

11

Picc. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2

Clar. 1 *pp* *f*

Bass Clar. 2 *pp* *f*

Bsn. 1

C.Bsn. 2

Hn. I *con sordino* *open* *mp* *mf* *f*

Hn. 2 *con sordino* *open* *mp* *mf* *f*

Tpt. 1 *straight mute* *harmon mute* *open* *mp* *mf* *f*

Tpt. 2 *straight mute* *harmon mute* *open* *mp* *mf* *f*

Trbn. 1 *straight mute* *harmon mute* *straight mute* *f*

Trbn. 2 *straight mute* *f*

Tuba *straight mute* *f*

Pno. *quick!* *f*

Perc. 1 *f* B.D. l.v. woodblock T.T. l.v. W.B. T.T. l.v.

Perc. 2 temple blocks piccolo snare light sticks *pp* *f*

Perc. 3

Vln. I

Vln. II

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

Vc.

Cb.

16 to flute ,

Picc. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Clar. 1 *mf*

Bass Clar. 2

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 harmon mute *mf*

Tpt. 2 harmon mute *mf*

Trbn. 1 *p* *pp* *mf* *mp*

Trbn. 2 *p* *pp* *mf* *mp*

Tuba *mp*

Pno. *mf*

Perc. 1 snare light sticks *pp* B.D. I.v.,

Perc. 2 piccolo snare *pp* B.D. I.v.,

Perc. 3

Vln. I

Vln. II

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

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

Cb. *mp* *mf* *mp* *mf*

20 **A bit slower** ♩=100

Picc. 1 *flute*

Pno. *(slowly)* *l.v.*

Perc. 1 *B.D.* *mp* *f* *l.v.*

Perc. 2 *B.D.* *mp* *f* *l.v.*

Perc. 3 *mp* *f* *l.v.*

A bit slower ♩=100

Vln. I *arco* *sul tasto* *mp* *molto vibrato*

Vln. II *arco* *sul tasto* *mp* *molto vibrato*

Vla. *arco* *sul tasto* *mp* *molto vibrato*

Vc. *mp* *f* *molto vibrato*

Cb. *mp* *f* *molto vibrato*

30

Fl. 1

C.Bsn. 2

Perc. 1 *small gong l.v. to tam-tam* *mp*

Perc. 2 *small gong l.v. to tam-tam* *mp*

Perc. 3 *chimes l.v.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

42

Bass Clar. 2 *mp* *mf* *mf*

C.Bsn. 2 *mp* *mf* *mf*

Tuba *mp* *mf* *mf*

Perc. 1 tam-tam w/soft mallets *mp* *p*

Perc. 2 tam-tam w/soft mallets *mp* *p*

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

The New light
A tempo ♩=120-130

50

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp* 5

Ob. 2 *mp*

Clar. 1 *mp* 5

Bass Clar. 2

C.Bsn. 2 to bassoon

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *pp* *mf* straight mute

Trbn. 1 *mp* *gliss.*

Tuba *mf*

Pno. *mp*

Perc. 1 sus. cymbal w/soft mallets *mp*

Perc. 2 w/soft mallets

Perc. 3 *mp* chimes l.v. *mf*

The New light
A tempo ♩=120-130

Vln. I *mp* *gliss.*

Vln. II *mp* *gliss.*

Vla. *mp* arco

Vc. *mp* arco

Cb. *mp* *gliss.*

62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Bass Clar. 2

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

tam-tam l.v. snare to marimba

B.D. l.v.

mf *f* *ff* *mp*

68

Fl. 1 *mp* < *mf*

Fl. 1 *mp* < *mf*

Ob. 1 *mp* < *mf*

Ob. 2 *mp* < *mf*

Clar. 1 *mp* < *mf*

Bass Clar. 2 *mp* < *mf* *mf* 5

Bsn. 1 *mp* < *mf* *mf*

C.Bsn. 2 *mf*

Hn. I *mp* < *mf* *mf* *f* *sol* 3

Hn. 2 *mp* < *mf* *mf* *f*

Tpt. 1 harmon mute *mp* < *mf* *mf* < *f*

Tpt. 2 harmon mute *mp* < *mf* *mf* < *f*

Trbn. 1 *mp* < *mf* *mf* < *f*

Trbn. 2 *mp* < *mf* *mf* < *f*

Tuba *mf* *f*

Pno. *mp* < *mf* *mf* *mf* 5 8^b

Perc. 1 *mp* < *mf* w/hard mallets to tam-tam *mf* tam-tam

Perc. 2 *mp* < *mf* *pp* sus. cymbal T.T. S.D.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *tr* *gliss.* *mf* *tr*

Cb. *pizz.* *arco* *gliss.* *tr* *mf*

A tempo ♩=120

Fl. 1

Fl. 2

Clar. 1

(Conductor's note: From m. 80-136 the percussion is the basic texture and motor upon which all the other instruments can be locked into.)

