

THE UNIVERSITY OF CHICAGO

ORU FOR SINFONETTA AND OBJECTS

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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Oru

for sinfonietta and objects

(2018)

Timothy Page - *Oru*

for sinfonietta and objects

“The anatomical structures that create lines and interstices on the wings of Bombyx mori and other lepidopterans are commonly referred to as veins, but they enclose tracheae and nerves in addition to channeling blood.”

Instructions for performance

Overview:

The primary instrumental concept in this work is the superposition of a slow, lyrical duo of two melodic lines, and a rhythmic, highly percussive texture created by the rest of the ensemble. The slow lines are to be played with exaggerated expression and should convey rhythmic freedom, though they are played *a tempo*. The aesthetic frame of reference for these lines is the rhythmically fluid and spacious genre of Japanese *Gagaku*, though as the piece progresses an underlying, pulsed rhythmic structure to the melodies gradually emerges and the melodic action increases. The accompanying percussive texture is to be played with as much rhythmic precision and groove as possible.

In tandem with the instrumental music, there is a choreographed sequence of actions carried out by the musicians on stage using various physical objects. The objects and actions onstage are visual, physical, and dramatic realizations of certain metaphors and associations conjured by the sound world and structure of the instrumental music.

This work is dedicated, with gratitude and admiration, to Michael Lewansky and Ensemble Dal Niente, and my mentors Augusta Read Thomas and Anthony Cheung.

Instrumentation:

Bass flute
Oboe
Clarinet
Bassoon - doubling Contrabassoon
Horn
Trombone
Percussion
 high tom
 low tom
 two bongos
 large and med. sus. cymbals
 splash cymbal
 vibraphone
 glockenspiel
 bass drum
 tam tam
Harp
Piano
Violin I
Violin II
Viola
Cello
Contrabass with C extension

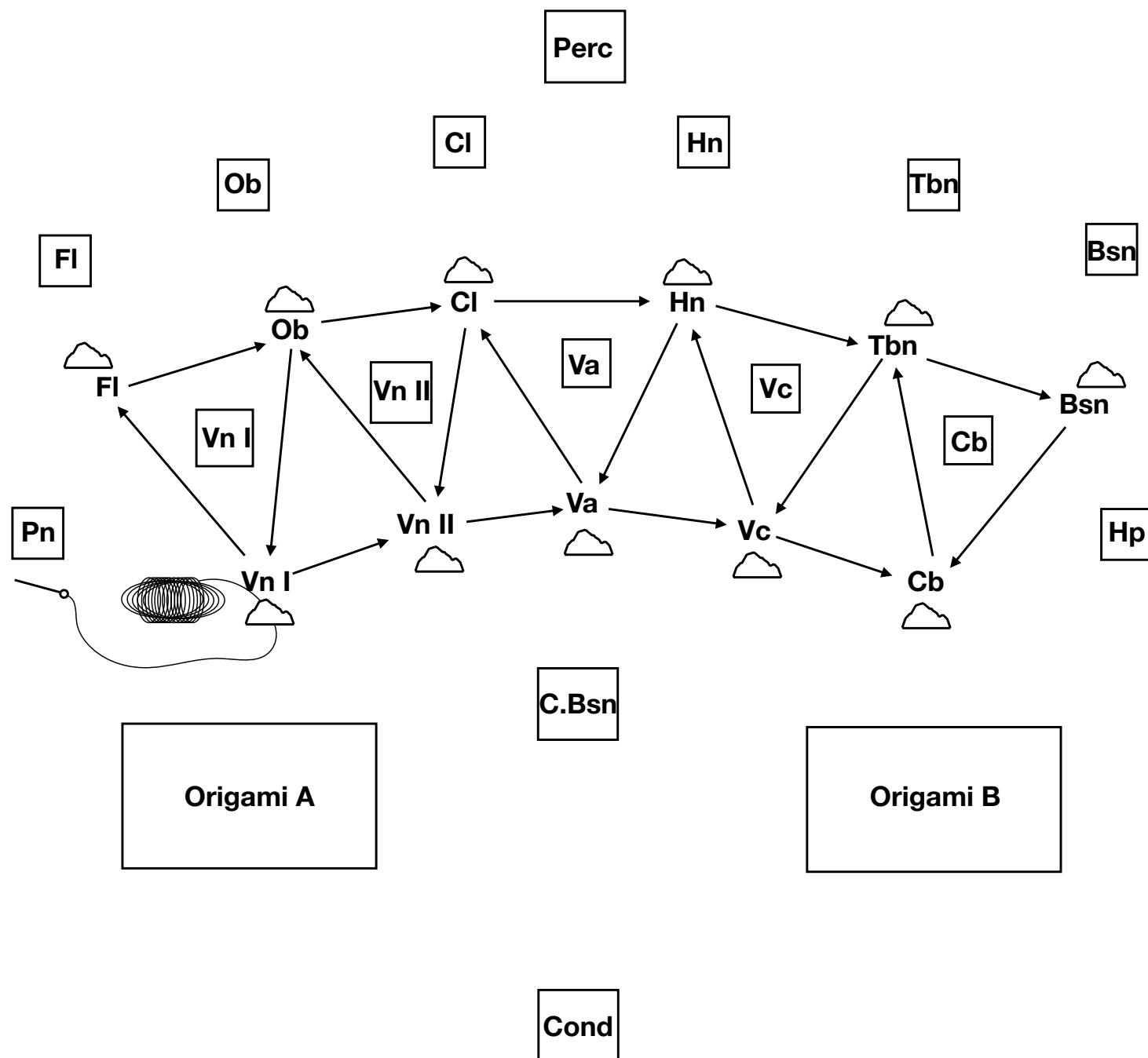
The score is in C

Distribution of Ensemble and Actions on Stage

The sequence of actions progresses as follows, presupposing the ensemble distribution in the diagram below:

Each performer other than piano, harp, and percussion has sizable rock in front of his or her station. A large skein of yarn is initially positioned by Violin I's rock (with the end of the yarn held in place by the rock), and a length of yarn extending to the piano's station, with a metal knitting needle attached.

As the piece progresses, each player takes one or two turns transporting the yarn skein to a neighboring player's rock, hooking it around so it stays in place, and returning to his or her station to continue playing. Following the pattern below, this will gradually ensconce the ensemble in a "cat's cradle" of sorts. Each delivery and return to playing position takes about 25", but the players have a minimum of 42" before they are expected to play again.



When the bassoonist takes the yarn to the contrabass's rock, s/he continues to the contrabassoon station (center stage). A performative coda ensues, accompanied by an uncondacted trio of contrabassoon, harp, and piano, the pianist using the knitting needle as an element in producing sound.

The flutist and violist take the yarn skein to the conductor and begin wrapping her/him with the yarn while s/he is still conducting (with the ensemble no longer following). As s/he is "cocooned," s/he slowly drops to the floor, sitting in *seiza* position (formal Japanese sitting position), and remaining there for the remainder of the work.

Meanwhile, five players (Violin I, Violin II, Cello, Contrabass, Percussion) move to table A, where they fold origami paper butterflies.

At the same time, the remaining winds and brass (Clarinet, Oboe, Horn, Trombone) move to table B, where they fold origami paper balloons.

When the folding is completed, the players return to their stations, (the percussionist taking the bassoonist's seat), and the harpist moves to the conductor's podium. The paper balloon folders bring their paper balloons with them.

In the final section of the work, the harpist gives a series of signals to the musicians, cueing and/or conducting them to a) turn over the the rocks, b) lift the cat's cradle from the ground at the vertices, c) manipulate the cradle - repeatedly raising it overhead and lowering it to shoulder level at independent tempos and d) play the paper balloons they have folded.

All of these actions are explicitly indicated in detail within the score and the parts.

Materials required:

For a performance of this work the following materials are needed:

- 11 large landscaping rocks (ca. 5-10lbs)
- 200m of white, thick wool yarn
- 10 sheets of 6" by 6" of white origami paper
- 4 sheets of 8.5" by 8.5" white origami paper (the more "crinkly" the better, as the sound emitted when the players fold origami is a desired element in the music)
- cushion/yoga mat for conductor
- metal knitting needle, ca. 4"

note: all the above materials will be provided by the composer

additionally, the wind and string players (cello and contrabass optional) are requested to provide stands for their instruments in rehearsal and performance.

Theatricality:

The actions onstage should be carried out with the same demeanor and level of concentration as in the instrumental playing. No additional acting is desired, though the players should not try to artificially "deadpan" their habitus. The composer will briefly suggest adjustments to demeanor in rehearsals as needed - and tailored to the specific personalities of the performers.

Incidental Sounds:





All incidental sounds in any of the actions described above are a most welcome and intended part of the music, and should not be artificially quieted.

Notation

Dynamics: Several extended techniques are used which have a limited, quiet dynamic range. The dynamic markings indicate *actual volume*, so the intensity with which these techniques are executed should be varied accordingly. Marked dynamic range is *pp* to *ff*.

Accidentals

the following microtonal accidentals are used:

-  raise note by 1/4-tone
-  lower note by 1/4-tone
-  lower note by 3/4 of a tone
-  lower note slightly (*often used in conjunction with natural harmonics)

Rhythm

In the non-solo lines, as part of the percussive texture, all rhythms should be interpreted literally. For example: unless they are grace notes, 32nd notes should be precise, and do not merely indicate "really fast." The music should groove hard!

Special techniques - Winds

Pitched air sounds

Bass Flute makes copious use of pitched air sounds, enunciating consonants into the mouthpiece of the instrument.



The default vowel formation in these figures is a neutral ə, as if playing pitched, double-tonguing, but the player is asked to vary the vowel formation throughout the work ad libitum, to create variety among these figures.

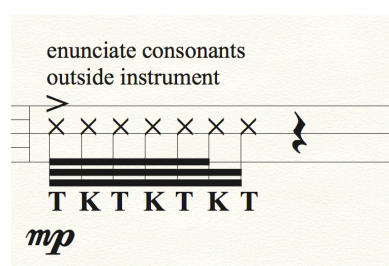
Tongue ram

Tongue rams on bass flute are notated as follows, and sound a major 7th (plus octave transposition) below the top (fingered) pitch.



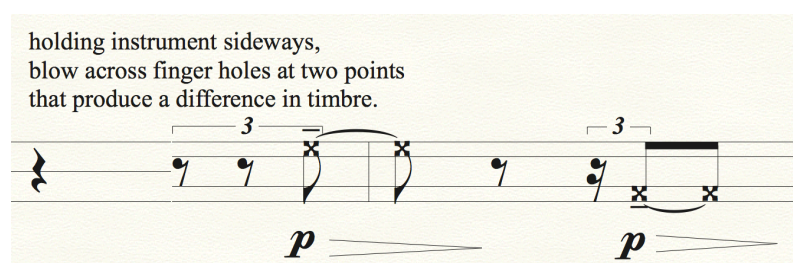
Enunciating consonants outside instrument:

Oboe, Clarinet, and Bassoon are frequently asked to enunciate consonants outside of instrument. This should be done close to the reed or mouthpiece, so that some air may enter the instrument and slightly amplify the technique, but without sealing the lips. The vowel formation should be a neutral ə, as if playing ordinario double-tonguing.



Blowing across tone holes

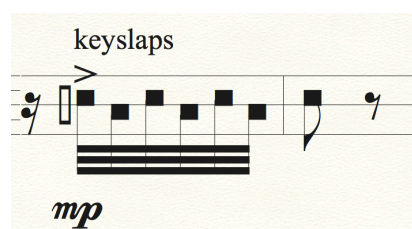
Flute, Oboe, and Clarinet are frequently asked to blow across two areas of the tone holes to create a pitchless, fricative air sound.



In the case of the clarinet, noticeably different timbres can be created blowing over the last hole on the upper joint and the first hole on the lower joint. Flute and oboe are requested to find areas that will also create comparably different spectri. Note: in the case of oboe and flute, the effect is subtle. The composer is equally interested in the choreography of moving around the instrument as he is in the sonic qualities of the effect.

Keyslaps

Small, square-shaped noteheads in a three line staff indicated keyslaps. Pitch is not specified, and the player is asked to find a combination of keys alternating between the right and left hand divisions, in order to maximize facility and audible percussive effect.



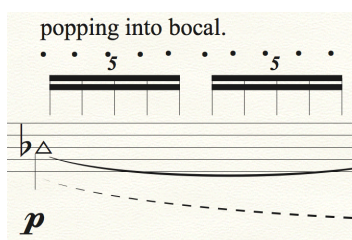
Slaptones

Slaptones on clarinet are notated with crosses as follows:

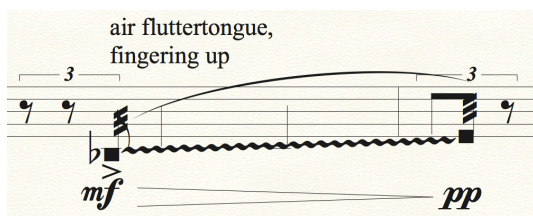


Popping into bocal.

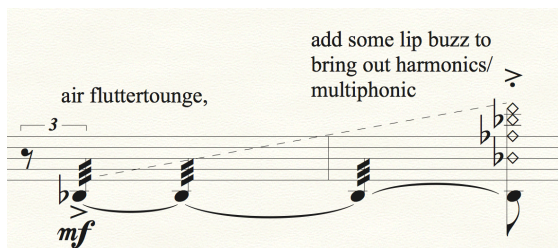
In the contrabassoon solo, the reed is periodically removed and replaced. Popping is executed by quickly tonguing into the reedless bocal without an excess of air. It should sound like an idling boat motor.



Air fluttertongue is executed by normally fluttertonguing into the reedless bocal while fingering notated pitches (or choosing fingering ad lib).



In one instance, an accelerating lip buzz is added to introduce overtones into the sound



Brass

Air sounds

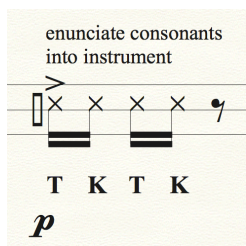
A variety of air sounds are produced by blowing into the mouthpiece without buzzing the lips:



The horn is periodically asked to reverse the mouthpiece in these effects, for a sharper timbre and louder dynamic.

Enunciating consonants into instrument

Consonants are frequently articulated into the mouthpiece. Vowel formation in these figures is a neutral ə, with the lips making a seal with the mouthpiece.



Slaptones

Slaptones are notated at their theoretically sounding fundamental pitches (transposed up a fifth for horn), though in the lowest register the pitch will not be recognizable.



