

CUBE

for tenor sax, trumpet, trombone, contrabass, electronics, and two technicians

score in c

Taylor Brook

2018

About *Cube*

Cube was written for the International Contemporary Ensemble in the Winter of 2018.

The title, *Cube*, comes from the idea of the four instrumentalists arranged in a square with the extra dimension of depth added by electronics. Each of the four performers is paired with a set of stereo speakers that both amplify their instrument and enhance their parts using pre-made soundfiles.

The music itself explores harmonic ideas in extended just intonation system, focusing on a tonic of E, but at times drifting far afield from this central pitch. The microtonal harmonies are most clearly perceived in slow, drone-like sections where the pacing of the music is modeled on breathing. These slow sections are juxtaposed with energetic solos and duos where each instrument has a chance to emerge from the texture and lead the ensemble.

Electronics

Equipment List:

computer
audio interface with minimum of 4 inputs and 8 outputs
mixer with minimum of 8 inputs and outputs
8 matched concert loudspeakers (may be reduced if necessary)
microphones as appropriate for all four instruments (clip-on DPA microphones are ideal)

Software:

Max/MSP or another program capable of multi-channel diffusion (qlab, PD, Live, etc.). A Max patch is supplied with the score.

Amplification:

The four live instruments should be amplified, their sound blended with the electronic parts in the speakers that flank them. EQ, compression, reverb, and other processing may be used to taste.

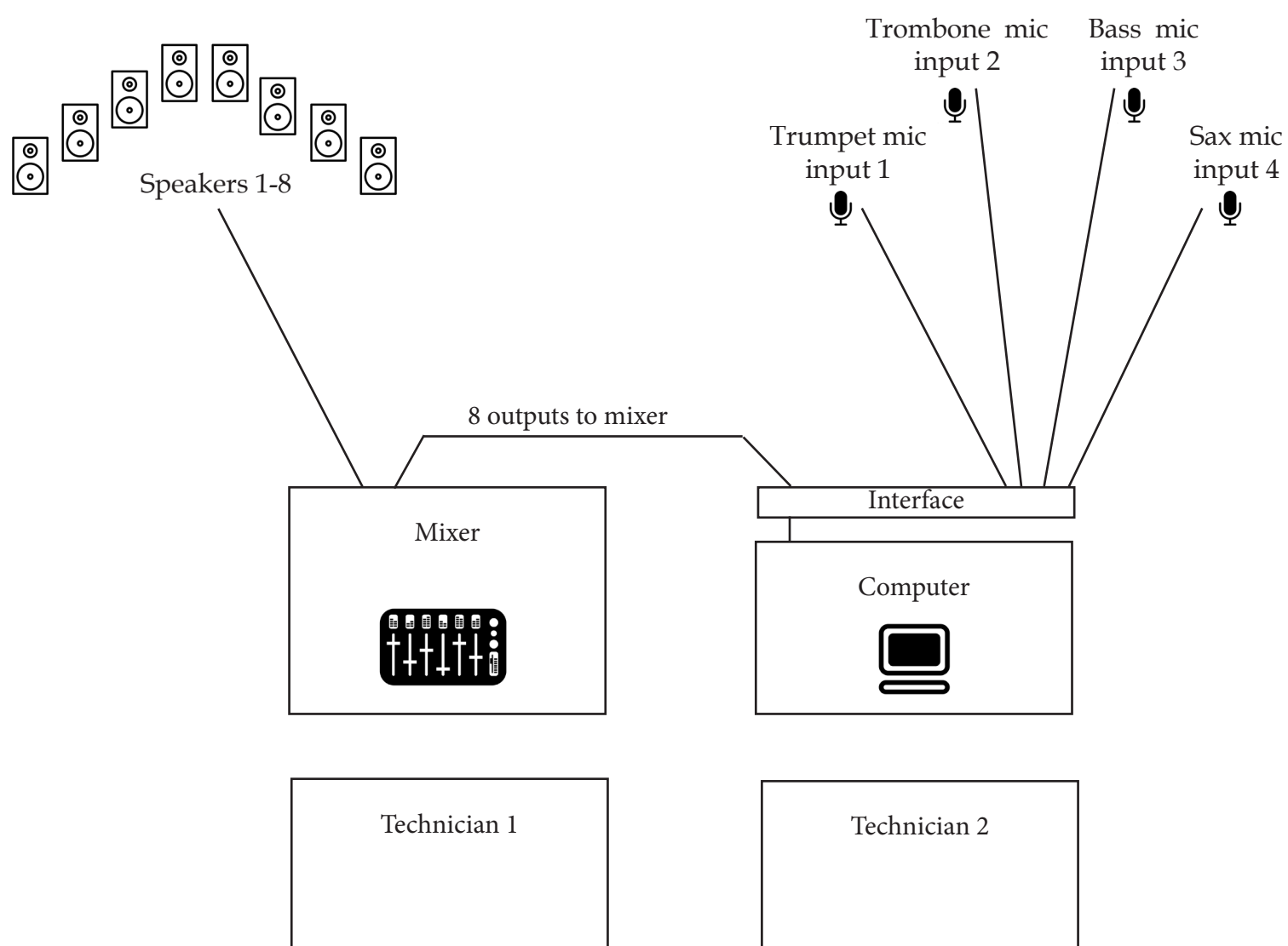
Synchronization:

