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 glisandos 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).

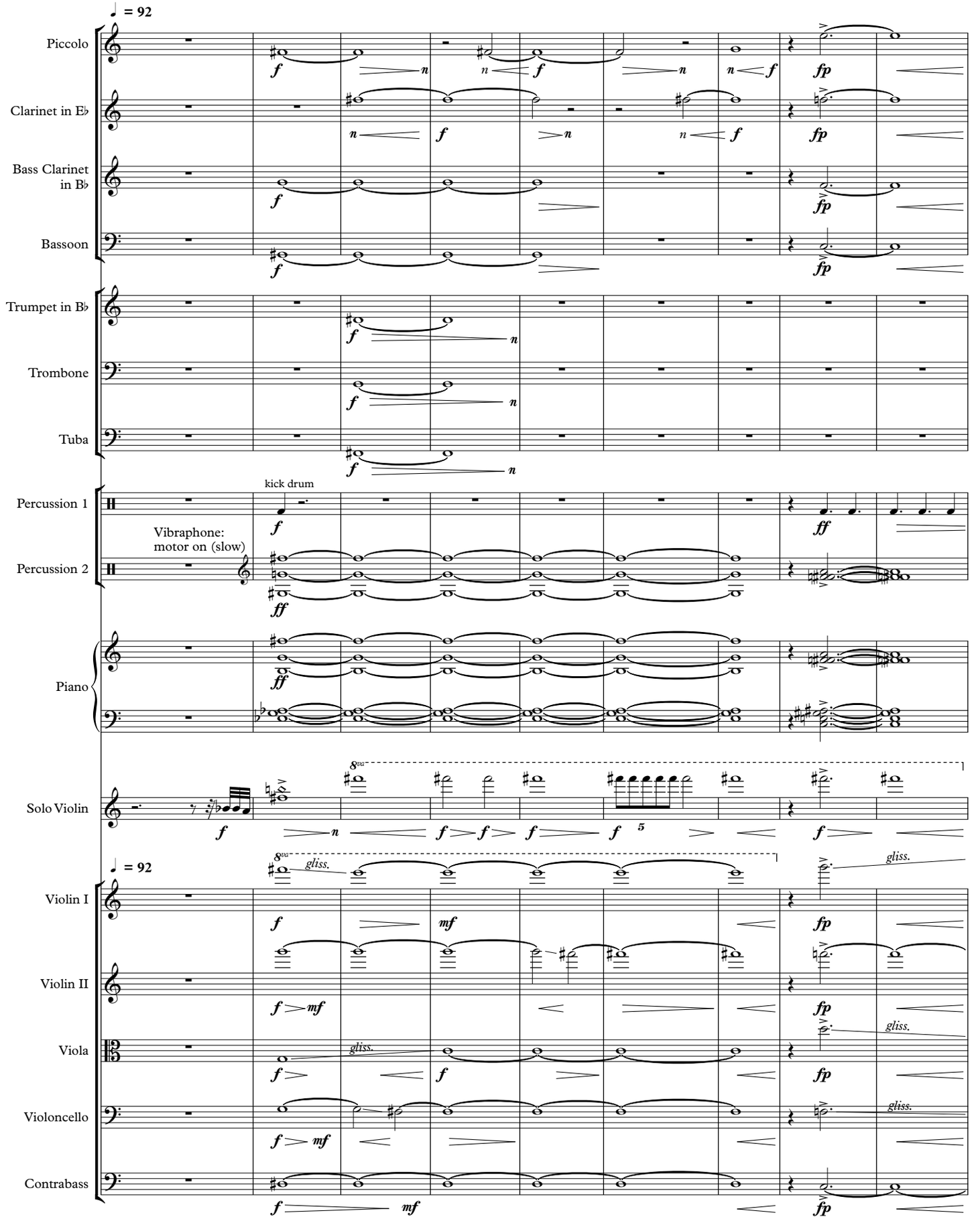
Misc/Other: Measure 399 contains an improvised violin cadenza, the duration of which is at the discretion of the soloist. The downbeat of the next measure should not occur until the soloist has signaled to the conductor that the cadenza has concluded.

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



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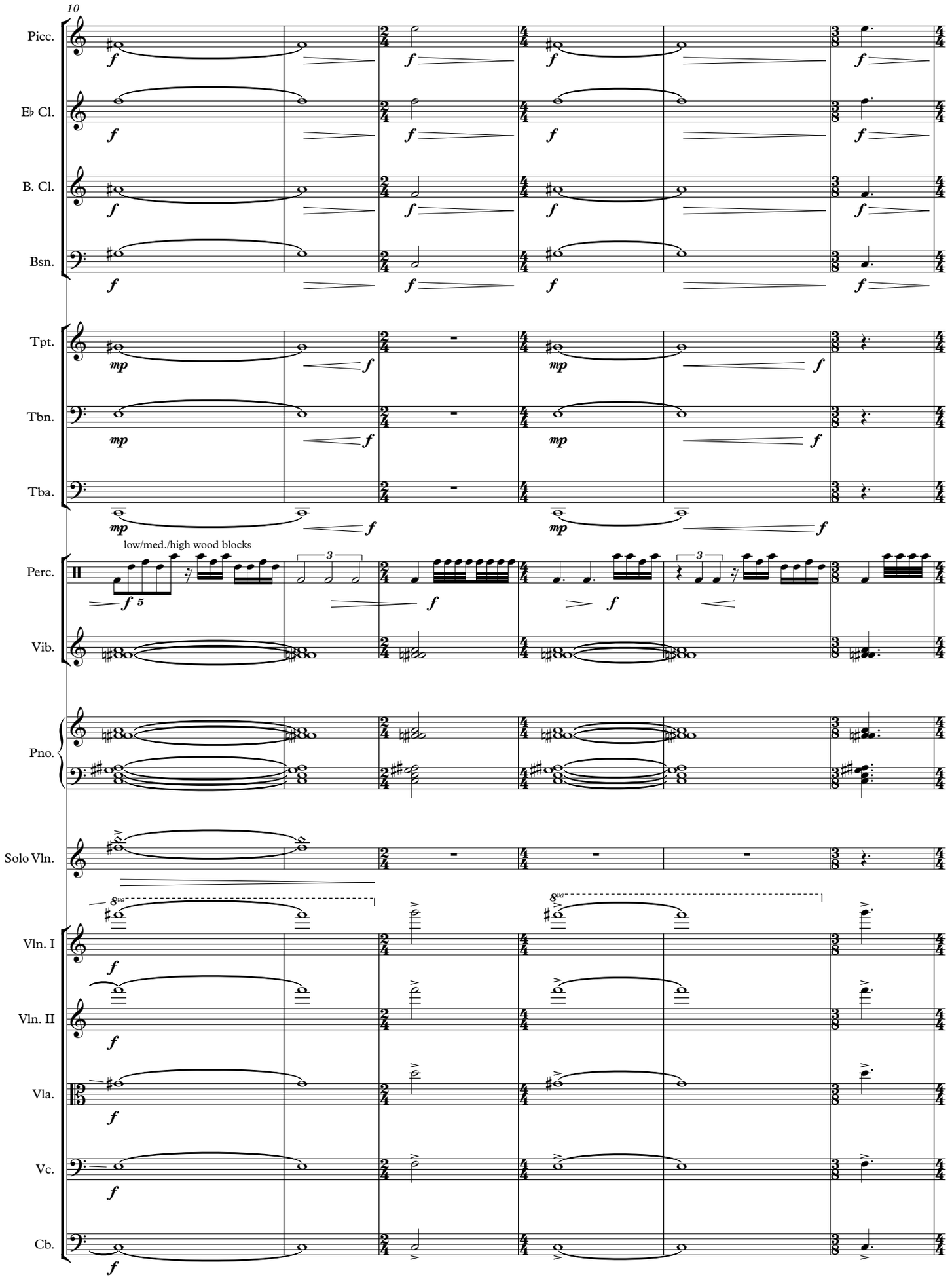
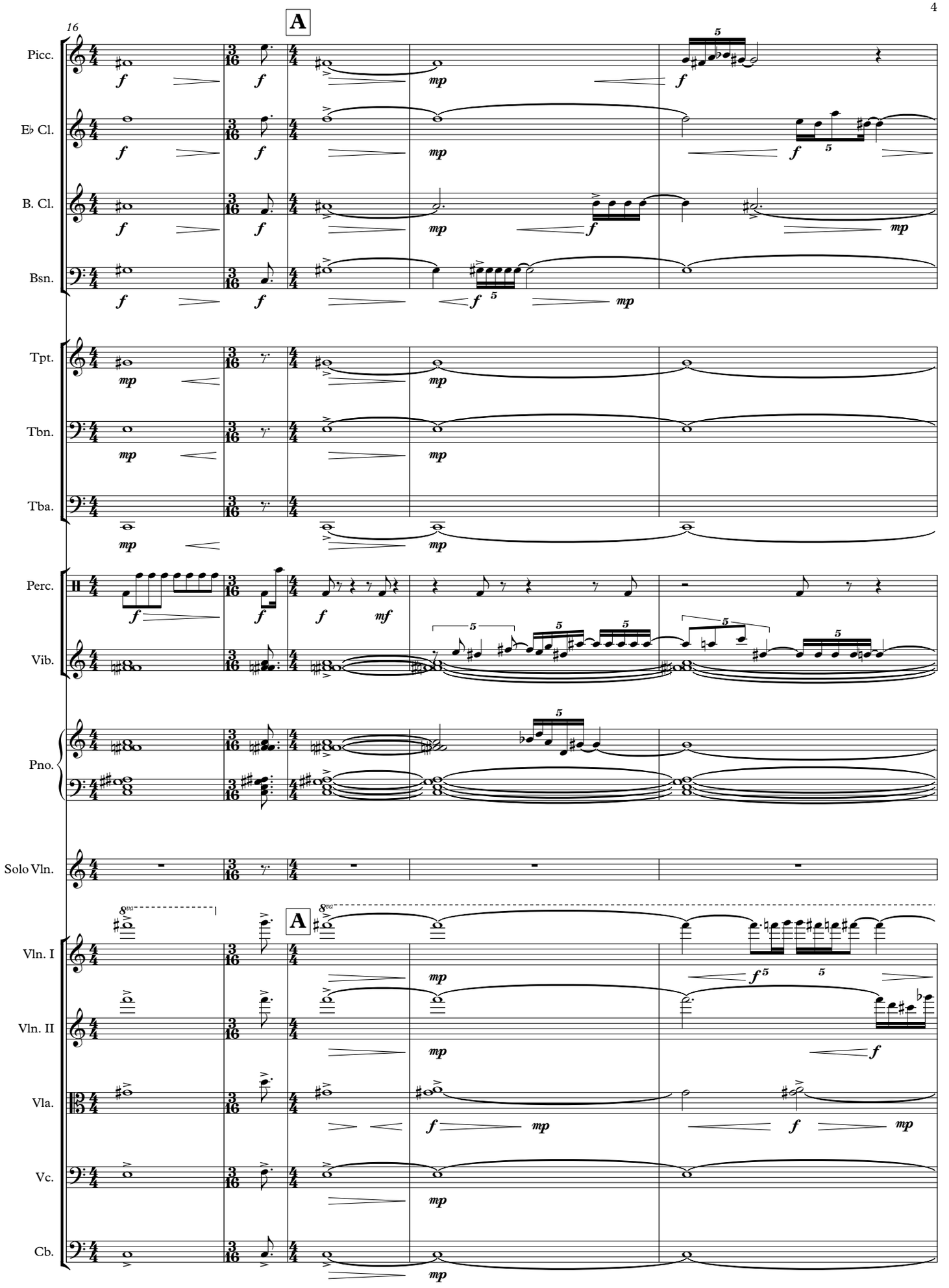
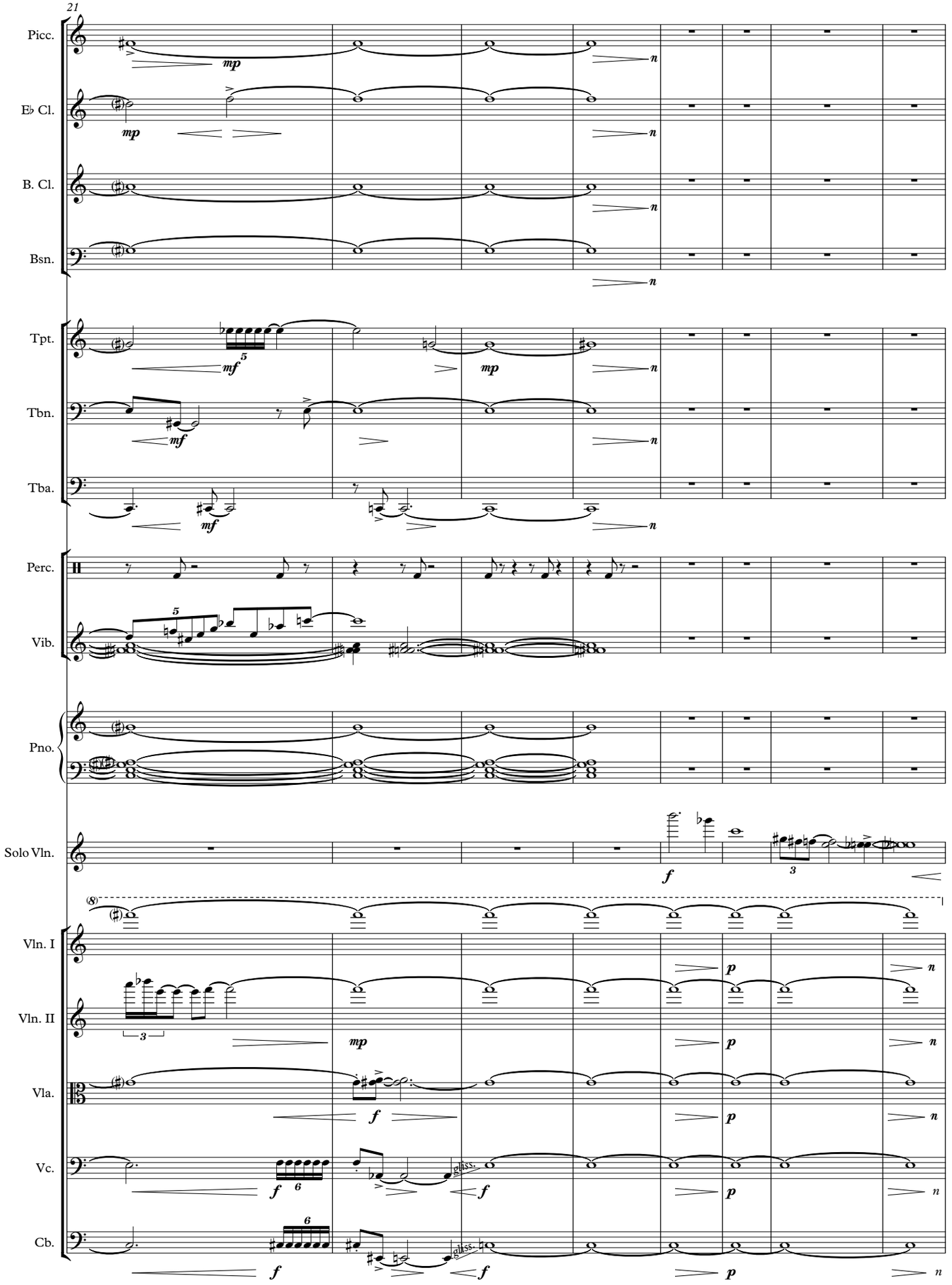
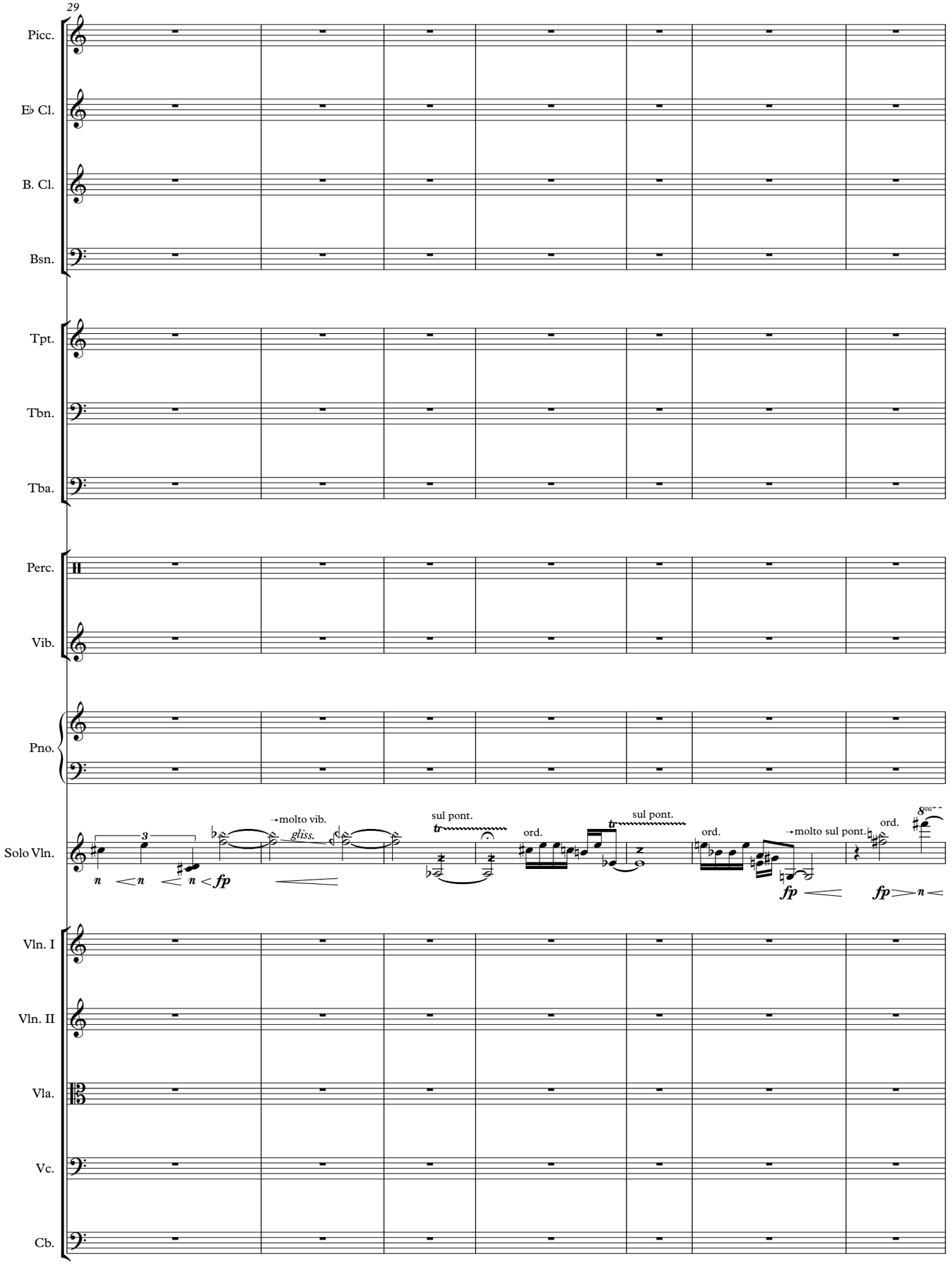
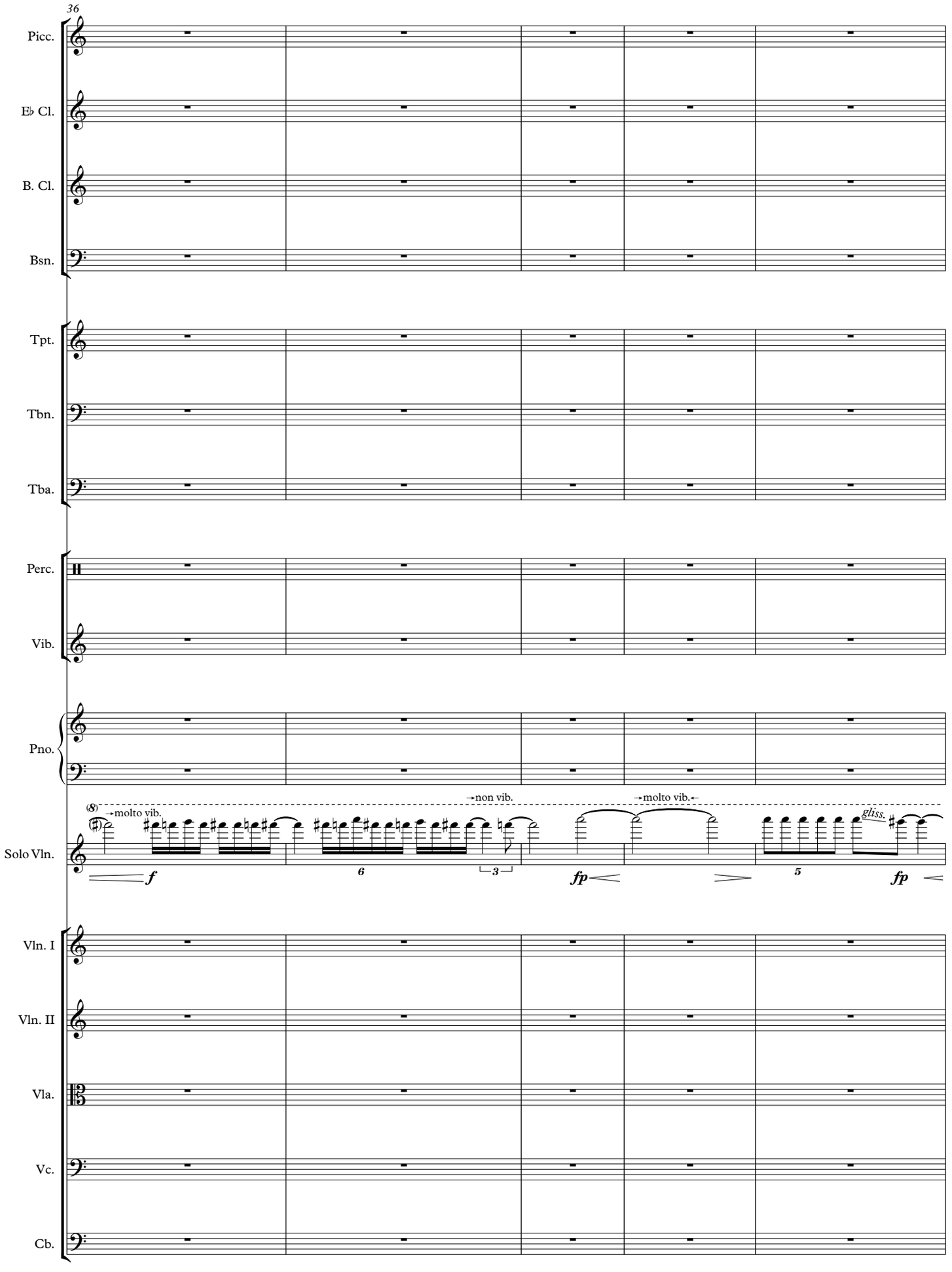
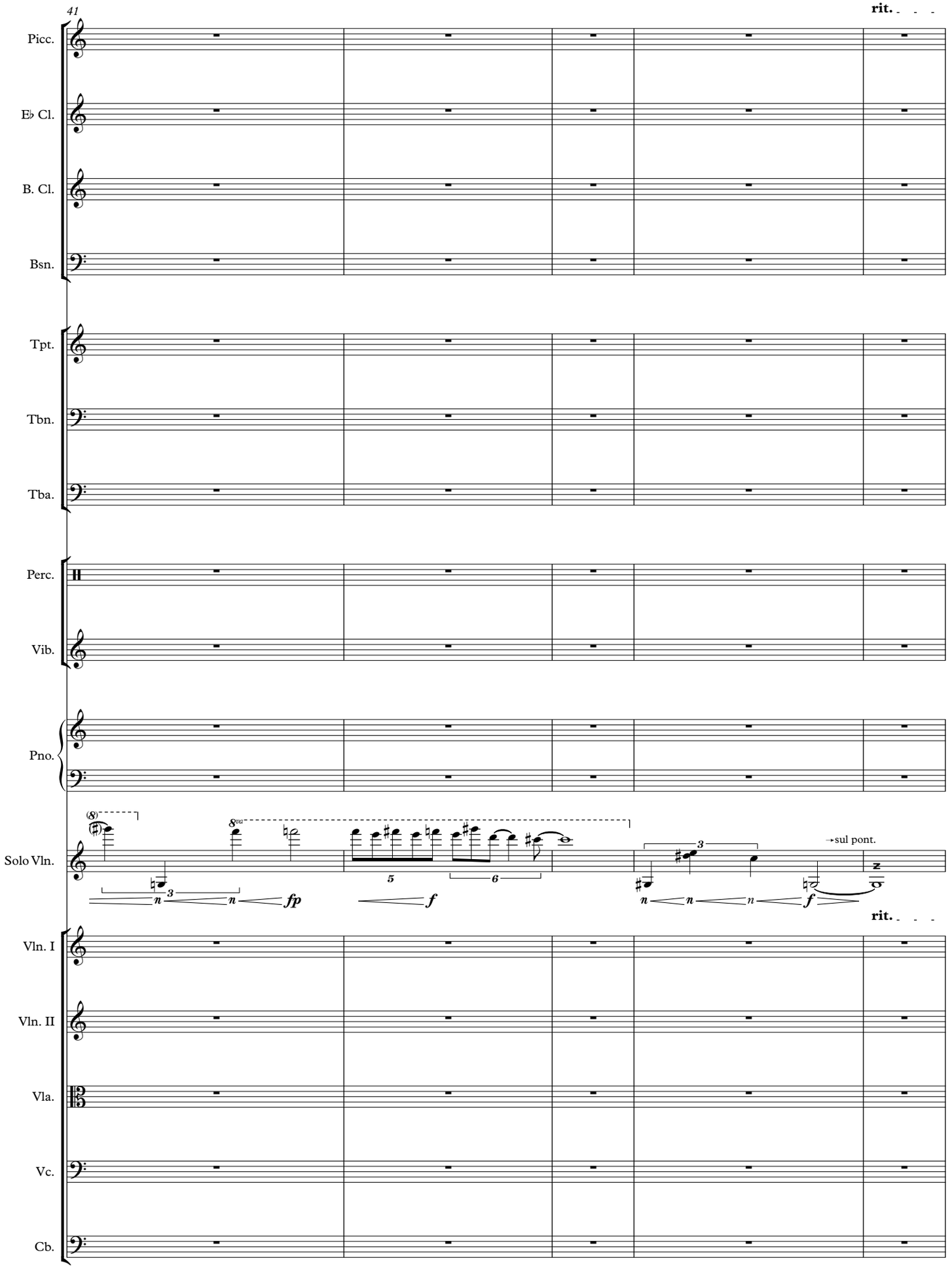

10
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
low/med./high wood blocks
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

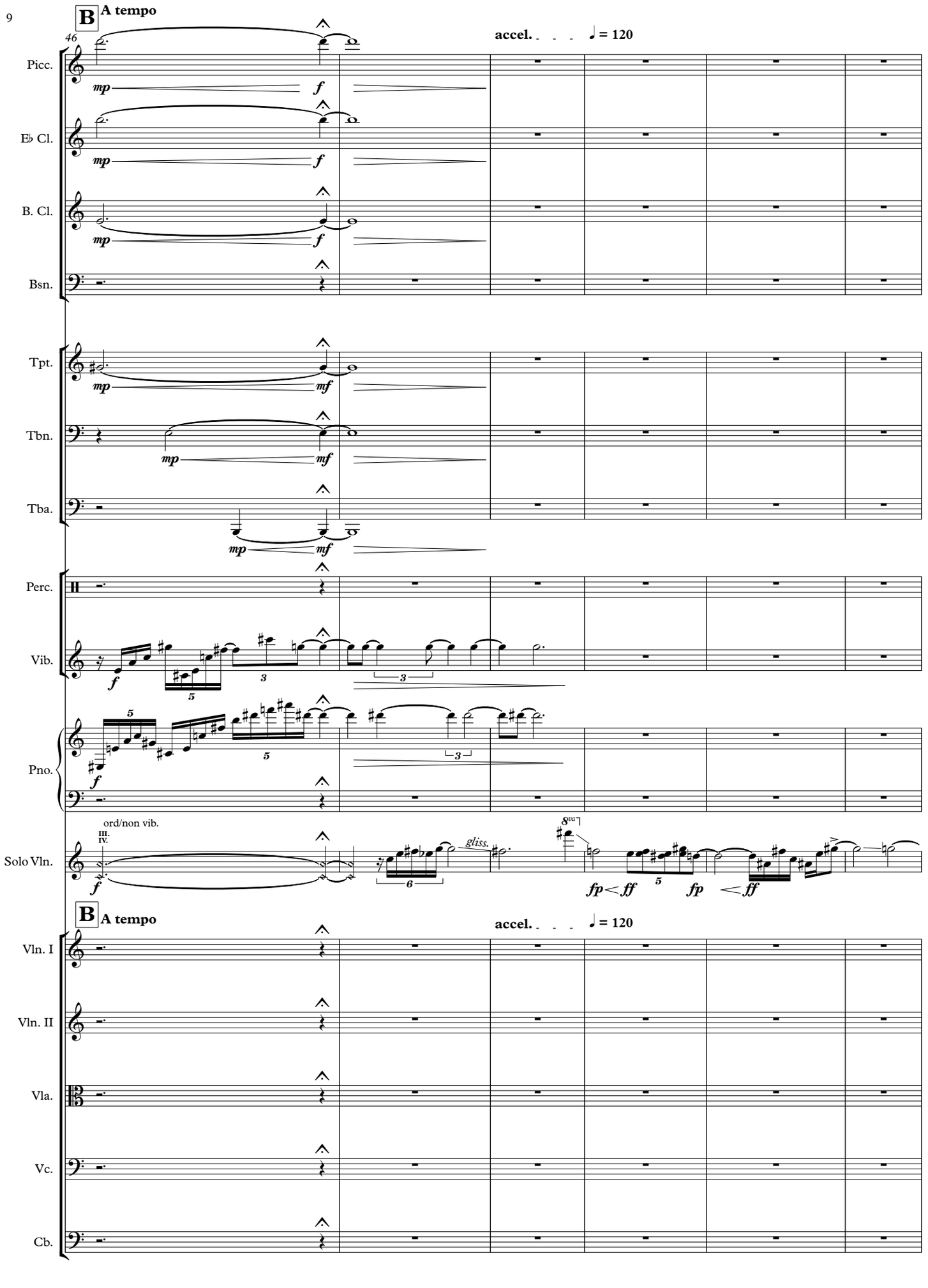

16
A
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
8va
A
Vln. I
Vln. II
Vla.
Vc.
Cb.

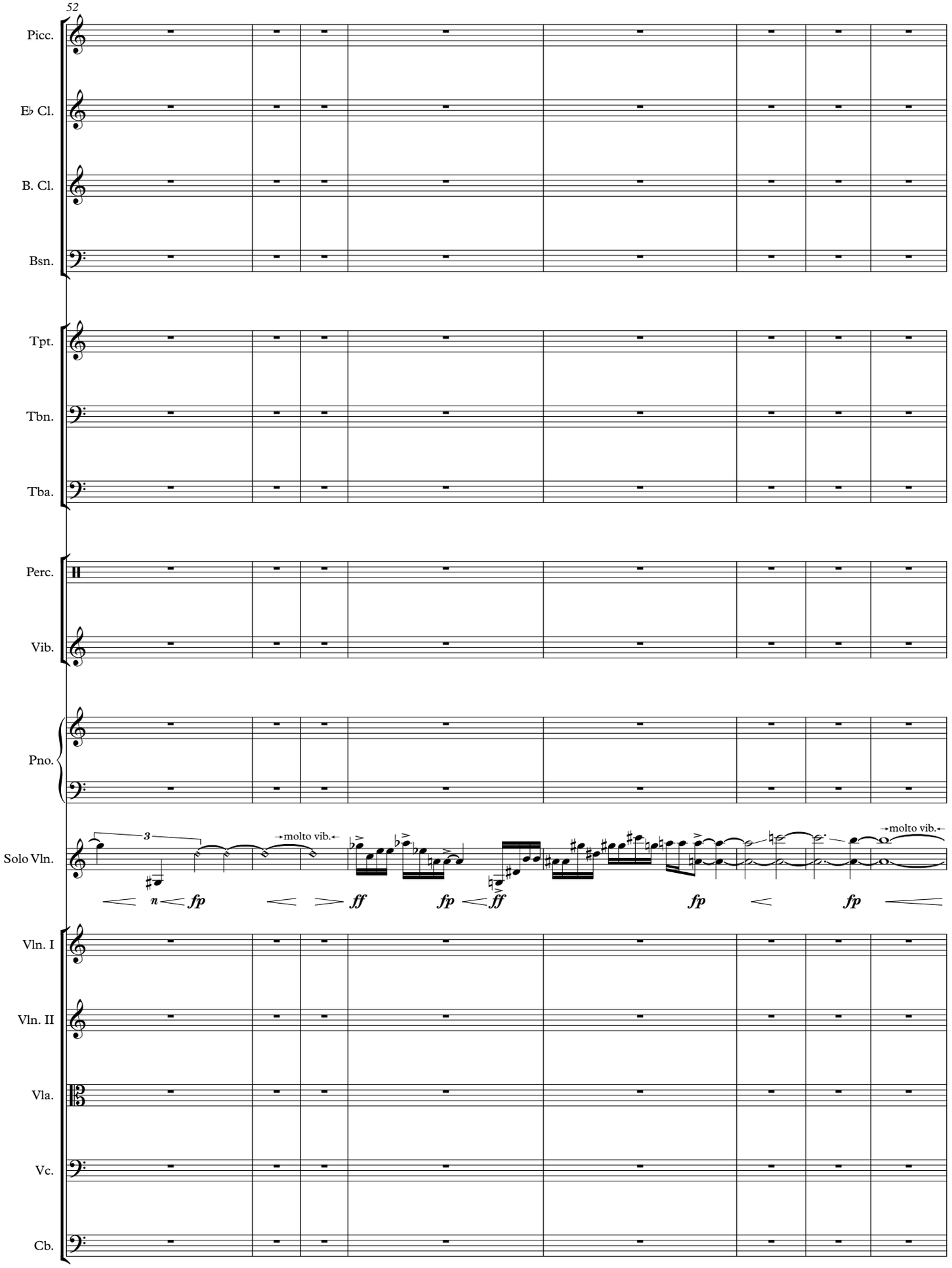

21
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
p
n
gliss.

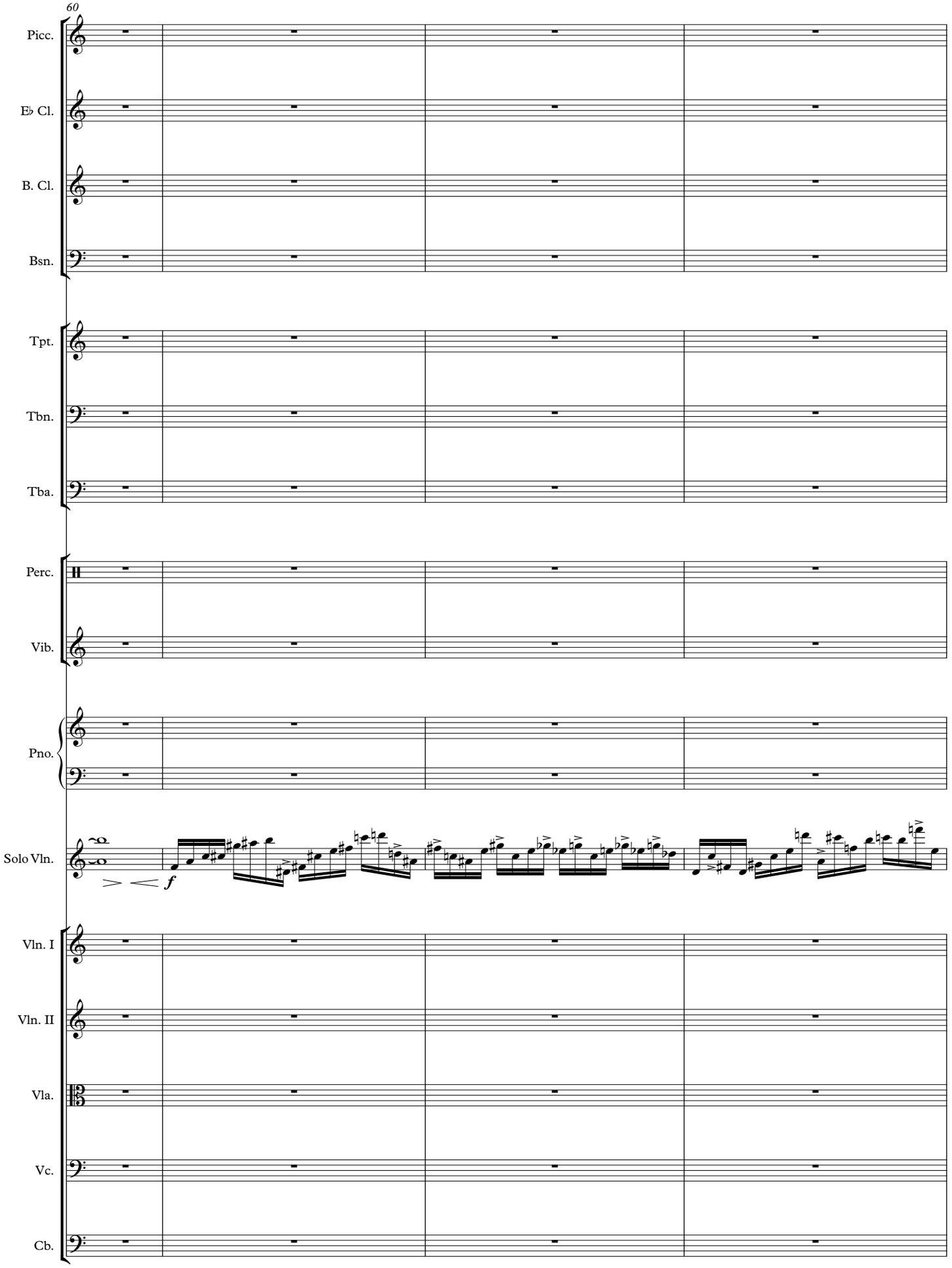

29
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
molto vib.
gliss.
sul pont.
ord.
sul pont.
ord.
molto sul pont.
ord.
fp
fp
fp

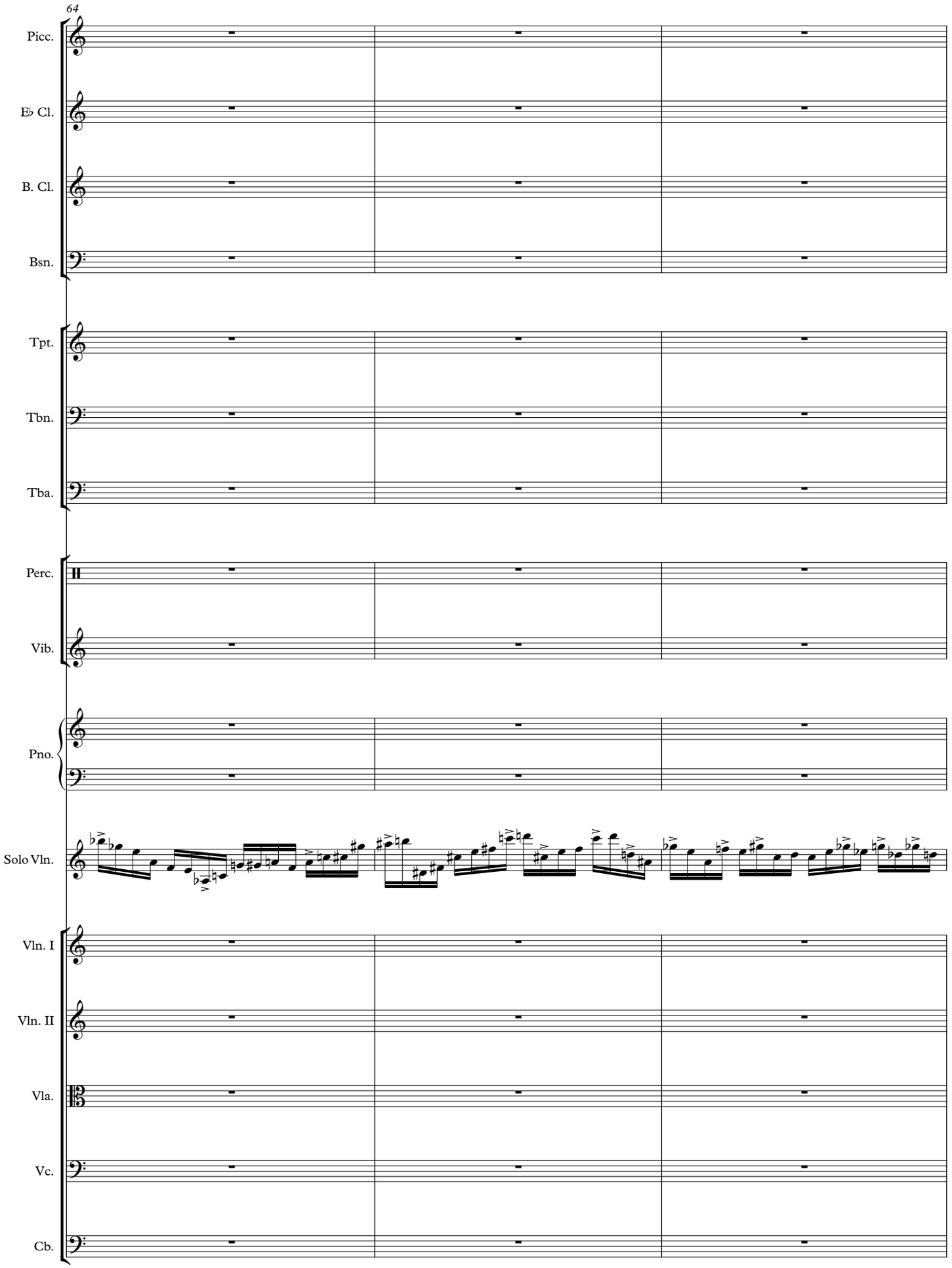

36
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
(8)
→molto vib.
→non vib.
→molto vib.←
gliss.
f
6
3
fp
5
fp
Vln. I
Vln. II
Vla.
Vc.
Cb.

