

Full Score

andrew tholl

Asphyxiation

for solo violin and chamber ensemble

Performance Notes

Instrumentation: Piccolo, E-flat Clarinet, Bass Clarinet, Bassoon, Trumpet (B-Flat), Trombone, Tuba, Percussion 1 (kick drum, snare drum, 3 wood blocks: low, medium, and high), Percussion 2 (vibraphone, concert bass drum, floor tom, tambourine, turntable with pre-recorded 7in.), Piano, 2 Violins, Viola, Cello, Bass, and Solo Violin.

Special Note Heads: A few special note heads are used throughout the piece to indicate specific playing techniques. These occur only in the percussion 2, piano, and solo violin parts.

"x" note heads are used in conjunction with the floor tom in the 2nd percussion part and indicate that the tambourine should be placed on the head of the floor tom (held in place with the non-stick hand) while the floor tom head is struck. The result should partially mute the resonance of the drum while allowing the zils (or jingles) to vibrate freely.

"slashed" note heads are used in conjunction with the floor tom and indicate that the head should be muted with a towel or rag with the non-stick hand.

"triangle" note heads are used in the solo violin part to indicate indeterminate extreme high register pitches.

"square" note heads are used in the piano part to indicate dense cluster chords. Pitch is indeterminate although the upper and lower most note heads indicate a general register range.

Use of Turntable: The second percussion part utilizes a record player (turntable) and pre-recorded 7in. record. The volume control for this device must be accessible to the turntable operator. The turntable should be played through a single speaker source embeded somewhere within the ensemble (not through a "house system").

"Side A" of the record contains an improvised 3 violin cadenza. The record begins playing in measure 260, with the needle being placed on the record on beat one of that measure. The playback volume for "Side A" should be preset before the performance begins (i.e. soundcheck) and the placement of the needle on the record should be audible. The solo violin line sustains until the recording begins and then fades out. Once the violin fades out, no other musicians play for the duration of the recording. The release of the last note of the last sustained notes of the recording signals the downbeat of measure 262. Once the recording has concluded, the turntable operator (perc. 2) should immediately fade the volume to zero, and then remove the needle and flip the record to "Side B".

"Side B" of the record contains a solo violin performing an adapted excerpt from Roger Reynolds's *Aspiration*. The recording begins on beat two of measure 504. The turntable operator should turn up the volume (to the preset level) before dropping the needle, so that its placement is audible. During "Side B" the ensemble and solo violin play along with the record. The recorded material on the record is divided into twelve phrases, with the last one ending on a very long sustained note. The recorded performance is approximately notated in the percussion 2 part. There is a long fermata for each phrase. During each fermata the ensemble sustains their chord while the solo violin line glissandos upward. Once the sustained note of the twelfth phrase is reached, metered time returns (measure 518). The solo violin line fades out with the recording in the penultimate measure of the piece. The last measure of the piece contains only the sound of the needle entering the runout groove of the record, during which the turntable operator should slowly fade the volume to zero (over a duration of approximately ten seconds).

Misc/Other: Measure 399 contains an improvised violin cadenza, the duration of which is at the discretion of the soloist. The downbeat of the next measure should not occur until the soloist has signaled to the conductor that the cadenza has concluded.

In instances where the two percussionists play "hocketing" bass drum lines, a balance should attempt to be achieved so that the two instruments in combination create a "heartbeat-like" sound. In practical terms, this means that the second of the two hits (kick drum) should be slightly louder than the first (concert bass drum). The percussion 2 player should experiment to find a mallet that will allow this effect to be produced best, however, it is anticipated that a vibraphone mallet should work well (vs. a traditional concert bass drum beater).

Beginning in measure 153, the viola player should use a chopstick (or perhaps knitting needle) to perform "col legno battuto".

Asphyxiation

Andrew Tholl

$\text{♩} = 92$

Piccolo

Clarinet in Eb

Bass Clarinet in Bb

Bassoon

Trumpet in Bb

Trombone

Tuba

Percussion 1
kick drum

Percussion 2
Vibraphone:
motor on (slow)

Piano

Solo Violin

Violin I

Violin II

Viola

Violoncello

Contrabass

$\text{♩} = 92$

Copyright © 2012 Andrew Tholl

10

Picc. *f*

E♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Tba. *mp* *f*

Perc. *f* *f* *f*

Vib. *f*

Pno. *f*

Solo Vln. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

low/med./high wood blocks

5

3

3

8va

8va

16 **A**

Picc. *f* *f* *mp* *f*

E♭ Cl. *f* *f* *mp* *f*

B. Cl. *f* *f* *mp* *f* *mp*

Bsn. *f* *f* *f* *mp*

Tpt. *mp* *mp*

Tbn. *mp* *mp*

Tba. *mp* *mp*

Perc. *f* *f* *f* *mf*

Vib. *f* *f* *f* *mf*

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

Solo Vln. -

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *f* *mp* *f* *mp*

Vc. *mp*

Cb. *mp*

21

Picc. *mp* *n*

E♭ Cl. *mp* *n*

B. Cl. *n*

Bsn. *n*

Tpt. *mf* *mp* *n*

Tbn. *mf* *n*

Tba. *mf* *n*

Perc.

Vib.

Pno.

