

# *GO* (go...go)

(Fantasia No. 3)

for chamber orchestra

Lewis Nielson (2001)

**Go (...go...go) (Fantasia No. 3)** was written for Tim Weiss and the Oberlin Conservatory Contemporary Music Ensemble.

**Instrumentation**

flute  
 oboe  
 clarinet in Bb  
 bass clarinet  
 alto saxophone  
 bassoon  
 horn in F  
 trumpet in C  
 tenor trombone  
 three percussionists playing...

**Percussion 1**  
 5 Tom Toms (later, Crotales)  
 5 4 3 2 1

**Percussion 2**  
 3 Sus Cym (later, Glock)  
 3 2 1

**Percussion 3**  
 3 Wood Blocks (later, guiro, whip, & vibraphone)  
 3 2 1  
 Bass Drum

piano  
 harp  
 strings (2 violins, viola, cello, contrabas)

During the last section of the work ("Doorway"), the performers are asked to sing. The range used is a common one, hopefully insuring that all pitches can be sung by any voice type, quality or gender, providing the tone production is always falsetto. Syllables are given for each note and should be **pronounced in Italian**. I choose, however, not to reveal the origin of these syllables.



**Percussion Mallets and Notation**

soft bass drum mallet	hard rubber mallet	long triangle beater
large Tam Tam mallet	polyurethane head mallet	mallet shaft (usually on guiro)
soft, yarn-wound mallet	brass head mallet	contrabass bow
medium-hard, yarn-wound mallet	wooden stick	using rapid, back-forth motion with on surface of instrument with brush
soft rubber mallet	wire brush	buzz roll (always with wooden sticks)
		slowly swish wire brush around drum head (always bass drum)

**Other Notation Issues**

arpeggiate chord from lowest to highest note	piano cluster, including all pitches within given range
flute diagram for multiphonic fingering	diagram for oboe and clarinet multiphonic fingerings (letters or numbers indicate additional keys to be used, drawn from either Bartolozzi's New Sounds for Woodwinds or from player recommendations)
indicates slap tongue on saxophone, clarinet and bass clarinet and muted piano	muted by finger pressure on string close to the tuning pegs
snap or Bartok pizzicato	"around rim" on tam tam means a single stroke around the back of the rim of a suspended tam tam with a long triangle beater, as indicated on the diagram below. The sound should involve mostly upper resonances and possibly the appearance of a few identifiable partials
+	
?	

\* = for all string instruments, lay fingers lightly across string or strings indicated by the diamond notehead at a non-nodal point (somewhere below the 3:2 node is good; i.e. toward the nut; also at around the tritone point on the string); do NOT depress strings so that a pitch is produced: bow with a slow, light stroke using relatively little bow pressure; the sound should be breath-like or whispery with no pitch or as little as possible; some pitch may be unavoidable on violins but should be minimized. The *sul tasto* harmonics should be breathy, mildly harsh, and represent a step closer to pitch than the diamond notehead/asterisk sound.

**X** = through the stem indicates voiced (with notehead) or unvoiced (if no notehead) key click(s) on wind instruments.

**Bassoon pizzicato** is executed by removing the bassoon reed and articulating the indicated pitch on the bocal alone.

Bassoon multiphonics, unlike the wind other instruments, are indicated by giving the fingered note with the additional keys required to produce the multiphonic also given. The glissando effect of moving from (or to) the multiphonic to (or from) a pitch involves progressive embouchure adjustments--liping up to get to the pitch or liping down to move to the multiphonic--as well as the addition of the "whisper" key. The player should also be prepared to experiment with the amount of reed being taken into the mouth as this may also have an effect on the success of the gesture.

Quarter tones on all wind instruments should be fingered rather than done with embouchure wherever possible. Glissand in the winds, on the other hand, may be done either with the fingers or the embouchure, whichever is more successful and effective.

Stemless noteheads in brackets in piano and harp are to be played continuously, in any order, and as fast as possible. Where a particular note group is indicated at the end of a braced section, those notes should be the last group played.

Ricochet notation in the strings is not meant to indicate the precise number of ricochets for each attack; rather, the duration of the note to which ricochet is applied is the most significant aspect of the notation.

**Accidental policy:** accidentals normally affect only the notes they precede and do not carry through measures or across bar lines. The only exception is with ties, where the accidental always carries over.

The score sounds as written, with the sole exception of the sounding octave of the contrabass, crotales, and glockenspiel.

**General Performance Note** (for the conductor and ensemble; **not** to be used as a program note)

**Go (...go...go)** consists of three long sections or movements: I. Scrim, II. The Bridge of Wax, III. Doorway.

This work deals with the relationship between sound (or timbre) and more conventional pitch-harmonic and pitch-rhythmic controls at every structural level. The opening movement or section focuses mostly on the former category (manifested by the evolution of individual notes from the whispery, shifting sounds that pervade the opening pages. Harmonies begin to evolve toward the end of this section, as do certain tone color combinations that interact with and, to a certain extent, compete with these harmonies within the overall structure. The Bridge of Wax converts the trills of Scrim into notated and literal string glissandi that, eventually, activated the entire audio spectrum of the ensemble. Through the ongoing development of and by the end of this section, a refinement of the evolving harmonies of section one has taken place that yields the eventual harmonic emphasis (and, to some extent, stability) of Doorway. This final section contrasts the final outcomes of the developmental process in the work by "finishing off" the glissando ideas of section two in the combination of glissandi, percussion outbursts, and reiterative figures that interrupt the natural and progressive emergence of the principal harmony of the ending. This is not necessarily at all a resolution of the structural tensions that existed between pitch-dominated and "sound"-dominated areas of the work. The layering that is more or less constant prevents any such banal outcome of "oppositions." Nor is the idea of a real duality between these musical concepts contemplated here; they are, after all, merely extensions of each other and, while they might appear to involve contrast, contact and conjoining is far more the norm, both in this piece and in reality. Rather, the overall structural motion may be viewed as **one of many** possibilities when conventional boundaries of musical exploration are expanded. It is exactly here that I believe the cutting edge of music to be and likely to remain for the next few decades, following upon the work done by Varese, Nono, Xenakis, Sciarrino, Lachenmann, Gubaidulina, and others.

