

THE UNIVERSITY OF CHICAGO

AMNESIA

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
YUTING TAN

CHICAGO, ILLINOIS

JUNE 2023

ABSTRACT

Amnesia

spiralling graphite
a demented waltz
 to the side and around and around
until cut blooms
syncopate my heart waves
 and around and around my head
stiff petals and prickly yarn
 chained to the side
twisted, crushed
a cloud of glass shards
 gurgling over and around and around
until fresh ashes
precipitate, penetrate and
 crack to the side
an enamelled skull

Amnesia is a continuation of my ongoing exploration in the interaction of different sounds and the manipulation of rhythm, texture, and timbre to create evocative soundscapes in my music. It is also a culmination of my interest in composing music using poetry as a starting point, and delving into the significance of repetition, memory, and groove in my artistic practice. Written for the Grossman Ensemble, resident ensemble at the Chicago Center for Contemporary Composition, this work was constructed from four sound sketches and through some guided improvisations with the musicians and conductor, David Fulmer. The four sound sketches are sonic interpretations of four lines from my poem “Amnesia” (see above) – “spiralling graphite”, “a demented waltz”, “stiff petals and prickly yarn”, and “a cloud of glass shards”. By collaging the different sound sketches, I built a piece loosely based on the poem, playing with repetition, groove, and memory. Familiar gestures return in new contexts, become trapped in looping grooves, and dissolve into fragments.

Amnesia is dedicated to my grandfather, who was diagnosed with dementia a few years ago. The piece was premiered by the Grossman Ensemble, conducted by David Fulmer, on March 3, 2023 at the Reva and David Logan Center for the Arts, University of Chicago.

Yuting Tan

Amnesia

for 13 musicians

2023

Amnesia for 13 musicians

Yuting Tan (b. 1993)

Performance Time: approx. 10 minutes

Date of Composition: 22 February 2023

Instrumentation:

Flute (dbl. Alto Flute)

Oboe

Clarinet in B \flat (dbl. Bass Clarinet)

Alto Saxophone (dbl. Baritone Saxophone)

Horn

Percussion 1

(Vibraphone, Glockenspiel, Suspended Cymbal, 2 Bongos, 4 Toms)

Percussion 2

(Marimba, Crotales, Temple Blocks, Suspended Cymbal, 2 Congas, Bass Drum)

Harp (tuning key and superball mallet required)

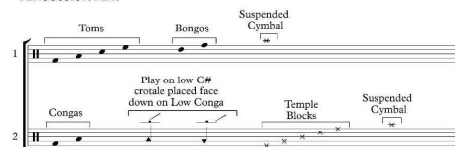
Piano (superball mallet and card/plectrum required, blu-tack optional)

2 Violins

Viola

Cello

PERCUSSION KEY:



Performance Directions:

Winds:



Flutter-tongue



Airy sound (70% air, 30% pitch)



Air sound (No pitch)



Tongue pizzicato (Flute); Tongue Ram (Horn)



Slap Tongue (Clarinet and Saxophone); Stopped (Horn)



Tongue ram



Pitch-bend up or down away from the notated pitch for entire duration of note value



Wide vibrato

Harp:



Sweep palm over strings in notated direction to produce whistling sound



Using tuning key, pitch-bend up or down away from the notated pitch for entire duration of note value (Sounds 8va)



Dampen strings immediately



Harmonic (Sound 8va)



Wide vibrato, with tuning key.

Piano:



Play on piano strings with card/plectrum



Mute with palm or blu-tack

Strings:



Circular bowing (light, airy, as little pitch as possible)



Bow on bridge to create white noise



Pitch-bend up or down away from the notated pitch for entire duration of note value



Pizzicato behind the bridge with fingernail



Pizzicato with palm mute (Cello only)

s.p.

Sul Ponticello

m.s.p.

Molto Sul Ponticello

o.p.

Overpressure (crunchy sound)

Amnesia

spiralling graphite

a demented waltz

to the side and around and around

until cut blooms

syncopate my heart waves

and around and around my head

stiff petals and prickly yarn

chained to the side

twisted, crushed

a cloud of glass shards

gurgling over and around and around

until fresh ashes

precipitate, penetrate and

crack to the side

an enamelled skull

Score in C

Amnesia

Yuting Tan

♩ = 84

"spiralling graphite"

The score is for a 4/4 piece in C major. It features the following parts:

- Alto Flute, Oboe, Clarinet in Bb, Alto Saxophone, Horn in F:** All woodwinds are silent throughout the piece.
- Percussion 1:** Plays a rhythmic pattern of eighth notes with brushes on bongos. Dynamics range from *pp* to *ppp*. Includes a triplet of eighth notes.
- Percussion 2:** Plays a rhythmic pattern of eighth notes with brushes on congas. Dynamics range from *ppp* to *pp*. Includes a triplet of eighth notes.
- Harp:** Plays a sequence of chords in the right hand and a melodic line in the left hand. Includes a whistle effect. Dynamics range from *mp* to *p*.
- Piano:** Silent throughout the piece.
- Violin 1:** Plays a melodic line with circular bowing. Dynamics range from *ppp* to *p*. Includes a triplet of eighth notes and a section labeled "bow on bridge (white noise)".
- Violin 2:** Plays a melodic line with circular bowing. Dynamics range from *ppp* to *p*. Includes a triplet of eighth notes.
- Viola:** Plays a melodic line with circular bowing. Dynamics range from *p* to *ppp*. Includes a triplet of eighth notes and a section labeled "bow on bridge (white noise)".
- Violoncello:** Plays a melodic line with circular bowing. Dynamics range from *ppp* to *p*. Includes a triplet of eighth notes and a section labeled "bow on bridge (white noise)".

