

THE UNIVERSITY OF CHICAGO

WORKAROUND

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE DIVISION OF THE HUMANITIES
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

DEPARTMENT OF MUSIC

BY
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Performance Notes

Conductor:

At rehearsal V, beat patterns are notated because the ensemble will no longer be fully following you at this point. Notes on the lower staff line with accents should be cued as if they are structural points, and the notes on the upper staff line should be conducted normally.

During the final section of the piece (rehearsals X and Y), you will be joining with the ensemble as they take control of the piece. I've laid out the possibility of playing some handheld percussion instruments(s), but you can also sing, join the pianist at the piano, bring some other instrument, or participate in some other way that calls to you!

Winds:

Wedge noteheads indicate slap tongue (can substitute short, punchy attacks if slap tongue isn't an option)

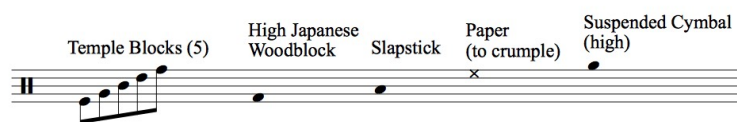
x-noteheads indicate key clicks or unpitched air (will be noted locally); pitch of key clicks is not important

flt. indicates fluttertongue

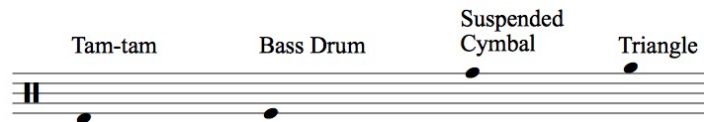
bisbig. indicates bisbigliando or timbral trill

Percussion list:

Percussion 1: Slapstick, Vibraphone, Temple Blocks (5), Suspended Cymbal (high), Glockenspiel, Paper (to crumple), High Japanese Woodblock



Percussion 2: Bass Drum, Marimba, Tam-tam, Suspended Cymbal, Crotales, Triangle



Piano:

x-noteheads with wavy lines in between should be played by audibly running fingers along the keyboard without depressing any keys (this will be an unpitched sound - the marked pitches are just to guide pacing and gesture)

In passages that are not *senza misura*, boxed material is played inside the piano

Harp:

All notes should be *l.v.* unless marked *staccato*

p.d.l.t. - *pres de la table*

Strings:

Diamond noteheads indicate harmonics

Triangle noteheads indicate playing behind the bridge on the indicated string

ASP - *alto sul ponticello* (playing nearly on the bridge)

SP - *sul ponticello*

PSP - *poco sul ponticello*

ORD - *ordinario*

PST - *poco sul tasto*

ST - *sul tasto*

AST - *alto sul tasto* (very far over the fingerboard)

n.v. - *non vibrato*

vib. ord. - *normal vibrato*

m.v. - *molto vibrato*

This is a C (non-transposed) score.

ca. 15' duration

Commissioned by the Center for Contemporary Composition at the University of Chicago, and written with admiration for the Grossman Ensemble.

Chicago, IL - November 27th, 2019

Workaround

Will Myers

$\text{♩} = 80$; Ritornello I

Flute: Treble clef, 4/4 time signature. Part begins with a rest for two measures, then plays a complex melodic line with many sixteenth notes and slurs. Dynamics include *f*.

Oboe: Treble clef, 4/4 time signature. Part begins with a rest for two measures, then plays a melodic line with slurs. Dynamics include *f*.

Clarinet in Bb: Treble clef, 4/4 time signature. Part begins with a rest for two measures, then plays a melodic line with slurs. Dynamics include *f*.

Alto Saxophone: Treble clef, 4/4 time signature. Part begins with a rest for two measures, then plays a melodic line with slurs. Dynamics include *f*.

Horn in F: Treble clef, 4/4 time signature. Part begins with a rest for two measures, then plays a sustained low note. Dynamics include *p*.

Percussion 1: Snare drum, 4/4 time signature. Part begins with a rest for two measures, then plays a single note marked "Slapstick". Dynamics include *ff*.

Percussion 2: Bass Drum, 4/4 time signature. Part begins with a rest for two measures, then plays a triplet of eighth notes. Dynamics include *f*.

Piano: Treble and Bass clefs, 4/4 time signature. Part begins with a rest for two measures, then plays a complex accompaniment with triplets and long slurs. Dynamics include *f*. Pedal markings "Ped." are present. Numerical markings "10" are shown under the piano part.

Harp: Treble and Bass clefs, 4/4 time signature. Part begins with a rest for two measures, then plays a sustained chord. Dynamics include *ff*.

Violin I: Treble clef, 4/4 time signature. Part begins with a rest for two measures, then plays a sustained note. Dynamics include *p*.

Violin II: Treble clef, 4/4 time signature. Part begins with a rest for two measures, then plays a sustained note. Dynamics include *p*.

Viola: Alto clef, 4/4 time signature. Part begins with a rest for two measures, then plays a sustained note. Dynamics include *p*.

Violoncello: Bass clef, 4/4 time signature. Part begins with a rest for two measures, then plays a melodic line with triplets and a long slur. Dynamics include *f* and *p*.

Fl. *p*
 Ob. *p*
 Cl. *p*
 Alto Sax. *p*
 Hn.
 Perc. 2
 Pno. *mp*
 Hp. *mp*
 Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc.

4

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Hn. *p*

Perc. 2 Marimba *f*

Pno. *f*

Hp. *f*

Vln. I *p*

Vln. II

Vla. *p*

Vc. *f*

Detailed description of the musical score: This page of a musical score features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Alto Saxophone (Alto Sax.), all playing melodic lines with dynamic markings of *f*. The Horn (Hn.) part is in the bass clef and plays a sustained note with a dynamic marking of *p*. Percussion 2 (Perc. 2) includes a Marimba part with a dynamic marking of *f*. The piano (Pno.) part consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support, both marked *f*. The harp (Hp.) part features a melodic line with dynamic markings of *f* and includes fingerings of 5 and 8. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Vln. I and Vln. II play melodic lines with dynamic markings of *p* and include fingerings of 5, 3, and 6. Vla. and Vc. play supporting parts with dynamic markings of *p* and *f* respectively, and include fingerings of 5 and 3.

