ob. *f* *p*

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

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

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

Hn. *f* *f*

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

Tbn. *mf* *f*

Dr. *mf*

Vib.

Pno. *mf* non-8ve.

♩ = 120

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

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

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

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

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

193

194

195

196

197

This musical score page covers measures 198 through 201. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Drums (Dr.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into four systems of measures:

- Measure 198:** Flute and Bass Clarinet play a melodic line starting with a piano (*p*) dynamic and moving to forte (*f*). Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone play sustained notes, with Horn, Trumpet, and Trombone marked *ord.* and *warm*. Drums play a rhythmic pattern. Vibraphone and Piano provide harmonic support.
- Measure 199:** Flute and Bass Clarinet continue their melodic lines. Oboe and Clarinet play sustained notes. Bassoon, Horn, Trumpet, and Trombone play sustained notes. Drums continue their pattern. Vibraphone and Piano provide harmonic support.
- Measure 200:** Flute and Bass Clarinet continue their melodic lines. Oboe and Clarinet play sustained notes. Bassoon, Horn, Trumpet, and Trombone play sustained notes. Drums continue their pattern. Vibraphone and Piano provide harmonic support.
- Measure 201:** Flute and Bass Clarinet continue their melodic lines. Oboe and Clarinet play sustained notes. Bassoon, Horn, Trumpet, and Trombone play sustained notes. Drums continue their pattern. Vibraphone and Piano provide harmonic support.

The tempo is marked as ♩ = 126. Dynamics range from piano (*p*) to forte (*f*), with mezzo-forte (*mf*) and *ord.* (order) markings. Performance instructions include *warm* for brass and *gliss.* (glissando) for strings.

This page of a musical score contains measures 202 through 205. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Drums (Dr.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 5/8 and 3/4 time signatures. It features various dynamics such as *p*, *mf*, *ff*, and *f*, along with performance instructions like "gliss." and "animated and lively!". The piano part includes a complex rhythmic pattern with many sixteenth notes. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with *gliss.* and *ff* in the later measures.





Fl. *flz.*

Ob.

Cl. *ord.*

B. Cl.

Bsn.

Hn. *ord.*

C Tpt. *ord.*

Tbn. *ord.*

Dr. *sudden!*

Vib. *arco*

Pno.

Vln. I *percussive!*

Vln. II *percussive!*

Vla. *percussive!*

Vc. *arco*

Cb. *arco*

*f* *p* *ff* *sf* *norm.*

210 211 212 213

Fl. *ord.*

Ob. *f*

Cl. *f*

B. Cl. *sf*

Bsn. *sf*

Hn. *blow air* *bright and crisp* *ord.* *air*

C Tpt. *blow air* *bright and crisp* *ord.* *air*

Tbn. *blow air* *bright and crisp* *ord.* *air*

Dr. *f* *hard mallets* *sudden!* *f*

Vib. *f*

Pno. *mute inside of piano* *ff* *p* *pp* *f*

Vln. I *arco* *sim.* *pp* *ff*

Vln. II *pizz.* *scr.* *sf* *p* *f* *ff* *p* *f*

Vla. *pizz.* *scr.* *sf* *p* *f* *ff* *p* *f*

Vc. *snap pizz.* *norm. arco* *all glisses same length* *gliss.* *f*

Cb. *snap pizz.* *norm. arco* *all glisses same length* *gliss.* *f*

214 215 216 217

(3+2)

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* flz. *f*

B. Cl. *f* *ff p*

Bsn. *f* *ff p*

Hn. *f* ord. air *f*

Tpt. *f* ord. air *f*

Tbn. *f* ord. air *f*

Dr. *p* *f* sudden! *mf* *p*

Vib. *sf*

Pno. *pp* *f* *ff* *p* *ff*

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

Vln. II *p* *f* ord. *sf* *p* *ff*

Vla. *p* *f* ord. *sf* *p* *ff*

Vc. *f* gliss. *sf* snap pizz. strike with palms *p*

Cb. *f* gliss. *sf* snap pizz. strike with palms *p*

218 219 220 221



Fl. (2+2+3) rearticulate!  
 Ob.  
 Cl. rearticulate!  
 B. Cl.  
 Bsn.  
 Hn. ord. air  
 C Tpt. ord. harmon mute air  
 Tbn. ord. mute on (mute stays in) air  
 Dr. p f  
 S.B. p f to Vib.  
 Pno. p f  
 Vln. I scr. (2+2+3) f ff  
 Vln. II scr. f ff  
 Vla. f ff  
 Vc. ord. strike with palms ord. IV mf gliss.  
 Cb. ord. strike with palms ord. II mf gliss.