Besides the amplification, the electronics in this piece are limited to soundfile playback. The score contains a "trigger" staff, indicating where each soundfile begins. The synchronization between the soundfiles and live performers does not have to be extremely precise and as long as the performers are sensitive to the electronics and playing close to the tempi indicated in the score than the synchronization will work as intended. The cue names in the score match the names in the max patch and the soundfiles.

Role of Technicians:

Two technicians are required to run this piece. One technician should be responsible for the amplification and mixing of the live sound. The second technician must follow the score and trigger the soundfile playback as indicated on the "trigger" staff of the score.

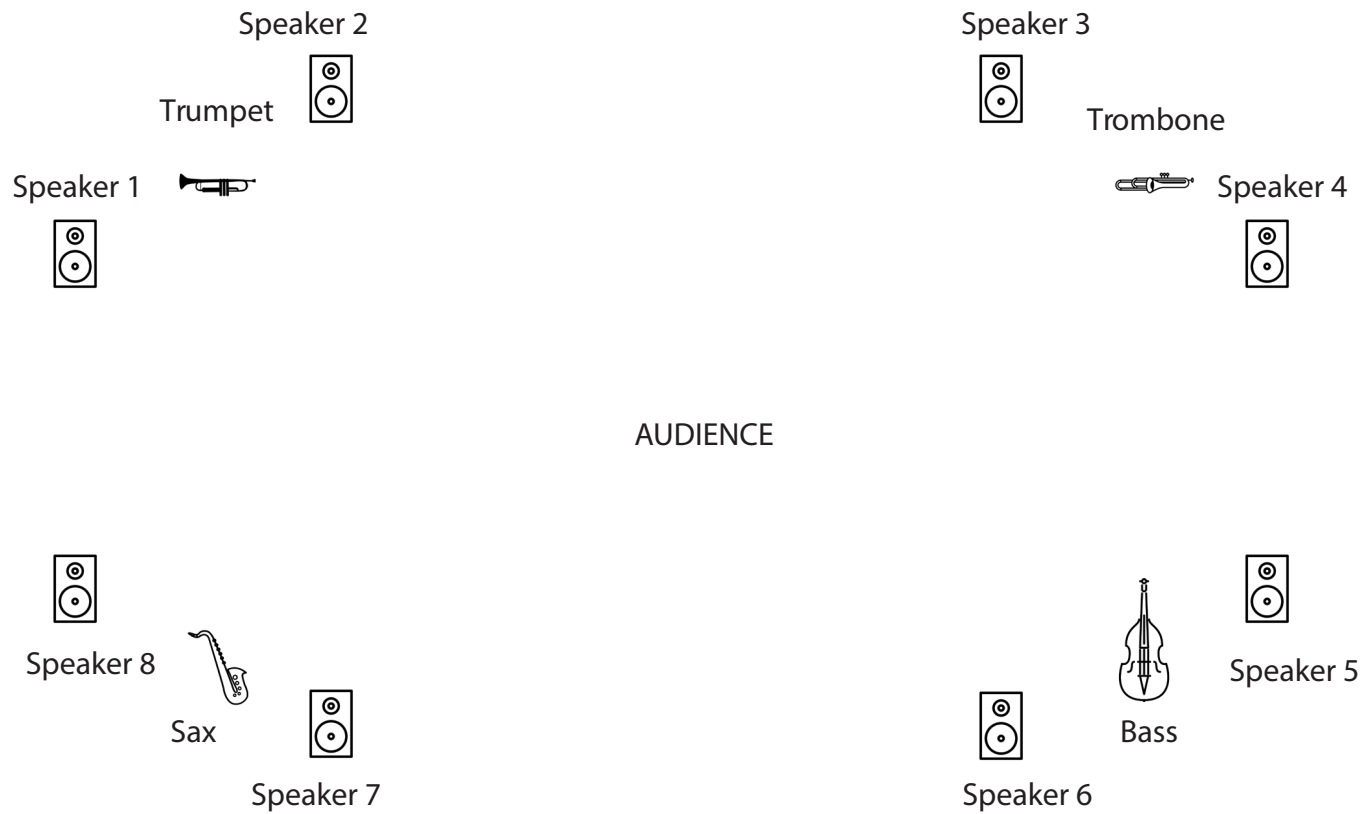
The amplification and EQ/Compression/etc. of the live instruments may be done by the computer, interface, or the mixer. In the case of the latter, then the microphones could be run directly to the mixer to minimize latency.