On a somewhat more practical level, the dynamics in the piece are often very quiet. I intend them to be thought of as "absolute,"

recognizing, of course, the practical differences between instruments. My *pp* and *ppp* should be understood as being very quiet indeed,

making the contrast with *f* and above that much greater. Finally, the really important moments of the piece (that is, the ones that have the

greatest importance in the overall organization of the above interactions) are not necessarily the loudest points. Clearly, the switch to pitched percussion at Doorway is a major articulation in the form. The loud, reiterative sections toward the end of Doorway, while dramatic, are not really the arrival core point of the material. The sung chords, earlier and later, that take precedence (the supremacy of the voice as the true progenitor of music as an art? You bet!). This looks backward into each previous movement/section and shows that the filtering down to particular chords (hopefully, perceivable as the inevitable result of the gradually filtering out of macro- and micro- elements over the course of the entire work) carries the most structural weight. I nearly called the piece "reverse affect" because of this shift in importance from what is loud to what is more measured and paced--more reasonable. Part of the contrast that gives, I hope, the work a lot of its energy will derive from this particular contrast, especially as a function of listening memory.

Getting away from the mundane briefly, I can say that "going" (motion of any type) is an important factor. The game of Go, involving a continuous fluctuation of positions, was also a factor. I have written two other works I have called Fantasia (in the late Renaissance sense of the word) that have also dealt with similar concerns and processes, though in no way nearly as radically. With this piece, I feel as though I am both going and have gone to some, at least for me, new places.









Fl.  $\diamond$   $\text{ppp}$   $\text{pp} < p$

B. Cl.  $\text{ppp}$   $\text{pp} < p$

Perc. 1  $\text{pp} < p > \text{pp}$   $p <$   $\text{mp}$

Perc. 2  $< \text{mp} > \text{pp}$   $p < \text{mp}$

Perc. 3  $\text{pp} < p > \text{pp}$   $\text{mp}$   $p$  *swipe head near rim*

Vln. I  $\diamond$  *arco*  $\text{pp} < p > \text{pp}$   $p >$   $p <$   $\text{pp} < p > \text{pp}$  *ricochet*  $\text{mf} > \text{mp}$

Vln. II *sul tasto* *punta d'arco*  $p >$  *col tasto*  $p <$  *ord*  $\text{pp} < p > \text{pp}$  *pizz* *arco sul pont. (non rem)*  $\text{mf}$   $\text{pp} < \text{mf} > p$

Vla.  $\text{pp} < p > \text{pp}$   $\text{mp}$

Vc.  $(p)$   $(V)$   $(\square)$   $(V)$   $(\square)$   $(V)$

Cb. *pizz*  $\text{mp}$  *pizz*  $\text{mp}$





*accel.* ..... *a tempo* (♩ = 52)

Fl. *pp* < *p* > *pp*

B. Cl. *pp* < *p* > *pp*

B. Cl. *pp* < *p* > *pp*

T. Tbn. *pp* *whisper mute* *3*

Perc. 1 *mf* *accel.* ..... *a tempo* (♩ = 52) *p* < *mp* > *p*

Perc. 2 *p* *3* *p* < *mp* > *pp*

Perc. 3 *mp* *mp* *mp, p* *(one stroke, ricochet)* *p* *(one stroke, ricochet)* *mp*

Pno. *scratch w/ fingernail (as before)* *mf* *On Keyboard* *mf*

Hp. *B ♭ C ♯ D ♭* *E ♯ F ♯ G ♭ A ♯* *mf* *mp* *p* *mf*

Vln. I *mp* *ppp* < *p* > *accel.* ..... *a tempo* (♩ = 52)

Vln. II *(pizz)* *mp* *arco* *ricochet* *mf* > *p* *mf* > *p*

Vla. *sul tasto* *pp* < *p* > *pp* *ord* *ricochet* *mf* > *p* *ord* *pp*

Vc. *punta d'arco* *p* < *mp* > *pp* *pizz* *mf* *mp* *mp* *arco* *3* *pp*

Cb. *arco* *p* *pizz* *3* *f*

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

B. Cl. *ppp < pp*

A. Sx. *pp*

Bsn. *ppp < pp*

Hn. *con sord*  
*pp*

C Tpt. *whisper mute*  
*pp*

T. Tbn. *>*

Perc. 1 *mp > pp*  
*pp < p*

Perc. 2 *p*  
*mp > p*

Perc. 3 *mf*  
*p < mf*  
*mp*  
*pp < p > pp*

Pno. *On Strings*  
*scratch w/ fingernail (as before)*  
*< f*  
*On Keyboard*  
*mf*  
*mp*

Hp *mf*  
*mf*  
*Bb C# D*  
*Eb F# G A*  
*pp < mp > p p <*  
*gliss*

Vln. I *ricochet*  
*mf > p*  
*ppp*  
*p*  
*pizz*  
*p*

Vln. II *pp*  
*p*  
*pizz*  
*mf*  
*p*  
*mf*  
*arco sul tasto*  
*pp < p*

Vla. *p*  
*sul pont*  
*pizz*  
*mf*  
*p*  
*mf*  
*arco sul tasto*  
*pp < mp > p*

Vc. *hinc gliss*  
*arco*  
*mf > p*  
*ricochet*  
*mf*  
*mf*  
*Sul G and D*  
*p*

Cb. *p < mf*  
*p < mf*  
*f*  
*mf*  
*pizz*  
*mf*

53

Fl. *gliss* (w/embouchure) *p* < *mp* *mf* *voiced key click*

Ob. *p* < *mf*

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

B. Cl. *pp* < *mp* > *pp* *mf* *slap tongue*

Bsn. *pp* < *p* *pp*

Perc. 1 *mf* > *p* < *mp* > *p* *mp* *pp* < *mp* > *p*

Perc. 2 *mp* > *p* *pp* < *p* *p* < *mp* > *p*

Perc. 3 *p*

Pno. (On Kybd) *gliss* *p* < *mf* On Strings *gliss* quickly on strings with flesh of finger *pp* (approximate pitches) *p* On Strings *pluck* *mp* *mf* On Keyboard

Harp *mp* *mp* *pp* *brush fingertips (gliss) on strings indicated*

54

Vln. I *pizz* *mf* *arco* *Sul G* *pp* < *p*

Vln. II *ord* *p*

Vla. *ord* *p*

Vc. *ord*

Cb. *Sul E* *p*

A. Sax. *mf* *ord*

Bsn. *mp* *mp < f* *p*  
Bassoon pizz (see note) Put on reed  
quickly remove reed

T. Tbn. *pp < mf* *pp <* *ord*  
open unpitched, air sound only (as before)

Perc. 1 *p < mp* *ff*  
*scrape from bell to rim*

Perc. 2 *pp < mp* *pp < p* *mp* *mp*

Perc. 3 *p* *ff* *mp*  
*swipe head near rim*

Pno. *mp* *mp* *p* *f*  
On Keyboard On Strings  
*scratch w/ fingernail (as before)*