5

A. Fl.

Ob.

Cl.

Alto Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Glissando over strings between tuning pegs and felt strip

circular bowing (light, airy, as little pitch as possible)

bow on bridge (white noise)

bow on bridge (white noise)

pp, *ppp*, *p*, *mp*, *ppp*

9 A

A. Fl. —

Ob. —

Cl. — airy (with pitch)
p — *pp* — *p*

Alto Sax. — airy (with pitch)
p — *ppp*

Hn. — tongue ram 3 7 air (no pitch)
pp — *sfz* — *pp*

Perc. 1 — To Vib. *ppp* — Vibraphone motor off w/ bow *p* — To Bongos

Perc. 2 — *ppp* — *p* — *ppp* — *p*

Hp. — (sounds 8va) *mp*

Pno. — *pp* — *mp* — *pp* — *mp* — *p*

Vln. 1 — *p* — *pp* — *p* — *mp* — *mp* — *pp*

Vln. 2 — *pp* — *mp* — *pp* — *ppp*

Vla. — *p* — *pp* — *p* — *p*

Vc. — circular bowing (light, airy, as little pitch as possible)
p — *pp* — *mp* — *p*

13

A. Fl. *Alto Flute*
pizz. 6
pp *p* *pp*

Ob.

Cl.

Alto Sax. *slap*
pp *p* *pp* *p*

Hn. *3*
p *p*

Perc. 1 *Bongos w/brushes*
pp *ppp* *pp* *ppp*

Perc. 2 *ppp* *pp* *ppp* *pp*

Hp.

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

Vln. 1 *p* *pp* *p* *mp* *mp*

Vln. 2 *p* *mp* *p* *mp* *p* *mp* *p*

Vla. *bow on bridge (white noise)*
ppp *p* *p* *mp* *p* *mp*

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

17

B airy (with pitch)
[sh]

A. Fl. *p* *p* *sfz* *pp* *mp*

Ob.

Cl. *p* *ppp*

Alto Sax. *pp* *p*

Hn. *p* *sfz* *p*

Perc. 1 *p* To Vib.

Perc. 2 *pp* *p* *ppp* *p* To B. D. *ppp*

Hp. *mp* (sounds 8va)
pitch bend with tuning key

Pno. *p* *mp*

Vln. 1 *pp* *mp* *p* *mp* *p* *mp*

Vln. 2 *pp* *p* *mp* *p* *mp* *pp*

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

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

21

A. Fl. *p* *mp*

Ob.

Cl.

Alto Sax. *p*

Hn. *pp* *fz*

Vib. *ppp* *p* *ppp* *mp*
 Vibraphone gliss. on resonators motor off w/brushes

Perc. 2 *ppp* *mp* *pp*
 Bass Drum w/brushes

Hp. *p* *mp*

Pno. *mp* *p* *pp*

Vln. 1 *pp* *ppp* *mp* *p < mp* *pp* *p*
 bow on bridge (white noise)

Vln. 2 *mp* *p* *mp* *p* *pp* *mp* *pp*
 bow on bridge (white noise)

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

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

25 C

A. Fl. *pp* *mp* *pp* *mp*

Ob. *p* *mp* *pp*

Cl. *pp* *mp* *pp* *mp*

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

Hn.

Vib. *pp* w/bow *mp*

B. D. *mp* To Perc. Congas w/brushes *pp* *p* *mp* To Mar.

Hp. *mf*

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

Vln. 1 *p* *mf* *p*

Vln. 2 *mp* *p* *mp*

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

Vc. *pp* bow on bridge (white noise) *pp* *p* *p*

30

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

Ob.

Cl.

Alto Sax. *p* *pp* *mp* airy (with pitch)

Hn. *pp* *mp*

Vib.

Perc. 2

Hp.

Pno. *mp* *p*

Vln. 1 *mp* *p* *mp* *p* *mp* *mf*

Vln. 2 *pp* *mp* *p* *mp* *p* *mp* *mf* *p*

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

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

D

34

A. Fl. *air* [sh] *sfzp* *pp* *mp* *pizz.* *mp* *p* *pp* *mp*

Ob.

Cl.