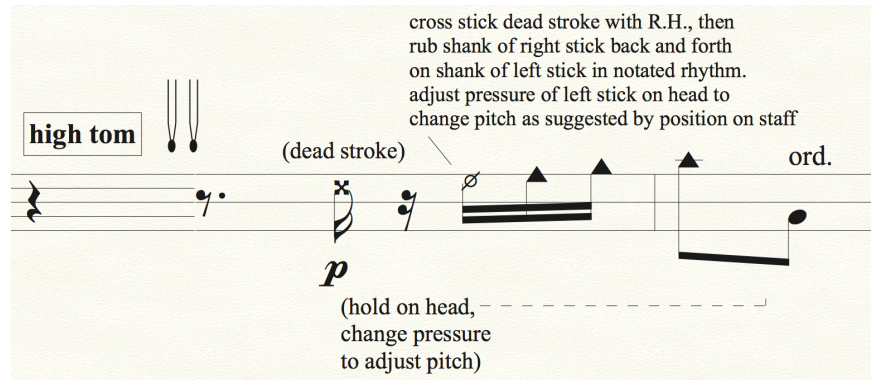
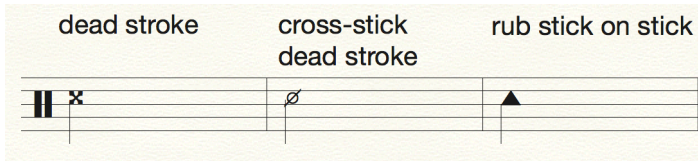
Trombone slide clank

Trombone slide is pulled into closed position with an audible “clank:”



Percussion

non-standard drumstick strokes:



In the cross stick dead stroke and rubbing, the tom tom acts as a resonator for sounds that are produced by contact between one drumstick and the other. With the left stick held on the head and pressed in with variable force, the tension on the head can be adjusted to create rising and falling pitch contours.

Hair comb and plastic card:

A 5” hair comb is frequently used in combination with the plastic card, using a drum as a resonator. This occurs in a number of ways. For example:



Hold the comb with right hand at the coarse end, teeth up. Lightly press the fine-tooth butt-end corner of the comb onto the drum head, and scrape the card across the fine teeth with left hand in a motion towards your body, starting from the last tooth. The pitch of rattle will fall.



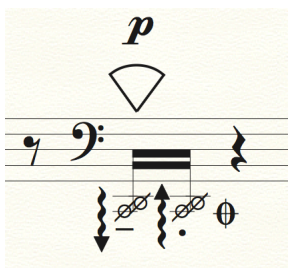
Hold the comb with right hand at the coarse end, teeth down. Lightly hold the plastic card against the drumhead with your left hand, at about a 45 degree angle to the plane of the drumhead. Scrape the comb across the top of the card with the fine teeth.

Harp

Several harp effects entail use of a plectrum (e.g. a heavy guitar pick):

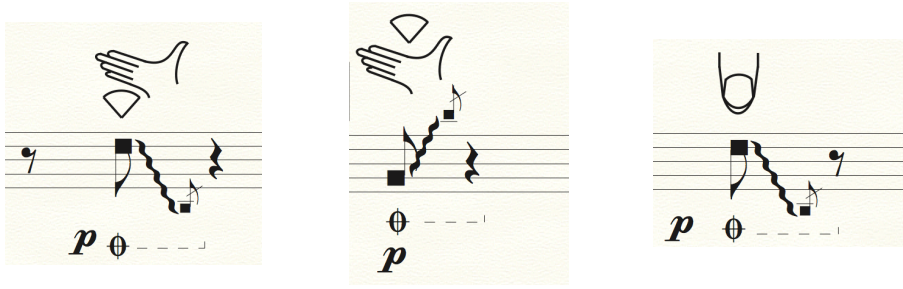
String scrape

With the plectrum in the right hand, scrape vertically between the indicated strings. This may require temporarily adjusting playing position to reach lower strings.



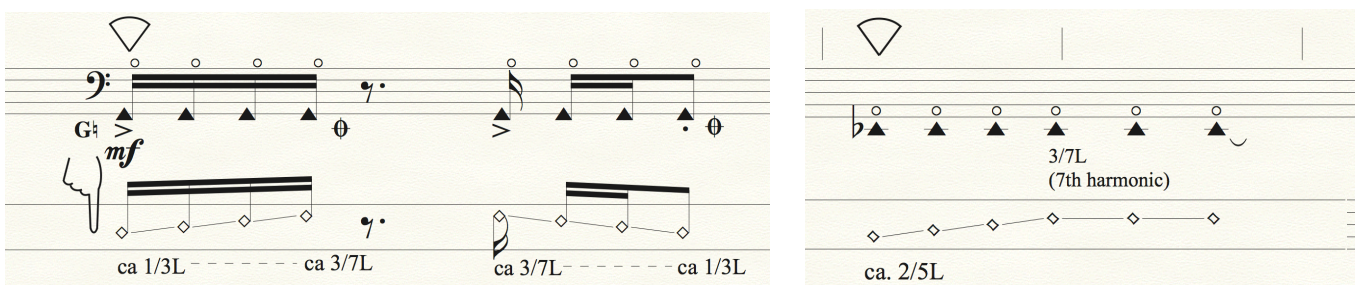
Muted “guiro”

Muting a maximum span with the left hand, play indicated glissando with plectrum between muting hand and soundboard (i.e. below muting hand), or between muting hand and neck (i.e. above hand) as indicated. Glissando endpoints are approximate. The technique is occasionally executed with the fingernail of the pointer finger as well, always between the soundboard and muting hand:



Picked harmonic glissando

Picking the indicated string with the right hand as you would a guitar string, lightly stop the string with your left hand and move it along the length of the string as indicated, approximately starting and ending at the fractions of string length (measured from the soundboard). The goal is a noisy harmonic glissando, with not much of the fundamental present. In the trio section of the work, the 7th harmonic is requested more precisely:



Triangle beater glissando

put metal of triangle beater on middle of string as if playing octave harmonic, and slide down or up to raise or lower pitch as indicated. The glissando endpoints are not important, as the sound will decay very quickly during the glissando.



Percussive knocks:

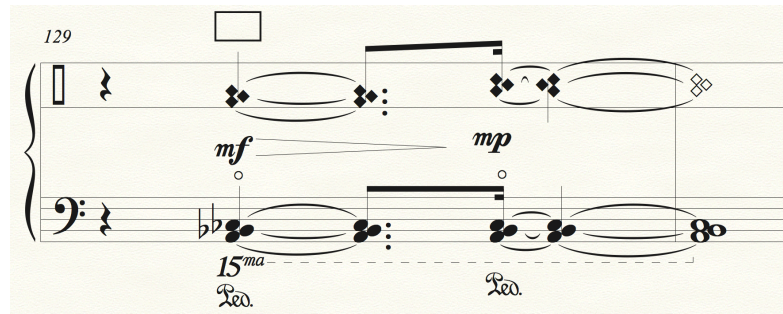
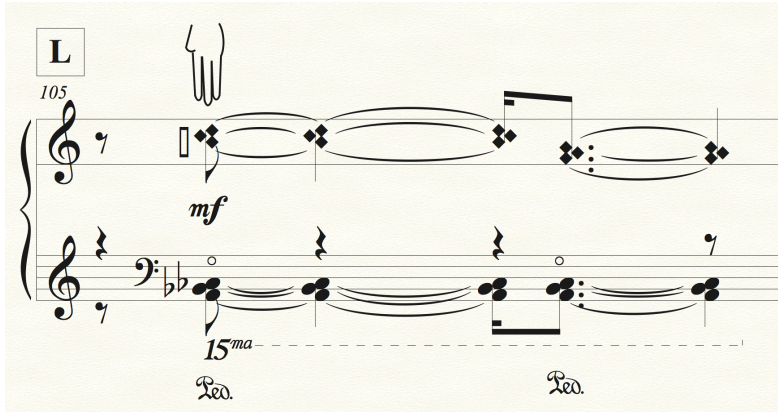
knocks on the soundboard of the instrument are indicated at the point on the staff corresponding to the string near to which they take place. Knocks are executed either with top two joints of the pointer and middle fingers, or with the knuckles of the fist or fists:



Piano

Harmonics

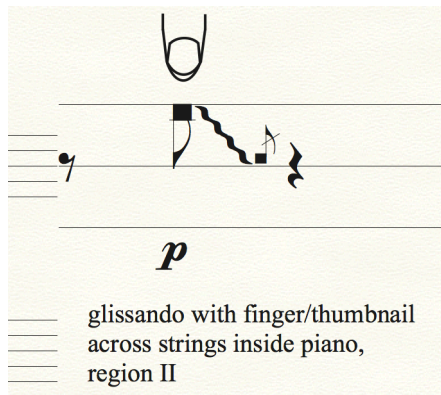
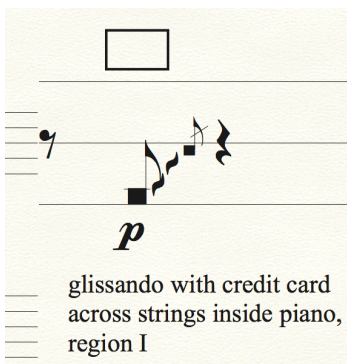
A number of passages require stopping low strings inside the piano, between the dampers and the tuning pegs, to create harmonics. The pianist executes the string stopping with the right hand - either with fingers, or with a plastic card such as a credit card (which adds a slight rattle to the sound). Specific harmonics are not indicated, though relative pitch contour is implied. The goal is a rich variation in harmonic spectrum as the fingers or card changes position on the strings.



The performer may wish to place stickers on certain dampers, so that key strings can be located easily.

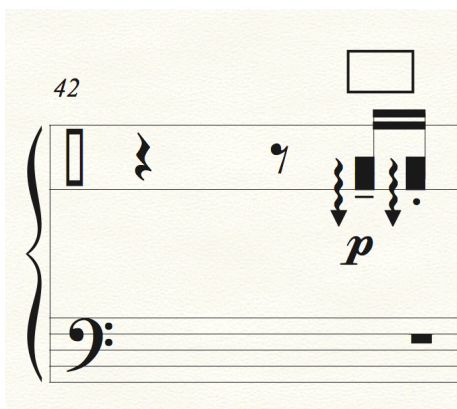
Glissandos across strings

Glissandos on the strings inside the piano are executed either with the finger/thumbnail, or with the plastic card, and occur in one of two regions that are separated by the metal cross bars. On the Steinway D, region I is from F2-G3. Region II is from Ab3-Db5. The performer may use other regions on different piano models.



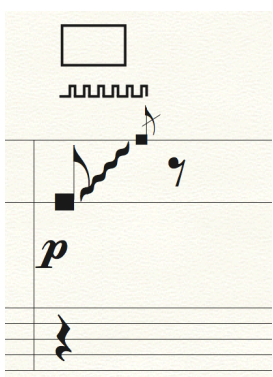
String scrape with plastic card

A recurring figure entails scraping the lowest strings with the plastic card. With the right hand, the performer holds the card upright and at a slightly acute angle, and scrapes the strings in two quick flicks of the wrist towards his or her body:



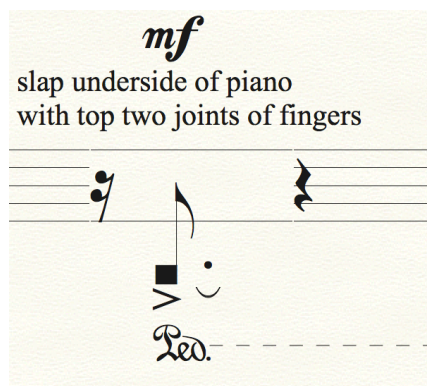
Tuning peg "guiro"

This figure is executed just like the glissando with the plastic card, but over the tuning pegs. In this case, it is the card itself that produces the sound, not the instrument. The technique may be executed in any region of the piano.



Underside slap/knock

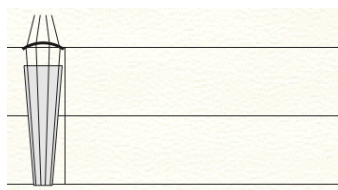
The pianist is occasionally requested to strike the underside of the piano with either hand (corresponding to the staff in which it is notated) while holding the damper pedal to catch the resonance of the strings.



Strings

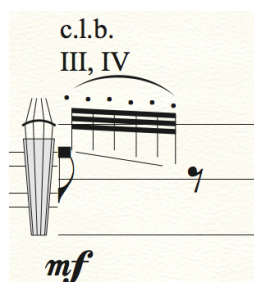
Col legno battuto techniques:

There are several techniques in which the pitch is determined not by the left hand fingering, but by the distance between the bridge and where the wood of the bow strikes the strings. For these techniques the following pictorial clef and expanded staff is used:



In the clef and staff, the top line represents the bridge, the bottom line represents the end of the fingerboard, and the middle line is the octave division for each string.

One common figure used with this clef is a ricochet that moves along the strings. *Col legno Battuto* is marked c.l.b.



The technique is always played with the left hand lightly muting the strings, so that the open strings do not ring afterwards.

The grace notes are unmeasured; for the above example one need not play exactly six bounces. They need only be relatively dense.

Another common figure involves striking the strings with the wood of the bow so that they slap against the fingerboard. This is done at a relatively low point on the fingerboard so that it doesn't require much force for the strings to slap:



Glissandi, headless stems, and approximate pitch:

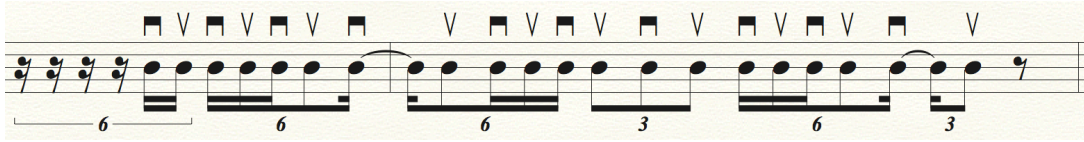
This piece makes copious use of glissando figures. In many of them, pitch contour is more important than precise pitch. In these instances, noteheads are a bit smaller than normal. This is often occurs at the end of short glissandos:



One glissando figure that recurs in various forms is the following:



Stems without noteheads in glissando figures are always re-bowed, unless they are under a slur. Thus, the bowing rhythm of this passage would be as follows:



The player is asked to pay close attention to the bow marks in similar passages.

The following symbol occurs in many of these passages:



This indicates that the strings are only partially stopped and do not make contact with the fingerboard, i.e. halfway between a harmonic and a fully stopped note. The goal is a “fuzzy” sound where pitch is less determinate than normal.