5

Fl. *p* *mf*

Ob. *f* *p* *mf*

Cl. *p* *mf*

Alto Sax. *p* *mf*

Hn. *f* *p* *mf*

Vibraphone

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

Perc. 2 *f*

Pno. *mf* *ff*

Hp. *mp* *ff*

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

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

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

Vc. *p* *mf*

B.D.

8^{va}

loco

ff

pp

pp

pp

7

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Hn. *pp* *ff*

Perc. 1 Vib. *p*

Perc. 2 Mar. *p*

Pno.

Hp.

Vln. I *ff*

Vln. II *pp* *ff*

Vla. *ff*

Vc. *pp* *ff*

Detailed description: This page of a musical score, numbered 5, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Alto Saxophone (Alto Sax.), all playing a rhythmic, eighth-note pattern with slurs and accents, marked with a forte (*f*) dynamic. The Horn (Hn.) part consists of a long note that starts very soft (*pp*) and crescendos to very loud (*ff*). Percussion includes Vibraphone (Vib.) with a soft (*p*) roll and a single note, and Maracas (Mar.) with a soft (*p*) roll. The string section (Violins I and II, Viola, and Violoncello) plays a long, sustained note, with Violins I and II marked *pp* and *ff*, Viola marked *ff*, and Violoncello marked *pp* and *ff*. The Piano (Pno.) and Harp (Hp.) parts are mostly silent, with some initial chords in the piano part.

8

Fl. *p*

Ob. *p*

Cl. unpitched air and key clicks *p*

Alto Sax. unpitched air and key clicks *p*

Hn. *p*

Perc. 1 Vib. *mf*

Perc. 2 Mar. *f* *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

9

Fl. *ff* *p* *f*

Ob. *ff* *p* *f*

Cl. *ff* *p* *f*

Alto Sax. *ff* *p* *f*

Hn. *ff* *p* *f*

Perc. 1

Perc. 2 Mar.

Pno. *fff*

Vln. I *9* *9* *10* *10* overpressure

Vln. II *9* *9* overpressure

Vla. *9* *9* *10* overpressure

Vc. *3* *5* *f* overpressure

10

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Hn. *p*

Perc. 1 *mf* Vib. Temple Blocks *f*

Perc. 2 Tam-tam *mf*

Pno. *ff* *loco*

Hp. *f* *p* *ff sub*

Vln. I *p* ORD

Vln. II *p* ORD

Vla. *p* ORD

Vc. *ff* *p* ORD 0

11

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

f *f_{sub}* *p*

Vib. *mf* *f*

Mar. *mf* *f*

10

3

3

3

3

Detailed description of the musical score: This page of a musical score, numbered 11, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Horn (Hn.). The woodwinds play complex, rhythmic passages with many slurs and accents. The Flute and Oboe parts include dynamic markings like *f* and *f_{sub}*. The Clarinet and Alto Saxophone parts end with a *p* (piano) dynamic. The Horn part has a few notes with *f* and *f_{sub}* dynamics. The Percussion section (Perc. 1 and Perc. 2) includes Vibraphone (Vib.) and Maracas (Mar.). Vib. has a triplet of notes with dynamics *mf* and *f*. Mar. has a triplet of notes with dynamics *mf* and *f*. The Piano (Pno.) part features two ten-measure passages with slurs and dynamics *f* and *f_{sub}*. The Harp (Hp.) part is mostly silent. The String section (Vln. I, Vln. II, Vla., Vc.) includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Vln. I has a triplet of notes with dynamics *f* and *f_{sub}*. Vln. II has a triplet of notes with dynamics *f* and *f_{sub}*. Vla. has a triplet of notes with dynamics *f* and *f_{sub}*. Vc. has a triplet of notes with dynamics *f* and *f_{sub}*.

12 unpitched air and key clicks

Fl. *p*

Ob.

Cl. unpitched air and key clicks

Alto Sax. unpitched air and key clicks

Hn. *f_{sub}*

Perc. 1 Vib. *p* *f*

Perc. 2 Mar. *p* *f*

Pno. *p* *f*

Hp. *p* *f* p.d.l.t.

Vln. I *p* *f* SP₅

Vln. II *p* *f* 9 10 SP

Vla. *p* *f* SP 3

Vc.

A $\text{♩} = 66$; Skittering

Fl. *mf* *p* *mp*

Ob. *mp*

Cl. *mp* *p*

Alto Sax. *mp* *pp*

Hn. *p*

Vib. *p*

Perc. 1 *p*

Perc. 2 *p* (Crotales)

Pno. *mf* *mp* *p*

Hp. *mp* *p*

A $\text{♩} = 66$; Skittering

Vln. I *mf* *p*

Vln. II *p*

Vla.

Vc.

ORD II
ORD₃ III

18

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Pno.

Hp.

Vln. I

Vln. II

Vla.

p *mp* *fp* *f*

p *mf*

mf *fp* *mf*

p *f*

f

f

p *mf*

ORD

20

Piccolo

Fl. *mf* \rightarrow *p*

Ob. *mf*

Cl. *mf* \rightarrow *p*

Alto Sax.

Hn.

Pno. *p*

Hp. *p*

Vln. I *mf* \rightarrow *p*

Vln. II *p*

Vla.

Vc.

22 **holding back slightly**

Picc. *pp* *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

Alto Sax. *p* *f* *p*

Hn. *fp* *f* *p*

Perc. 1 *f* *p*

Pno. *pp* *f* *p*

Hp. *p* *f* *p*

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

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

Vla. *fp* *f* *p*

Vc. *mf*

24

Picc.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

The musical score for measures 24-27 includes the following details:

- Picc.:** Measures 24-25 feature a triplet of eighth notes. Measures 26-27 feature a quintuplet of eighth notes.
- Ob.:** Measures 24-25 feature a triplet of eighth notes. Measures 26-27 feature a triplet of eighth notes.
- Cl.:** Measures 24-25 feature a triplet of eighth notes. Measures 26-27 feature a quintuplet of eighth notes.
- Alto Sax.:** Measures 24-25 feature a triplet of eighth notes. Measures 26-27 feature a quintuplet of eighth notes.
- Hn.:** Measures 24-25 feature a triplet of eighth notes. Measures 26-27 feature a quintuplet of eighth notes.
- Perc. 1:** Measures 24-25 feature a triplet of eighth notes. Measures 26-27 feature a quintuplet of eighth notes.
- Pno.:** Measures 24-25 feature a quintuplet of eighth notes. Measures 26-27 feature a sextuplet of eighth notes.
- Hp.:** Measures 24-25 feature a triplet of eighth notes. Measures 26-27 feature a quintuplet of eighth notes.
- Vln. I, Vln. II, Vla., Vc.:** These instruments are present in the score but have no musical notation for these measures.