Solo Vln. *f* 3

Vln. I (8) *p* *n*

Vln. II 3 *mp* *p* *n*

Vla. *f* *p* *n*

Vc. *f* 6 *f* *p* *n*

Cb. *f* 6 *f* *p* *n*

Detailed description: This page of a musical score, numbered 21, contains staves for various instruments. The woodwind section includes Piccolo, E-flat Clarinet, B-flat Clarinet, Bassoon, Trumpet, Trombone, and Tuba, with dynamics ranging from *mp* to *n*. The brass section includes Trumpet, Trombone, and Tuba, with dynamics from *mf* to *n*. The percussion section includes Vibraphone and Piano. The string section includes Solo Violin, Violin I (starting with a first ending bracket of 8 measures), Violin II (starting with a first ending bracket of 3 measures), Viola, Violoncello, and Contrabass. Dynamics for strings range from *f* to *n*. The score features complex phrasing with many notes tied across measures and various articulation marks.

29

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

n < *n* < *n* < *fp* → molto vib. *gliss.* sul pont. *tr* ord. sul pont. ord. → molto sul pont. ord. *fp* < *fp* > *n* <

3

8va

36

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Annotations: *f*, *fp*, *gliss. #*, *molto vib.*, *non vib.*, *molto vib.*, *6*, *3*, *5*

rit. . . .

41

Picc.
 Eb Cl.
 B. Cl.
 Bsn.

Tpt.
 Tbn.
 Tba.

Perc.
 Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B A tempo

accel. . . . ♩ = 120

Picc. *mp* *f*

E♭ Cl. *mp* *f*

B. Cl. *mp* *f*

Bsn.

Tpt. *mp* *mf*

Tbn. *mp* *mf*

Tba.

Perc.

Vib. *f*

Pno. *f*

Solo Vln. ord/non vib. *f* *gliss.* *fp < ff* *fp < ff*

B A tempo

accel. . . . ♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

→ molto vib. ←

n < *fp* < > *ff* *fp* < *ff* *fp* < *fp* <

→ molto vib. ←

60

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

> < *f*

64

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

67

Picc. *f* *mp*

E♭ Cl. *f* *mp*

B. Cl. *f* *mp*

Bsn. *f* *mp*

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Perc. *ff* 6 5 5 5

Vib. *f*

Pno. *f* *ff* 5

Solo Vln. *fp* *f* 3 3 5

C

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

71

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Perc.

Vib. To Perc. Percussion bass drum *f*

Pno.

Solo Vln. *gliss.* 7 3 5 *fp* *gliss.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

77

Picc. *p*

E♭ Cl. *fp*

B. Cl. *fp*

Bsn. *fp*

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Perc. To Vibes.

Pno.

Solo Vln. *ff* 5 *gliss.* *fp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

rit. ♩ = 92

Picc. *f* *f*

E♭ Cl. *f*

B. Cl. *p* *mf*

Bsn. *p* *mf*

Tpt.

Tbn.

Tba.

Perc.

Perc. Vibraphone *f*

Pno. *ff*

Solo Vln. *ff* *molto vib.*

D

rit. ♩ = 92

Vln. I *p* *mf* *p* *mf* *gliss.*

Vln. II *p* *mf* *p* *mf* *gliss.*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *pizz.* *f*

90

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

99

Picc. *f*

E♭ Cl. *f*

B. Cl. *mf* *f*

Bsn. *f*

Tpt. *mf*

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. 3 5 *f* 5 3

Vib.

Pno. *f*

Solo Vln. *ff* *ff* *fp*

E

Vln. I

Vln. II

Vla.

Vc. *mf* *f*

Cb. *mf* *f*

Detailed description: This page of a musical score, numbered 18, contains measures 99 through 104. A section marker 'E' is placed above the Piccolo staff at the beginning of measure 99. The score is arranged in systems. The first system includes Piccolo, E-flat Clarinet, B-flat Clarinet, and Bassoon. The second system includes Trumpet, Trombone, and Tuba. The third system includes Percussion and Vibraphone. The fourth system includes Piano. The fifth system features a Solo Violin. The sixth system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *fp* (fortissimo piano). The Solo Violin part shows a dynamic shift from *ff* to *fp* between measures 102 and 103. The section marker 'E' appears again above the Violin I staff at the start of measure 103.

108

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

116

F

accel.

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

F

accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

123 - ♩ = 132

G

Picc.
 Eb Cl.
 B. Cl.
 Bsn.

Tpt.
 Tbn.
 Tba.

Perc.
 Vib.
 Labels: snare drum, ff, Percussion, bass drum/floor tom, mf

Pno.
 Labels: ff, 3, 5, dynamic markings

Solo Vln.
 Labels: > f, <, 3, 5, ♩ = 132, G

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
 Labels: f, dynamic markings

129

Picc. *[Rest]*

E♭ Cl. *[Rest]*

B. Cl. *[Rest]*

Bsn. *[Rest]*

Tpt. *[Rest]*

Tbn. *[Rest]*

Tba. *[Rest]*

Perc. *[mf]* *[f]*

Perc. *[mf]* *[f]*

Pno. *[ff]*

Solo Vln. *[ff]*

Vln. I *[n]* *[f]*

Vln. II *[n]* *[f]*

Vla. *[n]* *[f]*

Vc. *[n]* *[f]*

Cb. *[n]* *[f]*

Detailed description: This page of a musical score covers measures 129 to 133. The woodwind section (Piccolo, E-flat Clarinet, B-flat Clarinet, Bassoon, Trumpet, Trombone, and Tuba) is mostly at rest. The percussion section features a rhythmic pattern of eighth notes with accents, starting at a mezzo-forte (*mf*) dynamic and increasing to fortissimo (*f*) by measure 133. The piano part consists of sustained chords in the left hand and a melodic line in the right hand that begins in measure 133 with a fortissimo (*ff*) dynamic. The solo violin part has a melodic line starting in measure 130 with a fortissimo (*ff*) dynamic. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays sustained notes with a dynamic range from piano (*n*) to fortissimo (*f*).