Hp. *mp* *pp* *p*  
*brush w/ fingertips, as before*

Vln. I *mf* *f* *p* *mf*  
*pizz* *arco*

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

Vla. *pp < mp > p* *p*  
*sul tasto* *Sul C (sul tasto)*

Vc. *p* *mp* *p* *ord non-vib*

Cb. *ppp*



Fl. *pp* *p*

Ob. *mp* *pp* *p*

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

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

A. Sx. *p* *mf* *mp* *mf*

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

Hn. *p* *mp*

C Tpt. (whisper mute) *ppp* *pp* *pp*

T. Tbn. *pp* *mp*

Perc. 1 *pp* *p* *mp* *p* *pp* *mp* *p*

Perc. 2 *pp* *p* *pp* *p*

Perc. 3 *pp* *mp* *pp* *mp*

Pno. *f*

Harp *pp* *mp* *p*

Vln. I *pp* *mp* *p* *mf* *p* *pizz* *p* *mp* *p*

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

Vla. *mp* *p*

Vc. *mp* *p* *pizz* *mp* *p*

Cb. *mp* *p* *mp* *p*

Tempo: ♩ = 52

Dynamic markings: *pp*, *p*, *mp*, *mf*, *f*, *ppp*

Performance instructions: *whisper mute*, *gliss*, *ricochet*, *pizz*, *swipe head near rim*





This page of a musical score contains the following parts and markings:

- Flute (Fl.):** *mp*, *p*, *p*
- Oboe (Ob.):** *mf*, *mp*
- Bass Clarinet (B. Cl.):** *mp*, *p*, *pp* < *mf*
- Bassoon (Bsn.):** *mp*, *p*, *mf* > *p*, *mp* > *p*, *p* < *mf*
- Alto Saxophone (A. Sax.):** *p*, *mp*, *p*, *mf*, *p*
- Trumpet (C Tpt.):** *mp* > *p*, *pp* (whisper mute)
- Trombone (T. Tbn.):** *p*, *mp*, *pp* (whisper mute), *gliss*
- Percussion 1 (Perc. 1):** *p* < *mp* > *p*, *pp* < *mp*
- Percussion 2 (Perc. 2):** *p* < *mp* > *p*, *pp*, *pp* (near rim)
- Piano (Pno.):** *f*
- Harpsichord (Hp.):** *f*
- Violin I (Vln. I):** *mf*, *p*, *mp*, *hmc gliss*, *Sul A*
- Violin II (Vln. II):** *pp*, *p* < >, *p*, *mp* > *p*, *hmc gliss*, *Sul G*
- Viola (Vla.):** *mp* > *p*, *p*, *Sul C*
- Cello (Cb.):** *pp*, *mp*, *pp*, *gliss*, *Sul D*, *p* < *mf* > *p*, *mf* >, *ricochet*

Fl. *(p)*  
 B♭ Cl. *> p*  
 B♭ Cl. *mp p*  
 A. Sax. *p*  
 Bsn. *p*  
 Hn. *senza sord*  
 C Tpt. *f*  
 T. Tbn. *f*  
 Perc. 1 *(p)*  
 Perc. 2 *mp p*  
 Perc. 3 *p*  
 Pno. *mp p p mp*  
 Hp. *p mp mp p*  
 Vln. I *sul pont 3 p < mf > p ord ricochet mp mp*  
 Vln. II *sul pont 3 p < mf > p ord ricochet mp mp*  
 Vla. *sul tasto Sul C and G p < mf ord ricochet mp >*  
 Vc. *arco mf mf pp gliss Sul G*  
 Cb. *pizz mf*





II. The bridge of wax

78 ♩ = 66

Fl.

B.Cl.

A. Sax.

Bsn.

Perc. 2

Pno.

Hp

Vc.

Cb.

*ff* *p* *mp* *p* *pp* *mf* *gliss* *pizz* *pp* *mp* *p* *mf*

scrape from bell to rim

gradually lip up

around rim (see diagram)

Bb C D Eb  
E F G A

9 10

Detailed description: This page of a musical score, numbered 18, is titled 'II. The bridge of wax'. It features a tempo of 66 beats per minute. The score is arranged for a woodwind ensemble (Flute, Bass Clarinet, Alto Saxophone, Bassoon), Percussion 2, Piano, Harp, Violoncello, and Contrabass. The Flute part is mostly silent. The Bass Clarinet plays a long, sustained note that starts at a very soft *pp* dynamic and gradually increases to *p*. The Alto Saxophone plays a melodic line starting at *p*. The Bassoon has a rhythmic pattern with 'x' marks above it, starting at *mp* and ending with a 'gradually lip up' instruction. Percussion 2 uses mallets to create 'scrape from bell to rim' sounds, with dynamics ranging from *pp* to *mp*, and a triplet of notes marked *p*. The Piano part features a complex melodic line with dynamics from *ff* to *p*. The Harp part is mostly silent, with a *gliss* instruction at the end. The Violoncello and Contrabass parts play a rhythmic accompaniment, with the Cb. starting at *ff* and the Vc. at *pp*. A key signature change is indicated by a double sharp sign for F in the Harp part, with a chord chart showing Bb, C, D, Eb, E, F, G, A.

Fl. *mf* *p* *p*

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

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

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

A. Sax. *mf* *mp* *mf* *mf* *p*

Bsn. *mp* *mf* *mp*

Hn. *p* < *mf*

C Tpt. *p*

Pno. *mf* *gliss* *p*

Hp. *mf* *gliss*

Vln. I *pp* *p* *mf* *p*

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

Vla. *p* *mf* *Sul G* *p* *mp*

Vc. *> p* *p* *mp*

Cb. *Sul D* *p*

Fl. (p)  $f^9 > mp$

B. Cl.  $pp < mp > pp < mp > pp < mp > pp < mp > pp$

B. Cl.  $pp$

A. Sax.  $pp < mp > pp$

Bsn.  $p < pp > mp < mp >$

C. Tpt.  $mp < p >$

T. Tbn.  $p < mp > p$

Perc. 1  $mf < mp >$

Perc. 2  $pp < mp >$  scrape from bell to rim

Pno.  $pp < mf >$  *scd. Lv.*

Vln. I  $pp < p > mp$

Vln. II  $p < mf > pp < mp > pp$

Vla.  $mf$  *gliss*

Vc.  $mf < p >$  *gliss*

Cb.  $mp < mf >$  *hmc gliss*

This page of a musical score includes the following parts and markings:

- Flute (Fl.):** Starts with a *p* dynamic, followed by a triplet of notes marked *mp*.
- Oboe (Ob.):** Features a triplet of notes marked *mp*, a *f* dynamic, and a *p* dynamic.
- Bassoon (Bsn.):** Includes a "gradually lip up" instruction and a *mf* dynamic.
- Clarinet (B. Cl. / B. Cl.):** Shows dynamics of *mf*, *mp*, and *mf*.
- Alto Saxophone (A. Sax.):** Features dynamics of *mf*, *mp*, and *mf*.
- Percussion (Perc. 1 / Perc. 2):** Perc. 1 has a *pp* dynamic; Perc. 2 has a *pp* dynamic.
- Piano (Pno.):** Includes dynamics of *pp* and *mp*.
- Harpsichord (Hp.):** Features a *p* dynamic and a *mf* dynamic.
- Violin I (Vln. I):** Includes a *gliss* marking, dynamics of *mf*, *mp*, and *mf*, and a *molto sul pont* instruction.
- Violin II (Vln. II):** Features a *p* dynamic, a *mf* dynamic, and a *molto sul pont* instruction.
- Viola (Vla.):** Includes a *gliss* marking, dynamics of *mf*, *p*, and *mp*.
- Violoncello (Vc.):** Features a *gliss* marking, a *Sul A* instruction, and a *mp* dynamic.