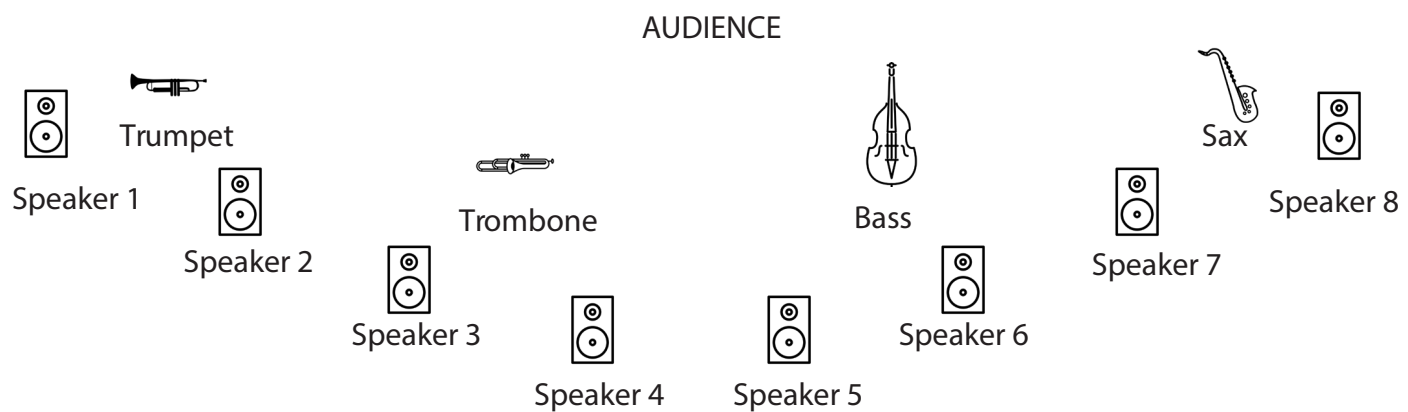
Staging

This piece may be staged in one of two ways depending on the venue size and layout. The first option is ideal, but the second option may be more practical in many cases. In both stagings, the stereo pairs that flank each performer could be replaced by a single speaker. The stereo pairs allow for a better sounding stereo image of the electronics and blend with the live instruments more effectively. However when eight speakers are not available, this could be mixed down to four, or even two channels in the case of the second staging. Staging 1 requires a minimum of four speakers.

Staging 1:



Staging 2:



Microtones

The following accidental nomenclature is used:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♭ - ♭ - ♭ - ♭ - ♭ - ♭ - ♭ approximately 1/12 tone flat or sharp (17 cents)

The microtones in this piece are always part of a system of extended just intonation. More important than these accidentals is hearing the relationship between the written part and the electronic part. Pitches in the electronic part almost always double the live performers. Pitch matching and tuning to the electronics will ensure the most accurate results.

Additionally, the electronic parts includes pitch ratio notation as well as deviation in cents (hundredths of a semitone) from the nearest equal temperament pitch. Parts where this more precise way of notating microtones are available.

Parts

The instrumental parts contain both the main staff for the instrument as well as the grand staff for their flanking stereo speakers.

Technique Indications

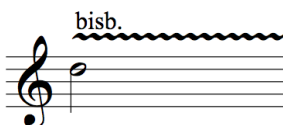
● / ⊙ Encircled noteheads are used to notate a pitch that is sung while playing a second pitch. This technique is called for on the sax, trumpet, and trombone.

◆ / ◇ Air sounds only, pitched for trumpet and unpitched for trombone and sax.

s.vib. - without vibrato

m.vib. - molto vibrato

flz. - fluttertongue



Trill between 2 or more fingerings for the same pitch.

Trombone

f-trigger trill - To add texture to air tones, there are a few moments where the f-trigger should be trilled. If this is not possible or does not have an interesting effect, a soft fluttertongue may be substituted.

Tenor Sax

alt. fingerings -for repeated noted, alternate between two or more fingerings for the same pitch.

venting fingerings - This piece uses a technique wherein certain keys are held down that alter a standard set of fingerings to create microtonal segments that are relatively easy to play. The example below shows this technique with the venting key written in a box and the fingered notes written as square noteheads. The sounding pitch is not provided in the score to save space, but the chart of fingerings on the opposite page will show the pitch results of these fingerings, with an "m" written above the notes that produce multiphonics.

These fingering should be possible in rapid succession and at any dynamic level. Some of the notes tend to pop out or become muffled, which is taken into account when these passages are used in the score. These fingerings were tested on the instruments of Lands End Saxophone Quartet, and if different instruments produce slightly different results this is fine.

The image shows a musical score for Tenor Sax. It consists of two systems of staves. The first system has a treble clef staff with notes and a bass clef staff with notes and a dashed line labeled '8va' indicating an octave shift. Above the first staff are boxes labeled 'Ta' and 'Tc'. The second system has two treble clef staves. The top staff has notes and boxes labeled 'C3', 'M', 'M', and 'C5'. The bottom staff has notes.