Perc. 1

S.D. light sticks *mp*

small gong B.D.

p

w/hot rods

Perc. 2

S.D. tom-toms (3) bongos S.D. *mp*

small gong

p

v bowed

A tempo ♩=120

Vln. I

Vln. II

p

80

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Clar. 1 *mf*

Bass Clar. 2

Bsn. 1 *mf*

C.Bsn. 2 *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf* straight mute

Tpt. 2 *mf* straight mute

Trbn. 1 *f* straight mute

Trbn. 2 *f* straight mute

Tuba *f*

Pno. *mf*

Perc. 1 S.D. B.D. *mf* *f* temple blocks S.D. B.D. S.D. small gong B.D. *f*

Perc. 2 S.D. T.T. S.D. small gong mallets T.T. S.D. small gong W.B. T.T. B.D. T.T. *mf* *f*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* arco *f* pizz. *f* arco *mp*

Cb. *f* pizz. *f* arco *mp*

85

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bass Clar. 2

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mf

mf

straight mute

mp

mf

mf

S.D.

B.D.

small gong

S.D.

temple blocks

small gong

B.D.

small gong

temple blocks

small gong

B.D.

T.T.

S.D.

pizz.

mf

pizz.

mf

arco

tr

mp

arco

tr

mp

95

Fl. 1 *mf* *mf* 6

Fl. 2 *mf* 5 *mf* 5

Ob. 1 *mf* 5 *mf* 6

Ob. 2 *mf* *mf* 5

Clar. 1 *mf* 5 *mf* 5

Bass Clar. 2 *mf* *mf* 5

Bsn. 1 *mf* *mf* 5

C.Bsn. 2 *mf* *f* *mf*

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

Hn. 2 *mf* *f* *mp*

Tpt. 1 *mf* *f* *soli* *mf* *mp*

Tpt. 2 *mf* *f*

Trbn. 1 *mf* *f*

Trbn. 2 *mf* *f*

Tuba *mf* *f* *mf*

Pno. *mf* *mp* *mf*

Perc. 1 B.D. s. gong B.D. S.D. B.D. tam-tam B.D.

Perc. 2 T.T. s. gong B.D. T.T.

Vln. I *mf* *gliss.* *mp*

Vln. II *mf* *gliss.* *mp*

Vla. *mf* *gliss.* *mp*

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

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

99

Fl. 1 *mf* 6

Fl. 2 *mp* *mf* 5 *mf*

Ob. 1 *mp* *mf* 6 *mf* 5 6

Ob. 2 *mp* *mf* 5 6 *mf*

Clar. 1 *mp* *mf* 6 5 6

Bass Clar. 2 *mp* *mf* 5 *mf* *tr*

Bsn. 1 *mf* *mp* *mf* *tr*

C.Bsn. 2 *mf* 3 *mf*

Hn. I *mp* *con sordino* *open soli* *mf* *con sordino* *mf*

Hn. 2 *mp* *con sordino* *mf* *con sordino* *mf*

Tpt. 1 *mp* *harmon mute* *open* *mf* *mf*

Tpt. 2 *mp* *harmon mute* *open* *mf* *mf*

Trbn. 1 *mf* 3 *mp* 3 *p* 3 *mf*

Trbn. 2 *mf* 3 *mp* 3 *p* 3 *mf*

Tuba *mp* 3 *mf*

Pno. *mp* *mf* *mf* 5

Perc. 1 S.D. *p* B.D. *f* 3

Perc. 2 sus. cymbal S.D. 5 6 T.T. W.B. *mf* 5 B.D. 3 3 3 *sul tasto*

Vln. I 6

Vln. II *mf* 5 *gliss.* *mf*

Vla. *mf* 5 *gliss.* *mf*

Vc. *pizz.* *arco* *tr* *mp* *mf*

Cb. *pizz.* *arco* 3 *mf*

103

Fl. 1 *mf* 3

Fl. 2 5 *mf* 3

Ob. 1 *mf* 3

Ob. 2 5 *mf* 3 5

Clar. 1 *mf*

Bass Clar. 2 *tr*

Bsn. 1 *tr*

C.Bsn. 2

Hn. 1 *mp* open

Hn. 2 *mp* open

Tpt. 1 *p* *mp* 5 *sol*

Tpt. 2

Trbn. 1 *mf* 6

Trbn. 2 *mf* 6

Tuba *mf*

Pno. *mf*

Perc. 1 S.D. *p*

Perc. 2 *p* s. gong *mf* T.T. *mp* 6 S.D. 6 5

Vln. I *mf* pizz. 3 arco

Vln. II 5 *mf* pizz. 3 arco

Vla. *gliss.* *mp* *mf* 5

Vc.

Cb.

