

LUSH

for 11 players and electronics

Taylor Brook
2016

score in C

instrumentation:

C flute
clarinet in Bb
horn
trumpet in C

percussion
- bass drum
- vibraphone
- crotale (D6)
- steel-string acoustic guitar

piano

violin
viola
cello
bass

electronics
- 4 speakers
- amplification for live instruments
- sound-file playback in 4 channels
- stage monitors as needed

about *Lush*:

Lush was written in the Winter of 2016 for Wet Ink Ensemble. This piece was conceived as a hybrid between concert music and orchestral film music. As a composer of concert music, the attempt to draw out new ideas from mainstream film music may seem unusual, however, as I began exploring the possibilities provided by commercial sound libraries, sampler instruments, and synths, I was drawn to the idea of retuning these electronic instruments to create an electroacoustic part that fills out and expands the chamber ensemble into a bigger, richer sound. The majority, if not entirety, of new film scores are produced using samples along with the occasional sprinkling in of a few live performers to heighten a sense of realism. By creating music in this way, the ideal realization of this score may be as a recording, where the precise level between live and sampler instruments can be completely controlled.

A second impetus for using an electronic part made from sampler instruments is to facilitate the performance of precise microtones through pitch matching. This method has allowed me include unusual harmonies and chord changes since the pitches of the live instrumental parts are almost always doubled in the electronics.

microtonal notation

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 are most often used either to notate precise just intonation harmonies or to notate out a gradual glissando. After my experiences working with these accidentals, I find that the quarter-tone and sixth-tone alterations constitute significant changes in pitch, while the 12th-tone alterations provide something closer to a minute shift in intonation and may be better thought of as an inflection. In any case, the more the performer understands the harmonic implication of their part and they are able to use their ear to tune, the more accurate the pitch becomes.

In this piece, the harmony played by the instrumentalists is always doubled in the electronic part. Rehearsing and practicing, both individually and as an ensemble, with the electronics present and audible is essential.

electronics and synchronization

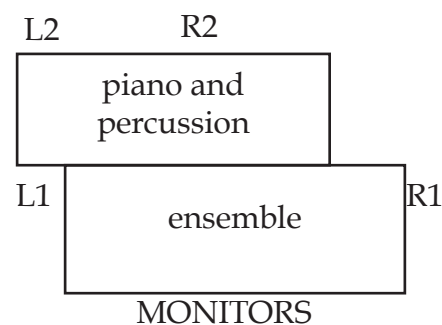
The instruments should be lightly amplified to create a better sense of blend with the electronic part. I would also encourage some compression, EQ, and reverb on the amplified instruments. In the creation of the electronic track, Altiverb 6 with the “Uraniaberg Church 5.5 metre stereo” preset was used.

The electronics are composed of sound-files that are triggered at the timing indicated by the cue staff at the bottom of the score. Qlab, Max/MSP, or any similar program may be used to trigger the soundfiles. It is important that the playback system allows for overlap, meaning that the cues should all play to completion and the triggering of a new sound-file should not cut off the previous sound-file.

Alternatively, the piece could be realized with a click-track, but the freedom of cuing the sections allows for greater freedom and fluidity for the performers.

The cues are diffused through two stereo pairs. The main pair (marked L1 and R1 below) are placed on the outside of the ensemble and are where the majority of the cues are played. The second pair (marked L2 and R2) are for the audio cues that must blend with the piano and percussion (marked “PNO” in the file name). This second stereo pair should be placed behind the piano for the best blend. The use of electronics in this piece is designed for maximum blend of the electronics into the live instruments. The illusion that the electronic sound is coming from the instruments is the ideal, especially for the piano.

Lastly, I would suggest the use of monitors for the ensemble, as many of the microtonal pitched performed by the instruments are provided in the sound cues.



percussion

guitar: strings low to high ————— bass drum



Vibraphone and crotale are notated with a treble clef in the normal fashion.

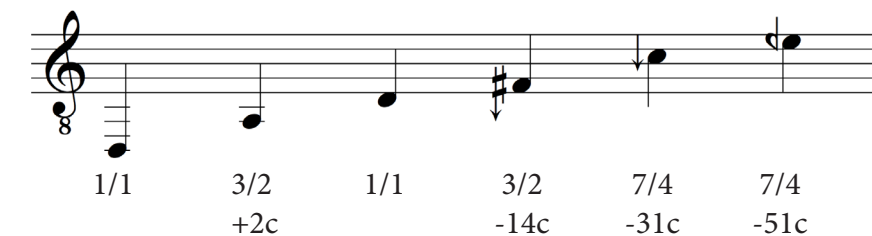
guitar:

A steel-string guitar is played by the percussionist. The guitar should be laid on its back and secured in place by putting foam underneath. Two basic techniques are used: bowing the strings and plucking the strings. The plucks should be done with a “rest-stroke”, where the finger is pushed in a motion through the string in a sideways-downward trajectory so that the finger rests on the adjacent string upon completing the pluck. The plucking may also be done with a pick, if the percussionist prefers.

The bowed guitar technique sounds best when the instrument is bowed about 2-4 inches from the bridge of the guitar. The bowing becomes quite reliable once a feeling for the technique is developed.

