

PIERCE GRADONE

BIZZARIE
DI FIGURE

for 18 musicians

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**BIZZARIE
DI FIGURE**

for chamber orchestra

Instrumentation

1 Flute

1 Oboe

1 Clarinet in B-flat
(doubling bass clarinet)

1 Bassoon

1 Horn in F
1 Trumpet in C
1 Trombone

Percussion 1

Vibraphone (motor OFF)
Marimba (4 octaves)
Crotales (upper octave)
1 Small Triangle

Percussion 2

3 Cowbells (Low/Mid/High)
Drum Set
Paper (two sheets)
Tam-Tam
Suspended Cymbal

Piano

4 Violins
2 Violas
2 Violoncelli
1 Contrabass (C-extension)

Trumpet must also have two small sheets of paper.

Transposed score.

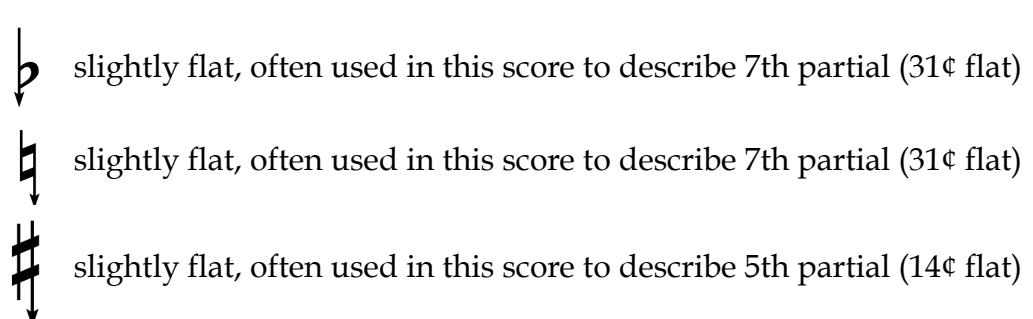
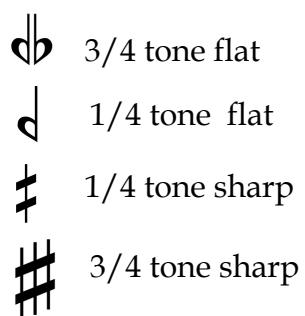
duration: 10 minutes

Program Note

Bizzarie Di Figure is inspired by two sets of engravings by Giovanni Battista Bracelli (1616-1649), a Florentine engraver and painter. One collection, *Bizzarie di Varie Figure*, consists of a larger number of humanoid figures composed of various inanimate objects, creating an uncanny world of the human-machine hybrids. My work is a kind of musical transcription of these figures, composed of a collection of “bizarre” melodies, untempered harmonies, and mechanistic rhythms and pulses.

Bracelli himself seemed to have a keen interest in music, having produced *Figure Con Instrumenti Musicali E Boscareccian*, an engraved collection of more conventional human figures making music. One image was particularly striking, that of two musicians playing the sackbut and serpent (ancestors of the trombone and oboe, respectively). The sackbut in the engraving inspired the central portion of the work, an extended trombone solo that synthesizes the two collections in both its instrumentation and its “bizarre” approach to melody and harmony.

Performance Notes



Strings

s.p. - sul ponticello
m.s.p. - molto sul ponticello (nearly on the bridge)
s.t. - sul tasto
e.b.p. - extreme bow pressure (scratch tone)
rauschen - bow noise, no pitch

symbol indicates to play behind the bridge, triangle note head indicates upon which strings to play or which notes to touch on string

tap on body of instrument with fingertips

highest note possible

circular bowing

Piano

+ mute string while striking key

touch corresponding node on string while striking key to produce harmonic

Brass

This score asks the hornist to play several natural harmonics that should remain untuned. These are clearly marked in the score.

Trombone: this score requires a metal straight mute, a harmon mute (with stem), and a plunger.

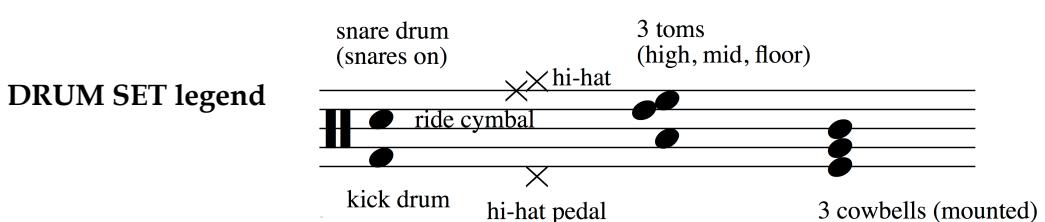
Trumpet: this score requires a straight mute and harmon mute (with stem)

Percussion

minimum implements required:

2 brushes, 2 rods, 2 sticks, 3-4 soft mallets, 3-4 hard mallets,
1 tam-tam mallet, 3 brass beaters (for crotalines), triangle

- 1) Drum set must include 3 toms, kick drum, suspended cymbal, ride cymbal, snare, and 3 mounted cowbells
- 2) Percussionist 2 will be asked to improvise on the drum set.
- 3) paper should consist of two small, somewhat thick sheets of paper (card stock)
- 4) cowbells should be arranged in order of pitch level to match notation
- 5) this symbol represents free improvisation on the drum set for the given duration of the note
- 6) drum set should be close to the bassist, forming a kind of rhythm section



Scordatura

VIOLIN IV is tuned **1/4 tone sharp** for the duration of the piece.

VIOLA II is tuned **1/4 tone flat** for the duration of the piece.

Both instruments should be tuned prior to the performance and general tuning
Recordings of tuning tones are available upon request.

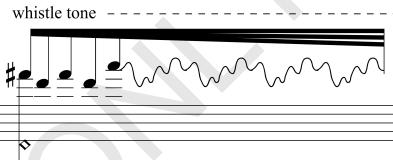
Winds

flz. - flutter-tongue

key-click

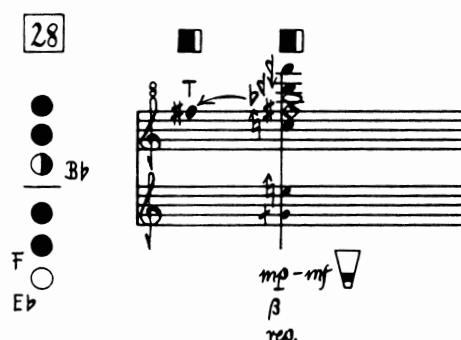
air sound (little to no pitch)

tongue-ram



There are two multiphonics employed in this piece: one for the oboe and one for the bass clarinet.

Oboe: this multiphonic is taken from Mahnkopf/Veale *Oboe Technique* book. This particular MP is number 28 in the book, an excerpt from which is below.



Bass Clarinet: this multiphonic is taken from Harry Sjamaan's *The Bass Clarinet: A Personal History*. It is number 78 in his index of multiphonics. The fingering is given in the score.

Recordings of both multiphonics and their combination are available upon request.

