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 a1 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

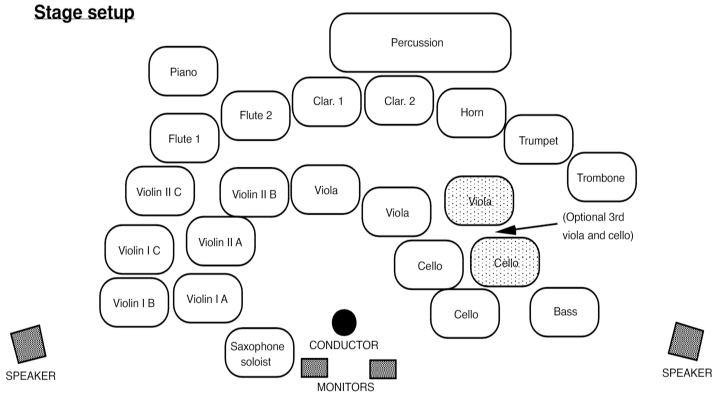
Amplifier for two-channel audio program

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

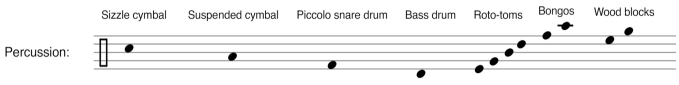
Play beamed grace-note group as fast as possible

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 consistant tempo which preceded the fermata unless otherwise indicated

Notation of indefinitely pitched percussion instruments



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

1 Emerging sizzles

ca. 12 seconds

ca. 40 seconds

ca. 8 seconds

Computer

(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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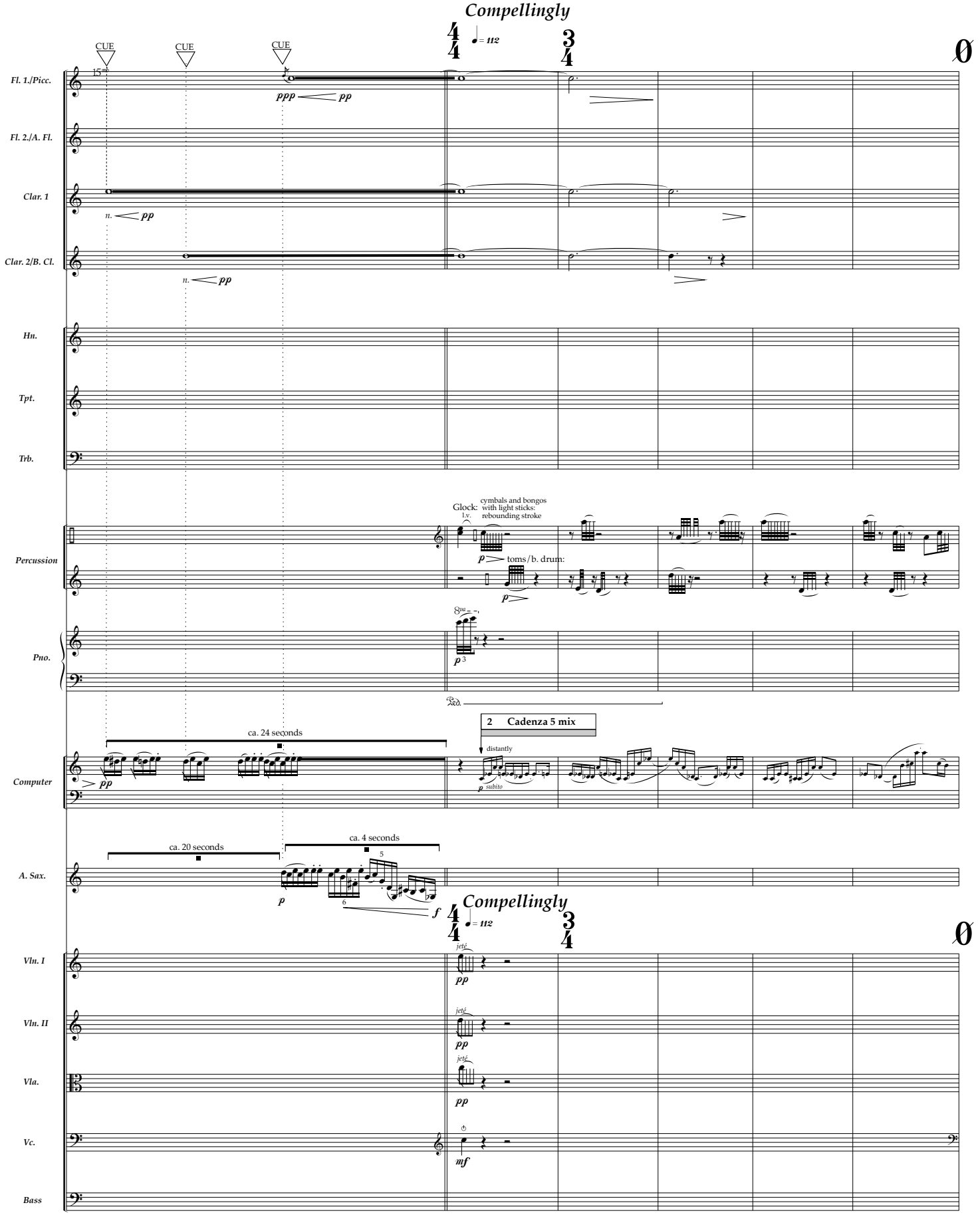
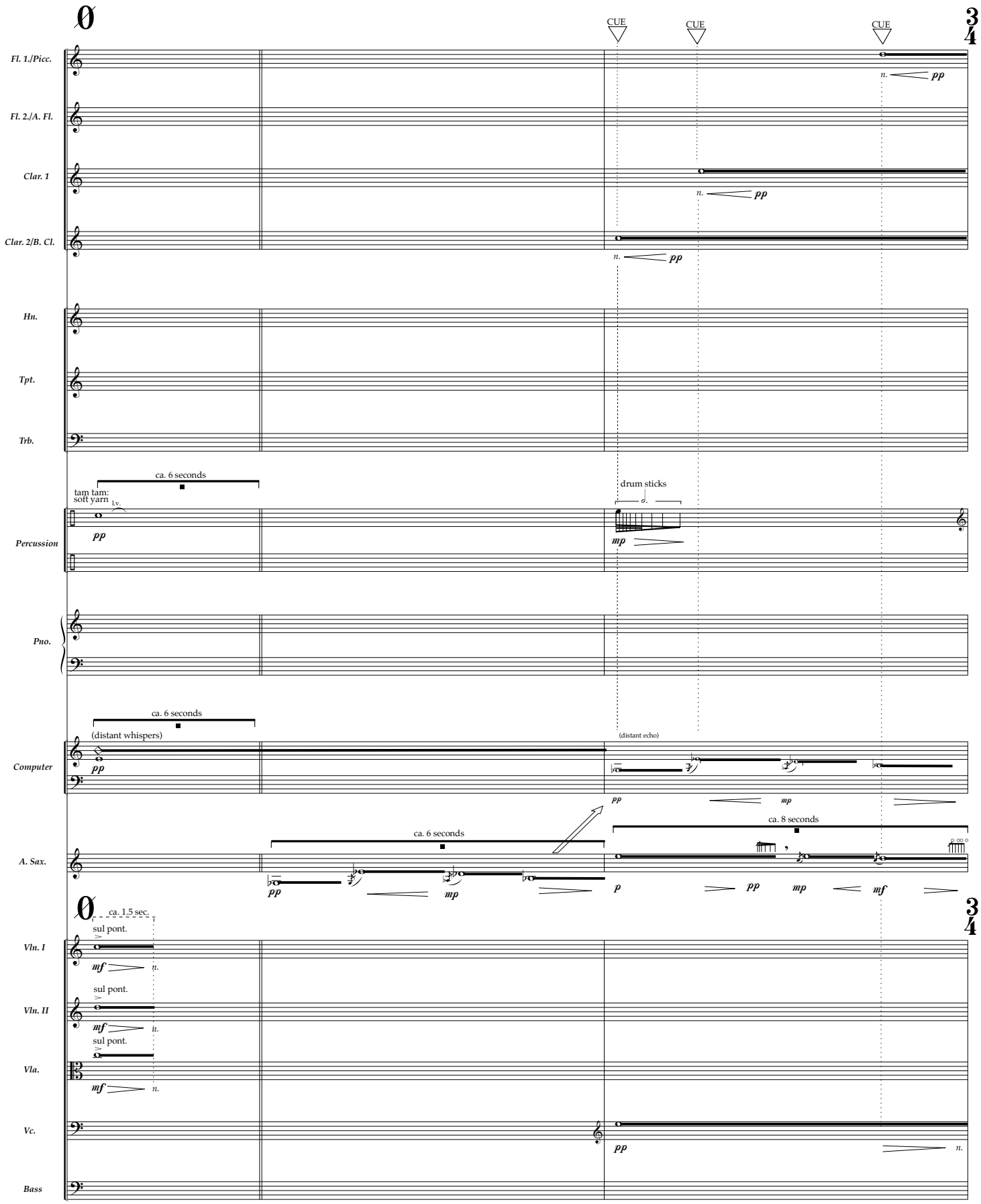
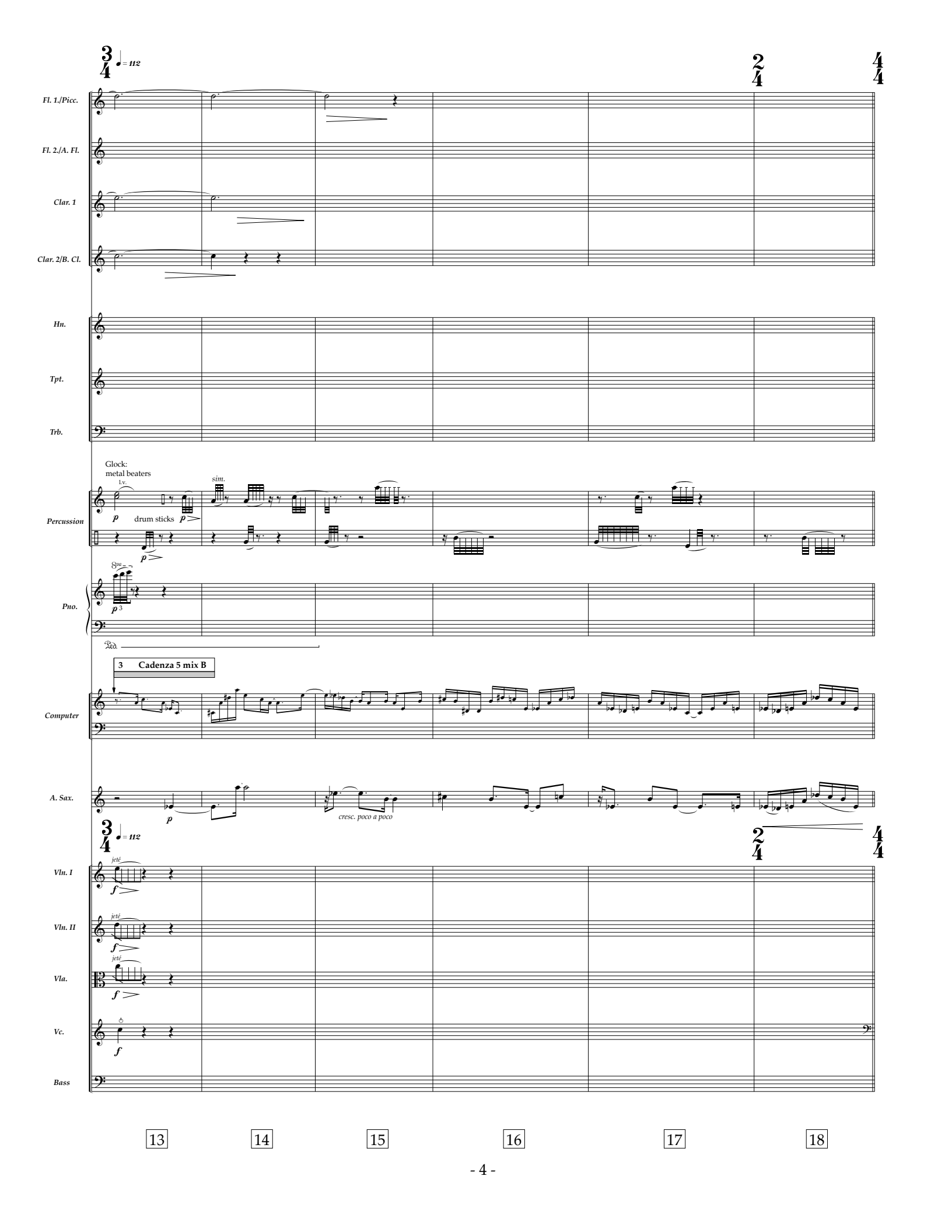
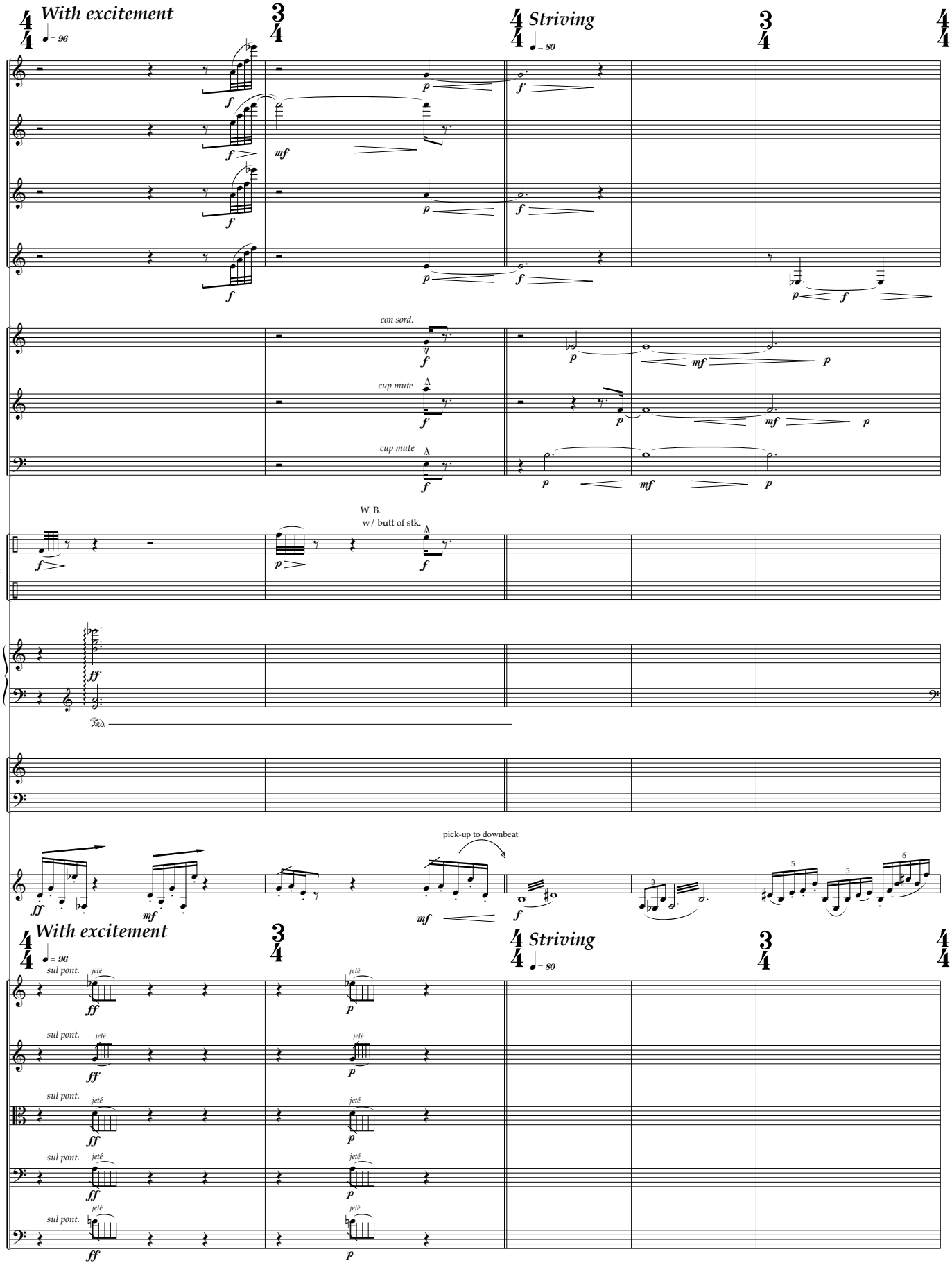
Rev. 10/07