Fl.  $\Omega$

Ob.  $t$   $p$   $mp$   $mf$   $9$   $9$   $9$

B. Cl.  $3$   $p$   $mp$   $p$

B. Cl.  $p$

A. Sx.  $p$   $mp$   $p$

Bsn.  $mp$   $p$

Hn.  $3$   $p$   $mp$   $p$

C Tpt.  $3$   $3$   $3$   $3$   $p$   $mf$   $mp$  *harmon mute, stem out*

T. Tbn.  $3$   $3$   $3$   $p$   $mp$   $p$  *harmon mute, stem out*

Perc. 1  $p$

Perc. 2  $p$

Perc. 3  $p$

Pno.  $mf$

Hp. *pres de la table*  $5$   $3$   $5$   $mp$   $mf$   $p$   $D^\#$   $\infty$

Vln. I *pizz*  $p$   $Sul A$   $pp$   $mp$  *hmc gliss*

Vln. II  $3$   $pp$   $gliss$   $mp$

Vla.  $t$   $p$   $mp$   $pp$

Vc.  $3$   $mf$   $p$

This page of a musical score contains the following parts and markings:

- Flute (Fl.):** Starts with a diamond symbol. Dynamics include *f*, *mp*, *mf*, and *p*. A circled *000* is written above the staff.
- Oboe (Ob.):** Dynamics include *p*, *mf*, and *pp*. A circled *10* is written above the staff.
- Bass Clarinet (B. Cl.):** Dynamics include *p* and *mp*. A circled *9* is written above the staff.
- Bassoon (Bsn.):** Dynamics include *mp*, *p*, *mf*, and *f*. A circled *9* is written above the staff.
- Alto Saxophone (A. Sax.):** Dynamics include *mp*, *f*, and *p*. A circled *9* is written above the staff.
- Trumpet (C Tpt.):** Dynamics include *p*, *mf*, and *mp*. A circled *3* is written above the staff.
- Trumpet (T. Tbn.):** Dynamics include *p* and *mp*. A circled *3* is written above the staff. A *gliss* marking is present.
- Percussion (Perc. 1 & 2):** Perc. 1 has a circled *3* and *mf*. Perc. 2 has a circled *3* and *pp*.
- Piano (Pno.):** Dynamics include *mp*, *pp*, and *mf*. A circled *5* is written above the staff.
- Harpsichord (Hp):** Dynamics include *mp*, *mf*, and *mp*. A circled *3* is written above the staff. A chord diagram is shown:  $\begin{pmatrix} E & F & G & A \\ B & C & D & \# \end{pmatrix}$ .
- Violin I (Vln. I):** Dynamics include *p*.
- Violin II (Vln. II):** Dynamics include *p* and *mf*.
- Viola (Vla.):** Dynamics include *p*, *mp*, *pp*, and *mf*. A circled *3* is written above the staff.
- Violoncello (Vc.):** Dynamics include *p*, *mp*, and *pp*. A circled *3* is written above the staff. A *gliss* marking is present.
- Double Bass (Cb.):** Dynamics include *p*. A circled *3* is written above the staff.

**Fl.** *mf* *f* *mp* (9)

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

**B. Cl.** *pp* *mf* (10)

**B. Cl.** *p* *mp* (10)

**Bsn.** *p* (possible) *mf* (9) *ord* (9) *gradually overblow to create multiphonic*

**T. Tbn.** *p* *open*

**Perc. 2** *mp* *pp* *mp* *near rim*

**Vln. I** *mp* *f* *p* *Sul D* *gliss*

**Vln. II** *p*

**Vla.** *p*

**Vc.** *p* *f* *mp* (7)

**Cb.** *p* *f* *mf* *gliss* *hmc gliss*



FL. *f* *ff* *mp*

Ob. *mf* *f* *ff*

B-Cl. *ff*

B.Cl. *f* *ff* *embouchure gliss*

A. Sx. *ff* *mf* *ff* *mf* *f* *ff* *mf*

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

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

C Tpt. *ff* *mf* *pp* *p*

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

Perc. 1 *f* *p* *mf* *p*

Perc. 2 *p* (*p*)

Perc. 3 *mf*

Pno. *p* *mf* *gliss*

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

Vln. I *ff* *hmc gliss*

Vln. II *ff* *hmc gliss*

Vla. *ff* *hmc gliss*

Vc. *ff* *hmc gliss*

Cb. *Sul A* *p* *slow gliss* *mp* *p*

97

Fl. *mp* *pp*

Ob. *pp*

B♭ Cl. *p* *pp*

B. Cl. *pp* *mf* *f* *pp*

A. Sax. *mp* *p* *pp* *mp* *pp*

Bsn. *mp* *pp*

Hr. *pp* *p* *f*

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

T. Tbn. *pp*

Perc. 1 *p*

Perc. 2

Perc. 3 *mf* (possible) *<p>*

Pno. play indicated notes in any order, fast as possible *pp* *p* *pp*

Hp. play indicated notes in any order, fast as possible  
B C D  
E F G♭ A♭ *pp* *mp* *pp*

Vln. I *non-vib* *p* *sul pont* *mf* *ord (non-vib)* *p*

Vln. II *non-vib* *p* *sul pont* *mf* *ord (non-vib)* *p* *sul pont* *ord (non-vib)*