Alto Sax. *sfzp* *air* *p*

Hn. *air* (no pitch) *sfzp* *p* *pp* *air* (no pitch) *mp*

Vib. *p* *mp* *mp*

Perc. 2 *Marimba w/soft mallets* *ppp* *p* *p*

Hp. *p*

Pno. *mp* *mp* *p* *mp* *p* *mp*

Vln. 1 *mf* *mp* *p* *mf* *p* *mf* *p* *mf*

Vln. 2 *fp* *mp* *p* *mf* *p* *mf* *p* *mf*

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

Vc. *fp* *mp* *mp* *p* *mf* *p* *mf* *p*

39

air [sh] pizz. 5 3 E jet whistle

A. Fl. *sfzp* *pp* *sfzp*

Ob. *p* *mp*

Cl. *p* *ppp* *ord.* *p*

Alto Sax. *pp* *ord.* *p*

Hn. *pp* *p*

Vib. *mf* *mf*

Mar. *ppp* *ppp* *p*

Hp. *mp* *mf* *f* *p*

Pno. *p* *p* *mp* *p* *f*

Vln. 1 *p* *mf* *mf* *p* *mf* *p*

Vln. 2 *p* *mf* *p* *mf* *p* *mf*

Vla. *mf* *p* *mf* *p* *mf* *mf* *p*

Vc. *mf* *p* *mf* *p* *mf* *p*

43

A. Fl.

Ob. *wide vib.*
p *f* *mf* *p* *f* *mf*

Cl.

Alto Sax.

Hn.

Vib. *w/mallet pitch bend*
mp
Cello

Mar. *p*

Hp. *wide vib.*
w/tuning key
mp

Pno.

Vln. 1 *p* *mf*

Vln. 2 *p* *mf* *p*

Vla. *mf* *p* *pizz.* *sfz*

Vc. *mf*

47

A. Fl. F [sh] *mp* *fp*

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

Cl. *p*

Alto Sax. *p*

Hn. *pp* *mp*

Vib. *mp*

Mar. *pp* *mp* *mp* *p* To T. Bl.

Hp.

Pno. *p* *mp* palm mute

Vln. 1 *p* *mp*

Vln. 2 *mp* *p*

Vla. *arco* *fp* *mp* *pp*

Vc. *mp* *p* *mp*

51

A. Fl. *p* *mp* *mf*

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

Cl. *mp* *p* *mf*

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

Hn. *p* *mf*

Vib. *p*

Perc. 2 Temple Blocks *p*

Hp. *p*

Pno. *p*

Vln. 1 *p* *mf* *p* *mf*

Vln. 2 *p* *mf* *p* *mf*

Vla. *mp* *p* *mf* *p* *mf* *pizz.* *sfz*

Vc. *p* *mf* *p*

54 **G**

A. Fl.

Ob.

Cl.

Alto Sax.

Hn.

Vib.

T. Bl.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

58

A. Fl. *mp* *p* *mf*

Ob. *mf* *p* *mf*

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

Alto Sax. *p* *mf*

Hn.

Vib. *p* *Red*

T. Bl. *mf*

Hp. *p* *mf*

Pno. *mf*

Vln. 1 *p* *mf* *pizz.* *mf*

Vln. 2 *mf* *p* *mp* *mf* *pizz.* *mf*

Vla. *mf* *mf* *p* *mp* *mf* *pizz.* *mf*

Vc. *p* *mf* *mf* *p* *mf*

Detailed description: This page of a musical score covers measures 58, 59, and 60. The music is in 3/4 time and features a variety of instruments. The woodwind section includes Flute (A), Oboe, Clarinet, Alto Saxophone, and Bassoon. The string section includes Violin 1, Violin 2, Viola, and Violoncello. The piano part includes Harp, Vibraphone, and Piano. The score includes dynamic markings such as *mp*, *p*, *mf*, and *pp*, as well as performance instructions like *pizz.* and *Red*. Measure 58 begins with a key signature change to one flat. Measure 60 features a complex piano accompaniment with a sixteenth-note pattern in the right hand and a triplet in the left hand.

H

61

A. Fl. *fp* *mf* *f* *mp*

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

Cl. *fp* *mf* *f* *fp*

Alto Sax. *fp* *mf* *f* *fp*

Hn. half-valve *fp* *mf* *fp* *mf*

Vib. *p* *mf* *p*

T. Bl. *f* *p* *mf*

Hp.

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

Vln. 1 arco s.p. *p* *f* *fp*

Vln. 2 arco s.p. *p* *mf* *f* *fp*

Vla. arco s.p. *fp* *mf* *p* *f* *fp*

Vc. arco s.p. *p* *f* *p*

65

A. Fl. *f* *6* *p* *f*

Ob. *f* *6* *p* *f*

Cl. *f* *3* *mp* *f* *sfz*

Alto Sax. *f* *3* *mp* *f* *sfz*

Hn. *fp* *mf* *p* *f* *sfz*

Vib. *mf* *p* *mf* To T-t.

T. Bl. *mf* *f*

Hrp. *mp* *f* *mf* *f*

Pno. *f* *f*

Vln. 1 *f* pizz.

Vln. 2 *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz. *sfz*

68

A. Fl. *pizz.* 5 *fp* *sfzp* *mp* *pizz.* 3 *p* *mf*

Ob. 7 *fp* *mf* *p*

Cl. *fp* *mf* *p*

Alto Sax. *p* *slap* + + + 2 +

Hn. *p* *mf* 3

T.-t. Tam-tam *p* w/brush To Glock.

T. Bl. *mf* *f*

Hp. *mp* *f*

Pno. *mf* *f*

Vln. 1 *arco* 3 *p* *mf* *mf*

Vln. 2 *arco* 3 *mf* *p*

Vla. *sfz* *arco* 3 *mf* *p* *mf* *p* *mf*

Vc. *arco* 3 *mf* *p*

♩ = 96

"stiff petals and prickly yarn"

71

A. Fl. *air* [sh] *sfz* *mp*

Ob. *p* *mp*

Cl.