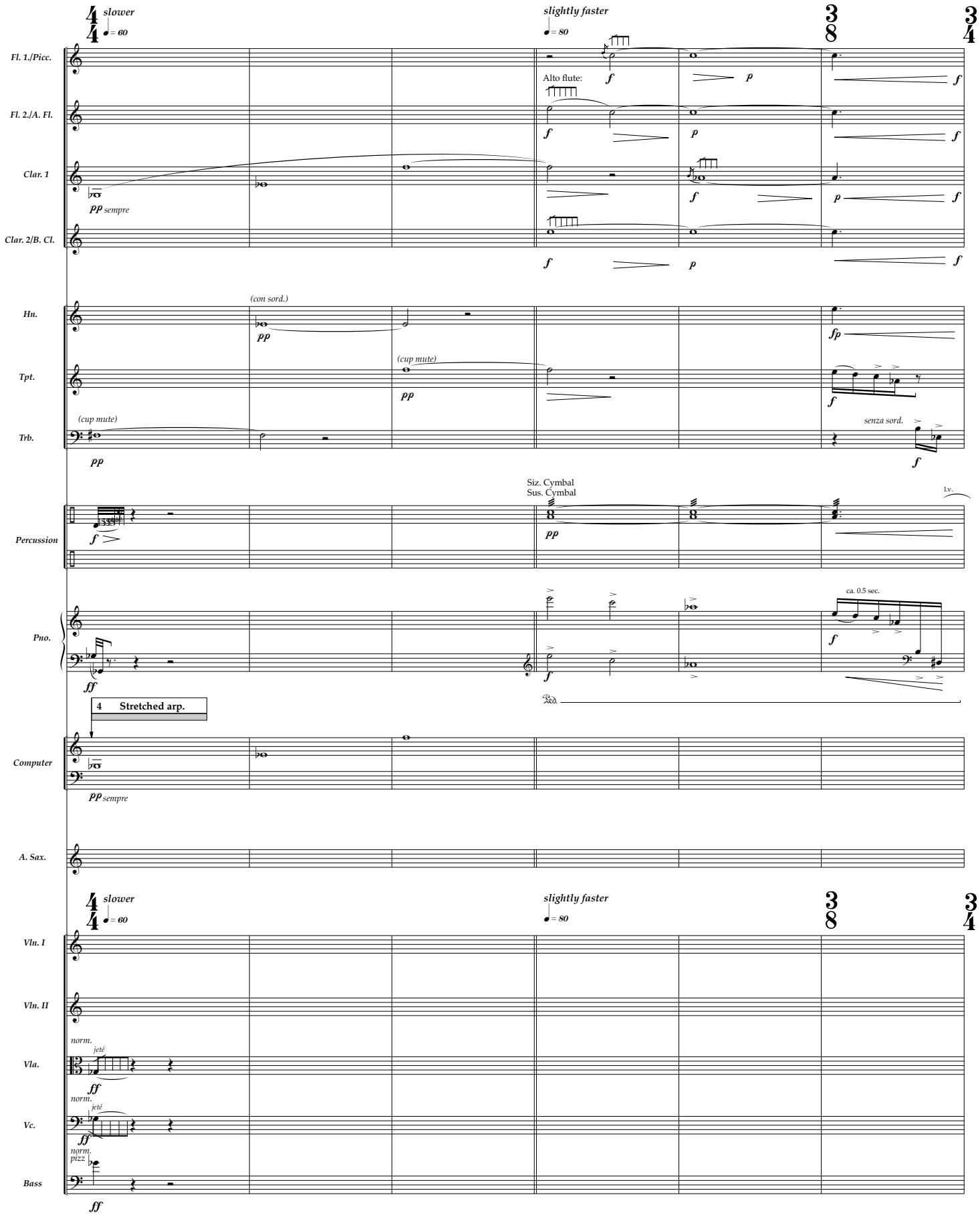

Compellingly
CUE
CUE
CUE
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Glock: cymbals and bongos with light sticks: rebounding stroke
toms/b. drum:
2 Cadenza 5 mix
distantly
ca. 24 seconds
ca. 20 seconds
ca. 4 seconds
Compellingly
Vln. I
Vln. II
Vla.
Vc.
Bass