Harmonics on the guitar are signified with diamond-shaped noteheads and a roman numeral indicated at what fret to hit the harmonic node. For example, “XII” is the first overtone played at the 12th fret, “VII” is the second overtone played at the seventh fret, and so on. The fifth, seventh and twelfth frets are usually marked with dots on the side of the neck of the guitar

The guitar is tuned as shown here:



The numbers below the notes indicate the just harmonic interval in relation to a tonic D as well as the deviation in cents from the equal temperament note.

piano



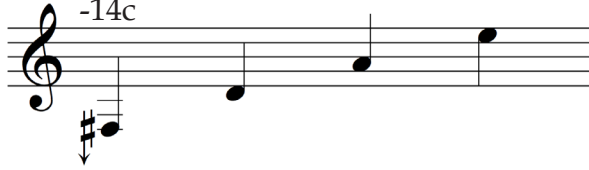
harmonics - Lightly press on the string of the note in parentheses inside the piano at the correct position to produce the harmonic, which is written with the circle above the note.

plucking - pluck inside the piano, with fingertips directly on the strings.

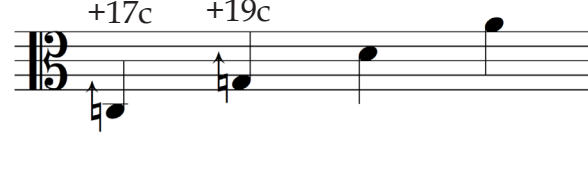
string scordatura

The stringed instruments are retuned as shown here:

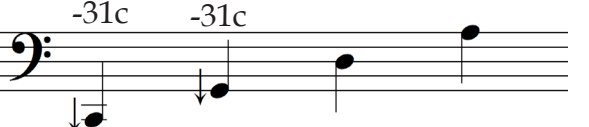
violin: $\frac{5}{4}$ -14c




viola: $\frac{3}{2}$ of $\frac{9}{5}$ +17c $\frac{9}{5}$ +19c



cello: $\frac{7}{4}$ $\frac{3}{2}$ of $\frac{7}{4}$ -31c -31c



bass: $\frac{11}{8}$ +51c



The numbers above the notes indicate the just harmonic interval in relation to a tonic D as well as the deviation in cents from the equal temperament note.

string notation

bow placement indications:

ord. - ordinario - (Use an ordinary bow position.)

s.t. - sul tasto - (Bow close to the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow over the fingerboard.)

p.s.t. - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

s.p. - sul ponticello - (Bow close to the bridge.)

m.s.p. - molto sul ponticello - (Bow very close to the bridge.)

p.s.p. - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

bowing technique indications:

norm. - normale - (Use a normal bow technique.)

flautando - Fast, low pressure bowing in a alto sul tasto position to obtain a flute-like tone.

Bow pressure tremolo. - (Rearticulate the note rhythmically as fast as possible without changing bow direction.)

c.l.t. - col legne tratto - (Play with the wood of the bow rubbing the string.)

1/2 c.l.t. - half col legno tratto - (Rotate the bow so that it rubs the string with both the wood and hair.)

f.mute - finger mute - (Mute the strings with multiple fingers, producing white noise.)

vibrato indications:

vib. - with vibrato

s. vib. - with no vibrato

m.vib. - with a lot of vibrato

woodwind notation

bisb. - bisbigliando trill

D-D# (flute only) - trill D and D# keys at random, creating a fluttering effect

diamond-shaped noteheads - aeolian tone (air only)

alternate fingering - move between two or more fingerings for the same pitch with the indicated rhythm

^ - tongued accent

> - breath accent

vib. - with vibrato

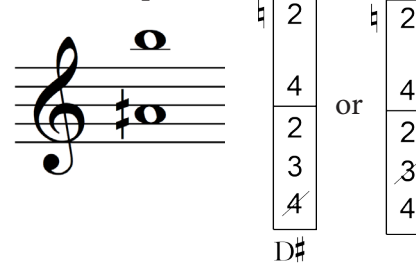
s.vib. - senza vibrato

m.vib. - molto vibrato

bend - bend note using embechure (as opposed to new fingerings)

multiphonics

flute multiphonic:

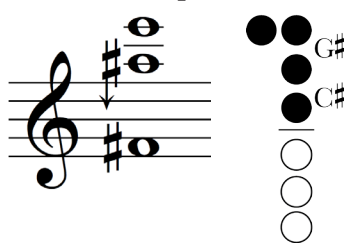


2
4
2
3
4
D#

or

2
4
2
3
4

clarinet multiphonic:



G#
C#

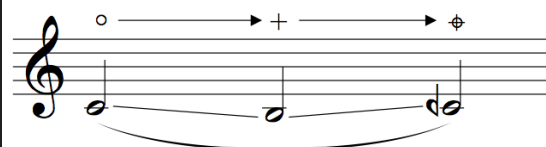
If for any reason these multiphonics don't work as written or cannot be achieved at the dynamic notated in the score, the performers should find a different harmonic, ideally with a root note of E (concert pitch) and at a low dynamic level with the ability to crescendo and decrescendo with control. The multiphonics should blend into the texture and not dominate the overall sound.

brass notation

^ - tongued accent

> - breath accent

encircled notheads - sing while playing



hand bend - (horn only) Alter the pitch by gradually inserting or removing the hand from the bell of the instrument.

10

Fl. *bend* *p* *n* *n* *p* *n* *n* *p* *n* *bend*

B♭ Cl. *n* *p* *n* *n* *p* *n* *n* *p* *n* *n* *pp* *n*

Hn.

C Tpt. *ppp* *p* *ppp* *ppp* *p* *ppp* *p* *ppp* *ppp*

Tuba

Perc. I *vibraphone, with bow* *pp* *mp* *mp*

Pno.

