

The Music of Jonathan Saggau

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Solipsism

Concerto for Clarinet and Percussion with Chamber Winds & Piano

By Jonathan A. Saggau

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Performance Notes

There are four general types of notation in this piece:

1. Mechanical: The overall duration, underlying tempo, and individual lines are to be performed quasi-mechanically, precisely as notated.
2. Ordinary metric notation: The overall duration, underlying tempo, and the notation of individual lines is concrete, however a modicum of temporal expressiveness is expected. A very small amount of stretching or compressing is encouraged.
3. Poco rubato: The overall duration and underlying tempo of these sections is concrete and should be as exact as possible, however within these limits, freedom is granted to stretch or compress individual lines. The notation shows where phrases and individual lines begin and end, and an approximate indication of their inner rhythmic values.
4. Spatial notation: Seconds are marked over various players on the score as well as on the "timing" line. The overall time period of sections is given, however a certain freedom is given to the conductor and performers over the pace of information. Events that are to begin or end together are connected with a dashed vertical line.

These notation styles are combined and superimposed.

Notational style

Quarter tones are notated as follows:

- ♭ - quarter-tone flat # - three-quarters Sharp
 (Used very rarely)
 † - quarter-tone Sharp

The method of execution of quarter tones is ultimately left to the choice of the performer, although fingerings are suggested for pitches between quarter-tones. Below are a number of sources that may prove helpful in their performance

Flute:

Dick, Robert. The Other Flute. Oxford University Press, New York. 1975.

Clarinet:

Rehfeldt, Paul. New Directions for Clarinet. University of California Press, Berkeley. 1994 (revised edition).

Bassoon:

Reinhard, Johnny. The Microtonal Bassoon. Available: <http://idrs.colorado.edu/Publications/DR/DR10.2> Also available from Filmkunst-Musikverlag, Munich, Germany.

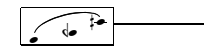
Fr. Horn & Trumpet:

Quarter tones can be accomplished by "lipping up/down" or "half stopping" (Partially blocking the bell with the hand.)

Trombone:

The trombone's slide allows for infinitesimal adjustment of pitch, however, the quarter-tone pitches will not be found exactly "halfway" between the positions for halftones.

Invented notations



Anything in boxes enclosing notes is to be repeated for the duration of the arrowed line or wavy line connected to that box.

The curve of the wavy lines indicated the relative speed of reiteration (and the relative tempo) of the idea in that box. A tighter curve indicates a faster speed.



Anything in "giant parentheses" is a pattern to be performed and repeated in any octave. The patterns may be displaced by an octave, but the intervallic pattern within an octave remains constant. Arrowed lines and wavy lines connected to the parentheses are treated as above.



Arrows attached to single pitches indicate the duration of that pitch; do not reattack.

smfp - "Smezzo-forte-zando" - Performed with the intensity of sforzando, but with the dynamic level of mezzo-forte.

Humming and singing

The singing parts are not expected to receive perfect execution by the instrumentalists. Sung pitches are generally present in another instrument prior to their appearance in the voice part. If page turners are used for the performance, they may join in the singing.

The role of the conductor / simultaneous multiple tempi

In addition to the conductor's usual role of adjustment of balance and tempi, modulation of timbre is an important facet of this piece. The proportional relationships between tempi must be maintained exactly: if a section *must* be performed below the given tempo, all other tempi must be adjusted so that other sections are proportional to the adjusted section.

Where multiple tempi are notated simultaneously, a performer within a group can set the proportional tempo for that group. Typically this role will be taken by the clarinetist or the pianist. If the tempi are not precise, those who finish first perform the closing fermata while the others finish their section.

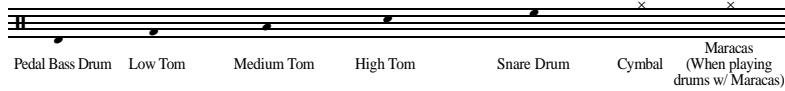
The ending


Leaving the stage is expected only under the following circumstances:

1. An "offstage" area exists in the hall.
2. It is convenient for the performers and conductor to exit and perform the final chord with an acceptable tone quality

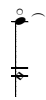
The stage exit is best performed when the piece for solo clarinet and percussion alone immediately follows the staged exit. (The order of the three pieces is malleable; see performance notes for the set.)