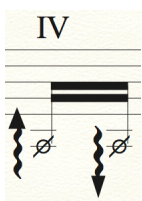
Pressed bowing:

Overpressure bowing is indicated by the abbreviation o.p. This is used in multiple contexts. An X-shaped notehead marked o.p indicates a note that is stopped in the ordinary fashion and played overpressure. Although the position at which the string is stopped affects the sound, the goal is as little determinate pitch as possible:



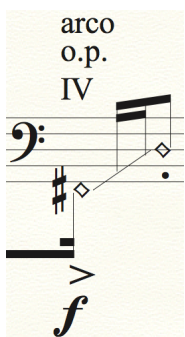
Vertical scrape:

A small circle with a slash indicates a vertical pressed scrape with the bow, in a motion parallel to the strings, either up or down. This is executed with at frog end of the bow:

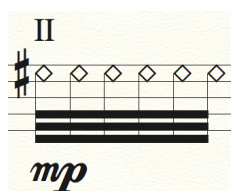


Diamond-shaped noteheads and harmonics

In general, diamond shaped noteheads indicate lightly touching the string as in a harmonic. While they sometimes do indicate an actual natural harmonic, the diamond noteheads occur more often at positions that will not create a defined natural harmonic. When the latter are combined with overpressure bowing, they tend to create multiphonics. Otherwise, they produce a wispy, diffuse noise:



multiphonic glissando



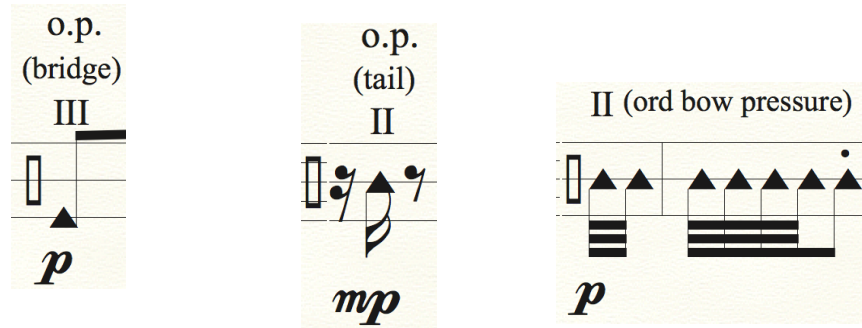
wispy noise



actual harmonics (5th and 7th)

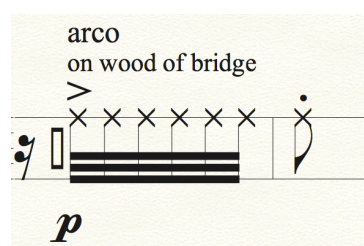
Behind the bridge:

Triangle-shaped notes on a 3 line staff indicate notes behind the bridge. Sometimes they are bowed normally, and sometimes they are played as overpressure scratches (with the frog end of the bow), in which case it is specified whether the bowing take place close to the tail piece or close to the bridge - each of which produce very different spectri.



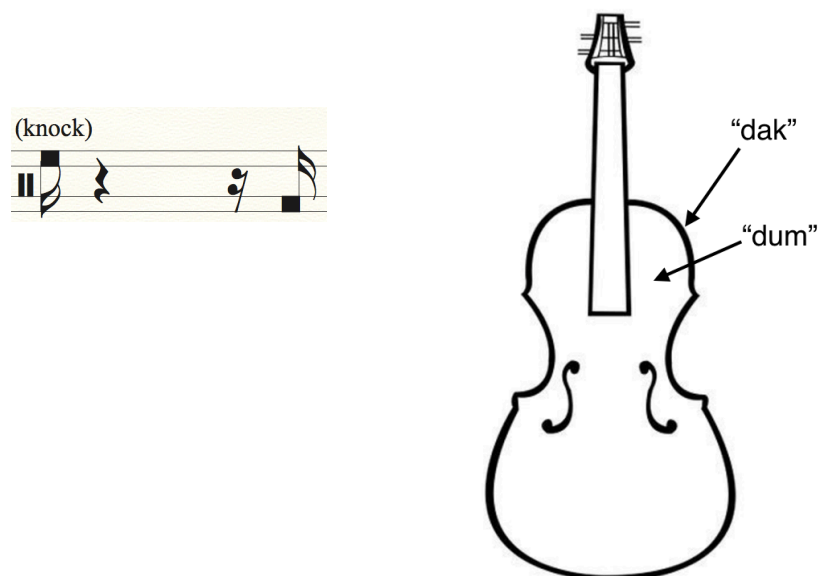
On wood of bridge

X shaped noteheads on the upper line of two-line staff indicate bowing on the wood of the bridge. This should be done at an angle to the strings, and making contact with the point at which one of the inner strings touches the bridge, in order to be as audible as possible. The resultant sound should be a pitchless white noise with no squeak.



Percussive knocks (Cello and Contrabass)

Square-shaped noteheads, in a staff missing the middle line, indicate percussive knocking on the body of the instrument. These are executed at two locations on the body of the instrument, both with the pointer and middle fingers of the left hand: The upper note is executed on the right side plate, creating a high “dak” sound. The lower note is executed on the front right of the top plate, creating a lower “dum” sound.

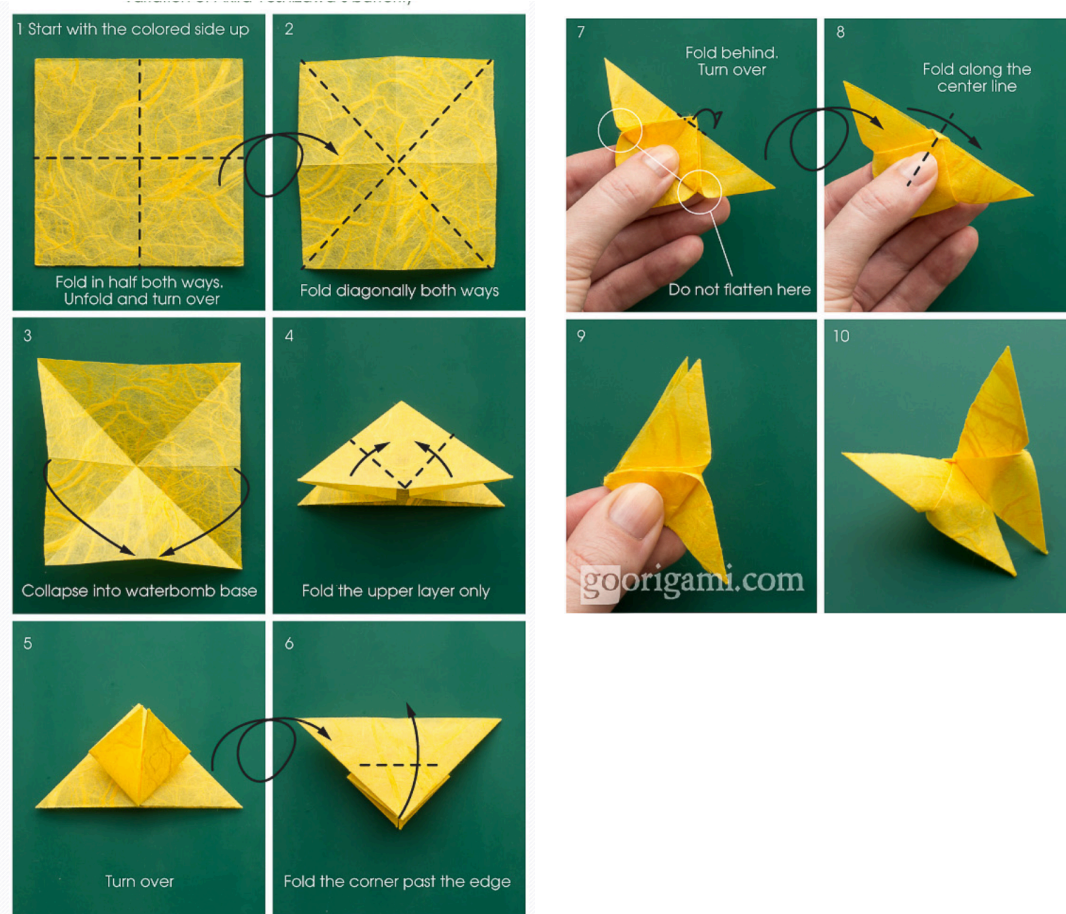


Origami:

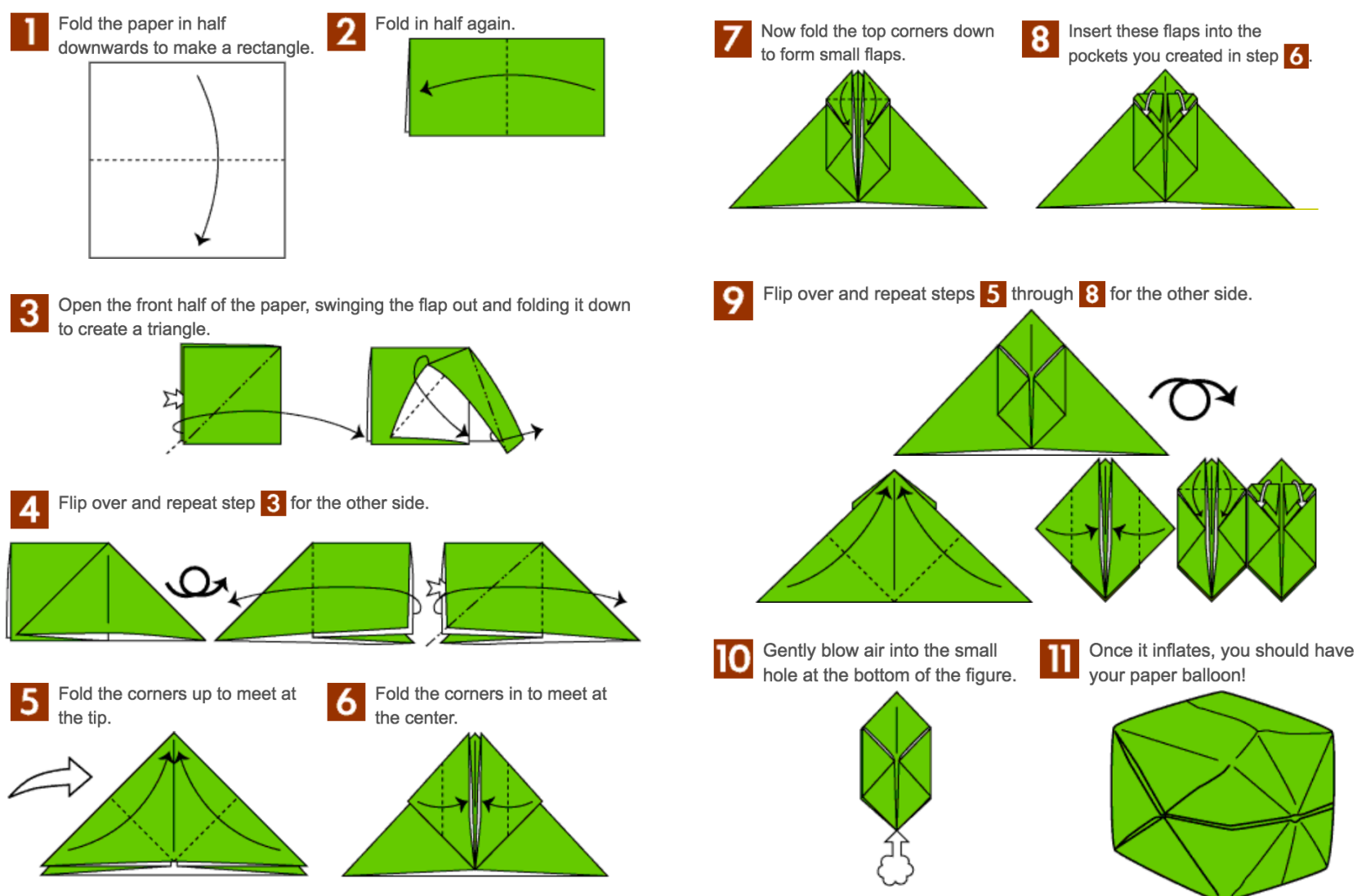
Percussion, Violin I, Violin II, Cello, Contrabass are requested to fold origami butterflies in the final section of the work. Oboe, Clarinet, Horn, and Trombone fold origami paper balloons. Folding instructions are below.

It is hoped that the performers can rehearse the folding and perform it by heart, though if need be the instructions may be placed on stands in front of tables A and B respectively.

Butterfly



Paper Balloon



Supplemental Files:

Video Documentation

A video of the premiere of this work is included as a supplemental file. It was performed by Ensemble Dal Niente, with Michael Lewanski conducting, on April 27, 2018 at the Reva and David Logan Center for the Arts at The University of Chicago.

Link to PDF of Score:

Depending on the platform used to view this score, some of the performance instructions within the score itself may be difficult to read. A potentially more legible version of the score is available at the following link:

https://www.dropbox.com/s/36kw329deax6m76/Page_Tim_Oru_Dec2018_diss_supplement.pdf?dl=0

Oru

Score in C

Timothy Page

2018

♩ = 72
Ensemble hushed, rustling - as if through blades of grass -
but capricious, and with utmost rhythmic precision
and dancable groove; Solos fluid and spacious -
reminiscent of Japanese Gagaku

(sounding *8vb*) (mostly air)
mp

Bass Flute

Oboe
enunciate consonants outside instrument
T K T K T K T
p
holding instrument sideways, blow across finger holes at two points that produce a difference in timbre.

Clarinet in B♭
enunciate consonants outside instrument
T K T K T K T
p
holding instrument sideways, blow across finger holes at two points that produce a difference in timbre.

Bassoon
enunciate consonants outside instrument
T K T K T K T
p

Horn in F
air noise (inside instrument), no pitch (flutter tongue)
mp
enunciate consonants into instrument (no pitch)
T K T K T K T
p
slaptone
mf

Trombone
pixie mute, with plunger mute ready at hand
air noise (inside instrument), no pitch (flutter tongue)
mp
enunciate consonants into instrument (no pitch)
T K T K T K T
p
slaptone
mf

Percussion
high tom
dead stroke
ord.
glockenspiel (dead stroke)
p
(hold on head, change pressure to adjust pitch)

Harp
** harmonics sound an octave above written pitch
mp
scrape with plectrum between indicated strings, muting immediately after
mf
put metal of triangle beater (or comparable object) on middle of string as if playing octave harmonic, and slide down/up to raise/lower pitch

Piano
stop strings inside piano between tuning pegs and dampers with fingers of r.h., position ad lib., to produce high harmonics
mp (seco)
p
8vb *15ma*

Violin I

Violin II
pizz IV
col legno batutto II, III
mp
*always lightly mute strings with l.h. close to nut for col legno batutto figures
c.l.b. III, IV

Viola
overpressure IV
pizz I
col legno batutto
mp
*always lightly mute strings with l.h. close to nut for col legno batutto figures
c.l.b. III, IV

Cello
overpressure IV
pizz I
col legno batutto
mp
*always lightly mute strings with l.h. close to nut for col legno batutto figures
arco o.p. II (short verticle scrape with bow along string)
p
(knock on upper left side of instrument body with fingers)
c.l.b. III, IV
arco poco sul pont. III (sempre on string)
mf
apprx pitch ok
p

Double Bass
pizz I
col legno batutto II, III
mp
*always lightly mute strings with l.h. close to nut for col legno batutto figures
arco poco overpressure
pizz II
arco o.p. I (short verticle scrape with bow along string)
p
(knock on upper left side of instrument body with fingers)
c.l.b. III, IV
mf

1 2 3

enunciate consonants into mouthpiece. Default vowel formation is a neutral ə, but you may vary the vowel formation throughout the work ad libitum, to create variety among these figures!

(mostly air)

B. Fl. *p* T K T K T K T K *mf*

Ob. *p* enunciate consonants outside instrument T K T K T K T *mp*

B♭ Cl. *p* (slap tone) *mp*

Bsn. enunciate consonants outside instrument T K T K T K T *mp*

Hn. enunciate consonants into instrument T K T K T K T *mp*

Tbn. enunciate consonants into instrument T K T K T K T *mp*

Perc. *p* med. sus. cymbal (serape) on bell near bell mid mute with L.H. *mp*

Hp. *p* knock sounding board in indicated register with upper two joints of forefinger and middle finger

Pno. *mp* slap underside of piano with top two joints of fingers

Vln. I

Vln. II *p* arco on wood of bridge pizz c.l.b. II, III *mf* *mp*

Vla. *mp* arco poco sul pont. IV (sempre on string) on wood of bridge *p* pizz c.l.b. II, III *mp* arco o.p. IV

Vc. *mp* pizz (knock lower right of instrument body) *mp*

D.B. *mp* pizz (knock middle right of instrument body just above f-hole) II pizz c.l.b. II, III *mf* *mp*

4 5 6

A

B. Fl. *mf* *p* tongue ram

Ob.