107

Fl. 1 *f* *p* *mf* *ff* 5 *tr*

Fl. 2 *f* *p* *mf* *ff* 5 *tr*

Ob. 1 *f* *p* *mf* *ff* 5 *tr* 5 *mf*

Ob. 2 *f* *p* *mf* *ff* 5 *tr*

Clar. 1 *mp* *tr* *mf* 6 *tr*

Bass Clar. 2 *mf* *tr* *f* *mf*

Bsn. 1 *mp* *f* *mf*

C.Bsn. 2 *mp* *f* *mf* 5 5

Hn. I *mf* *soli* *mf*

Hn. 2 *mf*

Tpt. 1 *mf* *open* *mf* 5 *f* *harmon mute* 5 *mf*

Tpt. 2 *mf* *mf* 5 *mf*

Trbn. 1 *mf* *f*

Trbn. 2 *mf* *f*

Tuba *f* *mp* *mf* *f* *mf*

Pno. *mf* 5

Perc. 1 B.D. 3 3 T.B. s. gong S.D. *f* 5 5

Perc. 2 tam-tam T.T. S.D. B.D. *f*

Vln. I *mf* *pizz* 5 5 *arco* *mf*

Vln. II *mf* *pizz* 5 5 *arco* *mf*

Vla. *mf* *pizz.* 5 5 *arco* *mf*

Vc. *f* *mp* *pizz.* 3 *f* *mf* 5 5

Cb. *f* *mp* *pizz.* 3 *f* *mf* 5 5

112

Fl. 1 *f* 5

Fl. 2 *mp < mf* 5 *mf* 5

Ob. 1 *mp < mf* 3 *mp* 3

Ob. 2 *mp < mf* 3 *mp* 3

Clar. 1 *mp < mf* 3 *mp* 3

Bass Clar. 2 *mf* 3 *mp* 3

Bsn. 1 *mf* 3 *mf* 3 *mp* 3

C.Bsn. 2 *mf* 3 *mf* 3

Hn. 1 *mf* 3

Hn. 2 *mf* 3

Tpt. 1 open *mf* 5 harmon mute *mf* 3

Tpt. 2 harmon mute *mf* 3

Trbn. 1 *mf* 3

Trbn. 2 *mf* 3

Tuba *mf* 3 *mf* 3

Pno. *mf* *mp* *mf* 3 *mf* 6

Perc. 1 s. gong B.D. 3 3 3 s. gong B.D. S.D. 6

Perc. 2 T.T. S.D. 5 *mf* *p* 5 bongos 5 *mf* 3

Vln. I *mf* gliss. 3 *mf* pizz. 6

Vln. II *mf* gliss. 3 *mf* pizz. 6

Vla. *mf* gliss. 3 *mf* pizz. 6

Vc. arco *mf* 3

Cb. arco *mf* 3

116

Fl. 1 *mp* *mf* *mp* *mp*

Fl. 2 *mp* *mf* *mp* *mp*

Ob. 1 *mp* *mf* *mp* *mp*

Ob. 2 *mp* *mf* *mp* *mp*

Clar. 1 *mf* *mf* *mf* *mf*

Bass Clar. 2 *f* *f* *f* *f*

Bsn. 1 *f* *mp* *mp* *mf*

C.Bsn. 2 *mp* *mp* *mp* *mf*

Hn. I open *f* *f* *con sordino* *mf*

Hn. 2 open *f* *f* *con sordino* *mf*

Tpt. 1 open *f* *soli* *mf* *p*

Tpt. 2 open *f* *f* *f* *f*

Trbn. 1 *f* *soli* *mf* *f*

Trbn. 2 *f* *f* *f* *f*

Tuba *mp* *mf* *mf* *mf*

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

Perc. 1 s. gong B.D. 3 S.D. *f* *mf* *mp*

Perc. 2 B.D. *f* s. gong T.T. *f* *mf* *mp*

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

Vln. II arco *f* *mf* *mp* *f*

Vla. arco *f* *mf* *mp* *f*

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

Cb. *f* *mp* *mf* *mp* *mf*

121

Fl. 1 *mp* *tr* *5* *3* *3* *mp* *tr* *mf*

Fl. 2 *mp* *tr* *5* *3* *3* *mp* *tr*

Ob. 1 *mp* *tr* *5* *3* *3* *mp* *tr* *mf*

Ob. 2 *mp* *tr* *5* *3* *3* *mp*

Clar. 1 *mp* *tr* *mf*

Bass Clar. 2 *mp* *f* *5* *mf* *gliss.*

Bsn. 1 *f* *> p* *f* *5* *mf* *3* *mf* *< f*

C.Bsn. 2 *f* *> p* *f* *5* *mf* *gliss.*

Hn. 1 *mf* *3* *3* *tr*

Hn. 2 *mf* *3* *3*

Tpt. 1 *mf* *< f* *mp*

Tpt. 2 *mf* *< f* *mp*

Trbn. 1 *mf* *3* *mf* *< f* *mp*

Trbn. 2 *mf* *3* *mf* *< f* *mp*

Tuba *f* *> p* *f* *5* *mf* *gliss.*

Pno. *f* *tr* *f* *5* *mf* *3* *mf* *< f*

Perc. 1 S.D. light sticks *f* *> p* *f* *5* *3* *3* *f* *5* *6* *p* *f*

Perc. 2 s. gong S.D. *p* *f* *5* *3* *3* *f* *5* *6* *p* *f*

Vln. I *tr* *5* *pizz.* *f* *3* *3* *gliss.*

