

William Kleinsasser

CONCERTO

for alto saxophone, chamber
orchestra, and computer

(1995, 1997)

Composed for John Sampen

Duration: c. 32 minutes

This project was supported in part by a grant from the
National Endowment for the Arts, a federal agency that
supports the visual, literary and performing arts to benefit
all Americans and through a grant from the Faculty
Research Committee of Towson State University

CONCERTO for saxophone, chamber orchestra, and computer

Orchestra

2 flutes (both doubling on piccolo and alto flute)
2 clarinets in Bb (2nd doubling on bass clarinet)

1 horn in F
1 trumpet in C
1 trombone

1 percussion (listed to the right)

piano

computer-controlled electro-acoustic music
(detailed below)

strings

Percussion

1 suspended cymbal (medium)
1 sizzle cymbal (medium)
1 tamtam (medium)
2 wood blocks (small and medium)
piccolo snare drum
2 bongo drums
4 roto-toms (small, med. small, medium, and large)
bass drum
vibraphone (motor off)
chimes

Score is in C with the following exceptions:

All piccolo notes sound 8va higher than written
All bass notes sound 8va lower than written

Computer music system requirements

The computer music in this work can be controlled by a single operator seated in the concert hall. The equipment necessary for performance is listed below:

Power Macintosh computer running MAX software (v. 3.0 or higher).
The computer must be equipped with a digital sound card and have at least a 1 GB external hard drive capable of playing digital audio files. The MAX software for this work is available from the composer email: bill.towson.edu. A screen picture of the MAX patch follows the final page of the score.

Digital sampler (Kurzweil K2000/K2500) with at least 8 MB internal RAM.

Mixer for computer sound card output, sampler output, and microphones

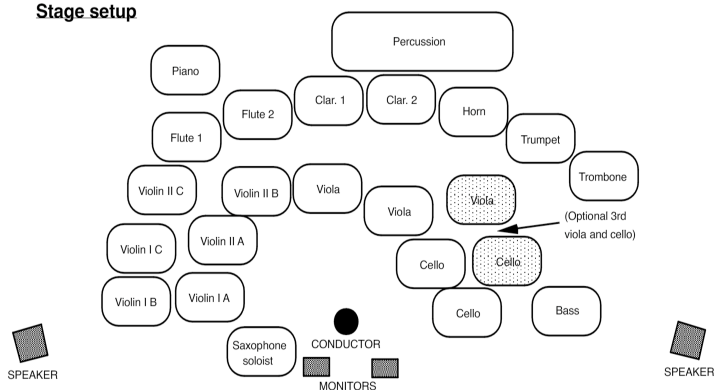
Amplifier for two-channel audio program

Two or more loudspeakers in stereo configuration

Two or more stage monitor speakers in stereo configuration

The solo saxophone should be amplified slightly for presence and balance. If the mixing system and venue allows, all instruments should be slightly amplified for greater control of balance and sonic cohesion.

Stage setup



Loudspeakers should be placed on stands approx. 6 feet high and placed so that the conductor can hear the program. Speakers should be in a position on the stage to facilitate balance and blending. Monitor speakers should be used for the conductor and soloist.

Notational Information

All glisses begin immediately and last the entire duration of the initiating note

All natural harmonics are notated at sounding pitch except bass, which sound an octave lower than written

For winds and brass: indicates flutter tongue
For percussion: indicates a roll
For strings: indicates an unmeasured tremolo

For winds and brass: indicates throat growl

Percussion: rim shot

For winds and brass: indicates alternate fingering trill
For strings: indicates a 1/4-tone trill

Gradual accelerando or ritard independent of overall tempo

Freely accelerate figure

Freely slow down figure

Senza tempo (ad libitum)

Notated pitch is sustained for the duration of the solid line

Light, rebounding stroke (ricochet)

Indicates a gradual change from one mode of playing to another, eg. sul pont. to sul tasto.

Rapid re-articulation of the notated pitch producing the number of re-articulations indicated

Use alternate fingerings to produce a timbral trill

Play beamed grace-note group as fast as possible

All percussion notes should be allowed to ring naturally unless otherwise indicated

All grace-notes are to be played immediately prior to the beat (or subdivision) of their associated note

Following a fermata the tempo should return to the last constant tempo which preceded the fermata unless otherwise indicated

Notation of indefinitely pitched percussion instruments

Percussion:

Sizzle cymbal Suspended cymbal Piccolo snare drum Bass drum Roto-toms Bongos Wood blocks

About the music

Because the tradition of the concerto spans a considerable number of centuries, the genre offers a composer a rich context within which to present new ideas. The traditional concerto's two primary agents of contrast are the soloist and the orchestra. The interaction of these two forces (the concertato principal) has historically represented the primary means of building and shaping a concerto.

During the past century the concertato principal has formed the basis of considerable exploration in design. Among the most intriguing of these developments has been the inclusion of multi-layered contrasts of forces. This has led to the inclusion of computer music in concertos and it is out of this developmental line that this work emerges. Like others of its kind, the inclusion of computer music in this concerto folds a new agent of contrast into the traditional model creating a third dimension in the design of the concerto: solo — orchestra — computer transformation of solo and orchestral music. This three-fold interaction is particularly significant due to the fact that our current musical world is defined by these three means of musical experience; the master performer in concert, ensemble performance in concert, and the technological reproduction of pre-performed music (recordings) each vying for attention and survival.

The interaction of these three forces is influenced by three modes for the treatment of musical ideas. They are presentation (emerge), development (engage), and transformation (release). These modes combine with the three-fold contrast of forces to produce a highly varied design.

The germinal musical ideas for the work are encapsulated in twenty brief cadenzas for solo saxophone. While the twenty cadenzas are rarely presented by the soloist alone, the cadenzas, in their many developed and presentational guises, form the primary thread of continuity throughout the concerto. These cadenzas present manifestations of basic musical characteristics (compression, reiteration, diffusion, sweep, climb, lilt, etc). The cadenzas are further shaped by the three modes (presentation, development, and transformation) and by the multi-dimensional process of opposing forces described above. All of this results in a labyrinthine web of forces, modes, and characters in which the saxophone presents musical ideas, the orchestra amplifies and develops these ideas and the computer transforms the saxophone and orchestral music.