Key to multi-percussion Notation



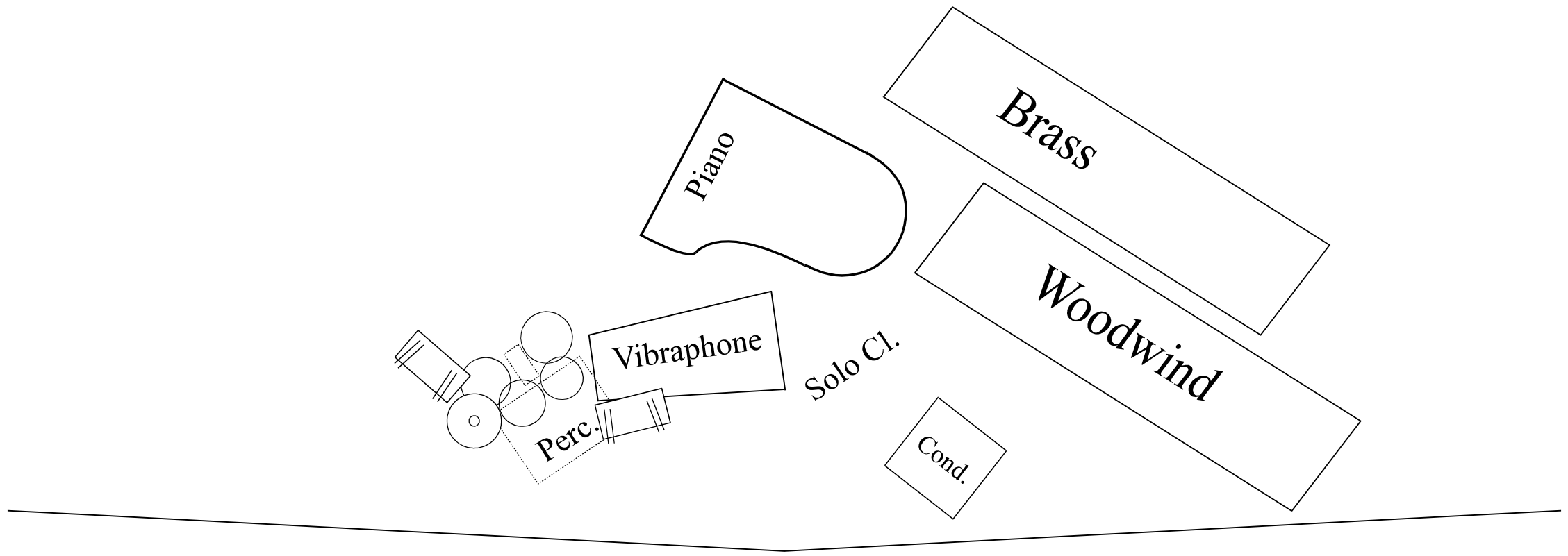
 Swirl Roll - Swirl (rather than shake) the maracas to produce a "swish" sound. (All Maraca rolls are performed in the air - not in contact with other instruments.)

Key to vibraphone Notation



Harmonic - "Stop" the bar at its midpoint with the fingertips of one hand (pushing with considerable force) while striking the bar at a point roughly one-half the distance between the fingers and the node. The diamond-shaped notehead is the pitch of the bar when played normally while the normal notehead is the sounding pitch of the harmonic.

Seating Diagram



Audience

Solipsism

Concerto for Clarinet and Percussion with Chamber Winds & Piano

Conductor's Score (Transposing)

Duration: ca. 7 min.