Vln. II *tr* *5* *pizz.* *f* *3* *3* *gliss.*

Vla. *tr* *5* *arco* *f* *3* *3* *gliss.*

Vc. *f* *> p* *f* *5* *mf* *gliss.*

Cb. *f* *> p* *f* *5* *mf* *gliss.*

126

Fl. 1 *< f* *mf* *f* *mf*

Fl. 2 *f* *mf* *f* *mf*

Ob. 1 *< f* *mf* *f* *mf*

Ob. 2 *f* *mp* *f* *mf*

Clar. 1 *< f* *mp* *f* *mf*

Bass Clar. 2 *f* *f* *f* *f*

Bsn. 1 *f* *f* *f* *f*

C.Bsn. 2 *f* *f* *f* *f*

Hn. 1 *mp* *f* *f* *mf*³

Hn. 2 *mp* *f* *f* *mf*³

Tpt. 1 *< f* *mp* *f* *mf*³

Tpt. 2 *< f* *mp* *f* *mf*³

Trbn. 1 *< f* *f* *f* *mp* harmonic gliss.

Trbn. 2 *< f* *f* *f* *mp* harmonic gliss.

Tuba *f* *f* *f* *f*

Pno. *f* *f* *f* *f*

Perc. 1 *mfz p* *f*

Perc. 2 *mfz p* *f*

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

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

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

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

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

ritard-----

131

Fl. 1 *mp* < *mf*

Fl. 2 *mp* < *mf*

Ob. 1 *mp* < *mf*

Ob. 2 *mp* < *mf*

Clar. 1 *p* *mf*

Bass Clar. 2

Bsn. 1 *mf*

C.Bsn. 2 *mf*

Hn. 1 *mf* < *sol*

Hn. 2

Tpt. 1 *mf* *5* *mf* *5*

Tpt. 2 *mf* *5* *mf* *5*

Trbn. 1 *mf* *6* *mf*

Trbn. 2 *mf* *6* *mf*

Tuba *mf* *6* *mf*

Pno. *mp* *mf*

Perc. 1 *f* B.D. *s. gong* *mf* B.D. *3* *s. gong* B.D. T.B. *mf* *5*

Perc. 2 *mf* *s. gong* B.D. *3* *s. gong* T.T. *mf* *6* S.D. T.T. *5* S.D. *5* B.D.

Vln. I *mp* < *mf* *pizz.* *mf* *5* *ritard*-----

Vln. II *mp* < *mf* *pizz.* *mf* *5*

Vla. *pizz.* *mf* *5*

Vc. *mf* *6* *arco* *mf*

Cb. *mf* *6* *arco* *mf*

Transition

♩=112-120

136

Clar. 1

Bass Clar. 2
to Bb contrabass clarinet

C.Bsn. 2

Tpt. 1

Tpt. 2

Pno.
long, slow arpeggio l.v.

Perc. 1
tam-tam

Perc. 2

Transition

♩=112-120

Vln. I

Vln. II

Vla.

Vc.

Cb.

143

CB Clar.

Pno.
(slowly) l.v.

149

Fl. 1

Fl. 2

CB Clar.

Perc. 1
x▶ hard mallets

Perc. 2
x▶ hard mallets

156

CB Clar.
barely audible, with lots of "breath" sound

163

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

CB Clar.

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

lots of "breath" sound

con sordino soli

harmon mute

mp

mf

B.D.

arco

169

Fl. 1

Fl. 2

Hn. I

Pno.

Perc. 1

Perc. 2

Perc. 3

mf

mf

long, slow arpeggio

mp

mf

mf

chimes

mp

Remix 02 (slight pause)

A tempo ♩=120-130

174

Vln. I

Vln. II

Vla.

Vc.

Cb.

col legno battuto

p

p

Tap chin rest with fingers w/two fingers to perform rolls

p

mp

p

p

178

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 181-183. The score includes parts for Perc. 1, Perc. 2, Perc. 3 (tam-tam), Vln. I, Vln. II, Vla., Vc., and Cb. Perc. 1 and 2 feature complex rhythmic patterns with slurs and fermatas. Perc. 3 has a 'tam-tam' marking. Vln. I and Vla. play chords with slurs and fermatas. Vc. and Cb. play rhythmic patterns with slurs and fermatas. There are 'X' markings above Perc. 1 and Perc. 2.