VIOLIN IV
Tuning frequencies (Hz):

E \sharp 678.57

A \sharp 452.89

D \sharp 302.27

G \sharp 201.74

C \sharp 127.09

VIOLA II

Tuning frequencies (Hz):

A \flat 427.47

D \flat 285.30

G \flat 190.42

C \flat 127.09



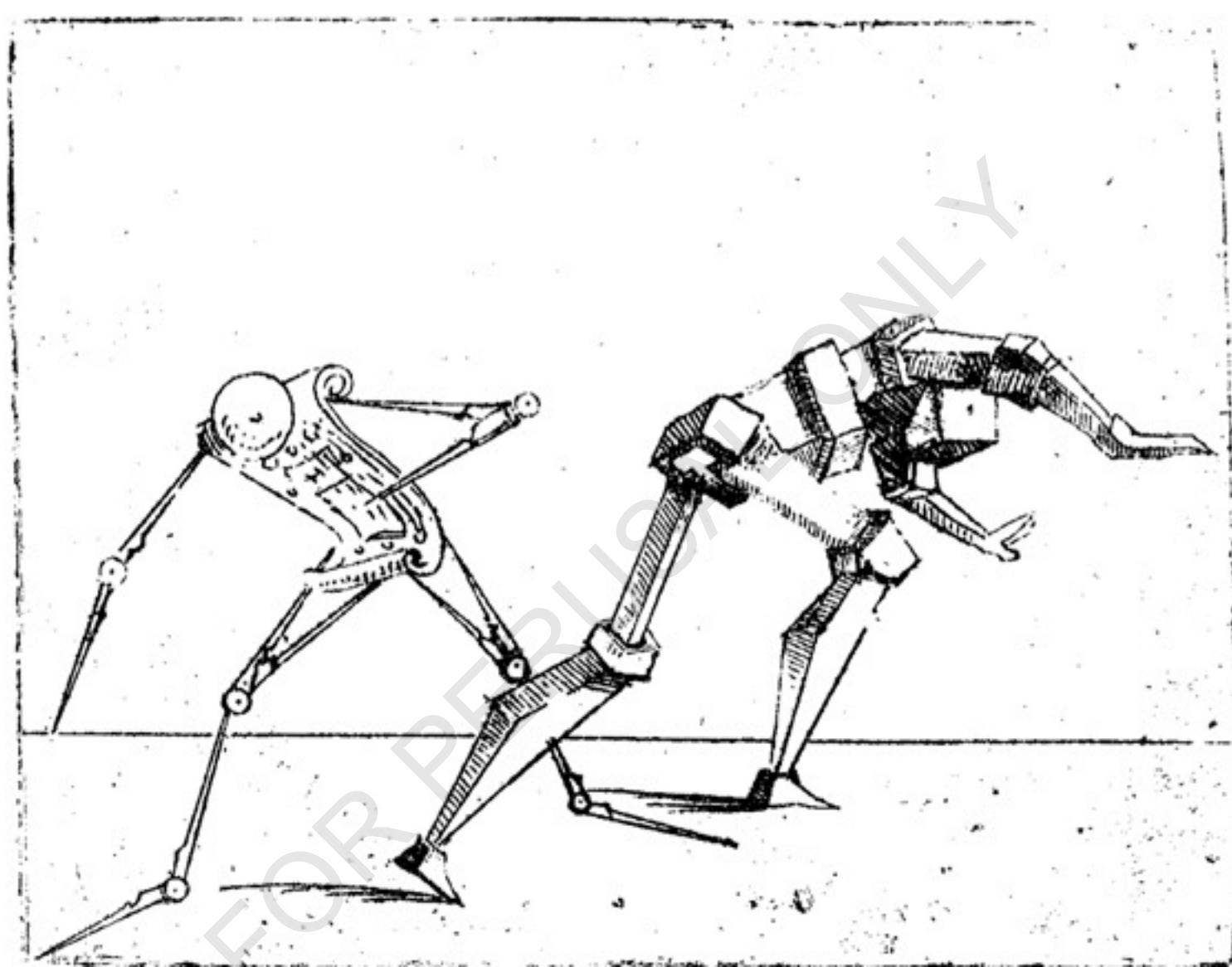


Plate from *Bizarrie di Varie Figure*
Giovanni Battista Bracelli (1616-1649)

commissioned by the SoundSCAPE Festival

BIZZARIE DI FIGURE

Omaggio a Bracelli

for chamber orchestra

PIERCE GRADONE
(2016)

Delicate, fleeting $\text{♩} = 80$

Flute

Oboe

Clarinet in B♭ (B. Cl.)

Bassoon

Horn in F

Trumpet in C

Trombone

Vibraphone motor should be turned OFF for the entire piece

I
Percussion (2 players)
Percussionist II should be seated at DRUM SET

II

Percussion instruments:
square drum (staves on) 3 toms (high, mid, floor)
ride cymbal kick drum hi-hat pedal
3 cowbells (mounted) (small, medium, large)

Piano

I
II
4 Violins
III
IV (1/4 ♯)
VIOLIN IV tuned 1/4 tone sharp (G D A E)
extreme bow pressure (e.b.p.)
al tallone
IV
extremely short, percussive sound
no definite pitch produced

simile
mp
mf

I
II
2 Violas
VIOLA II tuned 1/4 tone flat (C G D A E)
extreme bow pressure (e.b.p.)
al tallone
IV
extremely short, percussive sound
no definite pitch produced
match sound of Vln. IV

I
II
2 Violoncellos
Contrabass

(tutti silent)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

IV
($\frac{1}{4} \sharp$)

I

II

Vlas.
($\frac{1}{4} \flat$)

I

II

Vcs.

II

Cb.

6

ord. alla punta *p*

s.p. jéte

alla punta *sfz*

s.p. jéte

ord. alla punta *sfz*

ord. *p* *ppp*

mf

extreme bow pressure (e.b.p.)
al tallone
IV

mf

extremely short, percussive sound
no definite pitch produced
match sound of Vln. IV

ord. *pp*

simile

extreme bow pressure (e.b.p.)
al tallone
III

mf

extremely short, percussive sound
no definite pitch produced
match sound of Vla. 2

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

III

IV

($\frac{1}{4} \flat$)

I

II

Vlas.

III

IV

Vcs.

II

Cb.

MARIMBA
HARD MALLETS

ord.

s.p.

extremely short, percussive sound
no definite pitch produced

extreme bow pressure (e.b.p.)
al tallone IV

extremely short, percussive sound
no definite pitch produced

rub 2 sheets together

pluck string inside piano

jéte

pizz.

ord.

extremely short, percussive sound
no definite pitch produced

e.b.p.
al tallone IV

e.b.p.
al tallone III

e.b.p.
al tallone III

ord.

ord.

extremely short, percussive sound
no definite pitch produced

match sound of Vc.

loudest, most resonant key clicks

alternate fingerings
second fingering should be slightly flat

Fl. *pp*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

VIBRAPHONE (motor off) SOFT MALLETS

I

II

SUS. CYMBAL bowed l.v.

Pno. *pp* *mf*

ord. alla punta

14

I

II

Vlns. *sfz* *s.p.* *ord.*

III

IV

($\frac{1}{4} \sharp$)

I

Vlas. *p* *fp*

II

($\frac{1}{4} \flat$)

I

Vcs. *f* *pizz.* *arco* *s.p.*

II

Cb. *f* *pizz.*

accel. ----- B = 84-88

Fl. *pp*

Ob.

B♭ Cl.

Bsn. *sfp*

Hn. *sfp*

C Tpt.

Tbn.

VIBRAPHONE (motor off)
HARD MALLETS

I *p* *mf secco* SUS. CYMBAL *f*

II *bowed* *l.v.*

Pno. *f*

5 *5* *3* *s.p. 3* *5*

21 *ord.* *jete arco* *f* *mp* *f*

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

Vlns. *pizz. III*

III *mf* *f* *mf p* *mp*

IV *(1/4 #)*

I *arco s.p.* *pizz.* *mp* *arco* *f*

Vlas. *sfp* *mf* *pizz. II* *arco III* *mf spiccato, brushy*

II *sfp p* *pizz. II* *arco III*

I *mf* *f* *pp*

Vcs. *s.p.* *arco IV* *p* *pizz. II*

II *p* *sfp* *p* *f*

Cb. *mf*

Fl. *mf* key click (as loud as possible)
find most resonant and loudest key to click

Ob. *pp*

B♭ Cl. *pp*

Bsn. *sfz*

Hn.