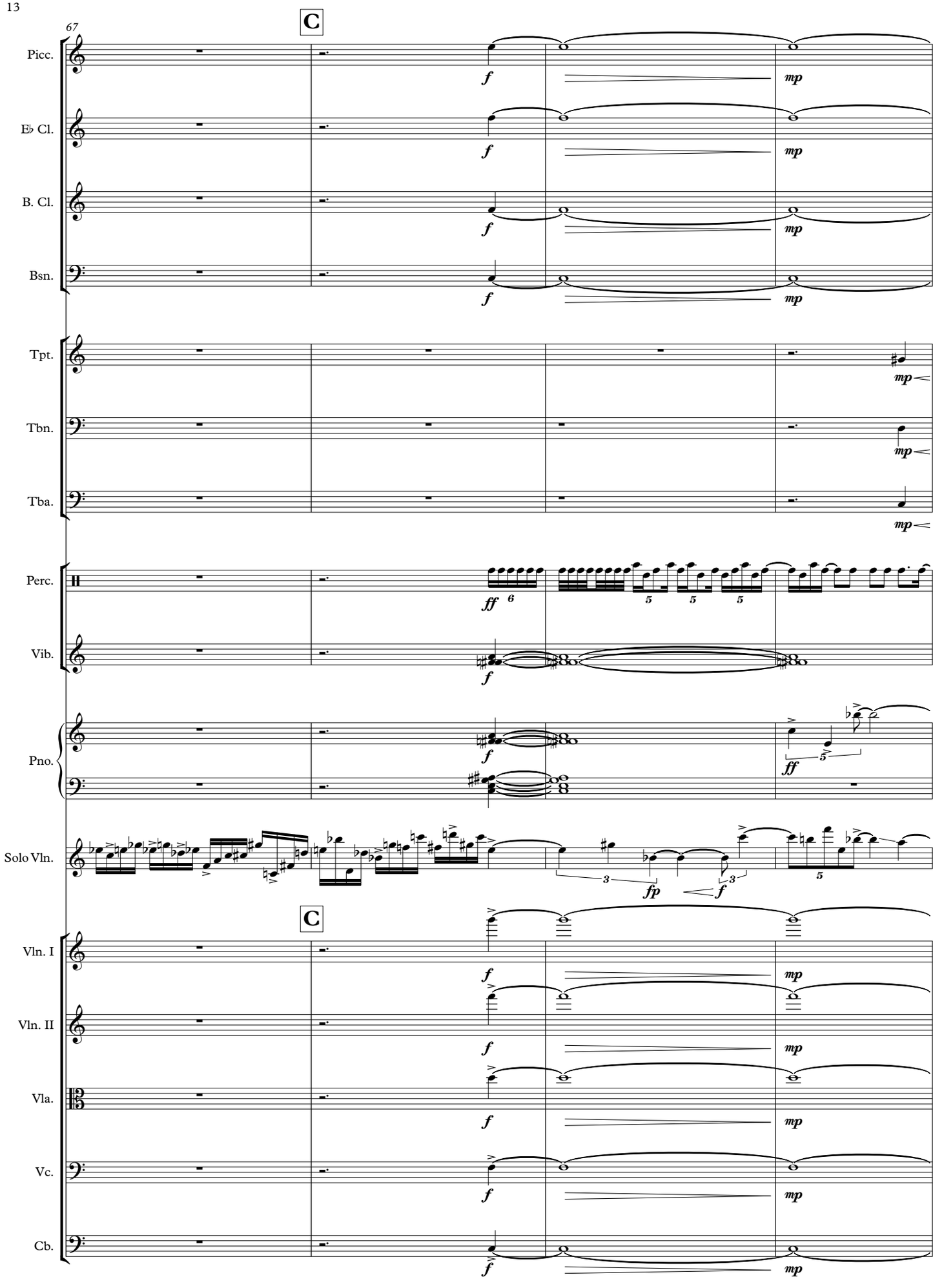

41
rit.
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
fp
f
→sul pont.
f
rit.
Vln. I
Vln. II
Vla.
Vc.
Cb.

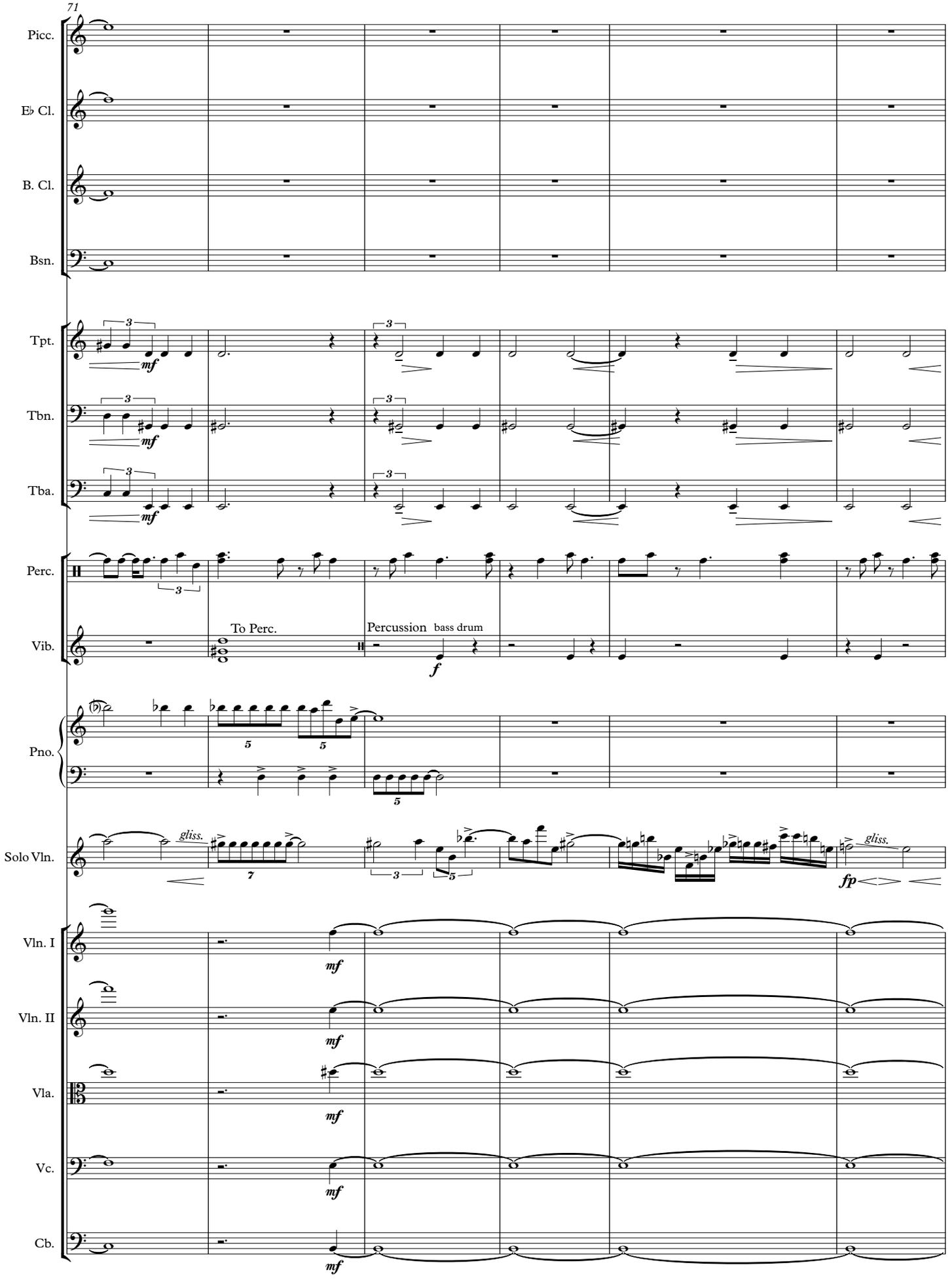

B
A tempo
46
accel.
♩ = 120
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
ord/non vib.
III.
IV.
gliss.
8va
fp
ff
fp
ff
B
A tempo
accel.
♩ = 120
Vln. I
Vln. II
Vla.
Vc.
Cb.

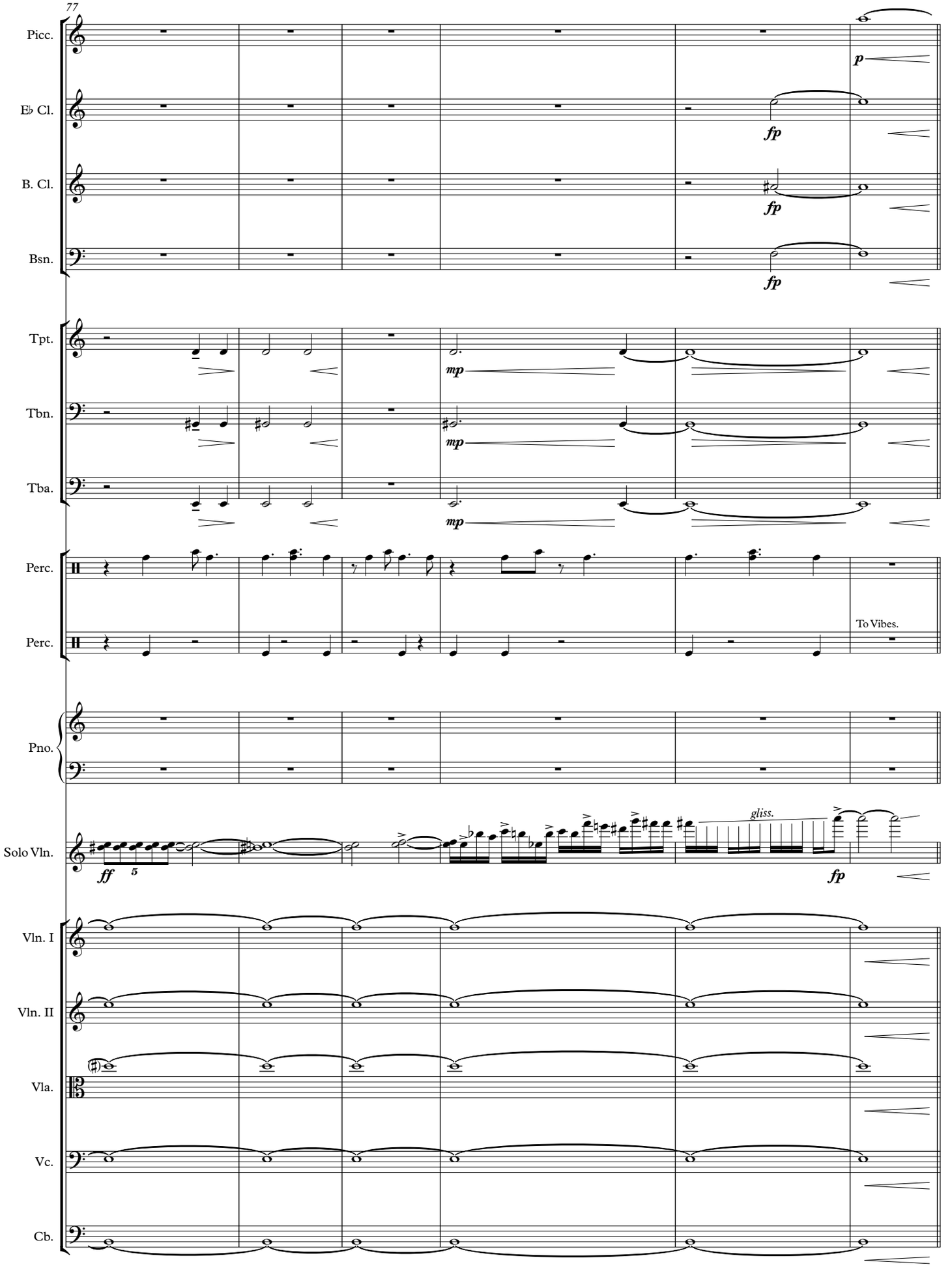

52
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
molto vib.
molto vib.
n fp
ff
fp
ff
fp
fp
Vln. I
Vln. II
Vla.
Vc.
Cb.

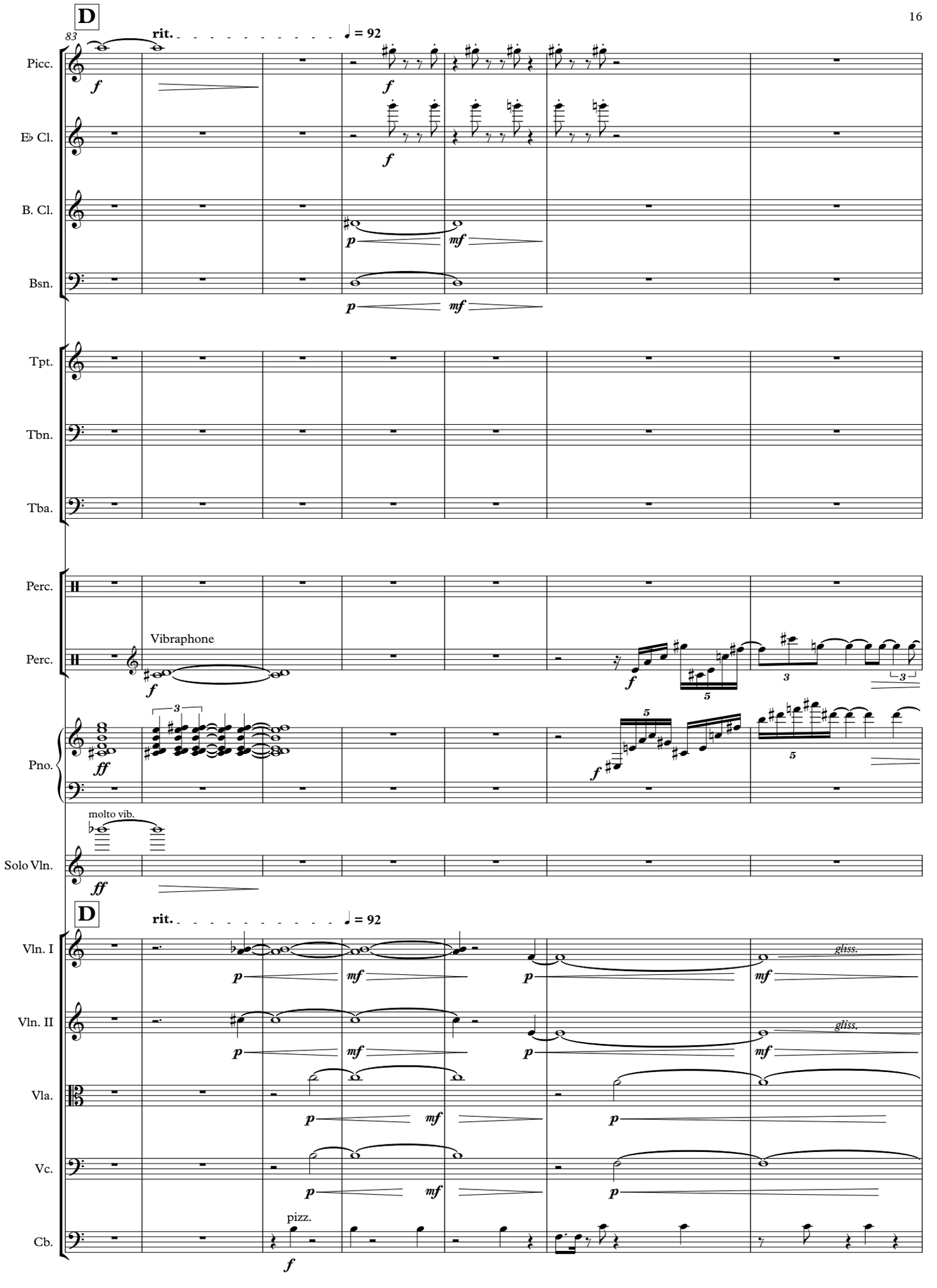

60
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

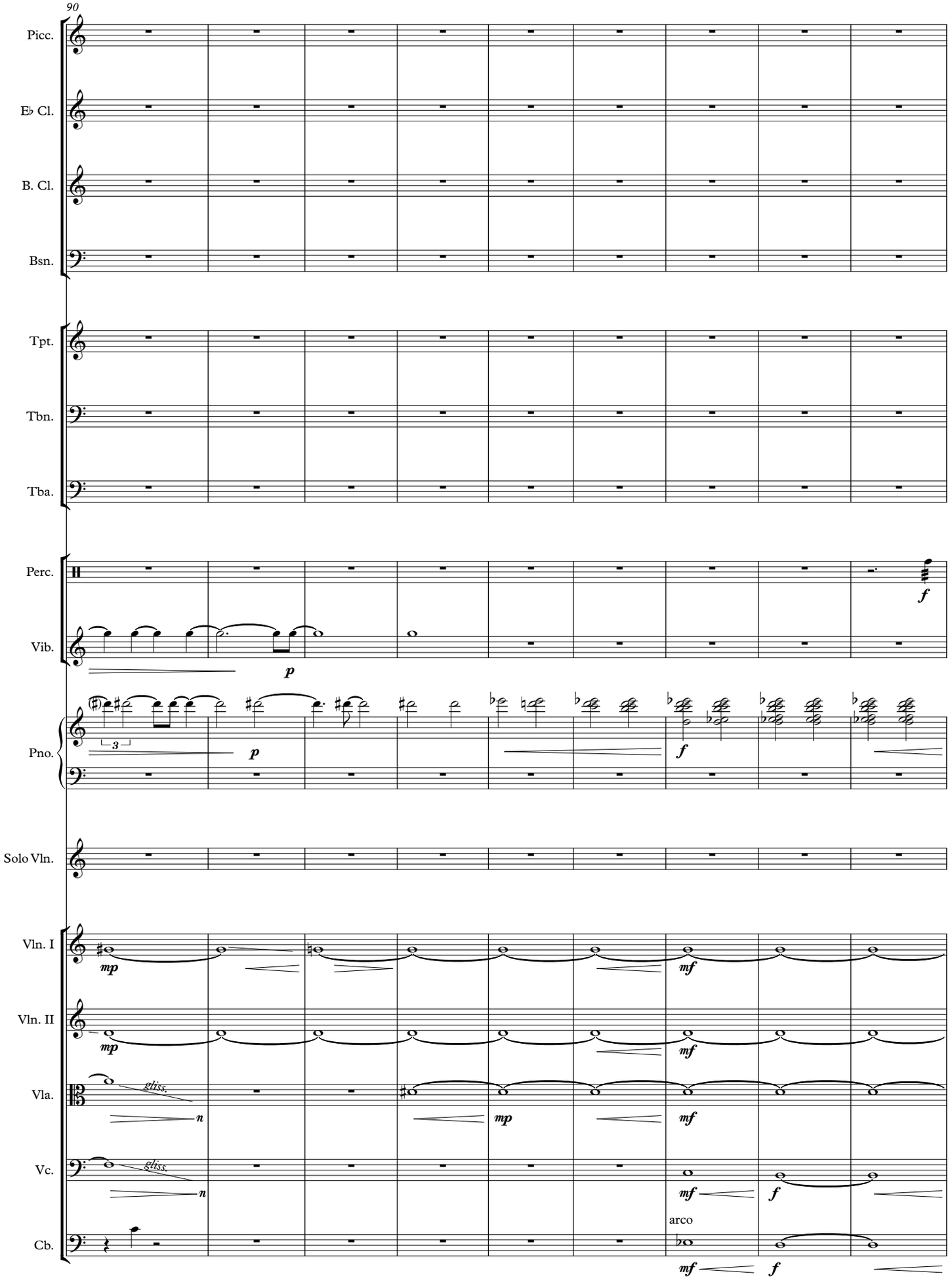

64
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

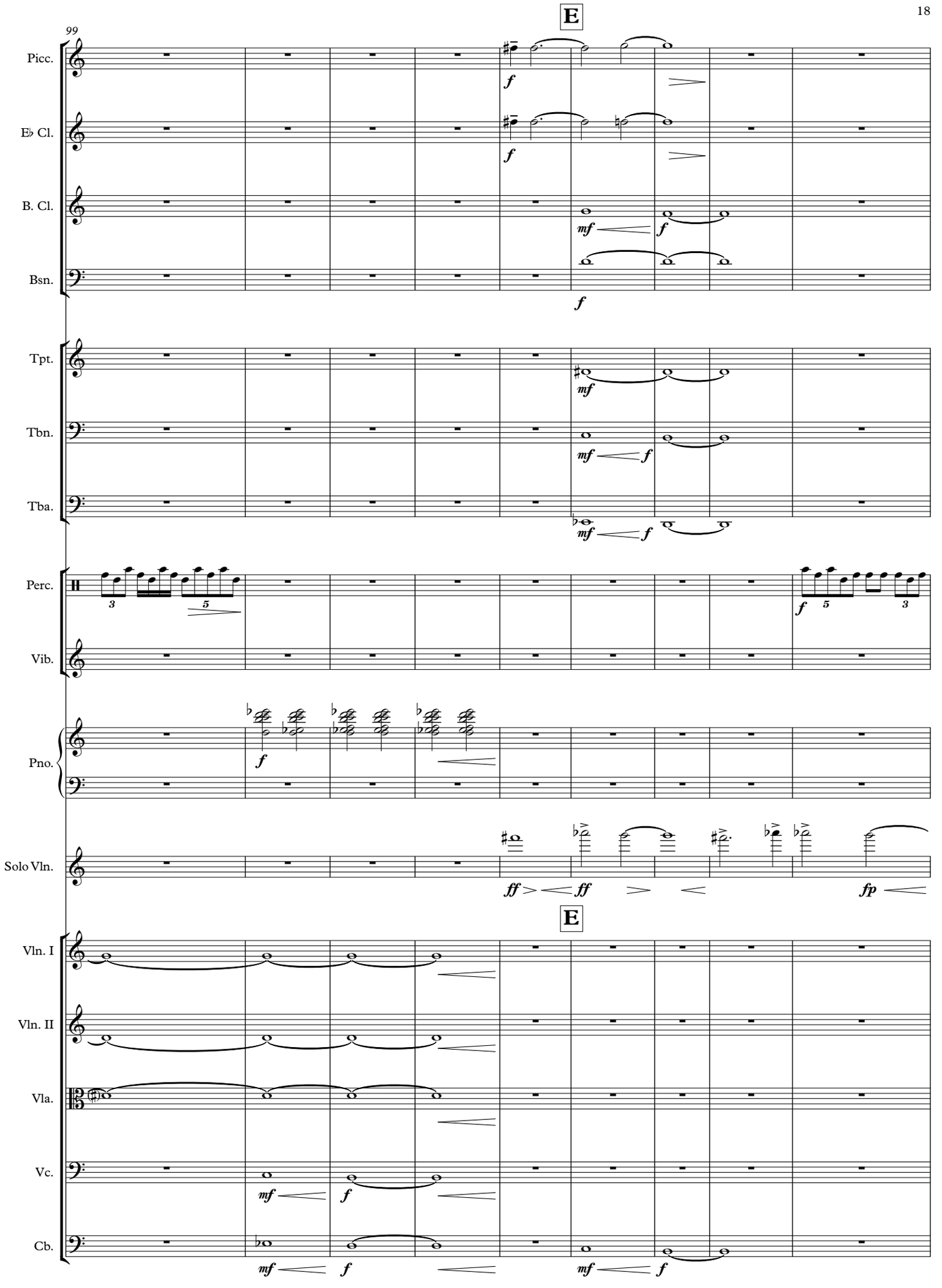

67
C
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
C
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mp
ff
fp

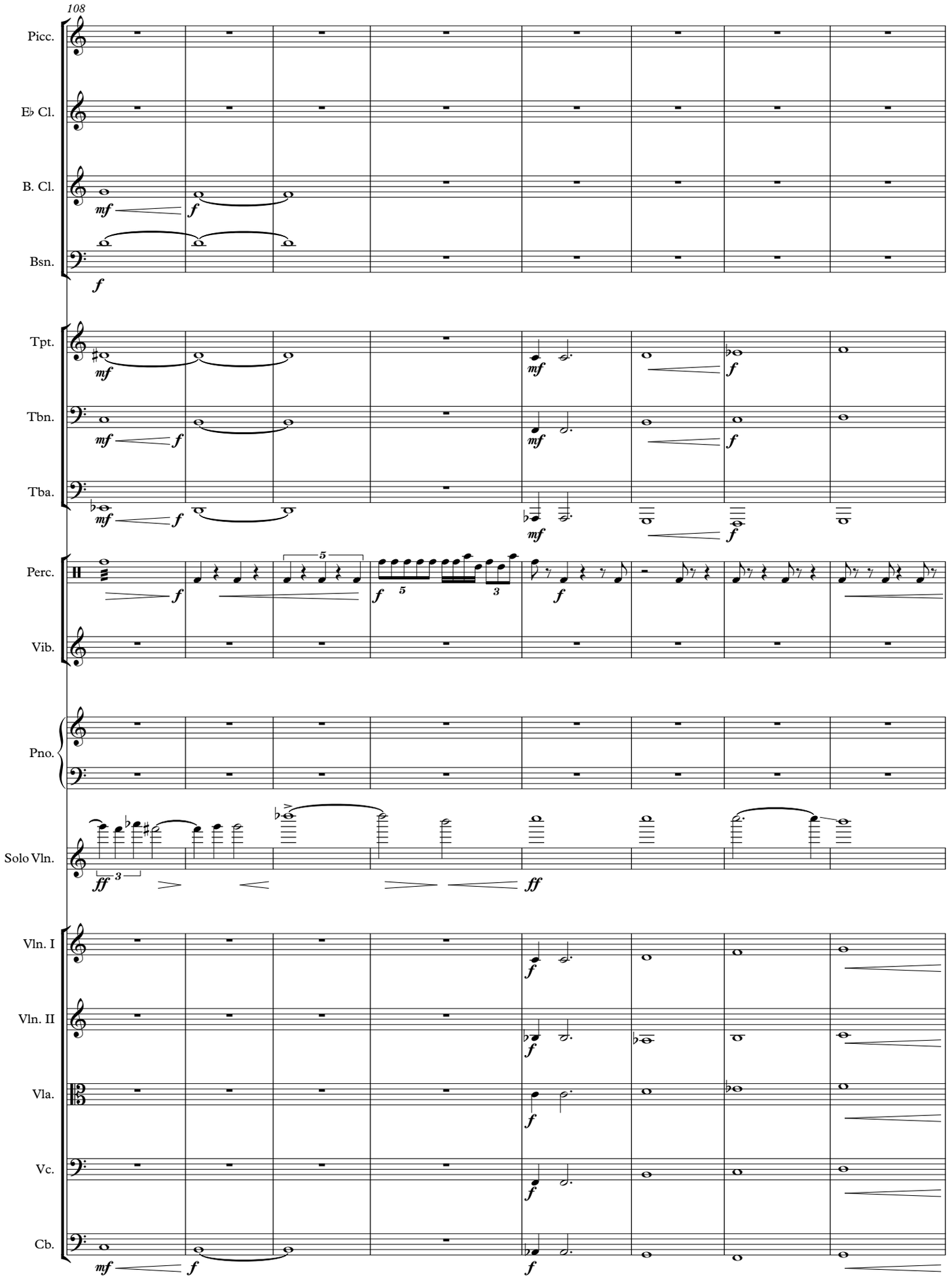

71
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
To Perc.
Percussion bass drum
Pno.
Solo Vln.
gliss.
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.

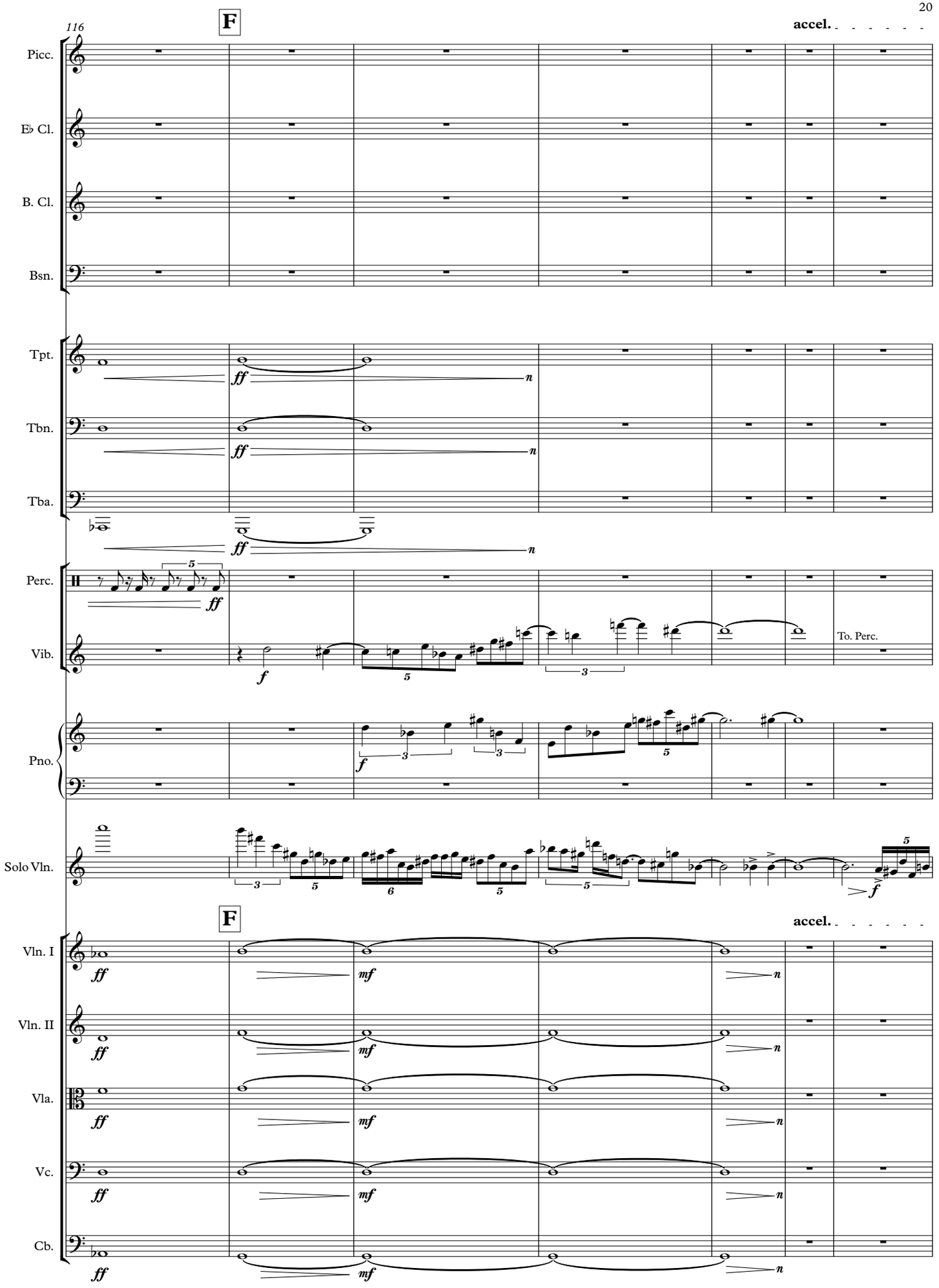

77
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
To Vibes.
Pno.
Solo Vln.
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.


D
83
rit.
♩ = 92
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Vibraphone
Pno.
molto vib.
Solo Vln.
D
rit.
♩ = 92
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
gliss.
gliss.


90
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
mp
mf
gliss.
n
arco


99
E
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
E
Vln. I
Vln. II
Vla.
Vc.
Cb.


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.
To. Perc.
Pno.
Solo Vln.
F
accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

123 - ♩ = 132

G

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

snare drum

ff

Vib.

Percussion

bass drum/floor tom

mf

Pno.

ff

Solo Vln.

f

f

♩ = 132

G

Vln. I

Vln. II

Vla.

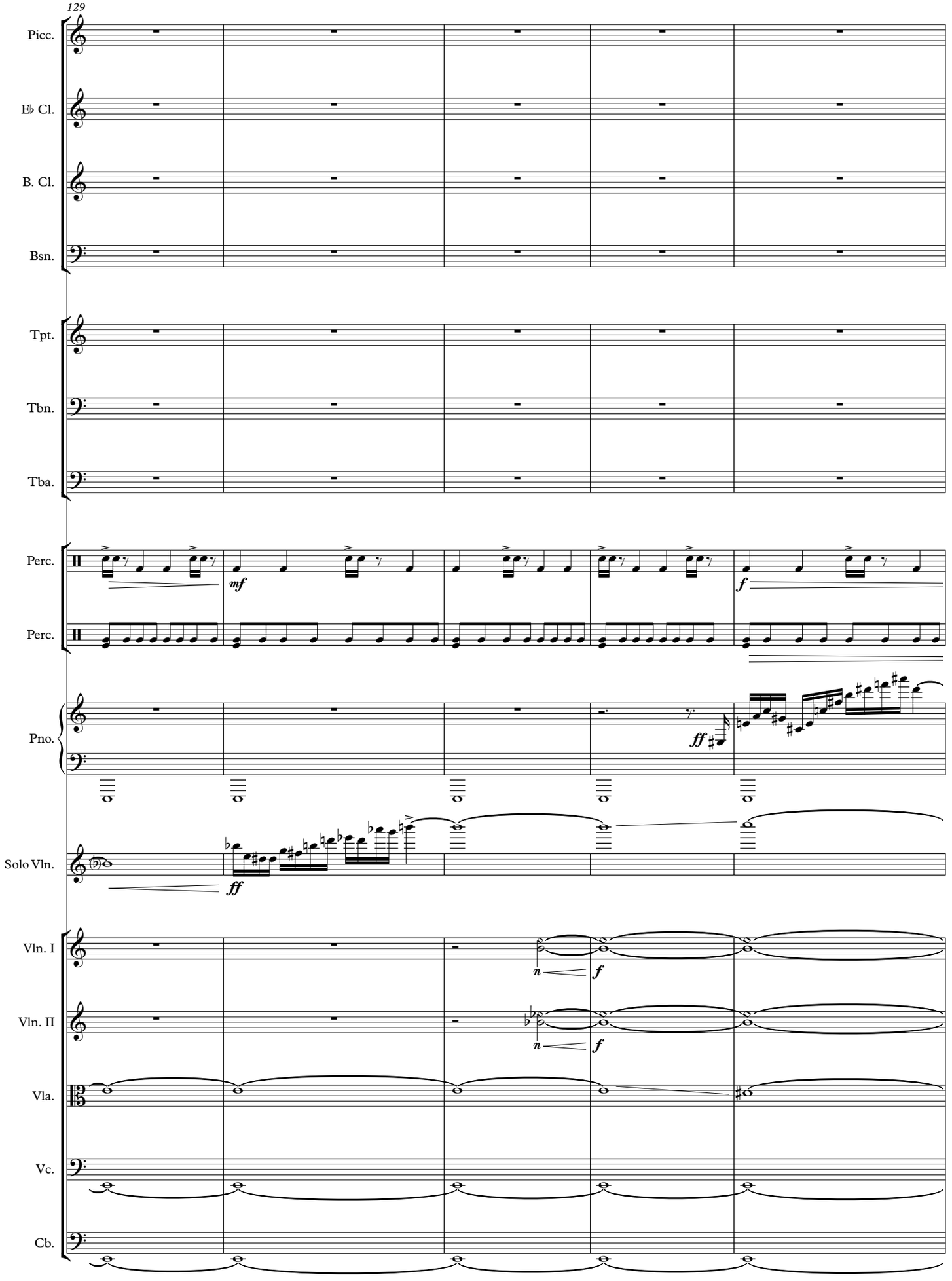
f

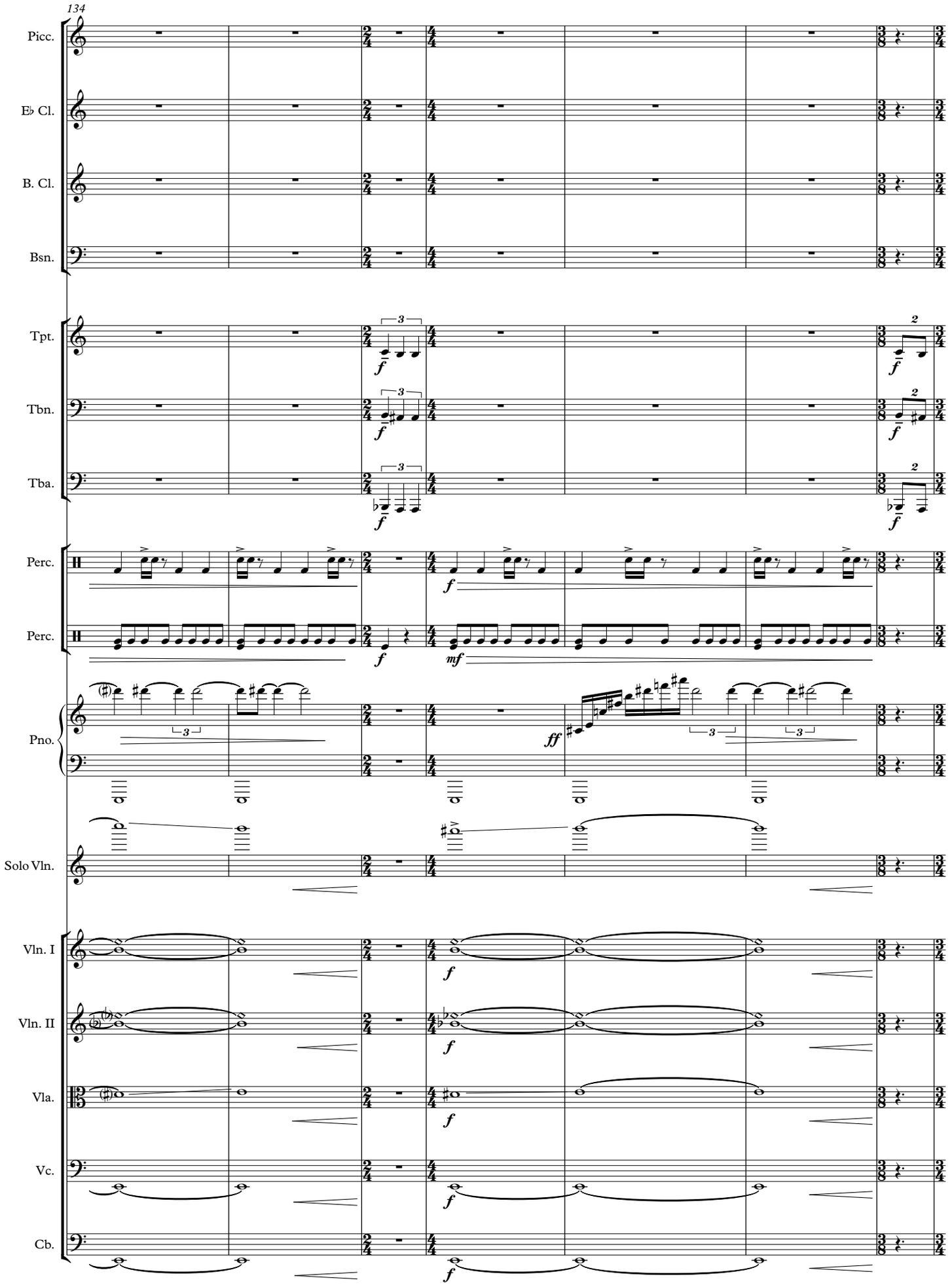
Vc.

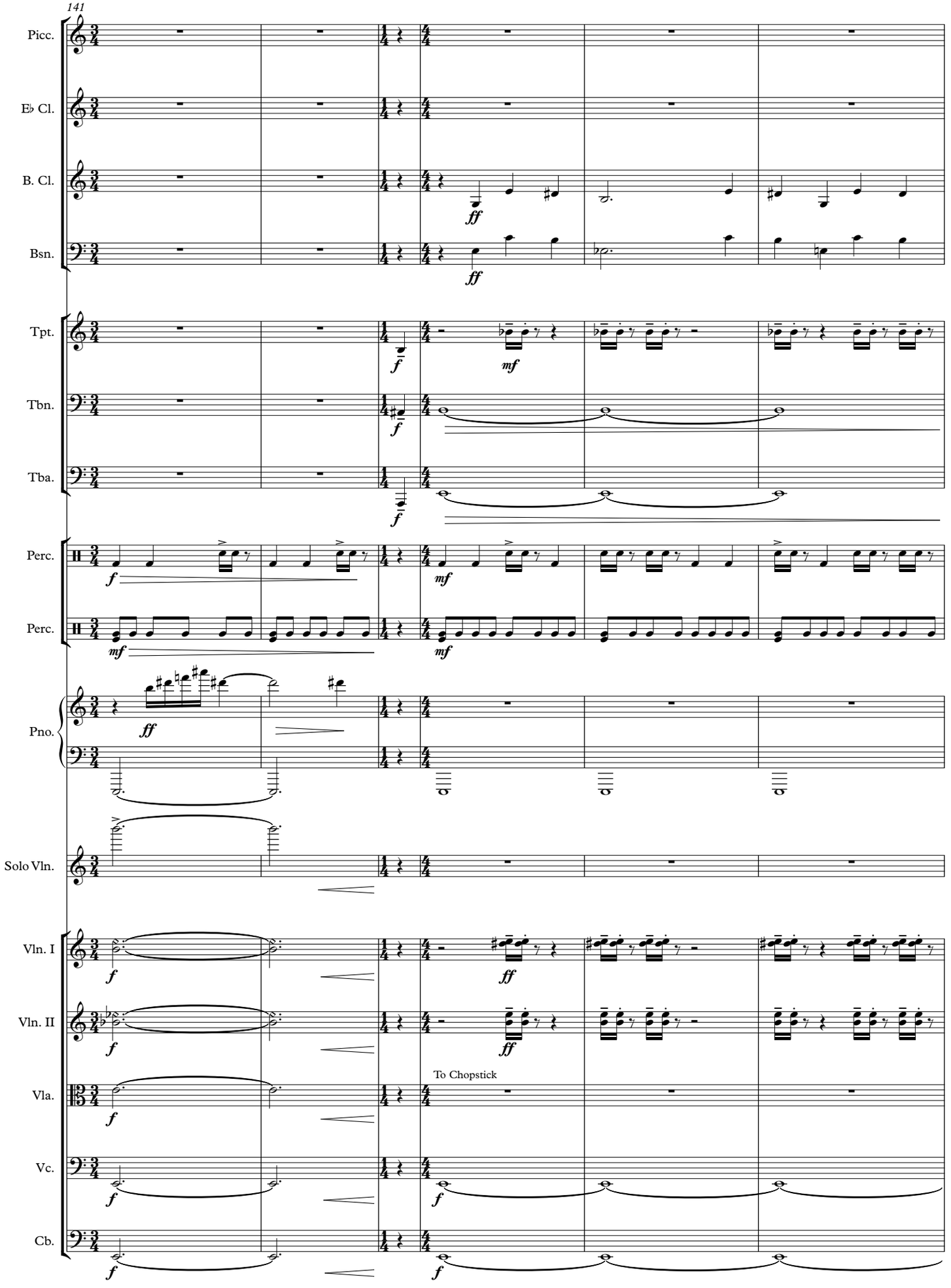
f

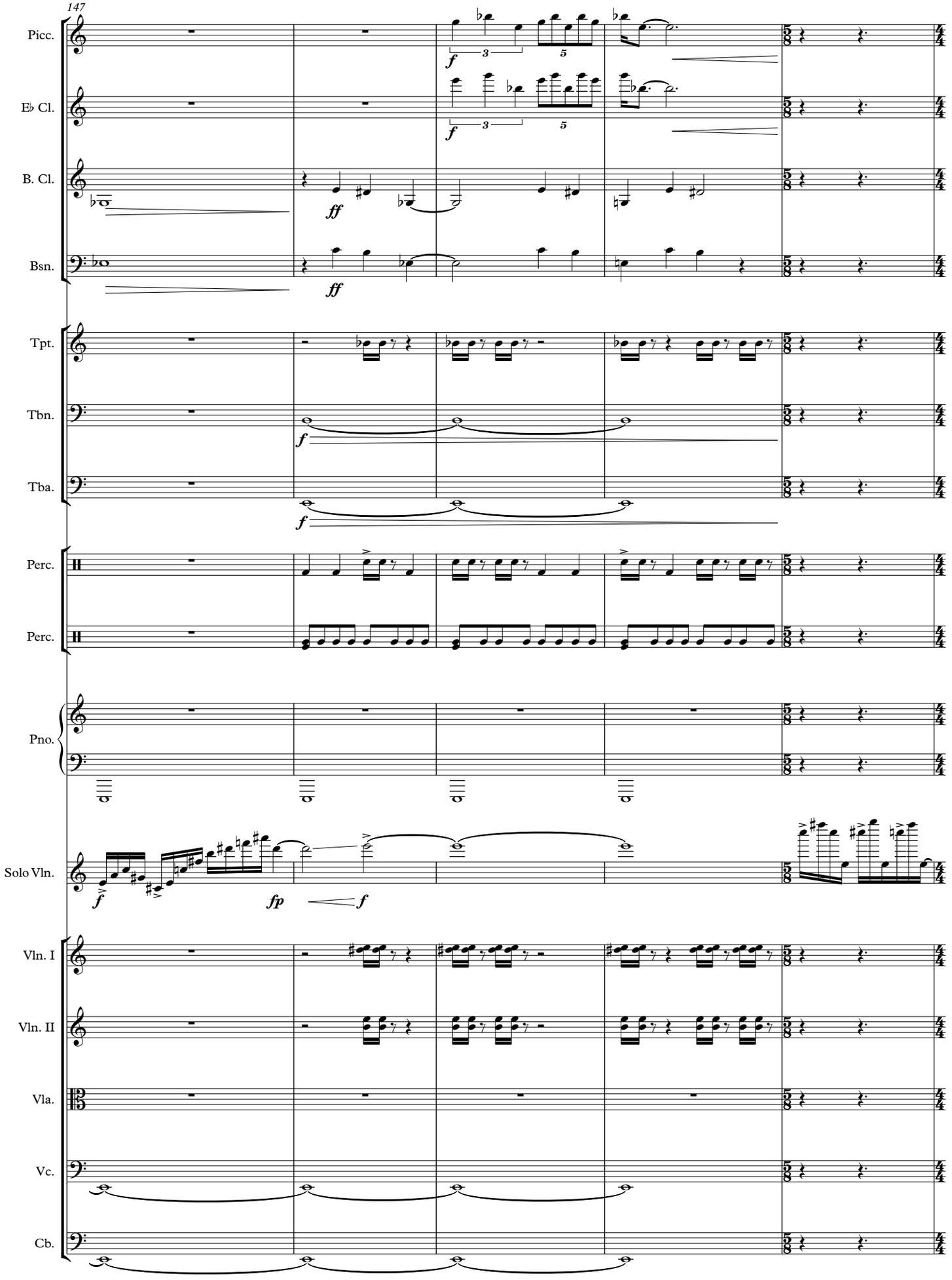
Cb.