B♭ Cl.

Bsn. *ppp* *mf*

Hn. ord. *ppp* *mf* slaptone *p*

Tbn. *ppp* *mf* slaptone *p* plunger mute ad lib. (in general, open as pitch rises, close as pitch falls) *p* apprx pitch ok

Perc. low tom (as in mm. 1-2) ord. splash *mf* glockenspiel (dead stroke) *p*

Hp. *mp* *mf* *p*

Pno. *mf* ord. *p* glissando with credit card across strings inside piano, region I

Vln. I with metal practice mute *mf* *p* solo (through m. 43) *molto espr* non vib. * dynamic represents concert dynamic; raise bowing intensity accordingly!

Vln. II arco ord. *mf* *mp* (short verticle scrape with bow along string) IV *p*

Vla. pizz c.l.b. II, III arco ord. *mf* (short verticle scrape with bow along string) III *p*

Vc. pizz c.l.b. II, III arco ord. *mf* on wood of bridge (vert. scrape) IV *p* apprx pitch ok

D.B. arco poco o.p. pizz *mf* arco on wood of bridge *p* (vert. scrape) IV *p*

7 8 9

B. Fl. *mp* *p*
 T K T K P T T Tss T K P T

Ob. *mp* *p*
fast
keyslaps between right hand division and left hand division (choose fingers and keys which are the most facile and audible)

B♭ Cl. *mp* *p*
solo molto espr
with amplitude vibrato

Bsn. *p*
keyslaps between right hand division and left hand division (choose fingers and keys which are the most facile and audible)

Hn. *mp* *p*
enunciate consonants into instrument
 T K P T T Tss T K P T

Tbn. *mp* *p*
 pixie mute out, plunger still ready at hand

Perc. *mp* *p*
 med. sus. cymbal large sus. cymbal

Hp. *p* *p*
 mute strings with l.h. while playing glissando with fingernail of pointer finger (down) or thumbnail (up) between muting hand and soundboard. Gliss. endpoints approximate.

Pno. *p* *p*
 15^{ma} ord. 3

Vln. I *mp* *mf* *mf*
 ord. vib
 sul pont. o.p.-ord. III (maintain distance between fingers as in a seagull gliss.)
 pizz

Vln. II *p* *mf* *mf*
 (vert. scrape) IV
 sul pont. o.p.-ord. III (maintain distance between fingers as in a seagull gliss.)
 pizz

Vla. *p* *mf* *mf*
 (vert. scrape) III
 sul pont. o.p.-ord. IV (maintain distance between fingers as in a seagull gliss.)
 pizz

Vc. *mp* *mp*
 sul pont. o.p.-ord. III (maintain distance between fingers as in a seagull gliss.)

D.B. *mp* *mp*
 sul pont. o.p.-ord. III (maintain distance between fingers as in a seagull gliss.)

B

B. Fl. *mp* T K T K *mf* solo molto espr non vib.

Ob. *mp*

B \flat Cl. *mf*

Bsn.

Hn. slaptone *mp* reverse mouthpiece *mf* (mouthpiece reversed) air noise, no pitch

Tbn. slaptone *mp* plunger ad lib, sim to before *mf*

Perc. high tom *p* (dead stroke) (hold on head, change pressure to adjust pitch) *mp* med. sus. cymbal mid near bell bell *mp*

Hp. *mp* *p* *mf*

Pno. *p* *mf* knock sounding board in indicated register with knuckles of fist(s)

Vln. I *p* *mf* *p* *mp* non vib. molto vib. very slow

Vln. II pizz *mp* (wood) *p* pizz *mp* arco ord. o.p. *mf*

Vla. c.l.b. III, IV *mp* arco o.p. IV *p* pizz I *p* (wood) *p* c.l.b. III, IV *mp* arco ord. o.p. *mf*

Vc. c.l.b. III, IV *mp* arco o.p. IV *p* arco (wood) *p* arco o.p. c.l.b. III, IV *mp*

D.B. o.p. *mp* pizz I c.l.b. II, III *p* (wood) *p* arco o.p. c.l.b. III, IV *mp* arco ord. *mf*

16 17 18

keyslaps between right hand division and left hand division (choose fingers and keys which are the most facile and audible)

keyslaps (sim)

mouthpiece back in place

tam tam side of tam tam

fast non vib. ord. vib

c.l.b. III, IV *f*

IV sul pont. *p*

c.l.b. III, IV *f*

poco sul pont. IV *p*

c.l.b. III, IV *f* (knock) *mp* arco III *p*

poco sul pont. III *mp*

c.l.b. III, IV *f* (knock) *mp* arco I *p*

poco sul pont. IV *mp*

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

Ob. *p* molto vib. slow

B♭ Cl. *pp mp pp pp pp*

Bsn. *p*

Hn. *pp mp pp pp pp pp*

Tbn.

Perc. *pp*

Hp. *p*

Pno. *f p p mf*

Vln. I *fast non vib. ord. vib*

Vln. II *f p*

Vla. *f p*

Vc. *f mp p mp*

D.B. *f mp p mp*

19 20 21

(mostly air)

B. Fl. *p* *pp*

Ob. *mf* *p* *pp*
 enunciate consonants outside instrument
 T K T K T K T

B♭ Cl. *n* *mf* *p*
 solo *molto espr.*
 with amplitude vibrato

Bsn. *p*
 enunciate consonants outside instrument
 T K T K T K T

Hn. *f* *mp* *mf*
 air noise (flutter tongue)
 enunciate consonants into instrument
 T K T K T K T
 slap tone
 8^{vb} - -

Tbn. *f* *mp* *mf*
 air noise, no pitch (flutter tongue)
 enunciate consonants into instrument
 T K T K T K T
 slap tone
 8^{vb} - -

Perc. *pp*
 low tom (dead stroke) (as in mm. 1-2) ord. glockenspiel (dead stroke)
p (hold on head, change pressure to adjust pitch)

Hp. *mp* *p* *mf*
 F# C#

Pno. *mp* *15^{ma}*

Vln. I *mf*

Vln. II *mf* *p* *pp*
 ord. pizz c.l.b. II, III III, IV arco poco sul pont. apprx pitch ok

Vla. *mf* *p* *pp*
 ord. pizz c.l.b. II, III arco o.p. pizz II III, IV arco poco sul pont. apprx pitch ok

Vc. *mf* *p* *mf*
 ord. arco o.p. pizz II arco IV (knock) c.l.b. I, II

D.B. *mf* *p* *mf*
 ord. o.p. IV pizz IV c.l.b. II, III arco o.p. III (knock) c.l.b. I, II

22 23 24

B. Fl. *p* *mp* *f* *mf* tongue ram
 T K P T T Tss

Ob. *mp* molto vib. - - - non vib.

B♭ Cl. *mp* solo *molto espr* *n*

Bsn. *ppp* *mf*

Hn. *ppp* *mf* slaptone *mf*

Tbn. *ppp* *mf* slaptone *mf*

Perc. *mp* (hold on head, change pressure to adjust pitch) high tom (as in mm. 1-2) ord. bass drum *f*

Hp. *p* *mf* *p*

Pno. *mf* ord. *p* glissando with finger/thumb nail across strings inside piano, region II

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

Vln. II *mf* (as possible) arco (wood) *mf* (as possible)

Vla. *mf* arco *mf* ord. *f* *p* (wood) *mf* (as possible)

Vc. *mf* arco *mf* ord. *f* *p* IV

D.B. *pizz* *f* *mf* *p* III

28 29 30 31

B. Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf T K T k *mp* T K T

mp *n* *mp* *n* *p* *n*

p *mp*

reverse mouthpiece air noise mouthpiece back in place

plunger ad lib, apprx pitch ok *mp* *p*

glockenspiel *mp* med. sus. cymbal large sus. cymbal med. sus. cymbal bell near bell mid mid near bell *mp* *p*

mp *p* *mp* *mp*

(sim., region I) *p* *p* *mp*

mf

arco apprx pitch ok *mp* *p*

p apprx pitch ok *mp* *p*

c.l.b. II, III *mp* arco *mp* apprx pitch ok *p* ord. o.p. *mf* c.l.b. II, III *mp*

mp c.l.b. II, III *mp* arco *mp* apprx pitch ok *p* ord. o.p. *mf* c.l.b. II, III *mp*

mp c.l.b. II, III *mp* arco *mp* apprx pitch ok *p* ord. o.p. *mf* c.l.b. II, III *mp*

mp c.l.b. II, III *mp* arco *mp* apprx pitch ok *p* ord. o.p. *mf* c.l.b. II, III *mp*

mp *p* *mf* *mp*

32

33

34

D

B. Fl. *mp* tongue ram

Ob. *mf* solo *molto espr* ord. vib

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mp* slaptone *8^{vib}*

Tbn. *mp* slaptone *8^{vib}*

Perc. bell large sus. cymbal *mf*

Hp. *f* *mp* *mf* mute as much of previous chord as you can at moment of gliss mute remainder of chord

Pno. *mp*

Vln. I *mf* non vib. molto vib.

Vln. II *mf* arco (wood) *mp*

Vla. *mf* arco (wood) *mp*

Vc. *f* pizz arco (wood) *mp* arco II *mp* sul pont. o.p. - ord. III *mf*

D.B. *f* ord. o.p. (wood) *mp* arco II *mp* sul pont. o.p. - ord. III *mf*

35 36

B. Fl. *mp* T K P T T Tss T K P T keyslaps

Ob. *mp* molto vib. fast ————— slow non vib.

B♭ Cl. *mp* keyslaps solo molto espr

Bsn. *mp* keyslaps

Hn. slaptone reverse mouthpiece *p*

Tbn. *mf* T K P T T Tss T K P T slaptone *p* T K T K

Perc. med. sus. cymbal low tom ord. large sus. cymbal bell near bell mid *mp*

Hp. *p* *mp* *p* *p* (*p* (hold on head, change pressure to adjust pitch))

Pno. *mp* ord. 3 *p* *p* 15^{ma}

Vln. I *mp* sul pont. (maintain distance between o.p.- ord. fingers as in a seagull gliss.) III pizz c.l.b. III, IV

Vln. II *mp* *pp* sul pont. (maintain distance between o.p.- ord. fingers as in a seagull gliss.) III pizz c.l.b. II, III

Vla. *mp* *pp* sul pont. (maintain distance between fingers as in a seagull gliss.) arco (wood) c.l.b. III, IV

Vc. *pp* pizz arco (wood) ord. o.p. *mp*

D.B. *pp* pizz arco (wood) pizz *mp*

37 38 39

B. Fl. *mf* *pp* *mp* *pp* *p* *mp*
 Ob. *n* *mf* *pp* *mp* *ppp* *p*
 B \flat Cl. *mp*
 Bsn. *mf* *pp* *mp* *ppp* *p*
 Hn. *mf* *pp* *mp* *ppp* *ppp* *n*
 Tbn. *T* *K* *T* *K*
 Perc.
 Hp. *ord.* *G:* *F:* *mf* *p*
 Pno. *(roll before beat)* *mf* *mp* *p*
 Vln. I *non vib.* *arco* *o.p.* *arco* *III* *molto vib.* *c.l.b.* *III, IV*
 Vln. II *arco* *o.p.* *arco* *III* *mf* *c.l.b.* *III, IV*
 Vla. *pizz* *arco* *mf* *mp* *mf* *c.l.b.* *III, IV*
 Vc. *ord.* *o.p.* *n* *mf* *p* *(knock)* *mf* *c.l.b.* *III, IV*
 D.B. *arco* *ord.* *1* *n* *mf* *p* *(knock)* *mf* *c.l.b.* *III, IV*

40

41

42

(coloring Bsn)
molto
amp vib.

B. Fl. *n* *mp* *n*

Ob. *n* ord. vib *pp*

B♭ Cl. *mp* *p*

Bsn. *n*

Hn. *mp* *mf* *n* **mouthpiece back in place**

Tbn. *mp* *mf*

Perc. *n* *mp* *mf* *mf* *p*
tam tam
side of tam tam
two bongos
(dead stroke) (dead stroke)

Hp. E₂ F₂

Pno. *mf* *p dolce*
(8^{vb}) 8^{vb} Leo * Leo

Vln. I

Vln. II *n* *p*

Vla. pizz *f* arco sul pont. *mf* *n*
o.p. - ord.

Vc. pizz *f* arco sul pont. *mf* *n*
o.p. - ord.

D.B. pizz *f* arco o.p. *mf*

46

47

48

B. Fl. *p* *mf* *p* (coloring Vn II) *molto amp vib.*

Ob. *mf* *n*

B♭ Cl. *n* *solo molto espr* *p*

Bsn. *p*

Hn. *mp* *mf* *reverse mouthpiece*

Tbn. *p* *mp* *mf* *p* (multiphonic; sing top line)

Perc. *n* *mf* *mp* *glockenspiel* (dead stroke)

Hp. *p* *mf* *p*

Pno. *p*

Vln. I

Vln. II *mf* *p*

Vla. *mp* *f* *mp* *o.p. behind bridge (close to tail) III* *pizz* *c.l.b. II, III* *arco* *o.p.- ord.*

Vc. *mp* *f* *mp* *o.p. behind bridge (close to tail) II* *pizz* *c.l.b. II, III* *arco* *o.p.- ord.*

D.B. *mp* *f* *mf* *mp* *o.p. behind bridge (close to tail) I* *pizz* *c.l.b. II, III* *arco*

49 50 51

F

Rise and place instrument on chair. Walk to ball of yarn.
Deliver yarn to Oboe's rock, carefully unravelling as you walk.
Take up some of the slack of the yarn, and hook ball of yarn around rock
(not a full revolution). Return to playing position. Work quickly, but in a relaxed
manner. It should take 25-30" and you have 46" before you play again.

B. Fl. *pp* *mf* *fp* *mf* *solo molto espr*

Ob. *mf* *mf*

B♭ Cl. *pp* *mf* *mf*

Bsn.

Hn. *mf* *mf* *mf*

Tbn. *mf* *mf*

Perc. *f* *mp* *f*

Hp. *mf*

Pno. *pp* *mf*

Vln. I

Vln. II *pp* *fp* *f* *non vib.* *molto vib. very slow* *fast*

Vla. *p* *f* *pizz*

Vc. *p* *f* *pizz*

D.B. *p* *f* *pizz*

B. Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

n

f

mf

pp

mp

mf

p

mf

p

f

mf

p

mf

p

mf

p

f

mf

p

f

mf

p

f

with amplitude and pitch vibrato

enunciate consonants into instrument

T K T K T K T K

large sus. cymbal (edge)

low tom on rim of drum

bell

near bell

R.H. - plectrum
L.H. - ord.

ord. etc.

pluck with plectrum (r.h.) in indicated rhythm, and lightly touch string with pointer finger of left hand, moving along the string to create a harmonic glissando. Starting and ending points are approximate

ca 1/3L ----- ca 3/7L ----- ca 3/7L ----- ca 1/3L

ord. vib

arco o.p. behind bridge (close to bridge) IV

ord. dolce, espr. molto vib.

molto vib.

ord. etc.

arco poco o.p.

ord. 3

arco o.p. behind bridge (close to bridge) III

ord. dolce, espr. molto vib.

molto vib.

arco poco o.p.

arco o.p. behind bridge (close to bridge) III

ord. dolce, espr. molto vib.

molto vib.

arco poco o.p.