Jonathan A. Saggau

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Flute 1 & 2

Clarinet in B \flat 1 & 2

Bassoon 1 & 2

Horn in F 1 & 2

Trumpet in C 1 & 2

Trombone 1 & 2

(Seconds) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Timing

Voice *

Piano

Solo Clarinet in B \flat

Solo Percussion

ppp (Hum) *p* (hum) *ppp* (hum) Ah (hum)

ppp *pp* *mf*

Vib

ppp *mp*

* All instrumentalists not currently playing

A

Timing

19 20 21 22 23 24 25 26 27 28 29 30 31

mf *gliss* *gliss* (Some players gliss up and down independently, Wavy line indicates activity) (all gliss) HA! (hum) HA! (hum)

sfp (sing into large plastic cup) (Gliss up and down independently) HA! (Wavy line indicates activity) *sfp* HA! *sfp* HA!

sfz *sfz* *ppp non cresc.* *ppp* *poco cresc.*

hand mute (h.m.) *hand mute (h.m.)* *hand mute (h.m.)*

19 *ped.* 20 21 22 23 24 25 26 27 28 29 30 31

ppp *mp* *cresc. (make changes more often as overall dynamic rises.)*

randomly and continuously

bend *bend* *bend* *ped.* *ppp* *cresc. (make changes more often as overall dynamic rises.)*

A

Timing 19 20 21 22 23 24 25 26 27 28 29 30 31

Voice
 Treble clef: *mf* HA! (hum) *mf* HA! (hum) (all gliss)
 Bass clef: *sfp* HA! (Wavy line indicates activity) *sfp* HA! *sfp* HA!
 (sing into large plastic cup) (Gliss up and down independently)

Pno
 Treble clef: *sfz* *sfz* *ppp non cresc.* *ppp* *poco cresc.*
 Bass clef: *hand mute (h.m.)* *(h.m.)* *(h.m.)*

Solo Cl.
 Treble clef: *ppp* *mp* *cresc. (make changes more often as overall dynamic rises.)*
 Randomly and continuously

Solo Perc.
 Treble clef: *p* *bend* *bend* *bend* *ppp* *cresc. (make changes more often as overall dynamic rises.)*
 Ped.



Fl. 1 & 2

Musical staff for Flute 1 & 2. Includes dynamics: *mf*, *sfp*, *f*, *f*. Includes articulation marks and slurs.

Cl. 1 & 2

Musical staff for Clarinet 1 & 2. Includes dynamics: *sub. f*, *sub. f*, *f*. Includes articulation marks and slurs.

Bsn 1 & 2

Musical staff for Bassoon 1 & 2. Includes dynamics: *sfp pp*, *sfp*, *pp*, *ff*, *ff*. Includes articulation marks and slurs.

Hn 1 & 2

Musical staff for Horn 1 & 2. Includes dynamics: *sfp*, *pp*, *sfp*, *f*, *mp*. Includes articulation marks and slurs.

Tpt 1 & 2

Musical staff for Trumpet 1 & 2. Includes dynamics: *sfz*, *pp*, *sfz*, *ppp*, *f*, *mp*. Includes articulation marks and slurs.

Tbn. 1 & 2

Musical staff for Trombone 1 & 2. Includes dynamics: *sfz*, *pp*, *ff*, *ppp*, *gliss.*, *gliss.*, *gliss.*, *mp non cresc.*, *molto*, *ff*, *mf*. Includes articulation marks and slurs.

Timing

Timing line with measures 0 through 12 marked.

Piano

Piano accompaniment staff. Includes dynamics: *mp*, *p*, *mp*, *pp*. Includes articulation marks and slurs.

Solo Percussion

Solo Percussion staff. Includes dynamics: *sfz*, *mp*, *sfz*. Includes articulation marks and slurs.

D

Fl. 1 & 2
13 14 15 16 *pp* 17 18 19 20 21 22 23 *mf* 24 25 26 5
1. To Picc.