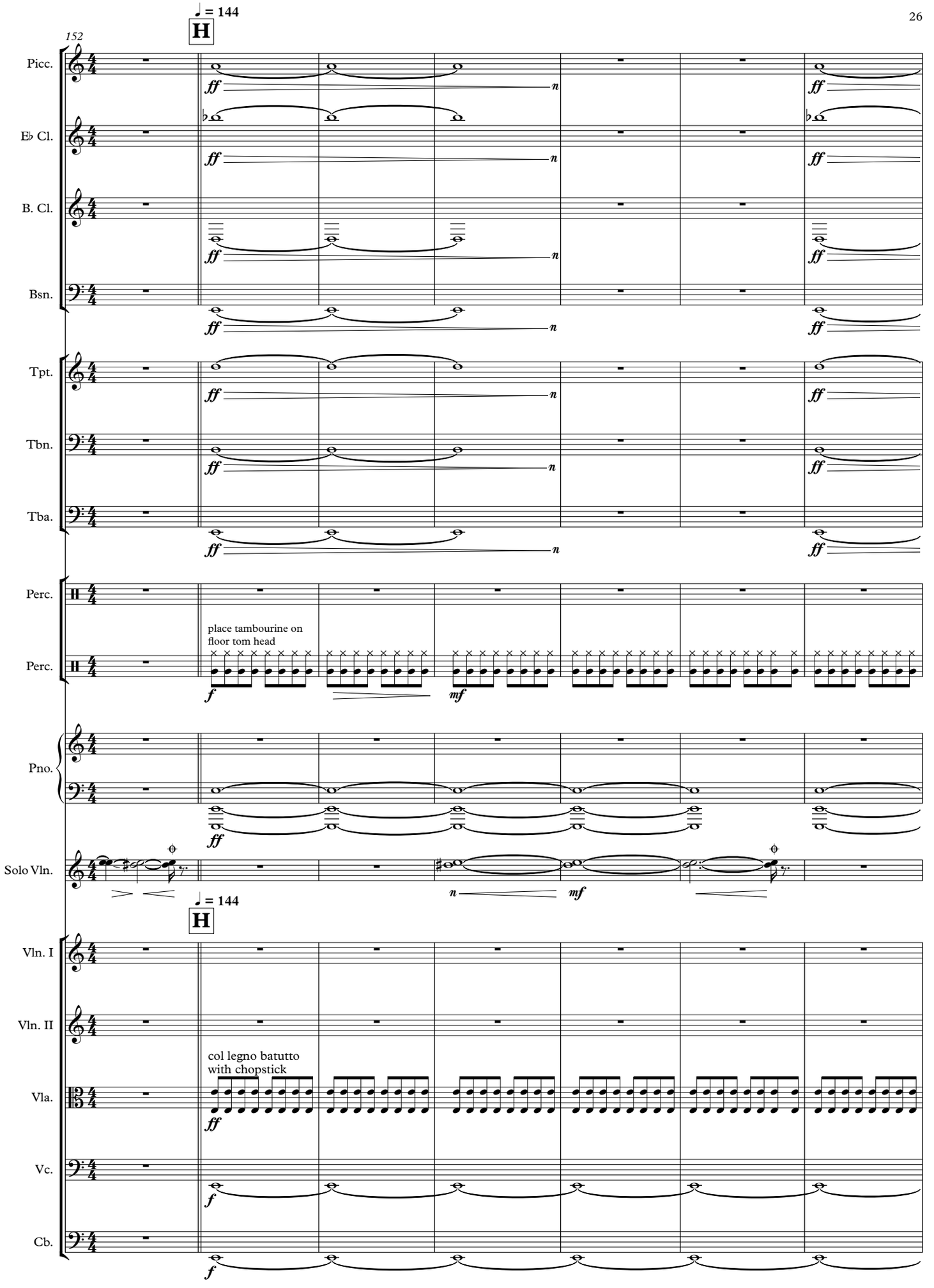
f

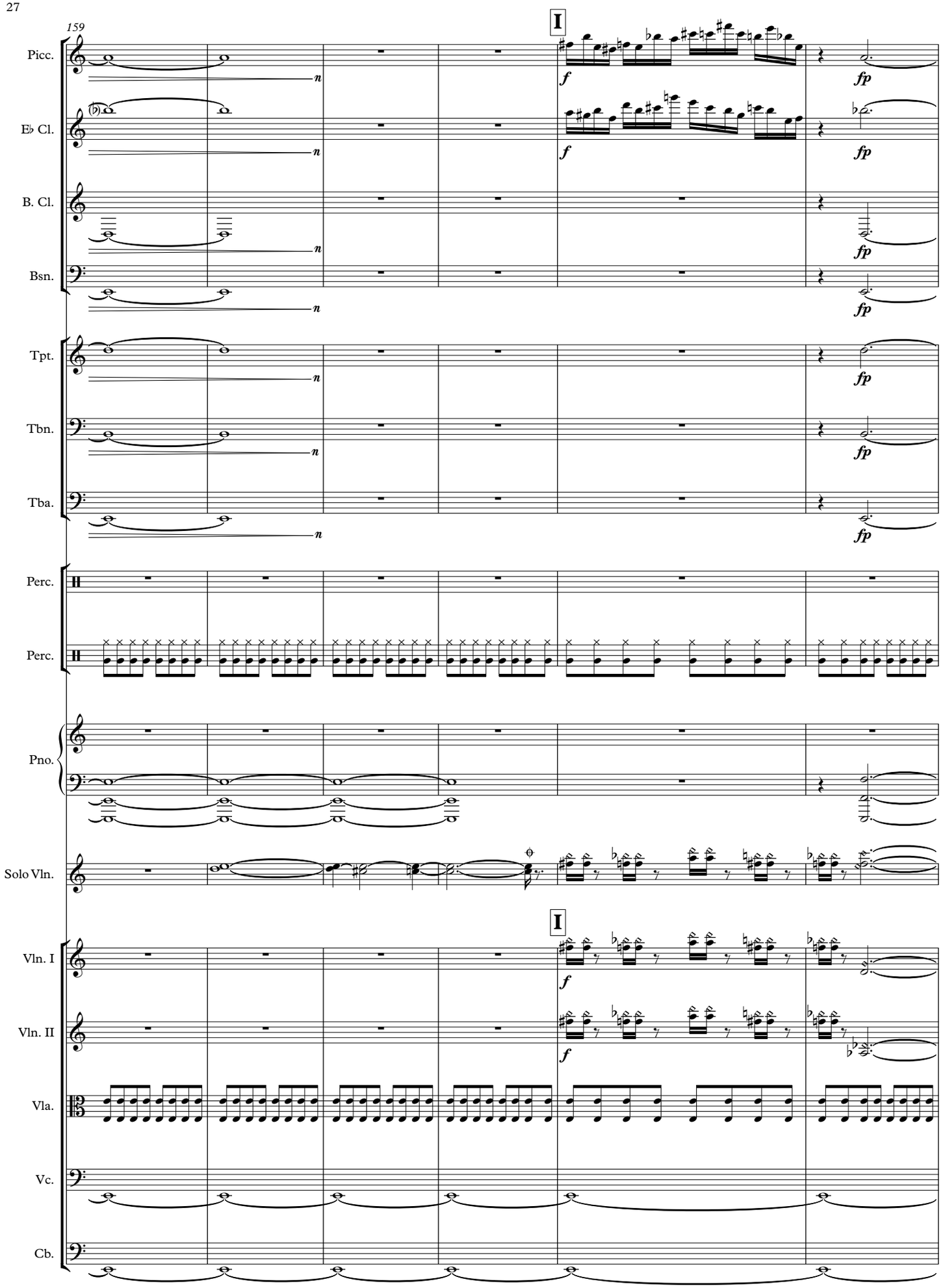

129
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff
ff
n
f
n
f

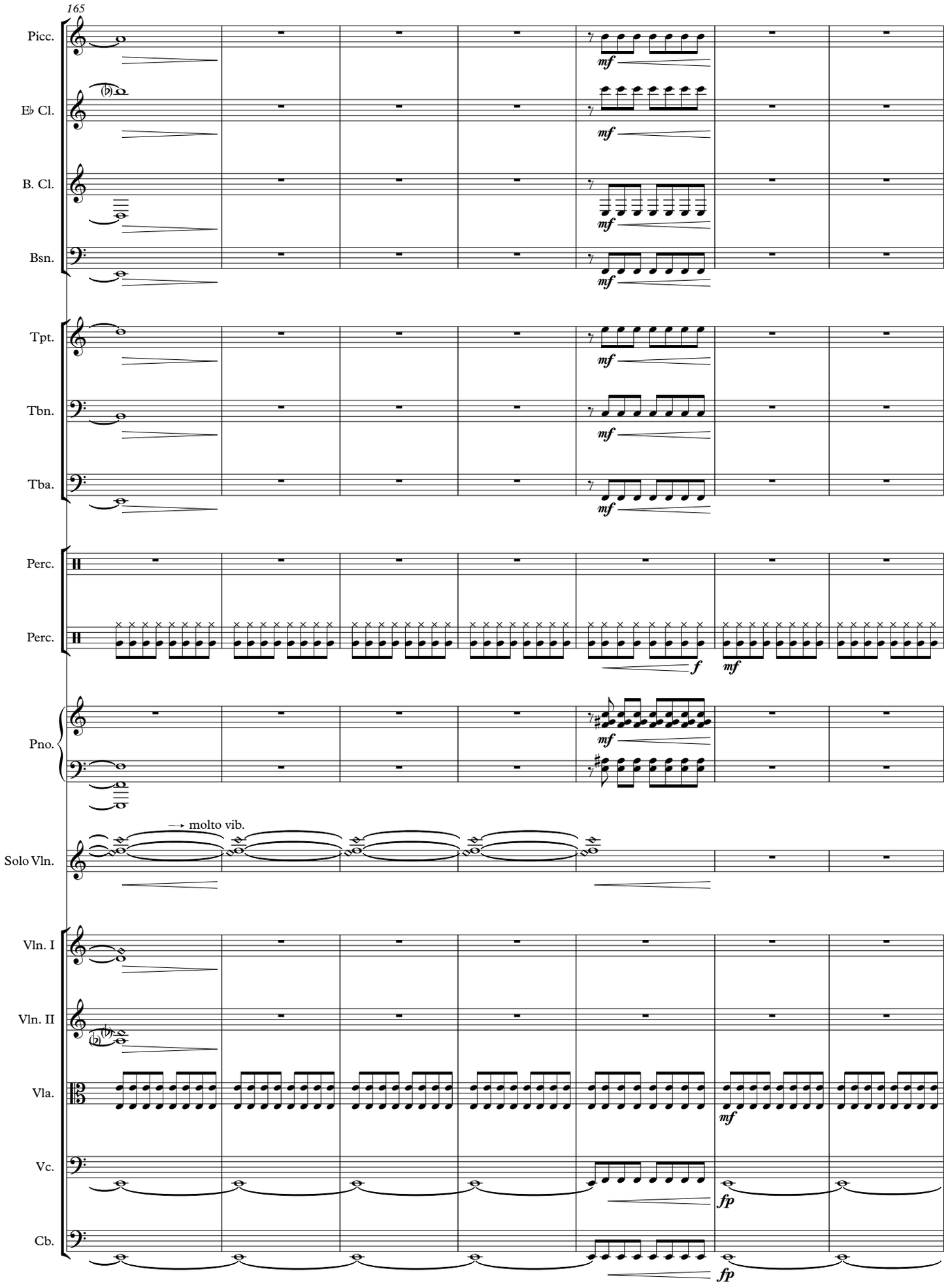

134
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

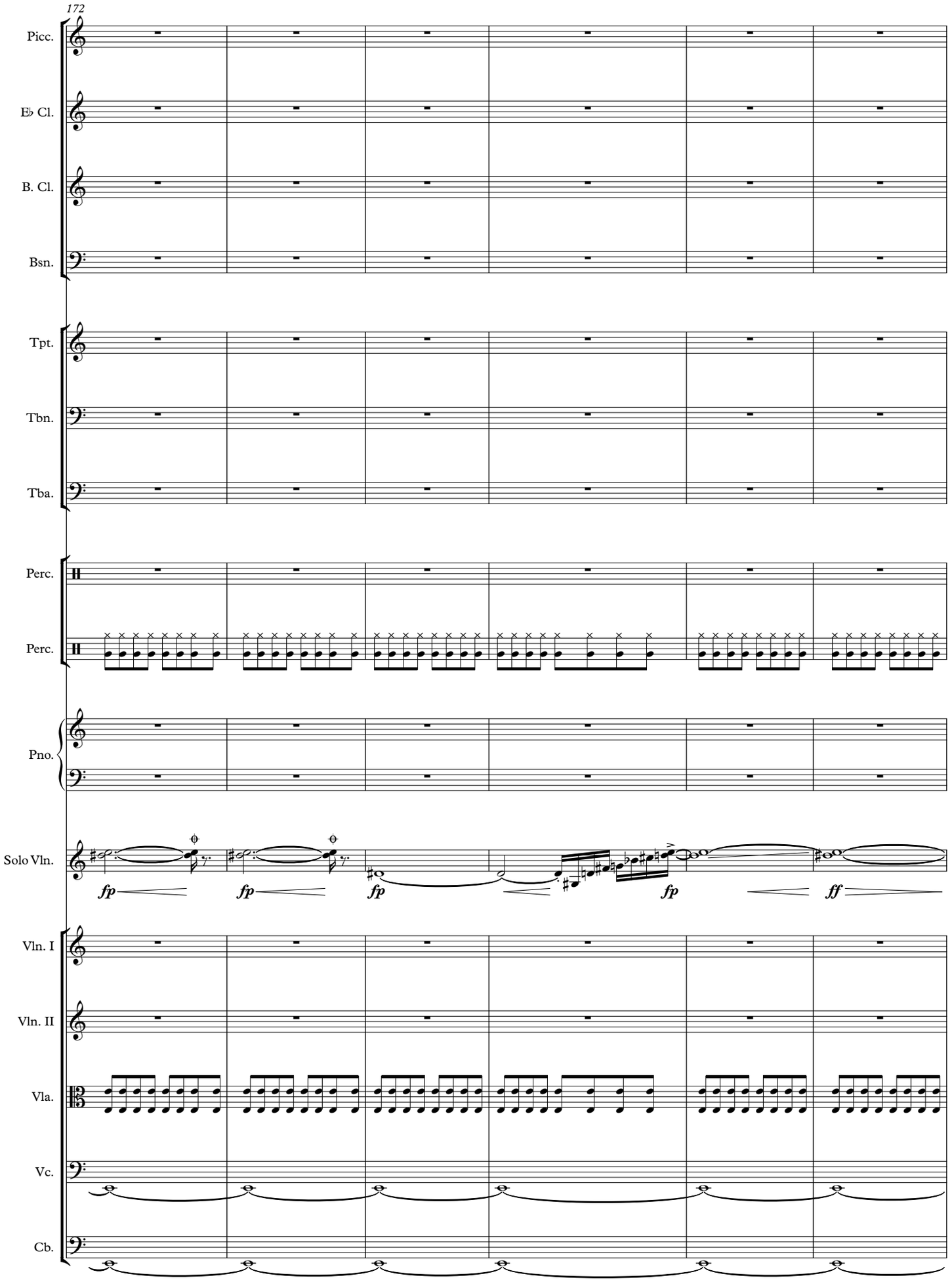

141
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
To Chopstick

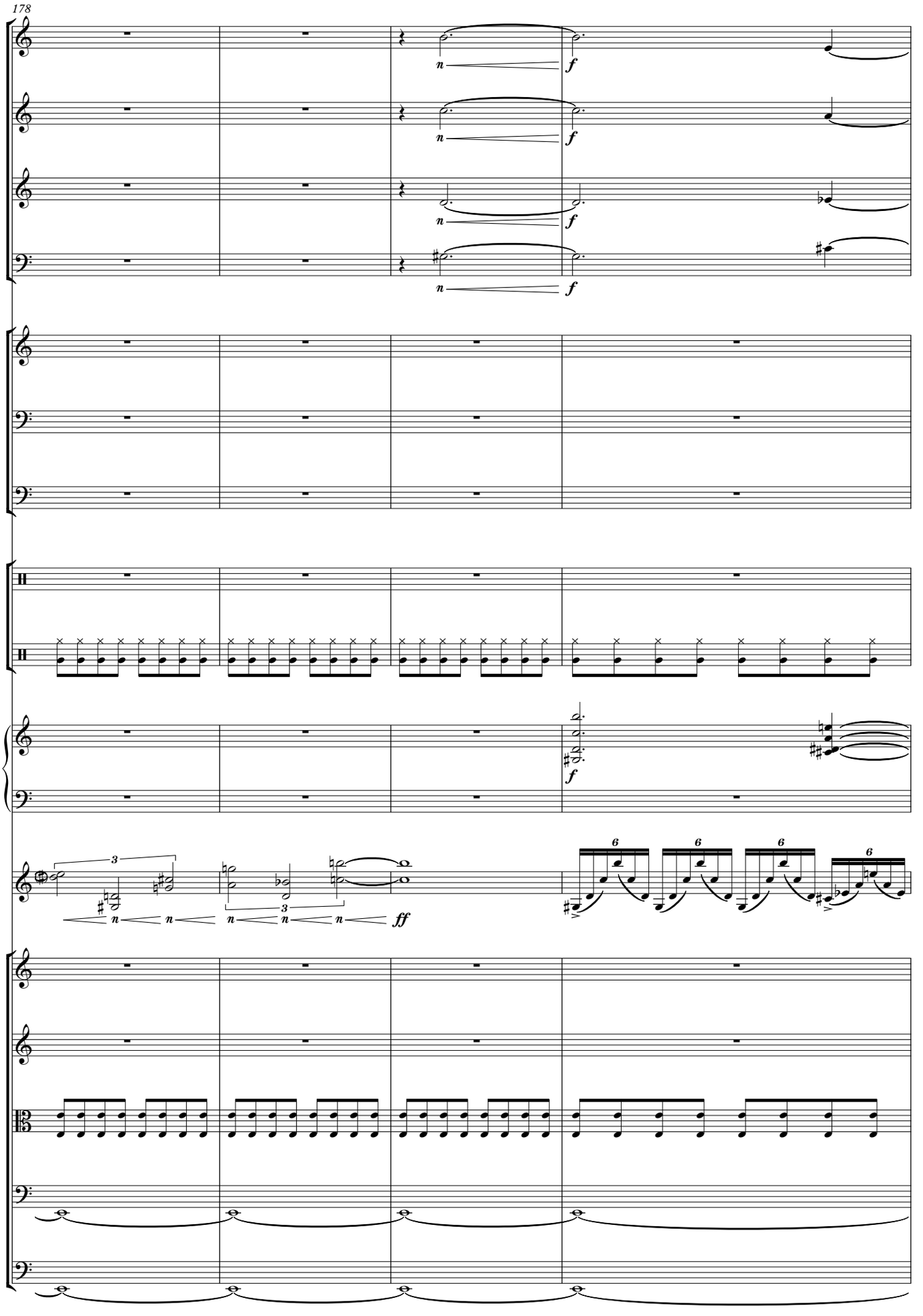

147
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

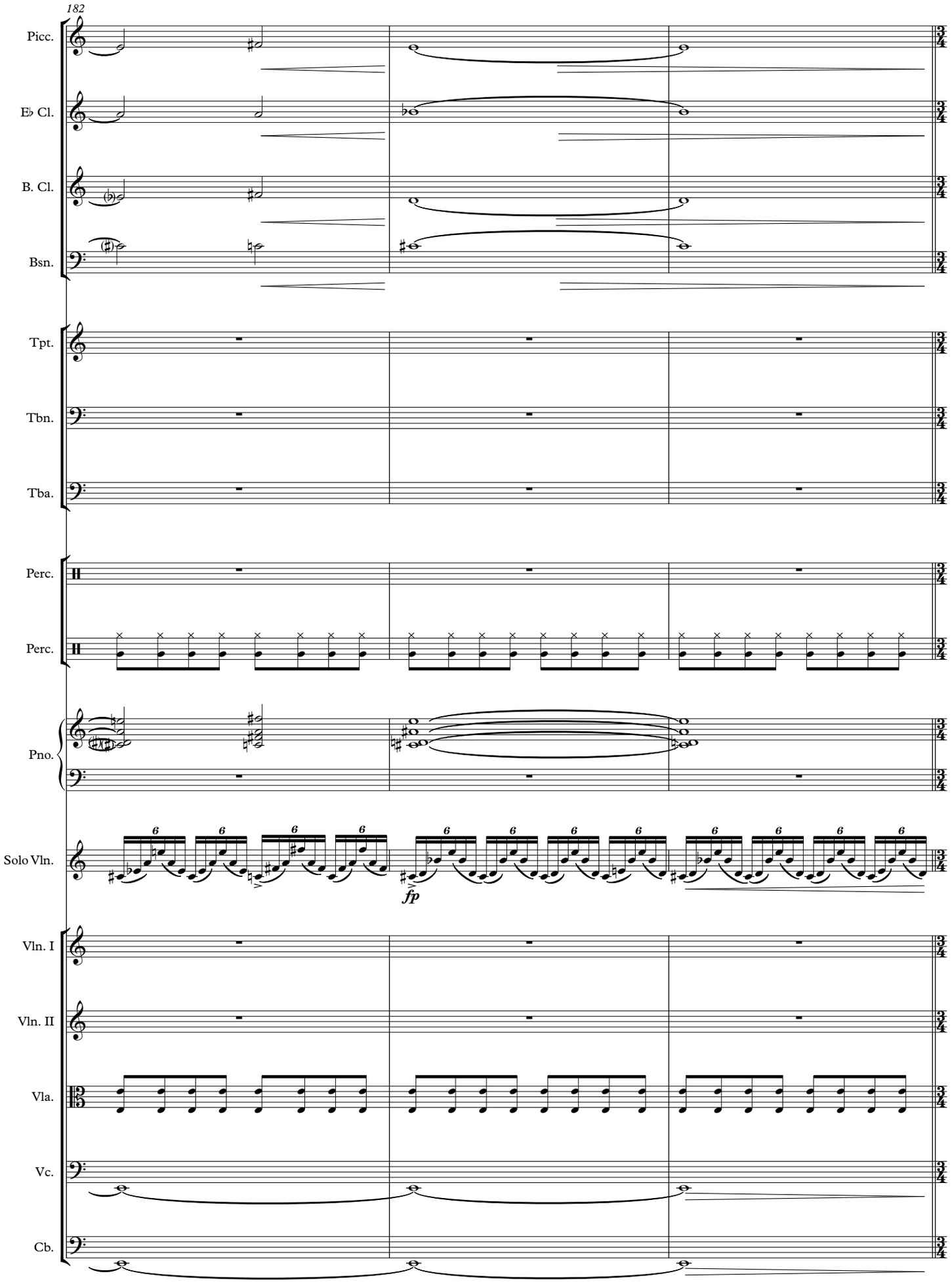

152
♩ = 144
H
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
place tambourine on floor tom head
Pno.
Solo Vln.
♩ = 144
H
Vln. I
Vln. II
Vla.
col legno batutto with chopstick
Vc.
Cb.

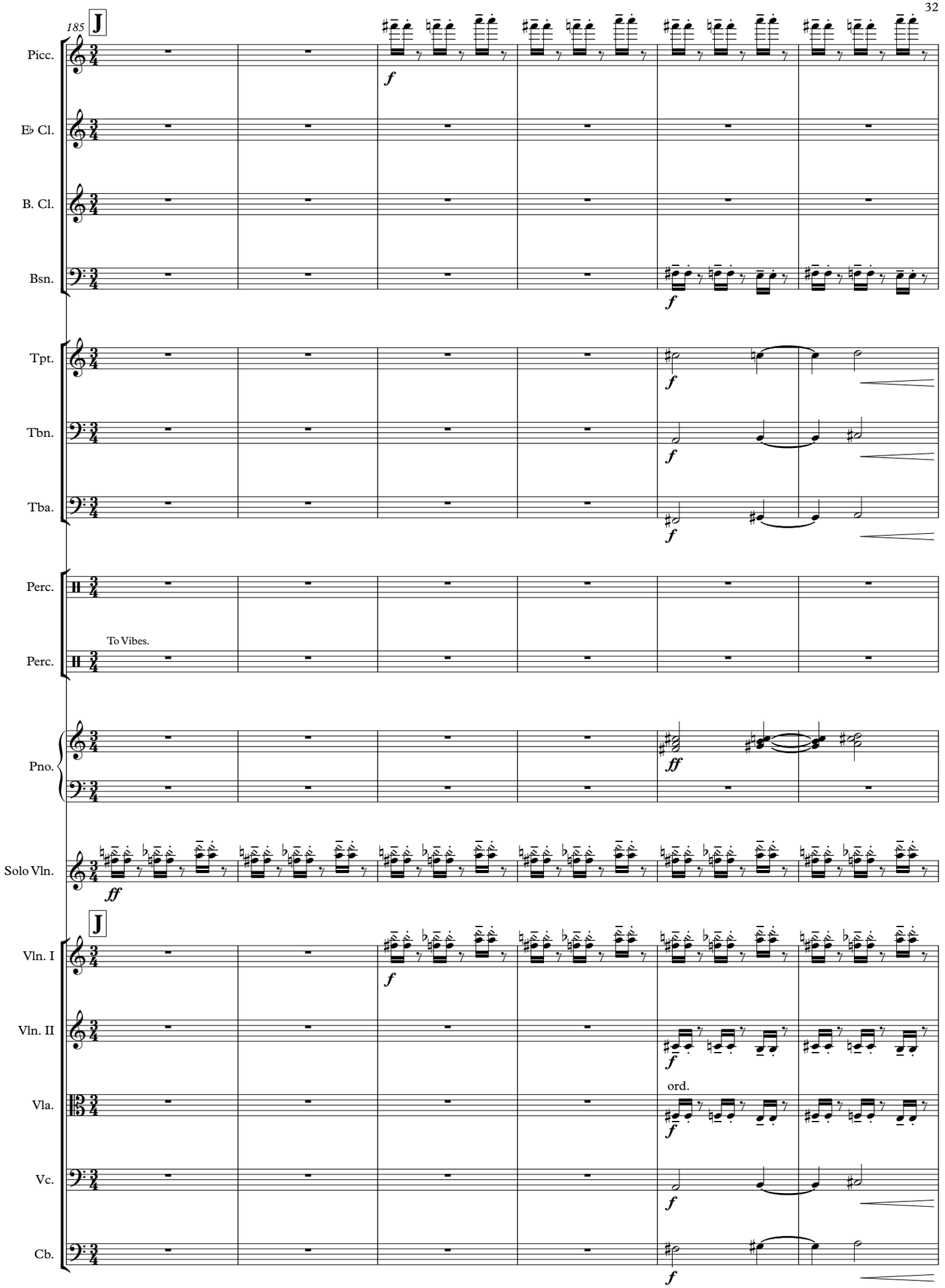

159
I
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
I
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
fp
n

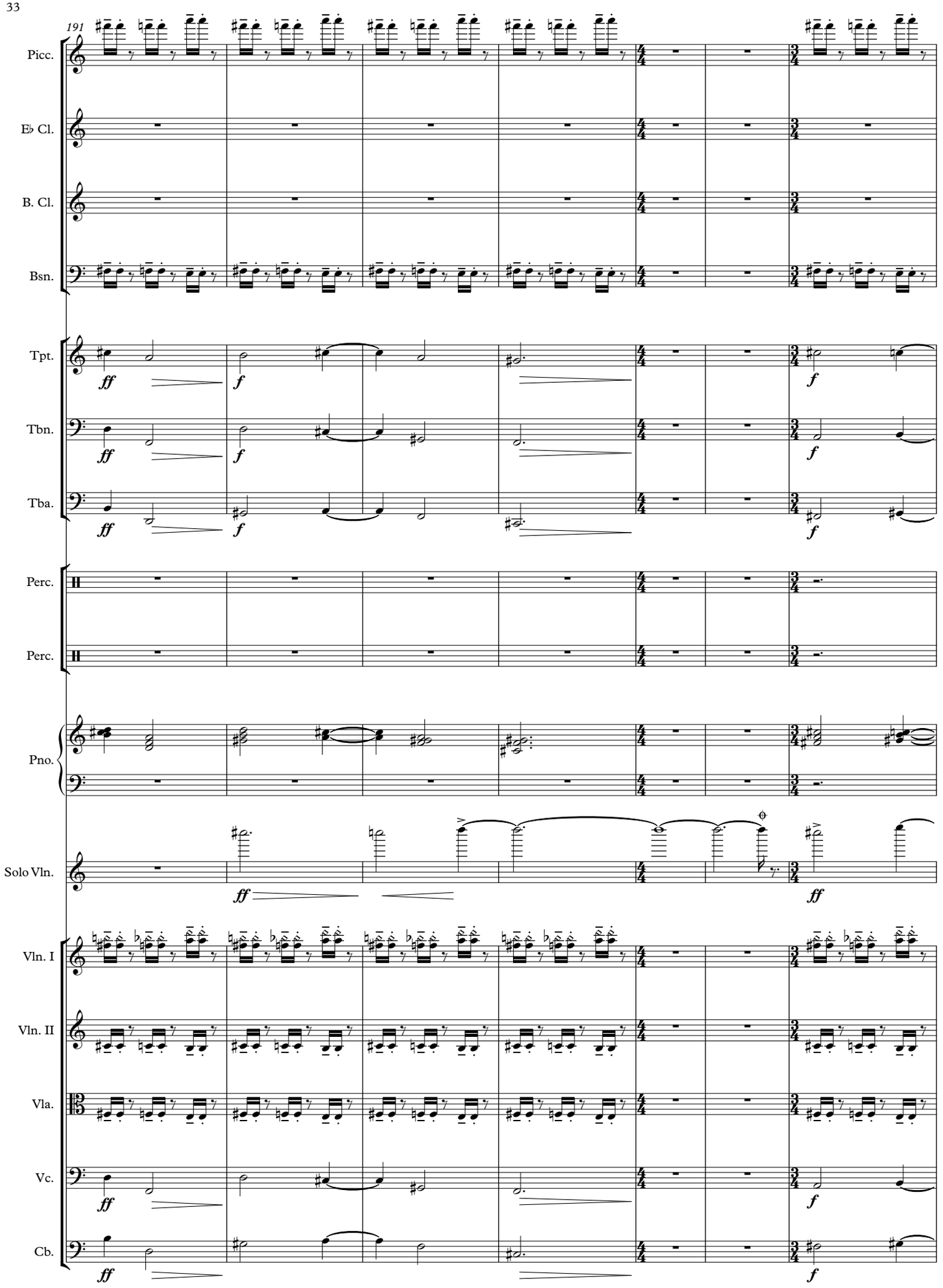

165
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
molto vib.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
fp

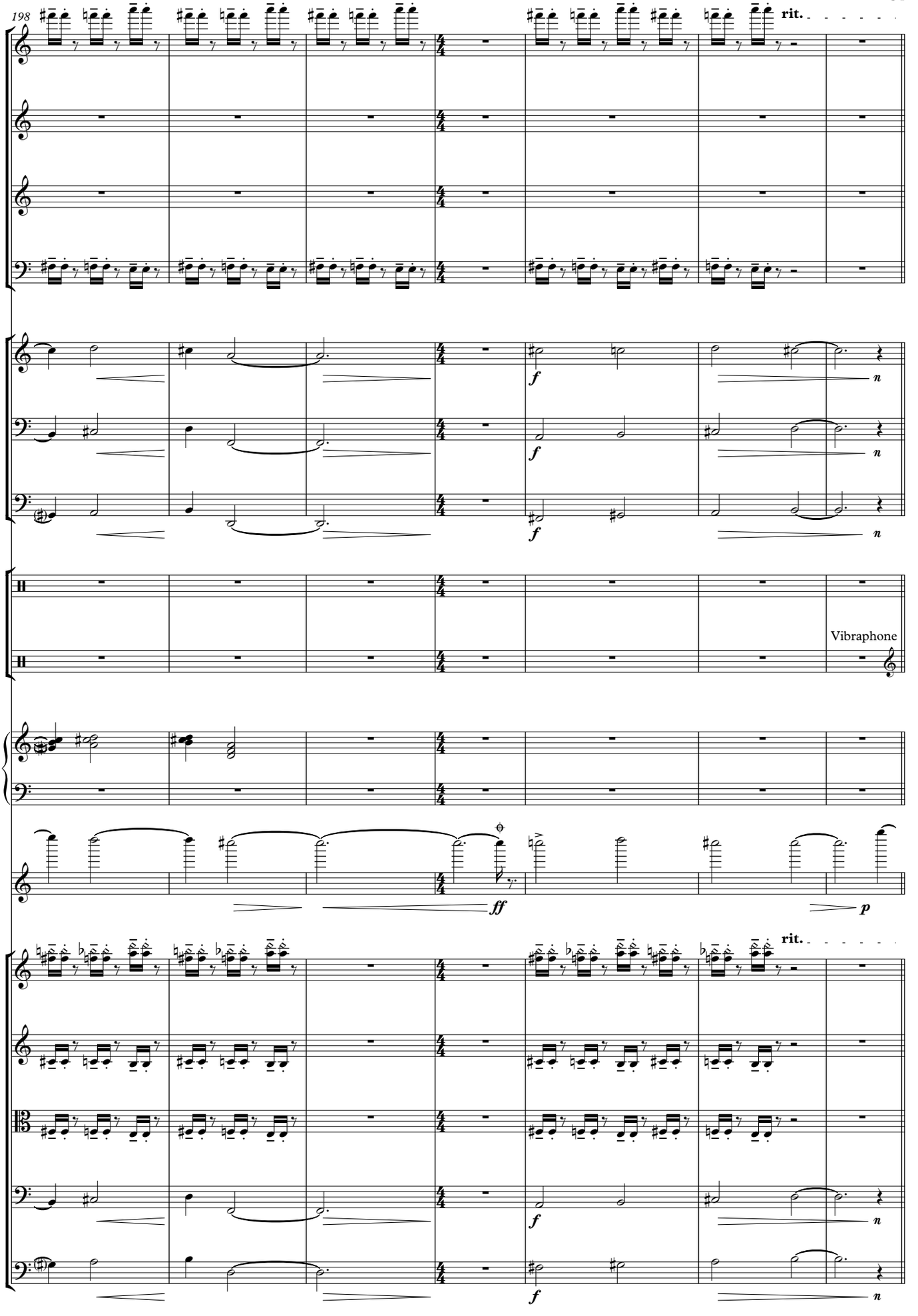

172
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
fp
fp
fp
fp
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.


178
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
n
f
ff
3
6


182
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
fp
Vln. I
Vln. II
Vla.
Vc.
Cb.


185
J
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
To Vibes.
Perc.
Pno.
Solo Vln.
J
Vln. I
Vln. II
Vla.
ord.
Vc.
Cb.


191
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f


198
rit.
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Vibraphone
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
n
ff
p

205 - K ♩ = 82 accel. ♩ = 96

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Vib.

To Turntable

Pno.

Solo Vln.