Vla. *non-vib* *p* *mf* *p* *ord (non-vib)*

Vc. *non-vib* *p* *mf* *p* *ord (non-vib)*

Cb. *pizz* *mp* *mf*

100

Fl. *mf* *p*

Ob. *mf* *p*

B. Cl. *mf* *p*

B. Cl. *mf* *p*

A. Sx. *mf* *p*

Bsn. *f* *p* *mf*

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

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

T. Tbn. *mp*

Perc. 1 *p*

Perc. 2 *pp* *p* *pp* *p*

Perc. 3 *mp*

Pno. *mf*

Vln. I *(p)* gradually add vib to ord vib *gliss* *mp* *pp*

Vln. II *(p)* gradually add vib to ord vib *gliss* *mp* *pp*

Vla. *(p)* gradually add vib to ord vib *Sul G* *gliss* *mp* *pp*

Vc. *(p)* gradually add vib to ord vib *gliss* *mp* *pp*

Cb. *mf* *arco non-vib* *pp*







108

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

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

A. Sax. *p* *mp* *pp* *f* *mf* *10* *p*

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

Hn. *mp* *p* *pp*

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

T. Tbn. *pp* *mp* *pp*

Perc. 1 *pp* *p* *pp*

Perc. 2 *mp* *pp* *mp* *mf* *p* *mp* *p*

Pno. *pp* *5* *mp*  
cuts off all strings below the dampers

Hp. *p* *mf*

Vln. I *p* *p* *Sul E* *8va*

Vln. II *p* *p* *Sul E* *8va*

Vla. *p*

Vc. *p* *Sul A*

This page contains the musical score for measures 109 and 110 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- FL.** (Flute): Measure 109 has a diamond-shaped rehearsal mark. Measure 110 features a complex rhythmic pattern with dynamics *f* and *mp*.
- Ob.** (Oboe): Similar to the flute, with dynamics *f* and *mp*.
- B. Cl.** (Bass Clarinet): Measure 109 has a diamond mark. Measure 110 includes dynamics *f* and *mp*.
- B. Cl.** (Bass Clarinet): Measure 109 has a diamond mark. Measure 110 includes dynamics *f* and *mp*.
- A. Sx.** (Alto Saxophone): Measure 109 has a diamond mark. Measure 110 includes dynamics *f* and *mp*.
- Bsn.** (Bassoon): Measure 109 has a diamond mark. Measure 110 includes dynamics *f* and *mp*.
- Hn.** (Horn): Measure 109 has a diamond mark. Measure 110 includes dynamics *mp* and *p*.
- C Tpt.** (Cornet/Trompete): Measure 109 has a diamond mark. Measure 110 includes dynamics *p* and *mp*.
- T. Tbn.** (Trombone): Measure 109 has a diamond mark. Measure 110 includes dynamics *mp* and *p*.
- Perc. 1** (Percussion 1): Measure 109 has a diamond mark. Measure 110 includes dynamics *p* and *mp*.
- Perc. 2** (Percussion 2): Measure 109 has a diamond mark. Measure 110 includes dynamics *pp* and *mp*.
- Perc. 3** (Percussion 3): Measure 109 has a diamond mark. Measure 110 includes dynamics *p* and *mp*.
- Pno.** (Piano): Measure 109 has a diamond mark. Measure 110 includes dynamics *pp* and *mf*.
- Hp.** (Harp): Measure 109 has a diamond mark. Measure 110 includes dynamics *p* and *gliss.*
- Vln. I** (Violin I): Measure 109 has a diamond mark. Measure 110 includes dynamics *p*, *mp*, and *f*.
- Vln. II** (Violin II): Measure 109 has a diamond mark. Measure 110 includes dynamics *p* and *mp*.
- Vla.** (Viola): Measure 109 has a diamond mark. Measure 110 includes dynamics *p* and *mp*.
- Vc.** (Violoncello): Measure 109 has a diamond mark. Measure 110 includes dynamics *mp* and *gliss.*
- Cb.** (Cello): Measure 109 has a diamond mark. Measure 110 includes dynamics *mp* and *p*.

The score includes various musical notations such as slurs, ties, and dynamic markings. A "gradually release ped" instruction is present in the piano part. Rehearsal marks are indicated by diamond shapes containing the measure numbers 109 and 110.



Fl. *ff* *pp*

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

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

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

A. Sax. *f* *ff* *p* *pp* *p*

Bsn. *ff* *mp* *pp* *mp* *p*

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

T. Tbn. *mf* *f* *mp* *pp* *p*

Perc. 1 *p* *pp* *p* *pp*

Perc. 2 *pp* *p*

Perc. 3 *mf* *pp* *p* *pp* *mp* (Guero)

Pno. *fff*

Hrp. *pp* *p* *pp*

Vln. I *fff* *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *mp* *p*

Cb. *p* *ff* *mp* *p*

116

Fl.

Ob.

B. Cl.

B. Cl.

A. Sx.

Bsn.

C. Tpt.

T. Tbn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*pp < mp > p*

*p < mf > p*

*p*

*mp*

*f*

*mp*

*p*

*mp*

*p*

*pp < mp > pp*

*pp < p*

*pp < mp > p*

*pp < p*

*pp < p*

*mp*

*p*

*mf*

*f*

*mf*

*mp*

*f*

*p*

*mf*

*p < mp > pp*

*p < mp > pp*

*f*

*mf*

*mp*

*mp*

*p*

*gliss (hold P4 interval)*

*ricochet*

*mf*

*sul pont*

*p < mp > pp*

*ricochet*

*mf*

*mp*

*p*

*mp*

*p*

115

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

Ob. *mf* *pp*

B. Cl. *f* *pp* (slap tongue) *mf* *mp* *pp* *p* *pp*

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

A. Sax. *f* *p* *mf* *p*

Bsn. *p* *p*

Hn. *mp*

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

T. Tbn. *p* *pp*

Perc. 1 *p*

Perc. 2 *(p)*

Perc. 3 Guiro *p* *mf* *p* 3 wdbl *p*

Pno. *mf* *p* *mf* *pp* On Strings *gliss* *mp* 1.h.

Harp *mf* *f* *gliss* *G♯*

116

Vln. I *pp* *p* *gliss* *mf* *p*

Vln. II *pp* *p* *gliss* *mf* *p*

Vla. *ppmf* *pp* *pp* *mf* *pp*

Vc. *(p)* *(p)*

Cb. *(p)* *(p)*

121

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

Ob.  $mp > pp$   $p$

B. Cl.  $mp > pp$   $pp$   $mp$   $pp$   $p$  (slap tongue)

B. Cl.  $mp < f$   $mf$   $mf$

A. Sax.  $mp > pp$   $pp$   $mf$   $f$   $mf > pp$

Bsn.  $mp > pp$   $mp < f$   $p < f > p$   $mf > pp$

Hn.  $mp < mf > mp$   $ppp < pp$

C Tpt.  $pp < p > pp$   $p$

T. Tbn.  $mp < f$   $ppp < pp$  match horn timbre

122

Perc. 1  $p < mp > pp$   $p$

Perc. 2  $pp$   $p$   $p <$

Perc. 3 Guiro  $mf$

Pno. On Keyboard  $mf$  On Strings  $mf$  On Keyboard  $mf$  On Keyboard  $pp < p$  On Strings  $pp < p$