Alto Sax. *To Bari. Sax.* *mf* *p*

Hn. *p*

Glock. *Glockenspiel* *p*

T. Bl. *p*

Hp. *p*

Pno. *p* *mp*

Vln. 1 *p* *p* *mf* *sfz* (w/fingernail behind bridge) *pizz.*

Vln. 2 *mf* *p* *mf* *p* *sfz* (w/fingernail behind bridge) *pizz.*

Vla. *p* *mf* *sfz* *sfz* *pizz.*

Vc. *p* *mf* *p* *mf* *sfz* (w/palm mute) *pizz.*

74

A. Fl. *mf* *fp* air [sh]

Ob. *p* *mf*

Cl. *mf*

Bari. Sax. *mf* Baritone Saxophone

Hn. *p* *mf* tongue ram

Glock. (Glock.) *mp*

T. Bl. *p* *mf* *p* *mf*

Hp. *mp* *mf*

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

Vln. 1 *sfz* *mf*

Vln. 2 *sfz* *mf* *sfz*

Vla. *sfz* *mf*

Vc. (w/palm mute) *pizz.* *sfz*

77 **J**

A. Fl. *f* *air* [sh]

Ob. *p* *mf*

Cl. *p* *mf*

Bari. Sax. *p* *mf* *p* *mf*

Hn. *p* *mf*

Glock. (Glock.) *p* To T-t.

T. Bl. *p* *mp* *p*

Hp. *p* *mp*

Pno. *p* *mp* *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *sfz* *mf*

Detailed description of the musical score: The score is for measures 77, 78, and 79. Measure 77 is marked with a 'J' in a box. The woodwinds (A. Fl., Ob., Cl., Bari. Sax., Hn.) and strings (Vln. 1, Vln. 2, Vla., Vc.) have active parts. The A. Fl. part includes a dynamic marking of *f* and the instruction 'air [sh]'. The woodwinds generally use *p* and *mf* dynamics. The strings use *mf* and *sfz*. The piano part has a complex texture with *p* and *mp* dynamics. The Glockenspiel (Glock.) has a *p* dynamic. The Tuba (T. Bl.) has a *p* dynamic. The score ends with a double bar line and repeat signs in measures 78 and 79.

♩ = 84

K "spiralling graphite"
jet whistle

79

A. Fl. *mf* *fp*

Ob. *p* *mp*

Cl. *p* *mp* *airly* *p*

Bari. Sax. *mf*

Hn. *p* *mf* *p*

Glock. Tam-tam w/brush To Vib. *p*

T. Bl. *p* *mf* *p*

Hp. *p*

Pno. *p* *mp* *silently depress* *sost. ped.*

Vln. 1 *mf*

Vln. 2 *mf* *arco* *p*

Vla. *arco* *fp*

Vc. *sfz*

82

A. Fl. *pp* *mp* *sfz*

Ob.

Cl.

Bari. Sax. *mp*

Hn. *mp* air

Vib. *p* *mp* *p* dry, with as little pedal as possible

Mar. *mp* 5 *p* 6 *mp*

Hp. *mf* *mf* *mp* pitch bend with tuning key

Pno. *f* Strum with card/pick

Vln. 1 *mf* *p* *mf* arco

Vln. 2 *mf* *p* *mf* *p* 3

Vla. *mf* *p* 3

Vc. *p* *mf* *p* 3 arco

85

A. Fl. *air* [sh] *sfz* *p* *mf* 5

Ob.

Cl. *pp* *mp* 3

Bari. Sax. *airy* *pp* *mp* 3

Hn. *tongue ram* *p* *mp* 5 3 6

Vib. *p* *mf* 7 3 *gliss. on resonators w/stick* *ppp* *p*

Mar. *To Sus. cym.* *p* *Sus. Cym. w/brushes* *pp*

Hp. *mf* *p*

Pno.

Vln. 1 *p* *mf* *p* *mf* *p* *mp*

Vln. 2 *mf* *p* *mf* *p* *mf* *p* *mp* 3 3

Vla. *p* *mf* *p* *mf* *p* *mf* *p* *mp* 3

Vc. *mf* *p* *mf* *mf* *p* 3

88

A. Fl. *mf* *sfzp* *air* [sh]

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

Cl.

Bari. Sax.

Hr. *mp* *p* *p* *mp* *p* *tongue ram*

Vib. *ppp* *mp* *p* *To Bongos*

Perc. 2 *pp* *mp* *To Congas*

Hp. *mp* *mf*

Pno. *sost. ped.* *mf* *f* *silently depress* *sost. ped.*

Vln. 1 *s.p.* *pp* *mp* *p* *f* *mp*

Vln. 2 *s.p.* *p* *mp* *p* *mf* *f* *p* *mp*

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

Vc. *s.p.* *p* *mp* *p* *mf* *mf* *p*

91

A. Fl. *p* *mp* *p* *mf*

Ob. *pp*

Cl. *pp* *mp* *p*

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

Hn. *mp* air

Perc. 1 Bongos *ppp*

Perc. 2 (Place Low C# Crotale face down on Low Conga) Congas *ppp*

Hp.