K ♩ = 82 accel. ♩ = 96

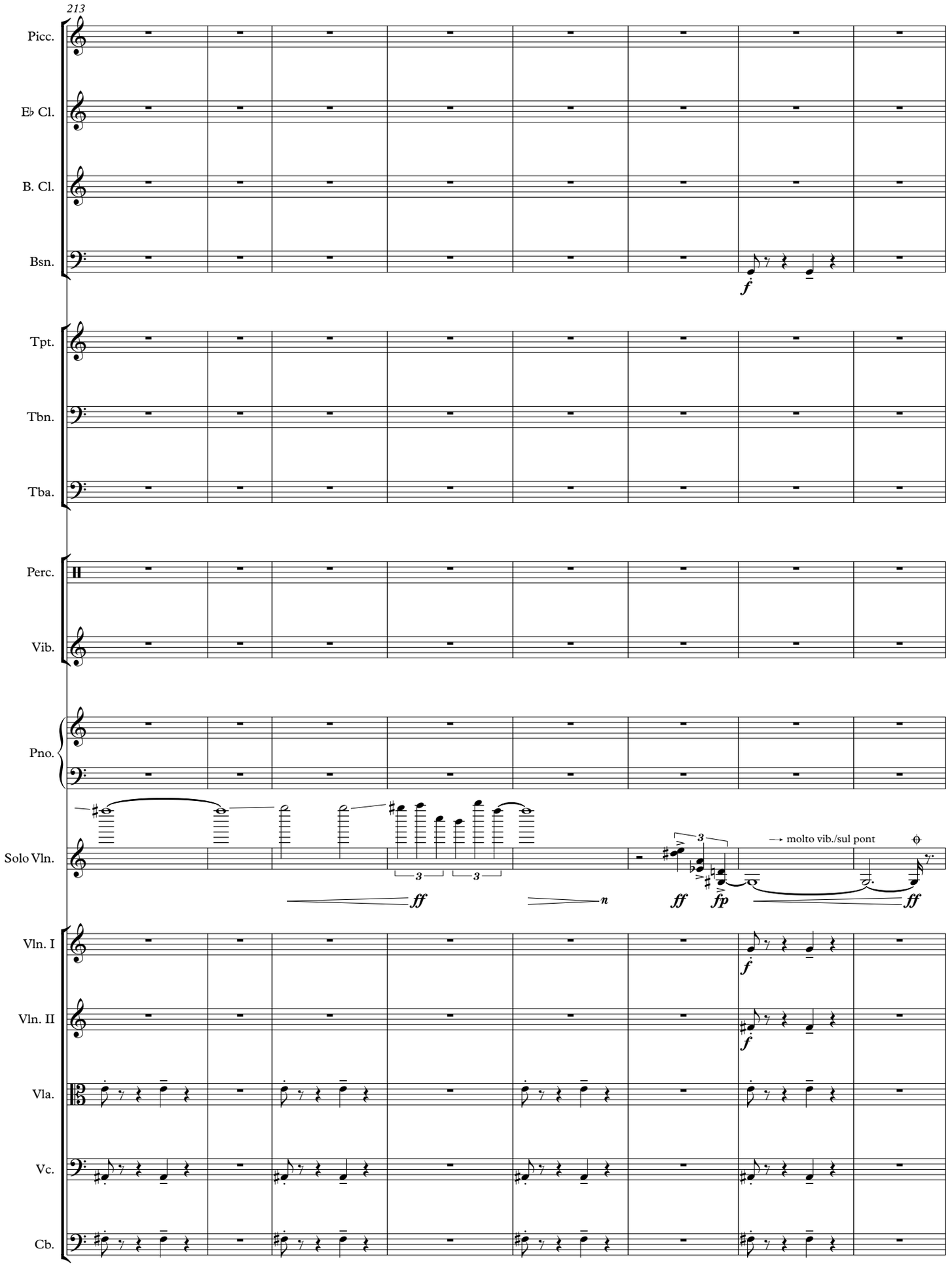
Vln. I

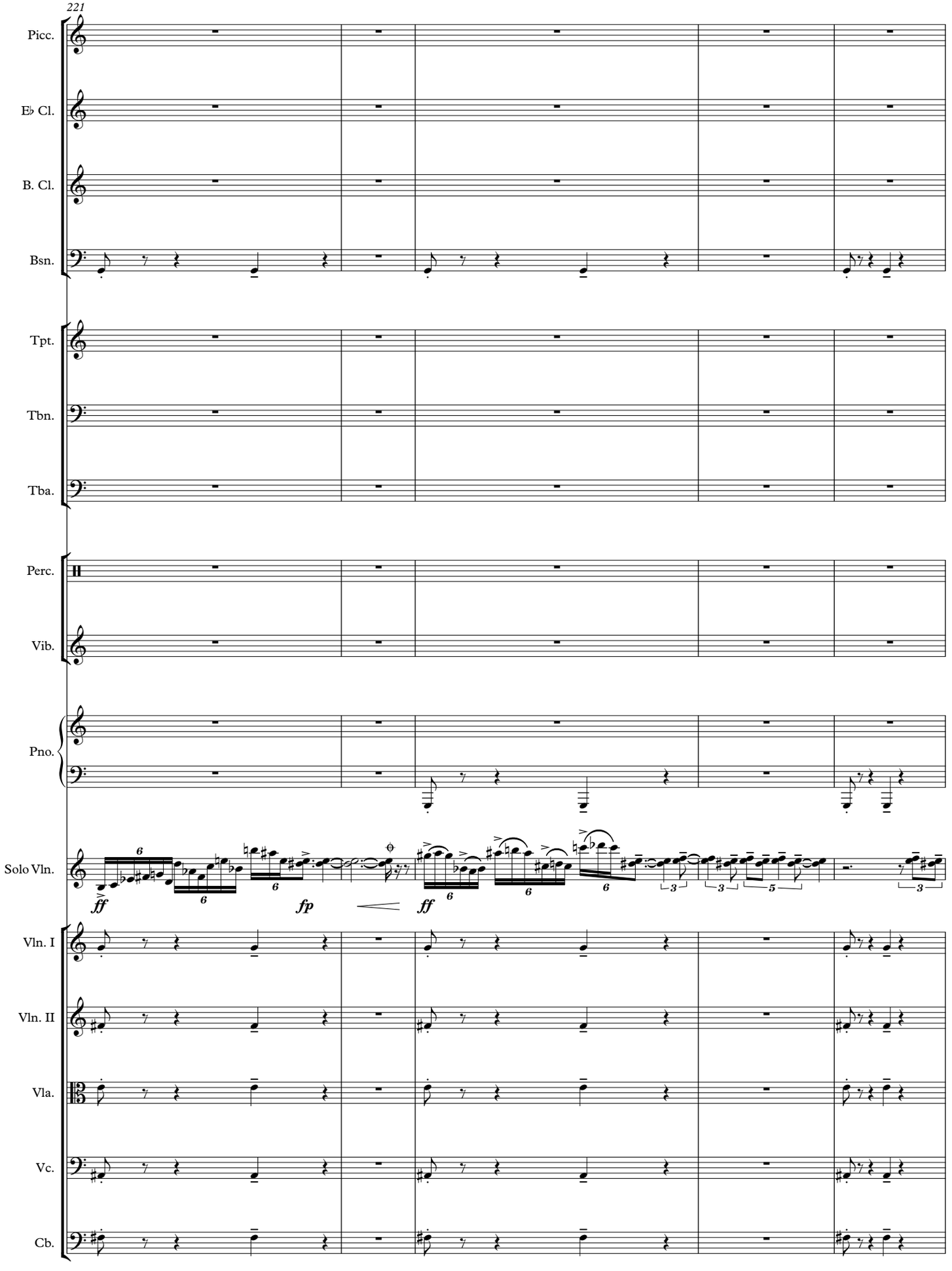
Vln. II

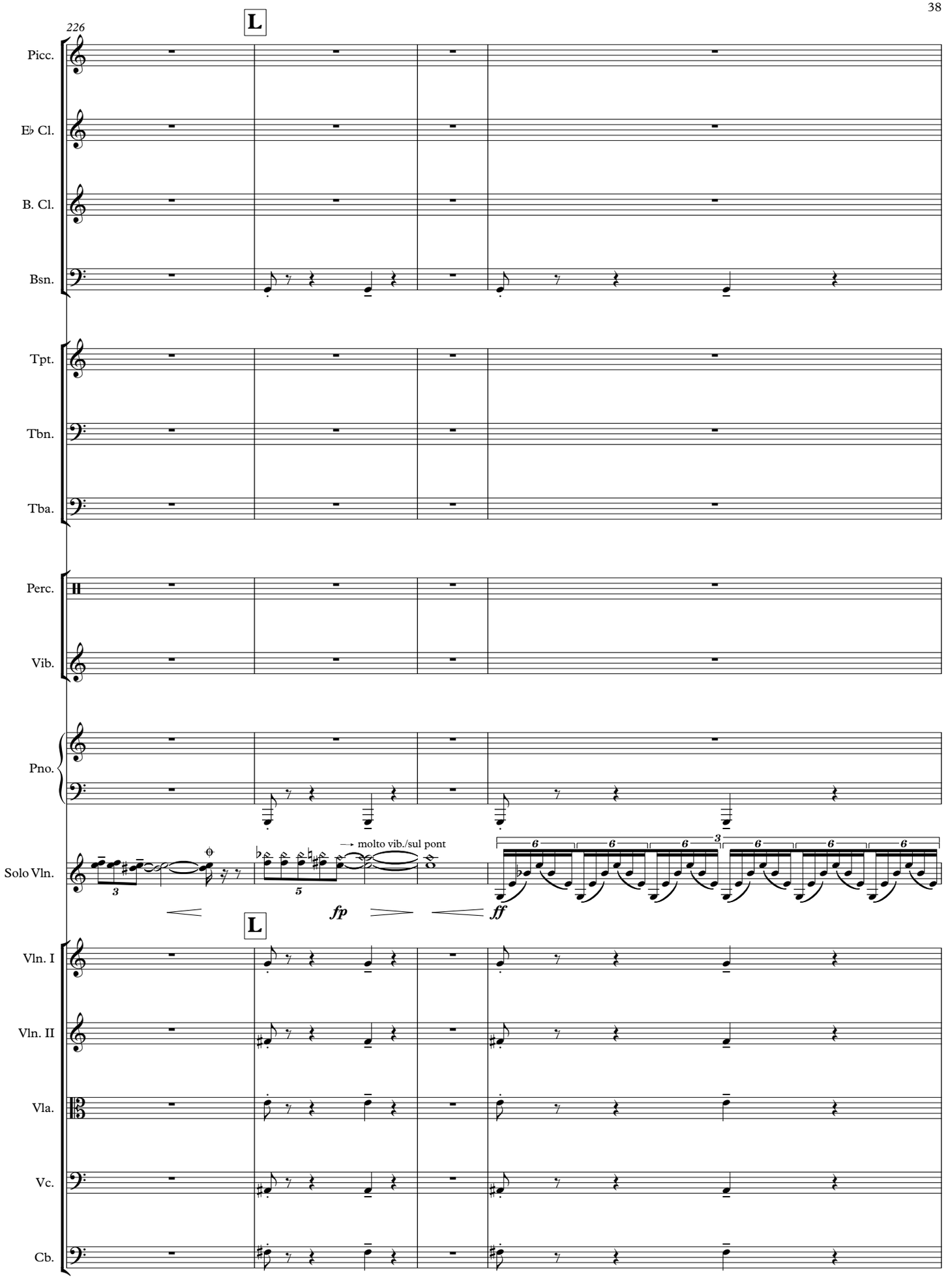
Vla.

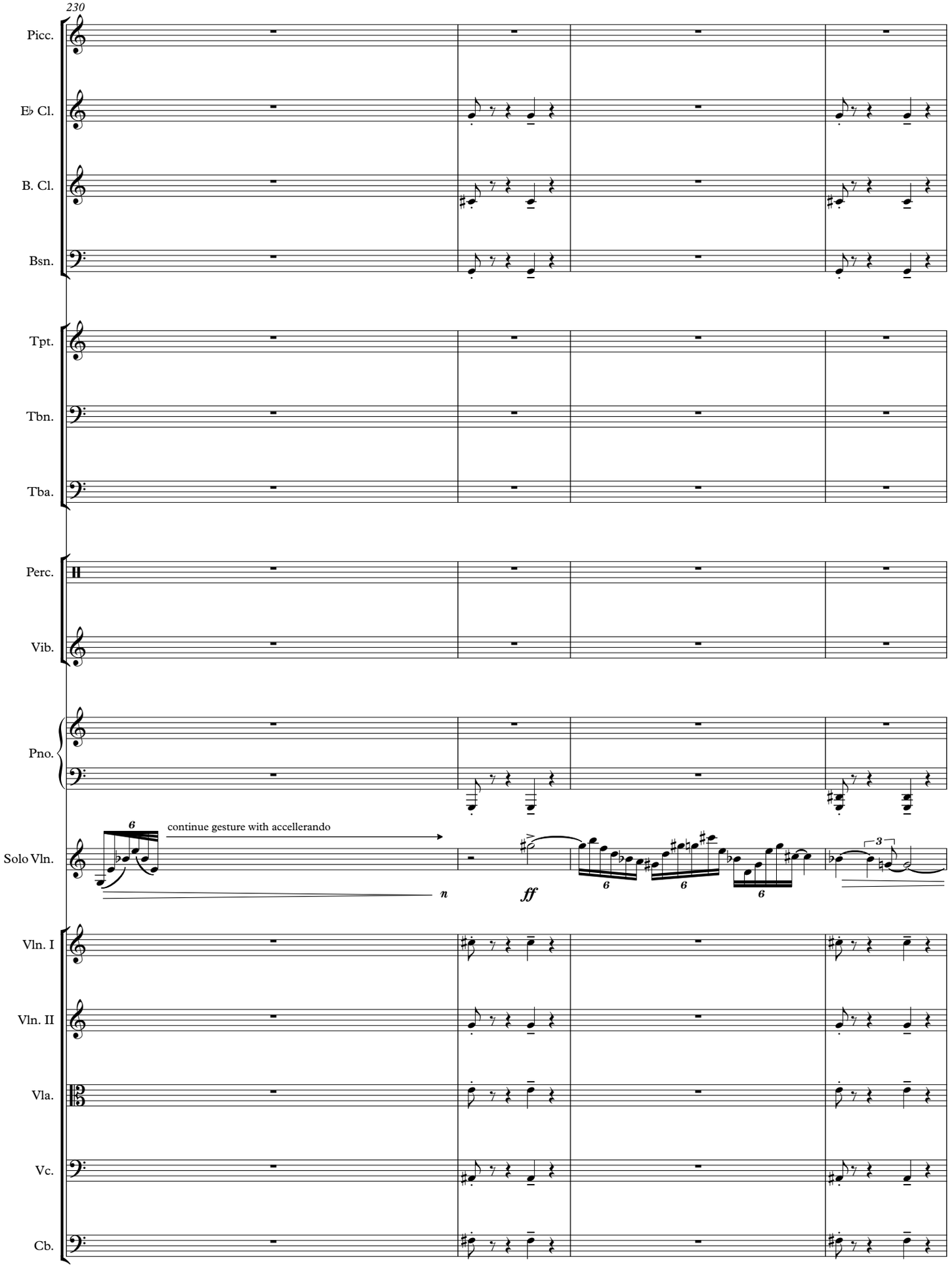
Vc.

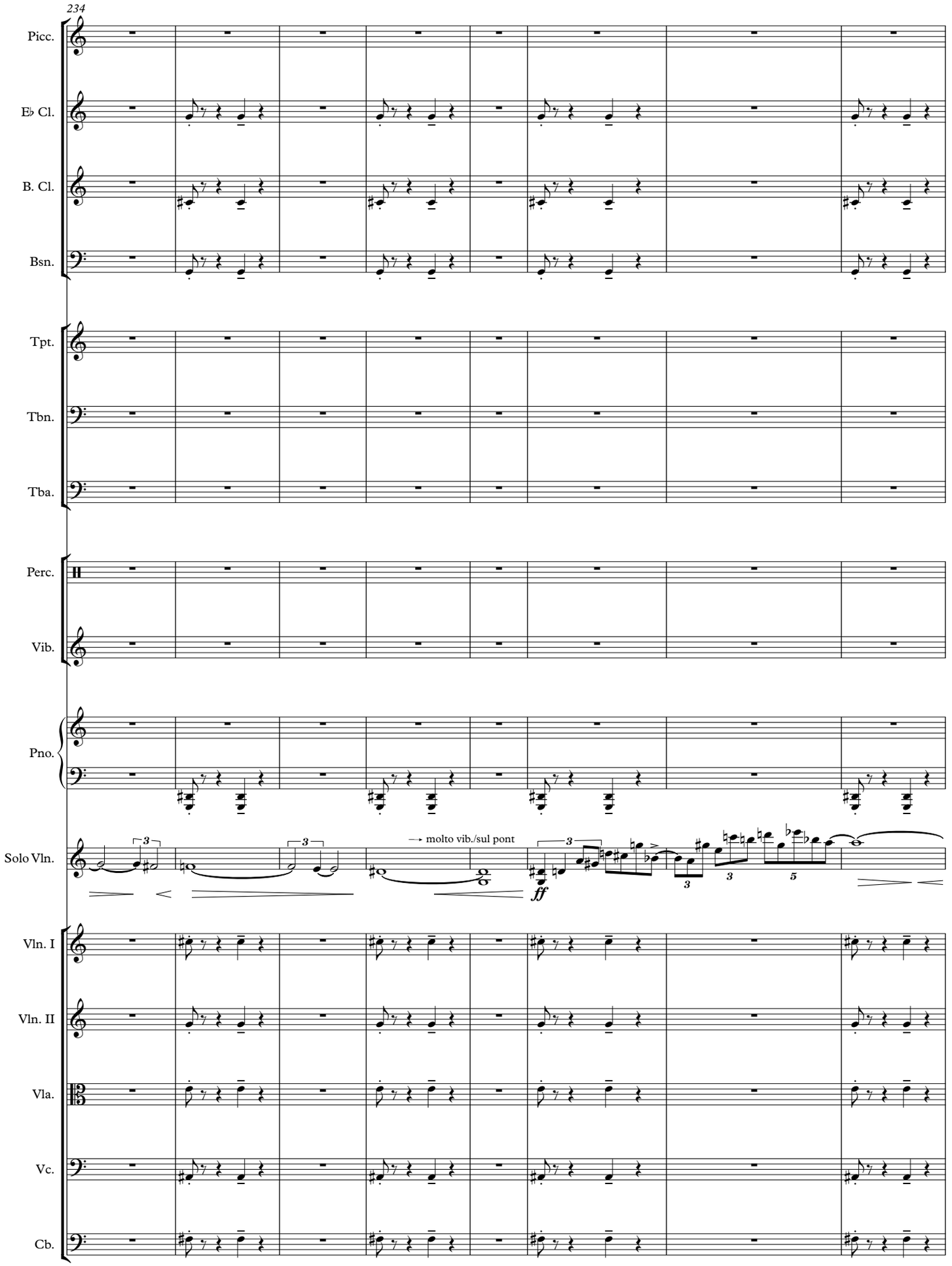
Cb.

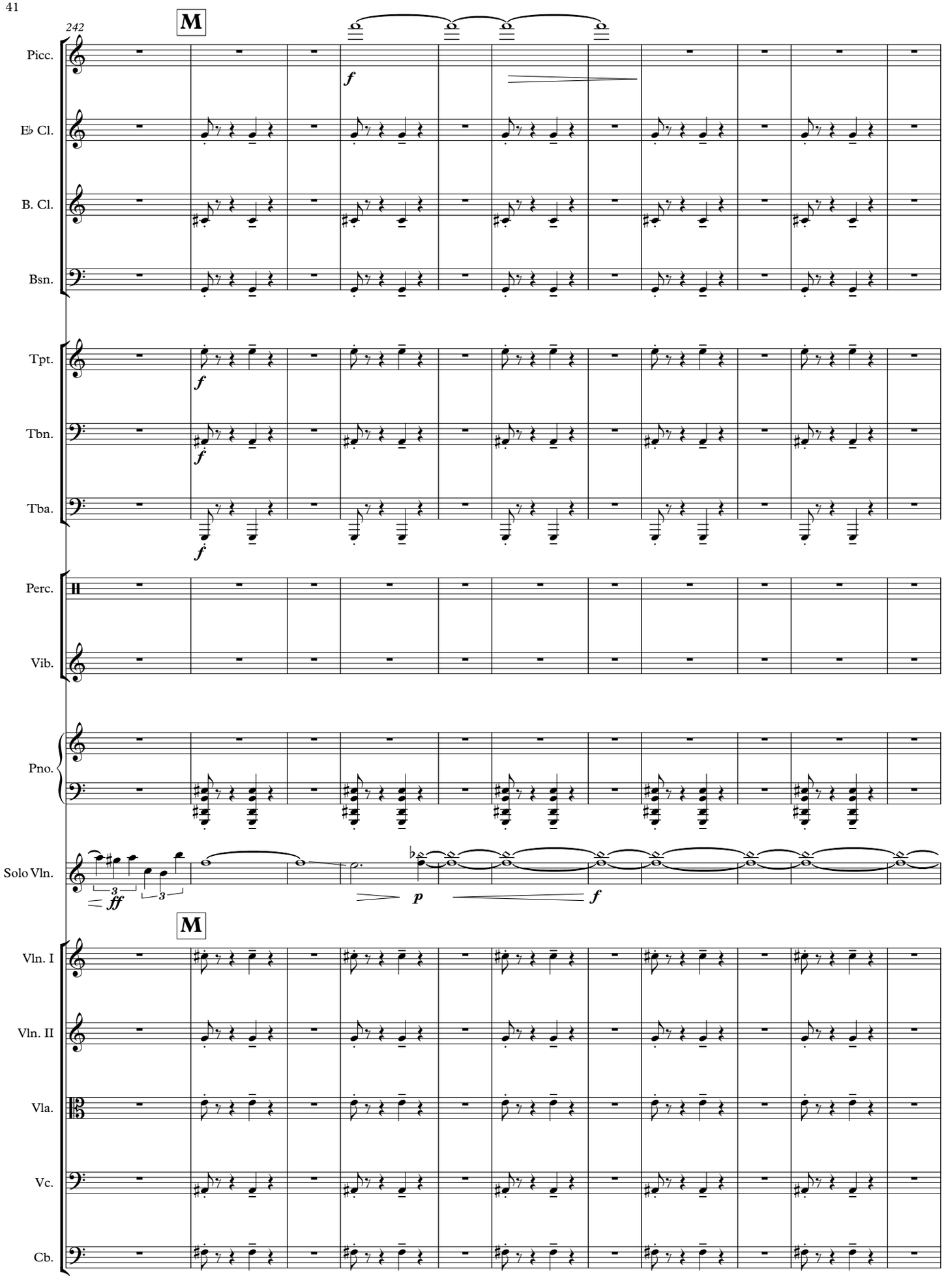

213
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
molto vib./sul pont

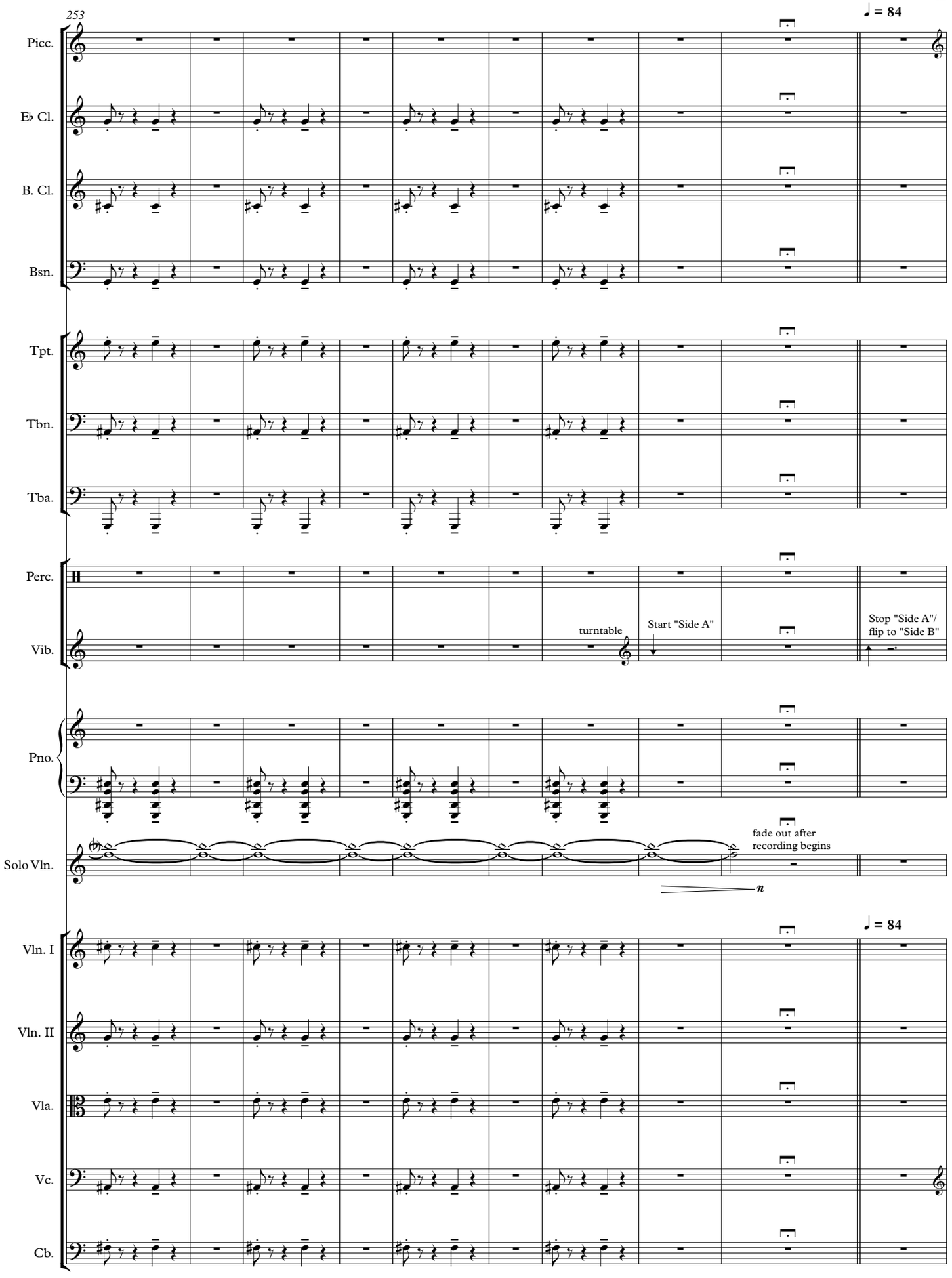

221
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
ff
fp
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.

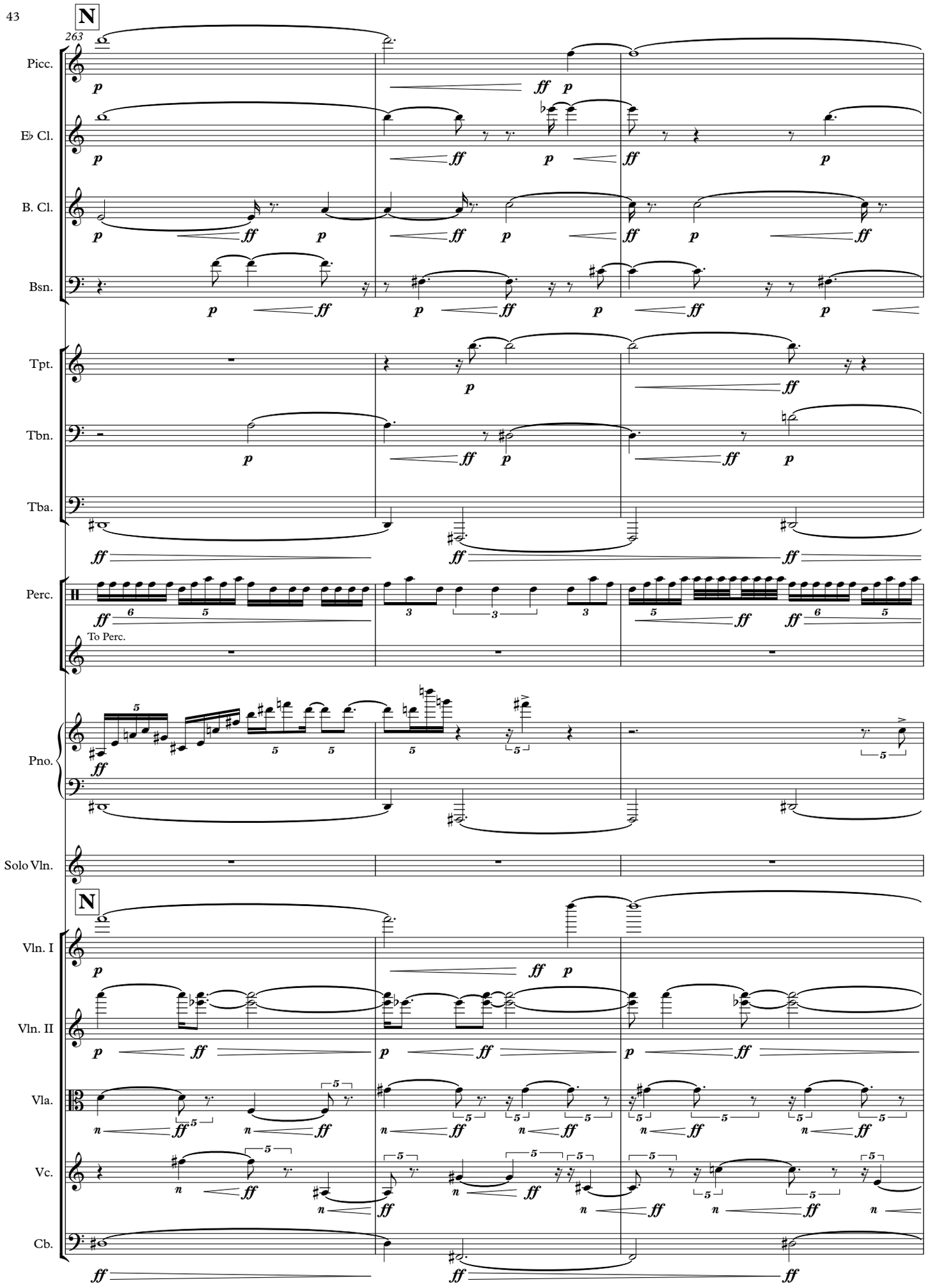

226
L
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
→ molto vib./sul pont
fp
ff
L
Vln. I
Vln. II
Vla.
Vc.
Cb.

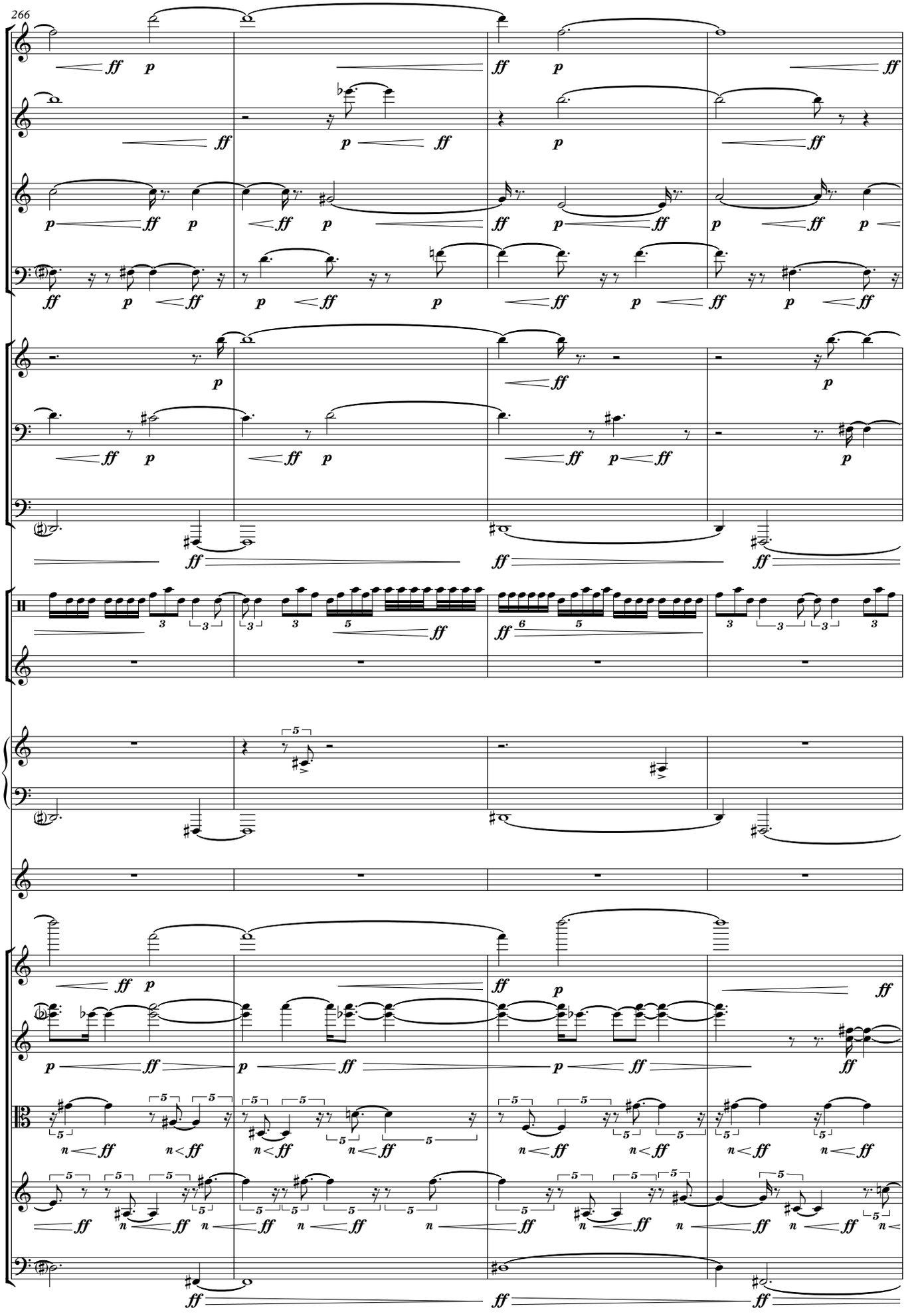

230
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
continue gesture with accellerando
n
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.

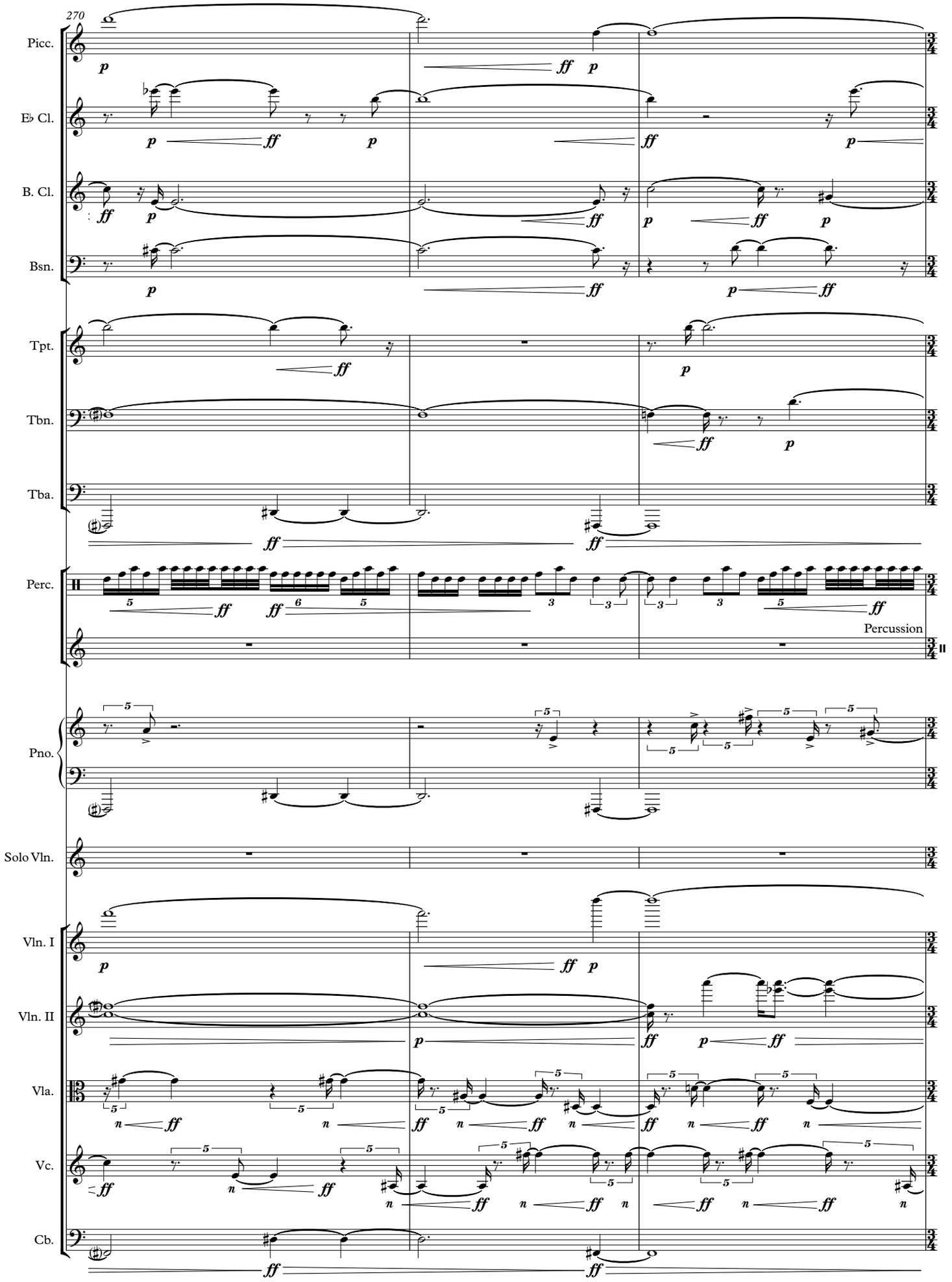

234
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
molto vib./sul pont
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.

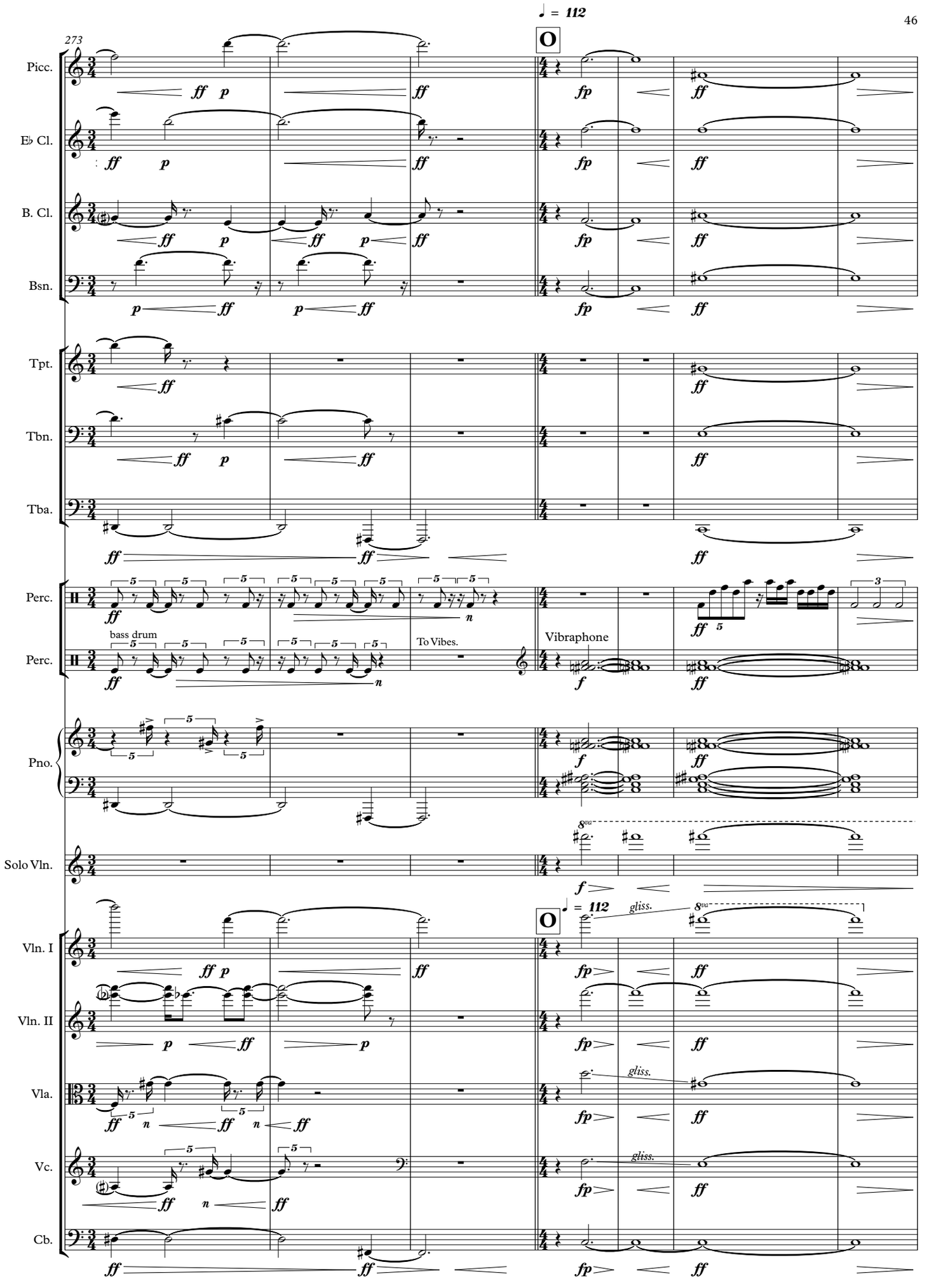

242
M
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
M
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
p

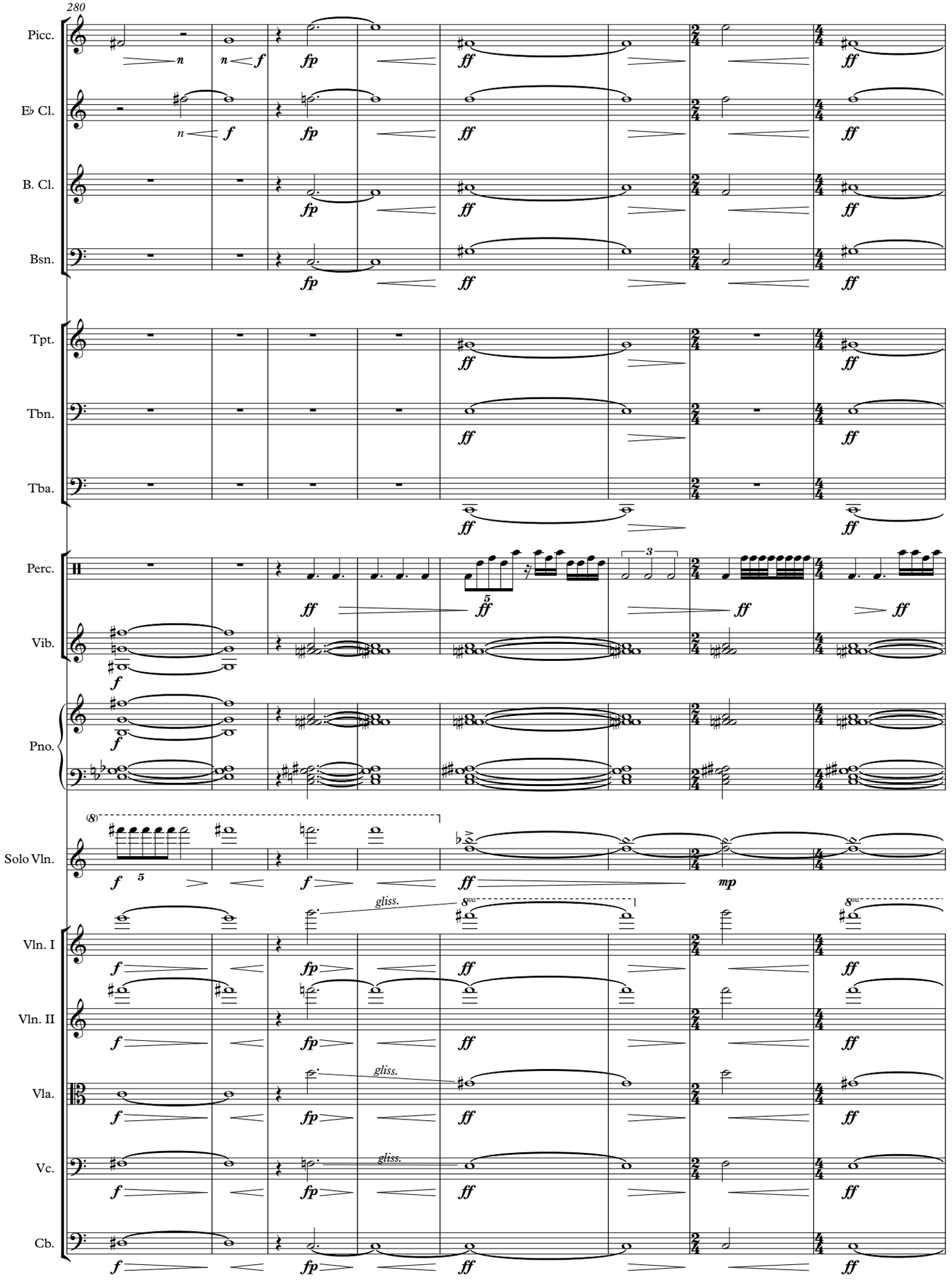

253
♩ = 84
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
turntable
Start "Side A"
Stop "Side A"/
flip to "Side B"
Pno.
Solo Vln.
fade out after
recording begins
n
♩ = 84
Vln. I
Vln. II
Vla.
Vc.
Cb.

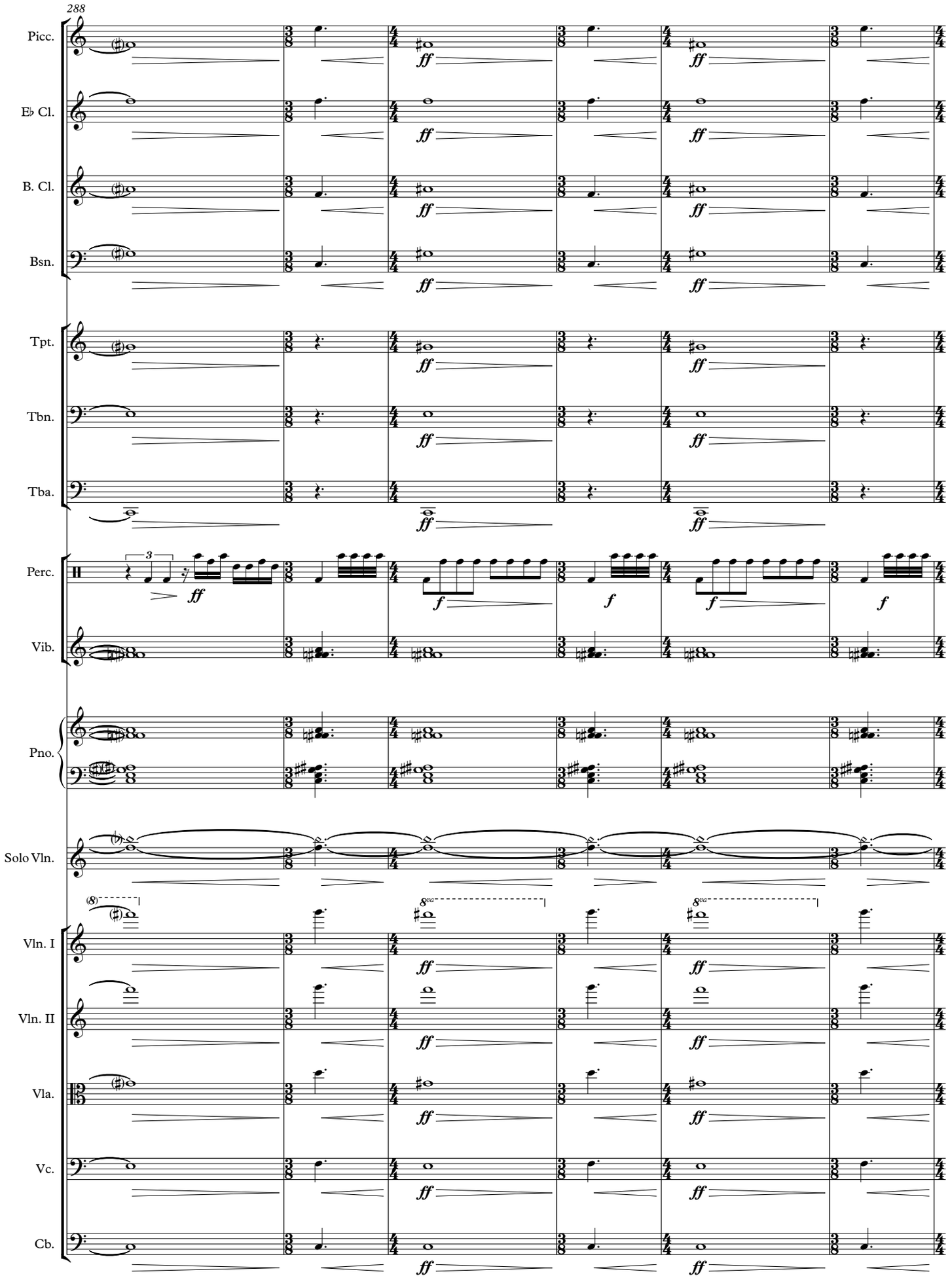

N
263
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
To Perc.
Pno.
Solo Vln.
N
Vln. I
Vln. II
Vla.
Vc.
Cb.