Hp  $f$   $p < mf$   $pp < p$  gliss

Vln. I  $(p)$   $mf$   $gliss$   $p$   $p < mp > p$

Vln. II  $(p)$   $p < mp > p$

Vla.  $p$

Vc.  $pp$   $gliss$  up to inception of line  $p < mf > p$

Cb.  $pp$   $pizz$   $mp$



124

Fl. *pp*  $\triangleleft$  *p*  $\triangleright$  *pp* *mp*  $\triangleright$  *p* *pp*

Ob. *pp* *p*  $\triangleleft$  *f* *mp*

B♭ Cl. *pp* *p*  $\triangleleft$  *f*

B. Cl. *pp*  $\triangleleft$  *p* *p*  $\triangleleft$  *f*

A. Sax. *p*  $\triangleleft$  *mp*  $\triangleright$  *p*

Bsn. *ppp*  $\triangleleft$  *p*  $\triangleright$  *pp* *mf*  $\triangleleft$  *p*

Hn. *pp* *mp* *pp*  $\triangleleft$  *p* *pp*  $\triangleleft$  *p* *p*

C Tpt. *mp* *pp*  $\triangleleft$  *p* *mf* *p* *mp*  $\triangleleft$  *f*  $\triangleright$  *p*

T. Tbn. *pp* *ppp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *f*  $\triangleright$  *p*

Perc. 1 *p* *mp* *mf* *mp*

Perc. 2 *pp*  $\triangleleft$  *mp*  $\triangleright$  *p*

Perc. 3 *pp*  $\triangleleft$  *mp*  $\triangleright$  *pp* *mp*

Pno. *mf* *mf*  $\triangleright$  *mp*

Harp. *p* *f*

Vln. I *pp*

Vln. II *pp*  $\triangleleft$  *p*  $\triangleleft$  *pp* *pp*  $\triangleleft$  *mp* *p*

Vla. *f* *pp* *mp* *pp*  $\triangleleft$  *p*

Vc. *pp* *mp* *pp*  $\triangleleft$  *p*

Cb. *pp* *arco*

000

+W, +Bb

w/flesh of finger (as before)

*pizz*

*arco*

130

Fl. *p*

B. Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn.

Perc. 1 *pp* *mp* *p* *pp* *mp* *p*

Perc. 2 *p* *mp* *p* *pp*

Perc. 3 *pp* *mp* *p*

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

Hp. *mp* *C#*

Vln. I *mp* *p*

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

Vla. (*p*)

Vc. (*p*)



♩ = 60 *Strings calmo, winds and percussion poco agitato*

135

Fl. *p < mp > p*

B. Cl. *p < mf*

B. Cl. *p < mf*

A. Sax. *p < mf* *mp*

Bsn. *p < mf* *mp*

135

♩ = 60 *Strings calmo, winds and percussion poco agitato*

Perc. 1 *f* *mf* *p*

Perc. 2 *mp* *p*

Perc. 3 *whip* *3 wdbl* *whip* *wdbl* *ff* *mf*

Pno. *fff* *f*

Hp. *mf*

135

♩ = 60 *Strings calmo, winds and percussion poco agitato*

Vln. I *(p)*

Vln. II *(p)*

Vla. *(p)*

Vc. *(p)*

Cb. *mf* *mp* *mp*

*sul tasto*  
*a Burke harsh*

*(sul tasto)*

135

Fl. *accel.* ..... to

Perc. 1 *pp* *mp* *pp* *mp* *p* *accel.* ..... to

Perc. 2 *pp* *p* *mp*

Perc. 3 *p* *mp* Guiro 3 wdbl 5

Pno. *pp* *mf*

Hp *mf* *mf* *p*  
E F# G A b  
B# C# D#  
D b

136

Vln. I *gliss.* *(p)* *accel.* ..... to

Vln. II *gliss.* *Sul A* *Sul E* *mp* *p*

Vla. *gliss.* *(p)* *Sul A* *gliss.* *Sul D* *mp* *p*

Vc. *mp* *p*

Cb. *ord.* *pp* *p*

♩ = 66 rit. ----- ♩ = 52 accel. -----

142

Fl.  $p < mf$

Ob.  $pp <$

B. Cl.  $pp < mp < pp$   $pp <$

B. Cl.  $pp < mp > pp$   $pp <$

A. Sax.  $pp < p$

Bsn.  $pp < p$   $p$

Hn.  $p < mf$

C. Tpt.  $p < mf$

T. Tbn.  $p < mf$

143

♩ = 66 rit. ----- ♩ = 52 accel. -----

Perc. 1  $p < mp > p$   $p < mp$

Perc. 2 (scrape)  $mf$

Perc. 3  $pp < mp > p$   $p < mp$

Pno. catch resonance with pedal ONLY  $lv.$

144

♩ = 66 rit. ----- ♩ = 52 accel. -----

Vln. I  $mp$   $p$   $(p)$

Vln. II  $(p)$

Vla.  $(p)$

Vc.  $mp$   $p$   $p$

Cb.  $p$

*a tempo*  
(accel) ----- *a tempo* (♩ = 52)

*winds piu calmo*

Fl. *pp* < *mp* *p* > *pp* *pp* < *mp*

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

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

B. Cl. *mp* < *p*

A. Sx. *f* < *p* (slap tongue) *mp*

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

C. Tpt. *pp* < *p* > *pp* *gliss*

T. Tbn. *p*

Perc. 1 *mp* < *pp*

Perc. 2 bell rim scrape (bell to rim) *mp* *pp* < *p* *mp* *p* < *mp*

Perc. 3 3 wdbl Guiro *mp* > *p*

*a tempo*  
(accel) ----- *a tempo* (♩ = 52)

Vln. I *p* *mp* *p*

Vln. II *mp* *mp*

Vla. *p* *pp* *mp*

Vc. *p* *mp* *p*

Cb. *p* > *pp*

## III. Doorway

144

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

Ob. *pp* *mp* *pp* *pp* *mp* *pp*

B♭ Cl. *pp* *p* *mp* *mp* *pp* *mp* *pp*

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

A. Sax. *mp* *p* *f* *pp* *mp* *pp* *p* *pp* *mp* *pp*

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

Hr. *p* *pp* *mp* *pp*

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

T. Tbn. *p* *pp* *mp* *pp*

Perc. 1 *mp* *pp* *5 Toms*

Perc. 2 *pp* *p* *mp* *p* *pp* *p* *pp* *pp* *pp*

Perc. 3 *mp* *3 wdbl* *Güiro* *Vibes*

Pno. *mp* *pp* *mp* *p*  
 (On Kybd) *mp* *pp* *mp* *p*  
 On Strings *scratch w/ fingernail (as before)*