55

56

57

B. Fl.

Ob.

B♭ Cl. *ord.* *n* *p*

Bsn. *non vib.* *p* *n*

Hn. *air noise* *p* *pp*

Tbn.

Perc. *low tom* *(adjust pitch by pressing on head with l.h.)* *tam tam* *(dampen with l.h. close to edge of drumhead)* *p* *pp* *n*

Hp. *mp* *p*

Pno. *p* *pp* *mp* *(scrape along low string with thumb/fingernail)* *slap underside of piano with top two joints of fingers* *15^{ma}*

Vln. I *p*

Vln. II *mf* *mp* *p* *o.p. IV* *(sord. off)*

Vla. *mf* *mp* *p* *o.p. IV*

Vc. *ord.* *mp* *mf* *mp* *p* *o.p. IV*

D.B. *ord.* *mp* *mf* *pizz* *c.l.b. II, III* *p*

58

59

60

G

B. Fl.

Ob. Rise and place instrument on chair. Walk to ball of yarn.
Deliver yarn to Violin I's rock, carefully unravelling as you walk.
Take up some of the slack of the yarn, and hook ball of yarn around rock
(not a full revolution). Return to playing position. Work quickly, but in a relaxed
manner. It should take 25-30" and you have 44" before you play again.

B♭ Cl.

Bsn. *solo*
molto espr
non vib.
p

Hn.

Tbn. *p*

Perc. (no accent)
(l.v. sempre)
mp
low tom
splash
n *f* *mf*

Hp. *mf*

Pno. *mp*
dolce p
mp
Sos.

Vln. I non vib.
mf *pp* *p*
molto vib.

Vln. II senza sord.
mf arco III
mf c.l.b. III, IV
mp

Vla. o.p.
f III *mf* c.l.b. III, IV
mp

Vc. o.p.
f c.l.b. III, IV *mf*
arco o.p behind bridge (tail) III *p* o.p.
mp

D.B. arco o.p.
f c.l.b. III, IV *mf*
arco o.p behind bridge (tail) II *p* o.p.
mp

61 62 63 64

B. Fl. (coloring Vn I) *molto amp vib.* *mf*

Ob.

B♭ Cl. *solo molto espr.* *n* *mf*

Bsn. *fast* *mp* *n*

Hn. *enunciate consonants into instrument*
p T K T K P T T Tss
mp T K T K T K T K

Tbn. *p* T K T K P T T Tss

Perc. *mp* *mf*
 med. sus. cymbal, bell, near bell, low tom, bass drum

Hp. (harmonic gliss) *mf* *ord.* *mf*
 D: ca 1/3L ----- ca 3/7L B: ca 3/7L ----- ca 1/3L
 D: C: G:

Pno. *mp* *15^{ma} Rec.*

Vln. I *mp* *mf*

Vln. II *arco dolce, espr.* *p* *mf* *p* *sim.* *mp* *p* *ord.* *3* *mp* *mf*

Vla. *arco dolce, espr.* *p* *mf* *p* *sim.* *mp* *p* *ord.* *3* *3* *mp* *mf*

Vc. *arco dolce, espr.* *p* *mf* *p* *sim.* *mp* *p* *ord.* *3* *6* *3* *p* *mf*

D.B. *ord.* *6* *6* *3* *pp* *mf*

65

66

67

B. Fl. *molto amp vib.* (coloring Cl) *mp* *n* *p* *solo molto espr* *molto vib. very slow*

Ob.

B♭ Cl. *with amplitude and pitch vibrato* *p* *solo molto espr* *molto vib. very slow*

Bsn. *p*

Hn. *air noise* *mp* *p* *mf* *n* **mouthpiece back in place**

Tbn. *mp* *p* *mf*

Perc. *n* *mp* *n* *p* *mf* *low tom* *on rim of drum* *two bongos* *p*

Hp. *mf* *p* *ff* *D/D#* *F#* *C#* *8vb*

Pno. *p* *mp* *p* *mp* *8vb*

Vln. I *p*

Vln. II *mf* *(behind bridge) ord bow pressure*

Vla. *mf* *(behind bridge) ord bow pressure* *pizz* *f* *IV*

Vc. *mf* *(behind bridge) ord bow pressure* *pizz* *f* *III* *arco sul pont. o.p.-ord.* *mp*

D.B. *(knock)* *mf* *pizz* *f* *arco sul pont. o.p.-ord.* *mp*

Place bow on music stand. Rise and place violin on chair. Walk to ball of yarn. Deliver yarn to Violin II's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-30". Remove practice mute. You have 61" before you play again.

68

69

70

B. Fl. *fast* ord. vib. *mp* *p*

Ob.

B♭ Cl.

Bsn. *fast* non vib. (breathe here if necessary) ord. vib. *mp* *p* *mp*

Hn. ord. *p* *mp* reverse mouthpiece

Tbn. (multiphonic; sing top line) *mp* *p* *mp*

Perc. high tom *n* *mf*

Hp. *p* *mp* (or as low as you can get)

Pno. *dolce* *mp* *p*

Vln. I

Vln. II (coloring Fl.) *n* *p*

Vla. o.p. behind bridge (bridge) IV pizz c.l.b. II, III arco sul pont. o.p.-ord. *f* *p* *mf*

Vc. o.p. behind bridge (bridge) IV pizz c.l.b. II, III arco sul pont. o.p.-ord. *f* *p* *mf*

D.B. o.p. behind bridge (bridge) III pizz c.l.b. II, III IV *f* *p* *mf* *mp*

71 72 73

B. Fl. *solo non vib.*
mp *p*

Ob. *solo molto vib. ord. speed* *mp* *very slow* *n*

B♭ Cl. *n* *p*

Bsn. *n*

Hn. *air noise* *mf* *p*

Tbn. *p* *p*

Perc. *glockenspiel (dead stroke)* *mp* *two sus. cymbal* *n* *mp* *n* *p*

Hp. *mp* *ord.* *p* *G^b* *A^b*

Pno. *p* *pp* *mf* *p*
una corda

Vln. I *non vib.* *mp* *p*

Vln. II *non vib.* *mp* *p*

Vla. *n* *mp* *(wood)* *p*

Vc. *n* *o.p. sul pont.* *mp* *(wood)* *p*

D.B. *arco* *mp* *(wood)* *p*

74 75 76

B. Fl. *molto amp. vib.* **I** (mostly air) broken sound; slide down harmonic

Ob. enunciate consonants outside instrument

B♭ Cl. *pp*

Bsn. *f*

Hn. mouthpiece back in place *solo molto espr*

Tbn. *mp* *f*

Perc. two bongos *pp* R.H: comb (teeth up, fine teeth exposed) L.H: credit card **tam tam** edge *mf*

Hp. *mp* *p*

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

Vln. I remove practice mute

Vln. II *molto vib.* *pp* Place bow on music stand. Rise and place instrument on chair. Walk to ball of yarn. Deliver yarn to Oboe's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-30" and you have 43" before you play again.

Vla. *pizz* *p* *solo molto espr* *non vib.* *molto vib. very slow*

Vc. *pizz* *p* *mf* *c.l.b. II, III* *arco o.p. IV* *pizz II* *III, IV* (knock) *f*

D.B. *pizz* *p* *mf* *o.p. IV* *pizz IV* *c.l.b. II, III* *arco III* (knock) *f*

77 78 79 80

B. Fl. *mp* *p* *mf* T K T K T K T K

Ob. *mf* *mp* *p* T K T K T

B♭ Cl. *solo* *molto espr* *n*

Bsn. *mp* *p* 6 3 3

Hn. *mp* *molto vib. very slow* *fast*

Tbn. *mf* *p* 3 *slap tone*

Perc. *mf* *p* *mf* *high tom* *med. sus. cymbal* *low tom* *on bell* *rub drumhead back and forth with card flat on its side* *(leave card on low tom)*

Hp. *mf* *p* *8va B₅ -* *A₄*

Pno. *p* *ord.* *mf* *15^{ma}* *15^{ma}*

Vln. I

Vln. II

Vla. *fast* *non vib.* *ord. vib* *mp*

Vc. *arco ord.* *mf* *p* *on wood of bridge* *c.l.b. II, III* *arco o.p behind bridge (bridge) II (tail)* *mf* *mp*

D.B. *arco ord.* *mf* *p* *on wood of bridge* *c.l.b. II, III* *arco o.p behind bridge (bridge) II pizz* *mf*

broken sound; slide up harmonics

B. Fl. *mf* *f* *mf* *p* tongue ram *mp*

Ob. *mf* T K T K T K T

B♭ Cl. *mp* *p* with amplitude and pitch vibrato

Bsn. *mp > pp* *mf* *pp* *mf*

Hn. *n*

Tbn. *mp > pp* *mf* *pp* *mf*

Perc. *mp* med. sus. cymbal (mid, near bell, on bell) splash *p* low tom (pick up card with l.h.) *mf* as in m. 81, but away from body

Hp. *mp* p.d.l.t. *p*

Pno. *mp* *p* *mf* *mf* (15^{ma}) *arco*

Vln. I

Vln. II

Vla. *p*

Vc. (knock) *mf* pizz c.l.b. arco o.p. IV *mp* arco ord. *p* (wood) *p*

D.B. (knock) *mp* *mf* *mp* pizz c.l.b. II, III arco ord. *p* arco (wood) *p*

84 85 86

J

B. Fl. *p* *p* *mf* T K T K T K T

Ob. Rise and place instrument on chair. Walk to ball of yarn. Deliver yarn to Clarinet's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-30" and you have 49" before you play again.

B♭ Cl. *p* *p*

Bsn. *p* *mp* *p*

Hn. solo *mf p* *mp* poco vib.

Tbn. *p* *mp*

Perc. *p* *mf* *mp* holding card on drumhead with l.h., scrape card with fine teeth of comb with r.h., in two quick movements towards body. (not too staccato.) as in m. 81 (turn comb around, coarse teeth exposed) high tom rub drumhead back and forth with card flat on its side

Hp. *p* *mp* ord.

Pno. *p* prepare cluster (A-C) silently with sos. pedal *p* Sos. (till m. 95)

Vln. I practice mute removed *mp* poco o.p.

Vln. II

Vla. non vib. *mf p* molto vib. very slow fast ord. vib. *mp*

Vc. (vert. scrape) III *p* *mp* *mf* ord. poco o.p. pizz c.l.b. III, IV

D.B. (vert. scrape) III *p* *mp* *mf* pizz c.l.b. II, III

87 88 89

B. Fl. *mp* *mf* *mf* *mf*
 K
 Ob.
 B♭ Cl. *n*
 Bsn.
 Hn. *mf*
 Tbn. *mf* slaptone
 Perc. *mf* (towards body) as in m. 81, but scraping coarse teeth of comb *mf* *mf* med. sus. cymbal *n* *mf*
 Hp. *p* *f* *mp* (allow lower strings to continue ringing)
 Pno. *mf* (let ring with Sos.) *mp* *mf*
 Vln. I *mf* (behind bridge) I, II *mp* (short verticle scrape with bow along string) o.p. III *f* sul pont. o.p.-ord. II *f*
 Vln. II *f* sul pont. o.p.-ord. IV *f*
 Vla. *mf*
 Vc. *p* pizz *f* arco (wood) *mp* *p* *f*
 D.B. *p* arco ord. poco o.p. *f* arco (wood) *mp* *p* *f*

B. Fl. *T K P T T* *Tss T K P T* *mf* *mf* *mf*

Ob.

B♭ Cl. *mf* *mf* *mf*

Bsn. *T K P T T* *Tss T K P T* *mf* *mf* *mf*

Hn. *n* *sfz*

Tbn. *sfz*

Perc. *large sus. cymbal* *n* *3* *mp* *high tom* *(ord.)* *f* *large sus. cymbal* *on bell* *near bell* *mid* *mute with L.H.* *mf* *p*

Hp. *15^{ma}* *mp* *3* *p* *B♯* *C♯* *G♯* *mf* *mf* *mp*

Pno. *mp* *3* *mf* *(Sos.)*

Vln. I *(maintain distance between fingers as in a seagull gliss.)* *ord. solo molto espr* *mf*

Vln. II *(maintain distance between fingers as in a seagull gliss.)* *ord.* *sfz* *o.p. IV* *pizz I* *c.l.b. II, III* *f* *mf*

Vla. *non vib.* *ord. vib* *ord. vib* *mp* *mf*

Vc. *arco sul pont.* *o.p. ord.* *III* *(maintain distance between fingers as in a seagull gliss.)* *mf* *n* *ord.* *sfz* *o.p. IV* *pizz I* *c.l.b. II, III* *f* *mf*

D.B. *arco sul pont.* *o.p. ord.* *(maintain distance between fingers as in a seagull gliss.)* *mf* *n* *ord.* *sfz* *c.l.b. III, IV* *arco o.p. IV* *pizz III* *f* *mp*

92

93

94

95

K

B. Fl. *f* T K T K *mf* *pp mp ppp ppp* *n* keyslaps

Ob.

B♭ Cl. *mf* *pp mp ppp ppp* *n* keyslaps

Bsn. *mf* *pp mp ppp ppp* *n* keyslaps

Hn. slaptone *mp* reverse mouthpiece *mf* air noise *pp mp ppp ppp* *n* mouthpiece back in place

Tbn. slaptone *mp* enunciate consonants into instrument *f* T K T K T K T K *mf* *pp mp ppp ppp* *n*

Perc. low tom *mf* *mf* (towards body) *mf*

Hp. D: *f* C: *f* B: *f*

Pno. *mp* *f* *mf*

Vln. I *f* *f* *mf* molto vib.

Vln. II (wood) *mp* c.l.b. III, IV *f* arco ord. *pp* *f*

Vla. *f* *mf* non vib. molto vib. very slow fast

Vc. arco (wood) *mp* o.p. *f* ord. *pp* *f* (knock) *mf*

D.B. (wood) *mp* pizz II *f* c.l.b. II, III (knock) *mf*

96 97 98

mostly air
 ord.
f
mf
 solo
 molto espr
 non vib.
 +
pp
 (as in m. 88, but rubbing coarse teeth)
mf
mp *mf* *f*
mp *mf* *f*
 15^{ma}
mp *f* *mf*
 15^{ma}
 non vib.
mf
 c.l.b. III, IV
mp
 poco sul pont.
p *mf*
 ord.
 o.p. IV
f
 pizz I
 c.l.b. II, III
 non vib.
 ord. vib.
f *mf*
 arco poco sul pont.
p *mf* *f*
 ord.
 o.p. IV
 pizz I
 c.l.b. II, III
 non vib.
 ord.
mp *f* *mf*
 III pizz c.l.b. II, III arco o.p. IV
p *mf* *f*

99

100

101

broken sound; slide up harmonics

B. Fl. *f* *ff* *mf* *mp*

Ob. *f > p < f* *mp* *mf*

Bs. Cl. *f* *mp*

Hn. *f* *mp*

Tbn. air noise *mp* *f > p < f* slaptone *mf* (towards body) *mp*

Perc. tam tam middle *mf* low tom (fine teeth) *mf* large sus. cymbal mid *mp*

Hp. *mf* *mf*

Pno. *mf* *f* *f*

Vln. I *n*

Vln. II arco III *mp* *mf* *mp*

Vla. *f* *ord. vib*

Vc. arco III *mp* *f* *mf* *mp* (wood) *mp*

D.B. pizz II *mp* c.l.b. III, IV *f* *mp* arco (wood) *mp*

102 103 104

broken sound;
slide down harmonics

L

B. Fl. *mf* T K T K T K T K *ff* *mp* *mf* T K T T T Tss

Ob. *pp* *p* *mp*

B \flat Cl. *mf*

Bsn. *mf* ord.