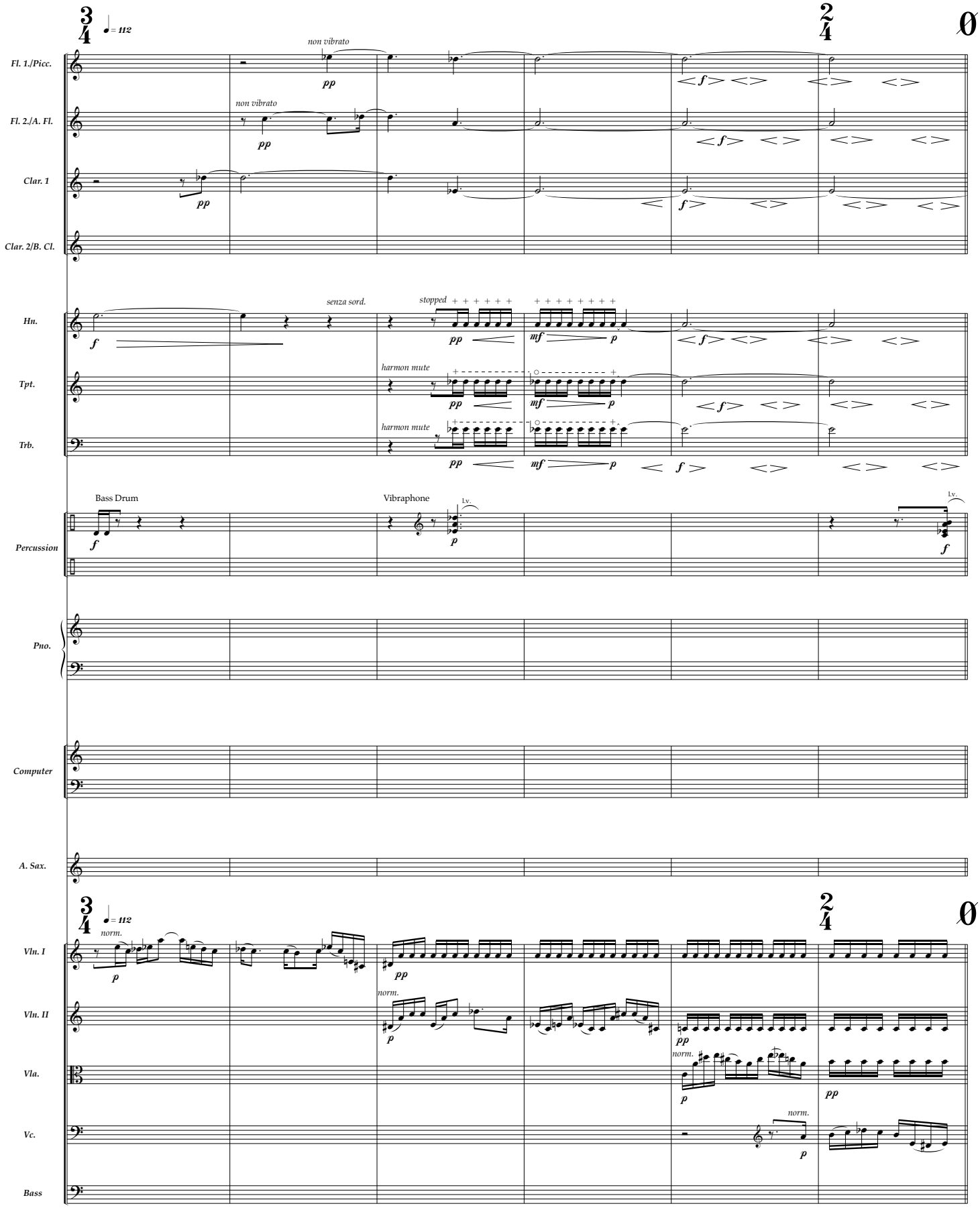
4

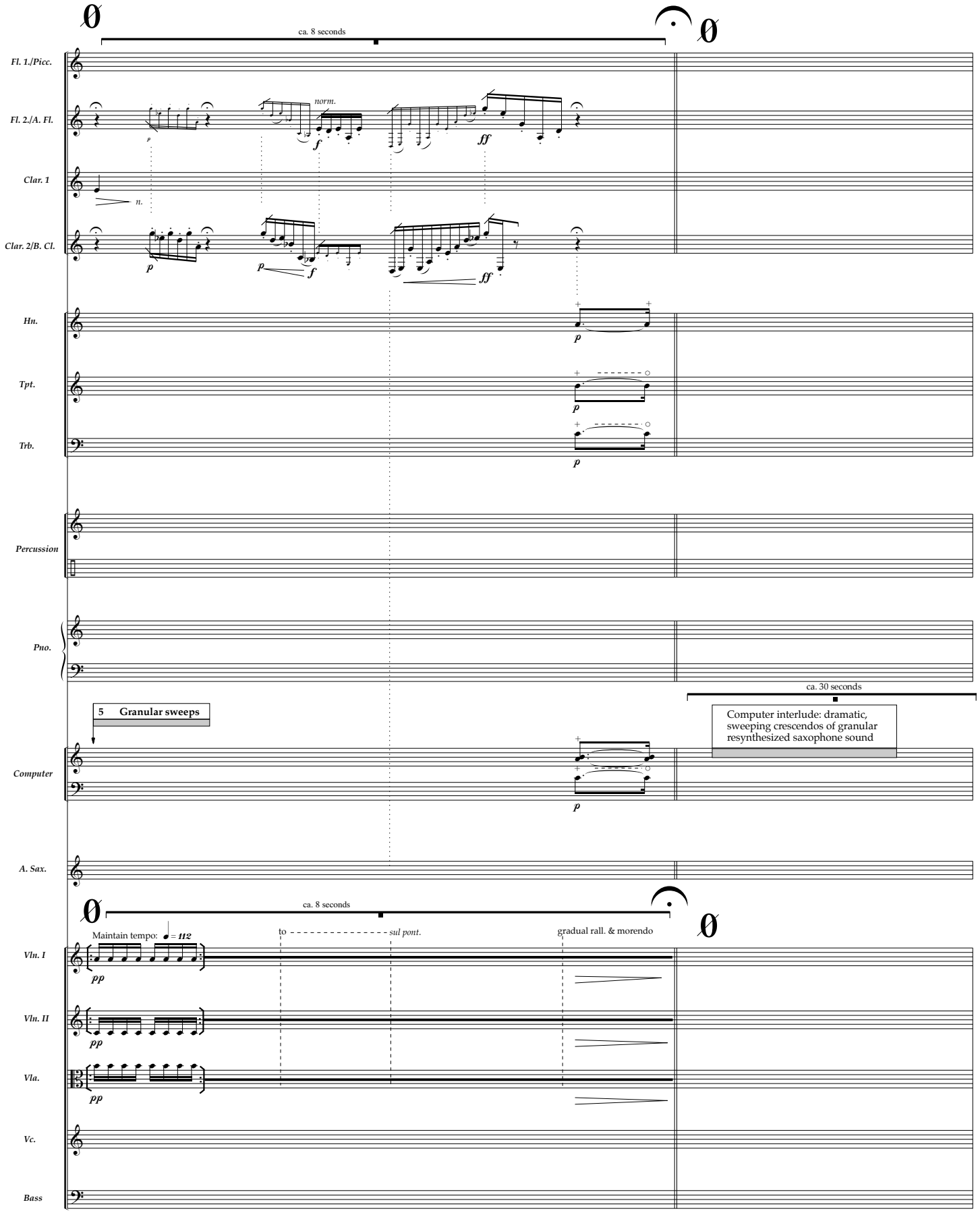

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
CUE
CUE
CUE
3/4
3/4
ca. 6 seconds
tam tam:
soft yarn
l.v.
drum sticks
ca. 6 seconds
(distant whispers)
(distant echo)
ca. 6 seconds
ca. 8 seconds
ca. 1.5 sec.
sul pont.
sul pont.
sul pont.
10
11
12