This concerto was written for John Sampen and is one of two works composed between 1994 and 1996 under a composers special project grant from the National Endowment for the Arts. Partial support for the composition of this work was also granted by the Faculty Research Committee of Towson State University in Baltimore Maryland.

About the computer music

Integrated with the orchestra and soloist in this concerto is computer music that is realized in concert by a computer system running software that plays pre-recorded soundfiles into the mix of the live performance. MIDI sequences are also realized during performance using a digital sampler. This approach emerged during the 1980s and 1990s as a practical way to synchronize digital music with live performance without requiring the performers to synchronize with prerecorded tape playback. Using this method, the soloist and orchestra are freer to perform with temporal nuance which allows a more fluid, and musically-timed performance than the performer+tape method. The computer-controlled digitally recorded music was created in the studio by the composer using sound manipulation software including Csound (Barry Vercoe, Media Lab M.I.T. and contributors), SoundHack (Tom Erbe), and Thonk (Arjen van der Schoot). These software tools were applied to recordings of the twenty solo saxophone cadenzas to produce transformations based on cross-synthesis, phase vocoding, granular synthesis, and complex dynamic cross filtering. Some of these transformed sound files then became the source of orchestrated instrumental music, folding the process back into the acoustic domain. Once the sound files were developed in the studio, they were organized into a program that allowed for overlaid playback and mixing along with control of a digital sampler using Cycling74's Max software (Miller Puckette, David Zicarelli and contributors). Using layered digital soundfile playback and live MIDI sequences provided tightly synchronized digital music and carefully made sound images integrated into a flexibly timed performance with the soloist and orchestra.

I would like to acknowledge the many generous computer music developers who shared their ideas and tools in a spirit of creative invention. The software for the performance of Concerto for saxophone was developed in conjunction with a similar project for my student Brian Comotto using the AiffPlay Max external object written by Eric Singer. This object allowed for multiple stereo soundfiles to be played on a PowerPC Macintosh computer before MSP was added to Max. My work in this area also owes to similar work with Dale Stammen in 1993-94 including introduction to PlaySMF, a Max external object by Bruce Pennycook, Basil Hilborn, and Dale Stammen, that is used for flexible tempo playback of MIDI sequences.

CONCERTO

for saxophone, chamber orchestra and computer
Composed for John Sampen

William Kleinsasser
(1995, 1997)

SCORE IN C

Ø Emerging

Flute 1./Picc.
/Alto flute

Flute 2./A. Fl.

Clarinet 1

Clar. 2/B. Clar.

Horn

Trumpet

Trombone

Percussion

Chimes
l.v.
pp

Piano

Computer

1 Emerging sizzles
ca. 12 seconds ca. 40 seconds ca. 8 seconds
(distant whispers)
n. *mp*

Alto Sax. solo
(As soft as possible)

Ø Emerging

Violin I

Violin II

Viola

Cello

Bass

1

2

3

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Rev. 10/07

The composition of this work was supported in part by a grant from the National Endowment for the Arts, a federal agency that supports the visual, literary and performing arts to benefit all Americans and through a grant from the Faculty Research Committee of Towson State University

Compellingly

4/4 ♩ = 112

3/4

0

Fl. 1./Picc. *ppp* *pp*

Fl. 2./A. Fl.

Clar. 1 *n.* *pp*

Clar. 2/B. Cl. *n.* *pp*

Hrn.

Tpt.

Trb.

Percussion
Glock: cymbals and bongos
l.v. with light sticks:
rebounding stroke
p > toms/b. drum:
p >

Pno. *p* ^{8^{va}} = -
p ³

Computer
ca. 24 seconds
pp
2 Cadenza 5 mix
distantly
p subito

A. Sax.
ca. 20 seconds
p
ca. 4 seconds
5
f

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mf*

Bass

0

3/4

Fl. 1/Picc.

Fl. 2/A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

ca. 6 seconds

tam tam: soft yarn

pp

drum sticks

mp

ca. 6 seconds

(distant whispers)

pp

(distant echo)

pp

ca. 6 seconds

ca. 8 seconds

pp

mp

mf

ca. 1.5 sec.

sul pont.

mf

n.

0

3/4

0

3/4

Fl. 1/Picc.

Fl. 2/A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

ca. 6 seconds

tam tam: soft yarn

pp

drum sticks

mp

ca. 6 seconds

(distant whispers)

pp

(distant echo)

pp

ca. 6 seconds

ca. 8 seconds

pp

mp

mf

ca. 1.5 sec.

sul pont.

mf

n.

0

3/4

0

3/4

Fl. 1/Picc.

Fl. 2/A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

ca. 6 seconds

tam tam: soft yarn

pp

drum sticks

mp

ca. 6 seconds

(distant whispers)

pp

(distant echo)

pp

ca. 6 seconds

ca. 8 seconds

pp

mp

mf

ca. 1.5 sec.

sul pont.

mf

n.

0

3/4

$\frac{3}{4}$ $\text{♩} = 112$

$\frac{2}{4}$

$\frac{4}{4}$

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

Glock: metal beaters
 Lv.
 drum sticks
 sim.
 p
 p
 p
 3
 3 Cadenza 5 mix B
 p
 cresc. poco a poco
 jeté
 f
 jeté
 f
 jeté
 f
 f
 f

13

14

15

16

17

18

3/4 $\text{♩} = 112$ 2/4 0

Fl. 1./Picc. *non vibrato* *pp* *f*

Fl. 2./A. Fl. *non vibrato* *pp* *f*

Clar. 1. *pp* *f*

Clar. 2/B. Cl.

Hrn. *f* *senza sord.* *stopped* *pp* *mf* *p* *f*

Tpt. *harmon mute* *pp* *mf* *p* *f*

Trb. *harmon mute* *pp* *mf* *p* *f*

Bass Drum *f*

Vibraphone *p* *lv.* *f*

Percussion

Pno.