B

$\text{♩} = 80$; Ritornello II

25

Picc. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Hn. *fp* *mf*

Perc. 1 Vib. *f*

Perc. 2 B.D. *f*

Pno. *f* *10* *10*

Hp. *f*

$\text{♩} = 80$; Ritornello II

B

Vln. I *fp* *mf*

Vln. II *fp* *mf*

Vla. *fp* *mf*

Vc. *f*

26

Picc. *p*

Ob. *p*

Cl. *p*

Alto Sax. *p*

Hn.

Perc. 1

Perc. 2

Pno. *mp* 10 10 9

Hp. *mp* 7

Vln. I *mf* 6 6 6 6

Vln. II *mf* 7

Vla. *mf* 7

Vc. *pp* *mf*

27

Picc. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Hn.

Perc. 1

Perc. 2

Pno. *ff*

Hp. *ff_{sub}*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

28

Picc.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

p

f

mf

mp

7

3

C ♩ = 60; Taut

29

Picc.

Ob.

Cl. unpitched air and key clicks

Alto Sax. unpitched air and key clicks

Hn.

Perc. 1 Slapstick

Perc. 2 B.D.

Pno.

Hp.

C ♩ = 60; Taut

Vln. I
sul G
bow freely

Vln. II
sul G
bow freely

Vla.
sul C
bow freely

Vc.
sul D
bow freely

31

Flute (slap tongue)

Picc. *pp* *<ff* *ff* *pp* *<ff* *ff*

Ob. *pp* *ff* *pp* *<ff* *pp* *<ff*

Cl. *pp* *ff* *ff*

Alto Sax. (slap tongue) *ff* *pp* *ff* *pp* *ff*

Hn.

Perc. 1 T. Blocks *ff*

Perc. 2 Mar. (dead stroke) *ff* *ff*

Pno.

Hp. *ff*

Vln. I n.v. → m.v. *pp* *<ff* *ff* *pp* *<ff* *ff* *pp* *<ff* *ff*

Vln. II n.v. → m.v. n.v. → m.v. *pp* *<ff* *pp* *ff* *pp* *<ff* *pp* *<ff*

Vla. n.v. → m.v. *pp* *<ff* *ff* *pp* *<ff*

Vc. pizz. *ff* arco n.v. *pp* *ff* n.v. → m.v. *pp* *<ff*

D ♩ = 80; Ritornello III

36

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

Ob. *p* *f* *p*

Cl.

Alto Sax. *p* *f*

Hn. *p* *f*

Perc. 1 Suspended. Cymbal (choked) *ff*

Perc. 2 B.D. *ff*

Pno. *fff*

Hp. *fff*

♩ = 80; Ritornello III

D

arco vib. ord.

Vln. I *ff*

arco vib. ord.

Vln. II *ff*

vib. ord.

Vla. *ff*

vib. ord.

Vc. *p* *f*

37

Fl.

Ob.

Alto Sax.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

mf

pp

p

mp

p

ppp

p

ppp

p

mp

p

6

5

3

7

6

3

7

6

3

5

5

E ♩ = 124; Breakneck

39

Fl. *ppp*

Ob.

Alto Sax.

Hn. *ppp* *p* *ppp* *p* ft. ft.

Pno. *pp* 5

E ♩ = 124; Breakneck

Vln. I *mf* *pp* *ppp* jeté

Vln. II *p* *ppp*

Vla. *p* *ppp* *p* *ppp*

Vc. *ppp* *p* *ppp* *p* *ppp*

42

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Vln. I

Vln. II

Vla.

Vc.

pp *f*

fpp *f*

fpp *f*

fpp *f*

fpp *f*



45

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Vln. I

Vln. II

Vla.

Vc.

pp *mf*

pp *mf*

f *ff*

pp *mf*

ppp *mf* n.v.

ppp sub *mf* n.v.

ppp sub *mf* n.v.

ppp sub *mf* n.v.

ppp sub *mf* n.v.