The Saxophone part calls for microtonal segments. In these cases, the performer should try to find a series of fingerings that fill out the pitch space between the beginning and ending of the glass line with the rhythm indicated. In the case where no possible fingerings exist, then the technique may be approximated by bending the pitch while playing alternate fingerings.

Multiphonics - Specific multiphonics are not indicated. Instead, when a multiphoni is desired a bold-faced **M** appears above the note. The performer may choose a multiphonic that ideally includes the indicated note, but more importantly is reliably produced at the correct dynamics.

Bass

f.mute - Mute the strings with your left hand while bowing the string(s) to produce unpitched noise. It is important to mute with the left hand in such a way that harmonic don't pop out. If for any reason pitch is still being produced, then bowing the bridge or body of the instrument may be substituted.

scordatura:

1/1 11/8 7/4 7/6
+2c +53c -29c -31c



The second string is tuned to the 7th harmonic of the fourth string. The Third string is tuned to the 11th harmonic of the fourth string. The first string may be tuned as the perfect fourth above the second string.

The bass part is written at sounding pitch (8vb) and uses open strings and natural harmonics almost exclusively.

Cube

for the International Contemporary Ensemble

♩ = 102

con vib.

(alt. fingerings)

flz.

senza vib. → molto vib.
warm → a bit nasal

Tenor Sax

p *ff* *mp* *ff* *p* *pp* *ff*

Speaker 1

mp *mp* *mp*

Trumpet in C

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

senza vib. → molto vib. → s.vib.
warm → a bit nasal → warm

Speaker 2

mp *mp* *mp*

Trombone

pp *f* *pp* *ff* *p*

senza vib. → molto vib. → s.vib.
warm → a bit nasal → warm

Speaker 3

mp *mp* *mp*

Double Bass

pp *mf* *p* *mf* *pp* *ff* *pp* *pp* *ff*

gliss. harmonics

sul tasto → poco sul pont.

Speaker 4

mp *mp* *mp*

Electronic Cues Trigger

m1 *m3*



T. Sax

senza vib.

(alt. fingerings)

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

m.vib. → s.vib.

sp. 1

f *f*

C Tpt.

bisb.

p *f* *pp* *flz.* *pp*

sp. 2

f *f*

Tbn.

(through partials)

pp *f* *mp* *f*

s.vib. → m.vib. → s.vib.

p *f* *p*

sp. 3

f *f*

D.B.

pp *p* *f* *p*

(high as possible)

I II III IV

sp. 4

f *f*

Trigger

m5 *m6*

molto rit. ♩ = 52

9

T. Sx. *pp* *mp* *pp* *pppp* *pp* *pppp*

sp. 1 *mp* *pp*

C Tpt. *f* *pp* *pp* *mp* *pp* *pppp* *pp* *pppp*
harmon mute, stem in

sp. 2 *f* *mp* *pp*

Tbn. *pp* *mp* *pp* *pppp*

sp. 3 *mp* *pppp*

D.B. *p* *ff* *pp* *p* *II* *III* *8va*

sp. 4 *f* *mp* *p* *3/2 of 7/4* *27* *11/8* *433*

Trigger *m9* *m10*



accel. poco a poco ♩ = 72

13

T. Sx. *ppp* *mp* *ppp* *pp* *mf* *pp* *mp* *pp* *p* *mf* *p* *mf* *pp* *p* *mf*

sp. 1 *p*

C Tpt. *pp* *p* *pp* *pp* *mf* *p* *mf* *pp* *mp* *p* *f* *mp* *mf* *p*
remove mute

sp. 2 *p* *p*

Tbn. *pp*

sp. 3 *pp*

D.B. *8va*

sp. 4

Trigger *m13* *m15* *m17*

poco rit. ♩ = 63

18

T. Sx. *mp* *mf* *p* *mf* *p* *mp* *f* *p* *f* *p* *mf* *p* *mp* *p*

sp. 1

C Tpt. *pp* *mp* *pp* *mf* *p* *f* *pp* *p* *mp* *p* *mp*

sp. 2

Tbn.

sp. 3

D.B.

sp. 4

Trigger m18 m20



♩ = 52

21

T. Sx. *mp* *p* *mp* *pp* *p*

sp. 1 *p*

C Tpt. *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

sp. 2 *p* *p*

Tbn. *n* *p* *ppp*

sp. 3 *p* *ppp*

D.B. *n* *p* *mp* *mp* *mp* *mp*

sp. 4 *p* *mp* *mp*

Trigger m21 m22 m23

25

T. Sx.

sp. 1

C Tpt.

sp. 2

Tbn.

sp. 3

D.B.

sp. 4

Trigger



29

T. Sx.

sp. 1

C Tpt.

sp. 2

Tbn.

sp. 3

D.B.