Vln. I *p.s.p.* *mf* *p* *s.p.* *s.t.* *ord.* *mf* *mp* *f* *p* *(III)* *III* *6* *II* *I* *II* *I* *s.t.* *ord.* *vib.* *s.vib.* *II* *I*

Vln. II *mf* *p* *mf* *p* *mf* *mp* *f* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. *s.t.* *p* *p* *n* *p* *ord.* *p*

Vcllo. *I* *III* *mp* *p* *p* *ppp* *p*

Db. *I* *n* *n* *III* *II* *I* *III* *II* *I* *ppp* *p*

Db. *n* *n* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

el. cue *m11* *m13* *m16*

11/8 of 3/2 (+53) *p* *pp* *pp* *p*

7/6 (-33c) *p* *pp* *pp* *p*

15/8 (-12c) *p* *pp* *pp* *p*

13/8 (-59c) *p* *pp* *pp* *p*

15/8 (-12c) *p* *pp* *pp* *p*

7/4 (-31c) *p* *pp* *pp* *p*

9/5 (+17c) *p* *pp* *pp* *p*

9/5 (+17c) *p* *pp* *pp* *p*

7/4 (-31c) *p* *pp* *pp* *p*

3/2 (+2c) *p* *pp* *pp* *p*

18

Fl. *bend*, *p*, *n*, *mp*, *n*, *n*, *mp*, *n*, *ppp*, *bend*, *p*, *n*, *p*, *n*

B♭ Cl. *n*, *mp*, *n*, *n*, *mp*, *n*, *n*, *ppp*, *pp*, *mp*, *ppp*, *ppp*

Hn. *ppp*, *ppp*, *p*, *ppp*, *ppp*, *p*, *ppp*, *ppp*, *p*, *ppp*

C Tpt. *p*, *ppp*

Tuba *ppp*, *p*, *ppp*, *ppp*, *p*, *ppp*

Perc. 1 guitar, plucked VII, *mp*

Vln. snd.

Vln. *f*, *mp*, *mf*, *p*, *mf*, *p*, *mf*, *mp*, *mf*, *p*, *mp*, *p*, *mf*, *p*, *mp*, *s.p.*, *s.t.*, *ord*, *p*, *mf*, *p*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *p*, *mf*, *mp*, *s.t.*, *ord*, *I II I II*, *III II I II*, *III II*, *p.s.p.*, *6*, *s.t.*, *mf*

Vla. snd.

Vla. *ppp*, *s.t.*, *ppp*, *mp*, *ppp*, *ord.*, *ppp*, *p*, *ppp*, *p*, *ppp*

Vc. Snd.

Vc. *pp*, *mp*, *pp*, *mp*, *mp*, *pp*, *ppp*, *I*, *ppp*, *p*, *ppp*, *p*

D.B. snd.

D.B. *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *REMOVE MUTE*, *ppp*, *p*

13/8 (-59c)

9/8 of 3/2 (+6)

3/2 of 3/2 of 7/4 (-27c)

7/5 of 7/4 (-15c)

11/8 of 3/2 (+53)

7/5 of 7/4 (-15c)

12/11 (+49c)

15/8 (-12c)

7/4 (-31c)

3/2 of 7/4 (-29c)

3/2 (+2c)

7/5 (-18c)

7/4 (-31c)

3/2 of 12/11 (-43)

3/2 of 7/4 (-29c)

el. cue *m18*, *m21*, *m26*

39

Fl. *mp* *n* *n* *mp* *n* *ppp* < *mp* > *p* *ppp* *pp* *p* *mp* > *p* *mp* *p* *mp* *p* *mf* *p*

B. Cl. *mf* *pp* *mp* *ppp* *ppp* < *mp* > *p* *mp* *p* *mp* > *p* *mp* > *p* *mp* *p* *mp* *n*

Hn. *mf* *pp* *pp* *mf* *mp* *f* *ppp* *ppp* *mf* *pp* *p* < *mp* *f* *pp* *pp* *mf* *p* *mf*

C Tpt. *n* *n* *p* *n* *ppp* *p* *ppp* *ppp* *mf* *pp* *ppp* *mf* *ppp*

Tuba *p* *mf* *ppp* *p* *mf* *ppp* *pp* *pp* *mp* *pp*

Perc. I guitar, strum *f* vibraphone, with bow *n* *p* bass drum *p* *pp* *p* *pp* *ppp* *pp* guitar, strum *mp* guitar, with bow *ppp* *mf*

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

Vln. snd. *III* *II* *I* *15^{ma}* *8^{va}* *15^{ma}* REMOVE MUTE *s.t.* *ord.* *a.s.t.* *vib.* *s.vib.* *s.t.* *ord.* *s.t.* *ord.* *6* *p.s.p.* repeat as fast as possible

Vln. *p* *mf* *p* *mf* *ppp* *pp* *mp* *mp* *mf* *ppp* *ppp* *p* *ppp* *pp* *ppp* *pp* *pp* *pp* *pp* *pp*

Vla. snd. *8^{va}* *1* REMOVE MUTE *s.t.* *ord.* *a.s.t.* *ord.* *p* *p*

Vla. *p* *mf* *p* *mf* *pp* *pp* *mp* *pp* *mf* *ppp* *p* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *IV* *III* repeat as fast as possible REMOVE MUTE *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *ppp* *pp* *pp* *ppp* *pp* *pp* *pp* *pp* *pp* *pp*