Musical score for measures 226-229. The score is divided into four systems, each containing multiple staves for different instruments. The time signature changes from 2/4 to 3/4 to 7/8 and back to 3/4. Dynamics range from *p* to *ff*. Performance instructions include "rearticulate!", "air", "ord.", "harmon mute", "mute on", "strike with palms", and "gliss.". The bottom of the page shows measure numbers 226, 227, 228, and 229.

230 Reasserting

Fl. ord. *p* *6* *ff* *p* *ff*

Ob. ord. *p* *ff* *p* *ff*

Cl. ord. *p* *5* *ff* *p* *ff*

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

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

Hn. *fanfare-like*

C Tpt. *fanfare-like*

Tbn. *fanfare-like*

Dr. *f* *p*

S.B. *ff* *Red.* \*

Pno. *sf*

230 Reasserting

Vln. I *sf* *gliss.* *p* *ff*

Vln. II *sf* *gliss.* *p* *ff*

Vla. *sf* *gliss.* *p* *ff*

Vc. *ff* *gliss.* *mf* *ff* *gliss.* *mf*

Cb. *ff* *gliss.* *mf* *ff* *gliss.* *mf*

230

231

232

233

This musical score page contains measures 234 through 237. The instruments and their parts are as follows:

- Fl.**: Flute, treble clef, 3/4 time signature, *ff* dynamics.
- Ob.**: Oboe, treble clef, 3/4 time signature, *ff* dynamics.
- Cl.**: Clarinet, treble clef, 3/4 time signature, *ff* dynamics.
- B. Cl.**: Bass Clarinet, bass clef, 3/4 time signature, *ff* dynamics.
- Bsn.**: Bassoon, bass clef, 3/4 time signature, *ff* dynamics.
- Hn.**: Horn, treble clef, 3/4 time signature, *p* to *f* dynamics.
- C Tpt.**: Cornet/Trombone, treble clef, 3/4 time signature, *p* to *f* dynamics.
- Tbn.**: Trombone, bass clef, 3/4 time signature, *p* to *f* dynamics.
- Dr.**: Drums, 3/4 time signature, *f* dynamics.
- Vib.**: Vibraphone, treble clef, 3/4 time signature, *f* dynamics.
- Pno.**: Piano, grand staff, 3/4 time signature, *sf* dynamics.
- Vln. I**: Violin I, treble clef, 3/4 time signature, *f* dynamics.
- Vln. II**: Violin II, treble clef, 3/4 time signature, *f* dynamics.
- Vla.**: Viola, bass clef, 3/4 time signature, *f* dynamics.
- Vc.**: Violoncello, bass clef, 3/4 time signature, *gliss.* and *ff* dynamics.
- Cb.**: Contrabass, bass clef, 3/4 time signature, *gliss.* and *ff* dynamics.

Measure numbers 234, 235, 236, and 237 are indicated at the bottom of the page.

This page of a musical score contains measures 238 through 241. The score is arranged in a system with 14 staves. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, 3/4 time signature. Measures 238-241 show a melodic line with various articulations.
- Ob.** (Oboe): Treble clef, 3/4 time signature. Similar melodic line to the flute.
- Cl.** (Clarinet): Treble clef, 3/4 time signature. Similar melodic line.
- B. Cl.** (Bass Clarinet): Bass clef, 3/4 time signature. Starts with a *ff* dynamic in measure 238.
- Bsn.** (Bassoon): Bass clef, 3/4 time signature. Starts with a *ff* dynamic in measure 238.
- Hn.** (Horn): Treble clef, 3/4 time signature. Features dynamic markings *f*, *p*, *mf*, and *p* across measures 238-241.
- C Tpt.** (Cornet/Trombone): Treble clef, 3/4 time signature. Features dynamic markings *p*, *f*, and *p*.
- Tbn.** (Tuba): Bass clef, 3/4 time signature. Features dynamic markings *f*, *p*, *mf*, and *p*.
- Dr.** (Drum): Percussion staff with 'x' marks for hits. The pattern changes in measure 239.
- Vib.** (Vibraphone): Treble clef, 3/4 time signature. Provides harmonic accompaniment.
- Pno.** (Piano): Grand staff (treble and bass clefs). Features a *sf* dynamic in measure 238.
- Vln. I** (Violin I): Treble clef, 3/4 time signature. Features a *gliss* marking in measure 239.
- Vln. II** (Violin II): Treble clef, 3/4 time signature. Similar to Violin I.
- Vla.** (Viola): Bass clef, 3/4 time signature.
- Vc.** (Violoncello): Bass clef, 3/4 time signature. Starts with a *ff* dynamic in measure 238 and features a *gliss* marking in measure 239.
- Cb.** (Cello): Bass clef, 3/4 time signature. Starts with a *ff* dynamic in measure 238 and features a *gliss* marking in measure 239.