Computer

A. Sax.

3/4 $\text{♩} = 112$ 2/4 0

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p*

Bass

30

31

32

33

34

35

0

ca. 8 seconds

0

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

5 Granular sweeps

Computer interlude: dramatic, sweeping crescendos of granular resynthesized saxophone sound

A. Sax.

0

ca. 8 seconds

0

Vln. I

Vln. II

Vla.

Vc.

Bass

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

6 Cadenza 5 mix C

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

ff

The musical score for page 38 is a page from a larger orchestral score. It features a variety of instruments, including woodwinds (Flutes, Clarinets, Horns, Trumpets, Trombones), percussion, piano, and strings. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The instruments are arranged in a vertical stack, with the computer-generated cadenza (labeled '6 Cadenza 5 mix C') appearing in the middle of the page. The cadenza is a complex, fast-paced melodic line that spans across the middle of the page. The score is divided into two systems, with the first system ending at the middle of the page and the second system continuing on the next page (page 39). The instruments are labeled on the left side of the page, and the computer-generated cadenza is labeled with a box containing the number '6' and the text 'Cadenza 5 mix C'. The dynamic marking *ff* (fortissimo) is placed at the end of the cadenza line.

4 With physicality
and metrical sense

♩ = 120

0

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

7 Sustained backdrop

ff

f

f

4 With physicality
and metrical sense

♩ = 120

0

0

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

ca. 12 seconds

8 Cadenza 4 mix

Computer

A. Sax.

0

Vln. I

Vln. II

Vla.

Vc.

Bass

4/4 0

Fl. 1./Picc. *cresc. poco a poco* *f* *ff*

Fl. 2./A. Fl. *cresc. poco a poco* *f* *ff*

Clar. 1. *cresc. poco a poco* *f* *ff*

Clar. 2/B. Cl. *cresc. poco a poco* *f* *ff*

Hrn. *stopped* *p* *mf* *p* *fp* *ff*

Tpt. *harmon mute* *p* *mf* *p* *fp* *ff*

Trb. *harmon mute* *p* *mf* *p* *fp* *ff*

Percussion *sim.* *p* *f* "rim shot"

Pno. *f*

Computer

A. Sax. *f* *ff*

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

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

Vla. *p* *f* *ff*

Vc. *arco* *p* *f* *ff*

Bass *arco* *f* *ff*

47

48

49

50

51

52

CUE
ca. 5 seconds

Woodwinds: play beamed figures as fast as possible with pauses between.
Vary the length of the pauses to avoid regularity.

0 *ad libitum*

Fl. 1./Picc. *p*

Fl. 2./A. Fl. *p*

Clar. 1. *p*

Clar. 2./B. Cl. *p*

Hn. *pp*

Tpt. *senza sord.* *mf* *pp*

Trb. *senza sord.* *gliss.* *mf* *pp*

Snare drum
"rim shot" *ff*

Percussion *ff*

Pno. *ff* *pp* *mf* *pp*

Computer

A. Sax. *ff* *mf* *p* *ff* *ff* *p* *f*

0 *CUE*
ca. 5 seconds

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

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

Vla. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Vc. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Bass *ff* *p* *ff* *p* *ff* *p* *ff* *p*

pick-up to downbeat

ca. 6 seconds

ca. 7 seconds

4
4

4 Striving

$\text{♩} = 80$

*With physicality
and metrical sense*

$\text{♩} = 120$

Fl. 1./Picc. *p* *mf* *fff*

Fl. 2./A. Fl. *p* *mf* *fff*

Clar. 1. *p* *mf* *fff* *p*

Clar. 2./B. Cl. *p* *mf* *fff* *p*

Hrn. *f* *p* *fff*

Tpt. *f* *p* *fff*

Trb. *f* *p* *fff*

Snare drum "rim shot" *ff*

Bass Drum *ff* Snare drum *f* Roto Toms *mf*

Pno. *f* *ff*

Computer

A. Sax. *f* *gliss.* *fff* *f*

9 Quiet backdrop

4 Striving

$\text{♩} = 80$

Vln. I *pp* *ff* *ff*

Vln. II *pp* *ff* *ff*

Vla. *pp* *gliss.* *ff* *ff*

Vc. *pp* *ff* *fff* *p*

Bass *ff*

5/4 4/4

Fl. 1./Picc. *pp* *mf*

Fl. 2./A. Fl. *pp* *mf*

Clar. 1. *p*

Clar. 2/B. Cl.

Hrn. *stopped* *p* *f*

Tpt. *p* *f*

Trb. *p* *f*

Percussion: Bass Drum *ff* *mf* *ff* *p* *ff pp* *f*
 Roto Toms *mf*
 Snare drum *p*
 Sus. Cymbal *p*
 Bongos *ff pp* *f*

Pno. *ff* *f*

Computer

A. Sax. *f* *f*

Vln. I *ff* *p* *ff* *sul pont.* *p* *f*

Vln. II *ff* *p* *ff* *sul pont.* *p* *f*

Vla. *ff* *p* *ff* *sul pont.* *p* *f*

Vc. *ff* *p* *ff* *sul pont.* *p* *f*

Bass *ff* *pizz* *ff* *f* *ff* *ff*

61

62

63

64

4/4

slightly slower

Fl. 1/Picc.

Fl. 2/A. Fl.

Clar. 1

Bass clar.: 6

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

4/4

Vln. I

Vln. II

Vla.

Vc.