C Tpt. con sord.
(metal straight mute)

Tbn. con sord.
(metal straight mute) *sfz*

I (Rd.) diminuendo by slowly releasing the pedal

II PAPER *mf*

Pno. *p* possible, sempre

Vlns. alla punta *mf* precise, mechanical
alla punta *mf*
*rhythmic value of the nested triplet should equal $\frac{1}{3}$ in original tempo,
only delayed by a triplet

III arco ord.

IV e.b.p. *mf* extremely short, percussive sound
no definite pitch produced

I reduce trem. speed *ppp*

Vlas. *p*

II *p*

Vcs. III e.b.p. *mf* extremely short, percussive sound
no definite pitch produced

IV e.b.p.

Cb. *mf*

29 $\frac{3+4}{16}$

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

I II

Pno.

Vlns. III IV

Vlas. II

Vcs. II

Cb.

only air, no pitch

f

ord.

pp

bow noise only, "rauschen"

mp

ppp

mf secco

bow tailpiece

p

32

C **Tempo I** $\text{♩} = 80$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

MARIMBA
SOFT MALLETS

I

II

Pno.

touch node producing 4th partial

32

I

II

Vlns.

III

IV

($\frac{1}{4} \sharp$)

I

Vlas.

II

($\frac{1}{4} \flat$)

I

Vcs.

II

Cb.

II

non harm.

pizz.

alla punta

pizz.

alla punta

s.p. jéte

pp

sfz

p

p

p

p

p

pp

mf

p

p

arco
e.b.p.
al tallone

III

f

e.b.p.
al tallone

III

extremely short, percussive sound
no definite pitch produced

mf

same pitch as clarinet (G)
ord.

1

pp

mf

bow tailpiece

f

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

Ob. *f*

B♭ Cl.

Bsn. *f*

Hn.

C Tpt. *mf* *(con sord.)*

Tbn.

VIBRAPHONE (motor off)
SOFT MALLETS

p *ndo.* *diminuendo by slowly releasing the pedal*

I

II

Pno. *mf*

ord. *alla punta* *s.p.* *jete*

I *p* *sfp* *mp* *s.p.* *6* *p* *mf* *p* *sfp* *mp*

II *p* *PPP* *p* *s.p.* *molto vib.* *pizz.*

Vlns. *arco* *IV*

III *mf* *pp* *mf*

IV *f* *p* *s.p.* *6* *f* *p* *mf*

I *PPP* *pp* *sfp* *s.p.*

Vlas. *ppp* *pp* *mf* *f* *pp*

II *f* *pp*

I *p* *ord.* *III* *c.b.p.* *al tallone* *ppp* *pp* *s.p.* *sfp* *ord.*

Vcs. *mf*

II

Cb. *mf*

Fl. *mf*

Ob.

B♭ Cl. *f*

Bsn.

Hn.

C Tpt. *mf*

Tbn. (con sord.) *p*

D

VIBRAPHONE (motor off)
HARD MALLETS

I *mf sec*

II *p*

Pno. *p* *f*

39

e.b.p.
al tallone
IV

I *mf* extremely short, percussive sound no definite pitch produced

II *f*

Vlns. *s.p.* *ord.* *o.b.p.*

III *p* *mf*

IV *f*

I *f*

Vlas. *f*

II *f* *mf*

I *f*

Vcs. *f*

II *pizz.* *f*

Cb. *f* *p* *mf* extremely short, percussive sound no definite pitch produced

Fl. *f*

Ob.

B♭ Cl. *slap tongue*

Bsn.

Hn.

C Tpt.

Tbn. *f*

I

II

Pno. *(Ric.)*

Vlns. I

Vlns. II

Vlns. III

Vlns. IV

Vlas. I

Vlas. II

Vcs. I

Vcs. II

Cb.

diminuendo by slowly releasing the pedal

Ric.

ord.

f *sfp* *p* *arco*

s.t. *s.p.*

pizz. II *s.p.*

arco *IV* *ord.*

pizz. II *s.p.*

arco *ord.*

m.s.p.

molto secco

arco *s.p.*

f

accel.

Fl. *pp*

Ob. *mp* *f*

B. Cl.

Bsn. *sfp*

Hn. *+ sfp*

C Tpt. *mf*

Tbn. *f*

I

II *SUS. CYMBAL* *p*

Pno. *pp* *Rebd.*

I *ord.* *sfp*

II *f* *p*

Vlns. *pizz.* *f* *p*

III *f* *p*

IV *f* *p* *pp*

I *pizz.* *f*

Vlas. *non vib.* *1/4 tone vib.* *f*

II *pp*

I *arco* *6* *mf*

Vcs. *pizz.* *II* *p*

II *f*

Cb. *arco* *IV* *mf*

E = 84-88

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bsn.

Hn. *pp* *mf* *pp*

C Tpt.

Tbn.

I *bowed* *pp* *diminuendo by slowly releasing the pedal*

II *f* *choke!*

Pno. *mf* *pizz.*

I *s.p.* *p icy, like glass* pitch does not have to be clearly audible

II *ord.* *sfz p*

Vlns. *pp*

III *pp* *arco* *sfz p*

IV *p icy, like glass* pitch does not have to be clearly audible

I *arco* *sfz p*

Vlas. *pizz.* *5* *5* *arco*

II *mf* *p* *pp*

I *(o)* *(o)* *rauschen (air noise)*

Vcs. *ord.*

II

Cb. *f* *mf*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

(Sos. Ped.)

Vlns.

III

IV

I

II

Vlas.

II

I

Vcs.

II

Cb.

F

f

mf almost lifting

mf staccato, but light
quieter than flute

mf staccato, but light
quieter than flute

mf quieter than flute
staccato, but light

gradually slow rate of speed

f

pp

p

mf

f

s.p.

ord. alla punta

s.p.

m.s.p.

alla punta

s.p.

jete

ord.

pizz.

f

fp

p

sfz

mf

p

sfz

s.p.

m.s.p.

pizz.

arco

p

mf

p

pp

p

pp

m.s.p.

jete

pizz.

arco

m.s.p.

jete

*with fingertips
on body, on the upper corner of the soundboard*

mf

f

Fl. *p* — *mf*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II *f* — *mf*

Pno.

I

II *ord.* *p* — *mf*

Vlns. *ord.* *s.p.* *p* — *mf*

III *ord.* *s.p.* *p* — *mf*

IV *ord.* *p* — *mf*

I *ord.* *p* — *mf*

Vlas. *p* — *pp* *mf*

II *p* — *mf*

I *on body, on the upper corner of the soundboard with fingertips* *p* — *mf*

II *ord.* *mp* — *pp*

Vcs. *p* — *mf*

II *p* — *mf*

Cb. *p* — *mf*

G

Fl. *mf* *p* *mf* *p* *f* *2+3* *p* *quasi pizz.*

Ob. *p* *mf*

B♭ Cl. *p* *f*

Bsn. *f*

Hn. *f*

C Tpt. *sfp* *sol*

Tbn. *f*

I

II *3* *2* *16* *3* *MED. COWBELL* *mf*

Pno. *p* *mf* *8ve - - -* *8ve - - -* *16* *16* *16*

I *p* *mf* *f* *16* *16* *16*

II *p* *mf* *f* *16* *16* *16*

Vlns. *s.p.* *5* *3* *16* *16* *16*

III *p* *5* *3* *f* *16* *16* *16*

IV *mf* *m.s.p.* *f harsh* *16* *16* *16*

I *f* *5* *3* *16* *16* *16*

Vlas. *s.p.* *5* *3* *16* *16* *16*

II *>p* *p* *f harsh* *16* *16* *16*

I *f* *5* *3* *16* *16* *16*

Vcs. *arco m.s.p. 3* *3* *16* *16* *16*

II *arco* *6* *16* *16* *16*

Cb. *mf* *3* *16* *f harsh* *3* *16* *16*

Fl. *k t k* alternate between 2 fingerings *pp*

Ob. alternate between 2 fingerings *pp*

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn. *p* pick up Plunger mute *mf* w/ plunger

I

II

Pno.