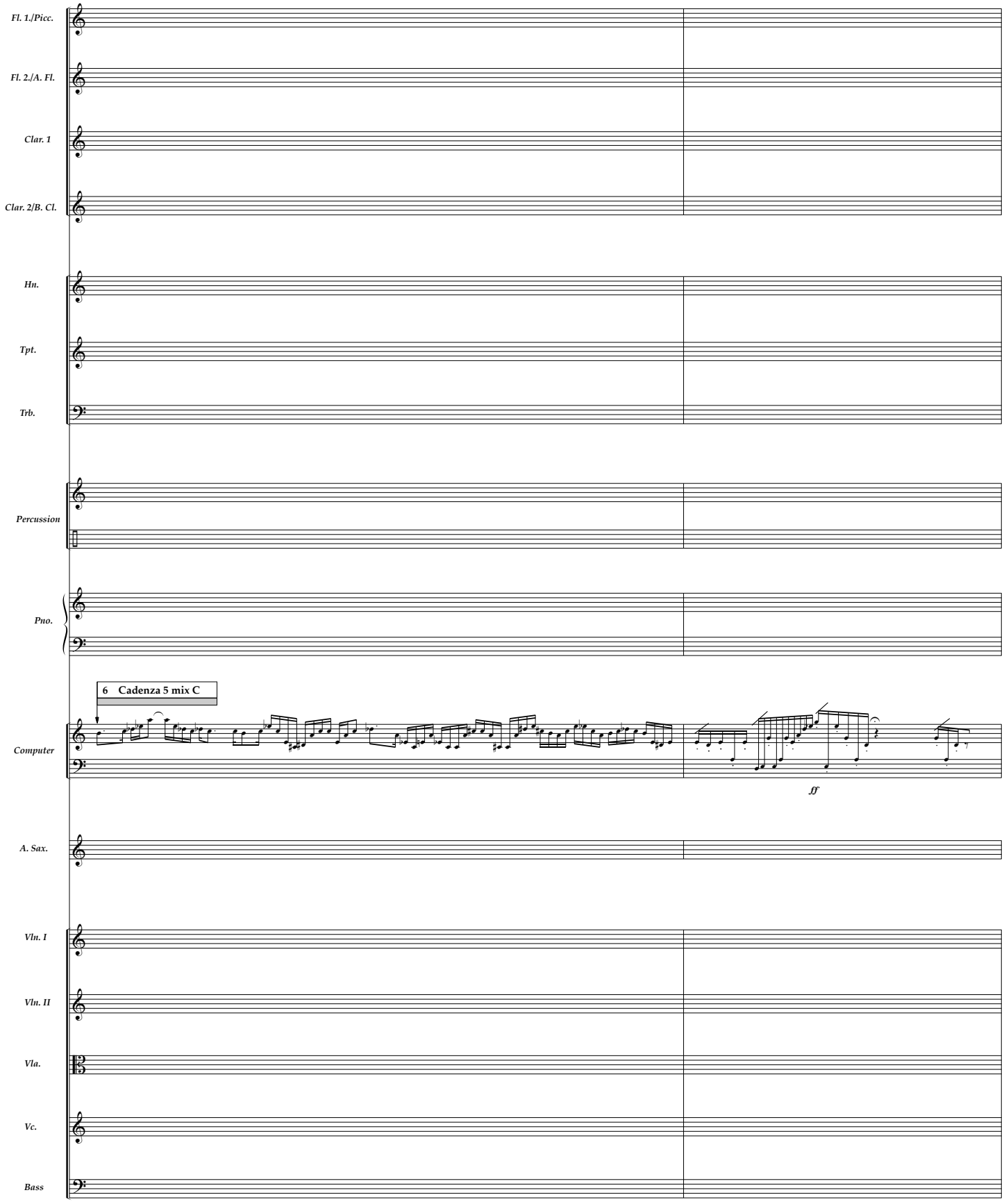

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Glock:
metal beaters
l.v.
sim.
drum sticks
Pno.
8va
Ped.
3 Cadenza 5 mix B
Computer
A. Sax.
cresc. poco a poco
Vln. I
Vln. II
Vla.
Vc.
Bass
jeté
13
14
15
16
17
18


With excitement
♩ = 96
Striving
♩ = 80
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
con sord.
Tpt.
cup mute
Trb.
cup mute
W. B.
w/ butt of stk.
Percussion
Pno.
Computer
A. Sax.
pick-up to downbeat
With excitement
♩ = 96
Striving
♩ = 80
Vln. I
Vln. II
Vla.
Vc.
Bass
sul pont.
jeté
19
20
21
22
23


slower
♩ = 60
slightly faster
♩ = 80
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Alto flute:
pp sempre
Hn.
Tpt.
Trb.
(con sord.)
(cup mute)
senza sord.
Siz. Cymbal
Sus. Cymbal
l.v.
Percussion
Pno.
ca. 0.5 sec.
4 Stretched arp.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
norm.
jeté
pizz.
24
25
26
27
28
29


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
non vibrato
senza sord.
stopped
harmon mute
Bass Drum
Vibraphone
norm.
30
31
32
33
34
35


ca. 8 seconds
Fl. 1./Picc.
Fl. 2./A. Fl.
norm.
Clar. 1
n.
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
ca. 30 seconds
5 Granular sweeps
Computer interlude: dramatic, sweeping crescendos of granular resynthesized saxophone sound
Computer
A. Sax.
ca. 8 seconds
Maintain tempo:
= 112
to
sul pont.
gradual rall. & morendo
Vln. I
Vln. II
Vla.
Vc.
Bass
36
37


Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
6 Cadenza 5 mix C
Computer
ff
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
38
39

With physicality
and metrical sense

♩ = 120

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hn.

Tpt.

Trb.

Percussion

Pno.