This page of a musical score contains measures 134 through 137. The score is written for a symphony orchestra and includes parts for Piccolo (Picc.), E-flat Clarinet (Eb Cl.), B-flat Clarinet (B. Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion (Perc.), Piano (Pno.), Solo Violin (Solo Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 134 with a 2/4 time signature. The key signature has one sharp (F#). The tempo is marked with a metronome symbol. The dynamics are marked as follows: *f* (forte) for the Tpt., Tbn., and Tba. parts in measure 135; *f* for the Perc. parts in measures 135 and 136; *mf* (mezzo-forte) for the Perc. parts in measure 136; and *ff* (fortissimo) for the Pno. part in measure 136. The score concludes at measure 137 with a 3/4 time signature.

The Solo Vln. part consists of long, sustained notes with hairpins indicating a gradual increase in volume. The string sections (Vln. I, Vln. II, Vla., Vc., and Cb.) play sustained notes with hairpins indicating a gradual increase in volume. The woodwinds (Tpt., Tbn., and Tba.) play short, accented phrases in measures 135 and 137. The percussion parts play rhythmic patterns in measures 134, 135, and 136.

141

Picc. *ff*

E♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Tpt. *f* *mf*

Tbn. *f*

Tba. *f*

Perc. *f* *mf*

Perc. *mf* *mf*

Pno. *ff*

Solo Vln.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *To Chopstick*

Vc. *f*

Cb. *f*

147

Picc. *f* 3 5

E♭ Cl. *f* 3 5

B. Cl. *ff*

Bsn. *ff*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc.

Perc.

Pno.

Solo Vln. *f* *fp* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 147 to 150. The instrumentation includes Piccolo, Eb Clarinet, Bb Clarinet, Bassoon, Trumpet, Trombone, Tuba, Percussion (two staves), Piano, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 3/8 time. The Piccolo and Eb Clarinet parts feature a melodic line with triplets and a fifth note, marked with a forte (*f*) dynamic. The Bb Clarinet and Bassoon parts play a rhythmic pattern of eighth notes, with the Bassoon marked *ff*. The Trumpet and Trombone parts play a rhythmic pattern of eighth notes, with the Trombone marked *f*. The Tuba part plays a sustained note marked *f*. The Percussion parts play a rhythmic pattern of eighth notes. The Piano part plays a sustained note marked *f*. The Solo Violin part plays a melodic line with a dynamic range from *f* to *fp* to *f*. The Violin I and Violin II parts play a rhythmic pattern of eighth notes. The Viola part plays a sustained note. The Violoncello and Contrabass parts play a sustained note marked *f*.

$\text{♩} = 144$
H

152

Picc. ff n ff

E♭ Cl. ff n ff

B. Cl. ff n ff

Bsn. ff n ff

Tpt. ff n ff

Tbn. ff n ff

Tba. ff n ff

Perc. f mf

Perc. place tambourine on floor tom head

Pno. ff

Solo Vln. n mf

$\text{♩} = 144$
H

Vln. I

Vln. II

Vla. ff

Vc. f

Cb. f

col legno batutto with chopstick

159

I

Picc. *n* *f* *fp*

E♭ Cl. *n* *f* *fp*

B. Cl. *n* *fp*

Bsn. *n* *fp*

Tpt. *n* *fp*

Tbn. *n* *fp*

Tba. *n* *fp*

Perc. *n*

Perc. *n*

Pno. *n*

Solo Vln. *n*

I

Vln. I *f*

Vln. II *f*

Vla. *n*

Vc. *n*

Cb. *n*

165

Picc. *mf*

E♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Perc. *f* *mf*

Pno. *mf*

Solo Vln. → *molto vib.*

Vln. I

Vln. II

Vla. *mf*

Vc. *fp*

Cb. *fp*

172

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

fp

fp

fp

ff

178

This musical score page contains measures 178 through 181. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line starting in measure 179 with dynamics *n* and *f*.
- E♭ Cl.**: E-flat Clarinet, playing a melodic line starting in measure 179 with dynamics *n* and *f*.
- B. Cl.**: B-flat Clarinet, playing a melodic line starting in measure 179 with dynamics *n* and *f*.
- Bsn.**: Bassoon, playing a melodic line starting in measure 179 with dynamics *n* and *f*.
- Tpt.**: Trumpet, silent.
- Tbn.**: Trombone, silent.
- Tba.**: Tuba, silent.
- Perc.**: Percussion, playing a rhythmic pattern of eighth notes with 'x' marks above them.
- Pno.**: Piano, playing a melodic line starting in measure 181 with dynamics *f*.
- Solo Vln.**: Solo Violin, playing a melodic line with triplets and sixteenth-note patterns, dynamics *n* and *ff*.
- Vln. I**: Violin I, silent.
- Vln. II**: Violin II, silent.
- Vla.**: Viola, playing a rhythmic pattern of eighth notes.
- Vc.**: Violoncello, playing a sustained melodic line.
- Cb.**: Contrabass, playing a sustained melodic line.

182

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

185 **J**

Picc. *f*

E♭ Cl.

B. Cl.

Bsn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. *To Vibes.*

Perc.

Pno. *ff*

Solo Vln. *ff*

Vln. I *f*

Vln. II *f*

Vla. *f* ord.

Vc. *f*

Cb. *f*

191

Picc. *ff* *f* *f*

E♭ Cl.

B. Cl.

Bsn. *ff* *f* *f*

Tpt. *ff* *f* *f*

Tbn. *ff* *f* *f*

Tba. *ff* *f* *f*

Perc.

Perc.

Pno.

Solo Vln. *ff* *ff*

Vln. I

Vln. II

Vla.