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

D.B. snd. *pp*

D.B. *pp*

clarinet *13/8 (-59c)* *3/2 of 9/8 (+6c)* *12/11 (+49c)* *9/8 (-4c)* *12/11 (-51c)* *16/15 (+12c)* *flute 7/4 (-31c)* *15/8 (-12c)* *11/6 (+49)* *9/5 (+17c)*

el. cue *m42* *m44*

This page contains a musical score for a large ensemble. The instruments and parts include:

- Flute (Fl.):** Starts with *mp*, includes dynamics *ppp*, *p*, *ppp*, *ppp*, *p*, *ppp*, *ppp*, *p*, *ppp*, *ppp*.
- B♭ Clarinet (B♭ Cl.):** Includes dynamics *ppp*, *p*, *ppp*, *pp*, *mf*, *pp*, *f*, *ppp*, *p*, *mp*, *ppp*, *p*, *ppp*, *ppp*.
- Horn (Hn.):** Includes dynamics *pp*, *p*, *f*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *pp*.
- C Trumpet (C Tpt.):** Includes dynamics *ppp*, *p*, *ppp*, *ppp*, *p*, *ppp*.
- Tuba:** Includes dynamics *ppp*, *p*, *ppp*.
- Percussion I (Perc. I):** Includes dynamics *ppp*, *f*, *n*, *mf*, *mf*, *mf*, *ppp*, *f*.
- Piano (Pno.):** Includes dynamics *p*, *mp*, *p*, *pp*, *mf*, *mp*, *mf*.
- Violin (Vln.):** Includes dynamics *mf*, *p*, *mf*, *p*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mf*, *ppp*, *f*, *ppp*.
- Viola (Vla.):** Includes dynamics *p*, *p*, *p*, *p*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mf*, *ppp*, *f*, *ppp*.
- Violoncello (Vc.):** Includes dynamics *mf*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mf*, *ppp*, *f*, *ppp*.
- Double Bass (D.B.):** Includes dynamics *mf*, *pp*.
- Electric Cues (el. cue):** Includes dynamics *mp*, *mf*, *mf*.

Other annotations include performance directions like "guitar, with bow", "vibraphone, with bow", "guitar, plucked", and "with bow". There are also tempo markings: "slow bish.", "fast bish.", and "slow bish." with arrows. The bottom of the page features complex rhythmic notation with time signatures: 15/8 (-12c), 5/4 (-14c), 5/8 (-12c), 5/4 (-14c), 5/3 (-16c), 5/4 (-14c), 7/4 of 5/3 (-47c), and 5/3 (-16c). Measure numbers m51, m57.1, and m57.2 are also present.

58

Fl. *mp* *ppp* *ppp* *p* *mp* *ppp* *n* *mp* *n* *p* *f* *pp*

B. Cl. *mp* *ppp* *ppp* *p* *mp* *ppp* *n* *mp* *n* *p* *f* *pp*

Hn. *ppp* *mf* *p* *f* *ppp* *p* *mf* *p* *mf* *p* *f* *pp* *mf* *p*

C Tpt. *mp* *p* *mf* *ppp* *ppp* *ppp* *mp* *ppp* *ppp* *mf* *ppp*

Tuba *mp* *p* *mf* *ppp* *ppp* *ppp* *mp* *ppp* *ppp* *mf* *ppp*

Perc. I
bass drum
guitar, strum *mf*
guitar, plucked *mp*
vibraphone, with bow *n* *p*
bass drum *mp* *p*

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

Vln. snd. *mp* *ppp* *pp* *p* *mp* *ppp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *ppp* *f* *ppp* *mp* *ppp*

Vln. *mp* *ppp* *pp* *p* *mp* *ppp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *ppp* *f* *ppp* *mp* *ppp*

Vla. snd. *mp* *ppp* *pp* *p* *mp* *ppp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *ppp* *f* *ppp* *mf* *ppp*

Vla. *mp* *ppp* *pp* *p* *mp* *ppp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *ppp* *f* *ppp* *mf* *ppp*

as fast as poss.

Vc. Snd. *mp* *ppp* *pp* *p* *mp* *ppp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *ppp* *f* *ppp* *mf* *ppp*

Vc. *mp* *ppp* *pp* *p* *mp* *ppp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *ppp* *f* *ppp* *mf* *ppp*

D.B. snd. *pp* *pp* *pp* *p* *mp* *ppp* *mf* *ppp* *mp* *ppp* *mp* *ppp* *ppp* *f* *ppp* *mf* *ppp*

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

7/5 (-18c) 5/4 (-14c) 6/5 (+16c) 15/8 (-12c) 9/5 (+17c) 15/8 (-12c) 9/5 (+17c) 6/5 (+16c) 11/8 (+51c) 11/8 (+51c) 15/8 (-12c) 9/5 (+17c) 11/8 (+51c) 5/3 (-14c) 11/8 (+51c)

9/5 (+17c) 6/5 (+16c) 11/8 (+51c) 15/8 (-12c) 9/5 (+17c) 11/8 (+51c) 5/3 (-14c) 11/8 (+51c)