sp. 4

Trigger

35

T. Sx. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

sp. 1 *mp* *mp* *mp* *mp* *mp* *mp*

C Tpt. *mp* *p* *mp* *p* *mp* *pp* *pp* *mp* *pp* *mp* *pp*

sp. 2 *p* *mp* *pp* *mp*

Tbn. *pp* *pp* *mp* *pp* *mp* *pp* *mp*

sp. 3 *mp* *mp*

D.B. *mp* *mp* *mp* *mp* *mp* *mp* *p*

sp. 4 *mp* *mp* *mp* *mp* *mp* *mp*

Trigger m35 m38



41

T. Sx. *mp* *very slight accent on each new note*

sp. 1 *p* *714* *29*

C Tpt. *very slight accent on each new note* *p* *mp* *ppp*

sp. 2 *p* *138* *43*

Tbn. *p* *mp* *ppp* *very slight accent on each new note*

sp. 3 *p*

D.B. *mp* *solo* *III* *IV* *III* *IV* *III*⁸ *III*⁷ *IV*¹⁰ *III*⁷ *IV*¹⁰ *III*⁸ *II*⁶ *I*⁴ *IV*⁹ *II*⁵ *III*⁶ *IV*⁸ *IV*⁷ *II*⁴

sp. 4 *pp* *118* *53* *714* *29*

Trigger m41 m45

46

T. Sx. *pp* *p* ^{11/8}/₊₅₃

sp. 1

C Tpt. *f* *mp* *p* *mp* *p* *mf* *p* *f* *p* *mp* *p* *mf* *pp* *bisb.* *bisb.*

sp. 2 ⁷⁴/₋₂₉ *p*

Tbn. *p* *mp* *fp* *mf* *p*

sp. 3 *p*

D.B. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

sp. 4

Trigger ^{m46} ^{m49}



51

T. Sx. *mf* *ppp* *pp* *mp* *pp*

sp. 1 ⁵⁴/₋₁₂ *pp* *mp* *pp* ⁵⁴/₋₄₅

C Tpt. *mf* *p* *mp* *pp* *mp* *pp* *mp* *pp* *pp* *mp*

sp. 2 ⁹⁵/₊₂₀ *p* ⁹⁸/₊₆ *pp* *mp*

Tbn. *mf* *pp* *mp* *pp* *n*

sp. 3 ⁷⁴/₋₂₉ *p*

D.B. *pp* *p* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

sp. 4

Trigger ^{m51} ^{m54} ^{m55}

56

T. Sx. *mp* *pp* *pp* *mf* *pp*

sp. 1 *mp* *pp* *mp* *pp*

C Tpt. *pp* *mp* *pp* *mp* *pp* *pp* *mf* *pp*

sp. 2 *pp* *mp* *pp* *mp* *pp* *pp* *mf* *pp*

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

sp. 3 *pp* *mp* *pp* *mp* *pp* *mf* *pp*

D.B. *pp*

sp. 4 *pp* *mp* *pp*

Trigger m56 m57



60

T. Sx. *pp* *mp* *pp* *mp*

sp. 1 *p*

C Tpt. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *mp*

sp. 2 *mp* *mp* *mp* *p*

Tbn. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *mp* *pp* *mp*

sp. 3 *mp* *mp* *mp*

D.B. *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *pp* *mp* *pp*

sp. 4

Trigger m60 m61 m62 m63

♩ = 102

72

T. Sx. *pp* *mp* *pp* *f* *p* *f* *pp* *fp* *f*

sp. 1 *mp* *air sounds*

C Tpt. *pp* *mp* *pp* *f* *p* *f* *pp* *p* *f* *pp* *bisb.*

sp. 2 *mp* *air sounds*

Tbn. *pp* *mp* *pp* *f* *f* *fp* *f* *pp*

sp. 3 *mp* *air sounds*

D.B. *pp* *mp* *mf* *pp* *f*

sp. 4 *mp* *air sounds*

Trigger m72 m73



77

T. Sx. *mp* *p* *mf* *pp* *p* *f* *pp* *M* *mp* *norm.* *pp* *mp* *pp* *f*

sp. 1 *mp* *air sounds* *mp*

C Tpt. *pp* *mp* *pp* *f* *p* *f* *pp* *mp* *pp* *f* *air*

sp. 2 *mp* *air sounds* *p* *mp*

Tbn. *pp* *mp* *pp* *f* *f* *fp* *f* *p* *mf*

sp. 3 *mp* *air sounds* *mp*

D.B. *pp* *mp* *pp* *mf* *pp* *f* *pp* *mp* *pp*

sp. 4 *mp* *air sounds* *mp*

Trigger m77 m78 m80

82

T. Sx. *f* > *p* *f* *pp* *mp* *fp* *mf* *pp* *pp* < *mp* > *pp*

sp. 1 *mp*

C Tpt. *f* *p* *f* *pp* < *mp* > *pp* *air*

sp. 2 *p* *mp*

Tbn. *pp* *f* *fp* < *fp* > *f* *pp* *air*

sp. 3 *mp*