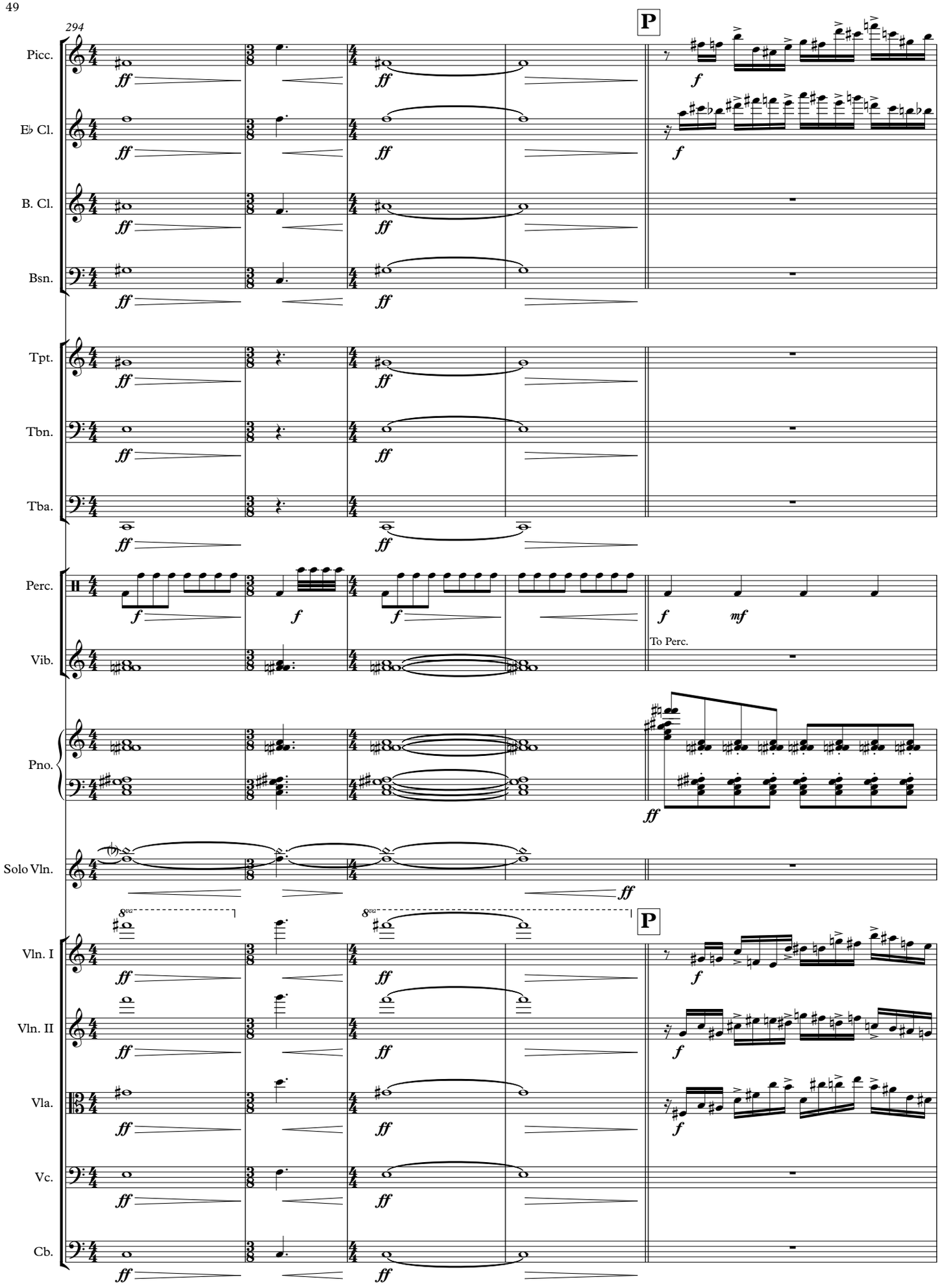

266
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

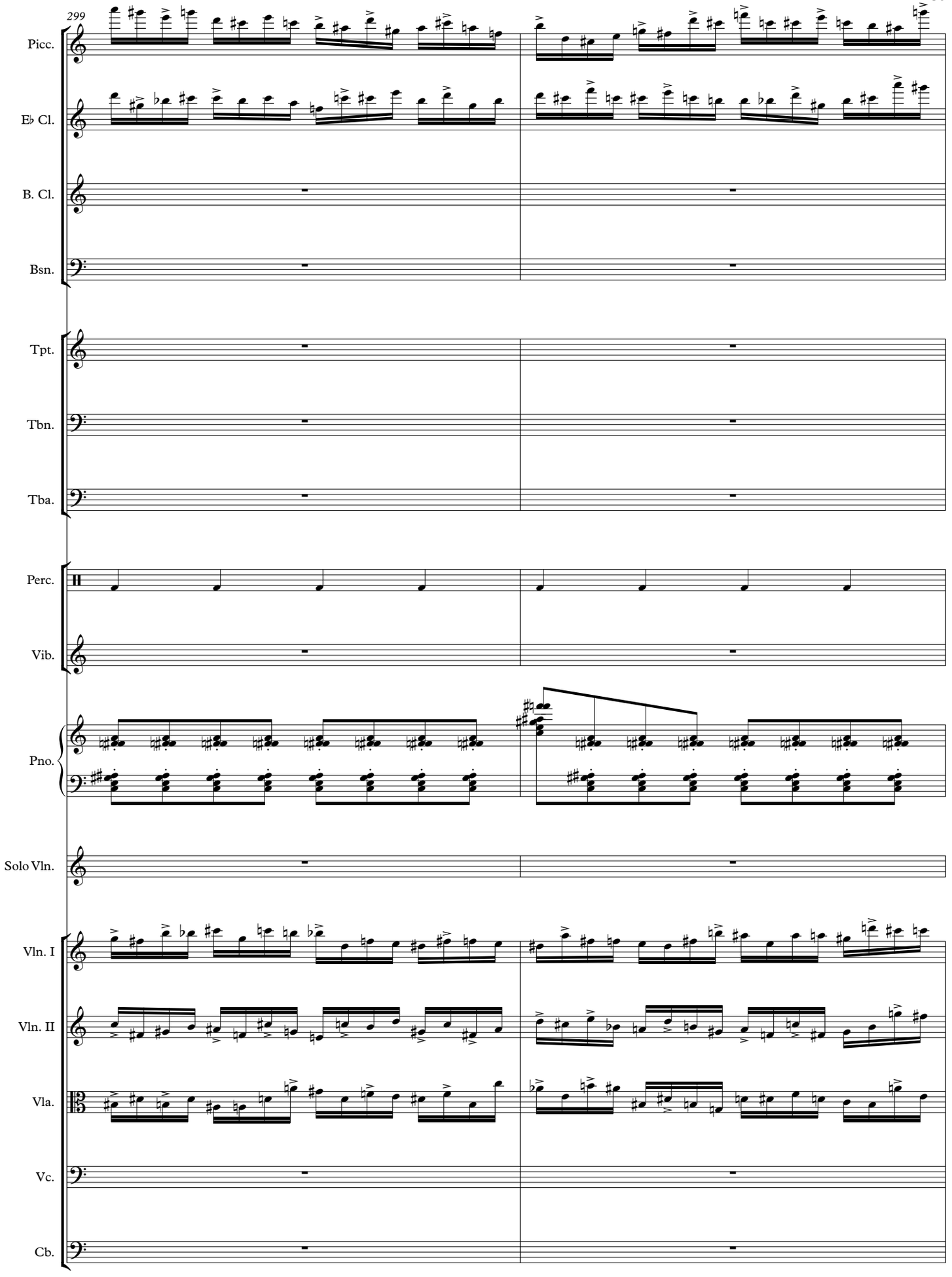

270
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Percussion
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

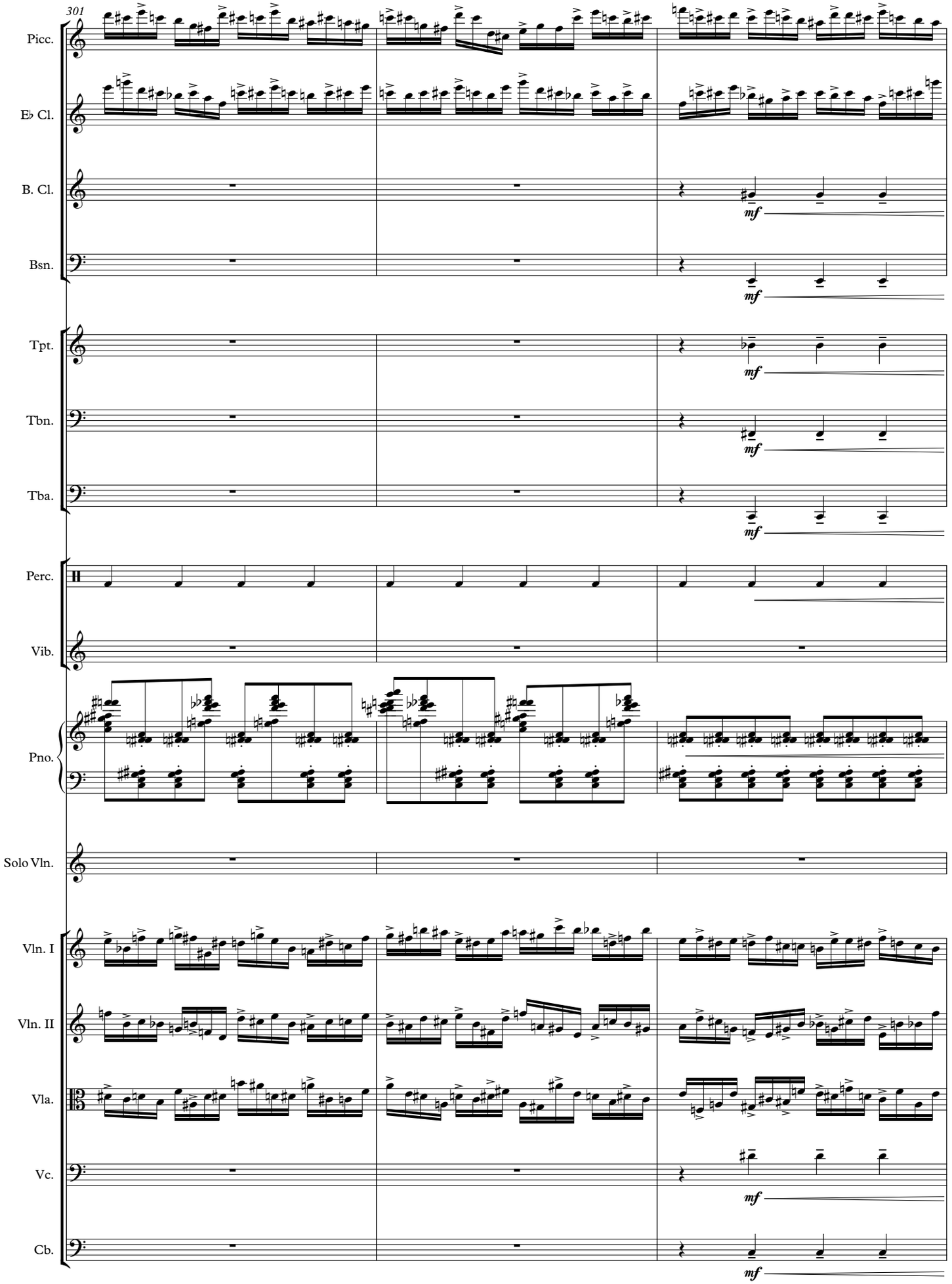

273
♩ = 112
O
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
bass drum
Perc.
To Vibes.
Vibraphone
Pno.
Solo Vln.
♩ = 112
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.

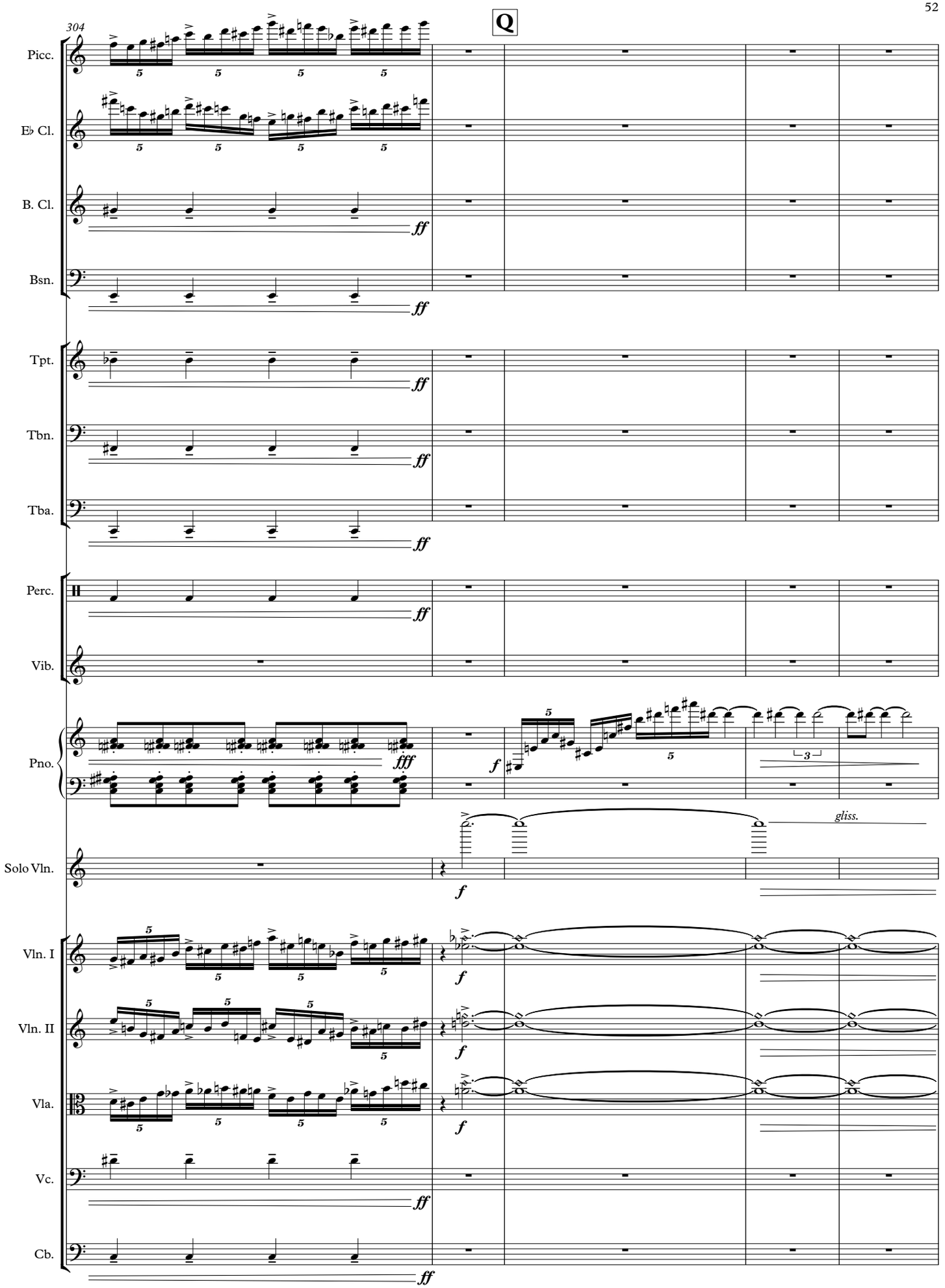

280
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
8va

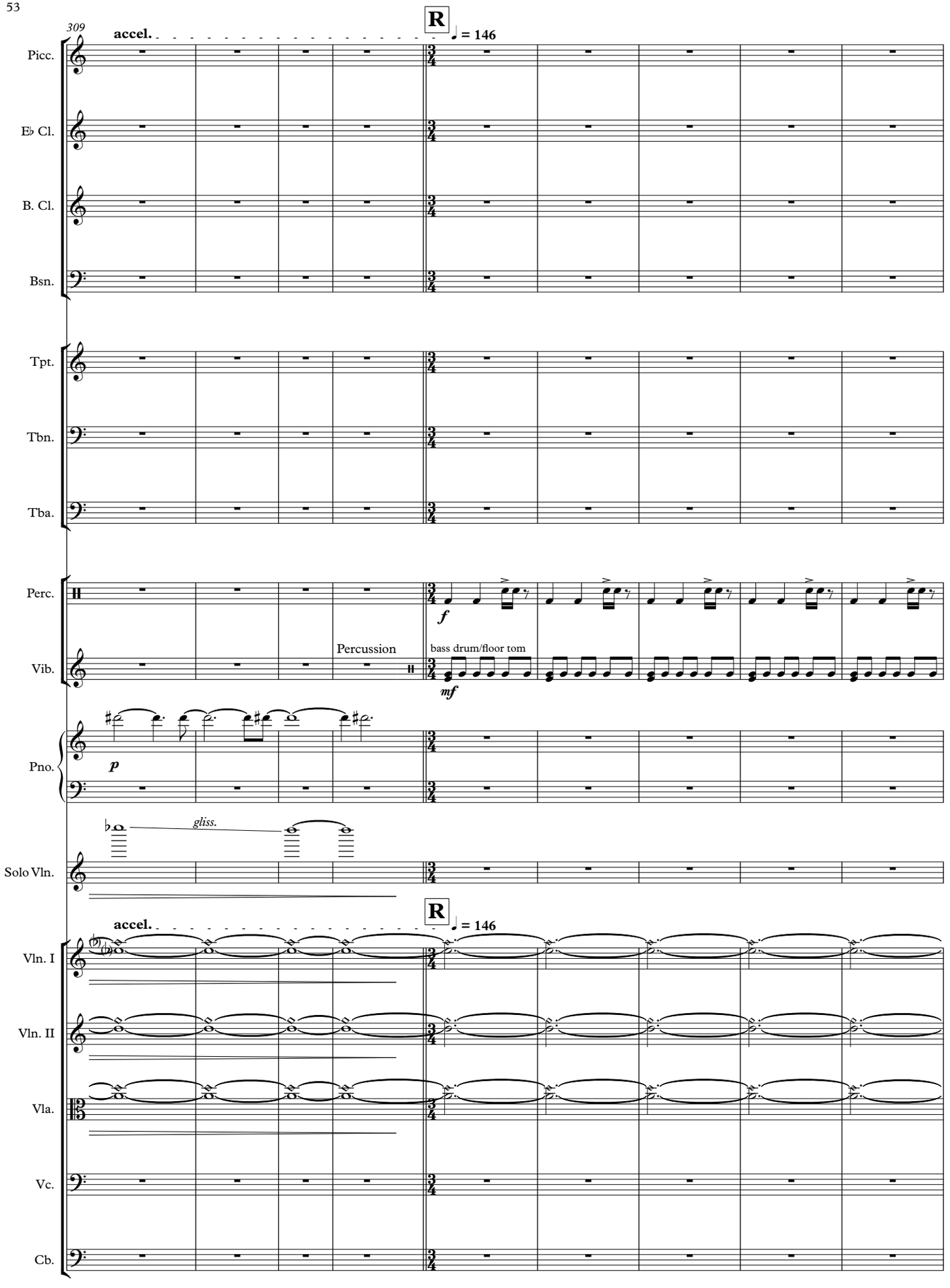

288
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f
3
8va

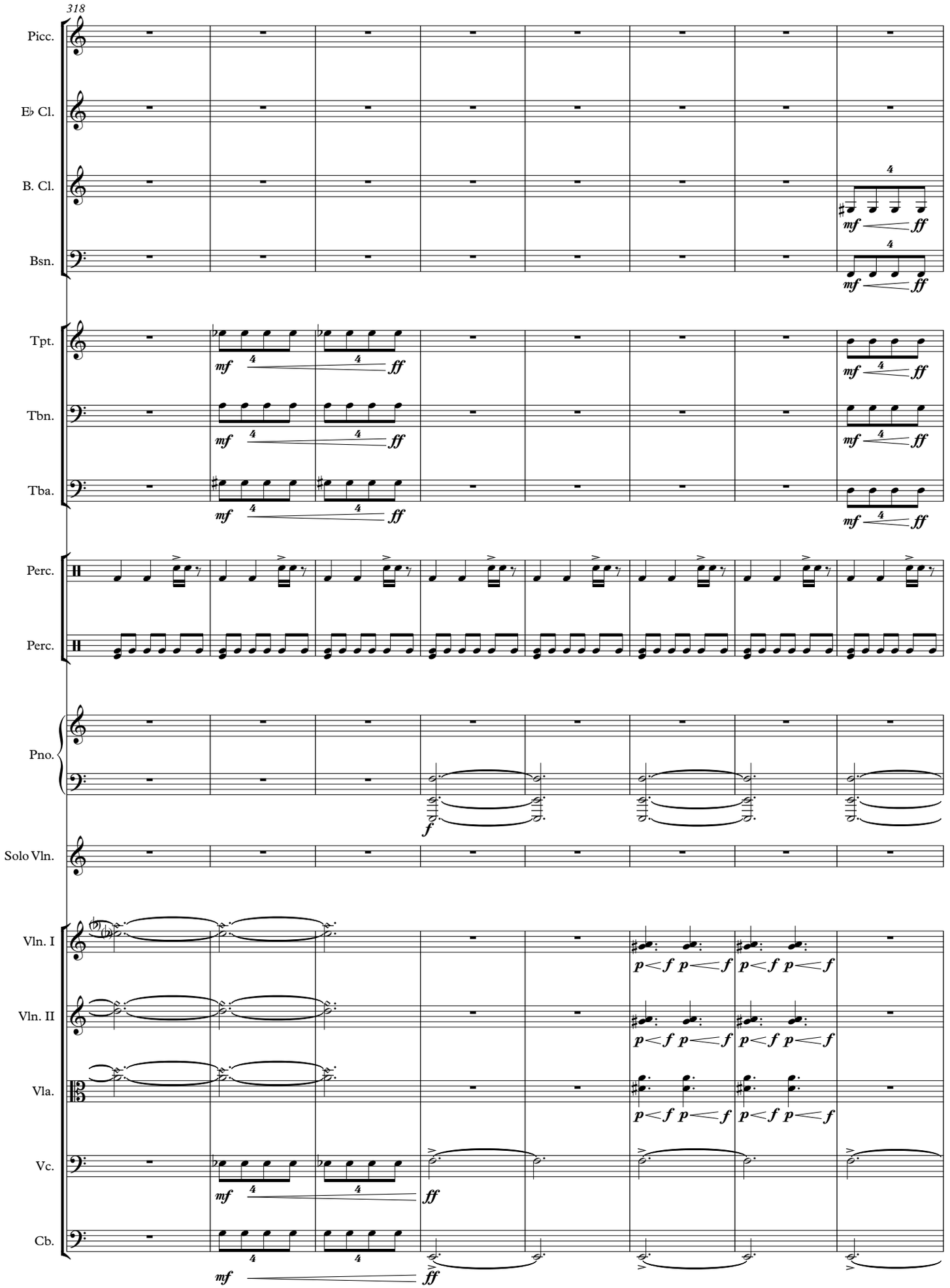

294
P
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
To Perc.
Pno.
Solo Vln.
8va
P
Vln. I
Vln. II
Vla.
Vc.
Cb.

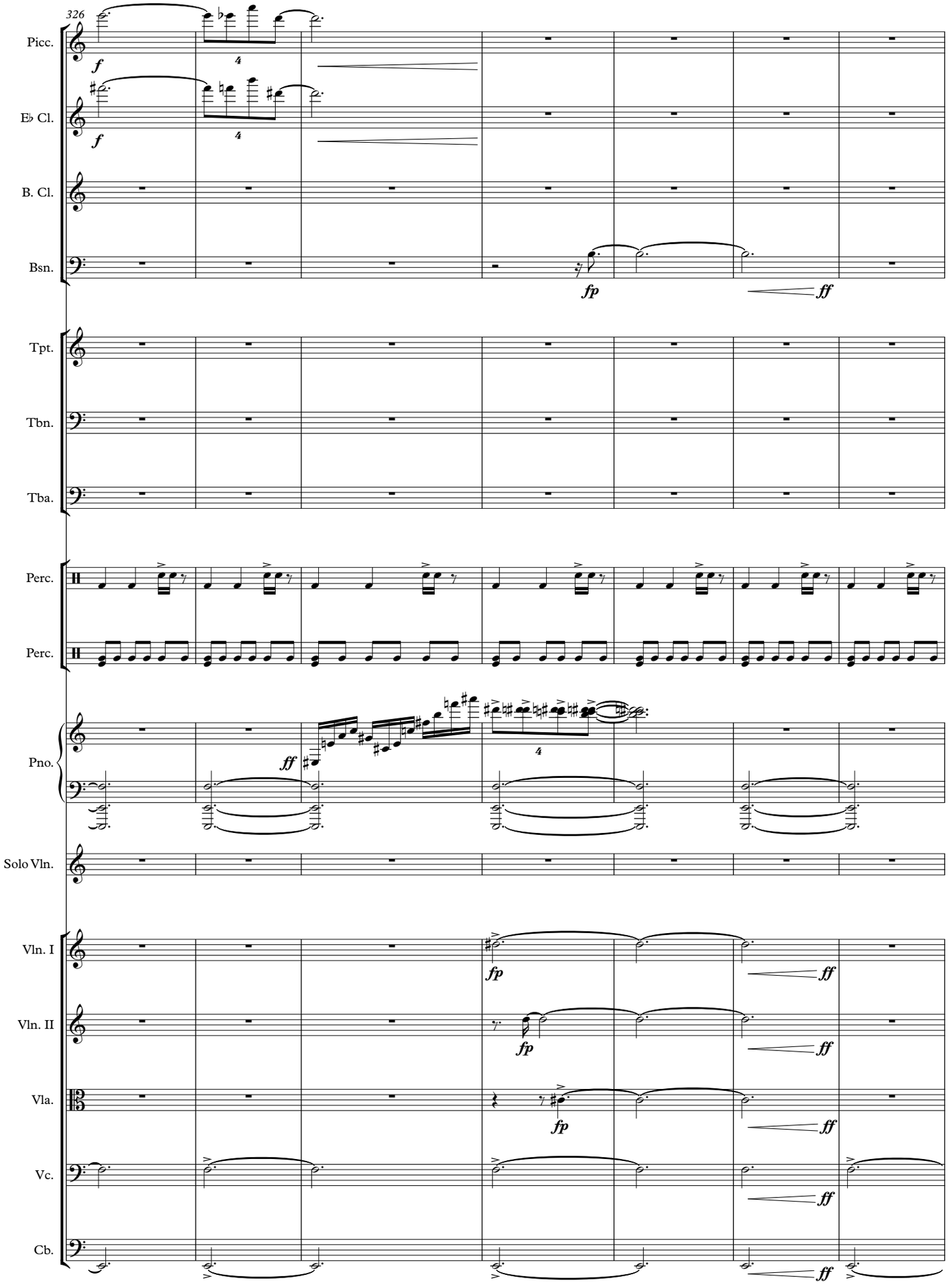

299
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

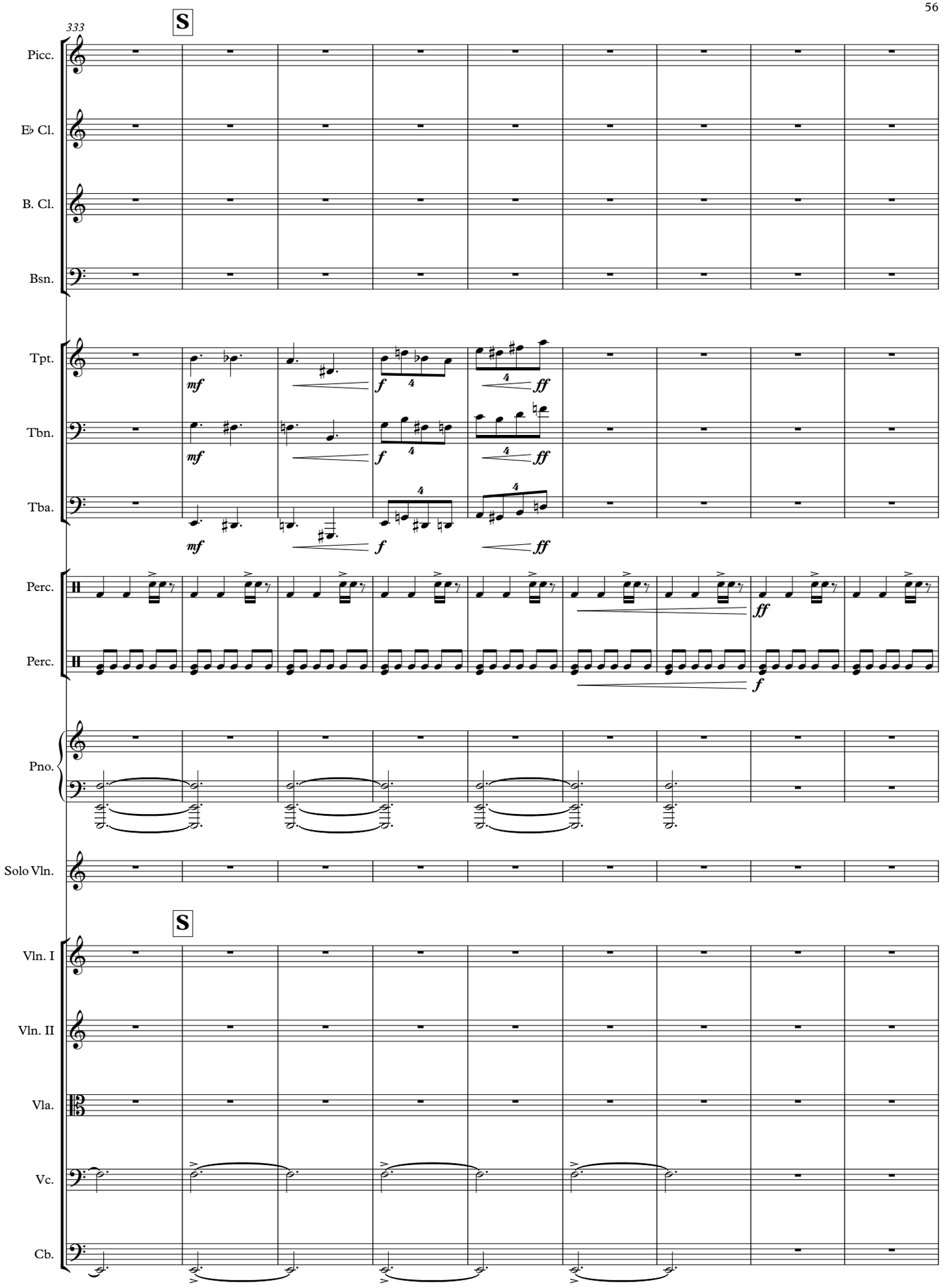

301
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf

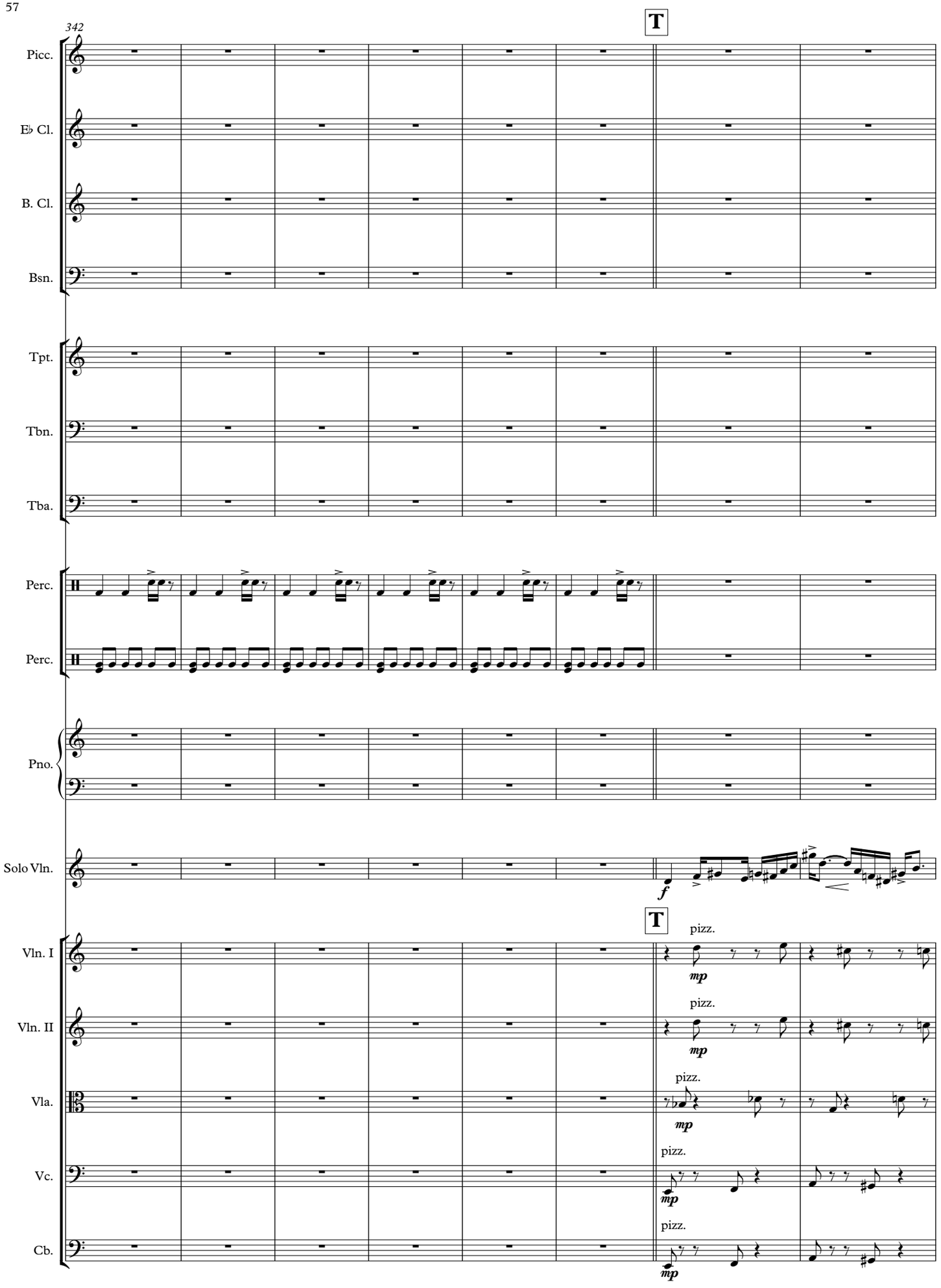

304
Q
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
fff
f
gliss.

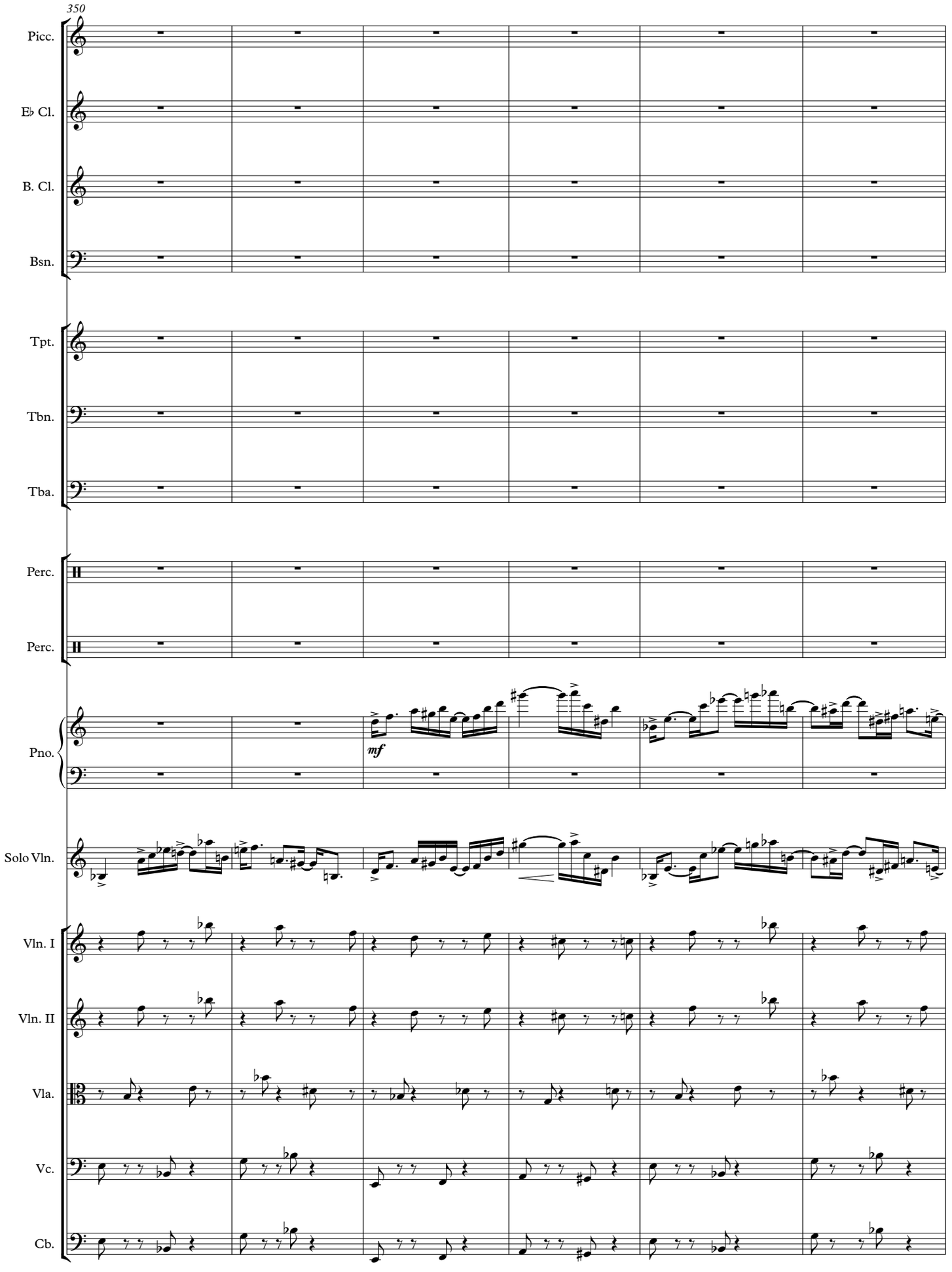

309
accel.
R
♩ = 146
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Percussion
bass drum/floor tom
f
mf
Pno.
p
gliss.
Solo Vln.
accel.
R
♩ = 146
Vln. I
Vln. II
Vla.
Vc.
Cb.