Cl. 1 & 2
mp
ppp *mp* *mf*
2. To Bass. CL

Bsn 1 & 2
ppp
Hum Hum (t) Hum Hum (t)

Hn 1 & 2
Hum Hum (t) Hum Hum (t) Hum Hum (t) Hum Hum (t)
mp pp *ppp* *p*
Hum trumpet pitches (octave displacement acceptable)

Tpt 1 & 2
senza sord. Hum Hum (t) Hum Hum (t) Hum Hum (t)
ppp *pp*

Tbn. 1 & 2
ppp *ff* 1. senza sord. *gliss. gliss. gliss.*
2. (senza sord.) *mp*

Timing
13 14 15 16 17 18 19 20 21 22 23 24 25 26

D

Pno.
= 132 poco rubato (w/ Clarinet)
pp *ppp* *f* *ff*

Solo Clarinet
= 132 poco rubato (w/ Piano)
mf *mf*

Solo Perc.
= 132 mechanically
p *cresc.* (1) (5) (10) (13) (begin accel.)
bend *bend*

Lonely, as though crying

E

♩ = 55 poco rubato (each entrance must sound "non syncopated")

Picc. *p* *mf* *mf* *ff*

Fl. 1 & 2 *p* *mf* Hum *pp* *ff*

Cl. 1 & 2 *mf* *p* *mp* *sim.* 2. to Bass Cl.

Bsn 1 & 2 *mp* *mp* *ff*

♩ = 55 poco rubato (each entrance must sound "non syncopated")

Hn 1 & 2 Hum *pp* con sord. *pp* *ff*

Tpt 1 & 2 Hum *pp* 1. Harmon 2. Open 1. 2. a2.1. 2. 2. above 1. *p*

Tbn. 1 & 2 *p* 1. (Wandering - slightly glissed throughout) con sord. Gliss. may require help from tbn. 2 (seamless as possible) Help tbn. 2 as necessary *ppp* 2. (Wandering - slightly glissed throughout) con sord. Gliss. may require help from tbn. 1 (seamless as possible) Help tbn. 1 as necessary

E

♩ = 132 mechanically

Pno. *pp* *cresc.* (legato becoming somewhat staccato) *mp* *Staccato* *dim.* (becoming legato) *pp* Legato - Muddy

Solo Clarinet *ff* *bend.* *mf* *bend.* *mf* *cresc.* *pp* *cresc.*

Solo Perc. *cresc.* *sub. p* *cresc.* *pp* *cresc.*

F

Picc. *mf* Hum Hum

Fl. 1 & 2 *molto* *mf* *molto* Hum Hum

Cl. 1 & 2 *mp* Hum Hum

B. Cl. *mp* *mf* *ff* *molto*

Bsn. 1 & 2 *molto* *mp* *ff* *molto*

Hn. 1 & 2 *mp* *ff* senza sord.

Tpt. 1 & 2 2. *mf* 2. above 1. 2. senza sord.

Tbn. 1 & 2 *molto* *molto*

Pno. *mp non cresc.* *ff* *dim.* *mp cresc.*

Solo Clarinet *mf cresc.* *molto* *molto* *ff dim.* *mp cresc.*

Solo Perc. *ff* *mp* *molto* *mp* *ff* *dim.* *mp cresc.*

8

G = 117 non rubato

Fl. 1 & 2 a2. - independently (fluttertongue) poco rit. A tempo

Cl. 1 & 2 a2. - independently sfz mp meno sfz mp

Bsn 1 & 2 sfz mp mf sfz mp

Hn 1 & 2 = 117 non rubato poco rit. A tempo

Tpt 1 & 2 (senza sord.) sfz pp sfz p

Tbn. 1 & 2 (senza sord.) mp pp sfz p

Pno = 117 non rubato poco rit. A tempo

Solo Cl. (semi-rubato) bend sfz mf molto ff molto sub. mf ff non dim.

Solo Perc. To Multi-petecussion setup Snares off - play drums with maracas sfz pp molto sfz mp molto

Fl. 1 & 2: *mp*, 2., 3., 3., *div. a2.*, 3., 2., *molto rit.*

Cl. 1 & 2: *mp*, 2., 3., *div. a2.*, 2., 3.

Bsn 1 & 2: 1., *mp*, 1., 6., *mp*, *molto rit.*

Hn 1 & 2: *mf*, *div. a2.*, 3., *molto rit.*, con sord.