D.B. *f.mute* *mf* *pp* *f.mute* *f* *pp* *mf* *ppp* *ord.* *pp* < *mp* > *pp*

sp. 4 *mp* *mp*

Trigger m82 m85 m86



87

T. Sx. *f* > *p* *f* *pp* *pp* < *mp* > *pp* *M* *pp* < *mp* > *pp* *p* (alternate fingerings)

sp. 1 *mp* *p*

C Tpt. *p* *f* *pp* < *mp* > *pp* *air* *f*

sp. 2 *p* *mp*

Tbn. *f* *mp* *f* > *p* < *mf* > *pp* < *mp* > *pp* *air* *f*

sp. 3 *mp*

D.B. *f.mute* *mf* *pp* *f.mute* *f* *pp* *mf* *pp* *ord.* *pp* < *mp* > *pp*

sp. 4 *mp* *mp*

Trigger m89 m90

92

T. Sx. *f* > *pp* < *mp* > *pp* *pp* < *mp* > *pp* *pp* < *mf* > *pp* *pp* < *mp* > *pp* < "f" >

sp. 1 *mp* *air sounds* *mp* *air sounds*

C Tpt. *pp* < *mp* > *pp* *air* < "f" > *p* *flz.* *f* > *pp* < *mp* > *pp* < "f" >

sp. 2 *mp* *air sounds* *p* *mp* *air sounds*

Tbn. *pp* < *mp* > *pp* *air* < "f" > *pp* *flz.* *mf* > *pp* < *mp* > *pp* *pp* < *mp* > *pp*

sp. 3 *mp* *air sounds* *mp* *air sounds*

D.B. *pp* < *mp* > *pp* *molto sul pont.* *pp* < *mf* > *pp* < *mp* > *pp* *ord.*

sp. 4 *mp* *air sounds* *molto sul pont.* *pp* < *mp* > *pp* *mp* *air sounds*

Trigger m92 m93 m95 m96



97

T. Sx. *p* *flz.* *f* > *pp* < *mp* > *pp* *air* *pp* < "f" > *pp* *pp* < *mf* >

sp. 1 *p* *mp* *air sounds* *p* *mp*

C Tpt. *pp* < *mf* > *pp* *sing encircled note* *pp* < *mp* > *pp* *air* < "f" > *p* < "f" > *pp*

sp. 2 *p* *mp* *air sounds* *p* *mp*

Tbn. *p* < *mp* > *p* < *mf* > *p* < *mf* > *p* < *f* > *p* *air* (f trigger trill) *pp* < "f" > *pp* < "f" >

sp. 3 *mp* *air sounds* *p* *mp*

D.B. *molto sul pont.* *pp* < *mf* > *pp* < *mp* > *pp* *ord.* *III⁴* *III⁵* *gliss. harmonics* *p* < *f* >

sp. 4 *molto sul pont.* *mp* *mp* *air sounds* *mp* *air sounds*

Trigger m98 m99 m101

102

T. Sx. *p* *mf* *pp* *mp* *pp* *pp* *mp* *pp* *pppp* *p* *f* *p*

sp. 1 *mp* *mp*

C Tpt. *air* *f* *p* *mp* *pp* *air* *f*

sp. 2 *mp* *mp* *p*

Tbn. *air* *f* *p* *mf* *pp* *mp* *pp* *air* *f* *norm.* *ppp* *p* *mf*

sp. 3 *mp* *mp*

D.B. *pp* *mp* *pp* *pp* *mp* *pp*

sp. 4 *mp* *mp*

Trigger m102 m104 m105



107

T. Sx. *ppp* *p* *f* *p* *pppp* *p* *mf* *p* *mf* *p* *mf* *mp* *mf* *p* *mf* *p*

sp. 1 *mp* *mp* *mp* *mp*

C Tpt. *pp* *mp* *pp* *air* *f* *pp* *air* *f*

sp. 2 *mp* *p* *mp* *mp*

Tbn. *ppp* *mp* *ppp* *air* *f* *pp* *mp* *pp* *air* *f*

sp. 3 *mp* *p* *mp* *mp*

D.B. *pp* *mp* *pp* *molto sul pont.* *mf* *ord.* *pp* *mp* *pp*

sp. 4 *mp* *mp* *mp* *molto sul pont.* *mp* *molto sul pont.* *mp*

Trigger m107 m108 m110 m111

112 M

T. Sx. *p* *mf* *p* *pp* *mp* *pp* *p* *mf* *p* *p* *mf* *p*

sp. 1 multiphonic air sounds *mp* *mp* air sounds multiphonic multiphonic

C Tpt. air *f* *p* *mf* *p* air *f*

sp. 2 multiphonic air sounds *mp* *mp* air sounds multiphonic

Tbn. air *f* *pp* *mp* *pp* *pp* *mp* *pp* *mf* *p*

sp. 3 multiphonic air sounds *mp* *mp* air sounds multiphonic

D.B. m.s.p. I ord. III⁵ gliss. harmonics 5 II gliss. harmonics *pp* *mf* *pp* *mp* *pp* *p* *f* *pp* *mp* *pp* *f*