solo, freely

48

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

Ob. *pp* *f* *f p sub* *f*

Cl. *pp* *fp* *f* *pp*

Alto Sax. *pp* *f pp sub*

Hn. *fp* *pp*

Vln. I *ppp sub* *fpp* *f ppp sub* *fpp*

Vln. II *ppp sub* *fpp* *f ppp sub* *fpp*

Vla. *ppp sub* *fpp* *f ppp sub* *fpp*

Vc. *ppp sub* *fpp* *f ppp sub* *fpp*

50

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

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

Cl. *pp* *f*

Alto Sax. *f* *pp* *mf* *pp*

Hn. *fp* *pp* *fp*

Vln. I *f ppp sub* *ff n.v.* *ppp sub*

Vln. II *f ppp sub* *mf n.v.* *ppp sub* *fpp*

Vla. *f ppp sub* *mf n.v.* *ppp sub* *fpp*

Vc. *f ppp sub* *mf n.v.* *ppp sub* *fpp*

54

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

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

Cl. *pp* *mf* *pp*

Alto Sax. *f* *mp* *mf* *pp*

Hn. *fp* *fp* *fp* *f* solo

Perc. 1

Perc. 2

Vln. I *f ppp sub* *fpp* *fp* *mf* *pp* pizz. arco

Vln. II *f ppp sub* *fpp* *fp* *mf* *ppp*

Vla. *f ppp sub* *fpp* *fp* *ff* *fp* *f* *ppp* solo

Vc. *f ppp sub* *fpp* *fp* *mf* *ppp*

57

Fl. *ff* *fp*

Ob. *ff* *fp*

Cl. *<mf*

Alto Sax. *ff* *fp*

Hn. *mf* *pp*

Perc. 1 Glockenspiel *f*

Perc. 2 Crot. *f*

Vln. I *pizz.* *arco* *mf* *ppp*

Vln. II *fpp* *mf* *ppp*

Vla. *fpp* *mf* *ppp*

Vc. *fpp* *mf* *ppp*

F ♩ = 80; Ritornello IV

G ♩ = 69; Sputtering

60

Fl. *f* unpitched air *f* 3

Ob. *f* unpitched air *f* 3

Cl. *f* unpitched air *f*

Alto Sax. *f* unpitched air *f*

Hn. unpitched air *f* 3

Perc. 1 Slapstick *ff*

Perc. 2 B.D. *ff* *mf*

Pno. *ff* (brush fingers along keyboard without depressing keys) *mp*

Hp. *ff* *mp* 3

Vln. I **F** ♩ = 80; Ritornello IV **G** ♩ = 69; Sputtering *f* *mf* *mp*

Vln. II *f* *mf* 3 *mp*

Vla. *f* *mf* *mp*

Vc. *ff* *mp*

62

Fl. *p* *pp* *ft.*

Ob. *p*

Cl. *p*

Alto Sax. *p*

Hn. *p* *pp* *ft. (or bisbig)*

Perc. 1 *ppp* Paper (crumple)

Perc. 2 *mp* *pp* B.D.

Pno. *pp*

Hp. *p*

Vln. I *p* *pp* *SP* *ORD* *SP*

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

Vla. *p* *pp* *SP*

Vc. *p* *pp* *SP*

65

Fl. *pp*

Ob. *pp* ft. (or bisbig.)

Cl. *pp* ft. (or bisbig.)

Alto Sax. *pp* ft. (or bisbig.) *ppp*

Hn.

Perc. 1 Paper (crumple) T. Blocks (fingers) *ppp*

Perc. 2 Mar. (fingers) *ppp*

Pno. *pp*

Hp.

Vln. I

Vln. II

Vla. 3

Vc. 3 pizz.

H ♩ = 72; Ritornello V

70

Fl. *ppp* *mp* *pp*

Ob. *ppp*

Cl.

Alto Sax. *mp*

Hn.

Perc. 1 *p* *pp* Vib.

Perc. 2

Pno.

Hp. *mp*

H ♩ = 72; Ritornello V

Vln. I ASP *pizz.* (behind bridge)

Vln. II ASP *pizz.* (behind bridge) arco ORD *mp*

Vla. ASP *pizz.* (behind bridge)

Vc. arco ORD *mp* *p*

I $\text{♩} = 58$; Cold

73 6

Fl. *p* *pp* *p*

Ob. *p* *ppp* *p*

Cl. *p* *ppp* *p*

Alto Sax. *p* *ppp* *p*

Hn. muted *p* *ppp* *p*

Perc. 1 Vib. *p*

Pno. *p* *ped.* *

Hp. *p*

$\text{♩} = 58$; Cold

I arco ORD n.v. vib. n.v.

Vln. I *ppp* *mp*

Vln. II PSP *pp* ORD (n.v.) (sul A) vib. n.v. *ppp* *mp*

Vla. arco ORD n.v. vib. n.v. *ppp* *mp*

Vc. n.v. vib. n.v. *ppp* *mp*

79

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

freely

p

mp

5

84

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

freely

mp

p — *mf*

Detailed description: This page of a musical score covers measures 84 through 87. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone) and Horns play sustained notes with slurs. The Piano part features a melodic line in the right hand and a bass line in the left hand. The Harp part has a complex melodic line with triplets and a dynamic marking of *mp*. The string section (Violins I and II, Viola, and Cello) is mostly silent, with some dynamics like *p* and *mf* indicated. The score includes various musical notations such as slurs, triplets, and dynamic markings.

88

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

p

pp

ppp

p

pp

pp

ppp

p

ppp

p

T. Blocks (fingers)

Mar. (fingers)

freely

3

5

Ped.

II

III

92

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 92, 93, and 94. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Horn) is mostly silent, with rests in all staves. Percussion 1 has a rhythmic pattern in measure 92, while Percussion 2 has a more complex pattern in measure 93. The piano and harp parts are also mostly silent, with a few notes in measure 93. The string section (Violins I and II, Viola, and Violoncello) plays a melodic line with long, sweeping slurs across all three measures. The score is in 4/4 time and ends with a double bar line at the end of measure 94.

J ♩ = 80; Ritornello VI

6

94

Cl. *mf*

Mar. (mallets) *mf*

Perc. 2 *mf*

Hp. *mf*

3

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*



95

Cl. *p*

Perc. 2

Hp.

Vln. I ST half pressure (left hand)

Vln. II ST half pressure (left hand)

Vla. ST half pressure (left hand)

Vc.

96

Cl. *mf* *f*

Perc. 2 Mar. *f*

Hp. *f*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* *f*

ST half pressure (left hand)

ORD

SP

98

Cl.

Perc. 2

Hp.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* *f*

ST half pressure (left hand)

ORD

SP

K ♩ = 63; Crystalline, sentimental

100

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

Cl.