Vc. *ff* *f*

Cb. *ff* *f*

Detailed description: This page of a musical score covers measures 191 to 195. The score is arranged in a multi-staff format. The Piccolo (Picc.) part has a rhythmic pattern of eighth notes with slurs. The Clarinet in E-flat (E♭ Cl.) and Bassoon (B. Cl.) parts are mostly silent. The Bassoon (Bsn.) part has a rhythmic pattern of eighth notes. The Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.) parts have a melodic line starting with a fortissimo (ff) dynamic and transitioning to a forte (f) dynamic. The Percussion (Perc.) parts are silent. The Piano (Pno.) part has a chordal accompaniment. The Solo Violin (Solo Vln.) part has a melodic line starting with a fortissimo (ff) dynamic and transitioning to a forte (f) dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts have a rhythmic pattern of eighth notes. The Viola (Vla.) part has a rhythmic pattern of eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) parts have a melodic line starting with a fortissimo (ff) dynamic and transitioning to a forte (f) dynamic. The time signature changes from 4/4 to 3/4 at the end of measure 195.

198

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

f

n

ff

p

Vibraphone

K

205 - ♩ = 82

accel. ♩ = 96

Picc.
 Eb Cl.
 B. Cl.
 Bsn.

Tpt.
 Tbn.
 Tba.

Perc.

Vib.
f
p
 To Turntable

Pno.
f
p

Solo Vln.
f

K

♩ = 82

accel. ♩ = 96

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.
f

213

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

n

ff

fp

ff

→ molto vib./sul pont

⊕

221

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *fp* *ff*

226

L

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

→ molto vib./sul pont

3

5

6 6 6 3 6 6 6

fp *ff*

L

230

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

continue gesture with accelerando

n

ff

6

6

6

3

234

Picc.
 Eb Cl.
 B. Cl.
 Bsn.
 Tpt.
 Tbn.
 Tba.
 Perc.
 Vib.
 Pno.
 Solo Vln.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

→ molto vib./sul pont
 ff

3 3 5

Detailed description: This page of a musical score covers measures 234 to 239. The instrumentation includes Piccolo, E-flat Clarinet, Bass Clarinet, Bassoon, Trumpet, Trombone, Tuba, Percussion, Vibraphone, Piano, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Solo Violin part features a melodic line with triplets and a five-note phrase, marked with 'molto vib./sul pont' and 'ff'. The woodwinds and strings provide harmonic support with various rhythmic patterns.

242 **M**

Picc. *f*

E♭ Cl.

B. Cl.

Bsn.

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc.

Vib.

Pno.

Solo Vln. *ff* *p* *f*

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

turntable

Start "Side A"

fade out after recording begins

n

♩ = 84

N

263

Picc. *p* *ff p*

E♭ Cl. *p* *ff* *p* *ff* *p*

B. Cl. *p* *ff* *p* *ff* *p* *ff*

Bsn. *p* *ff* *p* *ff* *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff* *p* *ff* *p*

Tba. *ff* *ff* *ff*

Perc. *ff* 6 5 3 3 3 5 *ff* *ff* 6 5
To Perc.

Pno. *ff* 5 5 5 5

Solo Vln.

Vln. I *p* *ff p*

Vln. II *p* *ff* *p* *ff*

Vla. *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff*

Vc. *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n*

Cb. *ff* *ff* *ff*

266

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

E♭ Cl. *ff* *p ff* *p ff*

B. Cl. *p ff p* *ff p* *ff p ff p ff p*

Bsn. *ff p ff p ff p* *ff p ff p ff*

Tpt. *p* *ff* *p*

Tbn. *ff p* *ff p* *ff p ff p*

Tba. *ff* *ff* *ff*

Perc. *ff* *ff*

Pno.

Solo Vln.

Vln. I *ff p* *ff p* *ff*

Vln. II *p ff* *p ff* *p ff*

Vla. *n ff* *n ff* *n ff*

Vc. *ff n* *ff n* *ff n*

Cb. *ff* *ff* *ff*

270

Picc. *p* *ff p*

E♭ Cl. *p* *ff p* *ff p*

B. Cl. *ff p* *ff p* *ff p*

Bsn. *p* *ff p* *ff*

Tpt. *ff* *p*

Tbn. *ff p*

Tba. *ff* *ff*

Perc. *ff* *ff* *ff*

Percussion

Pno.

Solo Vln.