I *subito p* *f* s.p.

II *pizz.* *jéte* *mf*

Vlns. *ord.* *pizz.* *arco* *s.p.*

III *subito p* *f* *f* *mf*

IV *arco* *jéte* *f harsh* *s.p.*

I *jéte* *mf* *f harsh*

Vlas. *p* *arco* *ord.* *s.p.*

II *f harsh*

Vcs. *mf* *fp* *f* *p* *ffz*

Cb. *p* *mf*

71

Fl. Ob. Bb Cl. Bsn.

Hn. C Tpt. Tbn.

I II

Pno.

Vlns. III

IV ($\frac{4}{4} \sharp$)

I

Vlas. II ($\frac{4}{4} \flat$)

Vcs. I II

Cb.

Flute (Fl.): Measures 1-3, dynamic **f**; measure 4, dynamic **mp**; measure 5, dynamic **f**. Measure 6, dynamic **mf**, instruction **p**.

Oboe (Ob.): Measures 1-3, dynamic **f**; measure 4, dynamic **mf**, instruction **p**.

Bassoon (Bsn.): Measures 1-3, dynamic **f**; measure 4, dynamic **mf**, instruction **p**.

Horn (Hn.): Measures 1-3, dynamic **f**; measure 4, dynamic **mf**, instruction **p**.

Clarinet (C Tpt.): Measures 1-3, dynamic **f**; measure 4, dynamic **mf**, instruction **p**.

Trombone (Tbn.): Measures 1-3, dynamic **mf**, instruction **p**; measure 4, dynamic **mf**, instruction **subito p**; measure 5, dynamic **f**, instruction **f**; measure 6, dynamic **mf**.

Percussion (I): Measures 1-3, dynamic **f**; measure 4, dynamic **mf**, instruction **DRUM SET DRUM STICKS**; measure 5, dynamic **p**, instruction **p**; measure 6, dynamic **mf**, instruction **p**.

Percussion (II): Measures 1-3, dynamic **f**; measure 4, dynamic **mf**, instruction **p**.

Piano (Pno.): Measures 1-3, dynamic **p**; measure 4, dynamic **mf**, instruction **mf**.

Violin (Vlns.): Measures 1-3, dynamic **mf**, instruction **jete**; measure 4, dynamic **p**, instruction **jete**.

Cello (Vcl.): Measures 1-3, dynamic **p**, instruction **col legno**; measure 4, dynamic **pp**.

Bassoon (Cb.): Measures 1-3, dynamic **mf**, instruction **col legno**; measure 4, dynamic **f**, instruction **arcu ord.**; measure 5, dynamic **f**, instruction **s.p.**.

74

Fl. *mp* *f* *p*

Ob.

B♭ Cl. *p* *f*

Bsn.

Hn.

C Tpt.

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

I

II

Pno.

74 *jété* *p*

II

Vlns.

III

IV *ord.* *p*

I *solosolo* *f to the fore*

Vlas. *same pitch as trombone (C♯)*

II *p* *sfp* *p* *sfp*

I *ord.* *p*

Vcs.

II

Cb.

H

77

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

I II

(FLOOR TOM) (HIGH TOM)
BRUSHES

Pno.

Vlns. III IV

Vlas. II

Vcs. II

Cb.

f rough, with lots of bow

Detailed description: This page of a musical score contains six systems of music. The first system features woodwind instruments (Flute, Oboe, Bassoon) and a horn, all playing eighth-note patterns with dynamic f. The second system shows a bassoon and a horn. The third system includes a bassoon, a horn, and a clarinet. The fourth system has a bassoon and a horn. The fifth system features a piano and two tom-toms. The sixth system includes violins, violas, and cellos. The score uses various time signatures (2/4, 3/4, 4/4, 5/4, 6/4) and includes dynamic markings such as f, mf, and ff, as well as performance instructions like pizz. (pizzicato), arco (bowing), and solo. The piano part includes specific notes for (FLOOR TOM) and (HIGH TOM) brushes.

81 2+3

Fl. gliss. *mf* gliss. *f* gliss. *mf* gliss. *f* *f*

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

B♭ Cl. *mf* gliss. *f* *f* *f*

Bsn. gliss. *mf* gliss. *f* *f*

Hn. con sord. *p*

C Tpt. senza sord. *mf* *p* continue muting pattern

Tbn. *mf*

I DRUM SET RIDE CYMBAL RODS on the bell l.v.

II *pp* *mf*

Pno. *mf*

81

I *f* *ff*

II *f* *f*

Vlns. *f*

III *mf* *f*

IV *mf* *s.p.* *f* *ord.* *f*

I *mf* *f*

Vlas. *f*

II *f* *ff*

I 0 *agitato* *mf* *s.p.* *f* *ff*

Vcs. *mf* *s.p.* *f*

II *f*

Cb. 0 *agitato* *f*

I

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

III

IV

($\frac{4}{4} \sharp$)

I

II

($\frac{4}{4} \flat$)

I

II

I

II

Vcs.

II

Cb.

84 $2+3$

$3+4$

6

2

$3+4$

solo
f always intense and moving forward

mf

pp

f

p

pp

MED. COWBELL

ff

f

fp

f

s.p.

ord. non vib.

p

ord. non vib.

p

0

f

non vib.

pp like a drone

ff

jéte

ff

jéte

ff

89 3+4 2 3+4 2

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

I II

MARIMBA
SOFT MALLETS

Pno.

Vlns. Vlss. Vcs. Cb.

89 s.p. ord. non vib. IV
II pizz. 3 3 3
Vlns. subito p mfp
III pizz. 3 3 3
IV s.p. ord. non vib. IV
($\frac{1}{4} \sharp$) f p
I ord. non vib. III
Vlss. s.p. ord. non vib. II
II f p pp
I pizz. 3 3 3
Vcs. con sord. non vib. II
Cb. P like a drone

This page from a musical score contains several staves of music for different instruments. The top section (measures 89-90) features woodwind instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B♭ Cl.), Horn (Hn.), Trombone (Tbn.), and two sets of Marimba (I and II). The Marimba parts include specific dynamics like *mf*, *p*, and *f*. The middle section (measures 90-91) shows the same instruments continuing their parts. The bottom section (measures 91-92) is primarily for the Marimba, with two groups (I and II) playing in sequence. The Marimba parts are characterized by soft mallets and various rhythmic patterns. The score also includes some performance instructions such as 'like a drone' and 'con sord.'. Time signatures like 3+4 and 2 are used throughout the piece.

J

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

I II

Pno.

MARIMBA
SOFT MALLETS

DRUM SET
HANDS at the edge

I II Vlns. III IV Vlas. II Vcs. II Cb.

non vib. non vib.

99

Fl. flz. *f*

Ob.

B♭ Cl.

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

Hn.

C Tpt. *pp* *pp* match pitch of Vla. II

Tbn.

I

II

Pno. *f*

99

I

II

Vlns. *f* *sempre*

III

IV

($\frac{1}{4} \sharp$)

I

Vlas. *p*

II

($\frac{1}{4} \flat$)

I

Vcs. *p*

II

Cb. *f*

K

104

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

I II

Pno.