6/5 (+16c) 8/5 (+14c) 3/2 (+2c)

el. cue m58 m59 m60 m63.1 m63.2 m64.1 m64.2 m65

8
66 alternate 2 fingerings

Fl. *p* *pp* *mf* *pp* *ppp* *mp* *p* *mf* *ppp* *mp* *pp* *ppp* *mf*

B♭ Cl. *pp* *mf* *pp* *ppp* *mp* *p* *mf* *ppp* *mp* *pp* *ppp* *mf* *ppp*

Hn. *mf* *p* *f* *pp* *ppp* *mf* *pp* *ppp* *mf* *pp* *ppp* *mf*

C Tpt. *p* *n* *mf* *n* *n* *mf* *n* *pp*

Tuba *pp* *n* *mf* *n* *mp*

Perc. 1 guitar, with bow *f* vibraphone *mp* *p* *p* *mf* *p*

Pno. *p* *ppp* *p* *ppp* *mp* *p* *mp* *pp* *p* *mf* *p*

Vln. snd. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Vln. *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Vla. snd. *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Vla. *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Vc. Snd. *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Vc. *mf* *pp* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

D.B. snd. *pp* *mp* *pp* *mp* *pp* *mf* *pp* *ppp* *pp* *mf* *pp* *pp* *mf* *pp*

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

el. cue m68 m70 m71 m72 m73

65 (+16)
11/8 of 3/2 (+53)
11/8 (+51c)
11/8 (+51c)
11/8 (+51c)
5/3 (-14c)
5/3 (-14c)

Section III

74

Fl. *ppp ppp* *f* *p* *ff* *pp* *n* *mp* *n* *n* *mp*

B♭ Cl. *pp* *f* *p* *mp* *ff* *pp* *p* *mf* *pp* *pp* *mp* *ppp* *n* *mp*

Hn. *f* *p* *mf* *ff* *flz.* *non flz.* *ppp* *solo ends*

C Tpt. *mf* *p* *mf* *f* *p* *ff* *p* *f* *pp* *mp* *pp* *p* *ppp* *sing circled notehead (change octave if needed)*

Tuba *pp* *mf* *pp* *mp* *ff* *ppp* *pp* *mp* *ppp* *pp* *f*

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

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

ped. → *mf*

Vln. snd. *mf* *p* *f* *p* *mp* *gliss on II* *ff* *p* *mf* *ppp* *mp* *p* *mf*

Vln. *mf* *p* *f* *p* *mp* *gliss on II* *ff* *p* *mf* *ppp* *mp* *p* *mf* *1/2 c.l.t., a.s.t.* *II 1* *pp*

Vla. snd. *mf* *p* *f* *p* *mp* *gliss on II* *ff* *p* *mf* *ppp* *mp* *p* *mf* *1/2 c.l.t., a.s.t.* *pp*

Vla. *mf* *p* *f* *p* *mp* *gliss on II* *ff* *p* *mf* *ppp* *mp* *p* *mf* *1/2 c.l.t., a.s.t.* *pp*

Vc. Snd. *mf* *p* *f* *p* *mp* *gliss on II* *ff* *p* *mf* *ppp* *mp* *p* *mf* *1/2 c.l.t., a.s.t.* *pp*

Vc. *mf* *p* *f* *p* *mp* *gliss on II* *ff* *p* *mf* *ppp* *mp* *p* *mf* *1/2 c.l.t., a.s.t.* *pp*

D.B. snd. *p* *ff* *mp* *f*

D.B. *p* *ff* *mp* *f*

vibraphone and piano *p* *f* *p* *f* *p* *p* *f* *p* *p* *mf* *p* *mf* *p* *f*

9/5 (+17c) 8/5 (+14c) 9/5 5/3 (-14c)

m74.1 m74.2 m75 m77 m78 m79

10 poco accel. (♩ = 84) ♩ = 72

poco accel. ♩ = 84

82

Fl.

B♭ Cl.

Hn.

C Tpt.

Tuba

Perc. 1

Perc. 2

ped.

Pno.

ped.

Vln. snd.

Vln.

(1/2 c.l.t., a.s.t.)
II gliss harmonics
mp (fast bow speed and high energy)

Vla. snd.

Vla.

(1/2 c.l.t., a.s.t.)
II gliss harmonics
mp (fast bow speed and high energy)

Vc. Snd.

Vc.

(1/2 c.l.t., a.s.t.)
II gliss harmonics
mp (fast bow speed and high energy)

D.B. snd.

D.B.

1/2 c.l.t., a.s.t.
mp (fast bow speed and high energy)

el. cue

m82

m83

m84

m87

♩ = 92 slightly faster

91

Fl.

B♭ Cl.

Hn.

C Tpt.

Tuba

Perc. 1

Perc. 2

ped.

Pno.

ped.

Vln. snd.

Vln.

Vla. snd.

Vla.

Vc. Snd.

Vc.

D.B. snd.

D.B.

el. cue

m91

m94

This page of a musical score contains the following parts and markings:

- Flute (Fl.):** Part 97. Markings: *f*, harsh, straight tone.
- B♭ Clarinet (B♭ Cl.):** Markings: *f*, harsh, nasal tone.
- Horn (Hn.):** Markings: *f*, harsh, nasal tone.
- C Trumpet (C Tpt.):** Markings: *f*, harsh, nasal tone.
- Tuba:** Markings: *f*, (high as possible, lip trill).
- Percussion 1 (Perc. 1):** Markings: *mp*, *ff*, *mp*, *ff*.
- Percussion 2 (Perc. 2):** Markings: *mp*, *ff*.
- Piano (Pno.):** Includes *ped.* markings.
- Violin (Vln.):** Includes first and second endings (I, II etc.), and dynamics *f*, *mp*, *f*, *mp*, *f*, *mp*.
- Viola (Vla.):** Includes first and second endings (III, IV etc.), and dynamics *f*, *mp*, *f*, *mp*, *f*, *mp*.
- Violoncello (Vc.):** Includes first and second endings (I, II etc.), and dynamics *f*, *mp*, *f*, *mp*, *f*, *mp*.
- Double Bass (D.B.):** Includes first and second endings (II, III), and dynamics *f*, *mp*, *f*, *mp*, *f*, *mp*.
- Electric Cues (el. cue):** Bottom-most staff.