Alto Sax. *pp*

Perc. 1

Perc. 2

Pno. *pp* *pp*

Hp. *pp*

K ♩ = 63; Crystalline, sentimental

Vln. I *pp* *mp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

The musical score for measures 107-110 includes the following parts and dynamics:

- Fl.**: Rest throughout.
- Ob.**: Measures 107-108: *pp* (piano) with a triplet of eighth notes (F#, G, A) and a slur. Measures 109-110: *mp* (mezzo-piano) with a slur over a triplet of eighth notes (F#, G, A).
- Cl.**: Bass Clarinet in Bb. Measures 107-108: Rest. Measures 109-110: *pp* (pianissimo) with a slur over a triplet of eighth notes (F, G, A).
- Bari. Sax.**: Rest throughout.
- Perc. 1**: Vib. (Vibraphone). Measures 109-110: *pp* (pianissimo) with a slur over a triplet of eighth notes (F, G, A).
- Perc. 2**: Mar. (Maracas). Measures 109-110: *pp* (pianissimo) with a slur over a triplet of eighth notes (F, G, A).
- Pno.**: Piano. Measures 107-108: *pp* (pianissimo) with a slur over a triplet of eighth notes (F, G, A). Measures 109-110: *pp* (pianissimo) with a slur over a triplet of eighth notes (F, G, A).
- Hp.**: Harp. Rest throughout.
- Vln. I**: Measures 107-108: *pp* (pianissimo) with a slur over a triplet of eighth notes (F, G, A). Measures 109-110: *mp* (mezzo-piano) with a slur over a triplet of eighth notes (F, G, A).
- Vln. II**: Rest throughout.
- Vla.**: Rest throughout.
- Vc.**: Measures 107-108: *pp* (pianissimo) with a slur over a triplet of eighth notes (F, G, A). Measures 109-110: *pp* (pianissimo) with a slur over a triplet of eighth notes (F, G, A).

111

Fl.

Ob. *p*

B. Cl. *5* *3*

Perc. 1 *pp* *5* *3*

Crot. *pp* *5* *3*

Pno. *pp* *8va* *3*

Hp.

Vln. I *pp*

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 111, 112, and 113. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B. Cl.). The Oboe and Bass Clarinet parts feature long, sweeping lines with dynamic markings of *p* and *pp*. The Percussion 1 (Perc. 1) part consists of chords with a *pp* dynamic. The Crotales (Crot.) part also features chords with a *pp* dynamic. The Piano (Pno.) part has a *pp* dynamic and includes an *8va* marking. The string section (Vln. I, Vln. II, Vla., Vc.) is mostly silent, with a *pp* dynamic marking for the Violin I part. The Horns (Hp.) are also silent. The score includes various musical notations such as slurs, ties, and dynamic markings.

L

114 ♩ = 80; Ritornello VII

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

Ob. *p* *p*

Hn.

Perc. 1

Perc. 2 Mar. *p*

Pno.

Hp. *pp* *p* *mp*

♩ = 80; Ritornello VII

L

Vln. I *ppp* < *mp*

Vln. II vib. ord. *ppp* < *p* *ppp* < *mp*

Vla. vib. ord. *ppp* < *p* *ppp* < *mp*

Vc.

119

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

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

Hn. open *mp* *mf*

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

Perc. 2 Mar. *mp* *mf* Tam-tam *pp* Mar. *mf*

Pno. *p* *mf* *mf*

Ped.

Hp. *mf* *mf*

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

Vln. II *ppp* *mp* *ppp* *mf*

Vla. *ppp* *mp* *ppp* *mf*

Vc. vib. ord. *ppp* *mp* *ppp* *mf* *mf*

Detailed description of the musical score: The score is for measures 119-122. It features a complex orchestration. The woodwinds (Flute, Oboe, Horn) play melodic lines with various articulations and dynamics. The percussion section includes Glockenspiel, Maracas, and Tam-tam. The piano and harp provide harmonic support with chords and textures. The string section (Violins I and II, Viola, and Violoncello) plays sustained notes and moving lines, with the cello also playing a vibraphone part. Dynamics range from *ppp* to *mf*. Fingerings and slurs are indicated throughout the woodwind parts.

122

Fl. *mf* *mf* *f*

Ob. *mf* *mf* *f*

B. Cl.

Bari. Sax.

Hn. *f* *fp*

Perc. 1
Glock. *mf* *mf* *f*

Perc. 2
Tam-tam *p* Mar. *f* Tam-tam *p* (*mp*)

Pno.

Hp.

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

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

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

Vc. *f* *fp*

M

♩ = 72; Dark

124

Fl. *ff*

Ob. *ff*

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

Bari. Sax. *f* *p* *ff*

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

Perc. 1 Glock. *ff* T. Blocks *f*

Perc. 2 Tam-tam *mp* *f* B.D. *p* *mf*

Pno. *ff* *fff* *p* *ff*

Hp. *ff* *fff* *p* *ff*

* 8^{va}

♩ = 72; Dark

M

Vln. I *ff* sul G *ff* *p* *f* *p*

Vln. II *mp* *f* *mf* *ff* *p* *ff* *p* *f*

Vla. *mp* *f* sul G *ff* *p* *f* *p* *f* *p*

Vc. *ff* *fff* *p* *mf* *p* *f*

128

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

Ob. *pp* < *ff* *ff* *p*

B. Cl. *pp* *ff* *f* *mp*

Bari. Sax. *pp* *ff* *f*

Hn. *f* > *mp* < *f* *pp* *mf* *pp*

Perc. 1 T. Blocks *f* *pp*

Perc. 2 Sus. Cym (scrape) *mf* Tam-tam *mf* Sus. Cym. *p* < (*f*) Crot. Sus. Cym. *pp* *pp*

Pno. *f* *ff*

Hp. *f*

Vln. I *ff* > *p* < *ff* *p* *ff*

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

Vla. *ff* > *p* < *ff* *pp* < *ff* > *mp* < *f*

Vc. *pp* *ff* *pp* < *p* > *pp* < *mp* > *pp*

133

Fl. *pp* *ff*

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

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

Bari. Sax. *pp* *ff* *p* *mp*

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

Perc. 1 T. Blocks *mf* *pp*

Perc. 2 Sus. Cym. *mp* *p* Triangle *pp* B.D. *pp*

Pno.

Hp. *ff*

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

Vln. II *pp* *ff* *mf* *f*

Vla. *pp* *ff* *pp* *mf*

Vc. *mf* *pp* *ff* *pp* *p*

N

137 Senza misura, poco a poco accel.; Ritornello VIII

Fl.

Bari. Sax.

Pno.

Hp.

Vln. I

Vln. II

N

Senza misura, poco a poco accel.; Ritornello VIII

Fl.

Bari. Sax.

Pno.

Hp.

Vln. I

Vln. II

146 **O** ♩ = 92; Trembling

Fl. Piccolo *tr*
ppp

Bari. Sax.