Bass

3

4

Compellingly

3/4 ♩ = 60 2/4 4/4 ♩ = 88 5/4

Fl. 1./Picc. *ff* "ffft" *p* *f* *ff*

Fl. 2./A. Fl. *fpp* *f* *ff*

Clar. 1. *fpp* *f* *f*

Clar. 2/B. Cl. *ff* *pp* *ff*

Hn. *con sord.* *fp*

Tpt. (harmon mute) *p* *f* *f* *fp*

Trb. *fp*

Percussion

Pno. *f* *mf*

Computer

A. Sax.

Compellingly

3/4 ♩ = 60 2/4 4/4 ♩ = 88 5/4

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

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

Vla. *ppp* *ff* *f* *ff*

Vc. *mp* *pp* *ff* *ff*

Bass *pizz* *ff* *pp* *arco* *p* *ff* *ff*

70

71

72

73

74

75

5/4 *rall.* ($\text{♩} = 60$) **4/4** *With physicality* **5/4** **4/4**

Fl. 1./Picc. *norm.* *pp* *f*

Fl. 2./A. Fl. *pp*

Clar. 1. *f*

Clar. 2/B. Cl. *f*

Hrn. *ff* *f*

Tpt. *ff* *f*

Trb. *ff* *f*

Percussion *pp* *f* *mf* *p* *f* *p* *f*

Pno. *ff* *ff* *ff*

Computer

A. Sax.

Vln. I *trem. pizz* *p* *arco* *f*

Vln. II *trem. pizz* *p* *arco* *f*

Vla. *trem. pizz* *p* *arco* *f*

Vc. *ff* *p* *arco* *f*

Bass *f* *ff* *ff* *f* *ff*

76

77

78

79

Culminating

♩ = 180

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

10 Cue 20 mix

Culminating

♩ = 180

Vln. I

Vln. II

Vla.

Vc.

Bass

(pizz)

f

(figures without noteheads indicate rapid, chromatically-inflected lines that generally follow the contour and range of the notated figures but are partially improvised for playability)

84

85

86

87

88

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

89

90

91

92

93

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

94

95

96

97

98

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

3
4

3
4

99

100

101

102

103

3/4 4/4 ♩ = 60

Fl. 1./Picc. *ff* (alt. fing. trill) (vary speed of tr.) *p* grad slow tr to norm

Fl. 2./A. Fl. *ff* (alt. fing. trill) (vary speed of tr.) *p* grad slow tr to norm

Clar. 1. *ff* (alt. fing. trill) (vary speed of tr.) *p* grad slow tr to norm

Clar. 2/B. Cl. *ff*

Hrn. *ff* con sord. *p* senza sord. *ff*

Tpt. *ff* senza sord. *ff*

Trb. *ff* senza sord. *ff*

Percussion *ff* Siz. Cymbal with sticks *lv.* vibraphone: hard mallets *ff*

Pno. *ff* *p* *ff*

Computer 11 Cue 20 mix 12 Cad. 4 & 7 mix

A. Sax.

Vln. I *ff* *grad. non trem.* *p* *pp*

Vln. II *ff* *grad. non trem.* *p*

Vla. *ff* *grad. non trem.* *p*

Vc. *ff* *grad. non trem.* *p*

Bass *ff* *ff*

104 105 106 107 108 109 110

Culminating
(strong metrical sense)

$\text{♩} = 400$

$\frac{4}{4}$

$\frac{6}{8}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{5}{8}$

$\frac{2}{4}$

$\frac{6}{8}$

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hr.

Tpt.

Trb.

Percussion

Pno.

13 Cadenza 14 mix

The computer music through measure 155 is based on the saxophone line (measures 111-155) and mixed cadenzas 14a and 14b.

Computer

A. Sax.

ff

Culminating
(strong metrical sense)

$\text{♩} = 400$

$\frac{4}{4}$

$\frac{6}{8}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{5}{8}$

$\frac{2}{4}$

$\frac{6}{8}$

Vln. I

Vln. II

Vla.

Vc.

Bass

111

112

113

114

115

116

117

118

119

120

121

122

	6 8	5 8	2 8	5 4	5 8	4 4	6 8	2 4	3 4	5 8	3 8	4 4
Fl. 1./Picc.												
Fl. 2./A. Fl.												
Clar. 1												
Clar. 2/B. Cl.												
Hrn.												
Tpt.												
Trb.												
Percussion												
Pno.												
Computer												
A. Sax.												
	6 8	5 8	2 8	5 4	5 8	4 4	6 8	2 4	3 4	5 8	3 8	4 4
Vln. I												
Vln. II												
Vla.												
Vc.												
Bass												

123

124

125

126

127

128

129

130

131

132

133

	4 4	3 8	5 8	2 4	6 8	5 8	2 8	5 4	5 8	6 8	2 4	3 4
Fl. 1./Picc.												
Fl. 2./A. Fl.												
Clar. 1												
Clar. 2/B. Cl.												
Hrn.												
Tpt.												
Trb.												
Percussion												
Pno.												
Computer												
A. Sax.												
	4 4	3 8	5 8	2 4	6 8	5 8	2 8	5 4	5 8	6 8	2 4	3 4
Vln. I												
Vln. II												
Vla.												
Vc.												
Bass												

	3 4	5 8	3 8		5 8	6 8	5 8	2 8	5 4	4 4
Fl. 1./Picc.										
Fl. 2./A. Fl.										
Clar. 1										
Clar. 2/B. Cl.										
Hrn.										
Tpt.										
Trb.										
Percussion										
Pno.										
Computer										
A. Sax.										
	3 4	5 8	3 8		5 8	6 8	5 8	2 8	5 4	4 4
Vln. I										
Vln. II										
Vla.										
Vc.										
Bass										

146

147

148

149

150

151

152

153

154

155

With restraint

$\text{♩} = 66$

Fl. 1./Picc. *p*

Fl. 2./A. Fl. *p*

Clar. 1. *sfz p* *mf* *f* *p*

Bass clar.: *p*

Clar. 2/B. Cl. *p*

Hrn. *con sord.* *p* *sfz p*

Tpt. *cup mute* *p* *mp*

Trb. *cup mute* *p* *sfz p*

Vibraphone
med. yarn mallet
p Pedal down through measure 174.

Percussion

Pno. *p*

Computer

A. Sax. *All notes evenly articulated.*
mp subito

With restraint

$\text{♩} = 66$

Vln. I *p* *mp*

Vln. II *p* *gliss.*

Vla. *mp* *p*

Vc. *mp* *p*

Bass

156

157

158

159

160

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

6

5

3

7

p

mf

p

mp

mf

mp

pp

6

3

5

3

161

162

163

164

Culminating

♩ = 60

Fl. 1./Picc. *pp* *pp* *pp* *pp*

Fl. 2./A. Fl. *pp* *pp*

Clar. 1. *pp* *pp* *pp*

Clar. 2/B. Cl. *pp* *pp*

Hrn. *con sord.* *pp* *pp*

Tpt.