Pno. *mf*

Vln. 1 *pp* *p* *mp* *p* *mf* *mf* *p*

Vln. 2 *p* *mp* *p* *mf* *p* *mf*

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

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

Detailed description of the musical score: The score is for measures 91, 92, and 93. The woodwinds (A. Fl., Ob., Cl., Bari. Sax., Hn.) and strings (Vln. 1, Vln. 2, Vla., Vc.) play melodic lines with various dynamics and articulations. The percussion (Bongos, Congas) provides a rhythmic accompaniment. The piano and harp are also present but have minimal activity in these measures. The score includes various musical notations such as slurs, accents, and dynamic markings.

94 **M** To Fl.

A. Fl. *p* *mp* *p* *mp*

Ob. *mf* *pp* *p*

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

Bari. Sax. *pp* *mf* *pp*

Hn. *pp* *mf* *p*

Perc. 1 *ppp* *p*

Perc. 2 Congas *ppp* *p* *ppp*

Hp.

Pno. *f*

Vln. 1 *s.p.* *p* *mf* *p* *mp* *p* *mf*

Vln. 2 *s.p.* *p* *mf* *p* *mf* *p* *mf*

Vla. *s.p.* *p* *mf* *p* *mp* *mf* *p*

Vc. *mf* *p* *mf* *p*

Detailed description of the musical score: This page contains measures 94, 95, and 96 of a musical score. The score is for a full orchestra and includes parts for Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bari. Sax.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. Measure 94 starts with a 'M' in a box. Dynamics include *p*, *mp*, *mf*, *pp*, *ppp*, and *f*. There are several triplets and accents. Measure 95 includes a 'To Fl.' instruction. Measure 96 includes a 'To B. Cl.' instruction. The percussion parts include Congas. The string parts are marked *s.p.* (sordano piano).

97 *accel.*

Fl.

Ob. *mf* *p* 3

B. Cl.

Bari. Sax. *p* *mf* *p* *mf*

Hn. *mf* *p* *mf*

Perc. 1 *p* *mp* *p* *pp* *mp* Toms 3 6 7

Perc. 2 *p* *mp* *p* *mp* Temple Blocks Temple Blocks 5

Hrp. *p* *mf* *p* *mf*

Pno. *p* *mf* *p* sost. ped.

Vln. 1 *p* *mf* *p* *mf* 3 *f*

Vln. 2 *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc. *mp* *p* *p* *mf* m.s.p.

104 O

Fl. *sfz* *p* *p*

Ob. *p* *p*

B. Cl. *sfz* *p* *mf* *f*

Bari. Sax. *sfz* *f*

Hrn. *p* *p*

Perc. 1 Bongos *f* *p* Sus. Cym scrape Bongos *f* *p*

Perc. 2 *f* *sub* *p* *f* *sub* *p*

Hp. *mf* *p*

Pno. *f* *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *pizz.* *p* *arco* II III *mf* *pizz.* *f* *arco* II III *pizz.* *f* *p*

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

Vc. *pizz.* *p* *arco* II III *mf* *sfz*

108

Fl. $\text{b}\flat$

Ob.

B. Cl. p

Bari. Sax. p

Hn.

Perc. 1 Sus. Cym. scrape

Perc. 2

Hp.

Pno. p

Vln. 1 pizz. p arco II III

Vln. 2 pizz. arco II III

Vla. arco I II mp p

Vc. p mp

Detailed description: This page of a musical score covers measures 108 to 111. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time. The Flute part features a melodic line with a $\text{b}\flat$ key signature. The Bass Clarinet and Baritone Saxophone parts are marked p and feature a rhythmic pattern of eighth notes. The Percussion 1 part includes a snare drum pattern and a suspended cymbal (Sus. Cym.) with a scrape effect. The Piano part has a bass line with a p dynamic. The Violin and Viola parts feature a complex rhythmic pattern with pizzicato (pizz.) and arco (arco) markings, and dynamics ranging from p to mp . The Violoncello part has a bass line with a p dynamic and a mp dynamic marking.

112 **P**

Fl. *mf* *f*

Ob. *p*

B. Cl. *mf* *p*

Bari. Sax.

Hn. *p*

Perc. 1 Bongos *pp*

Perc. 2 *pp*

Hp.

Pno. *p* *8va*

Vln. 1 *sfz* arco I II III *p*

Vln. 2 *f* *p* pizz. arco I II

Vla. *p* pizz. arco I II

Vc. *p* pizz. *p*

116

Fl. *mp* *pp* *p*

Ob.

B. Cl. *mp*

Bari. Sax.

Hn.

Perc. 1 *pp* *p*

Perc. 2 *pp*

Sus. Cym scrape

Hp.

Pno.

Vln. 1 *pizz.* *arco* I II *ff* *pizz.*

Vln. 2 *arco* II III *pizz.* *mp* *ff*

Vla. *pizz.* *arco* I II *< mf > mp* *ff*

Vc. *arco* I II III *I* II *pizz.* *f*

♩ = 63

"spiralling graphite"

119

Fl. *mf* *sub p* *f* *mf* *sfz* *p* *air [sh]* *pizz.*

Ob.