Vln. I *p* *ff p*

Vln. II *p* *ff p* *ff*

Vla. *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff*

Vc. *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff*

Cb. *ff* *ff*

273

Picc. *ff p* *ff* *fp* *ff*

E♭ Cl. *ff p* *ff* *fp* *ff*

B. Cl. *ff p* *ff p* *ff* *fp* *ff*

Bsn. *p* *ff* *p* *ff* *fp* *ff*

Tpt. *ff* *ff*

Tbn. *ff p* *ff* *ff*

Tba. *ff* *ff* *ff*

Perc. *ff* *n* *ff* *5*

Perc. bass drum *ff* *n* To Vibes. *f* Vibraphone *ff*

Pno. *f* *ff*

Solo Vln. *f*

Vln. I *ff p* *ff* *fp* *ff*

Vln. II *p* *ff* *p* *fp* *ff*

Vla. *ff* *n* *ff* *n* *ff* *fp* *ff* *gliss.*

Vc. *ff* *n* *ff* *fp* *ff* *gliss.*

Cb. *ff* *ff* *fp* *ff*

O

♩ = 112 *gliss.* *8va*

280

Picc. *n* *n < f* *fp* *ff* *ff*

E♭ Cl. *n < f* *fp* *ff* *ff*

B. Cl. *fp* *ff* *ff*

Bsn. *fp* *ff* *ff*

Tpt. *ff* *ff*

Tbn. *ff* *ff*

Tba. *ff* *ff*

Perc. *ff* *ff* *ff* *ff*

Vib. *f* *f* *f* *f*

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

Solo Vln. *f* *f* *ff* *mp*

Vln. I *f* *fp* *ff* *ff*

Vln. II *f* *fp* *ff* *ff*

Vla. *f* *fp* *ff* *ff*

Vc. *f* *fp* *ff* *ff*

Cb. *f* *fp* *ff* *ff*

288

This page of a musical score covers measures 288 to 292. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a sustained note with *ff* dynamics.
- E♭ Cl.**: Eb Clarinet, playing a sustained note with *ff* dynamics.
- B. Cl.**: B. Clarinet, playing a sustained note with *ff* dynamics.
- Bsn.**: Bassoon, playing a sustained note with *ff* dynamics.
- Tpt.**: Trumpet, playing a sustained note with *ff* dynamics.
- Tbn.**: Trombone, playing a sustained note with *ff* dynamics.
- Tba.**: Tuba, playing a sustained note with *ff* dynamics.
- Perc.**: Percussion, featuring a triplet of eighth notes starting in measure 288, followed by sixteenth-note patterns. Dynamics range from *ff* to *f*.
- Vib.**: Vibraphone, playing a sustained chord with *ff* dynamics.
- Pno.**: Piano, playing a sustained chord with *ff* dynamics.
- Solo Vln.**: Solo Violin, playing a sustained note with *ff* dynamics.
- Vln. I**: Violin I, playing a sustained note with *ff* dynamics.
- Vln. II**: Violin II, playing a sustained note with *ff* dynamics.
- Vla.**: Viola, playing a sustained note with *ff* dynamics.
- Vc.**: Violoncello, playing a sustained note with *ff* dynamics.
- Cb.**: Contrabass, playing a sustained note with *ff* dynamics.

The score includes various musical notations such as dynamics (*ff*, *f*), articulation marks, and performance instructions like *8va* for the Violin I part.

P

294

Picc. *ff* *ff* *f*

E♭ Cl. *ff* *ff* *f*

B. Cl. *ff* *ff* -

Bsn. *ff* *ff* -

Tpt. *ff* *ff* -

Tbn. *ff* *ff* -

Tba. *ff* *ff* -

Perc. *f* *f* *f* *f* *mf*

Vib. To Perc. -

Pno. *ff*

Solo Vln. *ff*

Vln. I *ff* *ff* *f*

Vln. II *ff* *ff* *f*

Vla. *ff* *ff* *f*

Vc. *ff* *ff* -

Cb. *ff* *ff* -

299

This musical score page features the following instruments and parts:

- Picc.**: Piccolo, playing a melodic line with slurs and accents.
- E♭ Cl.**: Eb Clarinet, playing a melodic line with slurs and accents.
- B. Cl.**: B Clarinet, with a whole rest.
- Bsn.**: Bassoon, with a whole rest.
- Tpt.**: Trumpet, with a whole rest.
- Tbn.**: Trombone, with a whole rest.
- Tba.**: Tuba, with a whole rest.
- Perc.**: Percussion, playing a steady eighth-note pattern.
- Vib.**: Vibraphone, with a whole rest.
- Pno.**: Piano, playing a chordal accompaniment with a crescendo leading to a dynamic change.
- Solo Vln.**: Solo Violin, with a whole rest.
- Vln. I**: Violin I, playing a melodic line with slurs and accents.
- Vln. II**: Violin II, playing a melodic line with slurs and accents.
- Vla.**: Viola, playing a melodic line with slurs and accents.
- Vc.**: Violoncello, with a whole rest.
- Cb.**: Contrabass, with a whole rest.

Q

304

Picc. *ff*

E♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Perc. *ff*

Vib. *ff*

Pno. *fff* *f* *gliss.*

Solo Vln. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

Cb. *ff*

309 **accel.** **R** ♩ = 146

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

E♭ Cl. $\frac{3}{4}$

B. Cl. $\frac{3}{4}$

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

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

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

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

Perc. $\frac{3}{4}$ *f*

Vib. Percussion bass drum/floor tom *mf*

Pno. *p*

Solo Vln. *gliss.*

Vln. I **accel.** **R** ♩ = 146

Vln. II $\frac{3}{4}$

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

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

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

318

Picc. *mf* *ff*

E♭ Cl. *mf* *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Perc. *mf* *ff*

Perc. *mf* *ff*

Pno. *mf* *ff*

Solo Vln. *mf* *ff*

Vln. I *p* < *f* *p* < *f* *p* < *f* *p* < *f*

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

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

Vc. *mf* *ff*

Cb. *mf* *ff*

326

Picc. *f*

E♭ Cl. *f*

B. Cl.

Bsn. *fp* *ff*

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno. *ff*

Solo Vln.

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *ff*

Cb. *ff*

333

S

Musical score for page 56, measures 333-342. The score includes parts for Piccolo, Eb Clarinet, B. Clarinet, Bassoon, Trumpet, Trombone, Tuba, Percussion, Piano, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. A section marker 'S' is present at the beginning of the page.