Trb.

Percussion *pp* *pp* *pp*

Pno. *pp* *pp* *pp*

Computer *pp* *pp* *pp*

14 Quiet air

Culminating

♩ = 60

Vln. I

Vln. II

Vla. *p* *p* *pp*

Vc. *pp* *pp*

Bass *arco* *mp* *pp*

165

166

167

168

Fl. 1./Picc.
 Fl. 2./A. Fl.
 Clar. 1
 Clar. 2/B. Cl.
 Hrn.
 Tpt.
 Trb.
 Percussion
 Pno.
 Computer
 A. Sax.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

Musical score for measures 169-171. The score includes parts for Flute 1/Piccolo, Flute 2/Alto Flute, Clarinet 1, Clarinet 2/Bass Clarinet, Horn, Trumpet, Trombone, Percussion, Piano, Computer, Alto Saxophone, Violin I, Violin II, Viola, Cello, and Bass. The score features various musical notations including notes, rests, dynamics (pp, p), articulation (cup mute), and fingerings (3, 5, 6).

169

170

171

172

2/4 *rall.* 2/2

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

5

pp

6

7

freely

pick-up to downbeat

15 Cadenza 20 mix

2/4 *rall.* 2/2

pp

173

174

175

With anticipation
♩ = 96

Fl. 1./Picc. *pp*

Fl. 2./A. Fl. *pp* (throat growl) norm.

Clar. 1. *pp* (throat growl) norm.

Clar. 2/B. Cl. Clarinet: *pp*

Hrn.

Tpt. *pp* str. mute

Trb. *pp* str. mute

Percussion *pp* pedal each note

Pno. *pp*

Computer

A. Sax.

With anticipation
♩ = 96

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Bass

176

177

178

179

180

181

182

190

Fl. 1./Picc. *pp* *sfz p*

Fl. 2./A. Fl.

Clar. 1. *sfz p*

Clar. 2/B. Cl. *sfz p*

Hr. *sfz p* *sfz p*

Tpt. *sfz p* *p* (valve trill on unison) *p*

Trb. *p* *sfz p*

Percussion

Pno.

Computer

A. Sax.

Vln. I *sfz p* *sfz p* *sfz p*

Vln. II *sfz p* *p* *f*

Vla.

Vc. *sfz p*

Bass *arco* *pp*

191

192

193

194

195

196

197

198

Fl. 1/Picc. *sfz p* *sfz p*

Fl. 2/A. Fl. *sfz p*

Clar. 1 *sfz p* *sfz p*

Clar. 2/B. Cl. *pp* (alt. fing. trill) gradually slow trill

Hn. *pp* (alt. fing. trill) gradually slow trill

Tpt. *sfz p* *pp* senza sord.

Trb. *sfz p*

Percussion

Pno. *sfz p*

Computer

A. Sax.

Vln. I *sfz p* *sfz p* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *sfz p* *pp* 1/4-tone trill gradually slow trill

Bass

ca. 4 seconds

207 208 209 210 211 212 213

44

Bass

16 Synthetic mirror

44

quasi harmonic

norm.

 pp

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

218

219

220

221

Fl. 1./Picc.
 Fl. 2./A. Fl.
 Clar. 1
 Clar. 2/B. Cl.
 Hrn.
 Tpt.
 Trb.
 Percussion
 Pno.
 Computer
 A. Sax.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

Musical score for page 222. The score includes staves for Fl. 1./Picc., Fl. 2./A. Fl., Clar. 1, Clar. 2/B. Cl., Hrn., Tpt., Trb., Percussion, Pno., Computer, A. Sax., Vln. I, Vln. II, Vla., Vc., and Bass. The music features various melodic lines, rests, and dynamic markings such as *pp*.

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

non. vibr.
quasi harmonic

Detailed description: This is a page of a musical score for measures 225, 226, and 227. The score is arranged in a system with 14 staves. The instruments are: Fl. 1./Picc., Fl. 2./A. Fl., Clar. 1, Clar. 2/B. Cl., Hr., Tpt., Trb., Percussion, Pno., Computer, A. Sax., Vln. I, Vln. II, Vla., Vc., and Bass. The key signature has one flat (B-flat). The time signature is 4/4. Measure 225 features woodwind entries with various ornaments (6, 5, 7, 5). Measure 226 continues the woodwind lines. Measure 227 features a woodwind entry with a 6 ornament and a string entry with a 5 ornament. The Viola and Violoncello parts have a 'non. vibr. quasi harmonic' instruction. The Percussion, Piano, Computer, and Alto Saxophone parts are empty.

225

226

227

Fl. 1./Picc.
 Fl. 2./A. Fl.
 Clar. 1
 Clar. 2/B. Cl.
 Hrn.
 Tpt.
 Trb.
 Percussion
 Pno.
 Computer
 A. Sax.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

Musical score for page 228. The score includes staves for Fl. 1./Picc., Fl. 2./A. Fl., Clar. 1, Clar. 2/B. Cl., Hrn., Tpt., Trb., Percussion, Pno., Computer, A. Sax., Vln. I, Vln. II, Vla., Vc., and Bass. The music features various melodic lines with fingerings (5, 6, 7) and dynamics (pp).

Fl. 1./Picc.
 Fl. 2./A. Fl.
 Clar. 1
 Clar. 2/B. Cl.
 Hrn.
 Tpt.
 Trb.
 Percussion
 Pno.
 Computer
 A. Sax.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

The score shows measures 231, 232, and 233. Measures 231 and 232 are on this page, while measure 233 is on the next page. The woodwind section (Flutes, Clarinets, Horns, Trumpets, Trombones) has active parts with various articulations and fingerings. The string section (Violins, Viola, Violoncello, Bass) provides harmonic support with sustained notes and some movement. The percussion and piano parts are currently silent.

231

232

233

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

234

235

236

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

pp

And.

237

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

240

241

242

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

243

244

245

Tutti: do not crescendo

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

mf

Percussion

Pno.

And.

Computer

A. Sax.

Tutti: do not crescendo

Vln. I

Vln. II

Vla.