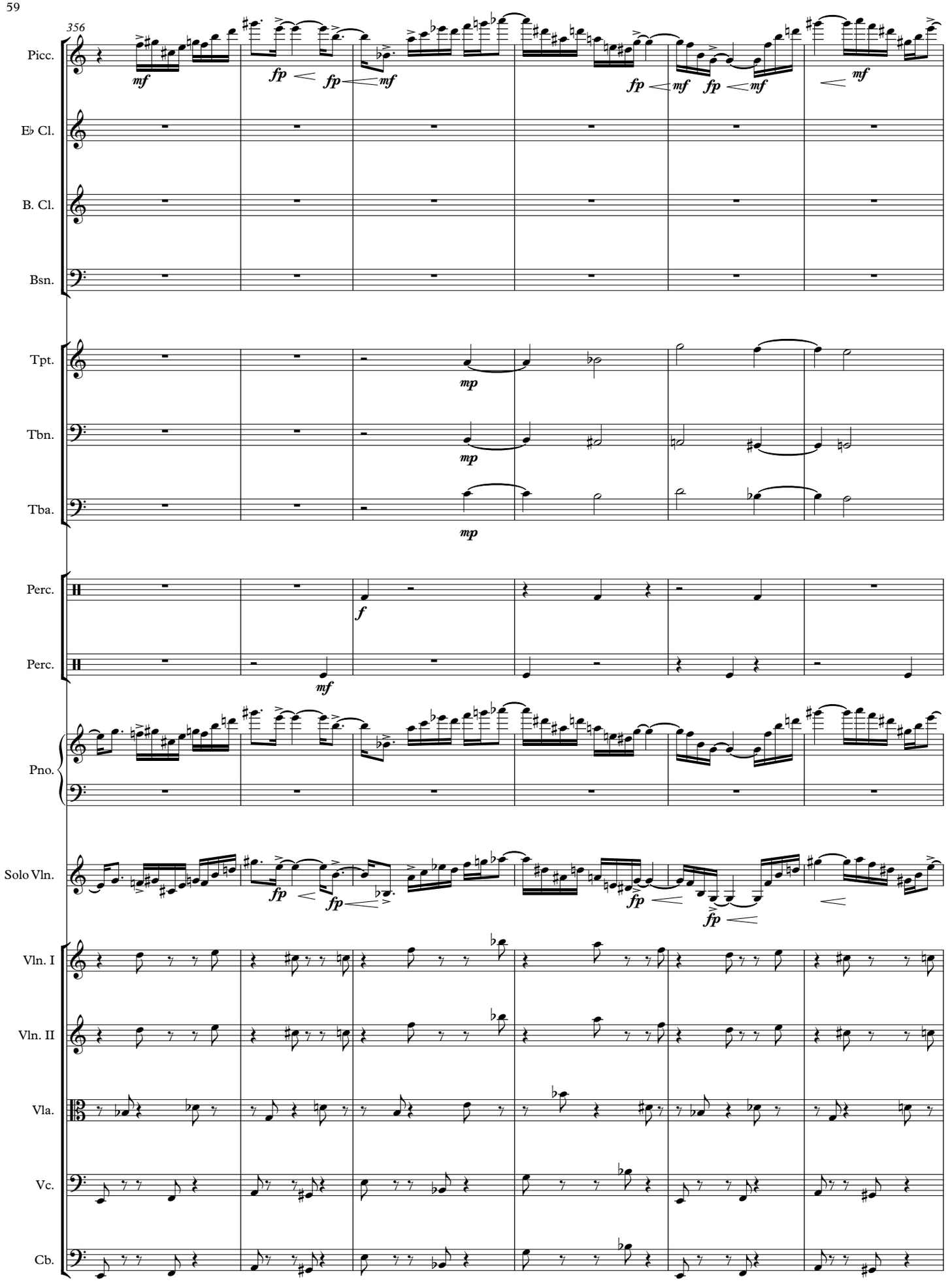

318
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

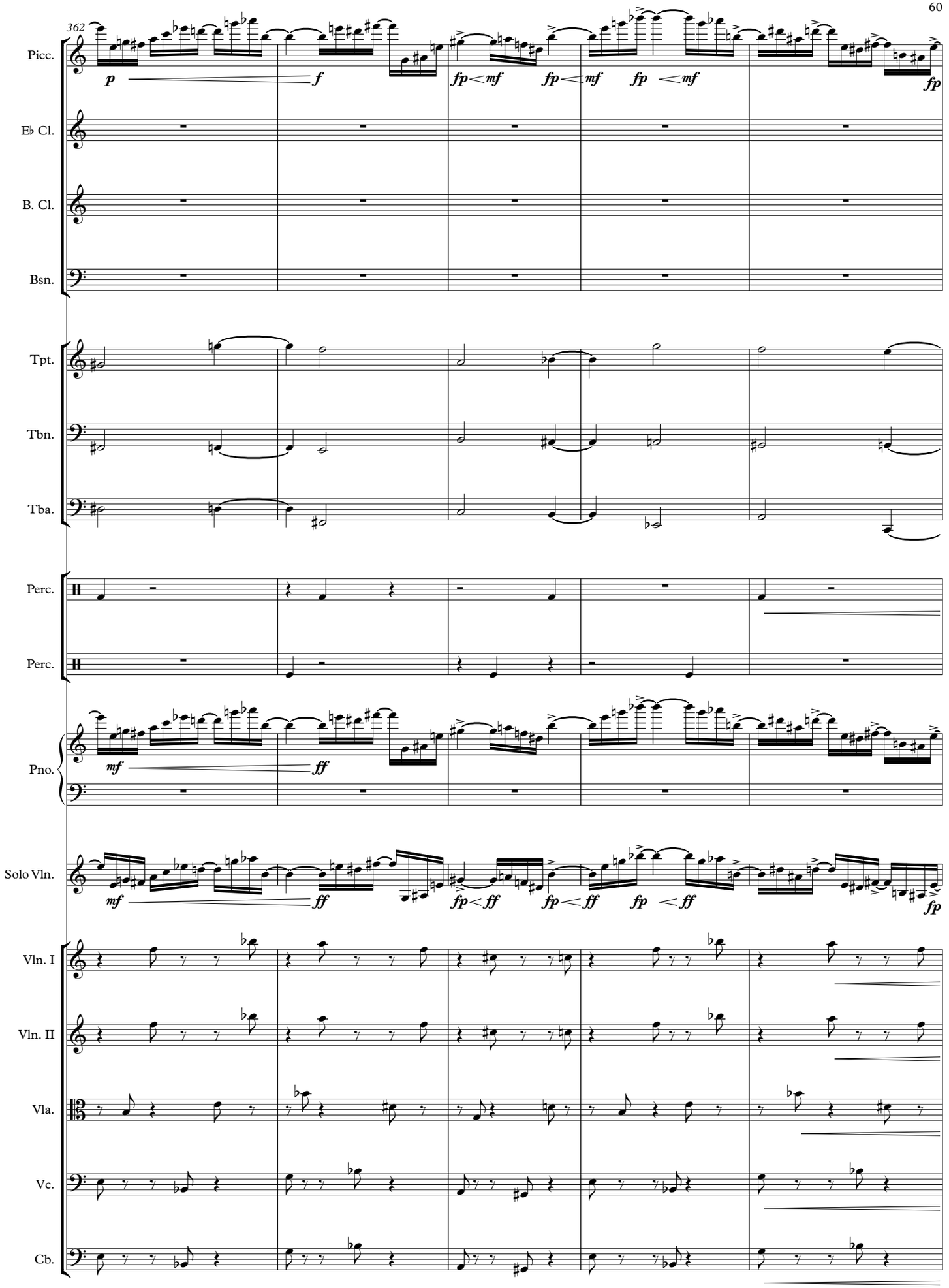

326
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
fp
ff

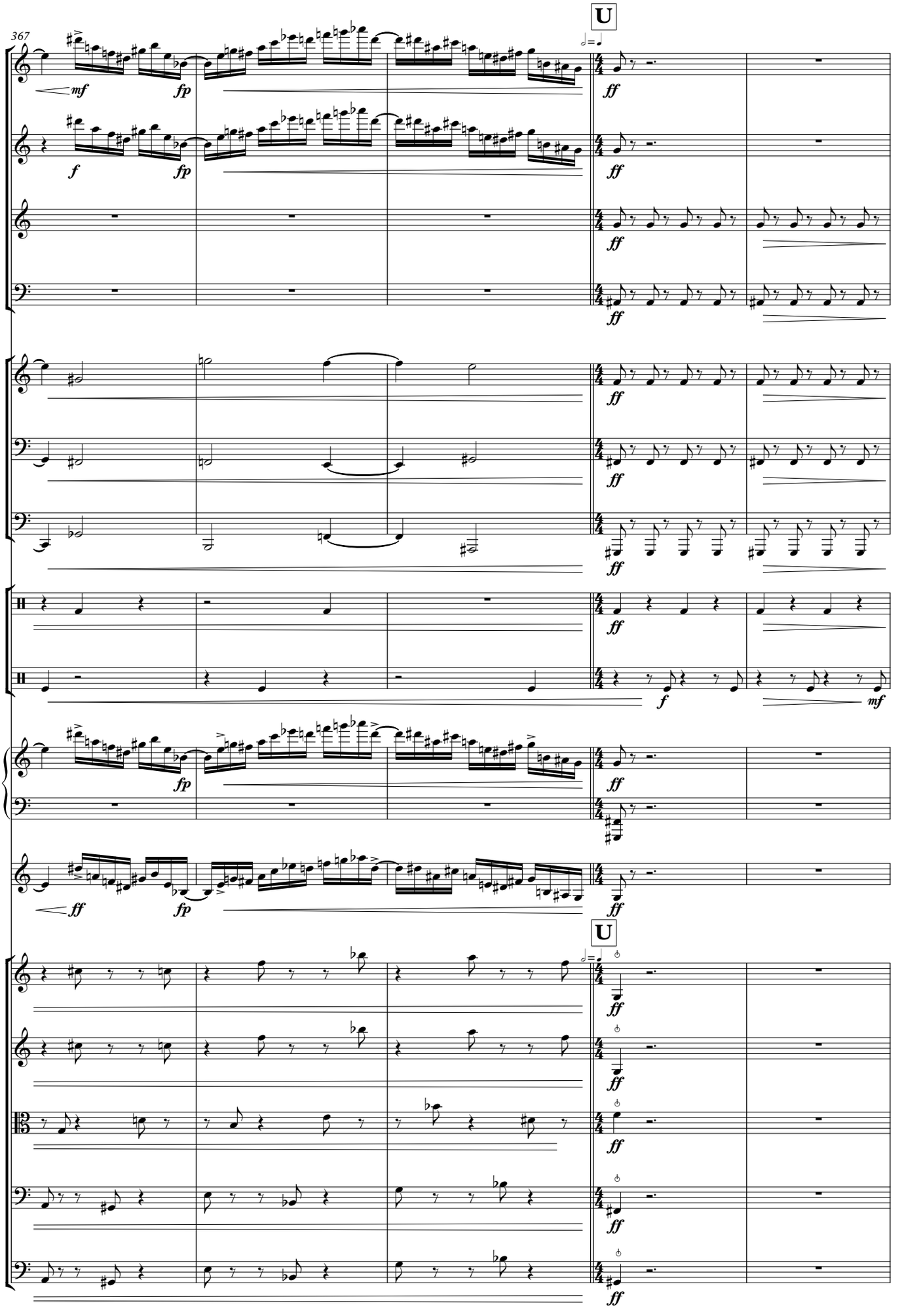

333
S
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
S
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff

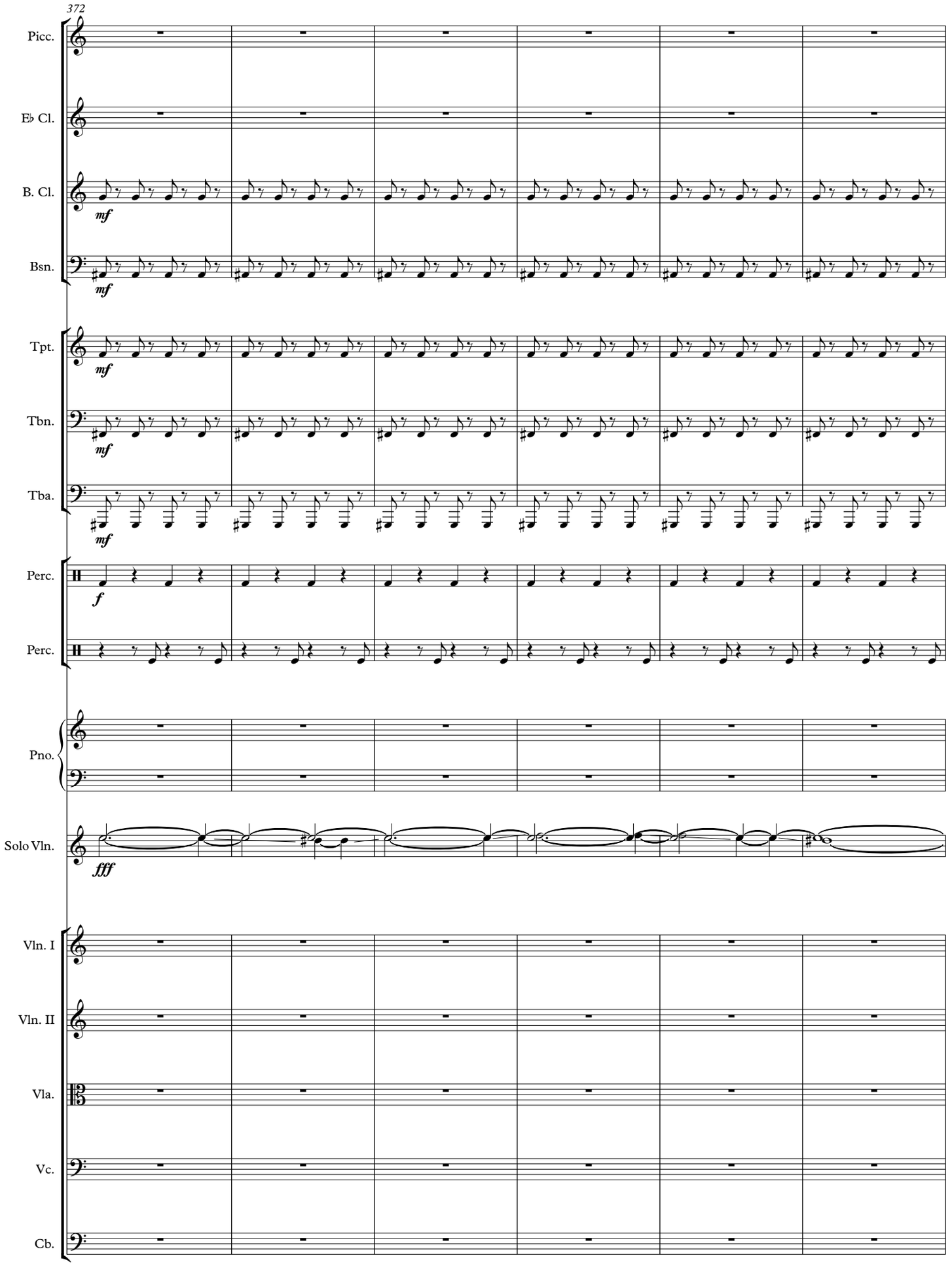

342
T
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
f
T
pizz.
mp
Vln. I
Vln. II
Vla.
Vc.
Cb.

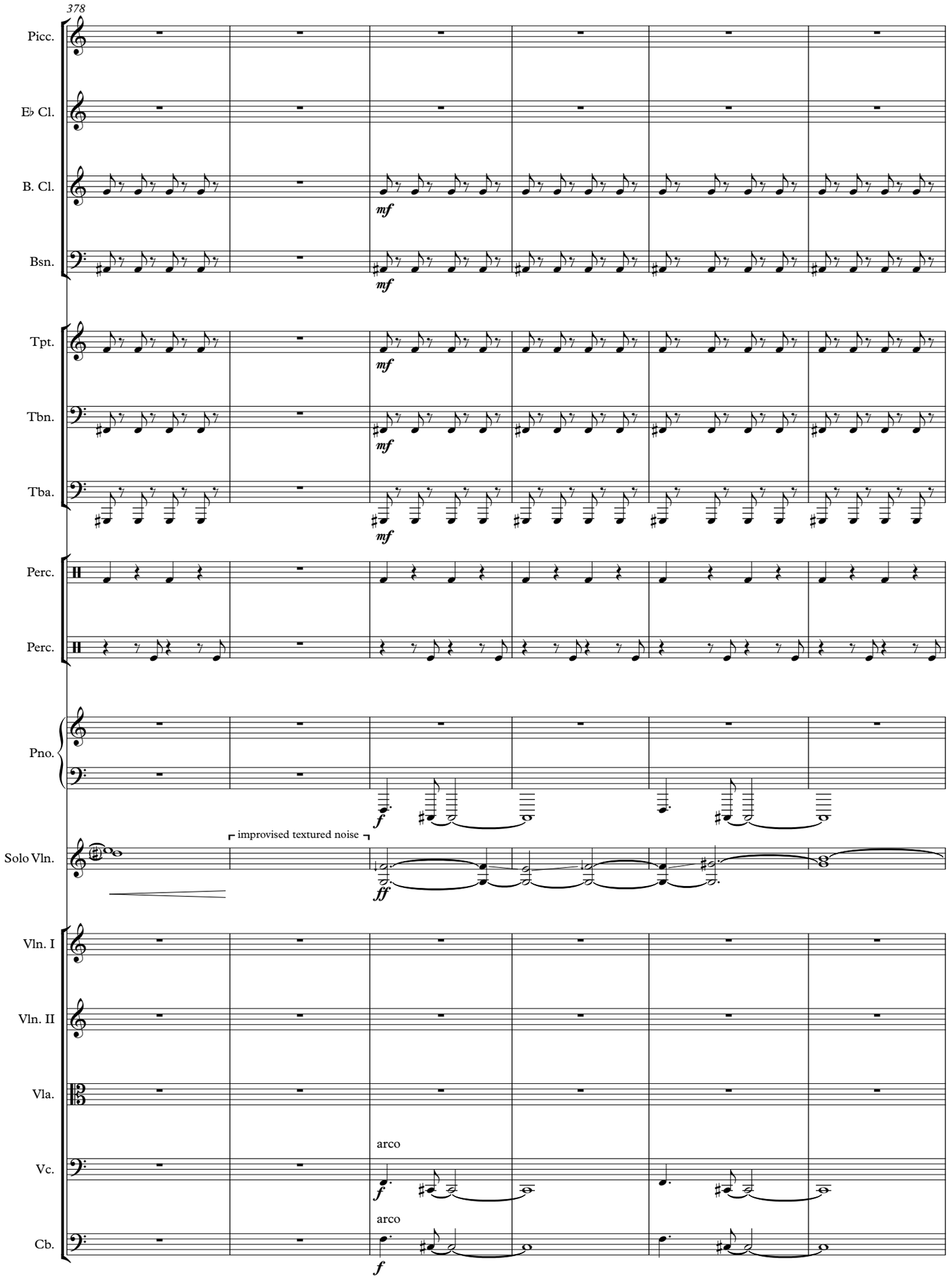

350
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
mf
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

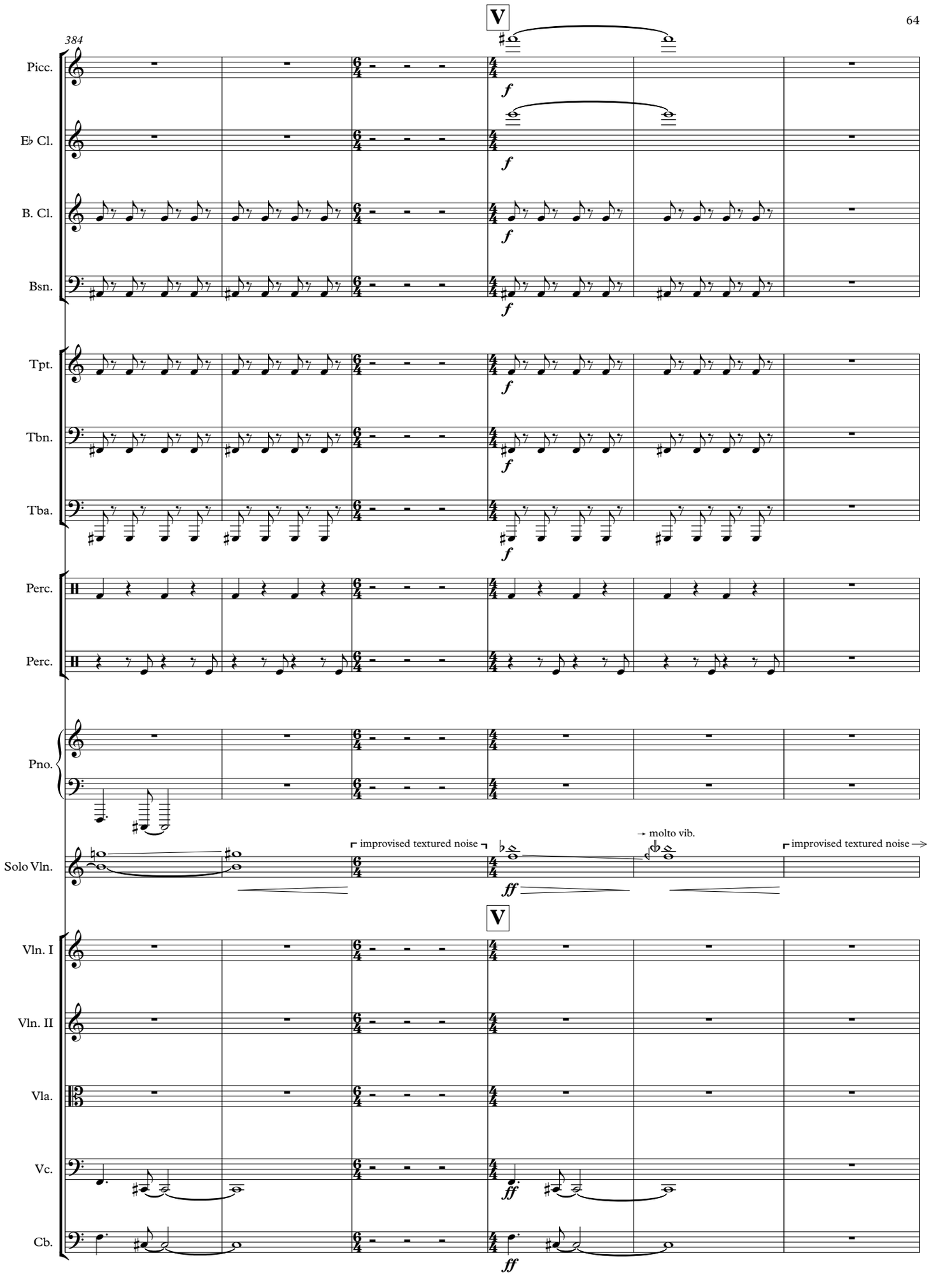

356
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

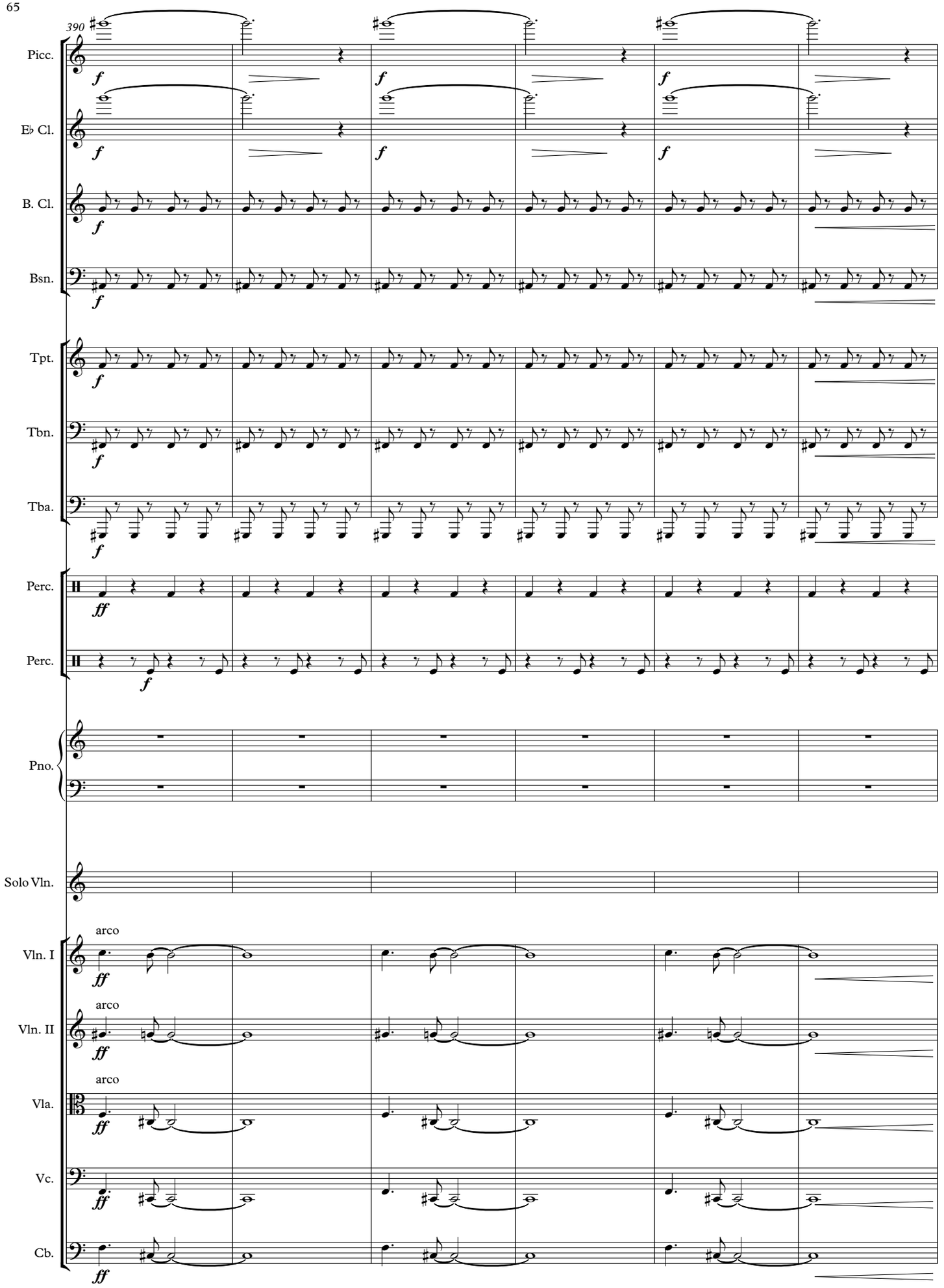

362
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
fp
mf
ff

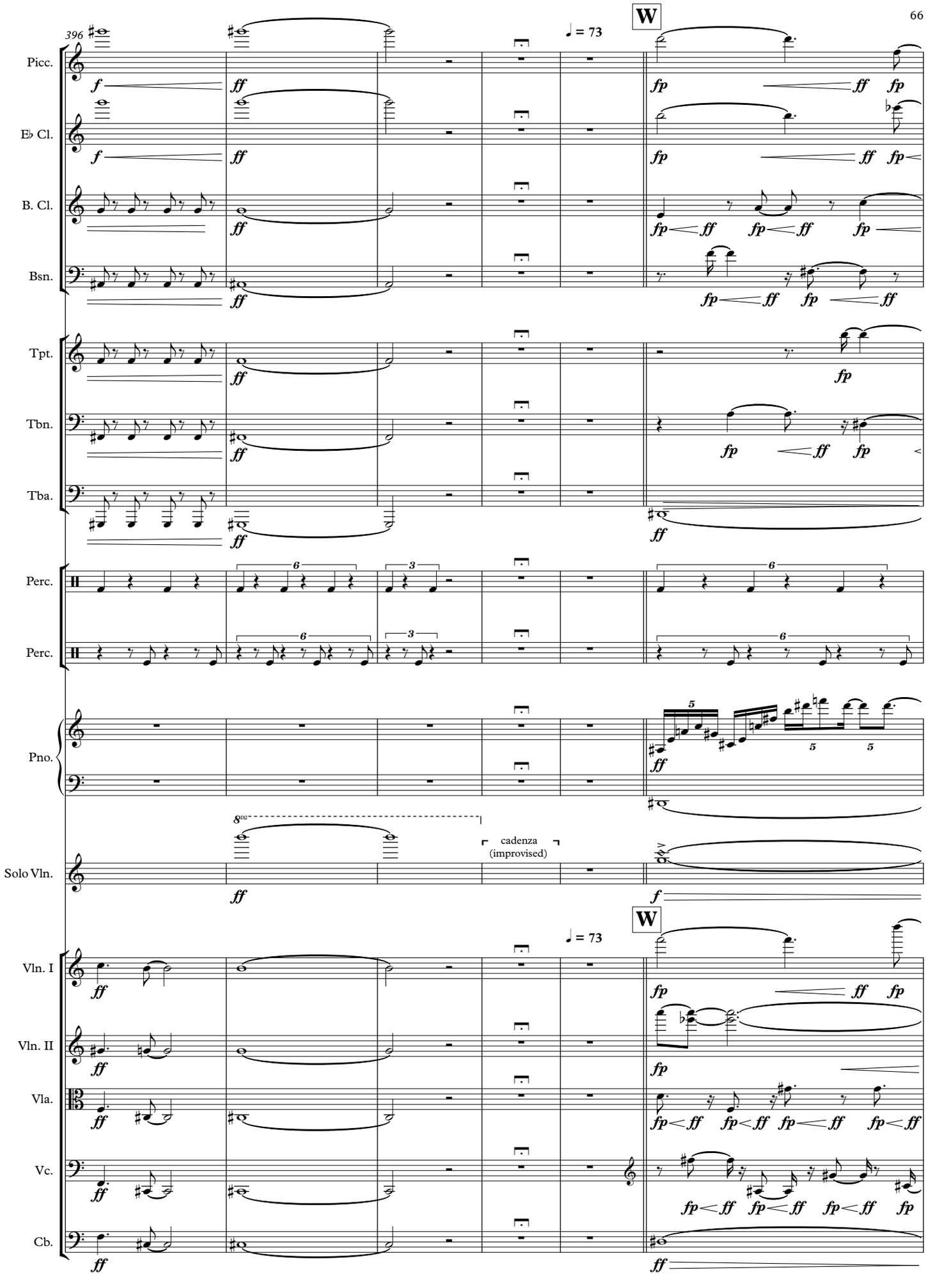

367
U
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
U
Vln. I
Vln. II
Vla.
Vc.
Cb.

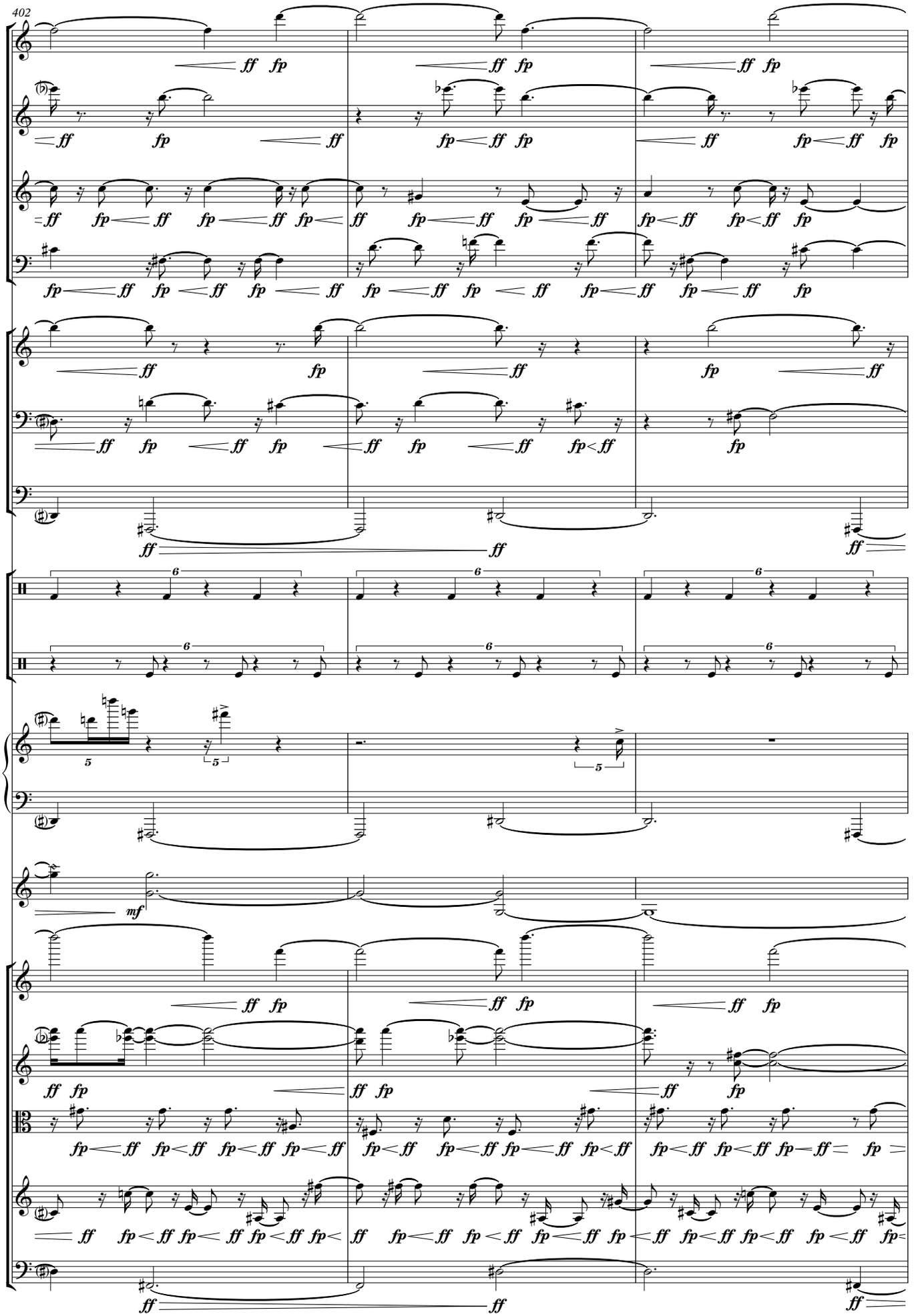

372
Picc.
E♭ Cl.
B. Cl.
mf
Bsn.
mf
Tpt.
mf
Tbn.
mf
Tba.
mf
Perc.
f
Perc.
Pno.
Solo Vln.
fff
Vln. I
Vln. II
Vla.
Vc.
Cb.

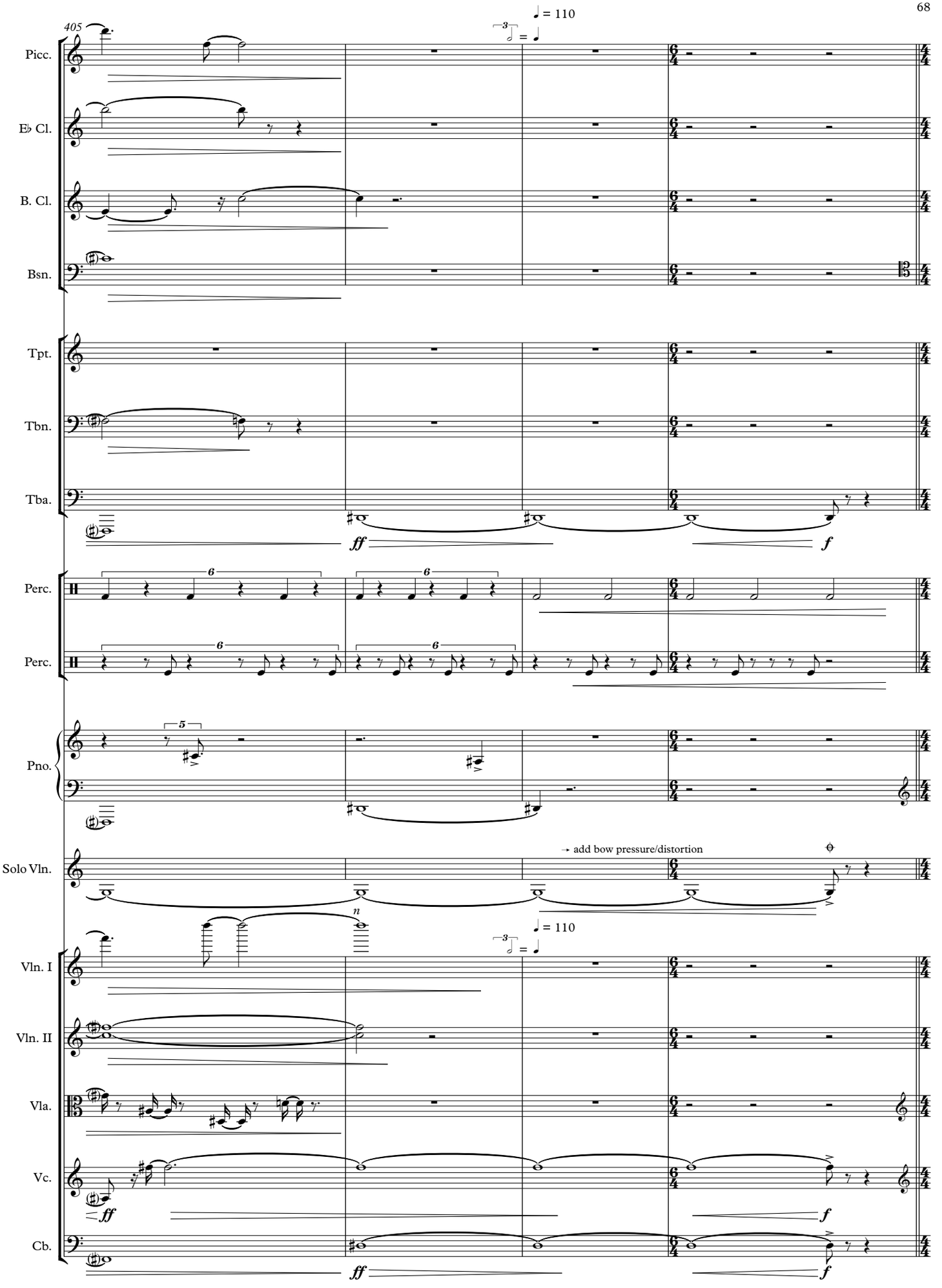

378
Picc.
E♭ Cl.
B. Cl.
mf
Bsn.
mf
Tpt.
mf
Tbn.
mf
Tba.
mf
Perc.
Perc.
Pno.
f
Solo Vln.
improvised textured noise
ff
Vln. I
Vln. II
Vla.
Vc.
arco
f
Cb.
arco
f

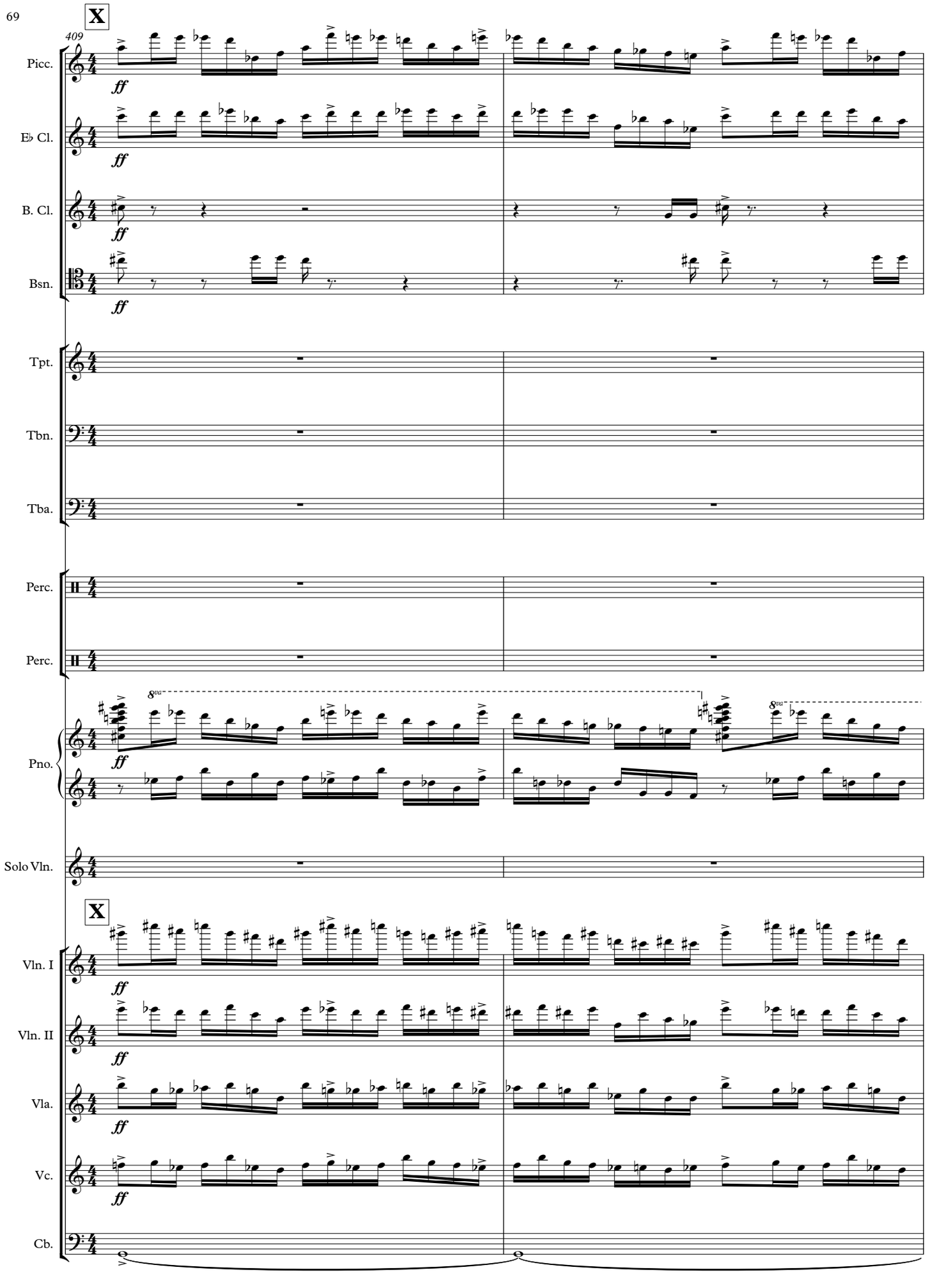

384
V
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
improvised textured noise
→ molto vib.
improvised textured noise →
V
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff

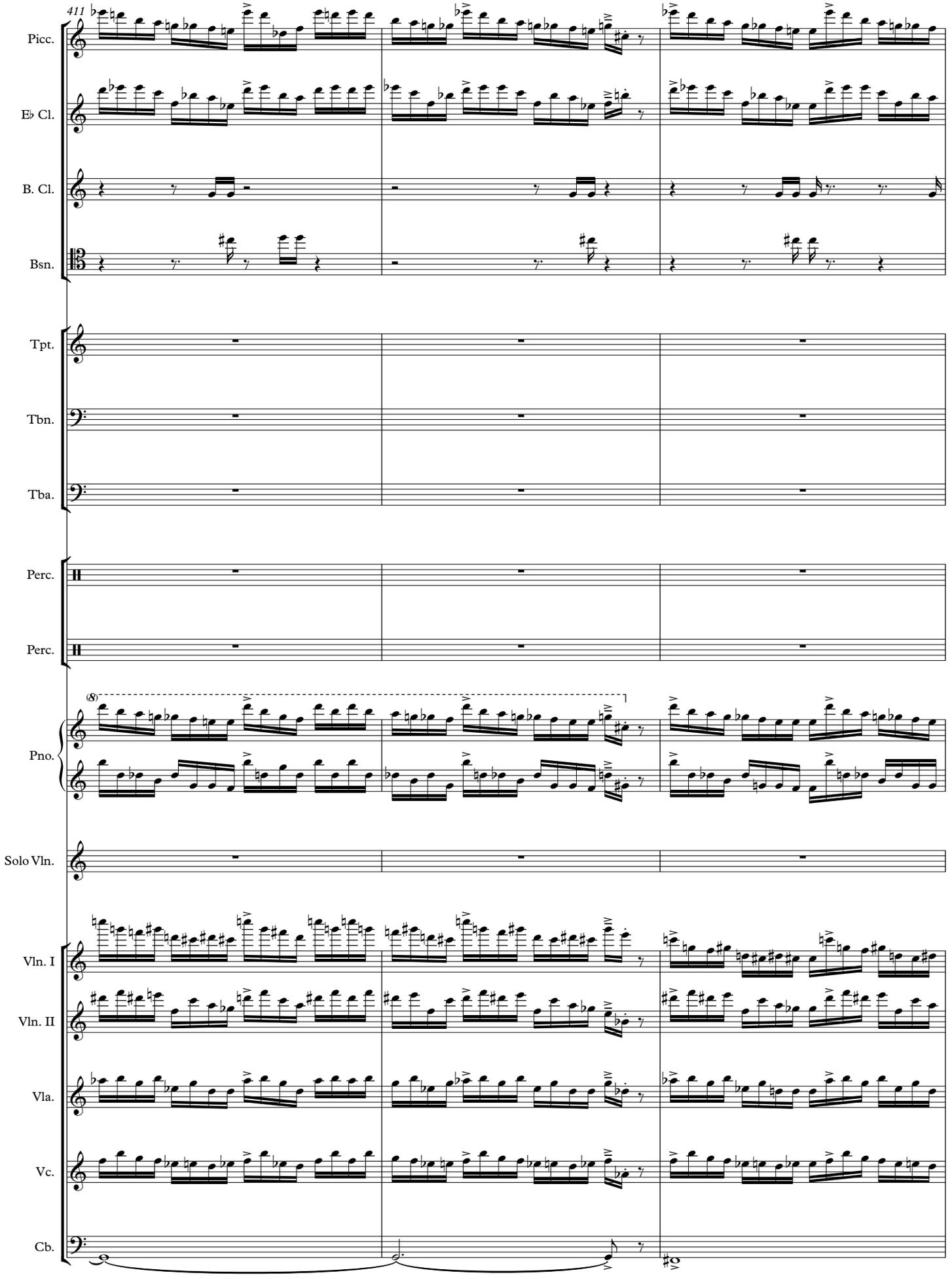

390
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco
arco
f
ff

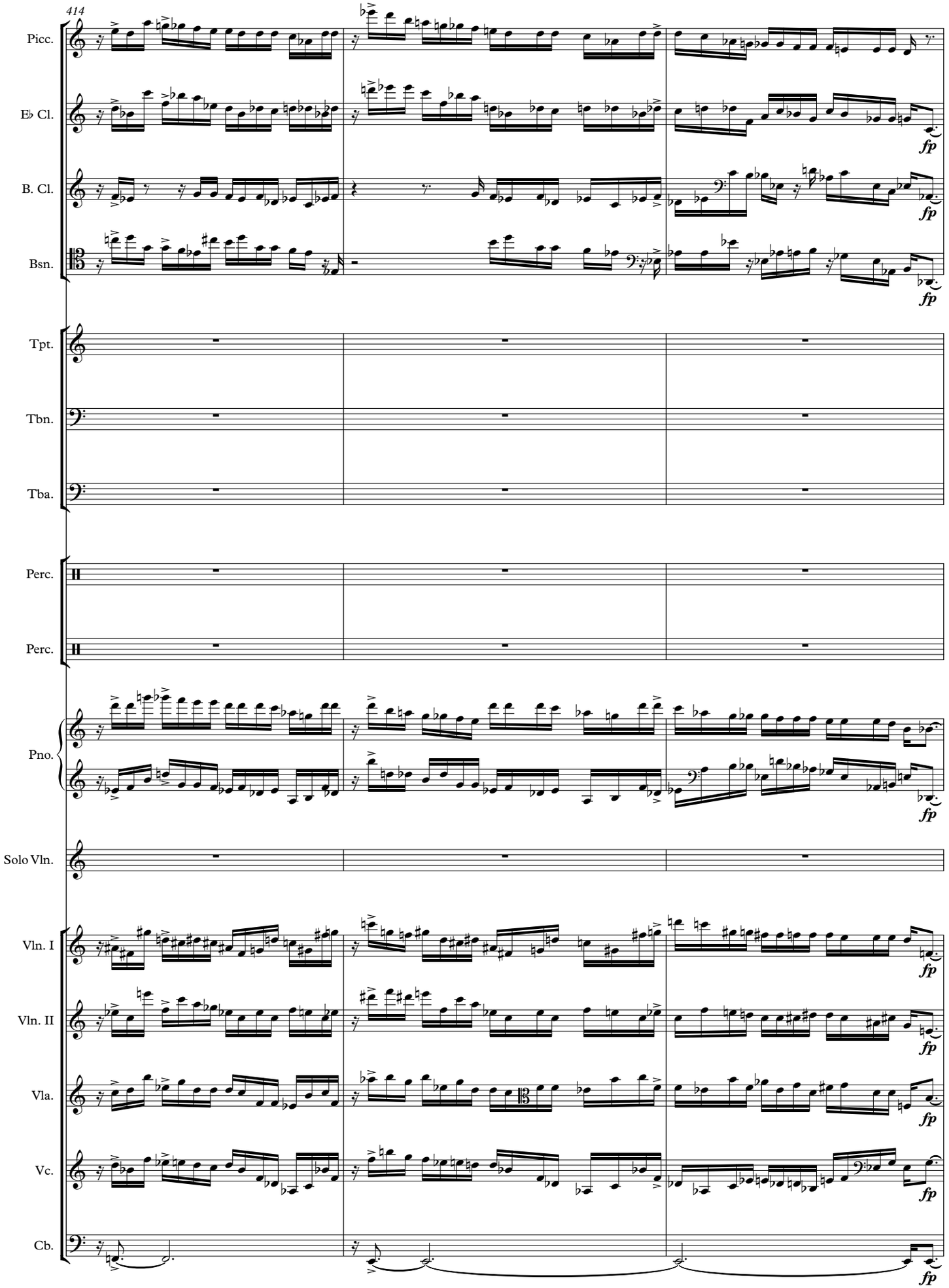

396
W
♩ = 73
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
8va
cadenza
(improvised)
Solo Vln.
W
♩ = 73
Vln. I
Vln. II
Vla.
Vc.
Cb.