Hp. *B♭ C♯* *mp* *mf*

Vln. I *p* *mp* *p* *pp* *p*

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

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

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

Cb. *pp* *mp* *pp* *pp*

145



153

accel. ----- a tempo (♩ = 52)

Fl. *pp* *mp* *p*

Ob. *p* *mp* *pp*

B♭ Cl. *p* *pp*

B. Cl. *pp* *pp*

A. Sax. *p* *pp*

Bsn. *p* *pp*

Hr. *ppp* *p*  
*con sord*

C Tpt. *ppp* *p*  
*harmon mute, stem in*

T. Tbn. *ppp* *p*  
*whisper mute*

154

Per. 1 *mp* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *p*  
*Crot* *5 Toms*

Per. 2 *mp* *pp* *p*  
*Glock* *3 Cym*

Per. 3 *p* *p* *pp* *mp* *p*  
*3 wdbi* *BD*

Pno. *f* *p*

Hp. *ff* *p*  
*G ♭ A ♯* *B ♯ C ♯ D*  
*E F ♯ G A ♭*

155

accel. ----- a tempo (♩ = 52)

Vln. I *mp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *p* *pp*

Vc. *mp* *p* *pp*

Cb. *pp* *mp* *pp*





164

accel. -----  $\bullet = 60$

Fl. *p*

Ob. *mf > pp*

B. Cl. *pp < p > pp*

B. Cl. *pp < mf*

A. Sx. Sing or *p* Sing or *p*

Bsn. *mp > pp*

Hn. *pp*

C. Tpt. *pp* *whisper mute*

T. Tbn. *pp* *whisper mute*

Perc. 1 *mf* *mf* *accel. -----  $\bullet = 60$*

Perc. 2 *mp* *p*

Perc. 3 *mf* *mf* *pp <*

Pno. *mf > pp* *pp* *mp > p*  
*r.h. l.h.* *r.h. l.h.*

Hp. *pp < mp > pp* *ff*

Vln. I Sing *pp < mf* *arco accel. -----  $\bullet = 60$  mf*

Vln. II *mf* *pp < mf*

Vla. *pp* *pp < mf* *arco* *pizz* *mf* *Sing scio* *p*

Vc. *mp < mf* *mp* *pizz* *Sing scro* *p*

Cb. *mf*

*pp*

169

Fl. *pp* < *p* > *pp*

Ob. *mp* *pp*

B. Cl. Sing  
li  
*p*

B. Cl. (slap tongue)  
*mf* *mf*

A. Sax. *mp* *mp*

Bsn. *mp*

Hn.

C. Tpt.

T. Tbn.

169

Perc. 1 *p* swipe head

Perc. 3 < *p* > *pp* *p* swipe head

Pno. *mf*

Hp. *mp* > *pp* (with flesh of finger, very fast)  
B C D  
E F #G A  
*p* *mp* *p*

169

Vln. I *mp* *mf* > *pp* arco  
pizz  
ricochet  
Sing che  
*p*

Vln. II *mp* *mf* > *pp* arco  
pizz  
ricochet  
Sing co  
*p*

Vla. *pp* < > *mp* > *p* arco  
sul pont  
ord  
ricochet

Vc. *mf* > *p* *mp* > *p* arco  
ricochet

Cb. *mp* > *p* arco  
ricochet









185

Fl. *pp*

Ob. *pp < mp*

B♭ Cl. *pp*

A. Sx. *pp*

Bsn. *pp < mp*

C Tpt. *p* *pp*

Perc. 1 *mp*

Perc. 2 *mp* *p* *mp*

Perc. 3 *mp* *gliss* *mp*

Pno. *pp* *p* *mp*

Hp. *mf* *mp* *p* *gliss* *pp* *mf*  
 (E F# G Ab)  
 (Bb C# D)  
 (with flesh of finger, very fast)

Vln. I *p*

Vln. II *pp* *p*

\* Vla. *(p)* *mp* *pp*

Vc. *(p)* *pp* *mp*

Cb. *(p)*



192

Fl. *pp*

Ob. *pp*

B. Cl. (slap tongue) *mf* *ord* *p*

B. Cl. (slap tongue) *mf* *ord* *p*

A. Sax. (slap tongue) *mf* *ord* *p*

Bsn. *mf* *p* *pp*

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

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

T. Tbn. *p* *mf* *mf*

193

Perc. 1 *mf* *mf* (one stroke, ricochet)

Perc. 2 very tight and light *p*

Perc. 3 (one stroke, ricochet) *mf* *wdb*

Pno. *f*

Hp. *mf*

194

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *p* *hmc gliss* *mp*

Vc. *p* *hmc gliss* *mp*

193  $\text{♩} = 60$

Fl. *mf* < *ff* *mp* *p* < *mf* > *p*

Ob. (*pp*) *p*

B.Cl. *f* *mp*

B.Cl. *f*

A. Sx. *mp* *mf* *mf* *f* > *mf*

Bsn. *mf* *ff*

Hn. *mp*

C. Tpt. *mp* *p*

T. Tbn. *mp* *p*

194  $\text{♩} = 60$

Perc. 1 *ff* *mp* *ppp* *pp*

Perc. 2 *pp* *p* *pp* *mp*

Perc. 3 *ff* *mp* *pp*

Pno. pick up some of the resonance

195  $\text{♩} = 60$

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

Vln. II *gliss* *mf* > *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *mp*

Cb. *pp* < *f* *mf*



199

Fl. *mf* *ff*

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

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

B. Cl. *mp* *f*

A. Sx. *mf* *mf* *mp* *fff*

Bsn. *mf* *ff* *f*

Hn. *p*

C Tpt. *open* *mp* *ff* *p*

T. Tbn. *sf p* *mp* *p* *p*

199

Perc. 1 *ff*

Perc. 2 *p* *mp* *p* *mf* *f* *pp* *mp* *p* *pp*  
as tight and light as possible

Pno. *mf* *mp* *ff* *mf*  
*6* *6*  
*8va* *Sec.*

199

Vln. I *mf* *p* *pp*  
*ord*

Vln. II *f* *pp*  
*arco*

Vla. *f* *pp*  
*arco*

201

Fl. *mp* < *f* *mf* *p* possible

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

B. Cl. *mf* < *ff* *p* *pp*

B. Cl. *p*

A. Sax. *p* < *mf* *f* < *ff* *p* *pp*

Bsn. *p* < *mf* *p*

Hn. *mf* < *ff* *p* *p* < *f*

C Tpt. *p* *ff* *mp* *p* < *f*

T. Tbn. *mf* *f* *p* *p* < *f*

201

Perc. 1 *ff* *f* *pp*

Perc. 2 *p* *f* *ff* *mf*

Perc. 3 *ff* *f* *mp*

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

Hp. *f* *mf* *ff* *gliss*

201

Vln. I *p*

Vln. II *p* *pp*

Vla. *p* *pp* *mf* *ricochet*

Vc. *p* *pp* *mf* *ricochet*

204 *accel.* ----- *a tempo* (♩ = 60)