Pno.

Hp. *bisbig.*
ppp

Vln. I *p* *SP* *ppp* *tr* *tr*

Vln. II *jeté* *pp* *pp* *pp* *pp*



149

Picc. *tr*

Bari. Sax. *Alto Saxophone (bisbig.)* *tr* *ppp* *(bisbig.)* *tr*

Pno. *(fingers along keys)* *ppp* *(inside piano) pitter-patter on high strings **

Hp. *f.*

Vln. I *tr* *tr* *tr* *tr*

Vln. II *pp* *pp* *pizz. 6* *ppp*

*) Gently skitter fingers on high register strings, changing direction as desired

152

Picc. *tr*

Alto Sax. *tr* 3 *tr* 5 (bisbig.) *tr*

Perc. 1

Perc. 2

Pno. (fingers along keys) (inside piano) pitter-patter on high strings *8va* *tr*

Hp.

Vln. I 3 *tr* 3

Vln. II arco *pp* pizz. (behind bridge) *ppp* 3

Vla.

Vc. SP *pp* *ppp* (*pp*) pizz. *ppp*

155

Picc. *tr* *tr* *tr*

Alto Sax. *tr* (bisbig.) *tr* (bisbig.)

Perc. 1 Vib. *ppp* Glock. *ppp*

Perc. 2 Tri. *ppp*

Pno. (8) *tr* (inside piano) pitter-patter on high strings *8va* *tr*

Hp. *3*

Vln. I *3* *3* *tr* *5*

Vln. II arco *pp* pizz. *3* *6*

Vla. pizz. *ppp* *6* arco SP pizz. *6*

Vc. arco SP pizz. arco SP

158

Picc. *tr* *tr* *tr*

Alto Sax. *tr* (bisbig.) *tr*

Perc. 1 Glock. Vib.

Perc. 2 Crot. Sus. Cym. (scrape) Crot. Tri. Crot.

Pno.

Hp.

Vln. I *tr* *tr* *tr* *tr*

Vln. II arco *pp* pizz. 6 6 3

Vla. 6 arco SP

Vc. pizz. arco SP *pp* pizz. *ppp*

P ♩ = 80; Freely; Ritornello IX

161

Alto Sax.

Perc. 1

freely, like a cadenza
(feel free to embellish)

Pno.

ppp

p

Vln. II

Vla.

P ♩ = 80; Freely; Ritornello IX



163

Alto Sax.

Perc. 1

Pno.

mf

p

ppp

mf

Ped.

Vln. II

Vla.

166

Alto Sax.

Perc. 1

Pno.

Vln. II

Vla.

p *mf* *ppp* *p* *f*

Ped.



169

Alto Sax.

Perc. 1

Pno.

Vln. II

Vla.

Q

poco accel. $\text{♩} = 63; \text{Mechanical}$

p sempre

High Japanese Woodblock 3 T. Blocks 3

mp *p*

ff *mp* *f*

poco accel. $\text{♩} = 63; \text{Mechanical}$

Q (pizz.)

p sempre

pizz.

p sempre

171

B. Cl. *p*

Alto Sax. *p*

Hn. *p sempre*

Perc. 1
T. Blocks
Sus. Cym.
T. Blocks
Sus. Cym.
T. Blocks

Perc. 2
Marimba (dead stroke)
p sempre

Pno. *p* *mf*

Vln. II

Vla.

Vc. (pizz.) *p sempre*

*) Shift placement of fingers on strings before each attack as desired.
Fingers should be in slightly different positions on the two adjacent strings.

8^{va}

174

B. Cl. *p*

Alto Sax. *p*

Hn. *p*

Perc. 1 T. Blocks 3 Sus. Cym. J. W. Block *mp*

Perc. 2 Mar. 5 Crot. 3 Mar.

Pno. *pp*

Vln. II

Vla. 5 3 3

Vc. 3

177

B. Cl. *p* *pp*

Alto Sax.

Hn. *p*

Perc. 1 *p* Sus. Cym. T. Blocks

Perc. 2 *p* Mar. Crot. Mar.

Pno. *p* *mp* 8^{vb}

Vln. II

Vla.

Vc.

Detailed description of the musical score: The score is for measures 177, 178, and 179. The B. Cl. part starts with a *p* dynamic, followed by a *pp* dynamic. The Alto Sax. part features triplet and quintuplet patterns. The Hn. part has a *p* dynamic and includes triplet and quintuplet markings. Perc. 1 uses Sus. Cym. and T. Blocks with triplet and quintuplet markings. Perc. 2 uses Mar. and Crot. with triplet and quintuplet markings. The Pno. part has a *p* dynamic, followed by a *mp* dynamic, and includes a *8^{vb}* marking. The Vln. II, Vla., and Vc. parts feature complex rhythmic patterns with triplet, quintuplet, and sextuplet markings.

180

Picc.

B. Cl.

Alto Sax.

Hn.

Perc. 1
Sus. Cym.

Perc. 2
Mar. Crot.

Pno.
*)
(8) *pp*, bell-like
lightly pedaled

*) Settle on one hand position on the strings that produces a bell-like sonority that you enjoy

Hp.

Vln. I

Vln. II

Vla.

Vc.

R ♩ = 80; Ritornello X

186

Flute *f*

Clarinet in Bb *f*

(Optional: tacet until rehearsal S; may also begin tacet at any point between R and S)

Alto Sax. *f*

Hn. *p*

Perc. 1 Slapstick *f*

Perc. 2 B.D. *f*

Pno. *f*
loco
Ped.

Hp. *f*

R ♩ = 80; Ritornello X

ORD

Vln. I *p*

(Optional: tacet until rehearsal S; may also begin tacet at any point between R and S)

Vln. II *p*
arco

Vla. *p*
arco

Vc. *f*
p

187

Fl.

Cl.

Alto Sax.

Hn.

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

p

mp

mf

3

10

10

9

6

6

6

6

7

8^{va}

188

Fl.

Cl.

Alto Sax.

Hn.

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

p

Mar.

f

f

f

f

p

f

8)

5

3

6

5

5

3

p

f

f

f

f

f

p

f

Ed.

189

Fl.