7 Sustained backdrop

Computer

gliss

ff

A. Sax.

f

f

With physicality
and metrical sense

♩ = 120

Vln. I

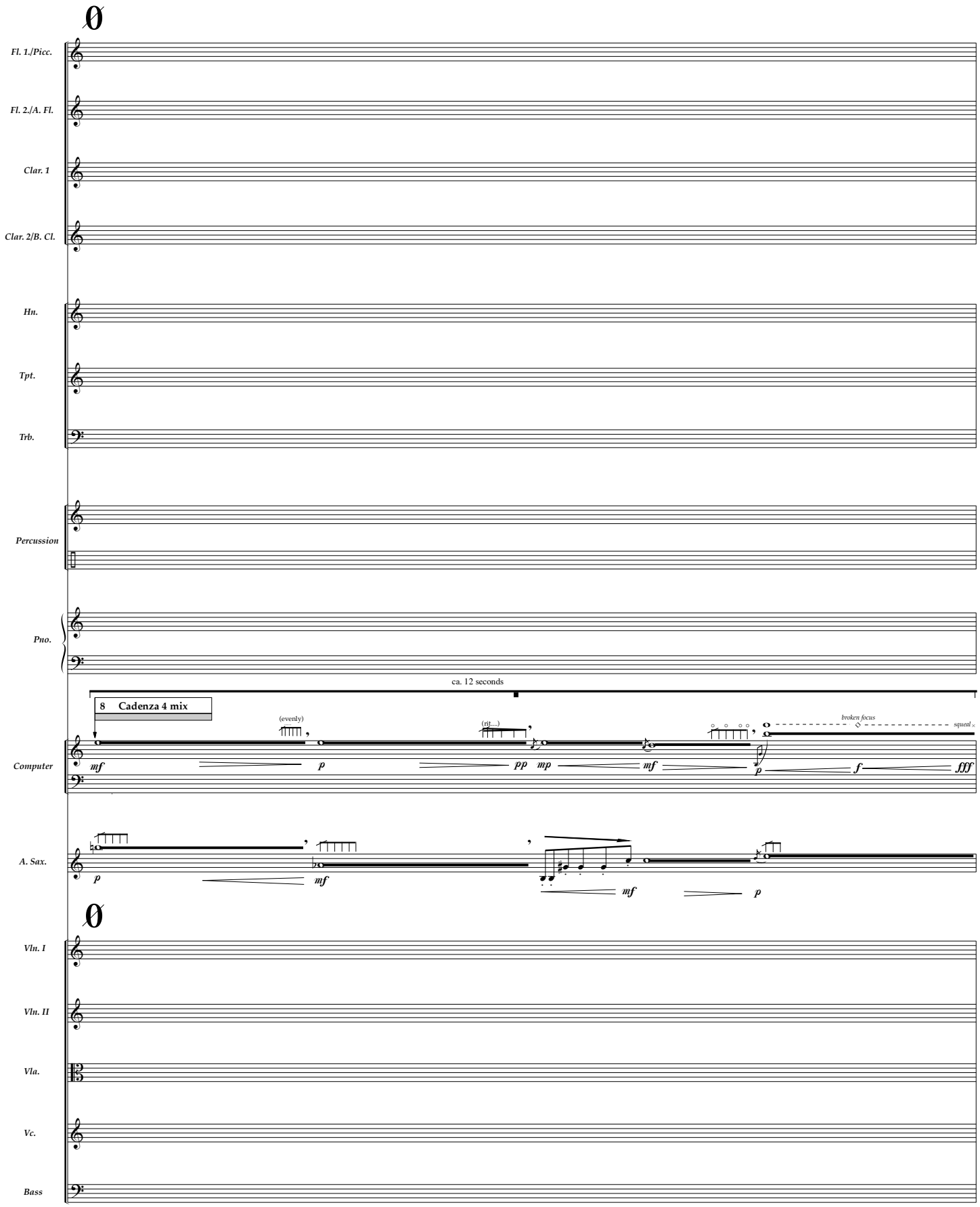
Vln. II

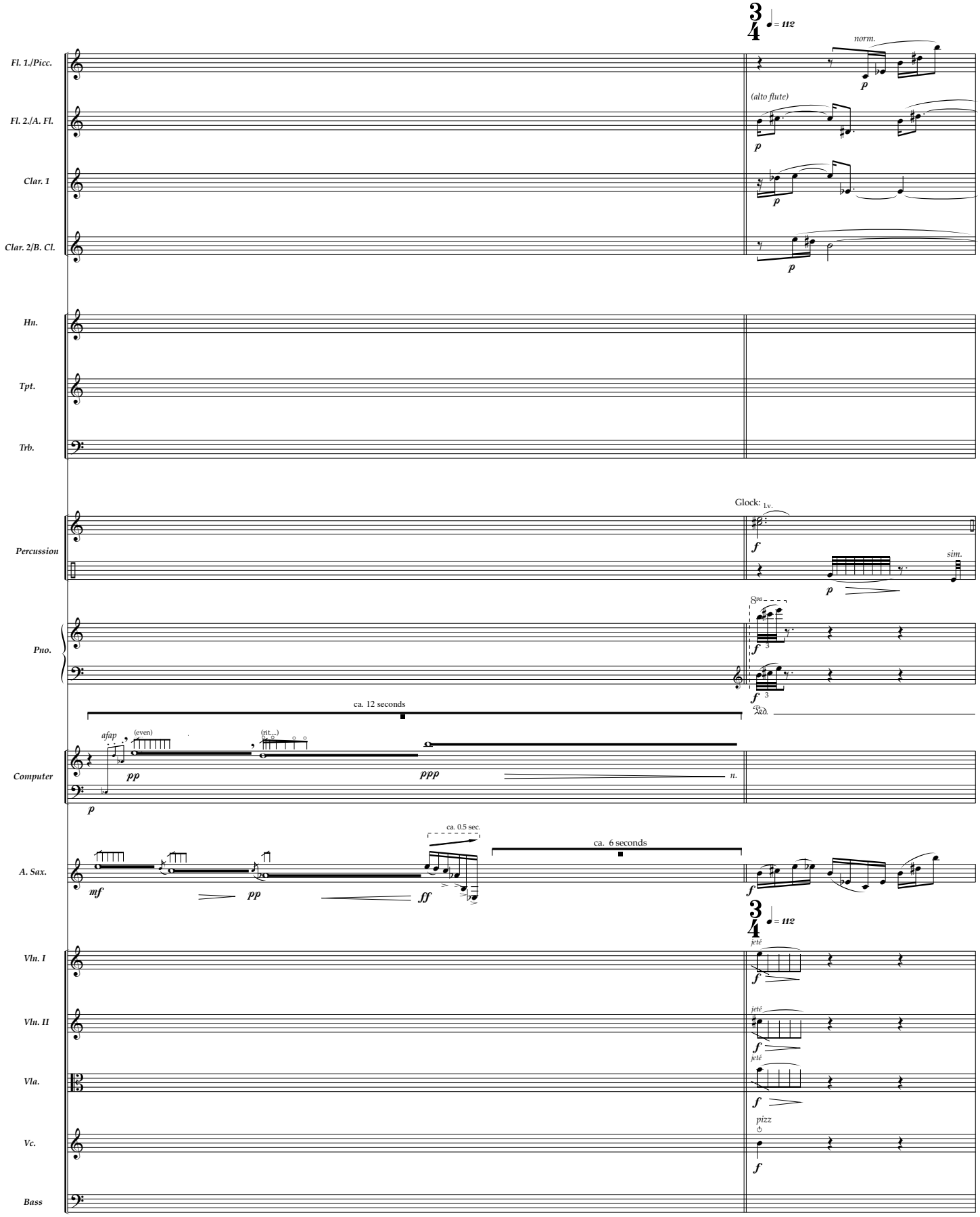
Vla.

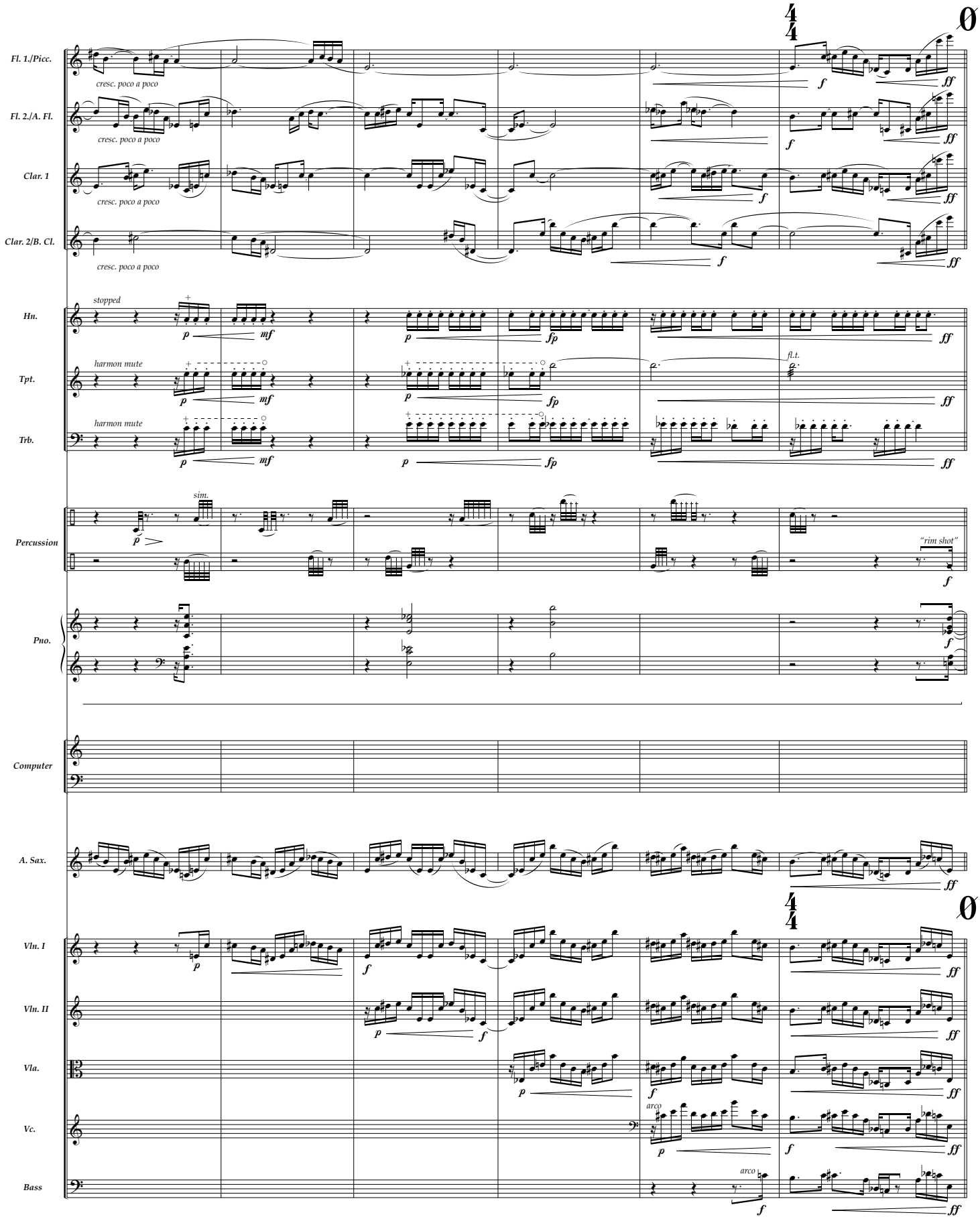
Vc.