Tpt 1 & 2: *mp*, 3., 3., con sord.

Tbn. 1 & 2: *pp*, *molto rit.*

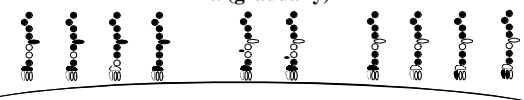
Pno: *ppp*, *molto*, legato becoming staccato, staccato becoming legato, *molto*

Solo Cl.: bend, *fff*, 3., *ff*, 3., bend

Solo Perc.: 3., 3.

I ♩ = 88

rit. (gradually)



Fl. 1 & 2 // 1. non vibrato (cold) 2. 1. *pp* *sempre*

Cl. 1 & 2 // 1. non vibrato (cold) *ppp* *sempre* (1. hum cl. 2's pitch) 1. (1.) 2. *p* *mf*

Bsn 1 & 2 // 1. non vibrato (cold) *ppp* *sempre* (1. hum bsn. 2's pitch) 1. (1. hum bsn. 2's pitch) 1. (2. hum bsn. 1's pitch) 2. (2. hum bsn. 1's pitch) 2. *p*

Hn 1 & 2 // ♩ = 88 1. stopped *ppp* rit. (gradually)

Tpt 1 & 2

Tbn. 1 & 2 // 1. *pppp* 2. con sord. *pppp* 1. con sord. *mp* gliss. gliss.

These glissandi will require some "teamwork" between the two performers

Pno // ♩ = 88 *ff* 5:4 *sfz* 4:3

Some portion of the soloist's notes from the last page can be played here. *ppp* *sempre* *red.*

Solo Cl. // *fff* *molto* As though indifferent *mp* 5 *mp* 5 *bend* Angry *ff*

Solo Perc. // Vibraphone Mallets on multi-perc. setup (Sn remain off) *mf* *mf* *f* *molto* *pp* *ff* *pp* *ff* *pp* *ff* *molto* 5:4 4:3

J ♩ = 63

Fl. 1 & 2 non vib. *ppp sempre* non vib.

Cl. 1 & 2 1. *bend* 2. maintains B₂ (no dynamic change) *pp* *Dark* *ppp* *as an echo of the soloist* *Dark* 2. *ppp sempre*

Bsn 1 & 2 Hum Hum *pp* Hum *ppp* 2.

Hn 1 & 2 2. con sord ♩ = 63 Hum Hum *pp*

Tpt 1 & 2 Hum Hum *pp* *mf* *5:4* *mp* *molto* *ff* 5

Tbn. 1 & 2 Hum Hum *pp* *mf* *5:4*

Pno ♩ = 63 *sfz* *sfz* *pp* *mf*

Solo Cl. 5:6 Longingly - Cold *pp* *ff* *pp* *ff* *mf* *molto* *mp* *bend* *mp* *

Solo Perc. *mf* *p* *f* 5

12

Fl. 1 & 2

Cl. 1 & 2

Bsn 1 & 2

Hn 1 & 2

Tpt 1 & 2

Tbn. 1 & 2

Pno

Solo Cl.

Solo Perc.

K div.

L $\text{♩} = 50$ $\text{♩} = 102$

subito ff

p

f

mp

pp

ppp

smfz

ppp

subito ff

con sord.

smfz

ppp

mf

smfz

smfz

pp

mp

subito ff

smfz

pp

mp

bend

mp

molto

fff overblow

Sticks $\hat{\wedge}$ (W/Cl.)

p *sfz* *mp*

subito ff

sfz *sfz* *mp*

breve

breve

breve

Vib

M

N

Fl. 1 & 2 mod. ord. *f sfpp p* *pp cresc.* 1. to piccolo 2. to Bass Cl.