Vc.

Bass

Fl. 1./Picc.
 Fl. 2./A. Fl.
 Clar. 1
 Clar. 2/B. Cl.
 Hrn.
 Tpt.
 Trb.
 Percussion
 Pno.
 Computer
 A. Sax.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

mf

Percussion

Pno.

Red.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

252

253

254

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

Fl. 1./Picc.
 Fl. 2./A. Fl.
 Clar. 1
 Clar. 2/B. Cl.
 Hrn.
 Tpt.
 Trb.
 Percussion
 Pno.
 Computer
 A. Sax.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

264

265

266

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

267

268

269

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

270

271

272

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

273

274

275

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

The musical score for page 276 is a complex orchestral arrangement. It features a variety of instruments, each with its own part. The woodwinds (flutes, clarinets, horn, trumpet, trombone) play intricate melodic and rhythmic lines, often with complex fingerings and slurs. The strings (violins, viola, cello, bass) provide a harmonic foundation with sustained notes and moving lines. The piano part is highly technical, featuring rapid sixteenth-note passages. The percussion part is mostly silent, indicated by a large 'X' over the staff. The computer part is also silent. The saxophone part has a melodic line with some triplets and slurs. The overall texture is dense and dynamic.

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

The musical score for page 279 is a multi-staff arrangement. The top section includes woodwinds (Fl. 1./Picc., Fl. 2./A. Fl., Clar. 1, Clar. 2/B. Cl.) and brass (Hrn., Tpt., Trb.). Below these are Percussion, Piano (Pno.), and a Computer part. The bottom section features A. Sax., Vln. I, Vln. II, Vla., Vc., and Bass. The score is characterized by intricate rhythmic patterns, particularly in the woodwinds and piano, with many measures containing sixteenth or thirty-second notes. Fingerings (e.g., 7, 6, 5, 3) and slurs are used extensively to indicate phrasing and technique. The piano part features a dense, continuous texture of sixteenth notes. The string section (Vln. I, Vln. II, Vla., Vc., Bass) provides a harmonic foundation with longer note values and some melodic movement.

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

282

283

284

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

285

286

287

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hr.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

3/4

CUE

2/4

ca. 5 seconds

4/4

6

7

6

5

6

7

6

(harmon mute)

pp

(repeat until cue)

6

17 Cad. 20 mix D

freely

mf

3

5

6

5

3/4

2/4

ca. 5 seconds

4/4

Detailed description of the musical score for page 288: The score is for a large ensemble. It begins with a 3/4 time signature. Flute 1/Piccolo has a sixteenth-note triplet. Flute 2/Alto Flute has a sixteenth-note triplet. Clarinet 1 has a sixteenth-note quintuplet. Clarinet 2/Bass Clarinet is silent. Horn is silent. Trumpet has a half note with a harmon mute and piano (pp) dynamic. Trombone is silent. Percussion is silent. Piano has a sixteenth-note sextuplet, followed by a cue and a repeat instruction. Computer has a cue and a box labeled '17 Cad. 20 mix D'. Alto Saxophone has a sixteenth-note sextuplet, followed by a sixteenth-note quintuplet, a sixteenth-note triplet, and a freely section with a mezzo-forte (mf) dynamic. The score ends with a 2/4 time signature and a 'ca. 5 seconds' duration, followed by a 4/4 time signature.

4/4 ♩ = *pp*

Fl. 1./Picc. *pp* *mp* 6

Fl. 2./A. Fl. *pp*

Clar. 1. *pp*

Clar. 2/B. Cl. *pp*

Hrn. *con sord.* *pp* 3

Tpt. *cup mute* *pp*

Trb. *cup mute* *pp*

Percussion *Vibraphone soft mallets* *pp* 5

Pno. *p*

Computer 18 Computer cad. 1 19 PV x 100 cad. 5

A. Sax. *dolce* *mf* 3 3 3 3 3 3 3 3 3 3

Vln. I *pp* (sul D) 5

Vln. II *non. vibr.* *pp* *gliss.*

Vla. *pp*

Vc. *non. vibr.* *pp*

Bass

291

292

293

294

295

296

297

Deliberately

Fl. 1./Picc. *non. vibr.* *pp* *ca. 5 seconds* **0**

Fl. 2./A. Fl. *non. vibr.* *pp*

Clar. 1. *pp*

Clar. 2/B. Cl. *pp*

Hrn. *pp*

Tpt.

Trb.

Percussion

Pno.

Computer *[Cross-fade into computer interlude]*

A. Sax. *ca. 5 seconds* **0**

Deliberately

Vln. I *ca. 5 seconds* **0**

Vln. II

Vla.

Vc.

Bass

298

299

300

301

302

All performers remain still

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hr.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

ca. 3 min 36 seconds

Computer interlude:
Based on extreme time expansion of saxophone cadenza 5 with mixes of
time-expanded breath sounds and sustained tones.

4 Quietly Emerging

♩ = 60

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

ppp

non. vibr.

(flute)

pp

pp

Alto flute: non. vibr.

pp

con sord.

pp

Percussion

Vibraphone
hard yarn mallets

pp

Pno.

Indication for the conductor to begin at measure 304 is
cued either from computer operator or directly from a
clock timing the computer cadenza.

Computer

3

A. Sax.

4 Quietly Emerging

♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Bass

non. vibr.

ppp

non. vibr.

pp

legato

pp

legato norm.

pp

8va - non. vibr. legato

pp

norm.

legato norm.

pp

304

305

306

307

308

309

310

311

312

(play lower octave if necessary)

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

pp

pp

str. mute

pp

arco

pp

20 Cadenza 9 mix

(8va)

313

314

315

316

317

318

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

319

320

321

322

323

324

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

325

326

327

328

329

330

Fl. 1/Picc.

Fl. 2/A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

21 Opening sizzles

pp

3

331

332

333

334

335

336

337

ca. 8 seconds

3 *Expectantly*
4 ♩ = 88

tr^b (slow staggered alternation)
ppp
tr
ppp

Clar. 1
Clar. 2/B. Cl.