Musical score for measures 184-187. The score includes parts for Fl. 1, Fl. 2, Ob. 2, C.Bsn. 2, Tpt. 1, Tpt. 2, Pno., Perc. 1, Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. Fl. 1 has a 'mf' dynamic and a slur. Ob. 2 and C.Bsn. 2 have 'mf' dynamics and slurs. Tpt. 1 and 2 have 'harmon mute' markings and slurs. Pno. has a 'mf' dynamic and a slur. Perc. 1 and 2 have complex rhythmic patterns with slurs and fermatas. Vln. I and Vla. play chords with slurs and fermatas. Vc. and Cb. play rhythmic patterns with slurs and fermatas. There are 'X' markings above Perc. 1 and Perc. 2.

192

Fl. 1 *mf* 5

Fl. 2 *mf* 3 3

Ob. 1 *mf* 5

Ob. 2 *mf* 3

C.Bsn. 2

Hn. 1 con sordino *mf* 3 3 open *pp* *f*

Hn. 2 con sordino *mf* 3 3 open *pp* *f*

Tpt. 1 straight mute *mf* 3 3 open *pp* *f*

Tpt. 2 open *pp* *f*

Trbn. 1 straight mute *mf* 3 3 open *pp* *f*

Trbn. 2 open *pp* *f*

Pno.

Perc. 1 X *mf* 3 3 5 5

Perc. 2 6 3 5 5 6

Vln. I 5 5 3 3 5 3

Vln. II

Vla. 5 5 3

Vc. 3 3 3 3 3 3

Cb. 3 3 3 3 3 3

201

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bass Clar. 1

CB Clar.

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 *mf* harmon mute *mp*

Tpt. 2 *mf*

Trbn. 1

Trbn. 2

Tuba

Pno. (8th)

Perc. 1

Perc. 2 *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

206

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bass Clar. 1

CB Clar.

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

3

5

6

7

harmon mute

(8th)

210

The musical score is arranged in systems. The first system includes Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Clarinet Bassoon 2 (C.Bsn. 2). The second system includes Trumpet 1 (Tpt. 1) and Trumpet 2 (Tpt. 2). The third system includes Piano (Pno.). The fourth system includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Fl. 1: *mf* 3, *mf* 3, *mf* 3

Ob. 1: *mf* 5, 6, *p* \rightarrow *f*

Ob. 2: 3, *mf*

C.Bsn. 2: 3, *mf*, 3, *mf*

Tpt. 1: harmon mute, 3, *mf*, 3, *mp* \rightarrow *f*, *mf*

Tpt. 2: 3, *mp* \rightarrow *f*

Pno.: *mf* 3, 3, 3, *mf* 3, 8th

Perc. 1: 6, 6, 7, *mp* \rightarrow *f*, *mf* 3, M, X

Perc. 2: 5, 5, 6, 3

Vln. I: 3, 3, 5, 3

Vln. II: (continuous eighth-note pattern)

Vla.: (continuous eighth-note pattern)

Vc.: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Cb.: (continuous eighth-note pattern)

222

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bass Clar. 1

CB Clar.

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

230

Fl. 1

Bass Clar. 1

CB Clar.

Bsn. 1

C.Bsn. 2

Hn. I

Hn. 2

Tpt. 1

Tpt. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

(8va)

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 6

6

5

6

7

3

3

3

3

233

Fl. 1

Ob. 1

Bass Clar. 1

CB Clar.

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

to clarinet

mf

sfz p

f

p

mf

f

B.D.

Detailed description: This is a page of a musical score, page 38 of a Mix/Remix. It contains staves for various instruments: Flute 1, Oboe 1, Bass Clarinet 1, Contrabass Clarinet, Bassoon 1, Contrabassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Tuba, Piano, Percussion 1, 2, and 3, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into four measures. Measure 233 starts with a treble clef and a key signature of one flat. Measure 234 has a 4/4 time signature. Measure 235 has a 3/4 time signature. Measure 236 has a 3/4 time signature. Dynamics include *mf*, *sfz p*, *f*, and *p*. Performance markings include accents, slurs, and articulation marks. The Percussion 3 staff has a marking "B.D." in measure 236. The Piano part has a marking "Sub" in measure 233. The Flute 1 part has a marking "3" with a slur in measure 233 and "5" with a slur in measure 234. The Oboe 1 part has a marking "3" with a slur in measure 233 and "3" with a slur in measure 234. The Bass Clarinet 1, CB Clarinet, Bsn. 1, C.Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Trbn. 1, Trbn. 2, and Tuba parts all have a marking "6" with a slur in measure 233. The Percussion 1 part has a marking "7" with a slur in measure 233 and "5" with a slur in measure 234. The Percussion 2 part has a marking "3" with a slur in measure 233 and "5" with a slur in measure 234. The Violin I part has a marking "3" with a slur in measure 233 and "5" with a slur in measure 234. The Violin II part has a marking "5" with a slur in measure 234. The Viola part has a marking "3" with a slur in measure 233 and "3" with a slur in measure 234. The Violoncello part has a marking "3" with a slur in measure 233 and "3" with a slur in measure 234. The Contrabass part has a marking "3" with a slur in measure 233 and "3" with a slur in measure 234.