Cl. 1 & 2 mod. ord. *f sfpp sub. f sub. molto* *pp cresc.*

Bsn 1 & 2 mod ord. 1. 2. 1. 2. *pp (slight overlap) mp ff*

Hn 1 & 2 0 1 2 3 4 5 6 7 8 9 10 11 *sfpp piu smfp* *pp cresc.*

Tpt 1 & 2 con sord. a2. 1. 2. mod. ord. *mpz ppp*

Tbn. 1 & 2 1. con sord. *pp* a2. 1. 2. *gliss. gliss. gliss. gliss.* senza sord. (1. & 2.) *ff p*

Timing 0 1 2 3 4 5 6 7 8 9 10 11

Pno *mp f pp mp ppp ff mp cresc.* *8^{ub}*

Solo Cl. *mp*

Solo Perc. *Vib mp mp mp*

♩ = 124 non rubato *♩ = 124 poco rubato*



Picc. *ff* *pp* *molto* *fff*
 Fl. 2 *mp* *pp* *molto* *fff*
 Cl. 1 *pp* *molto* *fff*
 B. Cl. *pp* *molto* *fff*
 Bsn 1 & 2 *fff* *mp* *fff* *pp* *1.* *a2.*
 Hn 1 & 2 *Ord.* *p* *ff* *fff* *rit.* *pp* *1.* *a2.* *molto* *fff*
 Tpt 1 & 2 *Ord.* *ff* *3* *1.* *a2.* *molto* *fff*
 Tbn. 1 & 2 *cresc.* *gliss* *gliss* *gliss* *rit.* *pp* *1.* *a2.* *molto* *fff*
 Pno *mp* *ff* *8va*
 Solo Cl. *mf* *3*
 Solo Perc. *mf* *fff* *mf* *To Multi-Perc. Setup (Sticks)*

5
8
3
4
5
8
3
4

P

♩ = 121

Score for Piccolo, Flute 2, Clarinet 1, Bass Clarinet, Bsn 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Piano, Solo Clarinet, and Solo Percussion. The score is in 3/4 time with a tempo of 121. It features various dynamics (ppp, cresc., rit., ff, mf, mp) and articulations (div. (ord.), Harmon - Stem Removed, 15^{ma}, 8^{va}). Performance instructions include "1. stopped", "2. Hum, if possible", and "Vib".

Picc. *ppp* *cresc.* *rit.* (to Flute after singing)

Fl. 2 *ppp* *cresc.*

Cl. 1 *ppp* *cresc.*

B. Cl. *ppp* *cresc.* (to Clarinet after singing)

Bsn 1 & 2 *ppp* (2. Hum, if possible) *cresc.*

Hn 1 & 2 *ppp* (2. Hum, if possible) *div. (ord.)* *rit.* *pp cresc.* *Harmon - Stem Removed* *div.*

Tpt 1 & 2 *ppp* *mp*

Tbn. 1 & 2 *ppp* (2. Hum, if possible)

Pno *ppp* *rit.* *15^{ma}* *8^{va}*

Solo Cl. *mp* *ff* *mf* *ppp*

Solo Perc. *mf* *ff* *mp* **Vib**



Timing 0 1 2 3 4 5 6 7 8 9 10 11 12

Voice

(Hum) AH! AH! - (hum)

Pno

(h.m.)

Solo Cl.

Solo Perc.

Vib

ppp sfpp sfmf mp sfz ppp mp ppp mp

bend div. a2 bend

R

Timing 13 14 15 16 17 18 19 20 21 22 23 24

Voice
Hum and sustain piano pitches
pp
dim poco a poco

Pno
mp *mf*

Solo Cl.
♩ = 80
As though indifferent
p
5
poco
rit. to ♩ = 80 (between 9 and 11 beats; listen for cl. cue)
bend
5
bend

Solo Perc.
♩ = 126
pp
poco cresc.

3
4
3
4

18

S $\text{♩} = 80$ (poco rubato)

T $\text{♩} = 107$ (non rubato)

Fl. 1 & 2 sfz ff mp *meno* sfz mp rit.

Cl. 1 & 2 sfz f mp *meno* sfz mp

Bsn 1 & 2 sfz mp mf sfz mp

Hn 1 & 2 sfz ff pp sfz p mf rit.