Vlns. III IV (1/4 ♫) I II (1/4 ♫) I II Vcs. II Cb.

alla punta
p
alla punta
p
full, fast bow
non vib.
m.s.p.
f *sempre*
full, fast bow
non vib.
m.s.p.
f *sempre*
II
fp

IV
non vib.
retake right before the beginning of crescendo
molto vib.
s.p.
retake right before the beginning of crescendo
molto vib.
s.p.

molto vib.
s.p.

f
f
f
p

con sord.
non vib.
p

109

Fl. *p* *mf*

Ob. *f* *p*

B♭ Cl. *mf* *p*

Bsn. -

Hn.

C Tpt. *mf*

Tbn. *p* *mf*

via harmon mute
(stem removed)

I

II

Pno.

109

I *mf* *f agitato*

II *f agitato*

Vlns. *f agitato*

IV *f agitato*

I *f agitato*

Vlas. *f agitato*

II *f agitato*
non vib.
s.p.

I *fp like a drone*
(con sord.) *p sempre*
non vib.
s.p.

II *p sempre*
like a drone

Cb.

113

Fl. f m^f p m^f p

Ob. p

B♭ Cl. m^f p m^f p m^f p m^f

Bsn.

Hn.

C Tpt.

Tbn. 3 3 p pp

I DRUM SET BRUSHES near the bell 3 3 5 5 7

II p m^f p m^f p

Pno. p b flat 5 5 b flat 5 5

113 I 3 3 3 3 p

II 3 3 3 3 p

Vlns. 3 3 3 3 p

III 3 3 3 3 p

IV 3 3 3 3 p

I 3 3 3 3 p

Vlas. 3 3 3 3 p

II 3 3 3 3 senza sord.

I 3 3 3 3 f senza sord.

II 3 3 3 3 f

Cb. p

This musical score page contains four systems of music. System 1 (top) includes parts for Flute, Oboe, Bassoon, Trombone, and Piano. System 2 (second from top) includes parts for Horn, Clarinet, Trombone, and Piano. System 3 (third from top) includes parts for Violin section (I and II), Cello section (I and II), and Double Bass. System 4 (bottom) includes parts for Percussion (Drum Set) and Piano. The score uses a mix of standard notation and specific markings like 'm^f' (mezzo-forte), 'p' (piano), 'pp' (pianissimo), and dynamic markings with numbers (e.g., '3', '5', '7'). Measure 113 is the primary focus, followed by a continuation in measure 114. The score is written on five-line staves with some ledger lines and rests. The piano part features sustained notes and some rhythmic patterns. The percussion part includes instructions for 'BRUSHES near the bell'. The strings provide harmonic support with sustained notes and rhythmic patterns. The woodwind parts contribute melodic lines and harmonic support. The bassoon and trombone parts provide low-end harmonic support. The bassoon part has a prominent sustained note in the first system. The piano part has sustained notes and rhythmic patterns throughout the score.

117

Fl. *p*

Ob. *p*

B♭ Cl. *fp*

Bsn. *p*

Hn. *p*

C Tpt. *pp*

Tbn. *mp*

I

II

VIBRAPHONE (motor off)
HARD MALLETS

p secco

improvise drum freely,
matching energy and rhythmic character of strings

Pno. *(Ad.) f*

I

II

Vlns.

III

IV
($\frac{4}{4} \sharp$)

I

Vlas.

II
($\frac{4}{4} \flat$)

I

Vcs.

II

Cb.

L

121

Fl. *p* *ppp*

Ob. *p* *ppp*

B♭ Cl. *f* *p* *ppp*

Bsn. *f* *p* *ppp*

Hn. *f* *pp*

C Tpt. *f* *pp*

Tbn. *f* *pp* via harmon mute
(stem removed)

I *f* *mf* *xxo.* allow any ringing cymbals to continue ringing

II with contrabass *f*

Pno. *p*

121 I *f* *mf*

II *f* *mf*

Vlns. *tr*

III *f* *mf*

IV *f* *mf*

I *f*

Vlas. *f*

II *f*

I

Vcs. *f*

II

Cb. *f*

123

Fl. non vib.
Ob.
B♭ Cl. ppp
Bsn.

Hn. harmon mute
(stem removed)
non vib.
C Tpt. ppp
Tbn. B

I SOFT MALLETS
II pp X_ed → (hold down pedal until all notes completely fade away)

Pno. precise, mechanical pp gradually add pedal X_ed

123 alla punta I p
II alla punta p s.p.
Vlns. alla punta tr s.p.
III p ppp
IV (4/4) 5 3 5 5 5 s.p.
I 5 5 pp
Vlas. ord. 5 tr ppp
II (4/4) p
Vcs. I B 4 - pp
II B 4
Cb. IV B 4 pp

M
Tempo I ♩ = 80

rit.

125

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

125

I

II

Vlns.

III

IV

($\frac{4}{4} \sharp$)

I

Vlas.

II

($\frac{4}{4} \flat$)

I

Vcs.

II

Cb.

to BASS CLARINET

stem in

*harmon mute
(stem removed)
non vib.*

stem in

ppp

Rd.

pp

pp

0

pppp possible, sempre

pppp possible, sempre

ppp

pppp possible, sempre

pppp possible, sempre

pppp

pp

pp

ppp

ppp

ppp

pp

pp

pp

ppp

128

Fl.

Ob. blend with brass
p
pp precise, mechanical

B. Cl.

Bsn.

Hn. con sord.
p
pp precise, mechanical

C Tpt. harmon mute (stem in)
p precise, mechanical

Tbn. harmon mute (stem in)
p precise, mechanical

I

II pick up drumstick
pp

(HIGH TOM)
HANDS near edge

Pno.

do not lock in with other string parts

begin to freely slur as figure decreases in speed

arrive around this point in the measure, but not on a quarter-note beat

Vlns. continue pattern, but allow each note value to lengthen; lengthening should not be consistent or linear
do not lock in with other string parts

Vlas. continue pattern, but allow each note value to lengthen; lengthening should not be consistent or linear
do not lock in with other string parts

Vcs.

Cb. col legno
pp

132 N

Fl. pizz. $\overbrace{3}$

Ob. $\overbrace{3}$ $\geq \text{fz}$

B. Cl. $\overbrace{3}$ $\geq \text{fz}$ very percussive
BASS CLARINET
slap tongue

Bsn. $\overbrace{3}$ $\geq \text{fz}$ very percussive

Hn. $\overbrace{3}$ $\overbrace{3}$ $\geq \text{fz}$ $\text{f} \text{ fz}$ pp

C Tpt. $\overbrace{3}$ $\overbrace{3}$ $\geq \text{f}$

Tbn. $\overbrace{3}$ $\overbrace{3}$ $\geq \text{fz}$ p fp

MARIMBA
HARD MALLETS

I $\geq \text{f}$

II $\overbrace{3}$ $\overbrace{3}$ $\geq \text{f}$ with drum stick

Pno. ff

mute both strings if possible
if note, only mute G

132 I s.p. pizz. $\overbrace{3}$ arco
II f pizz. $\overbrace{5}$ $\overbrace{3}$ bow noise only, "rauschen"
Vlns. f $\text{pp} \overbrace{\text{mp}} \text{ pp}$ bow freely, minimizing bow change

III f $\text{pp} \overbrace{\text{mp}} \text{ pp}$

IV f $\text{pp} \overbrace{\text{mp}} \text{ pp}$ match pitch of other violins (A¹)
 $\text{s.p.} \overbrace{\text{s.p.}} \text{ ord.}$

I f $\text{pp} \overbrace{\text{mp}} \text{ pp}$ arco
Vlas. p f $\text{pp} \overbrace{\text{mp}} \text{ pp}$ p

II f p $\overbrace{3} \overbrace{3} \overbrace{3} \overbrace{3} \overbrace{3} \overbrace{3}$

I $\text{f} \text{ II}$ pp $\text{f} \text{ pizz. II}$ ppp

II f p col legno battuto

Cb. $\overbrace{3} \geq \text{fz}$

136 only air, no pitch

Fl. *pp* *mf* *p*

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn. *ppp* *mf* *pp*

I

II

Pno.