B. Cl. *mf*

Bari. Sax. *mf*

Hr. *mf* *f*

Perc. 1 *Sus. Cym scrape* *To T-t.* *Tam-tam w/brush To Sus. Cym.* *mp*

Perc. 2 *p* *mp*

Hp. *mp* *mf*

Pno. *sfz* *p* *mf* *mp* *Glissando over strings between tuning pegs and felt strip*

Vln. 1 *arco* *mf* *mf* *f* *mp* *pp* *mp* *p*

Vln. 2 *arco* *mf* *f* *fp* *mp*

Vla. *pizz.* *sfz* *mf* *arco* *mp*

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

122

Fl. *mf* 3 *mf* [sh]

Ob.

B. Cl.

Bari. Sax.

Hn. *p* 6 *mp*

Perc. 1 *p* 6

Perc. 2 *p* 3 *mp* 5 *p*

Hp.

Pno. *p* *mp*

Vln. 1 *p* 3 *mp* *p* *mp* *p* *mp*

Vln. 2 *p* *mp* 3 *p* *mp*

Vla. *p* 3 *p* *mp* 3

Vc. *mp* *p* 3 *mp* 3 *p* *mp*

♩ = 116

125 **R**"a demented waltz"

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl.:** *f* *p* (with *b₂* markings)
- Ob.:** *p*
- B. Cl.:** *f* *p*
- Bari. Sax.:** *f* *p*
- Hn.:** *p*
- Perc. 1:** Bongos, *f* *pp*
- Perc. 2:** *f* *sub* *pp*
- Hp.:** *p*
- Pno.:** *f* *p* (with *stacc.* markings)
- Vln. 1:** *f* *p* (with *pizz.*, *arco* II III, and *stacc.* markings)
- Vln. 2:** *f* *p* (with *crunch!*, *o.p.*, *pizz.*, and *arco* II III markings)
- Vla.:** *f* *p* (with *crunch!*, *o.p.*, and *pizz.* markings)
- Vc.:** *f* *p* (with *crunch!*, *o.p.*, and *arco* I II markings)

129

Fl. *sfz*

Ob.

B. Cl.

Bari. Sax.

Hn. *mp*

Perc. 1
Sus. Cym scrape

Perc. 2

Hp. *mp* *mf*

Pno. *p*

Vln. 1 *pizz.* *mf*

Vln. 2 *p* *pizz.* *mf*

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

Vc. *p* *mp*

Detailed description: This page of a musical score covers measures 129 to 132. The instrumentation includes Flute, Oboe, Bass Clarinet, Baritone Saxophone, Horns, Percussion 1 (with suspended cymbal and scrape), Percussion 2, Harp, Piano, Violin 1, Violin 2, Viola, and Violoncello. The score is written in 4/4 time. Measure 129 features a flute entry with a forte dynamic (*sfz*) and a horn entry with a mezzo-piano dynamic (*mp*). The piano part includes a triplet of eighth notes marked *p*. Measure 130 shows the flute playing a melodic line, the piano a triplet of eighth notes, and the violins playing a rhythmic pattern. Measure 131 continues the flute's melody and the piano's triplet. Measure 132 concludes with a final chord for the flute and a sustained piano accompaniment. Dynamics range from *p* to *mf* and *sfz*. Performance instructions include *arco* and *pizz.* for the strings.

133 S

Fl. *sfz* *p*

Ob. *pp*

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

Bari. Sax. *+*

Hn. *pp*

Perc. 1 Bongos *pp*

Perc. 2 *pp*

Hp. *p*

Pno. *pp* *mp*

Vln. 1 *sub p* arco I II *pizz.* *mp* *pizz.*

Vln. 2 *mp* arco II III *pizz.* *mp* arco II III

Vla. *p* *mp*

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

136 T

Fl. *mf* *f* *fp*

Ob. *mf*

B. Cl. *p* *mp* *p* *mf* *fp* 5 6

Bari. Sax. *mf* *fp* 5 6

Hrn. *p* *mp* *mf* *fp* *mf* half-valve

Perc. 1 *mf*

Perc. 2 *mf* *fp*

Hp. *f*

Pno. *mf*

Vln. 1 *mf* *f* *fp* *f* arco s.p. 3

Vln. 2 *mf* *f* *fp* *f* arco s.p. 3

Vla. *mf* *f* *fp* *mf* arco s.p. 3

Vc. *p* *f* *f* *sfz* 3 *f*

140

Fl. *fp* *f* *p*

Ob. *p*

B. Cl. *f* *f* *p*

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

Hr. *fp* *f* *p*

Perc. 1 Bongos *f* *p*

Perc. 2 *fp* *f* *sub* *p*

Hp. *p* *f*

Pno. *f* *p*

Vln. 1 *mf* *f* *pizz.* *arco* *mp* *p*

Vln. 2 *mf* *f* *pizz.* *arco* *mp*

Vla. *mf* *f* *arco ord.* *p*

Vc. *pizz.* *f*

Detailed description: This page of a musical score covers measures 140, 141, and 142. The music is in 3/4 time and features a variety of instruments. The woodwinds (Flute, Oboe, Bass Clarinet, Bari. Sax., Horn) and strings (Violin I, Violin II, Viola, Violoncello) play melodic lines with dynamic markings ranging from *mf* to *f*. The percussion section includes Bongos and a second percussionist. The piano accompaniment provides harmonic support. Performance instructions such as *crunch! o.p.*, *pizz.*, and *arco* are used to guide the musicians. The score is written for a full orchestra.