Tpt 1 & 2 sfz mp mp pp sfz p

Tbn. 1 & 2 mp pp

Pno ppp cresc. (poco) subito ff pp ppp rit.

Solo Cl. ff ff ffz p cresc.

Solo Perc. sfz pp ff molto mf pp

U

1. Sustain multiphonic until just before "a2."

(C may not speak at first. B \flat may be a bit flat.)

div. a2.

pp non vib. rit.

Fl. 1 & 2
 Cl. 1 & 2
 Bsn 1 & 2
 Hn 1 & 2
 Tpt 1 & 2
 Tbn. 1 & 2
 Pno
 Solo Cl.
 Solo Perc.

$\text{♩} = 80$ (poco rubato)

pp *mf* *f* *mp* *ppp* *ff* *molto* *fff* *pp* *ppp* *sub. fff*

rit. *molto* *legato becoming staccato* *becoming legato* *gliss.* *bend* *bell*

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

20

V

♩ = 107 (poco rubato)

mp

rit.

A tempo

Fl. 1 & 2

pp

Cl. 1 & 2

pp

Bsn 1 & 2

pp

1.

a2.

bend

Hn 1 & 2

mp

mp

rit.

A tempo

Tpt 1 & 2

fff

Tbn. 1 & 2

mp

gliss.

gliss.

gliss.

gliss.

rit.

A tempo

Pno

Solo Cl.

Solo Perc.

Vibes mallets

ppp

4

4

4

4

W

♩ = 80 (poco rubato)

Fl. 1 & 2

Cl. 1 & 2

Bsn 1 & 2

Hn 1 & 2

Tpt 1 & 2

Tbn. 1 & 2

Pno

Solo Cl.

Solo Perc.

Fl. 1 & 2: *pp* rit. 1. *p* 2. *mp* *bend* *molto accel.* *ff*

Cl. 1 & 2: *pp* *smpz* *pp* *ff*

Bsn 1 & 2: *smpz* *smfz* *ppp* *ff*

Hn 1 & 2: *smpz* *smfz* *ff*

Tpt 1 & 2: *smpz* *smfz* *p* *ff*

Tbn. 1 & 2: *smpz* *smfz* *mp* *ff*

Pno: *ff* *rit.* *f h.m.* *h.m.* *mp*

Solo Cl.: *ff* *mf* *mp* *p* *bend*

Solo Perc.: *ff* *ppp* *mf* *ppp* *mp* *bend* *bend* *bend* *mp*

13
16

13
16

13
16



♩ = 107 (non rubato)

Fl. 1 & 2: *fff*, *mf*, *f*, *molto*, *fff*. Includes *a2.* and *1. To Picc.*

Cl. 1 & 2: *f*, *mf*, *mp*, *mp*, *fff*. Includes *2. to Bass Cl.* and *Cl. 1.*

B. Cl.: *p*, *p*, *fff*

Bsn 1 & 2: *mp*, *mp*, *fff*

Hn 1 & 2: *f*, *p*

Tpt 1 & 2: *ff*, *molto*, *f*, *p*

Tbn. 1 & 2: *ppp*, *molto*, *pp*, *ff*, *mp*, *pp*. Includes *gliss.* and *a2.*

Pno: *f*, *mp*, *fff*

Solo Cl.: *mf*, *fff*, *fp*, *mp cresc.*

Solo Perc.: *ff*, *f*, *subito ppp*, *pp*, *pp*, *f*

Tempo: ♩ = 107 (non rubato)

Rehearsal marks: X, Y

Measure numbers: 0, 1, 2, 3, 4, 5, 6

Dynamic markings: *fff*, *f*, *molto*, *mp*, *mp*, *fff*, *mp*, *ppp*, *molto*, *pp*, *ff*, *mp*, *pp*, *f*, *subito ppp*, *pp*, *pp*, *f*

Performance instructions: *a2.*, *1. To Picc.*, *2. to Bass Cl.*, *Cl. 1.*, *gliss.*, *a2.*, *bend*, *mp cresc.*

Time signatures: 4/4, 3/4, 4/4, 3/4

Z ♩ = 80 (poco rubato)