136 e

I *f* *p*

II

Vlns.

III

IV *ppp* *mf* *pp*

$(\frac{4}{4} \sharp)$

I

Vlas. *pp*

II *fp*

$(\frac{4}{4} \flat)$

I

Vcs. *pp*

II

Cb. *mf* bow tailpiece synchronize attack with peak of Violin I crescendo

140

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

pluck string inside piano

140

I

II

Vlns.

III

IV
($\frac{4}{4} \sharp$)

I

Vlas.
($\frac{4}{4} \flat$)

II

I

Vcs.
II

Cb.

flz.
 $p \longrightarrow f$

$s.t. \rightarrow s.p.$

arco mf

$s.p. \rightarrow s.t.$

extremely, resonant fast bow bow strokes

mf

O

Fl. *mf* very percussive

Ob.

B. Cl. *f*

Bsn.

Hn. *mf*

C Tpt. *mf* stem out

Tbn. *mf*

MARIMBA HARD MALLETS with trumpet

I *mf* HANDS *pp*

II

Pno.

144 s.p. I *mf*

II

Vlns. III

IV $(\frac{4}{4} \sharp)$

I

Vlas. II $(\frac{4}{4} \flat)$

I

Vcs. II

Cb.

Detailed description: This page of a musical score contains six systems of music. System 1 (Measures 1-4) features woodwind instruments (Flute, Oboe, Bassoon, Horn, Trombone) and Marimba. The woodwinds play eighth-note patterns with dynamics from *mf* to *f*. The Marimba part includes instructions for 'HARD MALLETS' and 'with trumpet'. System 2 (Measures 5-8) shows the Marimba playing eighth-note patterns with dynamics from *pp* to *f*, while the piano provides harmonic support. System 3 (Measures 9-12) continues with Marimba patterns and piano accompaniment. System 4 (Measures 13-16) introduces violins, violas, and cellos, with the Marimba continuing its rhythmic patterns. System 5 (Measures 17-20) adds double bass to the ensemble. The score uses a mix of standard notation and unique symbols for Marimba mallets.

148

P

not synchronized with Oboe
do not adjust rhythm

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

MARIMBA
SOFT MALLETS

VIBRAPHONE (motor off)
SOFT MALLETS

I

II

Pno.

148

I

II

Vlns.

III

IV

($\frac{4}{4} \sharp$)

I

II

Vlas.

($\frac{4}{4} \flat$)

I

II

Vcs.

II

Cb.

Detailed description: This page contains two systems of musical notation. The top system, starting at measure 148, includes parts for Flute, Oboe, Bassoon, Horn, Trombone, Vibraphone, Marimba, and Piano. It features dynamic markings such as pp, p, mp, and mf, and performance instructions like 'not synchronized with Oboe' and 'do not adjust rhythm'. The bottom system continues from measure 148 and includes parts for Violin I, Violin II, Viola I, Viola II, and Cello. It shows various bowing techniques like pizz., arco, and sfz, along with dynamic markings like pp, mp, and p. Measure numbers 148 and 149 are present above the staves.

Q

154

Fl. Ob. B. Cl. Bsn.

Hn. C Tpt. Tbn.

I II Pno.

Vlns. III IV Vlas. II Vcs. II Cb.

diminuendo by slowly releasing the pedal

senza sord.

flz.

MARIMBA HARD MALLETS

RODS

BRUSHES

pizz.

f pp *mf pp*

f pp *mf pp*

pizz.

pp *mf pp*

s.p. *ord.* *s.p.*

pp *mf pp*

pizz.

arco

fizz. jazz pizz.

158

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

Ob.

B♭ Cl.

Bsn. *f* *p*

Hn. *con sord.* *sfp* *mf*

C Tpt. *f*

Tbn. *mp* *f* *sfz*

I

II *p* *mf p*

Pno. *p* *ff*

pizz., extremely percussive

158

I *mf p* *mf pp* *f ppp*

II *f pp* *mf pp* *f ppp*

Vlns. *pizz.*

III *mf pp* *f*

IV *(1/4 #)*

I *s.p.* *ord.* *s.p.* *f ppp*

Vlas. *sfz p* *mf pp* *f ppp*

II *(1/4 b)*

I *f pp* *mf pp* *ppp*

Vcs. *pp* *mf pp*

II *pp* *mf pp*

Cb. *mf* *f*

R

162

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

III

IV

I

II

Vlas.

II

I

Vcs.

II

Cb.

non-flz.
articulate as fast as possible

non-flz.
articulate as fast as possible

flz.
○+ → ○

DRUM SET
RODS

Percussionist may improvise around given notes, adding ghost notes or fills until REHEARSAL S

arcō
s.p.

f arcō
s.p.

arcō
s.p.

s.p.

165

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

SM. COWBELL

MED. COWBELL

LG. COWBELL

ord.

Vlns.

III

IV

($\frac{4}{4} \sharp$)

I

Vlas.

II

($\frac{4}{4} \flat$)

I

Vcs.

II

Cb.

S $\text{♩} = 94$

168 *accel.*

Fl.

Ob.

B. Cl.

Bsn. *mf*

Hn. *f* (13th partial) *p* *ff*

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

Tbn. *f* *p* *ff*

I

II *MED. COWBELL* *p* *mf* *SM. COWBELL*

Pno.

168 *ord.* *f agitato* *mf* *f*

II *f agitato* *mf* *f*

Vlns. *ord.* *mf* *f* *solo* *f to the fore*

IV *(1/4 #)* *ord.* *mf* *f*

I *f agitato* *fp* *ff*

Vlas. *ord.* *ff*

II *(1/4 b)* *ord.* *ff*

I *f agitato* *fp* *ff* *ff*

Vcs. *ord.* *ff*

II *ff*

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

171

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

III

IV

I

II

Vlas.

II

I

Vcs.

II

Cb.

with brass

improvise freely
begin sparsely, gradually becoming more active until notated rhythm

improvise freely
begin sparsely, gradually becoming more active until notated rhythm

ECOPERUSAL

T

175

Fl.

Ob.

B. Cl.

Bsn.

Hn. senza sord.

C Tpt. senza sord.

Tbn. senza sord. tongue ram

I

II

Pno.

MARIMBA HARD MALLETS

8va - - , 8va - - , 8va - - , 3

pizz.

(E)

mf

pizz.

mf

Vlns.

III

IV

($\frac{1}{4} \sharp$)

I

Vlas.

II

($\frac{1}{4} \flat$)

I

Vcs.

II

Cb.

179

Fl. *mf*

Ob. *mf*

B. Cl. *f* — *p*
to CLARINET

Bsn.

Hn. *p*

C Tpt. *mf*

Tbn. tongue ram *p*
sfz

I (8^{ve}) — DRUM SET BRUSHES *p*

II

Pno.

179 I *f*

II *f*

Vlns. pizz. III *f*

IV (1/4 \sharp) arco *f*

I Vlas. *f*

II (1/4 \flat)

I Vcs. *mf* — *pp* *f* *p*

II Cb. *arco* *sfz*

U

183

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

MARIMBA
SOFT MALLETS

mp

mf

183

I

II

Vlns.

III

IV

($\frac{4}{4} \sharp$)

I

II

Vlas.

($\frac{4}{4} \flat$)

I

II

Vcs.

II

Cb.

186

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

MED. COWBELL
RODS

186

I

II

Vlns.

III

IV
($\frac{4}{4} \sharp$)

I

Vlas.

II
($\frac{4}{4} \flat$)

I

Vcs.

II

Cb.