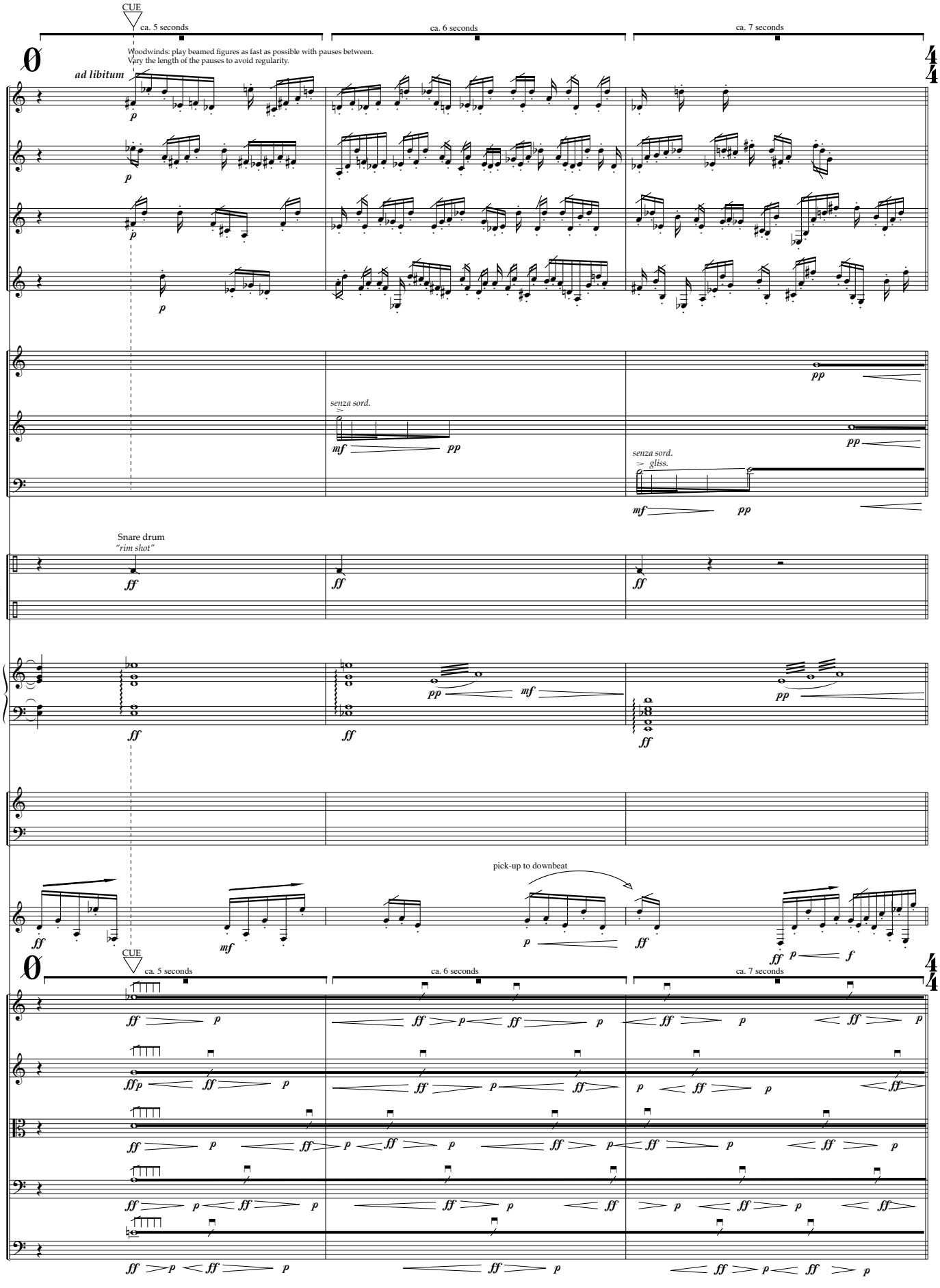
Bass

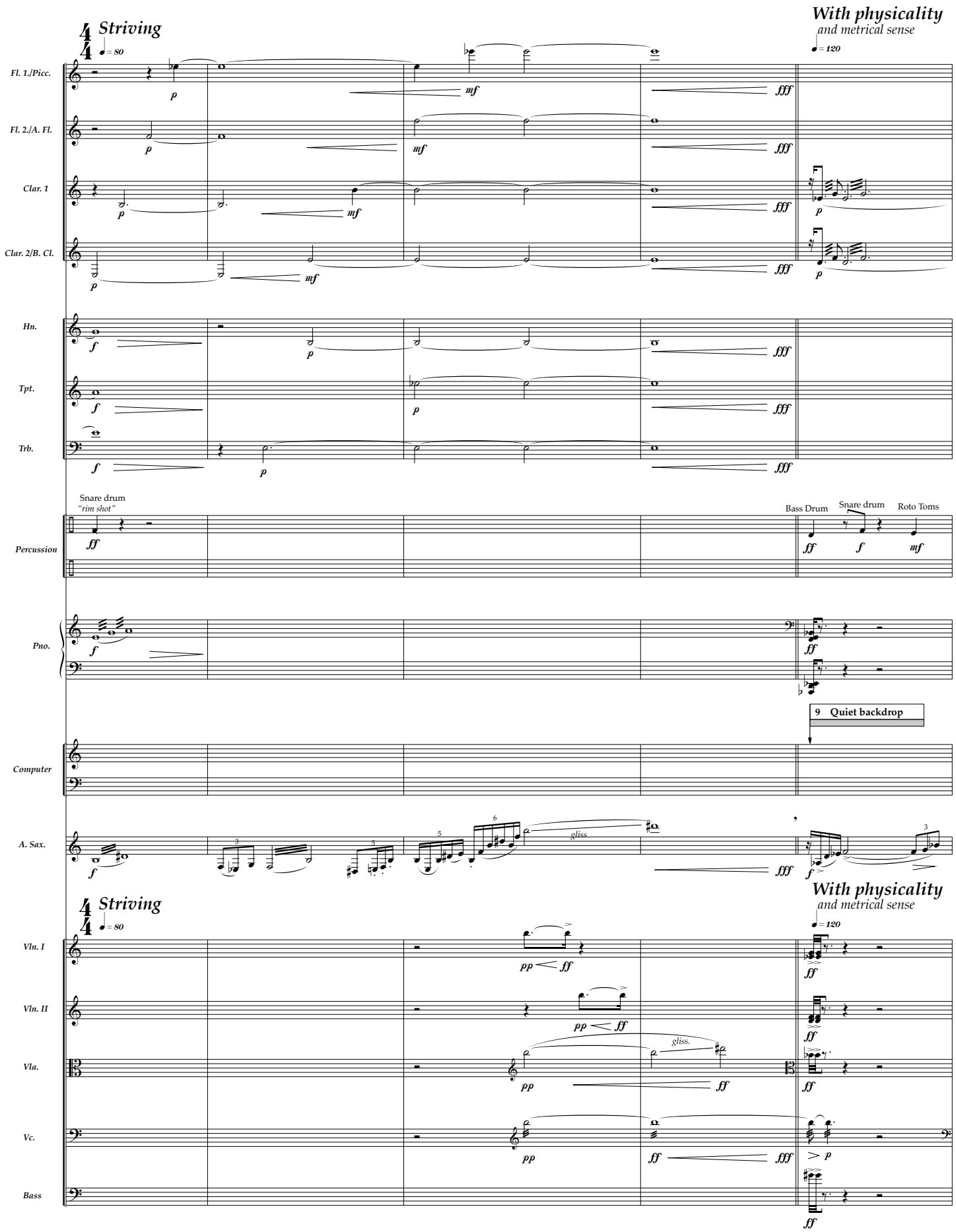
40 41 42 43

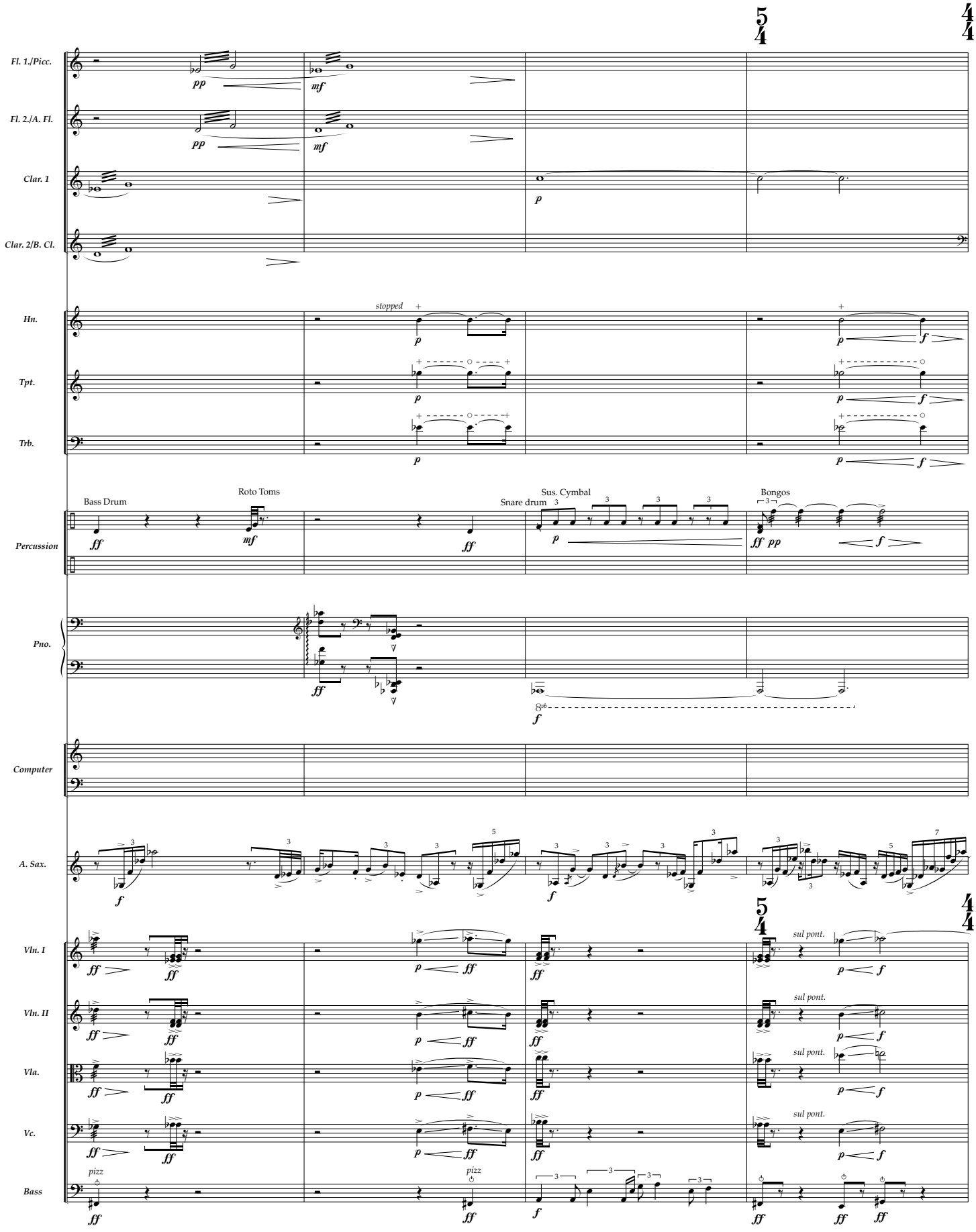

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
ca. 12 seconds
8 Cadenza 4 mix
(evenly)
(rit...)
broken focus
squeal
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass

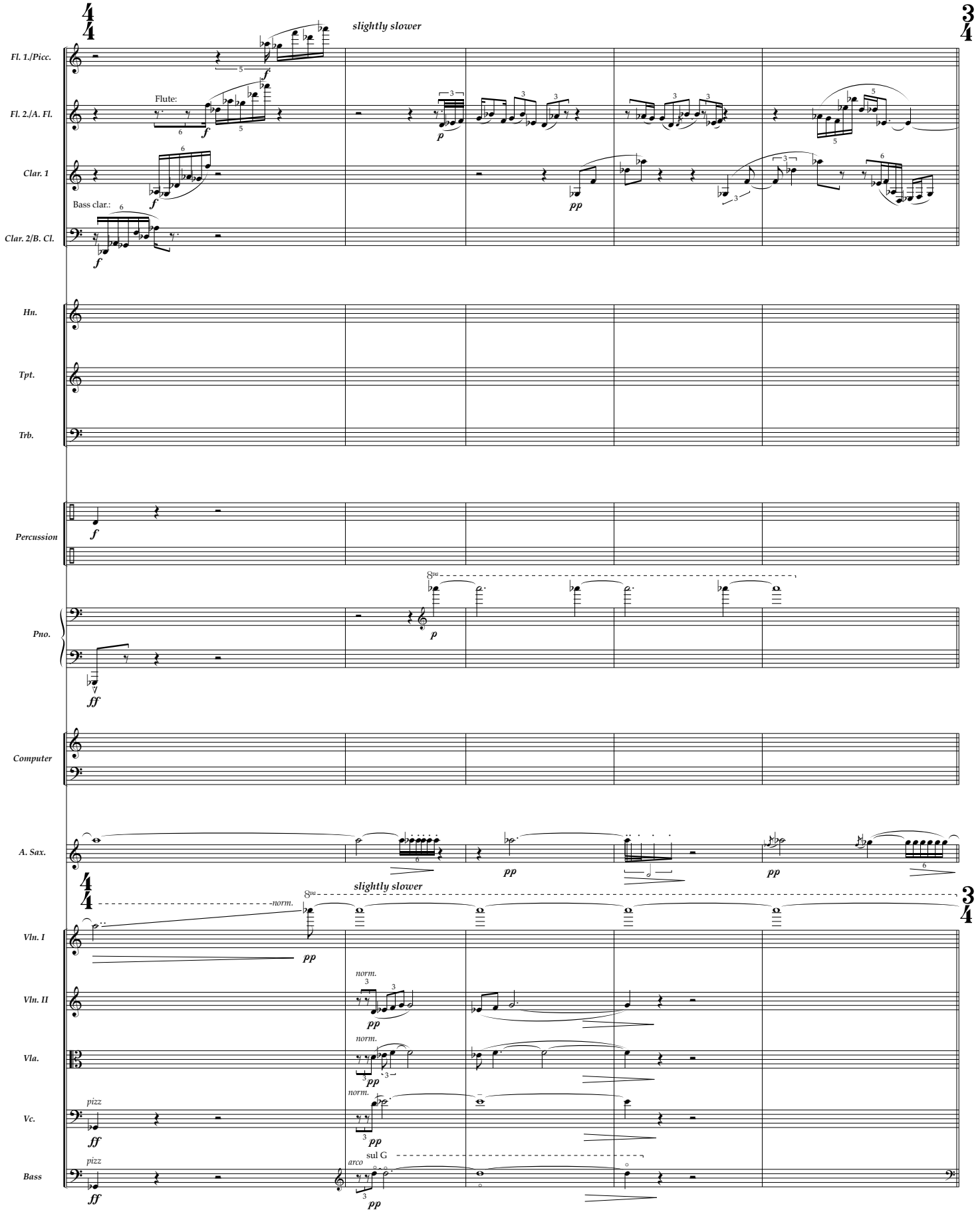

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
norm.
(alto flute)
Glock: l.v.
sim.
8va
ca. 12 seconds
afap
(even)
(rit...)
ca. 0.5 sec.
ca. 6 seconds
jeté
pizz
45
46

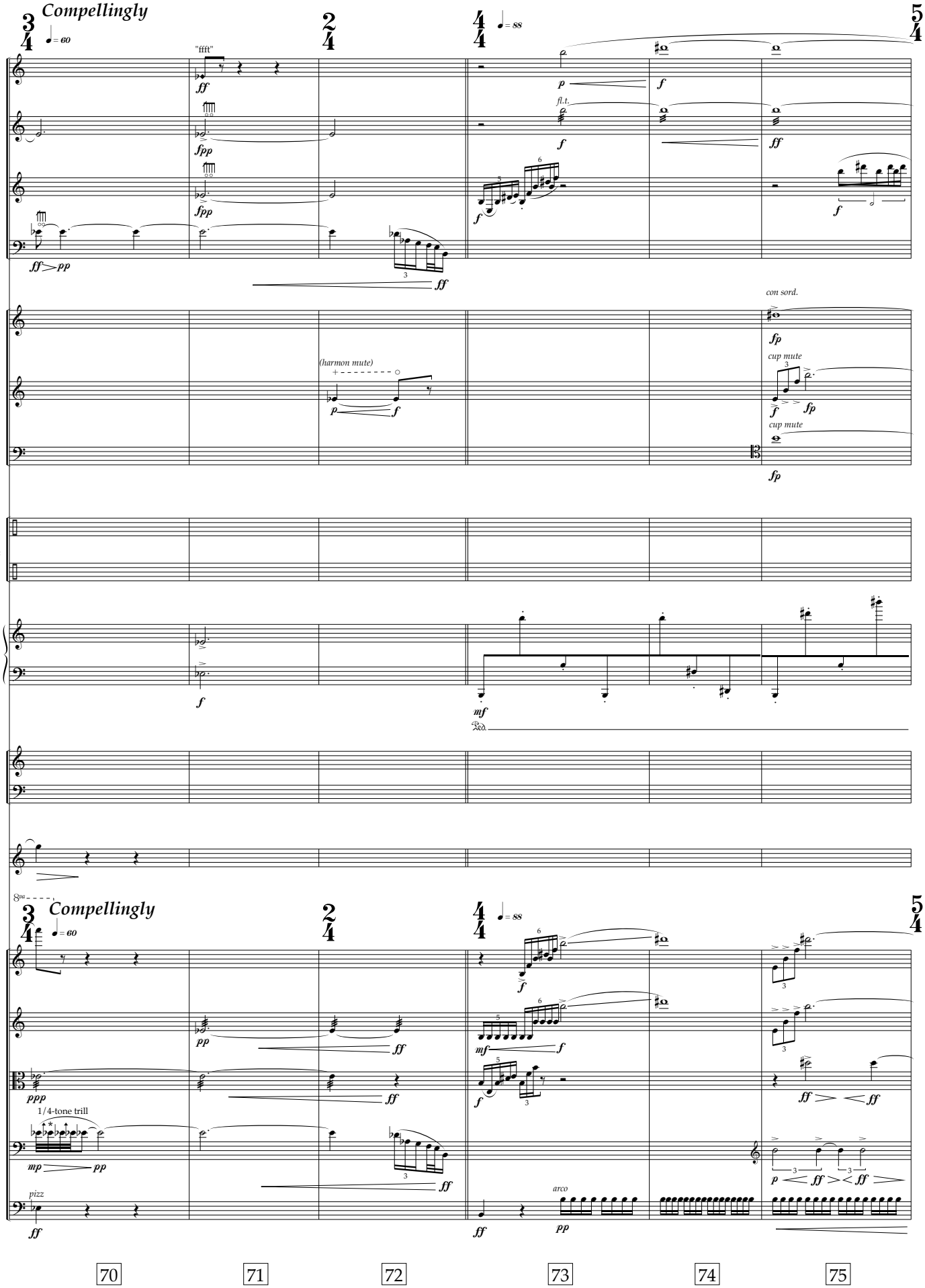

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
cresc. poco a poco
stopped
harmon mute
sim.
fl.t.
"rim shot"
arco
47
48
49
50
51
52

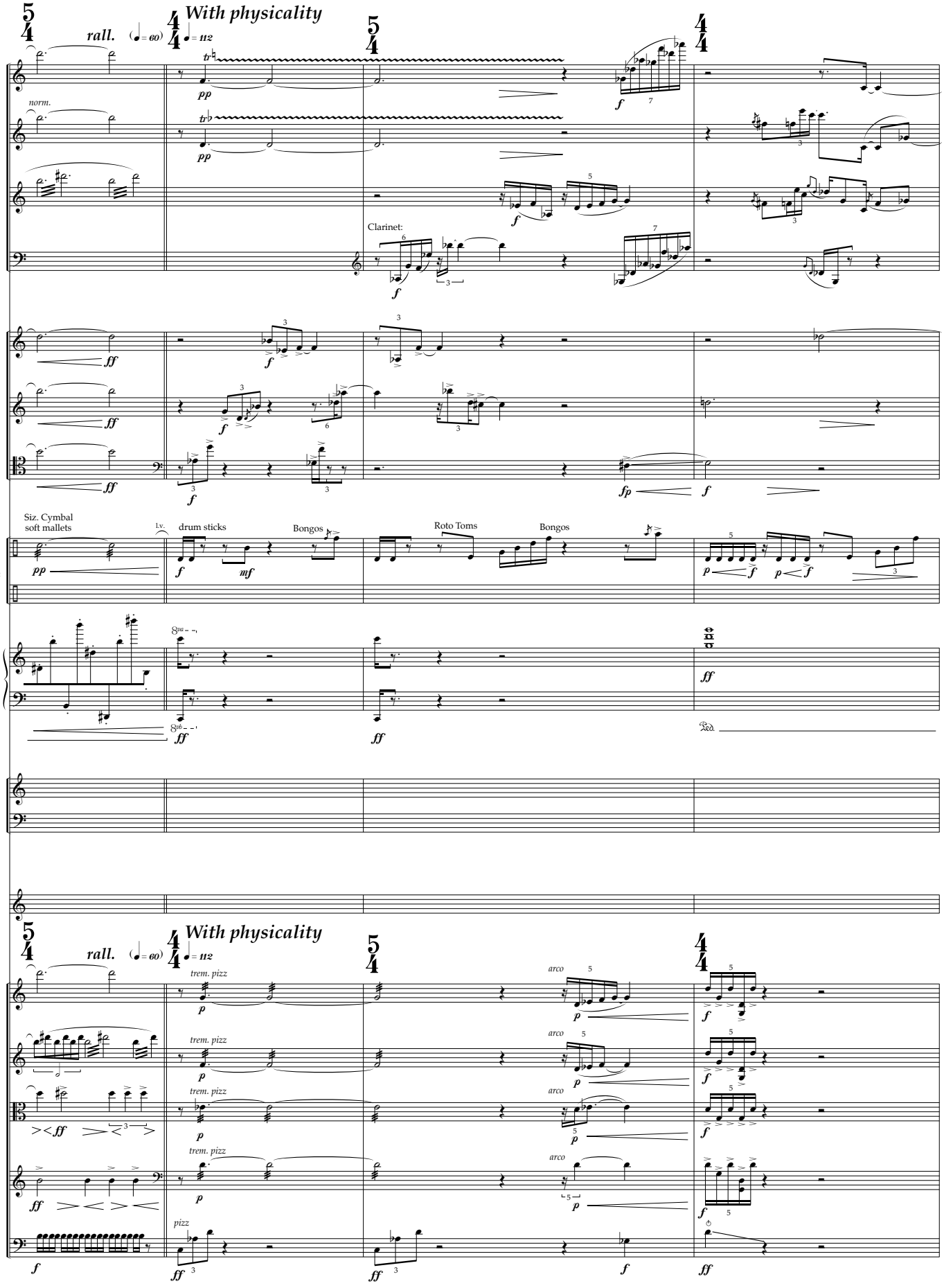

CUE
ca. 5 seconds
ca. 6 seconds
ca. 7 seconds
Woodwinds: play beamed figures as fast as possible with pauses between.
Vary the length of the pauses to avoid regularity.
ad libitum
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
senza sord.
gliss.
Snare drum
"rim shot"
Percussion
Pno.
Computer
A. Sax.
pick-up to downbeat
Vln. I
Vln. II
Vla.
Vc.
Bass
53
54
55