sp. 4 multiphonic air sounds *mp* *mp* air sounds multiphonic

Trigger m112 m113 m115 m116 m1162



117 M

T. Sx. *p* *mf* *p* *mp* *f* *p* *p* *mf* *p* *p* *mf* *f* *p*

sp. 1 multiphonic *mp* *mp* multiphonic multiphonic

sp. 1 air sounds air sounds air sounds air sounds

C Tpt. *p* *mf* *p* *p* *mf* *p* *mp* *f* *p* *f* *p* air

sp. 2 multiphonic *mp* *mp* multiphonic multiphonic

sp. 2 air sounds air sounds air sounds air sounds

Tbn. *p* *f* *p* *mf* *p* *p* *mf* *p* *p* *f* *p* air

sp. 3 multiphonic *mp* *mp* multiphonic multiphonic

sp. 3 air sounds air sounds air sounds air sounds

D.B. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp* *mp*

sp. 4 multiphonic *mp* *mp* multiphonic multiphonic

sp. 4 air sounds air sounds air sounds air sounds

Trigger m117 m119 m120 m121

new multiphonic on each M, ideally with a B (concert)

T. Sx. *p* *f* *p* *p* *f* *p* *p* *ff* *pp*

sp. 1 multiphonic *mp* *mp* *mp* *mp* *mp* *mp* *mp*

C Tpt. flz. air *f* *p* *f* *mf* *f* *mf* *f* *f* *f* *f*

sp. 2 multiphonic *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Tbn. air *f* *f* *mf* *f* *f* *p* *f* *f* *f* *f*

sp. 3 multiphonic *mp* *mp* *mp* *mp* *mp* *mp* *mp*

D.B. m.s.p. → ord. *p* *mp* *p* *mp* *p* *mf* *mp* *mf* *mp* *f* *mf* *f* *mf*

sp. 4 multiphonic *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Trigger m122 m123 m124 m125



rit. poco a poco ----- $\text{♩} = 72$

new multiphonic on each note, all including a B-natural if possible.

T. Sx. *p* *ff* *pp* *mp* *pp* *mf* *pp*

sp. 1 *ff* *subito p* *resonance*

C Tpt. *p* *ff* *subito p* *pp*

sp. 2 *ff* *resonance* *p*

Tbn. *p* *ff* *subito p* *pp*

sp. 3 *ff* *resonance* *p*

D.B. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. ord. m.s.p. *pp* *mp* *pp*

sp. 4 *ff* *resonance*

Trigger m129 m130

poco rit.-----

131

T. Sx. *pp mp pp mf pp pp mf pp < f > pp p*

sp. 1 *p*

C Tpt. *mp pp pp mf pp pp f*

sp. 2 *p*

Tbn. *mp pp pp mf pp pp f*

sp. 3 *p*

D.B. *pp mp pp pp mf pp pp*

sp. 4 *p*

Trigger m131 m133 m134



♩ = 63

136

T. Sx. *f p < f > p ff f mp fp f mp*

sp. 1

C Tpt. *pp f > pp pp ff pp*

sp. 2

Tbn. *pp flz. pp f > pp ff pp*

sp. 3

D.B. *f pp ff p*

sp. 4 *p*

Trigger m137

T. Sx. 140 Ta Tc C3 C5 *mp* *f* *mp* *f* *mp* *f* *mp* *ff* *f* *pp* *molto vib. and nasal*

sp. 1 *mp* *mp* *pp*

C Tpt. *f* *mp* *ff* *f* *mp* *ff* *f* *fff*

sp. 2 *mp*

Tbn. *f* *pp* *fp* *fff* *pp* *p* *f* *p*

sp. 3 *mp*

D.B. *pp* *fff*

sp. 4 *pp* *mp*

Trigger m141

(gloss harmonics ad lib.)



♩ = 72

T. Sx. 144 with normal tone *p*

sp. 1 *p* *mp*

C Tpt. *p* *p*

sp. 2 *p*

Tbn. with normal tone *p*

sp. 3 *p* *mp*

D.B. *pp* *p* *sul tasto* *IV⁶*

sp. 4 *p* *mp*

Trigger m145 m146

16/11 -50 10/7 +20 7/5 -16 11/8 +53 4/3 0 9/7 +37 5/4 -12

16/11 -20 10/7 +20 7/5 -16 11/8 +53 4/3 0 9/7 +37 27/16 +10 5/4 -12

148

T. Sx. *p*

sp. 1 *p* *mp*

C Tpt. *p*

sp. 2 *mp* *p* *mp*

Tbn. *pp* *mf* *pp*

sp. 3

D.B.