Instrument Parts:

- Picc.**: Rest
- E♭ Cl.**: Rest
- B. Cl.**: Rest
- Bsn.**: Rest
- Tpt.**: *mf* (measures 333-334), *f* (measures 335-336), *ff* (measures 337-338)
- Tbn.**: *mf* (measures 333-334), *f* (measures 335-336), *ff* (measures 337-338)
- Tba.**: *mf* (measures 333-334), *f* (measures 335-336), *ff* (measures 337-338)
- Perc.**: *ff* (measures 337-338)
- Perc.**: *f* (measures 337-338)
- Pno.**: Sustained chords
- Solo Vln.**: Rest
- Vln. I**: Rest
- Vln. II**: Rest
- Vla.**: Rest
- Vc.**: Sustained chords
- Cb.**: Sustained chords

T

342

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

T pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

350

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Detailed description: This page of a musical score covers measures 350 to 355. The instrumentation includes Piccolo, Eb Clarinet, B. Clarinet, Bassoon, Trumpet, Trombone, Tuba, Percussion (two staves), Piano, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Piccolo, Eb Clarinet, B. Clarinet, Bassoon, Trumpet, Trombone, Tuba, and both Percussion staves are silent throughout the entire passage. The Piano part begins in measure 350 with a *mf* dynamic, playing a complex, rhythmic pattern of sixteenth and thirty-second notes. The Solo Violin part also begins in measure 350 with a melodic line featuring slurs and accents. The Violin I and Violin II parts play a rhythmic accompaniment of eighth notes with slurs. The Viola, Violoncello, and Contrabass parts play a similar rhythmic accompaniment, with the Viola in alto clef and the other two in bass clef. The score is written in a key signature of one flat and a 2/4 time signature.

356

Picc. *mf* *fp* < *fp* < *mf* *fp* < *mf* *fp* < *mf* < *mf*

E♭ Cl.

B. Cl.

Bsn.

Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Perc. *f*

Perc. *mf*

Pno.

Solo Vln. *fp* < *fp* < *fp* < *fp* <

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 356 to 360. The Piccolo part features a complex melodic line with dynamic markings of *mf*, *fp*, and *mf*. The strings (Solo Violin, Violins I & II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment of eighth notes. The Percussion parts include a strong *f* dynamic and a *mf* dynamic. The Piano part provides a harmonic accompaniment. The woodwinds (E♭ Clarinet, B♭ Clarinet, Bassoon, Trumpets, Trombones, and Tubas) have rests in measures 356-358 and enter in measure 359 with a *mp* dynamic.

This musical score page, numbered 60, features a complex orchestral arrangement. The Piccolo part (top) is highly active, starting at measure 362 with a dynamic range from *p* to *f*, and later featuring *fp* and *mf* markings. The Piano part (middle) provides a rhythmic accompaniment, moving from *mf* to *ff*. The Solo Violin part (lower middle) is also highly active, with dynamics ranging from *mf* to *ff* and *fp* markings. The woodwind section includes Eb Clarinet, B Clarinet, Bassoon, Trumpet, Trombone, and Tuba. The percussion section consists of two parts. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of one sharp (F#) and a common time signature (C).

U

Musical score for page 61, measures 367-370. The score includes parts for Piccolo, Eb Clarinet, Bb Clarinet, Bassoon, Trumpet, Trombone, Tuba, Percussion, Piano, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *mf* to *ff*. A 'U' marking is present above the Piccolo staff at measure 370.

Measures 367-370:

- Picc.: *mf* to *fp* to *ff*
- E♭ Cl.: *f* to *fp* to *ff*
- B. Cl.: *ff*
- Bsn.: *ff*
- Tpt.: *ff*
- Tbn.: *ff*
- Tba.: *ff*
- Perc.: *f* to *mf*
- Pno.: *fp* to *ff*
- Solo Vln.: *ff* to *fp* to *ff*
- Vln. I: *ff*
- Vln. II: *ff*
- Vla.: *ff*
- Vc.: *ff*
- Cb.: *ff*

372

Picc. *[Rest]*

E♭ Cl. *[Rest]*

B. Cl. *mf* *[Quarter notes]*

Bsn. *mf* *[Quarter notes]*

Tpt. *mf* *[Quarter notes]*

Tbn. *mf* *[Quarter notes]*

Tba. *mf* *[Quarter notes]*

Perc. *f* *[Quarter notes]*

Perc. *[Quarter notes]*

Pno. *[Rest]*

Solo Vln. *fff* *[Sustained notes]*

Vln. I *[Rest]*

Vln. II *[Rest]*

Vla. *[Rest]*

Vc. *[Rest]*

Cb. *[Rest]*

378

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

f

improvised textured noise

ff

arco

arco

f

V

384

Picc. *f*

E♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. *f*

Perc. *f*

Pno.

Solo Vln. *ff* *→ molto vib.* *→*

Vln. I

Vln. II

Vla.

Vc. *ff*

Cb. *ff*

390

Picc. *f*

E♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. *ff*

Perc. *f*

Pno.

Solo Vln.

Vln. I *arco ff*

Vln. II *arco ff*

Vla. *arco ff*

Vc. *ff*

Cb. *ff*

396 $\text{♩} = 73$ **W**

Picc. *f* *ff* *fp* *ff* *fp*

E♭ Cl. *f* *ff* *fp* *ff* *fp*

B. Cl. *ff* *fp* *ff* *fp* *ff* *fp*

Bsn. *ff* *fp* *ff* *fp* *ff*

Tpt. *ff* *fp*

Tbn. *ff* *fp* *ff* *fp*

Tba. *ff*

Perc. 6 3 6

Pno. *ff* 5 5 5

Solo Vln. *ff* *f* *8va* *cadenza (improvised)*

Vln. I *ff* *fp* *ff* *fp*

Vln. II *ff* *fp*

Vla. *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Vc. *ff* *fp* *ff* *fp* *ff* *fp*