144

U

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

p *f*

p *f*

mp *f* *sfz*

mp *f* *sfz*

p *f* *p* *f* *sfz*

harmonic gliss.

Sus. Cym serape

Sus. Cym serape

mf *f*

f *f*

pizz. *mp* *f* *mf*

pizz. *p* *mf* *mf*

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

pizz. *mp* *f* *sfz* *f* pizz. *sfz*

♩ = 63

"gurgling over and around and around"

147

V airy [sh]

Fl. *mf* *sfzp*

Ob. *p*

B. Cl.

Bari. Sax. *f*

Hn.

Perc. 1 To T-t. Tam-tam w/brush To Sus. Cym. Sus. Cym. *p* Sus. Cym scrape

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

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

Pno. *mf* *f*

Vln. 1 *p* *f*

Vln. 2 *f*

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

Vc. *sfz* *f* *p*

150

Fl. *p* *mf* *pp*

Ob. *mp*

B. Cl. *pp* *mp*

Bari. Sax. *pp* *mp*

Hn.

Perc. 1 Sus. Cym scrape

Perc. 2 *p* *mf*

Hp.

Pno.

Vln. 1 *mf* *p* *p* *mf* *mf* *p*

Vln. 2 *p* *mf* *p* *p* *mf* *p*

Vla. *mf* *p* *p* *mf* *p*

Vc. *p* *mf* *p* *mf* *p*

Detailed description: This page of a musical score covers measures 150, 151, and 152. The score is for a full orchestra and includes parts for Flute, Oboe, Bass Clarinet, Baritone Saxophone, Horn, Percussion 1 and 2, Harp, Piano, Violin 1 and 2, Viola, and Violoncello. The music is in 4/4 time. The Flute part begins with a sixteenth-note triplet in measure 150, marked *p*, followed by a half-note in measure 151 marked *mf*, and a half-note chord in measure 152 marked *pp*. The Oboe plays a half-note chord in measure 150 marked *mp*. The Bass Clarinet and Baritone Saxophone play half-note chords in measures 151 and 152, marked *pp* and *mp* respectively. Percussion 1 has a suspended cymbal and scrape in measure 152. Percussion 2 plays a rhythmic pattern in measure 151 marked *p* and *mf*. The strings (Violins 1 and 2, Viola, and Cello) play a rhythmic pattern of eighth notes with triplets, marked with dynamics like *mf*, *p*, and *mf*.

153

Fl. *mp*

Ob.

B. Cl.

Bari. Sax.

Hn. *pp* *mp*

Perc. 1 Bongos, Toms *p* 3 6

Perc. 2 *p* *mf* *p* 6

Hp.

Pno.

Vln. 1 *mf* *p* *mf* *mf* *mf*

Vln. 2 *mf* *p* *mf* *mf* 3

Vla. *mf* *p* *mf* *p* *mf*

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

♩ = 126

156 **W** "a demented waltz"

Fl. *f* *p*

Ob. *p*

B. Cl. *f* *p*

Bari. Sax. *f* *p*

Hn. *p*

Perc. 1 *f* *pp*

Perc. 2 *f* *pp*

Hp. *p*

Pno. *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *p*

Vc. *f* *p*

crunch! o.p.

arco I II III

pizz.

8va

8va

8va

arco II III

arco II III

arco I II

161

X

Fl. *mf* *p*

Ob. *p* *pp*

B. Cl. *f* *p*

Bari. Sax. *f* *p*

Hrn. *p*

Perc. 1 Sus. Cym scrape Bongos *f* *p*

Perc. *f* *sub* *p*

Hp. *p*

Pno. *f* *p*

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p* arco II III *f* *p*

Vla. *p* *pizz.* *mf* *f* *p* arco I II *pizz.*

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

166

Fl. *f*

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

B. Cl.

Bari. Sax.

Hn. *mp*

Perc. 1 *scrape*

Perc.

Hp.

Pno. *mf*, *f*

Vln. 1 *pizz.*, *arco* II, III, *pizz.*, *f*

Vln. 2 *pizz.*, *arco* II, III, *pizz.*, *pizz.* 3, *mf*

Vla. *pizz.*, *arco* I, II, *mp*, *arco*, *f*

Vc. *p*, *mp*, *pizz.*, *sfz*

170

Fl. *p*

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

B. Cl. *f* *p*

Bari. Sax. *f* *p*

Hn. *p*

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

Perc. *f* *sub* *p* *mf* Sus. Cym scrape

Hp. *p*

Pno. *p* *p*

Vln. 1 *p* arco II III pizz.

Vln. 2 *f* *p* arco I II III pizz.

Vla. *p* arco I II III

Vc. *p* *mp*

175 **Y**

Fl. *mf*

Ob. *mp* *mf* *pp*

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

Bari. Sax. *mp* *mf* *mf*

Hrn. *mp* *p* *mf* *mp* *f*

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

Perc. *p* *mf*

Hp. *mf*

Pno. *mf* *p* *mf*

Vln. 1 *mf* *f* *arco* I II

Vln. 2 *pizz.* *f* *arco* II III *pizz.*

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

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

Sus. Cym scrape Bongos Toms

179

Fl. *mf*

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

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

Bari. Sax. *mf*

Hn. *mf*

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

Perc. Bass Drum *pp*

Hp. *pp* *mf*

Pno.