237

Perc. 1

Perc. 2

241

Perc. 1

Perc. 2

244

Perc. 1

Perc. 2

248 **Fast** ♩=120=130

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Clar. 1 *mf*

Bass Clar. 2 *mp* < *mf* *mp* < *f*

Bsn. 1 *mp* < *mf* *mp* < *f*

C.Bsn. 2 *mp* < *mf* *mp* < *f*

Hn. 1 *mp* < *mf* *mp* < *f*

Hn. 2 *mp* < *mf* *mp* < *f*

Tpt. 1 *mf* harmon mute

Tpt. 2 *mf* harmon mute

Trbn. 1 *mp* < *mf* *mp* < *f*

Trbn. 2 *mp* < *mf* *mp* < *f*

Tuba *mp* < *mf* *mp* < *f*

Pno. *mp* < *mf* *mp* < *f*

Perc. 1 bass drum; hard mallets *mp* *f*

Perc. 2 bass drum; hard mallets *mp* *f*

Perc. 3 *mp* < *mf* *mp* < *f*

Vln. I *mf*

Vln. II *mf*

Vla. arco *mp* < *mf* *mp* < *f*

Vc. arco *mp* < *mf* *mp* < *f*

Cb. pizz. *mp* < *mf* *mp* < *f*

5

mf *f*

B.D.

tom-toms (3) *mf* *f*

253

This musical score is for a full orchestra, arranged in a Mix/Remix format. It consists of 25 measures, with a key signature of one flat and a time signature of 5/4. The score is divided into several sections:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes, and then a half note. Dynamics range from *f* to *pp*.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes, and then a half note. Dynamics range from *f* to *pp*.
- Clarinets (Clar. 1):** Plays a melodic line starting with a half note, followed by quarter notes, and then a half note. Dynamics range from *f* to *pp*.
- Bass Clarinet (Bass Clar. 2):** Plays a melodic line starting with a half note, followed by quarter notes, and then a half note. Dynamics range from *mf* to *pp*.
- Baritone Saxophones (Bsn. 1, C.Bsn. 2):** Both parts play a rhythmic pattern of eighth notes. Dynamics range from *f* to *pp*.
- Horns (Hn. 1, Hn. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes, and then a half note. Dynamics range from *f* to *pp*.
- Trumpets (Tpt. 1, Tpt. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes, and then a half note. Dynamics range from *f* to *pp*.
- Trumpets (Trbn. 1, Trbn. 2):** Both parts play a melodic line starting with a half note, followed by quarter notes, and then a half note. Dynamics range from *f* to *pp*.
- Tuba:** Plays a rhythmic pattern of eighth notes. Dynamics range from *f* to *pp*.
- Piano (Pno.):** Plays a melodic line starting with a half note, followed by quarter notes, and then a half note. Dynamics range from *mf* to *pp*. An 8th note is indicated below the staff.
- Percussion (Perc. 1, Perc. 2):** Both parts play a rhythmic pattern of eighth notes. Dynamics range from *mf* to *pp*.
- Percussion (Perc. 3):** Plays a rhythmic pattern of eighth notes. Dynamics range from *p* to *mf*.
- Violins (Vln. I, Vln. II):** Both parts play a melodic line starting with a half note, followed by quarter notes, and then a half note. Dynamics range from *f* to *pp*.
- Viola (Vla.):** Plays a melodic line starting with a half note, followed by quarter notes, and then a half note. Dynamics range from *f* to *pp*.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes. Dynamics range from *f* to *pp*.
- Double Bass (Cb.):** Plays a rhythmic pattern of eighth notes. Dynamics range from *f* to *pp*.

258

Fl. 1

Fl. 2

Bass Clar. 2

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

tam-tam

mp *mf* *pp* *p* *mf* *pp* *mf* *pp*

262

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *mp* *mf* *pp*

Ob. 2 *mp* *mf* *pp*

Clar. 1 *mp* *mf* *pp*

Bass Clar. 2

Bsn. 1 *mp* *mf* *pp*

Hn. 1 *mp* *mf* *pp*

Hn. 2 *mp* *mf* *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Trbn. 1 *mp* *mf* *pp*

Trbn. 2 *mp* *mf* *pp*

Pno. (8^{va})

Perc. 1 *pp*

Perc. 2 tam-tam

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

270

The musical score is organized into several systems of staves:

- Woodwinds:** Fl. 1 & 2, Ob. 1 & 2, Clar. 1, Bass Clar. 2, Bsn. 1, C.Bsn. 2.
- Brass:** Hn. 1 & 2, Tpt. 1 & 2 (with "harmon mute" markings), Trbn. 1 & 2, Tuba.
- Strings:** Vln. I & II, Vla., Vc., Cb.
- Percussion:** Perc. 1, Perc. 3.
- Piano:** Pno. (with a sub-staff for the left hand labeled "(8th)").