104

Fl. (nasal) *f* norm. (non nasal) *ppp*

B♭ Cl. (nasal) *f*

Hn. (nasal) *f* norm. (non nasal) sing encircled notehead (change octave if needed) *p* *f* *p*

C Tpt. (nasal) *f* norm. (non nasal) sing encircled notehead (change octave if needed) *p* *f* *p*

Tuba (nasal) *f* harsh, nasal tone (lip trill up) *f* norm. (non nasal) sing encircled notehead (change octave if needed) *p* *f* *p*

Perc. 1 *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* LV

Perc. 2 ped. crotale

Pno. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. snd. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff*

Vln. IV III II I

Vla. snd. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff*

Vla. IV III II I

Vc. snd. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ff*

Vc. IV III II I

D.B. snd. norm. a.s.t. *n*

D.B. 1 *n*

15^{ma}

el. cue

♩ = 58 (slightly faster)

This musical score page contains measures 120 through 123. The instruments are arranged as follows:

- Fl.**: Flute, starting at measure 120 with a *p* dynamic.
- B♭ Cl.**: Bass Clarinet, starting at measure 120 with a *p* dynamic.
- Hn.**: Horn, rests.
- C Tpt.**: Trumpet, rests.
- Tuba**: Tuba, rests.
- Perc. I**: Percussion I, playing a rhythmic pattern with dynamics *p*, *f*, *p*, *f*, *p*, *f*.
- Pno.**: Piano, rests.
- Vln. snd.**: Violin second, rests.
- Vln.**: Violin first, playing a melodic line with *mp* dynamics.
- Vla. snd.**: Viola second, rests.
- Vla.**: Viola first, playing a melodic line with *mp* dynamics.
- Vc. Snd.**: Violoncello second, rests.
- Vc.**: Violoncello first, playing a melodic line with *mp* dynamics and a *poco* marking.
- D.B. snd.**: Double Bass second, rests.
- D.B.**: Double Bass first, playing a complex melodic line with various dynamics (*ff*, *p*, *mf*, *f*, *p*, *mp*, *mf*, *f*, *mp*, *f*, *mp*, *f*).
- el. cue**: Electric Cymbal, rests.

Measures 120-123 include various musical notations such as slurs, dynamics, and articulation marks. Measure 123 features a rehearsal mark *m123*.

Section V

127

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

B♭ Cl. *mp* *mp* *mp* *pp* *mp* *p* *mp* *pp*

Hn. norm. *pp* *mp* *pp* *mf* *p* *mf* *p* *mf* *mp* *f* *p* *mf* *pp*

C Tpt.

Tuba

Perc. I III *p* *f* IV *p* *f* V *p* *f* VII *p* *f* vibraphone, with bow *n* *mp* *n* *mp*

Pno.

Vln. snd.

Vln. *mp* *mp* *mp* m.s.p.⁷ bow as needed *p < mp* *pp*

Vla. snd.

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

Vc. Snd.

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

D.B. snd.

D.B. I II I II III IV III I II m.s.p. III ord. 3 I 3 II III IV *p* *mf* *pp* *mp* *p* *mf* *mp* *mf* *p* *mp* *p* *mf* *p* *mf* *p* *mf*

11/8 (+51c) *p* *p* *p* 11/8 (+51c) *p* *p* *p*

6/5 (+16c) *p* *p* *p* *mp* 5/4 (-14c)

11/8 (+51c) *mp* *mp* 11/8 (+51c) *mp* *mp*

el. cue m131 m132 m133 m134

136

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

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

Hn. *pp* *pp* *mp* *pp*

C Tpt. -

Tuba *pp* *pp*

Perc. I -

Pno. -

Vln. snd. -

Vln. -

Vla. snd. -

Vla. *n* *p* *n* *p* *p* *p*

Vc. Snd. -

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

D.B. snd. -

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

12/11 (-51c) *p* *n* *p* *n* *p* *n* *p* *n* *p*

16/11 (-51c) *p* *n* *p* *n* *p* *n* *p* *n* *p*

11/8 (+51c) *p* *n* *p* *n* *p* *n* *p* *n* *p*

7/5 (-18c) *p* *n* *p* *n* *p* *n* *p* *n* *p*

4/3 (-2c) *p* *n* *p* *n* *p* *n* *p* *n* *p*

5/4 (-14c) *p* *n* *p* *n* *p* *n* *p* *n* *p*

el. cuc m136 m138 m140 m142 m143

non flz, rearticulate as fast as possible

norm.

II

144

Fl. *pp* *p* *mp* *mf* *p* *p* *mp* *p* *mf* *p* *p* *mp* *p* *mf* *p* *p* *mf* *p* *f*

B. Cl. *pp* *p* *mp* *mf* *p* *p* *mp* *p* *mf* *p* *mf* *p* *mf* *p* *p* *mp* *p* *mf* *p* *f*

Hn. *mp* *pp* *pp* *pp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *ppp*

C Tpt. *ppp* *ppp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *ppp*

Tuba *pp*

Perc. 1

Pno.

Vln. snd. *mp* *pp* *p* *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *f*

Vln. *mp* *pp* *p* *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *f*

Vla. snd.