Hn. slaptone *f* slaptone ord. *mf*

Tbn. *f* *mf*

Perc. *mf* high tom rub drumhead back and forth with card flat on its side (leave card on high tom) med. sus. cymbal on bell near bell mid tam tam edge mute with L.H. *mp* *pp* *mf*

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

Pno. *mf* (loco) ord. *mf* *mp* *f*

Vln. I *mf* solo molto espr. molto vib. *mp* *mf*

Vln. II *mf* Place bow on music stand. Rise and place instrument on chair. Walk to ball of yarn. Deliver yarn to Viola's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-30" and you have 42" before you play again.

Vla. ord. vib. *mf* non vib. *mp* *mf*

Vc. c.l.b. II, III arco o.p. behind bridge (tail) I (bridge) II (knock) arco o.p. IV pizz c.l.b. II, III (knock) *mf* *f* *mp* *f*

D.B. c.l.b. II, III arco o.p. behind bridge (tail) I (bridge) II (knock) pizz c.l.b. arco o.p. pizz *mf* *f* *mp* *p* *f*

105 106 107

B. Fl. *tongue ram*
mp
 Ob. *n*
 B♭ Cl. *n*
 Bsn. *p*
 Hn. *solo*
molto espr
non vib.
ppp
 Tbn. *p*
 Perc. *high tom*
mp
(away from body)
mf
mp
wards body)
apprx pitch ok
p
 Hp. *p*
mf
 Pno. *p*
mf
 Vln. I *non vib.*
mp
 Vln. II
 Vla. *ord. vib*
mp
 Vc. *arco (wood)*
p
 IV
sul pont.
apprx pitch ok
p
 D.B. *arco (wood)*
p
 IV

108

109

110

111

B. Fl. *mp* *mp* *mp* tongue ram
 T K T K T K T K

Ob.

B♭ Cl. *mp* *mp* non vib. slaptone *mf*

Bsn. *p* *mp* *mp*

Hn. *mp* molto vib. *p*

Tbn. *mp* *p* *ppp* *mp*

Perc. low tom *p* rub drumhead back and forth with card flat on its side (towards body) (coarse teeth) *mf*

Hp. *mp* *f* p.d.l.t.
 C₅ E_b F₅ A_b

Pno. prepare silently with sos. pedal
 8^{va} 8^{vb} Sos.

Vln. I *n* *p* *p* (behind bridge) II, III

Vln. II

Vla. *mp* non vib. molto vib. *p*

Vc. *mp* pizz. c.l.b. II, III *p* arco (wood) *mp*

D.B. *p* pizz. c.l.b. II, III arco o.p. (wood) *mp*

112

113

114

M

B. Fl. *mf* *p* *molto* *molto*
 T K T K P T T Tss T K P T T Tss T K P T

Ob. *mp* keyslaps

B♭ Cl. *mp* keyslaps

Bsn. *mp* keyslaps

Hn.

Tbn. *mf* *p* *molto*
 T K P T T Tss T K P T

Perc. *mf* *mp*
 large sus. cymbal *n* *mf* *mp*
 med. sus. cymbal *n* *mp*
 on bell near bell mid *mf* *mp*
 mute with L.H.

Hp. *mf* *mp* *mf* *mp*

Pno. *mf* *mp* *mp* *15^{ma}*
8^{vb}-1 (keep low C ringing)

Vln. I *mf* *n* *mf* *pizz*

Vln. II

Vla. *poco o.p.* *mf* *f* *ff* *arco o.p. IV* *pizz I*

Vc. *poco o.p.* *mf* *f* *ff* *c.l.b.* *arco o.p. IV* *pizz I*

D.B. *poco o.p.* *mf* *f* *ff* *arco o.p.* *pizz I* *c.l.b. II, III*

Place bow on music stand. Rise and place instrument on chair. Walk to ball of yarn. Deliver yarn to Clarinet's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-30" and you have 45" before you play again.

sul pont. (maintain distance between fingers as in a seagull gliss.)
 o.p.-ord. III *ff* *pizz*

sul pont. (maintain distance between fingers as in a seagull gliss.)
 o.p.-ord. III *ff* *pizz*

115 116 117

B. Fl. *mf* T K T K T K T K

Ob. *mf* *pp mp* *mp* keyslaps

B♭ Cl. *mf* *pp mp ppp* *mp* keyslaps

Bsn. *mp* keyslaps

Hn. slaptone *mf* reverse mouthpiece *pp mp ppp* *ppp* *ppp* *n*

Tbn. slaptone *mf* enunciate consonants into instrument T K T K T K T K

Perc. *mf* high tom low tom *mp*

Hp. *f* D₂

Pno. *p* *mp*

Vln. I (wood) *mp* o.p. *p* c.l.b. III, IV *mf* arco ord. *n* *f* o.p.

Vln. II pizz. *p* c.l.b. III, IV *mf* arco ord. *n* *f* o.p.

Vla.

Vc. arco (wood) *mp* arco o.p. c.l.b. III, IV *mf* (knock)

D.B. (wood) *mp* arco o.p. c.l.b. III, IV *mf* Sounding pitch poco o.p. (get as close as you can to hitting the harmonics precisely, but some inaccuracy is ok) *mf* (knock)

118 119 120

half pitch, half air

ff

N

solo molto espr

f

p

Rise and place instrument on chair. Walk to ball of yarn.
Deliver yarn to Horn's rock, carefully unravelling as you walk.
 Take up some of the slack of the yarn, and hook ball of yarn around rock
 (not a full revolution). Return to playing position. Work quickly, but in a relaxed
 manner. It should take 25-30" and you have 42" before you play again.

solo molto espr

mp

mouthpiece back in place

enunciate consonants into instrument

T K T K T K T

mp

enunciate consonants into instrument

T K T K T K T

mp

(towards body)

f

medium soft mallets

vibraphone (motor off)

mp

Hp.

p

f

p

Pno.

f

ord.

f

15^{ma}

15^{ma}

Vln. I

c.l.b. II, III

p

arco (behind bridge) II

p

Vln. II

c.l.b. II, III

p

arco (behind bridge) III

p

Vla.

c.l.b. III, IV

Vc.

c.l.b. III, IV

p

(knock)

p

D.B.

c.l.b. III, IV

p

(knock)

p

121

122

123

124

B. Fl. *ord.* *mf p* *mf* *mf*

Ob. *mf* *p* *n*

B♭ Cl.

Bsn. *mf* *p*

Hn. *mf* *p*

Tbn. *mf* *p* *mp* *clank slide into closed position*

Perc. *high and low tom* *on metal of rim* *mp*

Hp. *mp* *ord.* *C:* *mf*

Pno. *15^{ma}* *p*

Vln. I *ord.* *mp* *p* *solo* *molto espr*

Vln. II *ord.* *mp* *p* *c.l.b. II, III* *arco III*

Vla.

Vc. *arco ord.* *mf* *p* *solo* *molto espr* *n* *mp*

D.B. *arco ord.* *mf* *p* *c.l.b. II, III* *arco III*

125 126 127

noisy
mf

ord.
mf

Ob.

B♭ Cl.

Bsn.
dolce, espr.
mf
mp

Hn.
air noise
mf
air noise, no pitch
(flutter tongue)

Tbn.
mf

Perc.
large sus. cymbal
pp
mp

Hp.
mf
mp
ca 1/3L ----- ca 3/7L
ca 3/7L ----- ca 1/3L

Pno.
mf
mp
15^{ma}
X₀₀

Vln. I
mf
p
non vib.
molto vib.

Vln. II
mf
mp
IV

Vla.
ord.
dolce, espr.
mf
mp
IV

Vc.
mf
p

D.B.
dolce, espr.
mf
mp
IV

128

129

130

O

B. Fl. *n* *p* *pp*

Ob. *solo* *molto espr* *p* *pp*

B♭ Cl.

Bsn. *solo* *molto espr* *p* *mf*

Hn. *mp* *enunciate consonants into instrument*
 T K T K T K T
 Rise and place instrument on chair. Walk to ball of yarn. Deliver yarn to Viola's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-30" and you have 45" before you play again.

Tbn. *mp* *enunciate consonants into instrument*
 T K T K T K T *p* *mp*

Perc. *p* bell

Hp. *mf*

Pno. *mf* *mp* *mf* (seco)

Vln. I *p* *mf* (behind bridge) I (wood) ord.

Vln. II *p* *mf* (behind bridge) II (wood) ord.

Vla. *p* (wood)

Vc. *n* *p* *mp* *mf* (wood) ord.

D.B. *poco o.p.* *mf* *p* *mp* *mf* (wood) ord.

131 132 133

B. Fl. *mf*

Ob. *mf* *n*

B♭ Cl. *mf* (slap)

Bsn. *p*

Hn.

Tbn. *mp*

Perc. *mf* low tom 6 6 3 two sus. cymbal *n* *mf* *n*

Hp. *f* (possible) *n* Bisb. F[♯] E[♯]

Pno. *f* (seco) *mf* *8vb*

Vln. I *solo molto espr* *n* *mf*

Vln. II *f* o.p.-ord. *n* (behind bridge) III o.p. (tail) IV (tail) *mf*

Vla. *f* sul pont. o.p.-ord. *n* (behind bridge) III o.p. (tail) IV (tail) *mf*

Vc. *mf* *solo molto espr* 3

D.B. *mf* pizz

134

135

136

B. Fl. *f* *p* *T K T K P T T Tss T K P T T Tss*

Ob. *mf* *T K T K T K T* *enunciate consonants outside instrument* *p* *solo molto espr*

B♭ Cl. *mf* *T K T K T K T* *enunciate consonants outside instrument*

Bsn. *mf* *T K T K T K T* *enunciate consonants outside instrument*

Hn.

Tbn. *f* *slap tone*

Perc. *mf* *vibraphone* *p*

Hp. *mf* *p* *B:* *E:*

Pno. *mf* *(8vb)*

Vln. I *f* *mp*

Vln. II *f* *mf* *arco IV* *p* *flautando*

Vla. *f* *mf* *arco IV*

Vc. *f* *mp*

D.B. *mf* *arco IV* *p*

137 138 139

P

B. Fl.

Ob. *molto slow vib* *fast non vib.*

B♭ Cl. *solo molto espr*

Bsn.

Hn.

Tbn. *air noise, no pitch (flutter tongue)*

Vibr. *high tom* *metal of rim*

Hp. *ord.*

Pno.

Vln. I *molto*

Vln. II *molto*

Vla. *Place bow on music stand. Rise and place instrument on chair. Walk to ball of yarn. Deliver yarn to Cello's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take about 25" and you have 44" before you play again.*

Vc. *molto*

D.B. *molto*

140 141 142

B. Fl. *mf* *n* *mp* tongue ram

Ob. *n* *p*

B♭ Cl. *f* *p*

Bsn. *p*

Hn. reverse mouthpiece air noise *mp* *ppp* *ppp* *n* mouthpiece back in place

Tbn. air noise, no pitch *mp* *ppp* *ppp* *n*

Perc. bass drum *mp* splash *f* two sus. cymbal *n* *p*

Hp. *ff* *p*

Pno. ord. *ff* *p* (15^{ma})

Vln. I *p* flautando *8^{va}*

Vln. II *p* flautando

Vla.

Vc. *p*

D.B. arco ord. *pp* *ff* *p*

143

144

145

Q

B. Fl. *mp* *pp*

Ob. *pp*

B♭ Cl. *pp* (slap tone)

Bsn. *p*

Hn. *pp* enunciate syllables into instrument T K P T T Tss T K P T T Tss air noise

Tbn. *p* enunciate syllables into instrument T K P T T Tss T K P T T Tss clank slide into closed position

Perc. *p* *pp* vibraphone

Hp. *pp* Bisb.

Pno. *p* *pp* 15^{ma}

Vln. I *pp* solo molto espr

Vln. II *pp* solo molto espr

Vla.

Vc. *pp* Place bow on music stand. Rise and place instrument down to your left. Walk to ball of yarn. Deliver yarn to Horn's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-30" and you have 42" before you play again.

D.B. *pp* pizz (wood) (very slow gliss)

146 147 148 149

B. Fl. *mp* T K T K

Ob. (keyslaps) *mp*

B♭ Cl. ghostly, in the background *pp* (keyslaps) *mp*

Bsn. (keyslaps) *mp*

Hn. (flutter tongue) *mp*

Tbn. slaptone *mf*

Perc. large sus. cymbal *p*

Hp. *mf*

Pno. *mp* 15^{ma}

Vln. I *p*

Vln. II *p* arco sul pont. o.p.-ord. *mp*

Vla. *mf*

Vc.

D.B. *n*

150

151

152

153

B. Fl. *f* *ord.*
 Ob. *p* *non vib.*
 B♭ Cl.
 Bsn.
 Hn. *f* *mp*
 Tbn. *f* *mp*
 Perc. *f* *mf*
 brass mallets (dead stroke)
 bass drum (card on drumhead)
 Hp. *f* *p* *Bisb.*
 C:
 B:
 Pno. *f* *mp*
 Vln. I *mf* *f* *mf*
 Vln. II *mf* *f* *mp* *p* *molto vib.*
 Vla. *n* *f* *p*
 Vc.
 D.B. *f* *mf* *c.l.b.* II, III

154

155

156

R

B. Fl. *mp* T K T K T K T *pp*

Ob.

B♭ Cl. *mp* solo *molto espr* *mf*

Bsn. *mp* solo *molto espr* *mf*

Hn. Rise and place instrument on chair. Walk to ball of yarn. Deliver yarn to Trombone's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-30" and you have 45" before you play again.

Tbn.

Perc. rub drumhead back and forth with card flat on its side *mp* *mf*

Hp.

Pno. *mf*

Vln. I *p* *mf* c.l.b. II, III

Vln. II *mf* *mf* c.l.b. II, III

Vla. *mf* c.l.b. II, III

Vc.

D.B. (knock) *mp* c.l.b. II, III *mf* pizz

157 158 159

(as evenly as possible)

B. Fl. *f* *mp*
T K T K T K T

Ob.

B♭ Cl. *mp*

Bsn. *p*

Hn.

Tbn. *mf* *mp*
air noise, no pitch (flutter tongue) clank slide into closed position

Perc. *p*
med. sus. cymbal on bell

Hp. *p* *mf*

Pno. *mf* *mp*

Vln. I *f* *mp*
pizz arco IV (behind bridge) ord bow pressure II

Vln. II *f* *mp*
pizz arco IV (behind bridge) ord bow pressure III

Vla. *f* *mp*
pizz arco IV (behind bridge) ord bow pressure II

Vc. *mp*
(knock)

D.B. *mf* *mp*
c.l.b. III, IV (knock)

160

161

B. Fl. *mf* *p*

Ob. *mf*

B♭ Cl. *mf* *p*

Bsn. *mp* *mf* *p*

Hn.