The score includes various dynamic markings: *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). It also features time signature changes from 3/4 to 4/4. Percussion parts include a triangle (V) and a snare drum (S).

275

Fl. 1 *tr* *pp* *f* to piccolo

Fl. 2 *tr* *pp* *f* to piccolo

Ob. 1 *pp* *f*

Ob. 2 *pp* *f*

Clar. 1 *pp* *f*

Bass Clar. 2

Bsn. 1 *pp* *f*

C.Bsn. 2 *mf*

Hn. I *con sordino* *mf* *f* *p* *open* *mf* *pp*

Hn. 2 *p* *mf* *pp*

Tpt. 1 *mf* *pp*

Tpt. 2 *mf* *pp*

Trbn. 1 *mf* *pp* *mf*

Trbn. 2 *mf* *pp* *mf*

Tuba *mf* *pp* *mf*

Pno. (8th)

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

Perc. 2 woodblocks; hard mallets *p* *mf* *f*

Perc. 3 *mf* *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

280

Ob. 1

Ob. 2

Clar. 1

Bass Clar. 2

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

p

f

mp

gliss.

X

(Sub)

285 piccolo

Fl. 1 piccolo *p* *mf* *pp*

Fl. 2 piccolo *p* *mf* *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Clar. 1 *pp*

Bass Clar. 2

Bsn. 1 *pp* *p* *mf* *pp*

C.Bsn. 2 *pp*

Hn. 1

Hn. 2

Trbn. 1

Trbn. 2

Tuba *p* *mf* *pp*

Pno. (8th)

Perc. 1 *pp*

Perc. 2 *mf* *p*

Perc. 3

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

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

Vla. *mp* *p* *mf*

Vc.

Cb.

290

Picc. 1
f

Picc. 2
f

Ob. 1
f

Ob. 2
f

Clar. 1
f

Bass Clar. 2
f

Bsn. 1
f

C.Bsn. 2
f

Hn. 1
f

Hn. 2
f

Tpt. 1
f
harmon mute

Tpt. 2
f
harmon mute

Trbn. 1
f

Trbn. 2
f

Tuba
f

Pno.
f
(8^{va}) - - -

Perc. 1
to marimba
f

Perc. 2
f

Perc. 3

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Cb.
f

295

Picc. 1 *mp = mf*

Picc. 2 *mp = mf*

Ob. 1 *tr mp*

Ob. 2 *tr mp*

Clar. 1 *tr mp*

Bass Clar. 2

Bsn. 1 *molto staccato f*
contrabassoon molto staccato

C.Bsn. 2 *f*

Hn. 1 *con sordino sfz p*

Hn. 2 *con sordino sfz p*

Tpt. 1 *harmon mute sfz p*

Tpt. 2 *harmon mute sfz p*

Trbn. 1 *straight mute sfz p*

Trbn. 2 *straight mute sfz p*

Tuba *mf*

Pno. *(Sno) mf > mp*

Perc. 1 *V mp*

Perc. 2 *M to tam-tam mf > mp*

Vln. I *pp < mf*

Vln. II *pp < mf*

Vla. *pp < mf*

Vc. *mf > mp*

Cb. *mf*

Robotic chaos

301

Picc. 1 *f*

Picc. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Clar. 1

Bass Clar. 2

Bsn. 1

C.Bsn. 2

Hn. 1 *ff* *sfz p* *f* *f*

Hn. 2 *ff* *sfz p* *f* *f*

Tpt. 1 *ff* *sfz p* *f* *f*

Tpt. 2 *ff* *sfz p* *f* *f*

Trbn. 1 *ff* *sfz p* *f* *f*

Trbn. 2 *ff* *sfz p* *f* *f*

Tuba *sfz p* *f*

Pno. *f*

Perc. 1 *f* snare *pp* snare *f*

Perc. 2 *f* snare *pp* *f*

Perc. 3

Robotic chaos

Vln. I *f* *divisi pizz.*

Vln. II *f*

Vla. *f*

Vc. *pizz.* *f* *pizz.*

Cb. *f*

309

Score for Picc. 1, Picc. 2, Ob. 1, Ob. 2, Clar. 1, Bass Clar. 2, Bsn. 1, C.Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Trbn. 1, Trbn. 2, Tuba, Pno., Perc. 1, Perc. 2, Perc. 3, Vln. I, Vln. II, Vla., Vc., and Cb.