Vla. *p*

Vc. Snd.

Vc. LEATHER MUTE *p*

D.B. snd. *p*

D.B. *p*

el. cue *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p*

ppp norm. *ppp* guitar, plucked

6/5 (+16c) 7/6 (-33c) 9/8 (+4c) 16/9 of 5/4 (-18c) 7/4 of 5/4 (-45c)

m145 m147 m149 m151 m153

Section VI

♩ = 72

155

Musical score for Section VI, measures 155-163. The score includes parts for Flute, B♭ Clarinet, Horn, Trumpet, Tuba, Percussion I, Piano, Violin, Viola, Violoncello, Double Bass, and Electric Cue.

Flute: *p* (measures 155-157), *pp < p > pp* (measures 158-160), *pp < p > pp* (measures 161-163).

B♭ Clarinet: *p* (measures 155-157), *n* (measures 158-160), *n* (measures 161-163).

Horn: *f* (measures 155-157), *mp* (measures 158-160), *ppp* (measures 161-163).

Trumpet: *f* (measures 155-157), *mp* (measures 158-160), *ppp* (measures 161-163).

Tuba: *f* (measures 155-157), *mp* (measures 158-160), *ppp* (measures 161-163).

Percussion I: *pp < mp* (measures 155-157), *ped.* → (measures 158-160).

Piano: *pp < mp* (measures 155-157), *ped.* → (measures 158-160).

Violin: LEATHER MUTE, with fast, light bow (flautando). *p* (measures 155-157), *mp* (measures 158-160), *p* (measures 161-163). *pp* (measures 158-160), *mp* (measures 161-163). *mf* (measures 162-163).

Viola: LEATHER MUTE, with fast, light bow (flautando). *p* (measures 155-157), *mp* (measures 158-160), *pp* (measures 161-163). *mp* (measures 158-160), *p* (measures 161-163). *poco* (measures 162-163), *mp* (measures 161-163). *pp* (measures 162-163), *mp* (measures 163).

Violoncello: with fast, light bow (flautando). *pp* (measures 155-157), *mp* (measures 158-160), *pp* (measures 161-163). *mp* (measures 158-160), *pp* (measures 161-163). *pp* (measures 162-163), *mp* (measures 163).

Double Bass: LEATHER MUTE. *mf* (measures 155-157), *p* (measures 158-160), *pp* (measures 161-163). *p* (measures 158-160), *mp* (measures 161-163), *pp* (measures 162-163). *mp* (measures 161-163), *pp* (measures 162-163). *mp* (measures 162-163), *pp* (measures 163).

Electric Cue: m155 (measures 155-157), m159 (measures 158-160), m161 (measures 161-163), m163 (measures 162-163).

Accents: 3/2 of 9/8 (+6c), 15/8 (-12c), 9/8 (+4c), 5/4 (-14c), 7/5 (-18c), 3/2 of 9/8 (+10c), 7/4 of 9/8 (-27c), 11/8 of 9/8 (+55c), 3/2 of 9/8 (+6c), 15/8 (-12c), 7/4 of 9/8 (-27c), 3/2 (+2c), 5/4 (-14c), 9/8 (+4c), 3/2 of 9/8 (+6c), 7/4 of 9/8 (-27c).

164

Fl. 1/2 aeolian *ppp* *p* *ppp* 1/2 aeolian *ppp* *p* *ppp* norm. *ppp* *p*

B♭ Cl. *p* *n* *n* *p* *n* *n* *p* *n*

Hn.

C Tpt.

Tuba *n* *p* *n*

Perc. 1

Pno.

Vln. snd.

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

Vla. snd.

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

Vc. Snd.

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

D.B. snd.

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

3/2 of 7/5 (-16c) 7/5 (-18c) 9/8 (+4c) 3/2 of 7/4 (-29c) 3/2 (+2c) 5/4 (-14c) 9/8 (+4c) 3/2 of 7/4 (-29c) 9/8 of 9/8 (+8c) 9/8 (+4c)

15/8 (-12c) 3/2 of 9/8 (+6c) 15/8 (-12c) 3/2 of 9/8 (+6c)

3/2 of 9/8 (+6c)

3/2 of 9/8 (+6c)

m165 m168 m170

el. cue

178

Fl. *n pp n ppp p ppp pp*

Cl. *n pp mf n n p n pp*

Hn. *ppp p n*

C Tpt. *p mf pp mp*

Perc. I *vibraphone, soft mallet pp ped. → norm.*

Pno. *pp ped. →*

Vln. *p mp p mp mp mf p mp p mp mf p mf p f p f p f p f p f p f p f p*

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

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

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

el. cue *m178 m180 m183 m184 m185*

Figured Bass: 7/4 (-31c), 7/6 (-33c), 9/8 (+4c), 3/2 of 9/8 (+6c), 15/8 (-12c), 5/4 (-14c), 9/8 (+4c), 7/4 (-31c), 9/5 (+17c), 3/2 of 9/8 (+6c), 3/2 (+2c), 7/5 (-18c), 11/8 (+51c)

Section VII

(♩=♩) ♩ = 144

186

Fl. *mp* *f* *mp* *f* *ff* *mp* *ff* *ppp* *p* *norm.*

B♭ Cl. *mp* *f* *mp* *f* *ff* *mp* *ff* *ppp* *mp* *mf* *p* *mf* *pp*

Hn. *ppp* *f* *p* *mf* *p* *mp* *f*

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

Tuba *ppp* *mf* *pp*

Perc. I *p* *p* guitar, plucked guitar, plucked

Pno. *p*

Vln. snd. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mp* *pp* *mp* *p* *pp* *f* *p*