Tbn. slaptone *mf* *f* *mp*

Perc. low tom *f*

Hp. *mf*

Pno. *mf* *p* *dolce*

Vln. I *f* *mp* sul pont.

Vln. II *f* *mp* sul pont.

Vla. ord. *mf* *f* *mp* sul pont.

Vc. ord. arco *mf*

D.B. arco *mf*

162 163 164

S

B. Fl. *p*

Ob.

B \flat Cl. *mf*

Bsn. *mf* *p*

Hn.

Tbn. *mf* *p*

Perc. *mp* *p*

Hp. *p*

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

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

D.B. *mf* *p*

Rise and place instrument on chair (or stand). Walk to ball of yarn. Deliver yarn to Cello's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-30" and you have 57" before you play again.

med. sus. cymbal

bell

near bell

mid

c.l.b. II, III

o.p. IV

pizz

arco

solo

molto espr non vib.

molto vib. very slow

fast

ord. vib

165

166

167

B. Fl. *n* *f* *ff* *p* *ff* *p*

Ob. *pp* *f* *ff* *p* *ff* *p*

B♭ Cl. *n* *f* *ff* *p* *ff* *p*

Bsn. *mf* *f* non vib.

Hn. solo (through m. 203) *molto espr* *mf*

Tbn.

Perc. metal scraper tam tam *n* *f* *n* *f*

Hp. *mf*

Pno. *ff*

Vln. I arco o.p. IV *mf* pizz IV *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. II arco o.p. IV *mf* pizz IV *pp* *p* *pp* *p* *pp* *p*

Vla. c.l.b. II, III *pp* *p* *pp* *p* *pp* *p*

Vc. *f* molto vib.

D.B. c.l.b. II, III *mf*

168

169

170

B. Fl. *mp* T K T K T K T *mf*

Ob. *mp* T K T K T K T

B♭ Cl. *mp* T K T K T K T

Bsn. *mp* *molto vib. fast* *slow* *non vib.* *ord. vib.* *p*

Hn. *p*

Tbn. *p*

Perc. *p* tam tam edge *glockenspiel* (dead stroke) *mp*

Hp. *mp* D♯ E♯ G♯ A♯

Pno. *mp* 15^{ma} *

Vln. I *pp* *p* *pp* *p* sub. tacet *mp* (behind bridge) I

Vln. II *pp* *p* *pp* sub. tacet *mp* (behind bridge) ord bow pressure II

Vla. *p* *pp* *p* sub. tacet *mp* (behind bridge) ord bow pressure III IV

Vc. *mf* (tail) o.p. *mp* (bridge) o.p.

D.B. *mf* (tail) o.p. *mp* (bridge) o.p.

171

172

173

T

B. Fl. *p* *mf* ord.

Ob. *mf*

B \flat Cl. *mp* *mf* solo *molto espr*

Bsn. *mf*

Hn. *mp* *mf*

Tbn.

Perc. *p* low tom *f* *mf* (towards body)

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

Pno. *f* 15^{ma-1}

Vln. I *p* *mf* ord. c.l.b. III, IV *mf*

Vln. II *mf* ord. c.l.b. III, IV *mf*

Vla. *mf* ord. c.l.b. III, IV *mf*

Vc. *p* (bridge) o.p. *mf* (knock) ord. c.l.b. III, IV *mf*

D.B. *p* *mf* *f* *mf*

174 175 176

Place bow on music stand. Rise and place instrument down in front of your rock. Walk to ball of yarn. Deliver yarn to Contrabass's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-35" and you have 47" before you play again.

U

B. Fl. *mf*

Ob. *mf* *pp*

B \flat Cl. *f* *mf* *pp*

Bsn. *mf* *pp*

Hn. *f* *mf* *mf*

Tbn. *mf* *cup mute* *solo* *molto espr*

Perc. *bass drum* (dead stroke) *tam tam* edge *f* (L.H.) *mf*

Hp. *mp* *f* *mf*

Pno. *p* *mf* *mf*

Vln. I *f* *ord.* *poco sul pont.* *IV III II III IV etc.*

Vln. II *f* *ord.*

Vla. *f* *ord.*

Vc. *n*

D.B. *n*

Place bow on music stand. Rise and place instrument down to your left. Walk to ball of yarn. **Deliver yarn to Trombone's rock**, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-35" and you have 47" before you play again.

181

182

183

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

Ob. *f*

B♭ Cl. *f* *mf* *f*

Bsn.

Hn. *f*

Tbn. *mf* *f*

Perc. *n* *f* *n* *f*

Hp. *f* *f*

Pno. *f* *15^{ma}* *cco*

Vln. I *f*

Vln. II *f*

Vla. *f* *n*

Vc.

D.B.

(gradually mute) *n*

med. sus. cymbal metal scraper large sus. cymbal

sul pont. o.p.-ord. *f*

sul pont. o.p.-ord. *f*

sul pont. o.p.-ord. *f*

184

185

186

B. Fl. *n* *p* *T K T K T K T*
 enunciate consonants outside instrument

Ob. *n* *p* *T K T K T K T*
 enunciate consonants outside instrument

B♭ Cl. *n* *p* *T K T K T K T*
 enunciate consonants outside instrument

Bsn. *pp* *f* *p* *T K T K T K T*
 enunciate consonants outside instrument

Hn. *mf*

Tbn. *mf*

Perc. low tom *f* glockenspiel (dead stroke) *p*

Hp. *mf* *mp*

Pno. *f* *mp*
sim. *15^{ma}*

Vln. I *n* *f* *mp*
 c.l.b. III, IV arco III

Vln. II *n* *f* *mp*
 c.l.b. III, IV arco IV

Vla. *n* *f* *mp*
 c.l.b. III, IV arco IV

Vc. *n* *f* *mp*
 ord. c.l.b. III, IV arco IV

D.B.

V

B. Fl. *mp* *mp* *p* T K T

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *p* *mp* *p*

Tbn. *p* *mp* *p*

Perc. *mp* low tom one revolution per qn triplet (l.h.) (leave card on low tom)

Hp. *mp*

Pno. prepare silently with sos. pedal *mp* (prepared strings should ring) *p* 15^{ma} *Red.*

Vln. I

Vln. II

Vla.

Vc. *solo molto espr* *p* *mp* *p* *mp*

D.B.

Rise and place instrument on chair (or stand). Walk to ball of yarn. Deliver yarn to Bassoon's rock, carefully unravelling as you walk. Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Return to playing position. Work quickly, but in a relaxed manner. It should take 25-30" and you have 44" before you play again.

190

191

192

193

B. Fl. *pp* *mf* *n*

Ob. *pp* *mf* *n*

B♭ Cl. *pp* *mf* *n*

Bsn. *pp* *mf* *n*

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

Tbn. *mf* *mp* *f* *f*

Perc. *mf* *mf*

Hp. *mf*

Pno. *mf* *f*

Vln. I *mf* *poco sul pont.* *f* *n*

Vln. II *mf* *poco sul pont.* *f* *n*

Vla. *mf* *poco sul pont.* *f* *n*

Vc. *mf* *mf* *f*

D.B. *poco sul pont.* *f* *n*

194 195 196 197

W

B. Fl. *p* *mf* *f* TKT KTKT

Ob. *p* *mf* *f*

B♭ Cl. *p* *mf* *f*

Bsn. *mf* *f* *mf*

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

Tbn. **mute out**

Perc. med. sus. cymbal bass drum *f*

Hp. *mf* *f* *f*

Pno. *mf* *f*

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *mf* *f* *n* *f* *f*

D.B. *f* *mf*

198 **199** **200** **201**

solo molto espr

c.l.b. II, III

I, II

** Reo*

Text Box:
 Rise and place instrument in stand. Walk to ball of yarn.
Deliver yarn to Contrabass's rock, carefully unravelling as you walk.
 Take up some of the slack of the yarn, and hook ball of yarn around rock (not a full revolution). Leave yarn and **continue to contrabassoon station**.
 Work quickly, but in a relaxed manner. It should take 25-30" and you have about 60" before you begin to play contrabassoon.

B. Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

solo
brassy
(without mute)

202

203

204

205

B. Fl. *ord.*
n pp mp n

Ob. *ord.*
n pp mp n

B♭ Cl. *ord.*
n pp mp n

Bsn.

Hn. *ord.*
n pp mp n

Tbn.

Perc. lightly scrape glock. bars with fine teeth of comb
p
 glockenspiel

Hp.

Pno.

Vln. I *mf n p n*

Vln. II *mf n p n*

Vla. *mf n p n*

Vc. *mf n p n*

D.B. *mp*

209 210 211

Rise from seat, place instrument in stand, exit your row to stage left (behind Oboe). Retrieve ball of yarn from Contrabass. Take it to the conductor, unwinding on the way, and stand next to him/her stage left, facing him/her. When violist arrives, work together to wrap conductor in yarn. Return to seat when harpist comes to the podium (ca. 4 min)

Rise from seat, place instrument in stand, exit your row to stage left (behind Clarinet), Go to table stage left, take paper, begin folding origami **paper balloon**. This should take about 3-4 min. Return to your seat with paper balloon

Rise from seat, place instrument in stand, exit your row to stage left (behind Horn), Go to table stage left, take paper, begin folding origami **paper balloon**. This should take about 3-4 min. Return to your seat with paper balloon

Rise from seat, place instrument in stand, exit your row to stage left (behind Trombone), Go to table stage left, take paper, begin folding origami **paper balloon**. This should take about 3-4 min. Return to your seat with paper balloon

Rise from seat, place instrument in stand, exit your row to stage left. Go to table stage left, take paper, begin folding origami **paper balloon**. This should take about 3-4 min. Return to your seat with paper balloon

Conductor: You will now be wrapped in yarn by Fl and Va.
Continue conducting in 4 - though the ensemble will cease to follow you.
As you are wrapped, gradually bring arms in towards body. As your arm mobility decreases with being wrapped, slowly lower yourself to the ground and sit in *seiza* position on your knees. You will continue to be cocooned for about 4 minutes.

B. Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

hold fermata until tam tam has mostly decayed and all players other than trio of C.Bsn, Hp, and Pno. are folding origami. do not follow conductor, though s/he will continue to conduct in 4, a tempo. You will cue beginning of trio

Exit percussion rig stage right
Go to table stage right, take paper, begin folding origami **butterflies**. Work quickly, and try to make two in the space of 3:30' Leave butterflies on table and return to **bassoonist's** seat, awaiting signal from harpist-turned-conductor.

hold fermata until tam tam has mostly decayed and all players other than trio of C.Bn, Hp, and Pno. are folding origami. do not follow conductor, though s/he will continue to conduct in 4, a tempo. C.Bn. will cue beginning of trio

When your chord has fully decayed, Pick up knitting needle off the ground. Hold fermata until tam tam has mostly decayed and all players other than C.Bn, Hp, and Pno. trio are folding origami. do not follow conductor, though s/he will continue to conduct in 4, a tempo. C.Bn will cue beginning of trio.

Rise from seat, place instrument in stand, go to table stage right, take paper, begin folding origami **butterflies**. Work quickly, and try to make two in around 4 minutes (4.5 max). Leave butterflies on table and return to your seat, awaiting signal from harpist-turned-conductor.

Rise from seat, place instrument in stand, go to table stage right, take paper, begin folding origami **butterflies**. Work quickly, and try to make two in around 4 minutes (4.5 max). Leave butterflies on table and return to your seat, awaiting signal from harpist-turned-conductor.

Rise from seat, go to table stage right, place instrument in stand, then go to conductor, standing next to him/her stage right and facing him/her. When flutist arrives, work together to wrap conductor in yarn. Return to seat when harpist comes to the podium.

Rise from seat, place instrument in stand, go to table stage right, take paper, begin folding origami **butterflies**. Work quickly, and try to make two in around 4 minutes (4.5 max). Leave butterflies on table and return to your seat, awaiting signal from harpist-turned-conductor.

Rise from seat, place instrument in stand, go to table stage right, take paper, begin folding origami **butterflies**. Work quickly, and try to make two in around 4 minutes (4.5 max). Leave butterflies on table and return to your seat, awaiting signal from harpist-turned-conductor.

212

213

214

215

ad lib, ca. ♩ = 42

Spacious, resonant, very free, and very zen;
a punctuated, quietly rumbling meditative murmur.
Do not follow conductor (who is still waiving his/her arms
despite being cocooned in yarn). Paper folding should be
audible atop Cbn, Hp, and Pn trio.

C1

Fl. (cocooning of conductor continues until just after rehearsal C14)

Ob. (folding continues until fermata before rehearsal C15)

B♭ Cl. (folding continues until fermata before rehearsal C15)

Cbn. *solo molto espr*
non vib.
p *molto vib. fast* *non vib.* *ord. vib.*

Hn. (folding continues until fermata before rehearsal C15)

Tbn. (folding continues until fermata before rehearsal C15)

Perc. (folding continues until fermata before rehearsal C15)

Hp.

Pno. *p pp*
place tip of knitting needle on string with r.h. while you play. Allow it to bounce and rattle.
3 3 3 3 needle off
8^{vb}
Ad. sempre
(re-attacks should be faintly audible, mostly just keeping the string rumbling)

Vln. I (folding continues until fermata before rehearsal C15)

Vln. II (folding continues until fermata before rehearsal C15)

Va. (cocooning of conductor continues until just after rehearsal C14)

Vc. (folding continues until fermata before rehearsal C15)

D.B. (folding continues until fermata before rehearsal C15)

Fl.

Ob.

B \flat Cl.

Cbn. *non vib.* (or as far up towards E \flat as you can bend without losing significant tone quality) *mp pp* *molto vib. very slow*

Hn.

Tbn.

Perc.

Hp. *mp* *sfz* *mf* (bartok pizz.) gliss with triangle beater; begin at octave harmonic continue using triangle beater to stop string at 1/2 length
p.d.l.t

Pno. *p pp* (sim.) needle off, put aside

Vln. I

Vln. II

Vla.

Vc.

D.B.

C2

ca. 30"
(time markers cumulative from C1)

Fl.

Ob.

B♭ Cl.

Cbn. *fast*

Hn.

Tbn.

Perc.

Hp. *p* (triangle beater down) *p* *p.d.l.t* *p*

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B \flat Cl.

Cbn. *pp*

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*

C3

ca. 54"

Fl.

Ob.

B♭ Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

molto vib. fast

non vib.

mp

mp

mp pp

molto vib. very slow

(bartok pizz.)

mp

sfz

sfz

sfz

p

needle off

(sim.)

needle off, put aside

mf

mf

mf

gliss with triangle beater, begin at octave harmonic

C#

C5 ca. 1:30"

a bit faster

ca. ♩ = 56

Fl.

Ob.