The score is for a full orchestral section, including woodwinds, brass, strings, and percussion. The woodwinds (Picc., Ob., Clar., Bass Clar., Bsn., C.Bsn.) play a complex melodic and rhythmic pattern. The brass section (Hn., Tpt., Trbn., Tuba) provides harmonic support with a strong, rhythmic accompaniment. The strings (Vln., Vla., Vc., Cb.) play a steady, rhythmic accompaniment. The percussion (Perc. 1, 2, 3) provides a strong, rhythmic accompaniment. The piano (Pno.) plays a complex melodic and rhythmic pattern. The score is written for a full orchestra, including woodwinds, brass, strings, and percussion.

321

Picc. 1

Picc. 2

Ob. 1

Ob. 2

Clar. 1 *to bass clarinet*

Bass Clar. 2 *to Bbb contrabass clarinet*

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2 *to sus. cymbal*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Slower ♩=78

Mix/Remix

329

CB Clar. *tr* *ppp* *p* *pp* *mp* *mf*

Bsn. 1 *tr* *p* *mp* *pp*

Pno.

Perc. 1 *ff* l.v. w/superball mallets *pp*

Perc. 2 *ff* l.v. w/mallets *pp*

340

CB Clar. *> pp*

Bsn. 1 *tr* *sfz pp* *mp* *pp*

C. Bsn. 2 *tr* *sfz pp* *mp* *pp*

Tuba *p*

Pno. *pp* *p*

Perc. 1

Perc. 2

Cb. *arco* *gliss.* *mp* *sfz p*

348

Bass Clar. 1 *mp* 6 6 6 6 6 6 6 6 6 6 6 6

CB Clar. *mp* 6 6 6 6 6 6 6 6 6 6 6 6

Trbn. 1 *gliss.* *mp*

Tuba *mf*

Pno.

Perc. 1

Perc. 2

Cb. *mf*

352

Bass Clar. 1

CB Clar.

Bsn. 1

C.Bsn. 2

Hn. 1

Hn. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2

Vc.

Cb.

tr

p

sfz p

p

p

pp

pizz.

p

arco

tr

sfz p

pp

362

Bass Clar. 1

C.Bsn. 2

Hn. 1

Hn. 2

Trbn. 1

Trbn. 2

Pno.

Perc. 1

Perc. 2

Vla.

Vc.

Cb.

mp

pp

tr

ppp

mf

pp

p

mp

p

l.v.

l.v.

pizz.

p

pizz.

p

pizz.

p

371

Bass Clar. 1 *mp* *ppp* *mf*

Perc. 1 small gong l.v.

Perc. 2 T.T. *p* l.v.

Vla. *pizz.*

Vc. *p* *pizz.*

Cb. *p* *pizz.*

377

Bass Clar. 1 *mp*

381

Bass Clar. 1 *mf* *f* *mf* *mp* *mf*

CB Clar. *mf* *f* *mf* *mf*

Bsn. 1 *mf* *f* *mf* *mf*

C.Bsn. 2 *mf* *f* *mf* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Trbn. 1 *mf* *f* *mf*

Trbn. 2 *mf* *f* *mf*

Tuba *mf* *f* *mf*

Pno. *mf* *f* *mf*

Perc. 1 *mf* l.v. *p* w/soft mallets l.v. *p* tam-tam w/superball mallets

Perc. 2 *ppp* *f* *p* w/soft mallets l.v. *p* tam-tam w/superball mallets

Vc. *arco* *mf* *f* *mf*

Cb. *mf* *f* *mf*

391

Bass Clar. 1
mp *mf* *mp* *mf*

CB Clar.
mp *mf* *mp* *mf*

Bsn. 1
mp *mf* *mp* *mf*

C.Bsn. 2
mp *mp* *mf*

Hn. 1
mp

Hn. 2
mp

Trbn. 1
mp *mp* *mf*

Trbn. 2
mp *mp* *mf*

Tuba
mp *mp* *mf*

Pno.
mp *mp* *mf*

Perc. 1

Perc. 2

Vc.
mp *pizz.* *mp* *arco* *mf*

Cb.
mp *pizz.* *mp* *arco* *mf*

Detailed description: This page of a musical score covers measures 391 to 394. It features a variety of instruments: Bass Clarinet 1, Contrabass Clarinet, Bassoon 1, Contrabassoon 2, Horns 1 and 2, Trumpets 1 and 2, Tuba, Piano, Percussion 1 and 2, Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a 4/4 time signature. The woodwinds and strings play melodic lines with dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The brass instruments provide harmonic support. The piano part includes a triplet in measure 394. The percussion parts consist of rhythmic patterns. The Vc. and Cb. parts include *pizz.* (pizzicato) and *arco* (arco) markings. Measure numbers 391, 392, 393, and 394 are indicated at the top of the staves.

399

Picc. 1

Picc. 2

Bass Clar. 1

CB Clar.

Bsn. 1

C.Bsn. 2

Trbn. 1

Trbn. 2

Tuba

Pno.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

mp

pp

arco

8^{vb}

(if possible)