V $\text{♩} = 116$

189 *accel.*

Fl. sfz sfz sfz sfz *f forceful*

Ob. sfz sfz sfz sfz *f forceful*

B♭ Cl. sfz sfz sfz sfz

Bsn. $mf \rightarrow p$ $mf \rightarrow p$ $mf \rightarrow p$ $mp \rightarrow f$

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

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

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

**VIBRAPHONE (motor off)
HARD MALLETS**

I RODS $\underline{3}$ *f* drum fill $\underline{3} \rightarrow 6$ *p* *f*

II *med. cowbell* $\underline{3}$

Pno. *forceful* $\underline{3}$

189

I p mf *pizz.* f mf $mf p$ $mf fp$

II *arco* $s.t.$ pp f $mf p$ fp

Vlns. *pizz.* $s.t.$ $s.p.$ *pizz.* $s.t.$ $s.p.$

III p pp f mf mf

IV $\left(\frac{4}{4}\right)$ pp pp f

I pp f $mf p$

Vlas. *s.t.* $s.p.$ *tr.* p mf *pizz.*

II pp f p mf

I pp f p

Vcs. *pizz.* p f p

II p f p

Cb.

193

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

III

IV

I

II

Vlas.

II

I

Vcs.

II

Cb.

193

194

198 $\frac{4}{3}$ Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

MARIMBA
SOFT MALLETS

VIBRAPHONE (motor off)
HARD MALLETS

I II

Pno.

198 I II Vlns. III IV

($\frac{4}{\#}$) I II Vlas. III

($\frac{4}{\flat}$) I II Vcs. III

Cb.

Detailed description: This page contains two staves of musical notation. The top staff covers measures 198 through 199, starting with woodwind entries (Flute, Oboe, Bassoon, Clarinet) followed by a transition section with Vibraphone and Marimba. The bottom staff covers measures 199 through 200, featuring rhythmic patterns for the strings (Violins, Violas, Cellos, Double Bass) primarily using pizzicato technique. Various dynamics like *f*, *p*, *mf*, and *pp* are indicated throughout the score.

202 W

Fl. *p* *f* *forceful*

Ob. *f* *forceful*

B♭ Cl. *slap tongue* *f*

Bsn. *f*

Hn.

C Tpt.

Tbn.

MARIMBA
HARD MALLETS

I *p* *molto secco*

II

Pno.

202 *arco* *s.p.* *0* *pizz.* *arco* *mf* *mp*

I *pp* *f arco* *s.p.* *f* *pizz.* *ord.* *p* *m.s.p.* *tr.*

II *f pp* *arco s.p.* *mf* *p pp* *mp*

Vlns. *f pp* *arco* *mf*

IV *arco* *s.p.* *mp*

I *f pp* *p* *arco*

Vlas. *f pp* *pizz.* *f* *mp*

II *f* *pizz.* *f* *mp*

I *f*

Vcs. *f*

II

Cb. *arco* *f*

207

Fl. Ob. Bb Cl. Bsn.

Hn. C Tpt. Tbn.

MARIMBA

I II

Pno.

Vlns. III IV

($\frac{1}{4} \sharp$) I II

Vlas. II

($\frac{1}{4} \flat$) I II

Vcs. II

Cb.

208

pizz. arco s.p. arco s.p.

pizz. II pizz. pizz. pizz. pizz.

mp f mp f mp f mp f

mp pizz. arco s.p. arco s.p.

pizz. II pizz. pizz. pizz. pizz.

mp f mp f mp f mp f

mp pizz. arco s.p. arco s.p.

pizz. II pizz. pizz. pizz. pizz.

mp f mp f mp f mp f

mp pizz. arco jete arco jete pizz.

pizz. II pizz. pizz. pizz. pizz.

mp f mp f mp f mp f

216 **4+3** **4+3**

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn.

Y

MARIMBA HARD MALLETS

I II

(FLOOR TOM)

Pno.

Vlns. III IV

Vlas. II

Vcs. II

Cb.

216 **4+3** **4+3**

I II

Vlns. III IV

Vlas. II

Vcs. II

Cb.

pizz. arco

pizz. pizz.

pizz. pizz.

pizz. pizz.

pizz. pizz.

arco jete

arco

221

Fl. *p*

Ob. *f*

B♭ Cl. *p* *f*

Bsn. *p* *p* *mp*

Hn. *pp*

C Tpt.

Tbn. *sforzando*

I *p*

II *f p*

Pno.

221

I *fp f*

II *arco 3*

Vlns. *arco*

III *f*

IV *(1/4 #)*

I *arco 3*

Vlas. *pizz. 5*

II *pizz. 5*

I *arco*

Vcs. *pizz. 5*

II *pizz. 5*

Cb. *p* *pizz. 5*

SMALL TRIANGLE

Z $\text{♩} \approx 94$

226

Fl. $\gg p$ mf p mf

Ob.

B♭ Cl. fp f

Bsn. f

Hn. f

C Tpt.

Tbn.

I

II

MARIMBA SOFT MALLETS

DRUM SET

RODS on the bell

drum fill

SM. COWBELL

Pno. p mp mf

226

I mf

II mf

Vlns. $s.p.$

III mf p

IV $(\frac{4}{4}\#)$

I arco f p f

Vlas. f

II $(\frac{4}{4}\flat)$

I arco f

Vcs. f $secco$ arco

II p f

Cb.

229

Fl. *f*

Ob. *f*

B♭ Cl.

Bsn. *p* *f*

Hn. *f* *via sord.* *p* *senza sord.* *f*

C Tpt. *f* *via sord.* *p* *senza sord.* *f*

Tbn. *f* *via sord.* *p* *senza sord.* *f*

MARIMBA HARD MALLETS

I *f*

II *f* *drum fill* *to TAM-TAM*

Pno. *8vb* *L.H.*

I *mf* *pizz.* *arco III II III* *f spiccatō* *pp* *s.p.* *ff* *5*

II *mf* *pizz.* *arco* *mf* *5* *3* *5*

Vlns. *mf* *pizz.* *arco jéte* *5* *3* *5*

III *mf* *pizz.* *f* *p* *pp* *f* *5*

IV *f* *pizz.* *6* *5* *6* *5* *f*

I *mf* *arco* *5* *3* *5* *6* *5* *5* *f*

Vlas. *mf* *pizz.* *f* *molto vib.* *5* *6* *5* *5*

II *f* *arco* *5* *3* *5* *6* *5* *5*

I *mf* *pizz.* *arco* *5* *3* *5* *6* *5* *5*

Vcs. *f* *ord.* *mf* *pizz.* *5* *3* *5* *6* *5* *5*

Cb. *f* *arco* *5* *3* *5* *6* *5* *f*

equivalent rhythms

equivalent rhythms

equivalent rhythms

equivalent rhythms

via sord.

senza sord.

via sord.

senza sord.

via sord.

senza sord.

drum fill

to TAM-TAM

s.p.

solo

f

L.H.

5

10

AA $\text{♩} = 84$

234 (tutti silent)

Fl. flz.

Ob. ff

B♭ Cl. ff

Bsn. ff

Hn. f

C Tpt. f

Tbn. f

I

II TAM-TAM lv. mf

Pno. ff sforzando (sfor.)

234

I

II ff

Vlns. ff

III ff

IV (1/4 ♯) ff

I ff

Vlas. ff

II (1/4 ♫) ff

I ff

Vcs. ff

II ff

Cb. ff

237

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

Vlas.

Vcs.

Cb.

ord. s.p. ord. s.p.

237

I

II

Vlns.

III

IV

($\frac{4}{4} \sharp$)

I

Vlas.

II

($\frac{4}{4} \flat$)

I

Vcs.

II

Cb.

let A-sul ring

p

pp

retake freely

RUSSELL ONLY

alternate fingerings

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

III

IV

($\frac{4}{4} \sharp$)

I

Vlas.

II

($\frac{4}{4} \flat$)

I

Vcs.