Cl.

Alto Sax.

Hn.

Vib.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

B.D.

f *p* *mf* *p* *mf* *f* *mp* *ff* *p* *f* *p* *pp* *f* *p* *mp* *pp* *p* *mf*

10 3

3 6 3

3 5 3

3

8^{va} loco

p *mf* *p*

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

191

Fl. *f*

Cl. *f*

Alto Sax. *f*

Hn. *pp* *ff*

Perc. 1 Vib. *p*

Perc. 2 Mar. *p*

Pno.

Hp.

Vln. I *ff*

Vln. II *pp* *ff*

Vla. *ff*

Vc. *pp* *ff*

192

Fl.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

unpitched air and key clicks

p

mf

f

mp

8va

3

7

9

3

6

7

7

6

7

7

193

Fl. *ff* *p* *f*

Cl. *ff* *p* *f*

Alto Sax. *ff* *p* *f*

Hn. *ff* *p* *f*

Perc. 1

Perc. 2 Mar.

Pno. (8) *fff* 5

Vln. I 9 10 overpressure

Vln. II 9 overpressure

Vla. 9 10 overpressure

Vc. 3 5 *f* overpressure

*

194

Fl. *f*

Cl. *f*

Alto Sax. *f*

Hn. *p*

Perc. 1
 Vib. *mf*
 T. Blocks *f*

Perc. 2
 Tam-tam *mf*

Pno. *ff*
 loco
 Ped.

Hp. *f* *p*
ff_{sub}

Vln. I *p* ORD

Vln. II *p* ORD

Vla. *p* ORD

Vc. *ff* *p* ORD
 0

195

Fl.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

f *f sub* *f sub*

f *f* *f*

f *f sub*

f *f sub*

p

f *f sub*

mf *f*

mf *f*

10 10

3

3

3

3

196 unpitched air and key clicks

Fl. *p*

Ob.

Cl. unpitched air and key clicks

Alto Sax. unpitched air and key clicks

Hn. *f sub*

Perc. 1 Vib. *p* *f*

Perc. 2 Mar. *p* *f*

Pno. *p* *f*

Hp. *p* *f*

Vln. I *p* *f* SP 5

Vln. II *p* *f* 9 10 SP

Vla. *p* *f* SP 3

Vc.

S ♩ = 60; **Bristling**

198

Fl. *ff*

Ob. *ff*

Cl. *ff*

Alto Sax. *ff*

Hn. *f*

Perc. 1 Vib. *ff*

Perc. 2 Tri. *ff*

Pno. *ff*

Hp. *ff*

S ♩ = 60; **Bristling**

Vln. I ORD *p* *ffp* *ff* *p*

Vln. II ORD *p* *ffp* *ff* *p*

Vla. ORD *p* *ffp* *ff* *p*

Vc. *fp* *p* *fp* *p*

200

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

p *f*

p *f*

ffp *ffp* *ffp* *ff*

ffp *ffp* *ffp* *ff*

ffp *ffp* *ffp* *ff*

ffp *ffp* *ffp* *ff*

6

ffp

201

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Alto Sax. *ff* *p* *f*

Hn. *f* *p* *mf*

Pno. *ff* *p* *8va*

Hp. *ff*

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

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

Vla. *p* *ffp* *ffp* *f* *p*

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

Detailed description of the musical score: This page contains measures 201 through 204 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Horn) features melodic lines with dynamic markings ranging from fortissimo (ff) to piano (p). The strings (Violins I and II, Viola, and Cello) play a rhythmic accompaniment of sixteenth-note patterns, with dynamic markings from piano (p) to fortissimo (ff). The piano part includes a right-hand melodic line with triplets and a left-hand accompaniment. The harp part provides a sparse accompaniment. The score is divided into two systems, with a 2/4 time signature change occurring between measures 202 and 203. Measure numbers 201, 202, 203, and 204 are clearly marked at the end of each staff.

T ♩ = 80; Ritornello XI

203

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax.

Hn.

Perc. 1 *mf* Slapstick

Perc. 2 *f* B.D.

Pno. *f*

Hp. *mf*

T ♩ = 80; Ritornello XI

Vln. I *mf*

Vln. II *f*

Vla. *ff*

Vc. *mf*

204

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

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

Cl. *f* *mf* *mf* *mp*

Alto Sax. *f* *mf* *mf* *mp* *mp*

Hn. *pp* *mp* *pp*

Perc. 1 Slapstick *mp*

Perc. 2 B.D. *mf*

Pno. *mf*

Hp. *mp* *8va*

Vln. I *p* *mf*

Vln. II *p*

Vla. ST *pp* *f* *pp* *mp* *pizz.*

Vc.

Detailed description of the musical score: The score is for measures 204-207. The Flute part starts with a five-measure phrase at *f*, followed by a dynamic shift to *mf* and then *mp*. The Oboe and Clarinet parts have similar phrasing with dynamics ranging from *f* to *mp*. The Alto Saxophone part also features a five-measure phrase at *f* that transitions to *mf* and *mp*. The Horns play a simple melodic line, starting at *pp* and moving to *mp* before ending at *pp*. Percussion 1 uses a slapstick for a triplet at *mp*, while Percussion 2 plays a bass drum (B.D.) at *mf*. The Piano part has a triplet at *mf*. The Harp part plays a chord at *mp* with an *8va* marking. The Violin I part has a phrase starting at *p* and moving to *mf*. The Violin II part plays a phrase at *p*. The Viola part has a phrase starting at *pp* and moving to *f*, then back to *pp* and *mp* with a *pizz.* marking. The Violoncello part is silent.

206

Fl. *p* *pp* *mf*

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

Cl. *mp* *p* *p* *pp* *pp* *f*

Alto Sax. *p* *pp* *mp* *pp* *mf*

Hn. *p*

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I *pp* *f* ST pizz.

Vln. II *mp* *pp* *mp* ST

Vla. *pp* *mf* arco ST pizz.