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

Vla. snd. *f* *p* *f* *p* *mf* *p* *mf* *p* *pp* *f* *pp* *f* *p*

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

Vc. Snd. *f* *p* *f* *p* *mf* *p* *mf* *p* *pp* *f* *pp* *f* *p*

Vc. *f* *p* *f* *p* *mf* *p* *mf* *p* *pp* *f* *pp* *f* *p*

D.B. snd. *f* *p* *f* *p* *mf* *p* *mf* *p* *pp* *f* *pp* *f* *p*

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

el. cue m186 m187 m188 m190 m191 m192 m193

3/2 of 7/4 (-29c) 5/4 (-14c) 9/8 (+4c) 12/11 (+49c) 16/15 (+12c) 11/8 of 3/2 (+53)

15/8 (-12c) 3/2 of 9/8 (+6c)

3/2 (+2c) 5/3 (-14c) 15/8 (-12c) 7/4 (-31c) 3/2 of 6/5 (+16c) 3/2 of 7/4 (-29c)

6/5 (+16c) 7/4 (-31c)

194 air air norm. air norm. alternate 2 fingerings m.vib. high s.vib. alternate 2 fingerings

Fl. *pp* *mp* *pp* *mp* *pp* *mp* *ppp* *mf* *ppp* *f* *mp* *ff* *mp* *mf* *ff* *mp* *ff* *mp*

B♭ Cl. *pp* *mp* *pp* *mp* *pp* *mp* *ppp* *mf* *ppp* *f* *mp* *ff* *mp* *mf* *ff* *mp* *ff* *mp*

Hn. *mp* *mf* *p* *ppp* *mp* *mf* *p* *f* lip trill with hand bend (rip) *f* *mp* *mf* *f* *mp* *ff* *mp* *ff* *mp*

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

Tuba *p* *mf* *p* *p* *mf* *p* *mp* *f* *mp* *f* *p* *mp* *f* *mp* *mf* *f* *mp* *ff* *mp* *f* *mp* *mf* *f*

Perc. I *p* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

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

Vln. snd. *f* *p* *mf* *pp* *f* *p* *f* *pp* *p* *ff*

Vln. *f* *p* *mf* *pp* *f* *p* *f* *pp* *p* *ff*

Vla. snd. *mf* *f* *mf* *pp* *f* *p* *f* *pp* *p* *ff*

Vla. *mf* *f* *mf* *pp* *f* *p* *f* *pp* *p* *ff*

Vc. Snd. *mp* *p* *f* *pp* *f* *p* *f* *pp* *p* *ff*

Vc. *mp* *p* *f* *pp* *f* *p* *f* *pp* *p* *ff*

D.B. snd. *fp* *fp*

D.B. *fp* *fp*

5/4 (-14e) 11/8 (+51e)

el. cue m194 m195 m196 m197 m198 m199 m200 m201 m202

203

Fl. *f*

B♭ Cl. *f*

Hn. *mp* *f* *p* *flz.* *fp* *ff* *p* *mf* *f* *mp* *mp* *f* *mp* *p* *f* *rip* *ff*

C Tpt. *mf* *f* *mp* *mp* *ff* *mf* *ff* *mp* *mf* *ff* *mp* *mp* *ff* *mp* *ff* *< f < ff > f < ff > f < ff > mf* *cantabile, with drunken vibrato* *mp* *mf* *mp* *f* *p* *mf* *pp*

Tuba *mp* *f* *p* *flz.* *fp* *ff* *p* *mf* *f* *mp* *mp* *f* *mp* *p* *ff* *p* *f* *ppp* *mf* *ppp*

Perc. I *ped.* *mf* *mp* *f* *mp* *f* *f* *edge* *center* *p* *ff* *p* *p*

Pno. *ped.* *mf* *mp* *f* *mp* *f* *f*

Vln. snd. *ff* *mp* *fp* *ffp* *ffp* *ffp* *ff* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *p*

Vln. *ff* *mp* *fp* *ffp* *ffp* *ffp* *ff* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *p*

Vla. snd. *ff* *mp* *fp* *ffp* *ffp* *ffp* *ff* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *p*

Vla. *ff* *mp* *fp* *ffp* *ffp* *ffp* *ff* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *p*

Vc. *f* *mp* *fp* *ffp* *ffp* *ffp* *ff* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *pp* *mf*

D.B. snd. *fp* *fp* *f* *p* *ffp* *ffp* *ff* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *subito p*

D.B. *IV* *fp* *fp* *f* *p* *ffp* *ffp* *ff* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *m.vib.* *s.vib.* *subito p*

el. cue *m203* *m204* *m206* *m207* *m208.1* *m208.2* *m208.3* *m208.4* *m209*

rit. *(♩ = 96)*

D-D# *bish.* *rip* *edge* *center* *metallic synth*

211

Fl.

B♭ Cl.

Hn.

C Tpt.

Tuba

Perc. I
guitar, plucked
mp

Pno.
pluck inside piano
p
ped. →

Vln. I

Vln. II

Vla. I

Vc. I

Vc. II

D.B. I

D.B. II

el. cue

15/8 (-12c)
p

5/4 (-14c)
p

9/5 (+17c)
p

6/5 (+16c)
p

7/4 (-31c)
p

7/6 (-33c)
p

m211

m213

m215

m217

m219