Fl. *mf* *mp* *p*

Ob. *mf* *mp* *p*

Cl. *mp* *p*

B. Cl.

Bsn.

Hn. all notes equally short *p*

C Tpt. all notes equally short *p*

Tbn. all notes equally short *p*

Dr.

Vib. *p*

Pno. *p*

Vln. I *p* *f*

Vln. II *p* *f*

Vla.

Vc.

Cb.

245 Kinetic, regular, and a little silly

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

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

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

B. Cl. *f* *spunky and fun*

Bsn. *f* *spunky and fun*

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

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

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

Dr. *f*

Vib. *f* *p* *f*

Pno. *f* *spunky and fun*

245 Kinetic, regular, and a little silly

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

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

Vla. *f* *norm.* *p* *f* *gliss.* *f* *p* *f* *gliss.*

Vc. *f* *spunky and fun* *gliss.* *gliss.* *gliss.*

Cb. *f* *spunky and fun* *gliss.* *gliss.* *gliss.*

This page contains the musical score for measures 248, 249, and 250. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Drums (Dr.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music features a variety of dynamics including *f*, *p*, *mf*, and *sf*, as well as glissando markings. The score is divided into three systems corresponding to measures 248, 249, and 250.

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

Ob. *p* *f* *f*

Cl. *p* *f* *f*

B. Cl. *f*

Bsn. *f*

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

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

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

Dr. *f*

Vib. *f*

Pno. *f*

Vln. I *f* *gliss.* *gliss.* *gliss.* *sf* *f* *gliss.* *sf*

Vln. II *sf* *mf* *f* *gliss.* *gliss.* *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

251 252 253 254

Fl. *f* *f* *p*

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

Cl. *f* *f*

B. Cl. *f* *sf*

Bsn. *f* *sf*

Hn. separate! *ff* *mf* *f*

C Tpt.

Tbn. separate! *ff*

Dr. *f*

Vib.

Pno. *mf* *f*

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

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

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

Vc. *ff* *sf* *sf* *sf* *sf* gliss.

Cb. *sf* *sf* *sf* *sf* gliss.

255 *sf* *sf* 256 *sf* *sf* 257

This musical score page contains measures 258, 259, and 260. The instruments and their parts are as follows:

- Fl.**: Flute, measures 258-260, dynamics *f*, *p*, *f*, *f*, *f*, *p*, *f*.
- Ob.**: Oboe, measures 258-260, dynamics *p*, *f*, *p*, *f*, *p*, *f*.
- Cl.**: Clarinet, measures 258-260, dynamics *f*, *p*, *f*, *p*, *f*.
- B. Cl.**: Bass Clarinet, measures 258-260.
- Bsn.**: Bassoon, measures 258-260.
- Hn.**: Horn, measures 258-260, dynamics *p*, *f*.
- C Tpt.**: Cornet/Trombone, measures 258-260, dynamics *p*, *mf*, *p*, *f*.
- Tbn.**: Trombone, measures 258-260, dynamics *mf*, *p*, *f*. Includes a triplet and glissando marking.
- Dr.**: Drums, measures 258-260.
- Vib.**: Vibraphone, measures 258-260.
- Pno.**: Piano, measures 258-260.
- Vln. I**: Violin I, measures 258-260.
- Vln. II**: Violin II, measures 258-260.
- Vla.**: Viola, measures 258-260.
- Vc.**: Violoncello, measures 258-260, includes glissando markings.
- Cb.**: Contrabass, measures 258-260, includes glissando markings.

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

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

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

B. Cl. *sf*

Bsn. *sf*

Hn. *p* *mf* *p*

C Tpt. *p* *mf* *p* *gliss.*

Tbn. *mf*

Dr. *x*

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc. *gliss.*

Cb. *gliss.*

Fl. *p* *f*

Ob. *f*

Cl. *f*

B. Cl.

Bsn. *3*

Hn. *p* *mf* *f*

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

Tbn. *p* *mf* *f*

Dr.

Vib.

Pno.