Fl. -

Ob. *(p)* *ff* *f* *mp* *mf*

B♭ Cl. *ff* *f*

B♭ Cl. *(p)*

A. Sax. *ff* *mf* *mp*

Bsn. *(p)*

Hn. *mf* *ff*

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

T. Tbn. *mf* *ff*

205 *accel.* ----- *a tempo* (♩ = 60)

Perc. 1 *mp* *pp* *f* *mp* *ff* *p*

Perc. 2 *pp* *mf* *p* *mp*

Perc. 3 *pp* *mp* *mp* *pp* *p* *f* *choke!*

On Strings pluck

Pno. *mf* *ff* *gliss*

Hp. *mf* *f*

206 *accel.* ----- *a tempo* (♩ = 60)

Vln. I *(p)* *p*

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

Vla. *mf* *f* *p*

Vc. *sal pont* *p* *mf* *p* *mp* *mf*

Cb. *p* *f* *mp*



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

B. Cl. *mf* *ff*

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

A. Sax. *f* *mp* *ff*

Bsn. *mf* *ff*

Hn. *mp* *ff* *mp* *ff*

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

T. Tbn. *mp* *ff* *mf* *gliss* *f* *mp*

Perc. 1 *ff* *mf* *ff* *ff*

Perc. 2 *mp* *f* *mp* *f* *ff*

Perc. 3 *p* *f* *mp* *f*

Pno. On Keyboard *ff* *mf* *mf* *ff*

Hp *f* *ff*

Vln. I *(p)*

Vln. II *(p)*

Vla. *(p)*

Vc. *f*

Cb. *mp*

209

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

Ob. *mp* *fff*

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

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

A. Sx. *mf* *fff* *p*

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

Hn. *mp* *fff*

C. Tpt. *mf* *fff*

T. Tbn. *mf* *mp* *fff*

Perc. 1 *mp* *fff*

Perc. 2 *p* *f* *fff* (do NOT damp cymbal!) *fff* choke possible!

Perc. 3 *p* *mf* motor on, mod vib *mf* *fff*

Pno. *f* *fff*

Hp *fff*

Vln. I *pizz* *f* *mf* *arco* *ricochet*

Vln. II *pizz* *f* *mf* *arco* *sul tasto* *V* *p*

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

Vc. *f*

Cb. *f* *fff*

210

211

Fl. *p* *pp*

Ob. *p* *pp*

B. Cl. *pp* *p*

B. Cl. *p*

A. Sx. *pp* *p* *pp* *pp*

Bsn. *p* *pp*

C. Tpt. *pp* *p* *whisper mute*

T. Tbn. *p* *mp*

Perc. 1 *mp* *p*

Perc. 2 *mp* *p* *pp* *mp* *Glock* *3 Cym.* *2-4ms* *(scrape)* *for best results, bow in th w/lt pressing on face near rim where bow is drawn*

Perc. 3 *p* *mp* *3 wdbl* *Vibes* *mp*

Hp. *E F G A B*  
*B C D #*

Vln. I *pp* *p* *pp* *mp* *mf* *mp* *ricochet* *arco* *3*

Vln. II *mp* *mp* *mp* *mp* *arco* *ricochet*

Vla. *pp* *mp*

Vc. *mp* *mp* *arco* *ricochet* *3*

Cb. *pp* *p* *pp*

*arco* *Sul G*



214

♩ = 66

♩ = 52

Fl. (p) *pp* *mp* *pp* *pp*

Ob. (p) *pp* *p* *pp*

B. Cl. (p) *pp* *pp*

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

A. Sx. *p* *pp* *pp*

Bsn. *pp* *pp* *p* *pp* *pp*

Hn. *pp*

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

Perc. 1 *p* *ppp* *pp* *p*

Perc. 2 *mp*

Perc. 3 *mp* quiet and VERY tight w/dtl *pp*

Pno. *pp* *mp* *p* (end with notes indicated)

Hp. *pp* *mp*

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

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

220

B♭ Cl. *mp* (slap tongue)

B. Cl. *mp* (slap tongue)

A. Sx. *mp* *p* (slap tongue) (voiced key clicks) (voiced key click)

Bsn. *mp* Remove reed Bassoon pizz (see note) Put on reed

Hn. *mp*

C Tpt. *pp*

T. Tbn. *ppp* *p* (air sound only)

Perc. 1 *p* *pp* Crot.

Perc. 2 *pp* *p* Glock

Perc. 3 *p* *ppp* *pp*

Pno. On Strings *p* *mp* scratch w/ fingernail (as before) *pp* *p*

Hp. *mf* *pp* *mp* *pp* (pres de la table)

Vln. I *pp* *mp* > (ricochet)

Vln. II *pp* *mp* > (ricochet)

Vla. *pp*

Vc. *pp*

Cb. *arco sul ponti*

*p* *mp* *pp*

224

Fl. *ppp* *p* *ppp*

Bsn. *ord* *pp* *p* *ppp*

Hn. *p*

C Tpt. (whisper mute) *p*

T. Tbn. *pp*

225

Perc. 1 *mf* *p* *pp* *p* *pp*

Perc. 2 3 Cym (scrape) *p* *mp* *pp* *p*

Perc. 3 Guiro *mp* *pp* *p* *pp*

226

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *ricochet*

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

Cb. *mp* *pp* *p* *pp*

225

Fl. *p* *pp*

Ob. *pp* *p* *pp*

B♭ Cl. *p* *pp*

B. Cl. *p* *pp*

A. Sax. *pp* *p* *pp*

Bsn. *p* *pp*

Perc. 1 *mp* Cro.

Perc. 2 *mp* Glock

Perc. 3 *mp* Vibes  
motor off

Pno. *mf* pedal the resonance just after the attack

Hp. *mf*

Vln. I *mf* *pizz* *arco* *p* *pp* Sing (a) *p* steady dynamic *pp*

Vln. II *mf* *pizz* *arco* *p* *pp* Sing (a) *p* steady dynamic *pp*

Vla. *p* *mp* *p* *pp* Sing (i) *p* *pp*

Vc. *p* *pp* Sing (i) *pp* *p* *pp*