Cb. *ff* *ff*

402

Picc. *ff fp* *ff fp* *ff fp*

E♭ Cl. *ff fp* *ff fp* *ff fp*

B. Cl. *ff fp* *ff fp* *ff fp*

Bsn. *fp* *ff fp* *ff fp*

Tpt. *ff fp* *ff fp* *ff fp*

Tbn. *ff fp* *ff fp* *ff fp*

Tba. *ff* *ff* *ff*

Perc. 6 6 6

Perc. 6 6 6

Pno. 5 5

Solo Vln. *mf*

Vln. I *ff fp* *ff fp* *ff fp*

Vln. II *ff fp* *ff fp* *ff fp*

Vla. *fp* *ff fp* *ff fp*

Vc. *ff fp* *ff fp* *ff fp*

Cb. *ff* *ff* *ff*

$\text{♩} = 110$

405

Picc. $\text{♩} = 110$

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *f*

ff *f*

ff *f*

n

$\text{♩} = 110$

→ add bow pressure/distortion

Detailed description: This page of a musical score covers measures 405 to 408. The tempo is marked as quarter note = 110. The score includes parts for Piccolo, E-flat Clarinet, Bass Clarinet, Bassoon, Trumpet, Trombone, Tuba, two Percussion parts, Piano, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The time signature is 6/4. The Solo Violin part has a performance instruction: '→ add bow pressure/distortion'. The Percussion parts feature sixteenth-note patterns with accents. The Piano part has a five-measure rest in the first measure. The Violoncello and Contrabass parts play a melodic line with dynamics *ff* and *f*. The Tuba part has a dynamic *ff* and a five-measure rest. The Solo Violin part has a dynamic *n* and a five-measure rest. The Violin I part has a dynamic *f* and a five-measure rest. The Violin II part has a dynamic *f* and a five-measure rest. The Viola part has a dynamic *f* and a five-measure rest. The Violoncello part has a dynamic *f* and a five-measure rest. The Contrabass part has a dynamic *f* and a five-measure rest. The Piccolo part has a dynamic *f* and a five-measure rest. The E-flat Clarinet part has a dynamic *f* and a five-measure rest. The Bass Clarinet part has a dynamic *f* and a five-measure rest. The Bassoon part has a dynamic *f* and a five-measure rest. The Trumpet part has a dynamic *f* and a five-measure rest. The Trombone part has a dynamic *f* and a five-measure rest. The Tuba part has a dynamic *f* and a five-measure rest. The Percussion parts have a dynamic *f* and a five-measure rest. The Piano part has a dynamic *f* and a five-measure rest. The Solo Violin part has a dynamic *f* and a five-measure rest. The Violin I part has a dynamic *f* and a five-measure rest. The Violin II part has a dynamic *f* and a five-measure rest. The Viola part has a dynamic *f* and a five-measure rest. The Violoncello part has a dynamic *f* and a five-measure rest. The Contrabass part has a dynamic *f* and a five-measure rest.

X

409

Picc. *ff*

E♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno. *ff*

Solo Vln.

X

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb.

411

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 411, 412, and 413. The Piccolo part features a complex rhythmic pattern of eighth and sixteenth notes with various accents and slurs. The Eb Clarinet and Piano parts have similar intricate textures. The B. Clarinet and Bassoon parts provide harmonic support with sustained notes and occasional melodic fragments. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a steady, rhythmic accompaniment. The Solo Violin part is silent. The Percussion parts are also silent. The score is written in a key with one flat and a 3/4 time signature.

414

Picc. *fp*

E♭ Cl. *fp*

B. Cl. *fp*

Bsn. *fp*

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno. *fp*

Solo Vln.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

Detailed description: This page of a musical score covers measures 414, 415, and 416. The score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Eb Clarinet, Bb Clarinet, and Bassoon, all of which have active parts with dynamic markings of *fp* (fortissimo piano). The brass section (Trumpet, Trombone, Tuba) and Percussion are currently silent. The Piano part features a complex texture with multiple voices and a *fp* marking. The string section consists of Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass, all playing active parts with *fp* dynamics. The key signature has two flats, and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Y

417

Musical score for measures 417-420. The score includes parts for Picc., Eb Cl., B. Cl., Bsn., Tpt., Tbn., Tba., Perc., Pno., and Solo Vln. The Solo Vln. part is marked *ff*. The Perc. part includes a floor tom (muted with towel) marked *mp*. The woodwinds and strings play sustained notes with long slurs.

Y

Musical score for measures 417-420. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The strings play sustained notes with long slurs.

421

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

424

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 424, 425, and 426. The instrumentation includes Piccolo, E♭ Clarinet, Bass Clarinet, Bassoon, Trumpet, Trombone, Tuba, Percussion (two staves), Piano, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 424 and 425 are mostly rests for the woodwinds and strings, with a rhythmic pattern in the second Percussion staff. Measure 426 features a complex solo violin line with many accidentals and dynamics, while the rest of the ensemble plays sustained notes.

427

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

430 **Z**

Picc. *ff*

E♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. *To Vibes.*

Perc. *To Vibes.*

Pno. *ff*

Solo Vln. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

432

Picc. 4/4 15 16

E♭ Cl. 4/4 15 16

B. Cl. 4/4 15 16

Bsn. 4/4 15 16

Tpt. 4/4 15 16

Tbn. 4/4 15 16

Tba. 4/4 15 16

Perc. 4/4 15 16

Perc. 4/4 15 16

Pno. 4/4 15 16

Solo Vln. 4/4 15 16

Vln. I 4/4 15 16

Vln. II 4/4 15 16

Vla. 4/4 15 16

Vc. 4/4 15 16

Cb. 4/4 15 16

434

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

AA

♩ = 60

436

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

AA

♩ = 60

439

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *pp* *mf* *fp* *fp*

3 3 3 3 3

6 3 5

8va

Detailed description: This page of a musical score contains measures 439 through 443. The score is arranged in systems for various instruments. The woodwind section (Piccolo, E-flat Clarinet, B-flat Clarinet, Bassoon) and brass section (Trumpet, Trombone, Tuba) are currently silent, indicated by horizontal lines. The Percussion part is also silent. The Vibraphone and Piano parts feature complex rhythmic patterns with triplets and sustained chords. The Solo Violin part is highly active, starting with a forte (*f*) dynamic and featuring a sixteenth-note scale, followed by a sixteenth-note triplet, a fortissimo (*fp*) dynamic with a hairpin, and a five-note phrase. The string sections (Violin I, Violin II, Viola, Violoncello, Contrabasso) are silent.