Vln. 1 *mf* *p* *f* *p*
arco

Vln. 2 *f* *mp* *p*

Vla. arco *p*

Vc. arco *mp*

♩ = 56

184 [Z] "a cloud of glass shards"

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a *ffp* dynamic.
- Ob. (Oboe):** Starts with a *ffp* dynamic.
- B. Cl. (Bassoon):** Starts with a *ffp* dynamic, then changes to *f* and *mp*.
- Bari. Sax. (Bassoon Saxophone):** Starts with a *ff* dynamic, then changes to *p*.
- Hn. (Horn):** Starts with a *ffp* dynamic, then changes to *p*, *mf*, and *p*.
- Perc. 1 (Percussion 1):** Starts with a *ff* dynamic, marked "To T-t".
- B. D. (Double Bass):** Starts with a *ff* dynamic.
- Hp. (Harp):** Starts with a *ff* dynamic, then changes to *pp* for a sixteenth-note figure.
- Pno. (Piano):** Starts with a *ff* dynamic, then changes to *p* for a sixteenth-note figure.
- Vln. 1 (Violin 1):** Starts with a *ffp* dynamic, then changes to *mf* and *mp*.
- Vln. 2 (Violin 2):** Starts with a *ffp* dynamic, then changes to *mf* and *mp*.
- Vla. (Viola):** Starts with a *ffp* dynamic, then changes to *ord.*
- Vc. (Cello):** Starts with a *ffp* dynamic, then changes to *f* and *pp*.

189

Fl. *pizz.*
p *mf* *p*

Ob.

B. Cl.

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

Hn.

Perc. 1

B. D. w/superball
p *ppp* *mp*

Hp. *mp* *pp* *mp* *p*

Pno. *mp* *p* *mp*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. o.p. → ord. *f* *pp*

Vc. ord. →

193 **AA**

Fl. *f* ³ *mf* *ff*

Ob. *pp* *mf*

B. Cl. *p*

Bari. Sax. *f* *p*

Hn. *p* *f* *p*

Tam-tam w/ superball

T.-t. *p* *ppp* *mp*

B. D. *pp*

Hp. *mf* *p* *mf*

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

Vln. 1 *f*

Vln. 2 *f*

Vla. ord. *f* *pp*

Vc. *f* *pp* *f*

Detailed description: This page of a musical score covers measures 193 to 196. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Baritone Saxophone (Bari. Sax.), a brass section with Horns (Hn.), Trombones (T.-t.), and Drums (B. D.), a string section with Harp (Hp.), Piano (Pno.), Violins 1 and 2 (Vln. 1, 2), Viola (Vla.), and Violoncello (Vc.), and a Percussion section with Tam-tam. The score includes various dynamics such as *f*, *mf*, *ff*, *pp*, *ppp*, and *mp*, along with performance markings like *ord.* and *o.p.* for strings. A rehearsal mark 'AA' is placed at the beginning of the section.

197 BB

Fl. *pizz.*
p $\xrightarrow{3}$ *mf* *mf* $\xrightarrow{\quad}$ *ff*

Ob. *ppp*

B. Cl. *pp*

Bari. Sax. *pp* $\xrightarrow{\quad}$ *mf*

Hn. *p* $\xrightarrow{\quad}$ *mp* $\xrightarrow{\quad}$ *p*

T.-t. *p*

B. D. *p*

Harp. 6 6

Pno. 5 5 w/superball *pp*

Vln. 1 *mf* $\xrightarrow{\quad}$ *pp*

Vln. 2 *mf* $\xrightarrow{\quad}$ *pp*

Vla. *f* $\xrightarrow{\quad}$ *pp* $\xrightarrow{\quad}$ *f* $\xrightarrow{\quad}$ *pp*

Vc. *pp* $\xrightarrow{\quad}$ *f*

201

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

Ob. *pp* *mf* *pp*

B. Cl. *mf* *pp*

Bari. Sax. *pp*

Hn. *pp* *mf* *pp*

Glockenspiel

Glock. *pp*

Crotales

Crot. *pp*

Hp. w/superball *p* *ppp*

Pno. *mf* *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *pp*

Vc. ord. *pp*

Like glass shards - Play notes in random order with plenty of space in between each note for sound to resonate. Ornament with grace notes. Alternate between octaves above and below. Interact with Glockenspiel.

Like glass shards - Play notes in random order with plenty of space in between each note for sound to resonate. Ornament with grace notes. Interact with Glockenspiel.

205

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

Ob.

B. Cl.

Bari. Sax.

Hn.

Glock.

Crot.

Hp. *mf*

Pno. *p*

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *mp*

Vc. *mp*

CC

209 airy

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

Ob.

B. Cl.

Bari. Sax.

Hn.

Glock.

Crot.

Hp.

Pno. *p* 8^{va}

Vln. 1 *mp* *pp* *mp* *pp* *mp*

Vln. 2 *mp* *pp* *mp* *pp* *mp* III

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

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