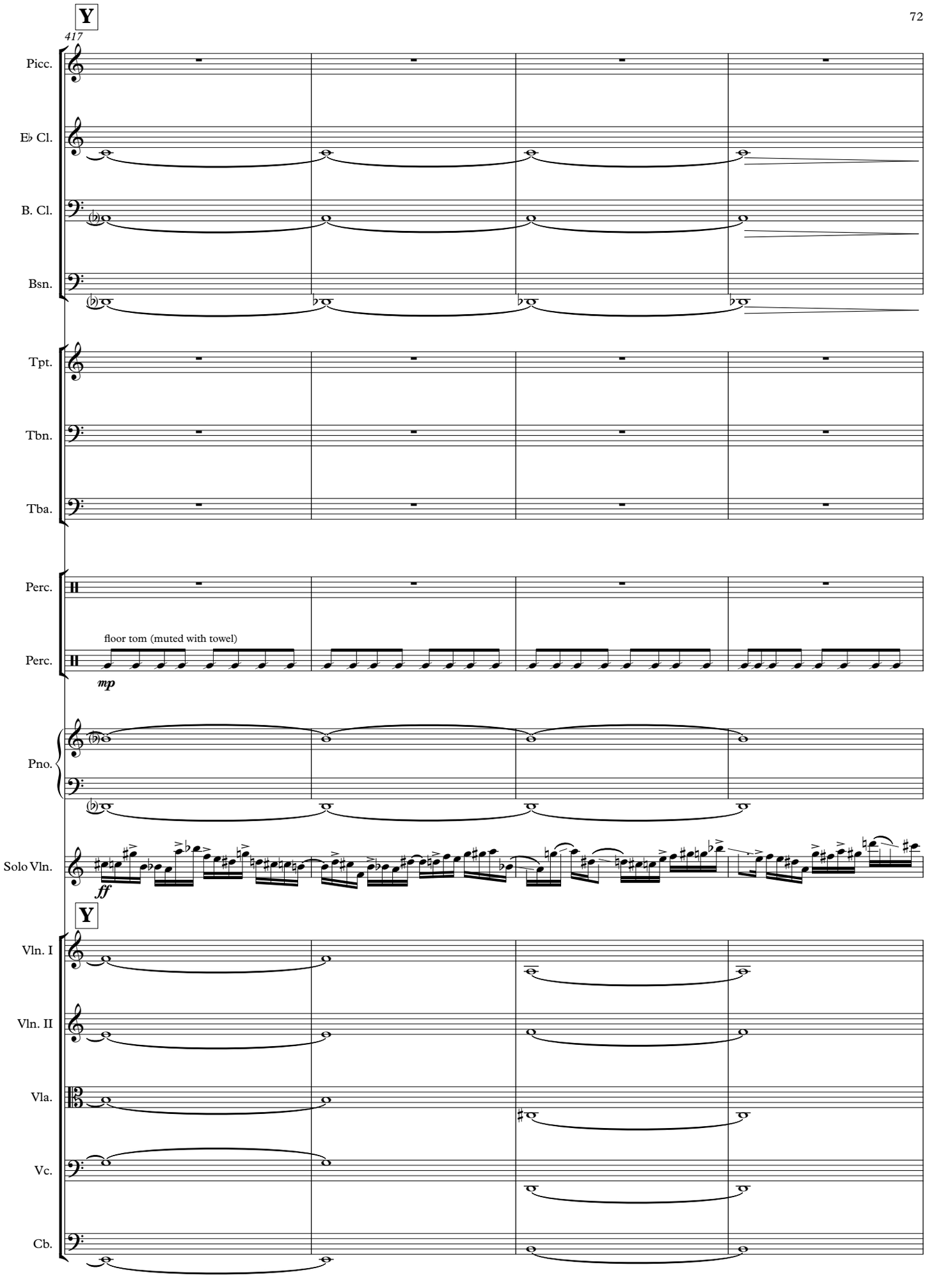

402
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

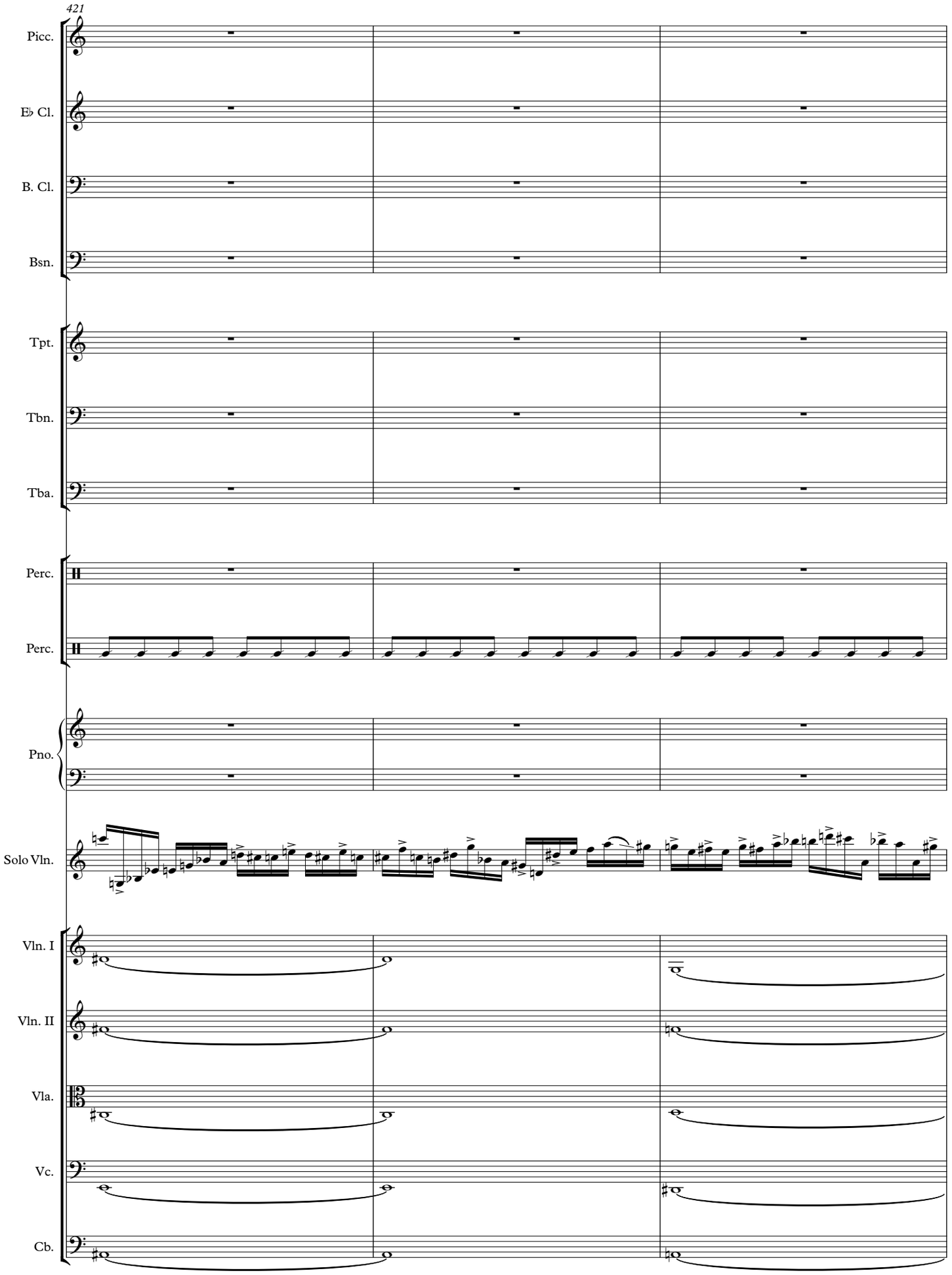

405
♩ = 110
3
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
ff
f
Perc.
Perc.
6
Pno.
5
Solo Vln.
→ add bow pressure/distortion
n
♩ = 110
3
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f

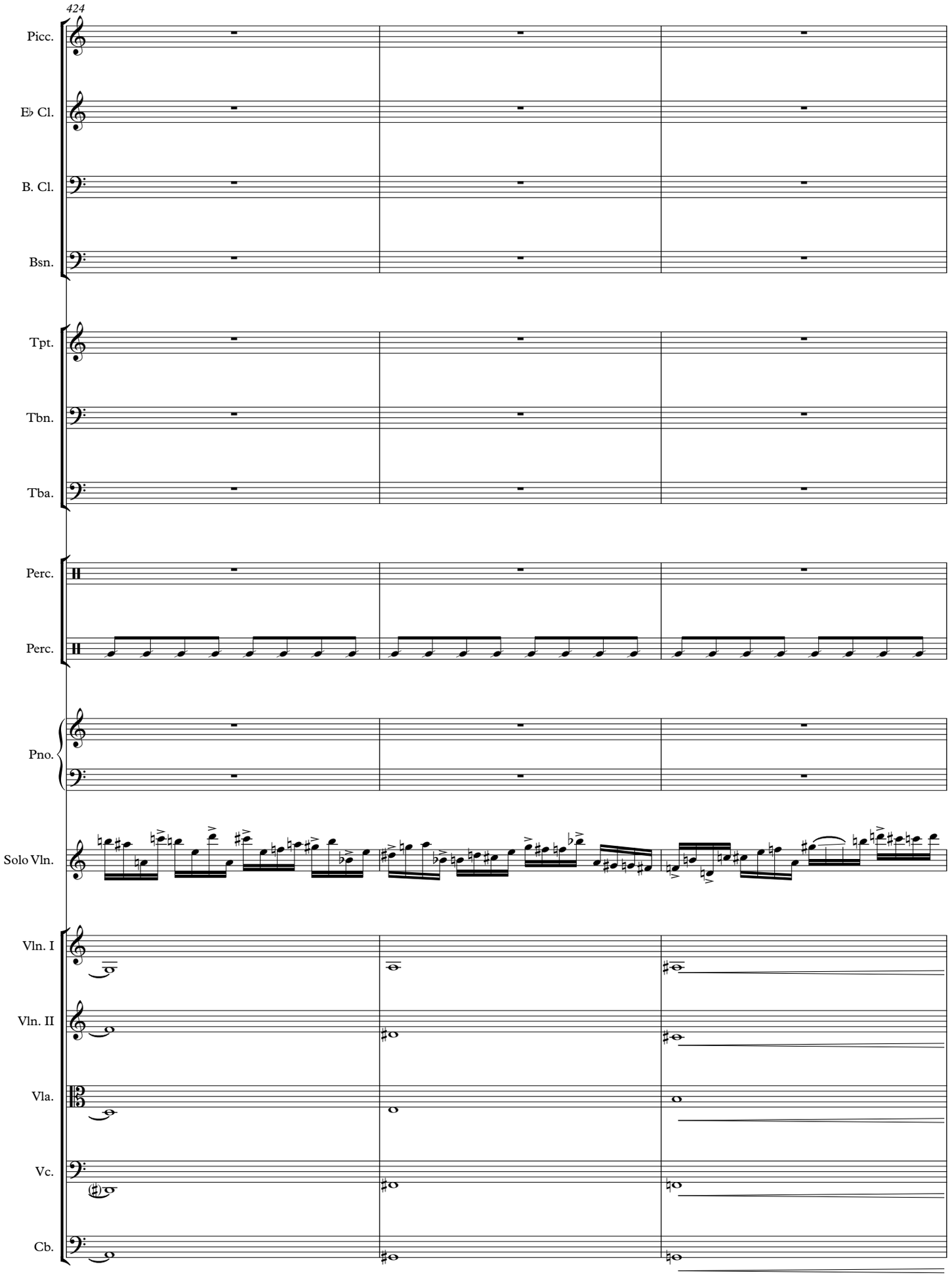

X
409
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
X
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
8va

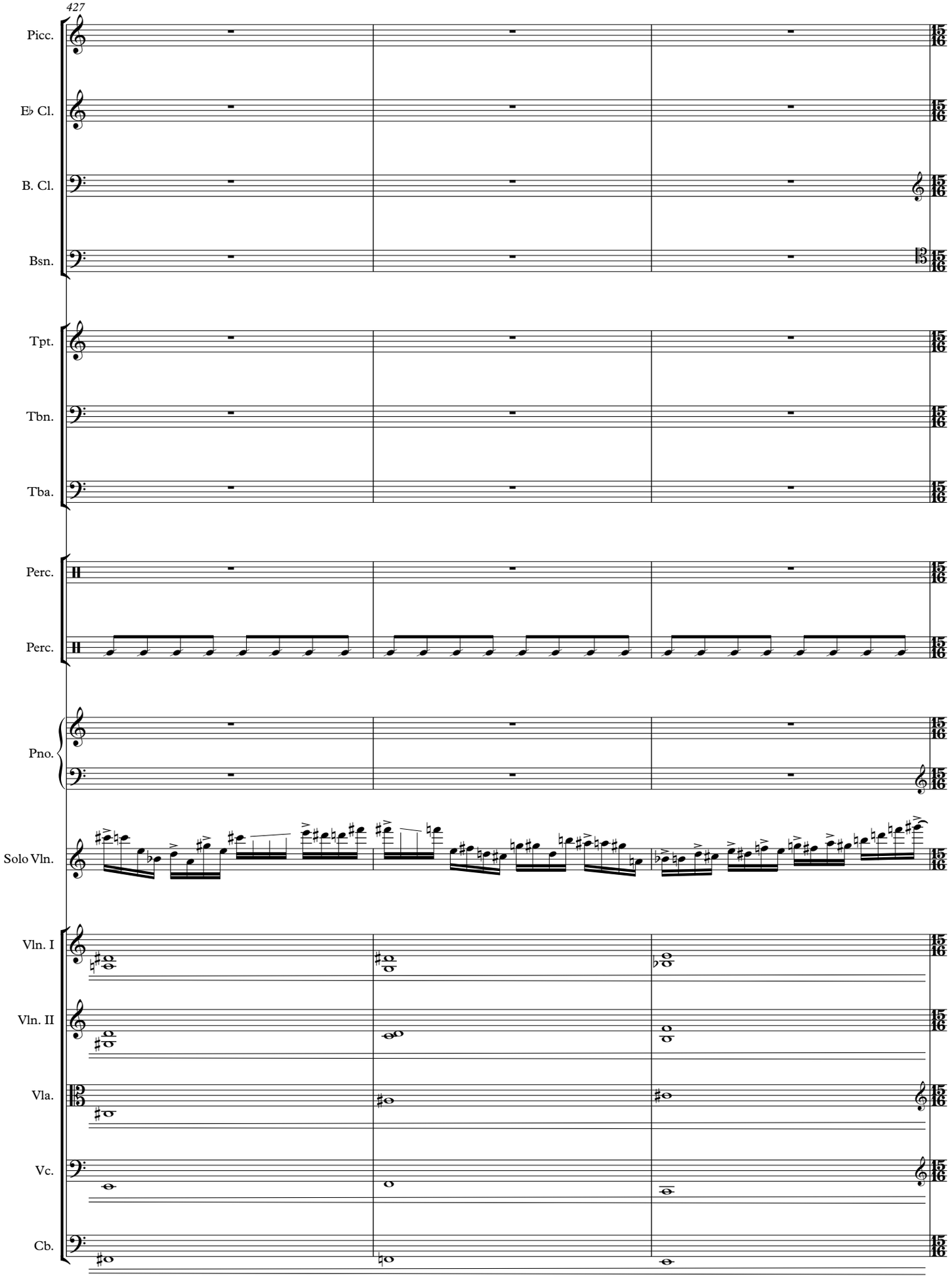

411
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
(8)
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

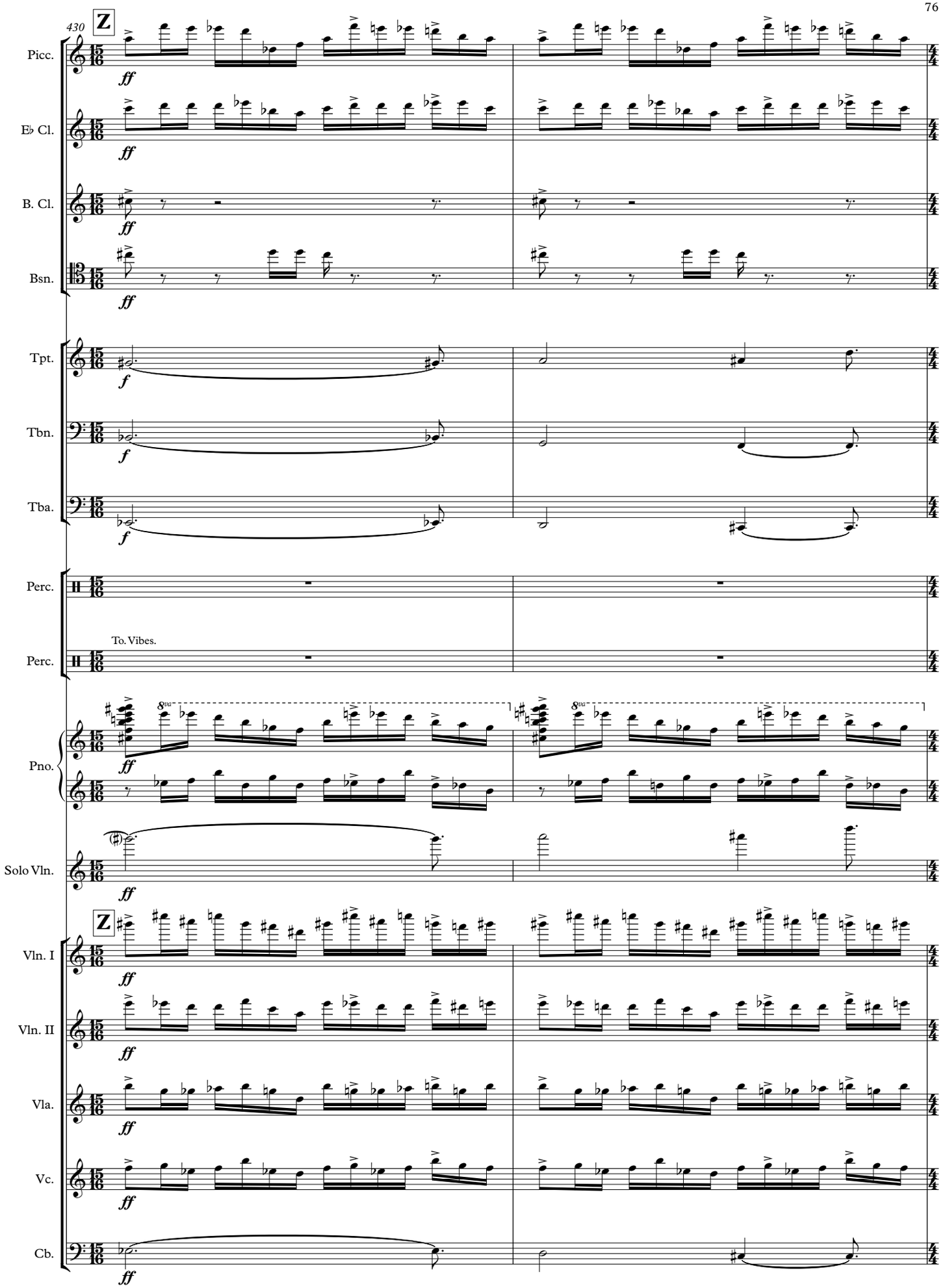

414
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp

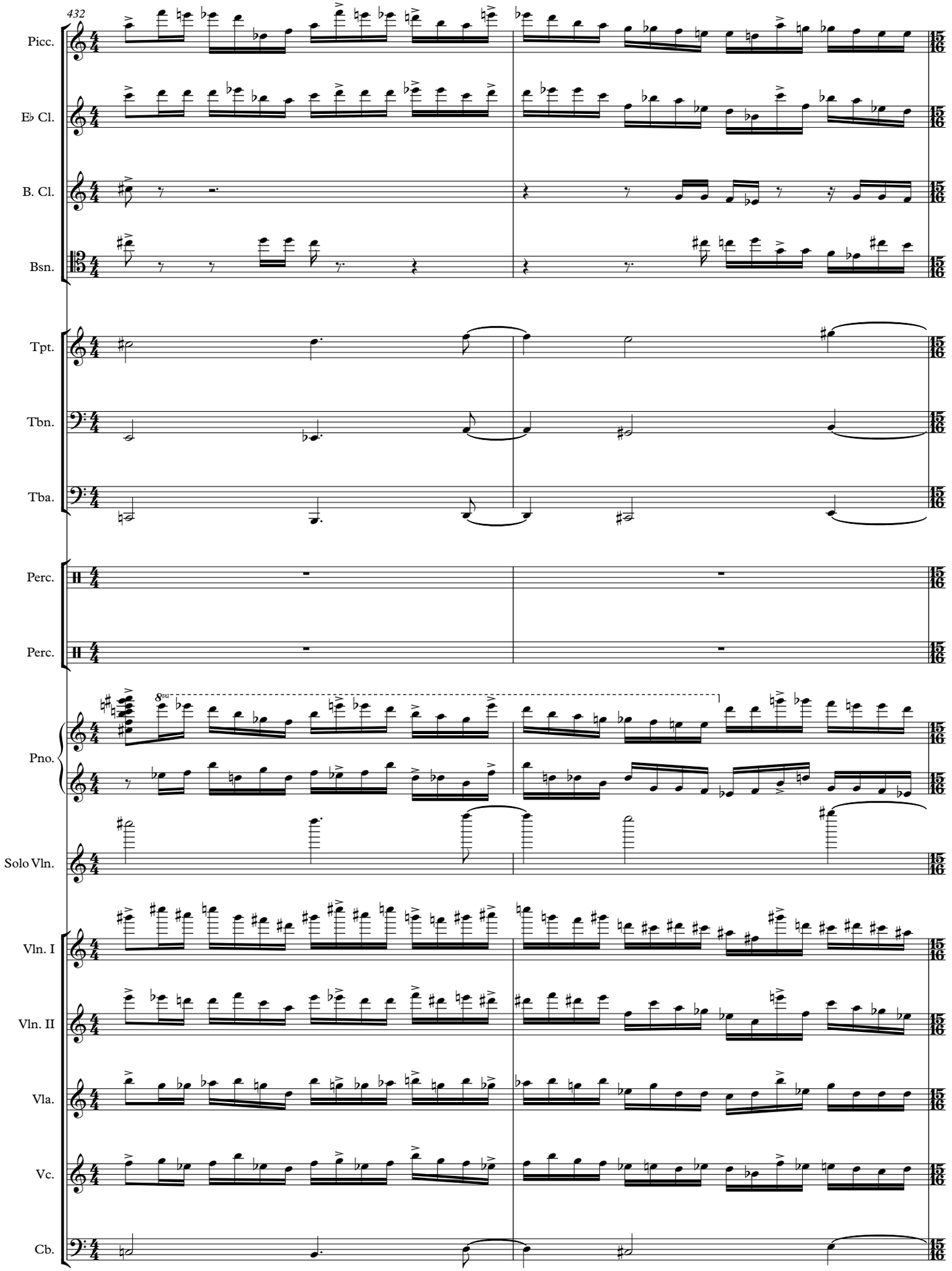

Y
417
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
floor tom (muted with towel)
mp
Pno.
Solo Vln.
ff
Y
Vln. I
Vln. II
Vla.
Vc.
Cb.

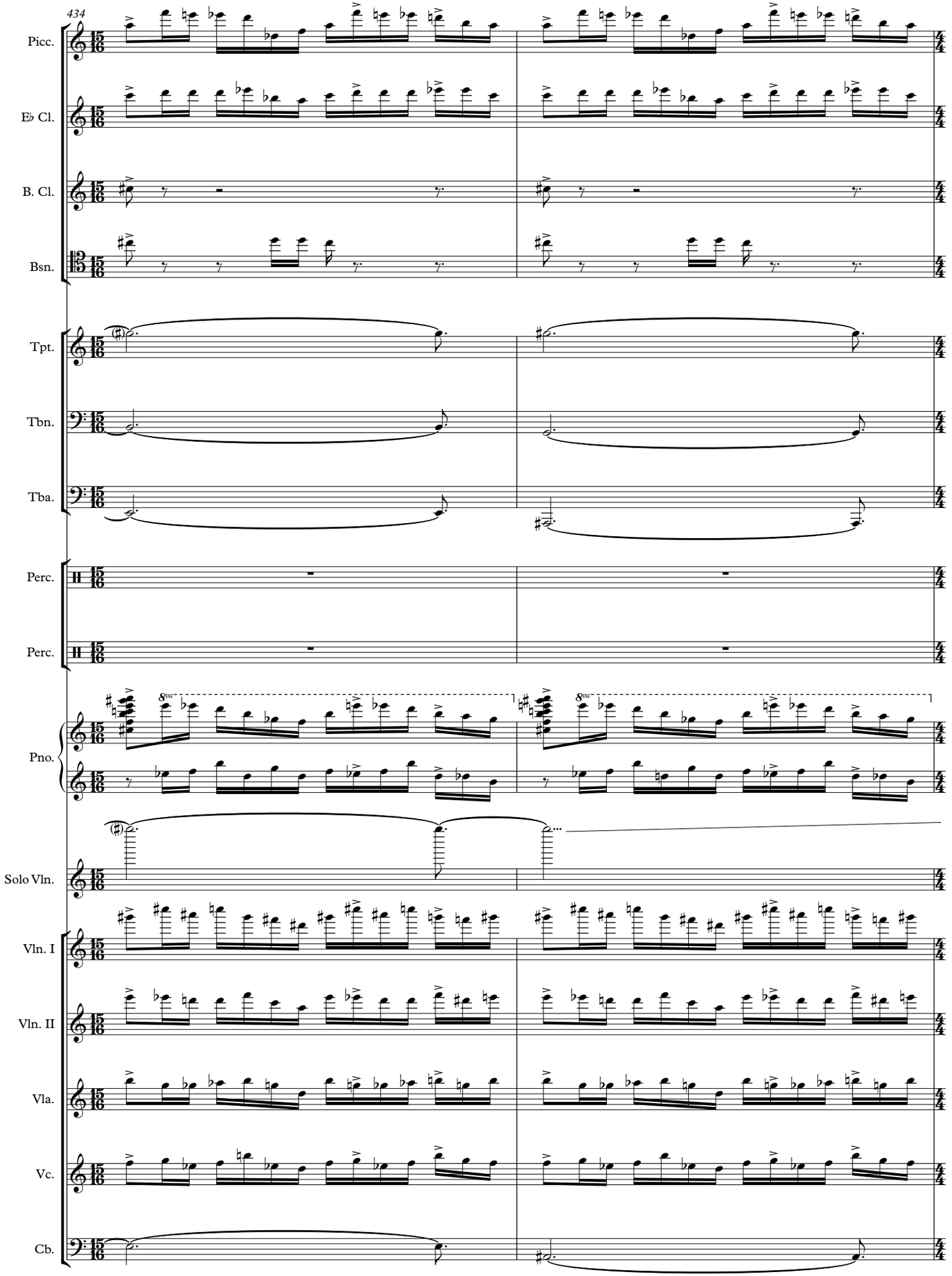

421
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.


424
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.


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.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
To. Vibes.
Perc.
Pno.
Solo Vln.
Z
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f
8va


432
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
8va
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.


434
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

436

AA

♩ = 60

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Vibraphone

mf

Pno.

8va

mp

Solo Vln.

mf

AA

♩ = 60

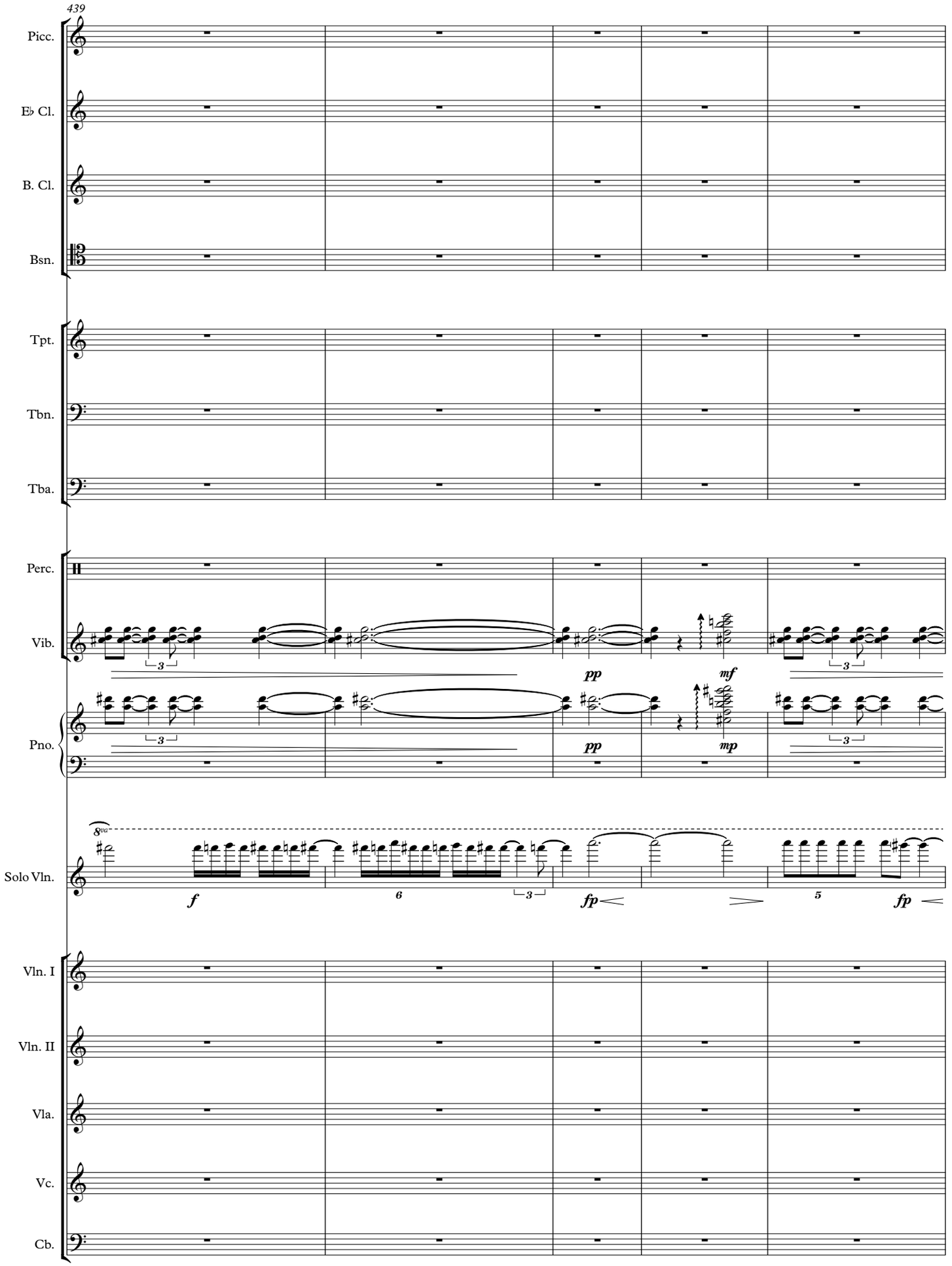
Vln. I

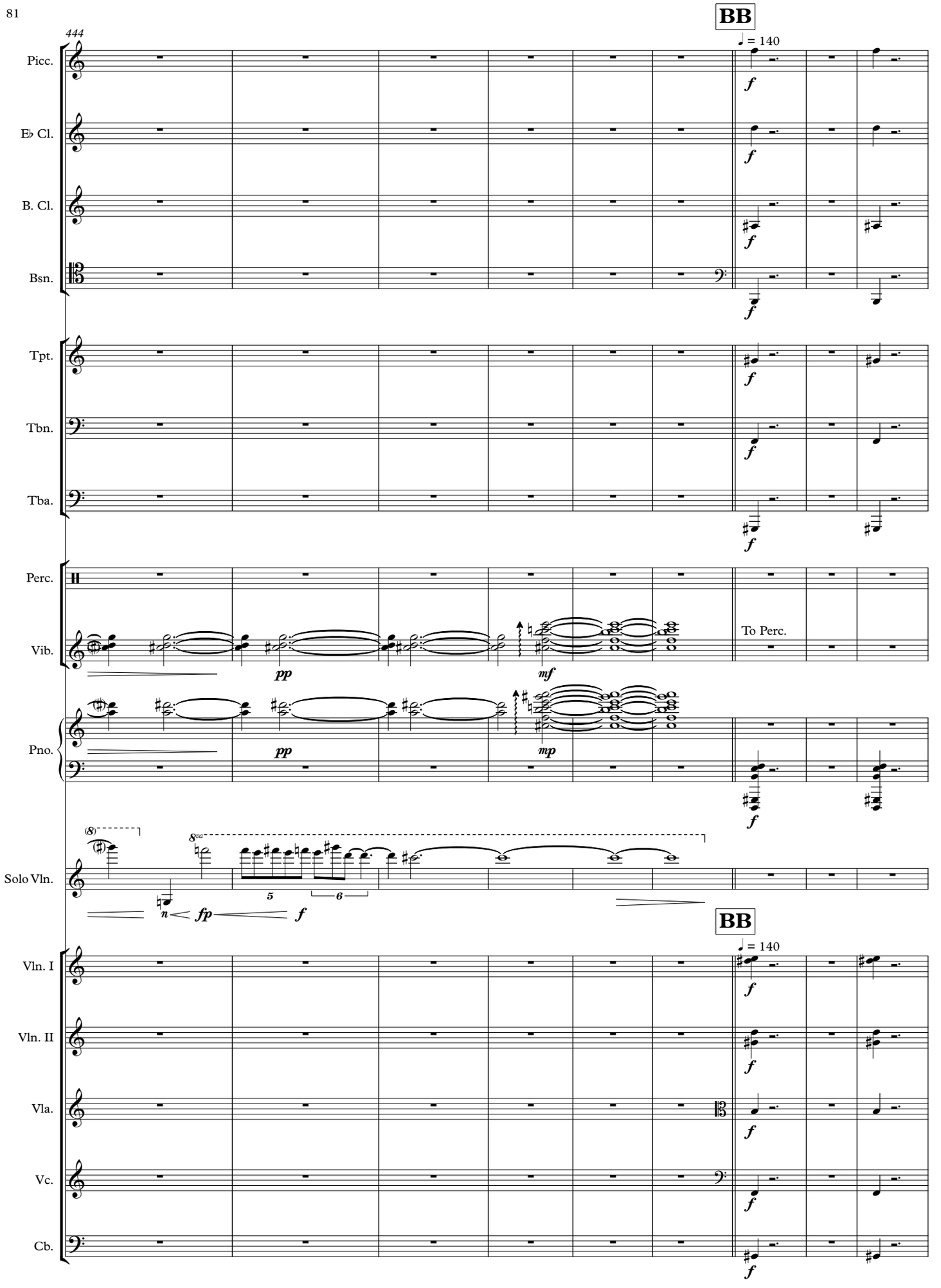
Vln. II

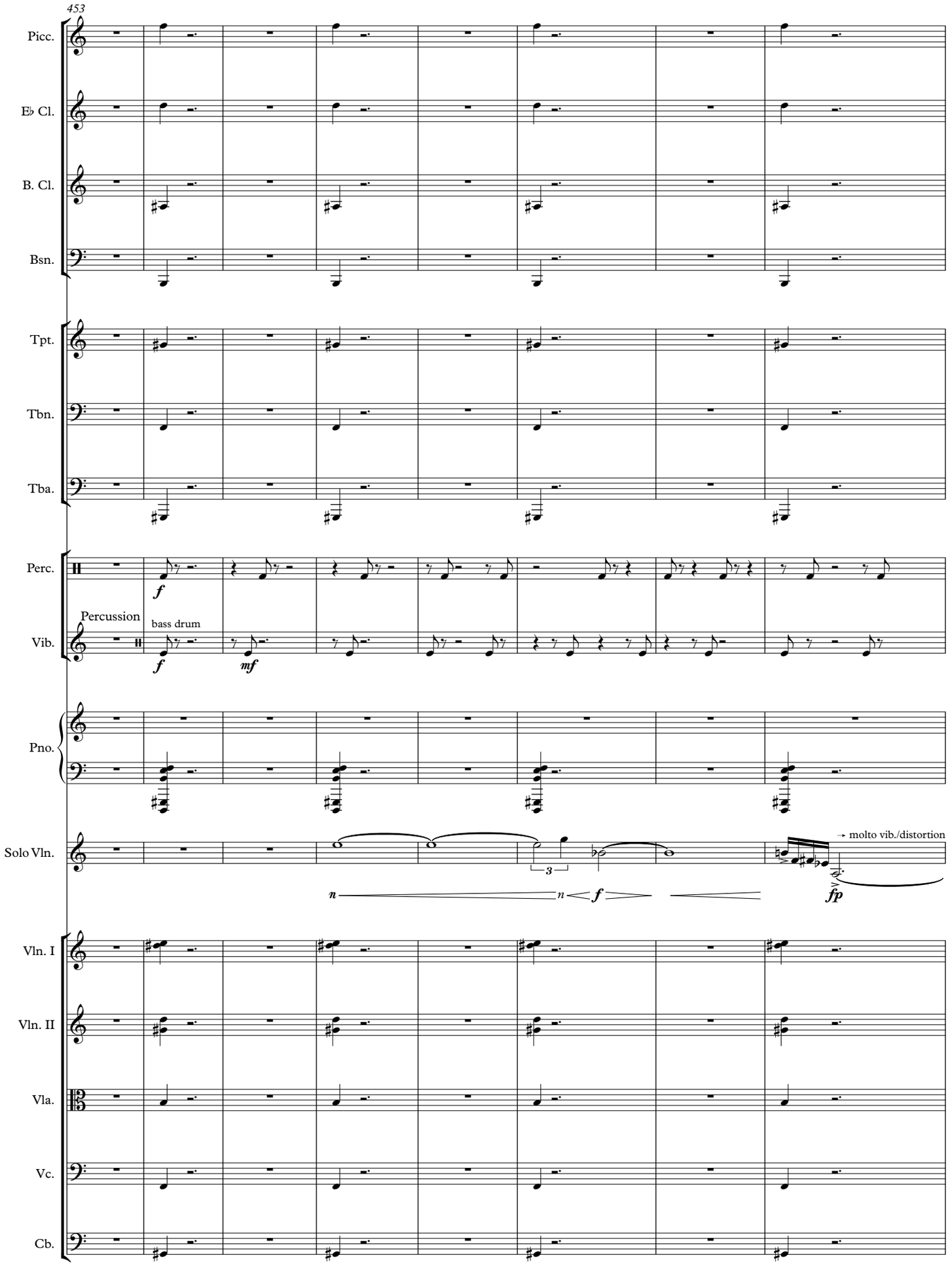
Vla.

Vc.

Cb.


439
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mf
mp
f
fp


444
BB
♩ = 140
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Vib.
To Perc.
Pno.
Solo Vln.
BB
♩ = 140
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mf
mp
fp
f


453
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Percussion
bass drum
Vib.
Pno.
Solo Vln.
molto vib./distortion
Vln. I
Vln. II
Vla.
Vc.
Cb.