Vc. *pp* *mf* II III

*

U

208

Senza misura; Brittle, hollow, open

ca. 25"

Fl. *pp* *breathy*

Ob. *pp* *breathy*

Cl. *pp* *breathy*

Alto Sax. *pp* *breathy*

Hn. *pp*

Perc. 2 Mar. *pp*

Hp. *pp*

Senza misura; Brittle, hollow, open

U

Vln. I arco ST *pp*

Vln. II ST *pp*

Vla. arco ST *pp*

Vc. ST *pp*

*) Vary dynamic peaks, long note durations, and rest durations. Move freely among written pitches. Do not coordinate with other players.

209 **V** ♩ = 80; Ritornello XII

Conductor

Fl. *f sub* *n* *f sub* *n* etc.

Ob. sometime between V and W: begin rehearsal W's boxed figured

Cl. *f sub* *n* *f sub* *n* etc.

Alto Sax. sometime between V and W: begin rehearsal W's boxed figured

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

Perc. 1 Slapstick *f*

Perc. 2 B.D. *f*

Hp. *f sub* *f* etc.

*) restart boxed figure the first few times conductor cues big downbeats (in your own tempo, which can vary each time); by the fourth or fifth cue, stop playing this boxed figure and, after a brief pause, switch to rehearsal W's boxed figure.

V ♩ = 80; Ritornello XII

Vln. I *pp* (continue free dynamic swells)

Vln. II sometime between V and W: begin rehearsal W's boxed figured

Vla. *pp* (continue free dynamic swells)

Vc. *ffp* *ffp* *ffp*

Conductor

Conductor's baton line with rhythmic markings and dynamic accents.

Fl.

Flute staff with dynamic markings.

Ob.

Oboe staff with dynamic markings.

Cl.

Clarinet staff with dynamic markings.

Alto Sax.

Alto Saxophone staff with dynamic markings.

Hn.

Horn staff with dynamic markings and rehearsal cue: "begin playing rehearsal W's boxed figure".

Perc. 1

Percussion 1 staff with dynamic markings and rehearsal cue: "begin playing rehearsal W's boxed figure".

Perc. 2

Percussion 2 staff with dynamic markings and rehearsal cue: "begin playing rehearsal W's boxed figure".

Hp.

Harp staff with dynamic markings.

Vln. I

Violin I staff with dynamic markings and rehearsal cue: "begin playing rehearsal W's boxed figure".

Vln. II

Violin II staff with dynamic markings.

Vla.

Viola staff with dynamic markings and rehearsal cue: "begin playing rehearsal W's boxed figure".

Vc.

Violoncello staff with dynamic markings and rehearsal cue: "begin playing rehearsal W's boxed figure".

Conductor

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

begin playing rehearsal
W's boxed figure

W Senza misura; Empty, desolate

223

try, and fail, to conduct piano's free arpeggiations; give up and trail off sometime before rehearsal X

Conductor

Picc. *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Ob. *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Cl. *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Alto Sax. *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Hn. *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Perc. 1 Vib. *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Perc. 2 Mar. *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Perc. 2 Crot.

Pno. ca. 30" to reh. X freely arpeggiate, vary dynamics within *pp-p*

Hp. bisbig. *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

W Senza misura; Empty, desolate

Vln. I *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Vln. II *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Vla. *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Vc. *p possibile*
wispy and fragile; begin and end each note as imperceptibly as possible; cycle among pitches freely

Conductor

Picc.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

The image shows a page of a musical score for page 81. It features a series of staves for various instruments. The top staff is for the Conductor. Below it are staves for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The Piano (Pno.) part is written on a grand staff with treble and bass clefs. It includes notes with '8va' and '8vb' markings, and 'Ped.' markings with lines indicating pedal use. Below the Piano part is the Harp (Hp.) staff. The bottom section includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

X

ca. 30"

222 walk at a comfortable pace to the percussion section and choose one or two small hand percussion instruments to use for the ending *)

Conductor

Picc.

begin freely adding more pitches to boxed figure

Ob.

begin freely adding more pitches to boxed figure

Cl.

begin freely adding more pitches to boxed figure

Alto Sax.

begin freely adding more pitches to boxed figure

Hn.

begin freely adding more pitches to boxed figure

Perc. 1

begin freely adding more pitches to boxed figure

Perc. 2

begin freely adding more pitches to boxed figure

Pno.

ca. 30"

tolling; vary dynamics between *pp* and *mp*; move among pitches freely, playing simultaneities when desired; pedal freely

Hp.

begin freely adding more pitches to boxed figure

Vln. I

X

begin freely adding more pitches to boxed figure

Vln. II

begin freely adding more pitches to boxed figure

Vla.

begin freely adding more pitches to boxed figure

Vc.

begin freely adding more pitches to boxed figure

*) Or other options outlined in front matter

Y

	ca. 60"	ca. 60"	ca. 60"
3-4 soloists *)	<p>p —————</p> <p>stand up and claim a space somewhere on stage</p> <p>solo freely, becoming more extroverted with the crescendo</p> <p>if you play a stationary instrument, solo from your current location</p>	<p>mf —————</p> <p>continue soloing</p> <p>as others gather around you, settle on a 0.5-3" gesture that you repeat (rest when desired)</p>	<p>f ————— n</p> <p>as you continue your gesture, begin leaving the hall</p> <p>if you play a stationary instrument, fade out early and follow the nearest player leaving the hall (you can also grab a hand percussion instrument to play as you leave, if desired)</p>
10-11 others **)	<p>continue boxed figure from rehearsal X, decreasing in density with the diminuendo</p>	<p>stand up and move toward the nearest soloist</p> <p>start playing material that supports what they're playing, eventually settling on a 0.5-3" gesture that you repeat (rest when desired)</p> <p>if you play a stationary instrument, just look toward them as you play instead</p>	<p>as you continue your gesture, follow your soloist out of the hall (if they play a stationary instrument, follow the nearest person leaving the hall)</p> <p>if you play a stationary instrument, fade out early and follow the nearest player leaving the hall (you can also grab a hand percussion instrument to play as you leave, if desired)</p>
	ppp —————	————— n pp —————	f ————— n

*) One wind player, one percussionist/pianist/harpist, one string player, and optionally one other player from any section

***) Everyone who is not a soloist, including the conductor on handheld percussion or an instrument of their choice