Hrn.
Tpt.
Trb.
str. mute
(quasi gracenotes)
mf

Percussion

Pno.

Computer

A. Sax.

ca. 8 seconds

3 *Expectantly*
4 ♩ = 88

Vln. I
Vln. II
Vla.
Vc.
Bass
(quasi gracenotes)
mf

338

339

340

341

342

343

3
4
4
4
3
4

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

347

348

349

$\frac{3}{4}$
 $\frac{4}{4}$

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Flute: *mf*

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

353

354

355

- 77 -

3
4

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

22 Fade-in grain surges

Computer

A. Sax.

3
4

Vln. I

Vln. II

Vla.

Vc.

Bass

356

357

358

4
4

3
4

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

359

360

361

Fl. 1./Picc. 3
4 4
4
 Fl. 2./A. Fl.
 Clar. 1.
 Clar. 2/B. Cl.
 Hrn.
 Tpt.
 Trb.
 Percussion
 Pno.
 Computer
 A. Sax.
 Vln. I 3
4 4
4
 Vln. II
 Vla.
 Vc.
 Bass

366

367

368

369

4/4

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

mf

mf

sfz p

Vibraphone
hard rubber mallets

(If these figures are too fast, play a *rip/glide* following the first and last notes of the notated figure and the general duration as notated.)

(quasi *gliss*)
as accurate as possible

370

371

372

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hr.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

373

374

375

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

(Squ) - - - - -

Vln. I

Vln. II

Vla.

Vc.

Bass

376

377

378

tutti: cresc. poco a poco

Fl. 1/Picc.

Fl. 2/A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

tutti: cresc. poco a poco

Vln. I

Vln. II

Vla.

Vc.

Bass

379

380

381

Fl. 1/Picc. 3/4 4/4

Fl. 2/A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hr.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I 3/4 4/4

Vln. II

Vla.

Vc.

Bass

(8va)-----

-----8va-----

382 383 384

Slightly faster

4/4 $\text{♩} = 100$

Fl. 1/Picc. *ff*

Fl. 2/A. Fl. *ff*

Clar. 1 *ff*

Clar. 2/B. Cl. *ff*

Hr. *ff*

Tpt. *ff*

Trb. *ff*

Chimes *ff*

Percussion *ff*

Pno. *ff*

Computer *ff*

24 Percussive chords
synchronize with pnoperc

A. Sax.

385

386

387

Fl. 1/Picc.

Fl. 2/A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

388

389

390

Fl. 1/Picc.

Fl. 2/A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

391

392

393

5/4 3/4 9/8

Fl. 1/Pic.

Fl. 2/A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hr.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

fff

5/4 3/4 9/8

394

395

396

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

Clarinet:

f

ff

f

ff

402

403

404

rall. ----- **5**
4 ----- *Fluidly*
(♩ = 60) ♩ = 112

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

*with light sticks:
rebounding stroke*
mf

*Computer playback of standard MIDI file with tap-tempo
synchronization to conductor's beat. Requires two beats prior to
m. 408 to set starting tempo.*
pgm: A.SAX+revsd reverb

f *Fluidly*
♩ = 112
col legno battuto

*Strings may use a stick or other object
for col legno battuto to save their bows.*

col legno battuto
sfz

405

406

407

408

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

Flute: (alt. fing. trill)

(alt. fing. trill)

sfz

sim.

(alt. fing. trill)

sfz

sim.

mf >

sim.

col legno battuto

sfz

col legno battuto

sfz

col legno battuto (with drum sticks)

sfz

sim.

sim.

sim.

sim.

sim.

409

410

411

412

Fl. 1./Picc. *sim.*

Fl. 2./A. Fl.

Clar. 1. *sim.*

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

417

418

419

420

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hr.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

421

422

423

424

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

425

426

427

428

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

429

430

431

432

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

433

434

435

436

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

437

438

439

440

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

441

442

443

444

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

445

446

447

448

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

449

450

451

452

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

sfz p

sfz

str. mute

pp *ff*

senza sord.

f

453

454

455

456

Fl. 1./Picc. *fp* *sfz*

Fl. 2./A. Fl. *fp* *p* *sfz*

Clar. 1. *fp* *p* *f*

Clar. 2/B. Cl. *fp* *sfz* *sfz p*

Hrn. *p*

Tpt. *f* (valve trill on unison) gradually slow trill

Trb.

Percussion

Pno.

Computer 25 Cadenza 20 mix

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

457

458

459

460

Fl. 1./Picc. *fp* *sfz* *fp* *fp*

Fl. 2./A. Fl. *sfz* *f* *sfz*

Clar. 1. *sfz* *fp* *sfz*

Clar. 2/B. Cl. *fp* *fp* *fp* *sfz*

Hrn. *f*

Tpt. *f* *fp*

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I *f*

Vln. II *pp* *f* *pp* *f*

Vla.

Vc.

Bass

465

466

467

468

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

469

470

471

472

Fl. 1./Picc. *fp* *fp* *f* *sfz* *f*

Fl. 2./A. Fl. *p* *sfz p* *f* *sfz*

Clar. 1. *sfz p* *f* *pp* *f*

Clar. 2/B. Cl. *sfz p* *f* *sfz* *f*

Hrn. *f*

Tpt.

Trb. *p* *< f*

Percussion

Pno.

Computer

A. Sax.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Bass

477

478

479

480

Fl. 1./Picc. *f* *p* *sfz p*

Fl. 2./A. Fl. *p* *f* *p* *f* *f* *sfz p*

Clar. 1. *fp* *f* *sfz* *p*

Clar. 2/B. Cl. *fp* *f* *p* *sfz p*

Hrn. *f* *sfz p* *f*

Tpt. *f* *sfz p* *p*

Trb. *f* "throat growl"

Percussion

Pno.

Computer

A. Sax.

Vln. I *f*

Vln. II

Vla.

Vc.