Picc. *ff* *f* *f* *fff*

Fl. 2 *ff* *mp* *f* *mp* *mf* *ff* *mf* *fff*

Cl. 1 *ff* *mp* *f* *ff* *fff*

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

Bsn 1 & 2 *sfz* *sfz* *f* *mf*

Hn 1 & 2 ♩ = 80 (poco rubato) *mf* *mf* *ff* *fff*

Tpt 1 & 2 *ff* *mf* *ff* *fff*

Tbn. 1 & 2 *f* ♩ = 80 (poco rubato) *ff* *mp* *fff*

Pno

Solo Cl. ♩ = 80 (poco rubato) *mf* *ff* *mf* *ff* *mp cresc.* *sfz*

Solo Perc. *mp* *ff* *mp* *pp* *mp* *mf* *ppp cresc.* *sfz*

AA

0 1 2 3 4 5 6 7 8 9 10 11 12

Picc. *ff* *p* To Flute

Fl. 2 *mp* *p*

Cl. 1 *mf* *p*

B. Cl. *mp* Hum To Clarinet

Bsn 1 & 2 *mp* Hum Hum

Hn 1 & 2 *mp* Hum Hum senza sord.

Tpt 1 & 2 cup mute *p* Hum Hum

Tbn. 1 & 2 *pp*

Timing 0 1 2 3 4 5 6 7 8 9 10 11 12

Pno

Solo Cl.

Solo Perc. Multi-perc. - Sticks $\text{♩} = 80$ Snares off *ppp* Snares on (gradually)

BB

♩ = 80 (poco rubato)

(3+3)
(4+8)

Fl. 1 & 2 *sfz* *ff* *mf*

Cl. 1 & 2 *sfz* *f* *cresc.*

Bsn 1 & 2 *sfz* *mp*

Hn 1 & 2 *sfz* *ff* *sfz*

Tpt 1 & 2 *sfz* *f* *sfz*

Tbn. 1 & 2 *mp cresc.* *sfz*

Pno *ff* *mp* *mp* *molto*

Solo Cl. *ff* *mf* *mp* *bend*

Solo Perc. *ff* *ppp* *5* *ppp* *5* *mf* *molto*

needs a 5 *needs a 5*

Conductor: Exit the stage

CC

♩ = 107

26

Fl. 1 & 2

Flute part with dynamics *sfz*, *pp*, *ppp* and performance markings like "1. to Picc."

Cl. 1 & 2

Clarinet part with dynamic *sfz* and instruction "Exit the stage"

Bsn 1 & 2

Bassoon part with dynamic *sfz* and instruction "Exit the stage"

Hn 1 & 2

Horn part with dynamic *sfz* and instruction "Exit the stage"

Tpt 1 & 2

Trumpet part with dynamic *sfz* and instruction "Exit the stage"

Tbn. 1 & 2

Tuba part with dynamics *ppp*, *sfz*, and instruction "Exit the stage (finish while exiting)"

Pno

Piano part with instruction "Exit the stage"

Solo Cl.

Solo Clarinet part with dynamic *ppp*

Solo Perc.

Solo Percussion part with dynamics *ppp*, *poco*, and *pp*

3

4

3

4

3

4

DD

EE

Each player begins humming independently as instrument stops sounding. 27

♩ = 111 (non rubato) Exit the stage poco rit.

Picc. *mp*

Fl. 2 *mp*

Cl. 1 & 2 *pp cresc.*

Bsn 1 & 2 *pp cresc.*

Hn 1 & 2 *mf*

Tpt 1 & 2 Harmon *ppp*

Tbn. 1 & 2 con sord. *pp*

Timing 0 1 2 3 4 5

Solo Cl. *mp* *bend*

Solo Perc. Perc. with Vibes Mallets *ppp (non cresc.)* *poco rit.* *Vib* *mp*

3 (Ensemble offstage)

4

Hum Hum Hum Hum Hum Hum Hum Hum

p *pp* *p* *pp* *p* *pp* *ppp* *pp*