B♭ Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trombone), and Percussion. The middle section contains the Harp and Piano. The bottom section is for strings (Violin I, Violin II, Viola, Violoncello, Double Bass). A vertical line is drawn through the score at approximately the 1:30 mark, corresponding to the tempo change. The Piano part features a 'piano' (pp) section with 'arco' markings and a 'sforzando' (sfz) section with the instruction '(hit the bass strings)'. The Harp part includes a 'piano' (p) section with 'ord.' (ordered) markings and a 'mezzo-piano' (mp) section with handwritten notes above it. The Bassoon part has a 'piano' (p) section and a 'mezzo-forte' (mf) section. The Violoncello and Double Bass parts also have 'piano' (p) and 'mezzo-forte' (mf) markings.

rit-----

Fl.

Ob.

B♭ Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ossia: play 8va, but only if you can do so reliably!

mp

p

p.d.l.t

mp

mp

mf

Lea

*

C6

ca. 1:50"

previous tempo

ca. ♩ = 42

Fl.

Ob.

B♭ Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

pp

ord. G♯ F♯

pp

pp

Lea

Lea

Lea

Lea

Lea

Lea sempre

C7

Fl.

Ob.

B \flat Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p E^b $3/7L$ (7th harmonic) D^b ord. $3/7L$ (7th harmonic) ord.

ca. 2/5L (hone in on 7th harm.) ca. 2/5L

pp 3 *pp* 3 as needed to pick up needle

C8 ca. 2:15"

Fl.

Ob.

B \flat Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

molto espr
improvise speed and level
of vib. in similar vein
to previous passages

p

(through entire passage, place needle on vibrating string,
removing it shortly before switching pitches.
The goal is as much rattle as possible, though you need
not be strict about having the needle on the string for initial attacks)

p *pp*
3 3 3 sim.

continue lightly reattacking notes
with similar rhythmic figuration ad lib.

3 3 etc.

g^{nb}
scd. sempre

ca. 2:30"

Fl.

Ob.

B♭ Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

gliss with triangle beater

p.d.l.t

E₂

sfz

sim.

p.d.l.t

sfz

(8^{vb})

8^{vb}

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a vertical column with staves for various instruments. At the top, a box indicates a time signature of approximately 2:30. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Contrabassoon (Cbn.), Horn (Hn.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Cbn. staff shows a long, sustained note with a slur. The Hp. staff has two entries: the first is marked 'p.d.l.t' and 'sfz' with a note on E₂, and the second is marked 'p.d.l.t' and 'sim.' with a note on sfz. The Pno. staff has a note marked '(8^{vb})' and another marked '8^{vb}'. The Perc. staff has a vertical bar line. The Vln. I, Vln. II, Vla., Vc., and D.B. staves are empty.

C9 ca. 2:50"

Fl.

Ob.

B♭ Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp

(bartok pizz.)

sfz

p.d.l.t

needle off
let ring.
(no more ad lib re-attacks)

(8^{vb})

C10 ca. 3:05"
slightly faster
♩ = 48

Fl.

Ob.

B♭ Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p dolce, espr.

no.

no.

(continue pedaling each chord)

C11

a bit faster
ca. ♩ = 56

ca. 3:25"

rit -----

Fl.

Ob.

B♭ Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

C12

previous tempo
ca ♩ = 48

Fl. 4/4

Ob. 4/4

B♭ Cl. 4/4

Cbn. 4/4
p 3 remove reed

Hn. 4/4

Tbn. 4/4

Perc. 4/4

Hp. 4/4
pp ord. 3 (enough to retrieve pick)

Pno. 4/4
pp * *sed. sempre*

Vln. I 4/4

Vln. II 4/4

Vla. 4/4

Vc. 4/4

D.B. 4/4

C14

Fl. $\frac{4}{4}$

Ob. $\frac{4}{4}$

B \flat Cl. $\frac{4}{4}$ Play through cycle once, then repeat until harpist has moved to podium and gives signal. (The harpist will play until all the origami folders have returned to their seats) At signal, complete the cycle and proceed to rehearsal C15. **Replace your reed** as indicated, at the end of the last cycle.

vary fingerings each cycle, if applicable
air fluttertounge,
fingering up ad lib.

replace reed on last cycle

do not play on last cycle;
(you will be replacing your reed)

air fluttertounge,
fingering down ad lib.

Cbn. $\frac{4}{4}$ $\frac{3}{4}$
TKTK
p >

Hn. $\frac{4}{4}$

Tbn. $\frac{4}{4}$

Perc. $\frac{4}{4}$ Play once through, then repeat until all origami folders have returned to their stations (if they are still working) After first run through or when all origami folders are seated, stop playing, at end of cycle. Rise, and walk to the cocooned conductor. Move his/her desk and score a bit forward, so you can fit between. Prepare to conduct.

Hp. $\frac{4}{4}$ $\frac{3}{4}$
ord.
p

ord.

ca. 2/5L

3/7L
(7th harmonic)

ca. 2/5L

3/7L
(7th harmonic)

Play through cycle once, then repeat until harpist has moved to podium and gives signal. (The harpist will play until all the origami folders have returned to their seats) At signal, complete the cycle and proceed to rehearsal C15

Pno. $\frac{4}{4}$ $\frac{3}{4}$

Vln. I $\frac{4}{4}$

Vln. II $\frac{4}{4}$

Vla. $\frac{4}{4}$

Vc. $\frac{4}{4}$

D.B. $\frac{4}{4}$

Fl.

Ob.

B \flat Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

TKTKTKTKTKTK

ca. 2/5L

3/7L (7th harmonic)

(proceed directly to C15 after last cycle)

(proceed directly to C15 after last cycle)

When harpist arrives at podium, stop the coccooning, leave the remaining yarn on the ground, and return to your seat

When harpist arrives at podium, stop the coccooning, leave the remaining yarn on the ground, and return to your seat

await signal from harpist-conductor.

When you have returned to your seat await signal from harpist-conductor, which will come shortly after s/he arrives at podium.

When you have returned to your seat await signal from harpist-conductor, which will come shortly after s/he arrives at podium.

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When you have returned to your seat await signal from harpist-conductor, which will come shortly after s/he arrives at podium.

cue piano
(Cbn and Pn will complete
cycle before proceeding to C15)

Signal to rise
(gesture similar to conductor's invitation for
orchestra members to rise at end of orchestral concert)

C15

Fl. Rise from your seat at signal, and walk to your rock

Ob. Rise from your seat at signal, and walk to your rock

B♭ Cl. Rise from your seat at signal, and walk to your rock

Cbn. (reed back in place) *f*

Hn. Rise from your seat at signal, and walk to your rock

Tbn. Rise from your seat at signal, and walk to your rock

Perc. Rise from your (i.e. bassoonist's) seat at signal, and walk to your rock

*Note: from this point forward you will be performing from the score and not your own part

Hp. cue piano (Cbn and Pn will complete cycle before proceeding to C15) Signal to rise (gesture similar to conductor's invitation for orchestra members to rise at end of orchestral concert)

Pno. *pp* (r.h. stays *pp* while l.h. plays *f*) *f*

Vln. I Rise from your seat at signal, and walk to your rock

Vln. II Rise from your seat at signal, and walk to your rock

Vla. Rise from your seat at signal, and walk to your rock

Vc. Rise from your seat at signal, and walk to your rock

D.B. Rise from your seat at signal, and walk to your rock

C16

Signal to kneel (sim, as in "be seated")

Signal accent (cue rock rolling)

Fl. kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

Ob. kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

B♭ Cl. kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

Cbn. *p*

Hn. kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

Tbn. kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

Perc. kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

remove reed Play through once, repeat until harpist-conductor gives signal, then proceed directly to rehearsal C20 without finishing cycle. (Repeats of the cycle will only contain rests)

sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

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sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

Hp. Signal to kneel (sim, as in "be seated")

Signal accent (cue rock rolling)

Pno. *mf* *p* *pp* *sim.* *poco*

8^{va} *Reo.* *Reo. sempre*

Play through once, repeat until harpist-conductor gives signal, then proceed directly to rehearsal C20 without finishing cycle.

Vln. I kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

Vln. II kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

Vla. kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

Vc. kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

D.B. kneel on one knee at signal (supplicating position; preferably right foot forward). Place hand on rock, preparing to roll it over

sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

sfz roll rock over, forcefully enough to make a loud rumbling, but don't let it roll away

C18 Signal to rise

Signal to back up (when all players are standing at attention)

Fl. grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Remain standing, and adjust your position and location so that a) the yarn becomes **taught**, and b) you can see your music.

Ob. grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Remain standing, retrieve balloon with left hand, and adjust your position and location so that a) the yarn becomes **taught**, and b) you can see your music

B \flat Cl. grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Remain standing, retrieve balloon with left hand, and adjust your position and location so that a) the yarn becomes **taught**, and b) you can see your music

Cbn. *only on first pass through*
air fluttertongue, fingering up ad lib. **replace reed** (prepare to proceed immediately to C20 at signal)

Hn. grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Remain standing, retrieve balloon with left hand, and adjust your position and location so that a) the yarn becomes **taught**, and b) you can see your music

Tbn. grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Remain standing, retrieve balloon with left hand, and adjust your position and location so that a) the yarn becomes **taught**, and b) you can see your music

Perc. grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Remain standing, and adjust your position and location so that a) the yarn becomes **taught**, and b) you can see your music.

Hp. *4/4* **Signal to rise** *4/4* **Signal to back up (when all players are standing at attention)**

Pno. *4/4* *pp*

Vln. I grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Be seated. Adjust your arm so the yarn becomes **taught**.

Vln. II grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Be seated. Adjust your arm so the yarn becomes **taught**.

Vla. grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Be seated. Adjust your arm so the yarn becomes **taught**.

Vc. grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Be seated. Adjust your arm so the yarn becomes **taught**.

D.B. grab vertices of yarn angles with right hand. Raise and hold overhead. Rise to standing. Holding yarn overhead, back up to your station. Be seated. Adjust your arm so the yarn becomes **taught**.

C20

cue piano
(when all players are at their stations
and ready with the yarn)

(cue for pn. and cbn.
prepare to manipulate yarn on next cue)

Fl. (5/4)

Ob. (5/4)

B \flat Cl. (5/4)

Cbn. (5/4) **(reed back in place)** *f*

Hn. (5/4)

Tbn. (5/4)

Perc. (5/4)

Hp. (5/4)

Pno. (5/4) *pp* (r.h. stays *pp* while l.h. plays *f*) *f*

Vln. I (5/4)

Vln. II (5/4)

Vla. (5/4)

Vc. (5/4)

D.B. (5/4)

(conduct a tempo)

a tempo ♩ = ♩ = 96

raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.

Fl.

Ob.

B♭ Cl.

Cbn.

Hn.

Tbn.

Perc.

(poco fermata if needed;
wait for harpist-conductor
to signal downbeat)

mf

mf

mf

mf

mf

mf

raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.

upper line: raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.
lower line: blow across hole in paper ballon with quick, concentrated air stream

upper line: raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.
lower line: blow across hole in paper ballon with quick, concentrated air stream

upper line: raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.
lower line: blow across hole in paper ballon with quick, concentrated air stream

upper line: raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.
lower line: blow across hole in paper ballon with quick, concentrated air stream

raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.

Hp.

(conduct a tempo)

Pno.

(poco fermata if needed;
wait for harpist-conductor
to signal downbeat)

sempre

sempre

Vln. I

Vln. II

Vla.

Vc.

D.B.

raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.

raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.

raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.

raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.

raise and lower yarn vertex **ad lib.**
tempo between one peak-to-trough per 3 qn and one per 9 qn;
tempo may be varied at any time.

Fl.

Ob.

B♭ Cl.

Cbn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

remove reed

p

stop string to produce harmonics

mf

(8th)

218

219

220

221

C22

ad lib
freely, ca ♩ = 48

ca. 3"

Fl.

Ob.

B \flat Cl.

C. bsn

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

popping into vocal.

maintain popping tempo for any held fingering but change it ad lib in accordance with changes in fingered pitch - as if mimicking a subaudible frequency getting lower or higher

p

*

222

223

224

225

C23 a tempo ♩ = ♩ = 96
sim.

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

C. bsn. *mf* air fluttertounge, fingering up *pp*

Hn. *mf*

Tbn. *mf*

Perc.

Hp.

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

226

227

228

229

C25

a tempo $\text{♩} = 96$
freeze yarn motion

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

- Fl.:** Flute part, mostly rests with a few notes in measure 235.
- Ob.:** Oboe part, featuring a rhythmic pattern of eighth notes with triplets and slurs.
- B♭ Cl.:** Clarinet part, mirroring the Oboe's rhythmic pattern.
- C. bsn.:** Bassoon part, mostly rests.
- Hn.:** Horn part, playing a rhythmic pattern of eighth notes with slurs.
- Tbn.:** Trombone part, mirroring the Horn's rhythmic pattern.
- Perc.:** Percussion part, mostly rests.
- Hp.:** Harp part, mostly rests.
- Pno.:** Piano part, mostly rests.
- Vln. I & II:** Violin parts, mostly rests.
- Vla.:** Viola part, mostly rests.
- Vc.:** Violoncello part, mostly rests.
- D.B.:** Double Bass part, mostly rests.

Dynamic markings include *mf* for the Oboe and Clarinet parts, and *sim.* for the Horn and Trombone parts. The instruction "freeze yarn motion" is repeated above several staves.

234

235

236

237

Fl.

Ob.

B♭ Cl.

C. bsn.

Hn.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

air fluttertounge

mf

pp

mf

pp

sim.

mf

pp

mf

8^{va}

Red. sempre

238

239

240

241

C26

ad lib
freely, ca ♩ = 48

The score is divided into four measures, each with a measure number in a box at the bottom: 242, 243, 244, and 245. The time signature changes from 4/4 to 3/4 at the beginning of measure 245. The instruments and their parts are as follows:

- Fl.:** Rests in measures 242-244, then plays a melodic line in measure 245.
- Ob.:** Plays a rhythmic pattern of eighth notes with triplets in measures 242-244, then rests in measure 245.
- B♭ Cl.:** Plays a rhythmic pattern of eighth notes with triplets in measures 242-244, then rests in measure 245.
- C. bsn.:** Plays a melodic line with triplets in measures 242-244, then rests in measure 245. Includes markings: "air fluttertounge, mf", "add some lip buzz to bring out harmonics/multiphonic", "popping, as before", and "sim.".
- Hn.:** Plays a rhythmic pattern of eighth notes with triplets in measures 242-244, then rests in measure 245.
- Tbn.:** Plays a rhythmic pattern of eighth notes with triplets in measures 242-244, then rests in measure 245.
- Perc.:** Plays a rhythmic pattern of eighth notes with triplets in measures 242-244, then rests in measure 245.
- Hp.:** Rests throughout all measures.
- Pno.:** Plays a melodic line with triplets in measures 242-244, then rests in measure 245. Includes a marking: "(8vb)".
- Vln. I:** Rests in measures 242-244, then plays a melodic line in measure 245.
- Vln. II:** Rests in measures 242-244, then plays a melodic line in measure 245.
- Vla.:** Rests in measures 242-244, then plays a melodic line in measure 245.
- Vc.:** Rests in measures 242-244, then plays a melodic line in measure 245.
- D.B.:** Rests in measures 242-244, then plays a melodic line in measure 245.

Recurring instruction: "resume yarn motion" appears above the staves for Fl., Ob., B♭ Cl., Hn., Tbn., Perc., Vln. I, Vln. II, Vla., Vc., and D.B. in measure 245.

242

243

244

245