Bass

481

482

483

484

485

Fl. 1./Picc. *sfz p* *f* *sfz p* *f*

Fl. 2./A. Fl. *sfz* *p* *f* *tr*

Clar. 1. *sfz p* *f* *sfz p*

Clar. 2/B. Cl. *sfz p* *f*

Hrn. *f* *p*

Tpt. *gradually slow trill* *norm*

Trb. *cup mute* *f*

Percussion

Pno. *p* *mf*

Computer

A. Sax.

Vln. I *sfz p* *f*

Vln. II *grad. slow trem.* *norm* *p* *f*

Vla.

Vc.

Bass

486

487

488

489

490

Fl. 1./Picc. *- gradually slow trill* *norm* *f*

Fl. 2./A. Fl. *f*

Clar. 1. *f* *f*

Clar. 2/B. Cl.

Hr. *gradually slow trill* *norm*

Tpt. *p* *f*

Trb. *p* *f*

Percussion

Pno. *f*

Computer

A. Sax.

Vln. I *gradually slow trill* *norm* *p* *f*

Vln. II *p* *f*

Vla.

Vc.

Bass

491

492

493

494

Abbreviated notation indicates approximate rhythmic placement of short pitch events within each measure. Each player should play these events with free selection of legato, detached, staccato, and slurred articulation.

Fl. 1./Picc. *pp*

Fl. 2./A. Fl. *pp*

Clar. 1. *pp*

Clar. 2/B. Cl. *pp*

Hrn. *pp*

Tpt. *pp*

Trb. *pp*

Percussion *sfz*

Pno. *pp*

Computer

A. Sax.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Bass *pp*

26 Continuation Cad. 20 mix

Abbreviated notation indicates approximate rhythmic placement of short pitch events within each measure. Each player should play these events with free selection of legato, detached, staccato, and slurred articulation.

495

496

497

498

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Brass: gradual cresc.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Strings: gradual cresc.

Vln. I

Vln. II

Vla.

Vc.

Bass

499

500

501

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

The musical score consists of 15 staves. Measures 502 and 503 are marked with a box containing the number 502. Measure 504 is marked with a box containing the number 504. The score includes various instruments: Flutes (Fl. 1./Picc., Fl. 2./A. Fl.), Clarinets (Clar. 1, Clar. 2/B. Cl.), Horns (Hrn.), Trumpets (Tpt.), Trombones (Trb.), Percussion, Piano (Pno.), Computer, Alto Saxophone (A. Sax.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Bass. The notation includes notes, rests, and dynamic markings.

502

503

504

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

The musical score is arranged in a system of staves. Measures 505 and 506 are shown on this page, with measure 507 beginning on the next page. The instruments listed on the left are: Fl. 1./Picc., Fl. 2./A. Fl., Clar. 1, Clar. 2/B. Cl., Hrn., Tpt., Trb., Percussion, Pno., Computer, A. Sax., Vln. I, Vln. II, Vla., Vc., and Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings.

505

506

507

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

508

509

510

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

27 Fade-in grain cresc.

514

515

516

TUTTI:

ff

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

ff

gliss

517

518

519

520

0 Woodwinds: play beamed figures as fast as possible with pauses between.
Vary the length of the pauses to avoid regularity.

4 4

Fl. 1./Picc. *ff*

Fl. 2./A. Fl. *ff*

Clar. 1. *ff*

Clar. 2./B. Cl. *ff*

Hrn.

Tpt. *senza sord.* *ff* *pp*

Trb. *senza sord.* *gliss.* *ff* *pp*

Snare drum
"rim shot" with stick handle

Percussion *ff*

Pno. *ff* *pp* *mf* *pp*

Computer

A. Sax. *fff*

0 4 4

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Bass *ff* *p*

521

522

523

4/4 ♩ = 80 6/4

Fl. 1./Picc. *p* *fff*

Fl. 2./A. Fl. *p* *mf* *fff*

Clar. 1. *p* *mf* *fff*

Clar. 2/B. Cl. *p* *mf* *fff*

Hrn. *f* *p* *fff*

Tpt. *f* *p* *fff*

Trb. *f* *p* *fff*

Snare drum
"rim shot"
Percussion *ff*

Pno. *f*

Computer

28 Cadenza 20 mix B

A. Sax. *f* *gliss.* *fff*

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *gliss.* *ff*

Vc. *pp* *ff* *fff*

Bass

4/4 ♩ = 80 6/4

524

525

526

527

6
4

$\text{♩} = 60$

4
4

Like a memory

$\text{♩} = pp$

GP

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Vibraphone
hard yarn mallets

Chimes

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

29 Cadenza 9 mix

computer continues through

30 Emerging sizzles from beginning

528

529

530

531

532

533

534

Fl. 1./Picc. *mp* *non. vibr.* *pp*

Fl. 2./A. Fl. *non. vibr.* *pp*

Clar. 1. *pp*

Clar. 2/B. Cl. *pp*

Hrn. *pp*

Tpt.

Trb.

Vibraphone
soft mallets *pp*

Percussion

Pno.

Computer

A. Sax.

Vln. I *non vibrato (quasi harmonic)* *pp*

Vln. II *non. vibr.* *gliss.* *pp*

Vla. *con sord.* *pp*

Vc. *con sord. non. vibr.* *pp*

Bass

535

536

537

538

539

540

541

Glass smooth

Fl. 1./Picc. *♩ = 40*

Fl. 2./A. Fl. *(non vibr.) pp* *(non vibr.)* *pp*

Clar. 1. *pp* *3*

Clar. 2/B. Cl. *pp*

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer *31 Cadenza 5 mix C*

A. Sax. *pp*

Glass smooth

Vln. I *♩ = 40*

Vln. II *con sord.* *pp*

Vla. *pp*

Vc. *pp*

Bass

542

543

544

545

546

547

548

549

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hrn.

Tpt.

Trb.

Percussion

Pno.

Computer

A. Sax.

Vln. I

Vln. II

Vla.

Vc.

Bass

550

551

552

553

554

555

556

557

Fl. 1./Picc. *pp* (non vibr.)
 Fl. 2./A. Fl.
 Clar. 1.
 Clar. 2/B. Cl.
 Hrn. *pp*
 Tpt.
 Trb.
 Percussion Chimes *p* *pp*
 Pno.
 Computer 32 Computer interlude ending
 A. Sax.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Bass

558

559

560

561

562

563

564

565