$\text{♩} = 140$

444

Picc. *f*

E♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc.

Vib. *pp* *mf* To Perc.

Pno. *pp* *mp* *f*

Solo Vln. *n* *fp* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

BB

$\text{♩} = 140$

453

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Percussion
bass drum

f *mf*

n *n* *f* *fp*

→ molto vib./distortion

CC

461

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

CC

469

Picc. 

E♭ Cl. 

B. Cl. 

Bsn. 

Tpt. 

Tbn. 

Tba. 

Perc. 

Perc. 

Pno. 

Solo Vln. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

475

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

480

Picc. *cresc.*

E♭ Cl. *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

Tpt. *cresc.*

Tbn. *cresc.*

Tba. *cresc.*

Perc. *cresc.*

Perc. *cresc.*

Pno. *cresc.*

Solo Vln. *fp* *fp* *f*
ord → molto vib./distortion *ord → molto vib./distortion*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

487

$\text{♩} = 140$ molto accel.

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

solo part improvised from this point until the high triangle note head - maximum intensity with an overall upward motion in register

$\text{♩} = 140$ molto accel.

495

$\text{♩} = \text{♩}$ $\text{♩} = 90$

$\text{♩} = 90$

Picc. $\text{fff} \text{---} f$

E♭ Cl. $\text{fff} \text{---} f$

B. Cl. $\text{fff} \text{---} f$

Bsn. $\text{fff} \text{---} f$

Tpt. $\text{fff} \text{---} f$

Tbn. $\text{fff} \text{---} f$

Tba. $\text{fff} \text{---} f$

Perc. fff

Perc. fff turntable

Pno. fff

Solo Vln. with maximum distortion at extreme high end of register - instability in sound desired

Vln. I $\text{fff} \text{---} f$

Vln. II $\text{fff} \text{---} f$

Vla. $\text{fff} \text{---} f$

Vc. $\text{fff} \text{---} f$

Cb. $\text{fff} \text{---} f$

EE

504

Picc. *fff*

E♭ Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Tpt. *fff*

Tbn. *fff*

Tba. *fff*

Perc.

Start "Side B"

approximation of recording

Pno.

Solo Vln. *mf*

Vln. I *fff* *mp* *p* *mp* *p*

Vln. II *fff* *mp* *p* *mp* *p*

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

Vc. *fff* *mp* *p* *mp* *p*

Cb. *fff* *mp* *p* *mp* *p*

EE

508

This musical score page contains measures 508, 509, and 510. The instruments and their parts are as follows:

- Picc.**: Treble clef, playing a dotted quarter note in each measure.
- E♭ Cl.**: Treble clef, playing a dotted quarter note in each measure.
- B. Cl.**: Treble clef, playing a dotted quarter note in each measure.
- Bsn.**: Bass clef, playing a dotted quarter note in each measure.
- Tpt.**: Treble clef, playing a dotted quarter note in each measure.
- Tbn.**: Bass clef, playing a dotted quarter note in each measure.
- Tba.**: Bass clef, playing a dotted quarter note in each measure.
- Perc.**: Percussion staff with a treble clef. It features a melodic line in measure 508, a rest in measure 509, and a melodic line in measure 510. Vertical dashed lines connect the melodic notes to the piano part.
- Pno.**: Grand piano, playing a dotted quarter note in each measure.
- Solo Vln.**: Treble clef, playing a melodic line that starts on a whole note in measure 508 and continues through measures 509 and 510.
- Vln. I**: Treble clef, playing a dotted quarter note in each measure. Dynamics: *mp* > *p*.
- Vln. II**: Treble clef, playing a dotted quarter note in each measure. Dynamics: *mp* > *p*.
- Vla.**: Bass clef, playing a dotted quarter note in each measure. Dynamics: *mp* > *p*.
- Vc.**: Bass clef, playing a dotted quarter note in each measure. Dynamics: *mp* > *p*.
- Cb.**: Bass clef, playing a dotted quarter note in each measure. Dynamics: *mp* > *p*.

511

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

514

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FF

517

$\text{♩} = 92$

Picc.

♭ Eb Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

FF

mf > p

mf > p

mf > p

mf > p

mf > p

mf

n

n

n

n

n

n

n

with rubato (3 bar phrases)

$\text{♩} = 92$

$\text{♩} = 92$

525

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score consists of ten staves. The first seven staves (Picc., E♭ Cl., B. Cl., Bsn., Tpt., Tbn., Tba.) are mostly empty with rests. The Percussion staff shows a series of five rhythmic patterns, each marked with a fermata. The Piano staff has two chords, each marked with a fermata and dynamic markings of *mf* and *mp*. The Solo Violin staff features a melodic line with dynamic markings of *mf* and hairpins. The remaining staves (Vln. I, Vln. II, Vla., Vc., Cb.) are empty with rests.

530

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Pno.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Once the record reaches the runout groove, slowly fade (over approx. 10 sec.) the volume to zero.

mf

n