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. *gliss.*



269 Cooling down

Fl. *flz.* *fff* *pp* *f* *pp* *ord.*

Ob. *fff* *pp* *f*

Cl. *flz.* *fff* *pp* *f*

B. Cl. *mf* *poco a poco dim.*

Bsn. *mf*

Hn. *+*

C Tpt. *+*

Tbn. *+*

Dr. *p*

Vib. *f* *Ped.*

Pno. *mf* *poco a poco dim.* *8<sup>vb</sup> always short*

269 Cooling down

Vln. I *gliss.* *fff* *ff*

Vln. II *gliss.* *fff* *ff*

Vla. *gliss.* *fff* *ff*

Vc. *mf* *dim.* *mp*

Cb. *pizz.* *f* *mf*

267 268 269 270

This musical score page contains measures 271, 272, and 273. The instruments and their parts are as follows:

- Fl.**: Flute, playing a rapid sixteenth-note pattern. Dynamics: *pp*, *f*, *pp*, *pp*, *mf*.
- Ob.**: Oboe, playing a rapid sixteenth-note pattern. Dynamics: *pp*, *pp*, *f*, *pp*.
- Cl.**: Clarinet, playing sustained chords. Dynamics: *pp*, *pp*, *f*, *pp*, *pp*.
- B. Cl.**: Bass Clarinet, playing a melodic line. Dynamics: *mp*, *p*.
- Bsn.**: Bassoon, playing a melodic line. Dynamics: *mp*.
- Hn.**: Horn, playing sustained notes. Dynamics: *mp*, *p*.
- C Tpt.**: Trumpet, playing sustained notes. Dynamics: *mp*, *p*.
- Tbn.**: Trombone, playing sustained notes. Dynamics: *mp*, *p*.
- Dr.**: Drums, playing a rhythmic pattern of snare and cymbal.
- Vib.**: Vibraphone, playing sustained chords. Dynamics: *mf*, *mp*.
- Pno.**: Piano, playing a complex accompaniment with sixteenth-note patterns. Dynamics: *(mp)*.
- Vln. I**: Violin I, playing sustained notes. Dynamics: *ff*, *f*.
- Vln. II**: Violin II, playing sustained notes. Dynamics: *ff*, *f*.
- Vla.**: Viola, playing sustained notes. Dynamics: *f*.
- Vc.**: Violoncello, playing a melodic line. Dynamics: *p*, *mp*, *pizz.*.
- Cb.**: Contrabass, playing a melodic line. Dynamics: *mp*.

Measure numbers 271, 272, and 273 are indicated at the bottom of the page.

This musical score page contains measures 274, 275, and 276. The instruments and their parts are as follows:

- Fl.**: Flute, playing sixteenth-note patterns with dynamics *pp*, *pp*, *mf*, and *pp*.
- Ob.**: Oboe, playing sixteenth-note patterns with dynamics *pp*, *mf*, *pp*, *pp*, *mf*, and *pp*.
- Cl.**: Clarinet, playing sustained chords with dynamics *mf*, *pp*, *pp*, *mf*, and *pp*.
- B. Cl.**: Bass Clarinet, rests.
- Bsn.**: Bassoon, playing eighth-note patterns.
- Hn.**: Horn, rests.
- C Tpt.**: Trumpet, rests.
- Tbn.**: Trombone, rests.
- Dr.**: Drums, playing a simple rhythmic pattern.
- Vib.**: Vibraphone, playing a sustained chord with dynamic *p*.
- Pno.**: Piano, playing a sixteenth-note accompaniment in the left hand and eighth-note accompaniment in the right hand. Dynamic *p* is indicated.
- Vln. I**: Violin I, playing sustained chords with dynamic *mf*.
- Vln. II**: Violin II, playing sustained chords with dynamic *mf*.
- Vla.**: Viola, playing sustained chords with dynamic *mf*.
- Vc.**: Violoncello, playing eighth-note patterns.
- Cb.**: Contrabass, playing eighth-note patterns.

Fl. *p* *ff*

Ob. *p* *ff* *sim.*

Cl. *ff*

B. Cl. *ff*

Bsn. *p* *ff*

Hn. *f* *blow air*

C Tpt. *f* *blow air*

Tbn. *f* *blow air*

Dr. *pp* *fff*

Vib. *f* *arco* *to S.B.* *Sandpaper blocks* *f*

Pno. *ff*

Vln. I *mp* *p* *ff* *non vib.* *scr.*

Vln. II *mp* *p* *ff* *non vib.* *scr.*

Vla. *p* *ff* *non vib.* *scr.*

Vc. *sf* *snap pizz.*

Cb. *sf* *snap pizz.*