461

CC

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

CC

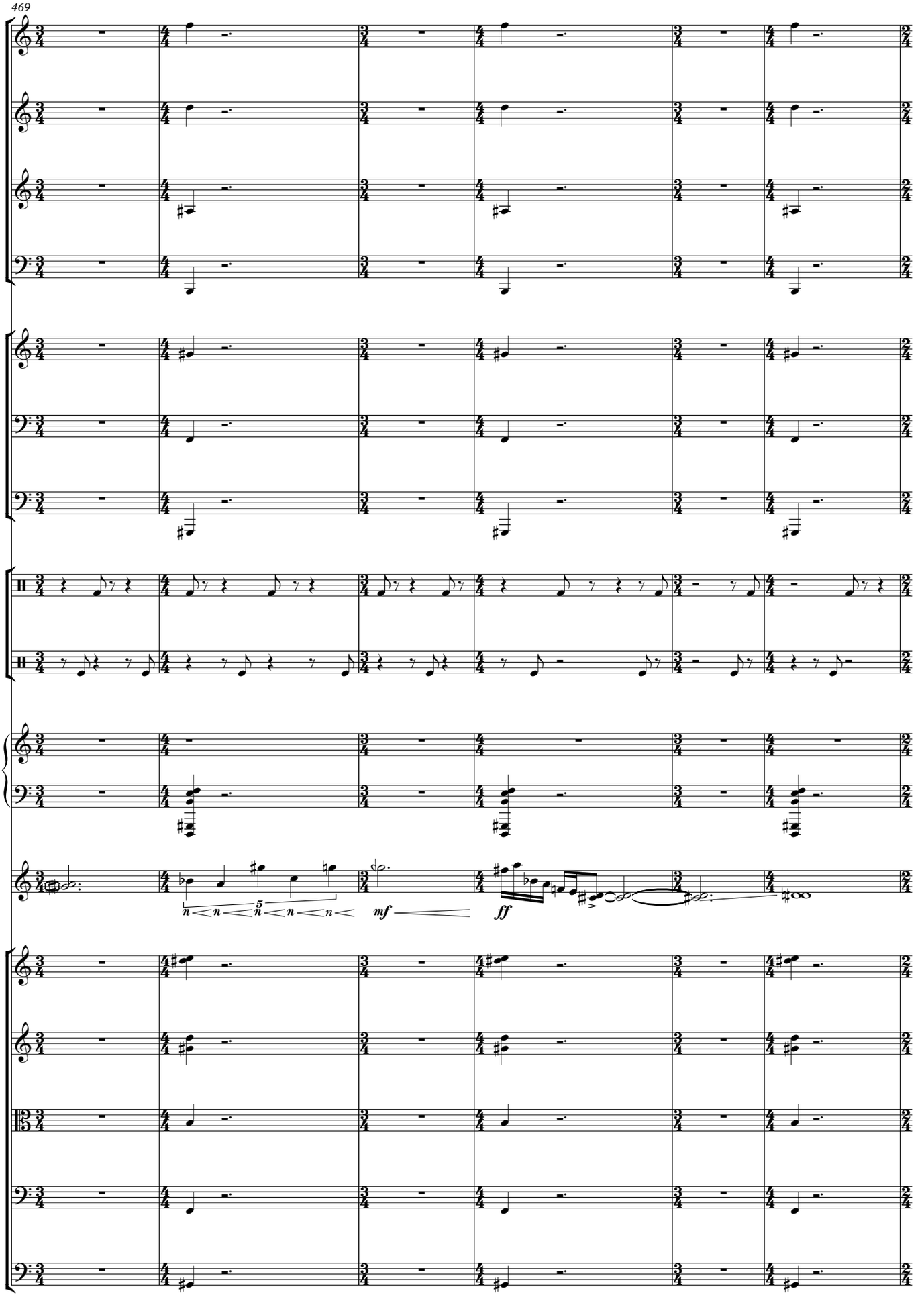
Vln. I

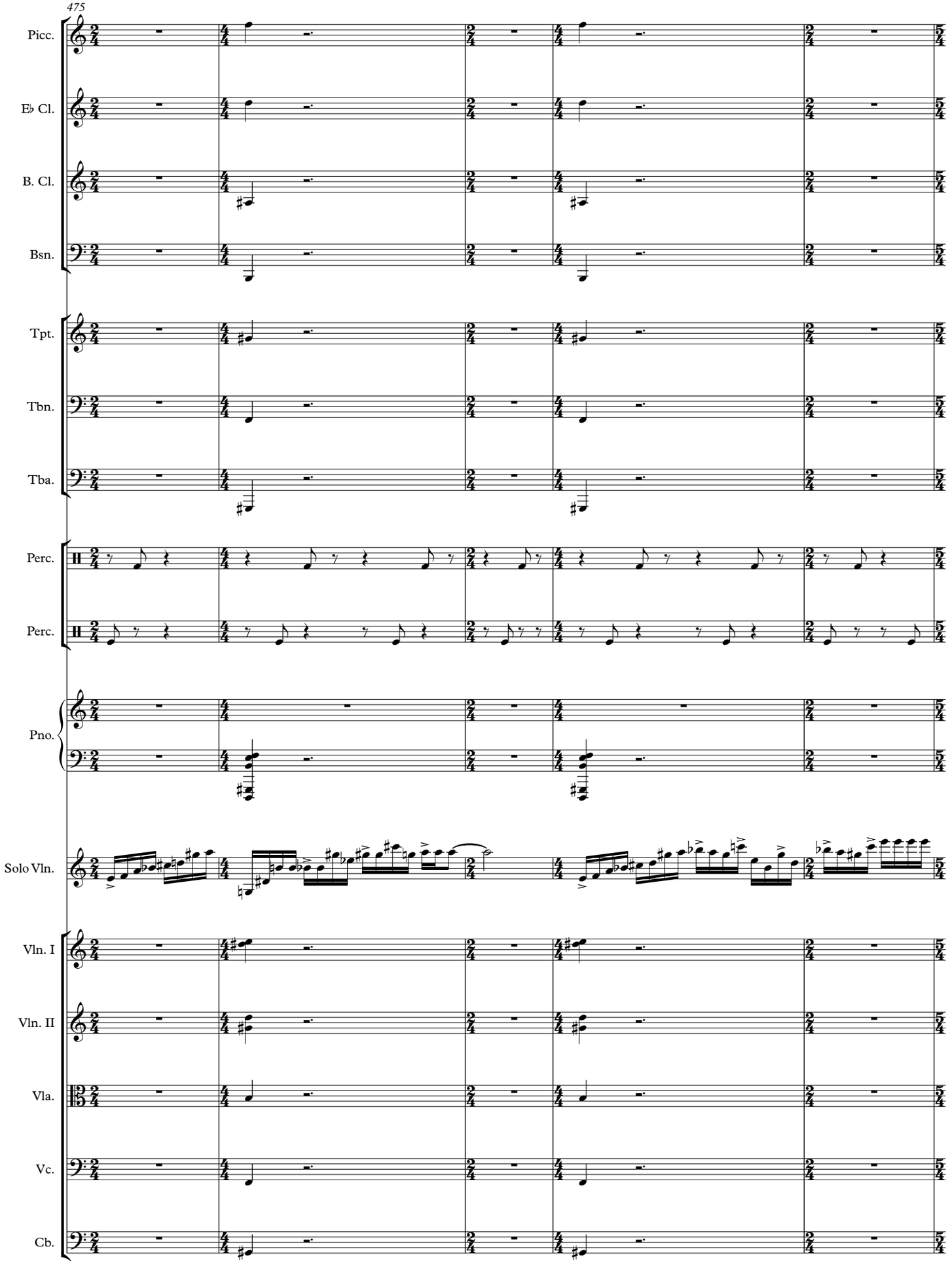
Vln. II

Vla.

Vc.

Cb.


469
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
Pno.
Solo Vln.
mf
ff
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

DD

♩=♩ 𝅗𝅥 = 70 **accel.**

Picc.

E♭ Cl.

B. Cl.

Bsn.

Tpt.

Tbn.

Tba.

Perc.

Perc.

Pno.

Solo Vln.

ord → molto vib./distortion

ord → molto vib./distortion

fp *fp* *f*

cresc.

DD

♩=♩ 𝅗𝅥 = 70 **accel.**

Vln. I

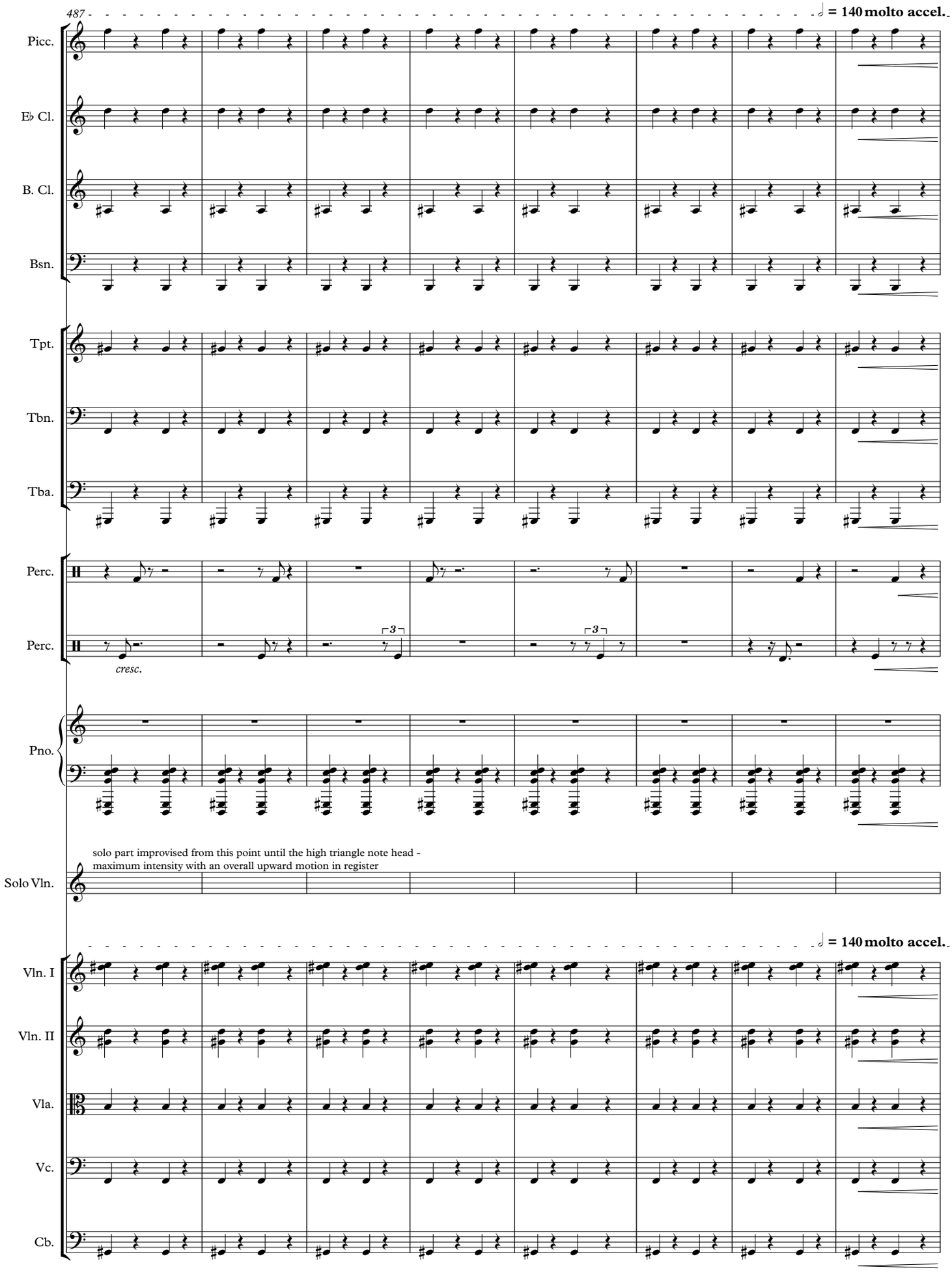
Vln. II

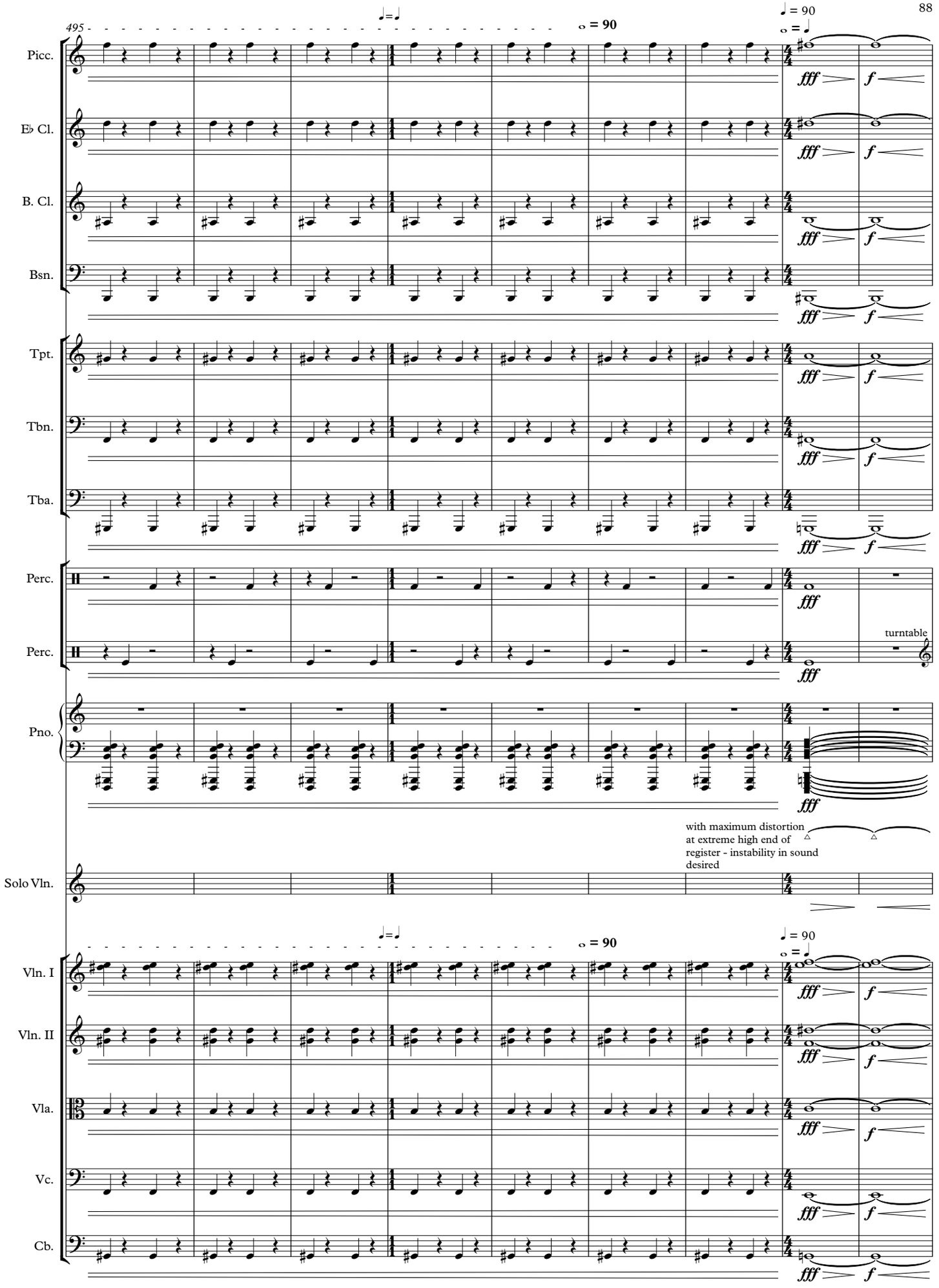
Vla.

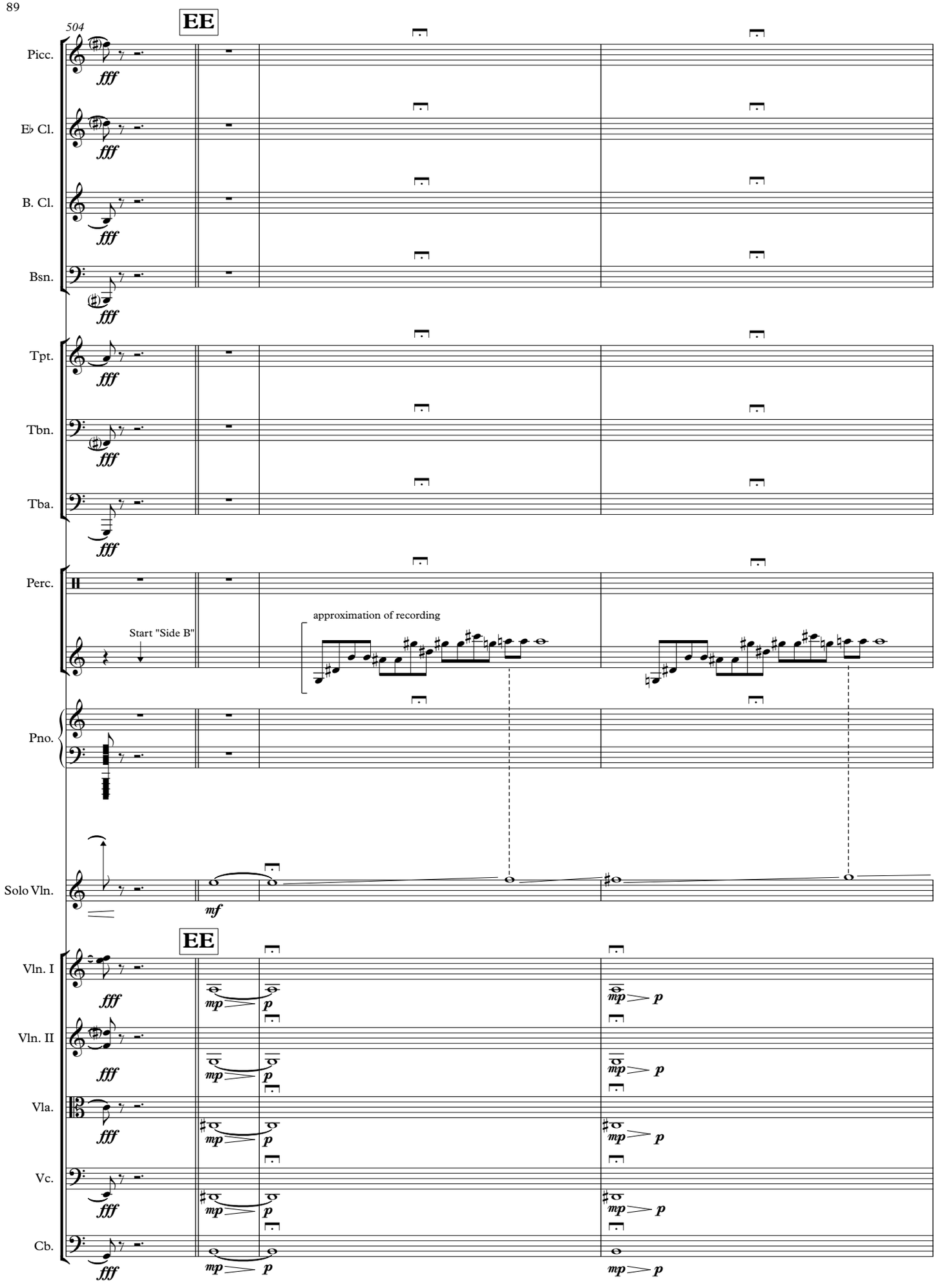
Vc.

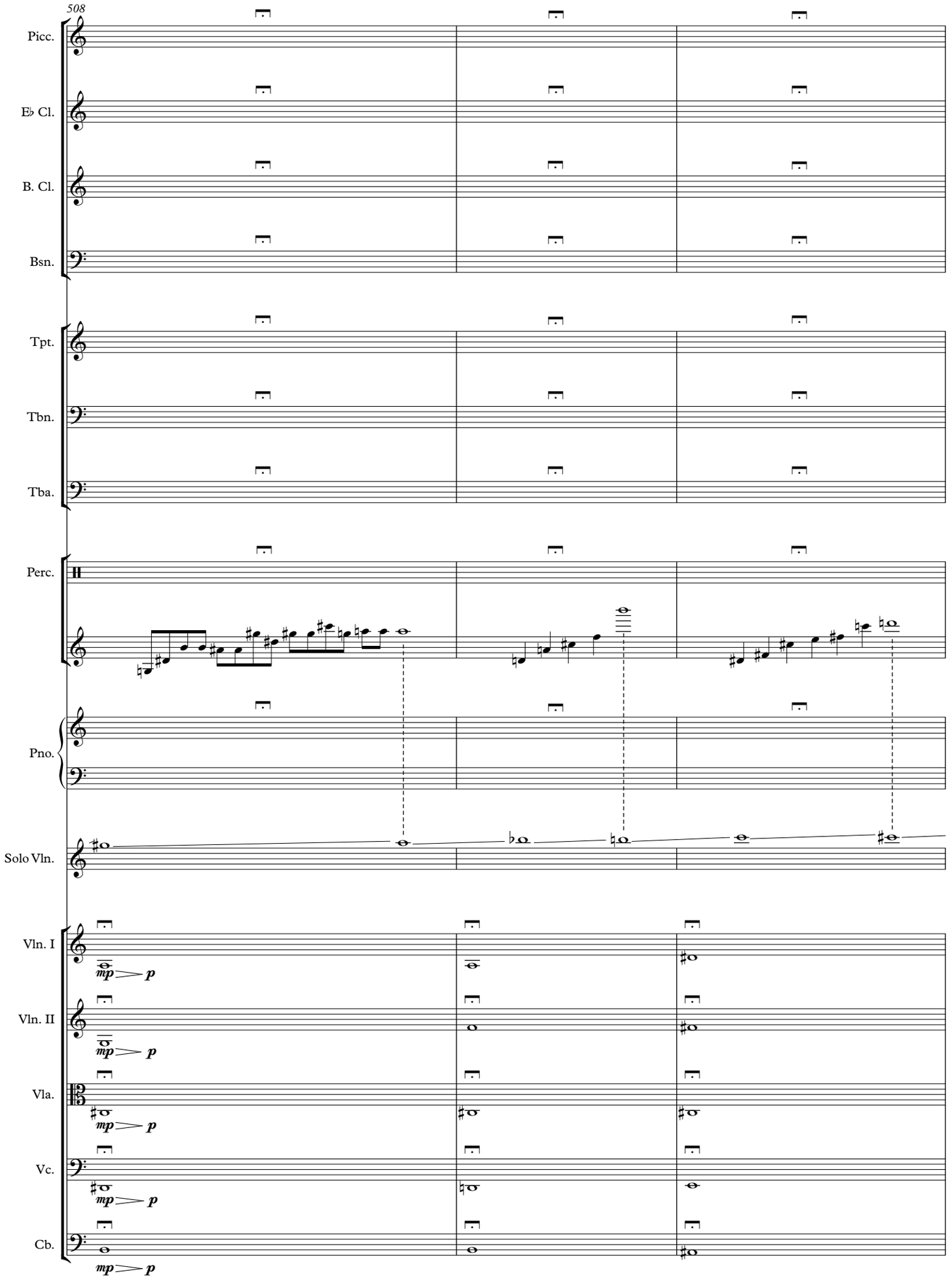
Cb.

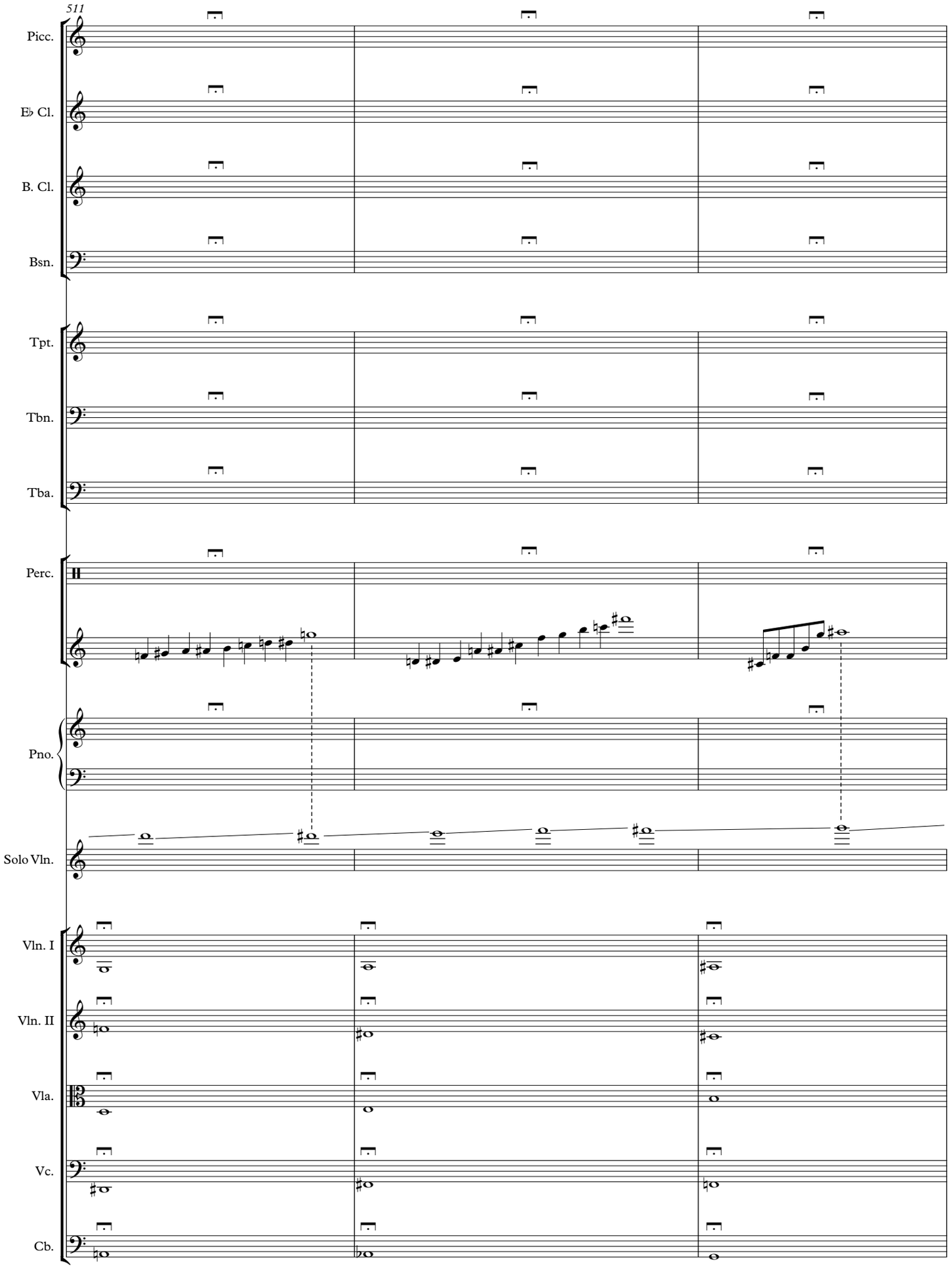
cresc.

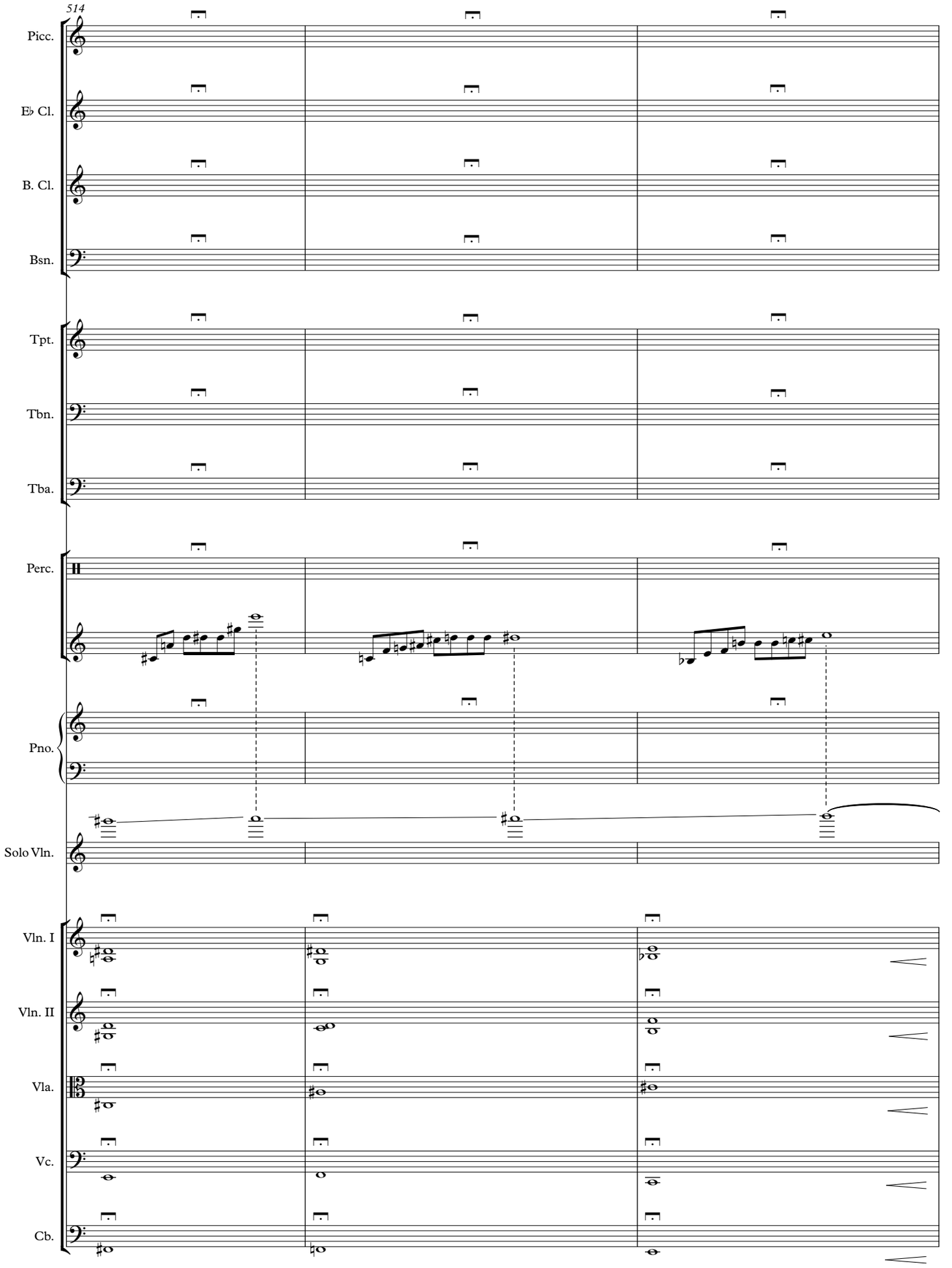

487
♩ = 140 molto accel.
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
cresc.
Pno.
solo part improvised from this point until the high triangle note head -
maximum intensity with an overall upward motion in register
Solo Vln.
♩ = 140 molto accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

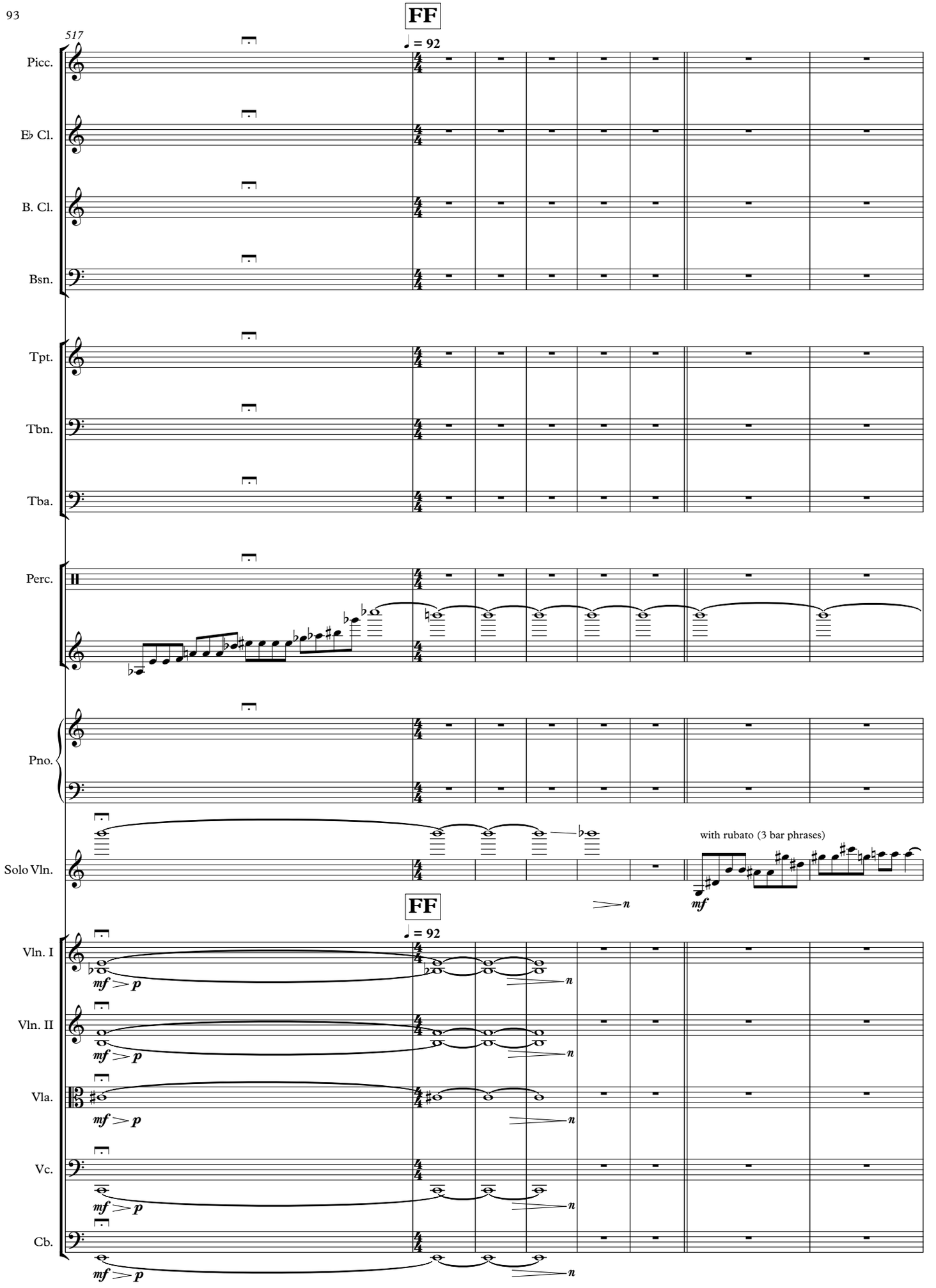

495
♩=♩
𝅗𝅥 = 90
♩ = 90
𝅗𝅥 = ♩
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Perc.
turntable
Pno.
with maximum distortion at extreme high end of register - instability in sound desired
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
f

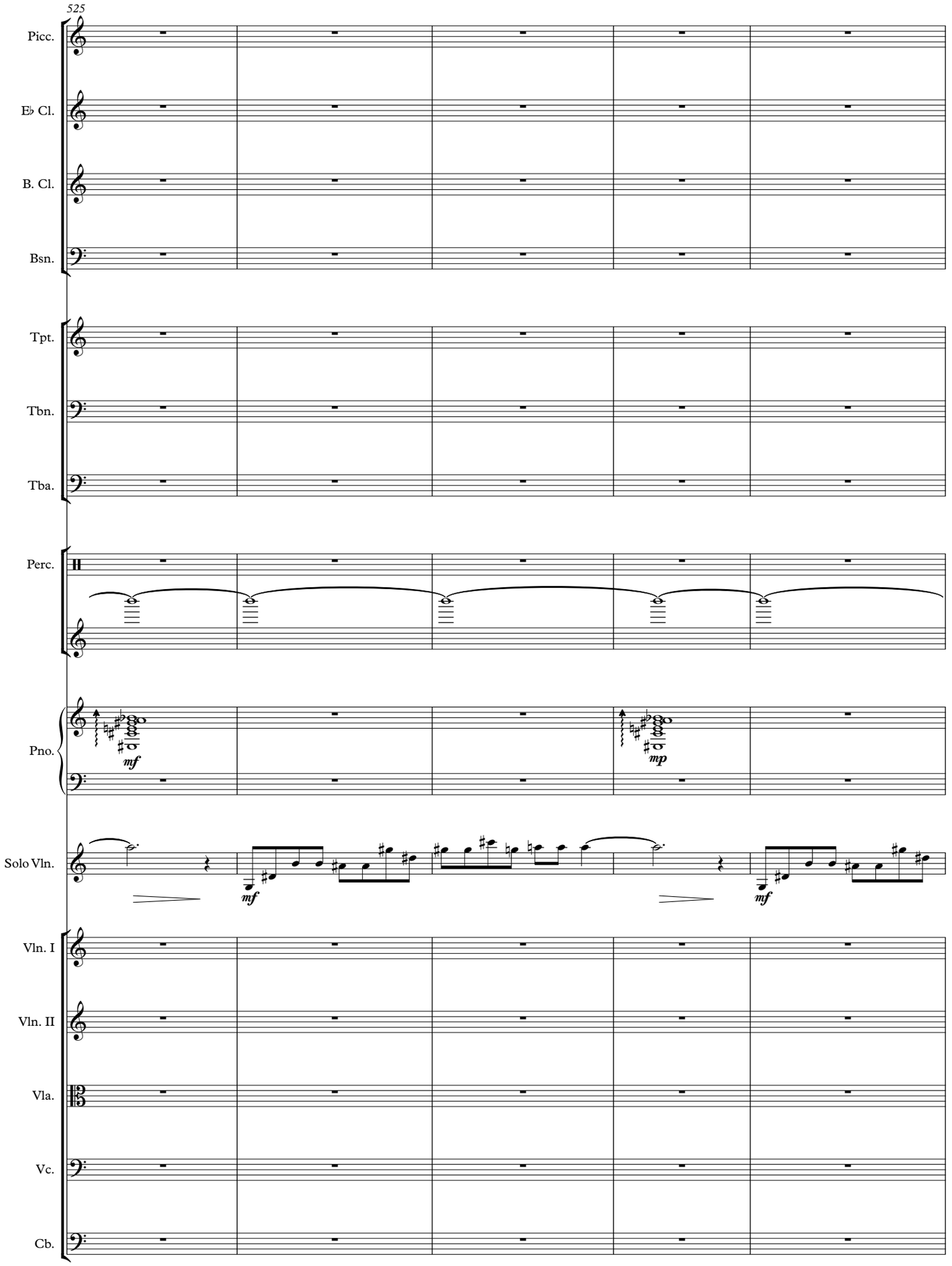

504
EE
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Start "Side B"
approximation of recording
Pno.
Solo Vln.
EE
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
mf
mp
p

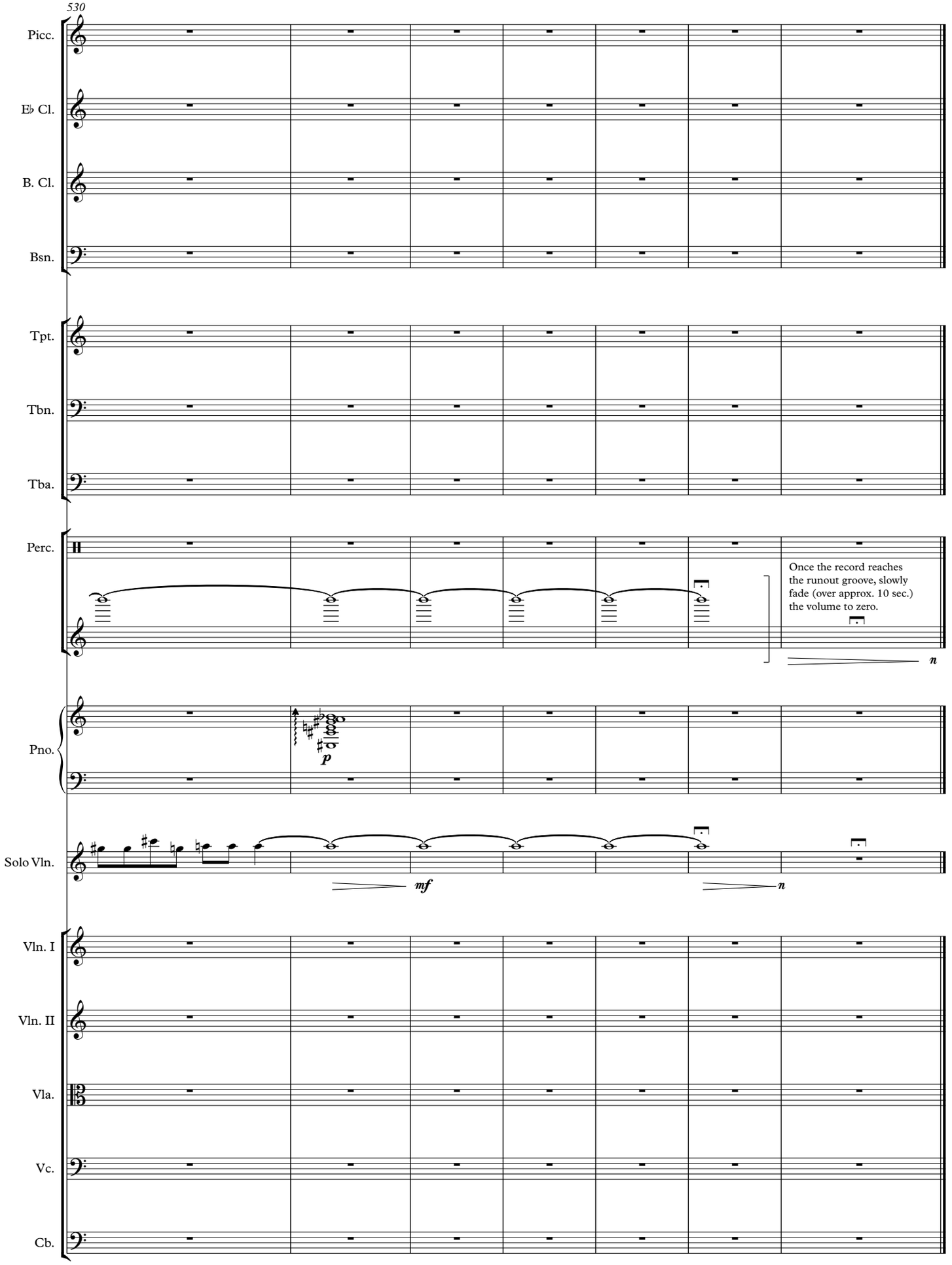

508
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p


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.


517
FF
♩ = 92
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Pno.
Solo Vln.
with rubato (3 bar phrases)
mf
n
FF
♩ = 92
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf > p
n


525
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Pno.
mf
mp
Solo Vln.
mf
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.


530
Picc.
E♭ Cl.
B. Cl.
Bsn.
Tpt.
Tbn.
Tba.
Perc.
Once the record reaches the runout groove, slowly fade (over approx. 10 sec.) the volume to zero.
n
Pno.
p
Solo Vln.
mf
n
Vln. I
Vln. II
Vla.
Vc.
Cb.