II

Cb.

SOFT MALLETS

let A-sul ring

239

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

III

IV

($\frac{4}{4} \sharp$)

I

Vlas.

II

($\frac{4}{4} \flat$)

I

Vcs.

II

Cb.

242

BB $\text{♩} \approx 61$
*there should be no discernible change in tempo

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I
(Rd.)

II

Pno.
(Rd.)

Vlns.

Vla.

Vcs.

Cb.

diminuendo by slowly releasing the pedal

242

pp icy, like glass

pp icy, like glass

p cantabile

pp

246

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

III

IV

($\frac{4}{4} \sharp$)

I

Vlas.

II

($\frac{4}{4} \flat$)

I

Vcs.

II

Cb.

con sord.

*con sord.
(metal straight mute)*

*con sord.
(metal straight mute)*

PAPER
with Contrabass

p

*s.p.
non vib.*

pp

CC

251

Fl. *ppp* *p*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

VIBRAPHONE (motor off)
SOFT MALLETS

I *p* *p*

II *pp* *f* *p*

Pno. *f* *p*

251 non vib. non vib. non vib. IV arco IV arco III II

I *f* *f* *f* *p*

II *f* *f* *f*

Vlns. non vib. pizz. *f* *f*

III *f* *pp* *f* *f*

IV *f* *f* *f*

I pizz. *pp* *f* *f*

Vlas. non vib. non vib. *f*

II *f* *f*

I *f*

Vcs. *s.p.* *f*

II *pp* *f* *p*

Cb. *fz* *pp* *f* *p*

257

Fl. *p possible*

Ob. *pp* *p* *mf*

B♭ Cl. *pp* *p* *mf*

Bsn.

Hn.

C Tpt. *con sord.*
(metal straight mute) *p*

Tbn.

I *diminuendo by slowly releasing the pedal* *Rea* *PAPER*

II *p*

Pno. *lightly tap string inside piano* *mf*

257

I

II

Vlns.

III

IV *(1/4 #)*

I

Vlas.

II *(1/4 b)*

I

Vcs.

II

Cb.

DD ♩ ≈ 81

Fl. (♩.–♩.) 260

Ob. p mf

B♭ Cl.

Bsn. p

Hn. con sord.
31♭ flat pp mp f

C Tpt. mf mp f

Tbn. con sord.
(metal straight mute) p f

I

II f

Pno. f p

I alla punta 260 IV ord. s.p. ppp

II s.p. 3 f agitato pizz.

Vlns. IV ord. 3 f agitato mf

IV ord. alla punta pp f agitato III ord. s.p. p

I f agitato f pp

Vlas. III f I arco s.p. 5 pp

II f pizz.

I f pp mf p

Vcs. II

Cb.

263

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn.

I II Pno. Vlns. III IV Vlas. II Vcs. II Cb.

ord. alla punta *alla punta* *s.p. jéte* *ord. alla punta* *s.p. jéte* *e.b.p. al tallone III* *arco ord.* *arco* *e.b.p. al tallone IV* *pizz.* *ord.* *arco ord.* *1* *e.b.p. al tallone III* *pizz.* *mf* *extremely short, percussive sound no definite pitch produced*

267

Fl. *mf* *p*

Ob.

B♭ Cl.

Bsn. *p* *sfz* flz.

Hn. *sfz* flz.

C Tpt. *sfz* flz.

Tbn. *sfz* flz.

I

II *PAPER* *mf* *p* *f*

Pno. *p* *lv.* *p* *mf* *(Rd.)* *Rd.* *Rd.*

267 I *ord.* *alla punta* *e.b.p.* *al tallone* *IV* extremely short, percussive sound no definite pitch produced *s.p. jete* *ord.* *pp* *mf* *pizz.* *f*

II *f* *pizz.* *mp* *f* *p* *arco s.p.* *5* *pizz.* *f*

Vlns. *pizz.* *arco* *s.p.* *sfz p* *f*

III

IV *5* *ord.* *e.b.p.* *al tallone* *IV* *s.p.* *sfz p* *pizz.* *f*

($\frac{1}{4} \sharp$) I *f* *ord.* *arco s.p. jete* *pp* *mf* *pizz.* *f*

Vlas. *f* *arco* *s.p.* *pp* *mf* *pizz.* *f*

II ($\frac{1}{4} \flat$) *mf* *pp* *mf* *pizz.* *f*

I *p* *ord.* *arco* *mf* *e.b.p.* *al tallone* *II* *pizz.* *f*

Vcs. *mf* *mf* *mf* *mf* *pizz.* *f*

II *mf* *mf* *mf* *mf* *pizz.* *f*

Cb.

270

Fl. *f* *p* *mf*

Ob.

B♭ Cl.

Bsn. *p*

Hn. via sord. *sfp*

C Tpt. via sord. harmon mute (stem in)

Tbn. pick up Plunger mute

I

II *mf* *p* *mf* *p*

Pno. *p*

(Rd.)

I *p* *mp* *sfp* *p* *mf* *f* *p* *pp*

II *mf* *pp* *p*

Vlns. *pp*

III *p* *s.p.*

IV *pizz.* *mf* *p* *pp* *f*

I *p*

Vlas. *jete*

II *p* *>pp*

I *sfp* *p*

Vcs. *pizz.* *pp*

II *p*

Cb. *pp* *p* *mf*

273

Fl. f

Ob.

B♭ Cl. p

Bsn. flz. f

Hn. con sord.
31½ flat pp

C Tpt. harmon mute
(stem in) p

Tbn. w/ plunger p

MARIMBA
ratan pp molto secco

I

II

Pno. Pno. Pno.

273

I p

II mp f

Vlns. mp s.p. f

IV (¼♯) p jété s.p. sounding D ord. 0

I f

Vlas. II mf =p pizz. I p

Vcs. II mp f p

Cb.

FF

276

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

Vlas.

Vcs.

Cb.

put down instrument
pick up PAPER

repeat given pitches rapidly in any order
rhythm should be rapid but erratic
accented pitches should be distinctly
pair accented pitch with rapid opening then closing of mute

PAPER

repeat given pitches rapidly in any order
rhythm should be rapid but erratic
accented pitch should be distinctly, Bartok pizz. may be used to achieve this

non vib.
accented pitches are to be approximated within the measure

repeat given pitches rapidly in any order
rhythm should be rapid but erratic
accented pitch should be distinctly, Bartok pizz. may be used to achieve this

non vib.
accented pitches are to be approximated within the measure

repeat given pitches rapidly in any order
rhythm should be rapid but erratic
accented pitch should be distinctly, Bartok pizz. may be used to achieve this

cease accents

repeat given pitches rapidly in any order
rhythm should be rapid but erratic
accented pitch should be distinctly, Bartok pizz. may be used to achieve this

cease accents

279

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

II

Pno.

Vlns.

III

IV

($\frac{1}{4} \sharp$)

I

II

($\frac{1}{4} \flat$)

I

II

Vcs.

II

Cb.

release pedal with trombone cutoff

279 maintain speed and intensity of figure despite change in volume

completely fade by the second beat of the final measure

cease accents

maintain speed and intensity of figure despite change in volume

completely fade by the second beat of the final measure

cease accents

maintain speed and intensity of figure despite change in volume

completely fade by the second beat of the final measure

retake freely

maintain speed and intensity of figure despite change in volume

cease accents

completely fade by the second beat of the final measure

retake freely

maintain speed and intensity of figure despite change in volume

completely fade by the second beat of the final measure

cease accents

completely fade by the second beat of the final measure

completely fade by the second beat of the final measure

arcō
very slow bow speed

(m)

alla punta

l.v.

final bow stroke should be a down bow, with the bow at the tip
allow the sound to fade naturally and allow the string to continue to vibrate