sp. 4

Trigger m148



152

T. Sx. *p*

sp. 1 *p* *mp*

C Tpt. *p*

sp. 2 *p*

Tbn. *p*

sp. 3 *p* *mp*

D.B. *ord.* *p*

sp. 4 *p* *mp*

Trigger m153

156

T. Sx. *pp* *mp* *pp*

sp. 1 *p* *mp*

C Tpt. *with nasal tone* *p* *mp*

sp. 2 *mf* *p* *mp*

Tbn. *with nasal tone* *p* *pp* *with normal tone*

sp. 3 *mp*

D.B. *ord.* *p*

sp. 4 *p* *mf*

Trigger m157



rit. poco a poco $\bullet = 52$

160

T. Sx. *pp* *mp* *pp* *p* *mp*

sp. 1 *mp*

C Tpt. *with normal tone* *p* *mp* *p*

sp. 2 *mf*

Tbn. *mp* *pp* *p* *mp* *pp* *mp* *p*

sp. 3 *p* *mp*

D.B. *p* *pizz.* *mp*

sp. 4 *mf*

Trigger m160

164

T. Sx. *pp mp pp ff pp mp p mp pp pp*

sp. 1 *p*

C Tpt. *pp mp pp ff pp pp*

sp. 2 *p*

Tbn. *pp mp pp pp ff pp pp*

sp. 3 *p*

D.B. arco *mp pp mp pp mp pp mp pp mf pp f pp mf pp mp pp mp pp mp*

sp. 4

Trigger m164 m167



168

T. Sx. *mp pp flz. p f p pp*

sp. 1 *p f p*

C Tpt. *mp p mf 3 flz. p f p pp*

sp. 2 *f pp*

Tbn. *mp pp flz. f mf p f pp mp*

sp. 3 *p f p*

D.B. *pp mp pp mp pp mp pp mp pizz. mp arco mp pp mp pp mp*

sp. 4 *p f p*

Trigger m170

172

T. Sx. *mp* *pp* *p* *mp* *p* *mf* *pp* *mp* *p* *p* *f* *pp* *mp* *pp*

sp. 1 *p* *p*

C Tpt. *mp* *pp* *mp* *pp* *mp* *pp* *f* *pp*

sp. 2 *mp* *mp*

Tbn. *pp* *mp* *pp* *pp* *mp* *pp* *f* *pp*

sp. 3 *mp*

D.B. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

sp. 4

Trigger m173



176

T. Sx. *pp* *f* *pp* *ff* *pp* *mp* *pp*

sp. 1 *mf* *mf*

C Tpt. *pp* *f* *pp* *ff* *pp* *mp* *pp*

sp. 2 *mf* *pp*

Tbn. *pp* *f* *pp* *ff* *pp* *mp* *pp*

sp. 3 *mf*

D.B. *pp* *mp* *pp* *mp* *pp* *mf* *p* *f* *p* *ff* *p* *mf* *pp* *pizz.* *mp*

sp. 4

Trigger m176

Musical score for measures 179-182. The score is in 4/4 time and includes parts for T. Sax., sp. 1, C Tpt., sp. 2, Tbn., sp. 3, D.B., sp. 4, and Trigger. Dynamics range from *pp* to *mf*. The Trigger part shows marks like *m179*, *m179-2*, *m180*, *m180-2*, *m181*, *m181-2*, *m182*, and *m182-2*. A large double bar line is positioned before measure 183.



Musical score for measures 183-186. The score is in 4/4 time and includes parts for T. Sax., sp. 1, C Tpt., sp. 2, Tbn., sp. 3, D.B., sp. 4, and Trigger. Dynamics range from *mp* to *ff*. The Trigger part shows marks like *m183*, *m183-2*, *m184*, *m184-2*, *m185*, and *m186*.

187 solo bisb. molto vib. and nasal

T. Sx. *f* > *p* *mf* > *p* *f* *p* *mf* > *mp* *f* *p* *mp*

sp. 1 *mf* *mf* *mf*

C Tpt.

sp. 2

Tbn.

sp. 3

D.B. *mp* > *pp* *mp* > *pp*

sp. 4

Trigger m187 m188 m189 m190

191 norm. Ta CS

T. Sx. *pp* *mp* > *pp* *p* < *mf* > *p* *p* *mp* > *p* < *mf* > *p* *mp* > *p* *mf* *p* *mp* > *p* *mf*

sp. 1 *mf* *mf* *mf*

C Tpt.

sp. 2

Tbn.

sp. 3

D.B.

sp. 4

Trigger m191 m192 m194

195 CS CS Tc bend

T. Sx. *p mp pp p mp p mf pp p mp p mf*

sp. 1 *mf mp*

C Tpt.

sp. 2

Tbn.

sp. 3

D.B.

sp. 4

Trigger *m195 m197*



199 CS (d.) (d.) (d.)

T. Sx. *pp pp mf p mp p mf p mp ppp*

sp. 1 *mp mp*

C Tpt.

sp. 2

Tbn.

sp. 3

D.B.

sp. 4

Trigger *m199*