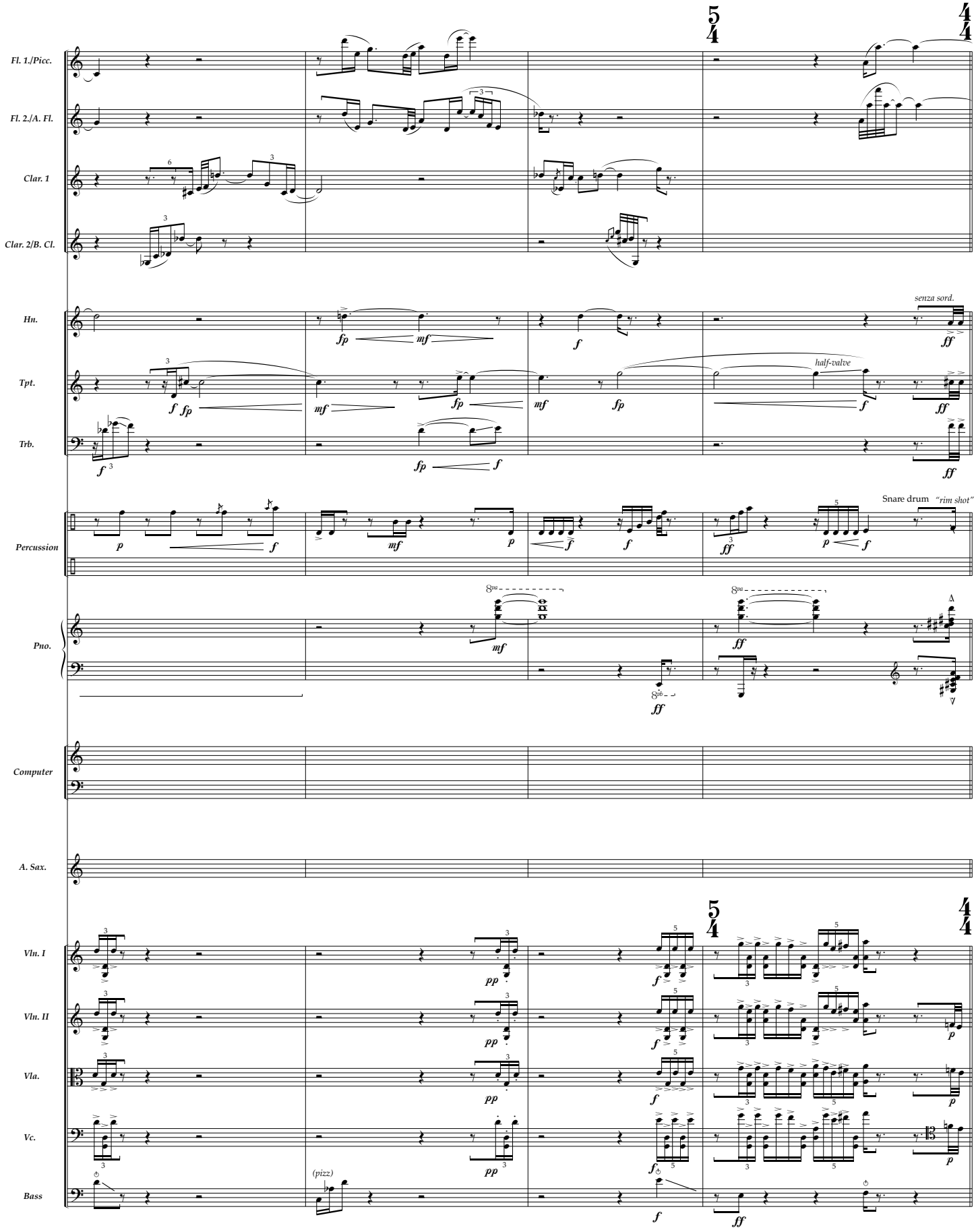

Striving
♩ = 80
With physicality
and metrical sense
♩ = 120
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Snare drum
"rim shot"
Bass Drum
Snare drum
Roto Toms
Percussion
Pno.
9 Quiet backdrop
Computer
A. Sax.
gliss
Striving
♩ = 80
With physicality
and metrical sense
♩ = 120
Vln. I
Vln. II
Vla.
Vc.
Bass
gliss.
56
57
58
59
60


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
Bass Drum
Roto Toms
Snare drum
Sus. Cymbal
Bongos
stopped
sul pont.
pizz
61
62
63
64


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
slightly slower
Flute:
Bass clar.:
norm.
pizz
arco
sul G
65
66
67
68
69


Compellingly
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
"ffft"
fl.t.
con sord.
cup mute
(harmon mute)
1/4-tone trill
pizz
arco
70
71
72
73
74
75


rall.
With physicality
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Clarinet:
Hn.
Tpt.
Trb.
Siz. Cymbal
soft mallets
drum sticks
Bongos
Roto Toms
Bongos
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
trem. pizz
arco
pizz
76
77
78
79


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
senza sord.
half-valve
Snare drum
"rim shot"
(pizz)
80
81
82
83

Culminating

♩ = 180

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Bass clar.:

Hn.

con sord.

Tpt.

Trb.

Percussion

Pno.

8va

10 Cue 20 mix

Computer

A. Sax.

Culminating

♩ = 180

Vln. I

Vln. II

(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)

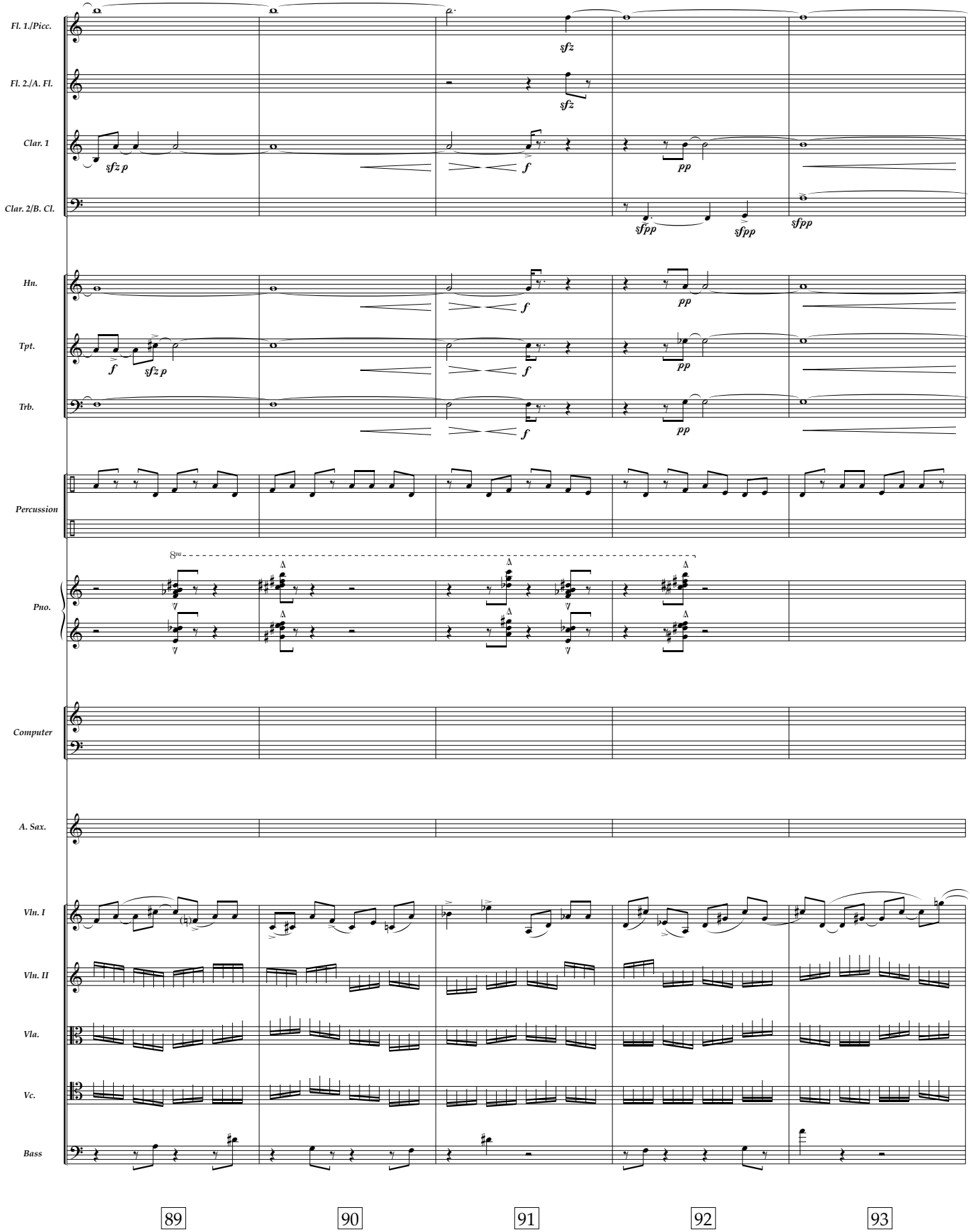
Vla.

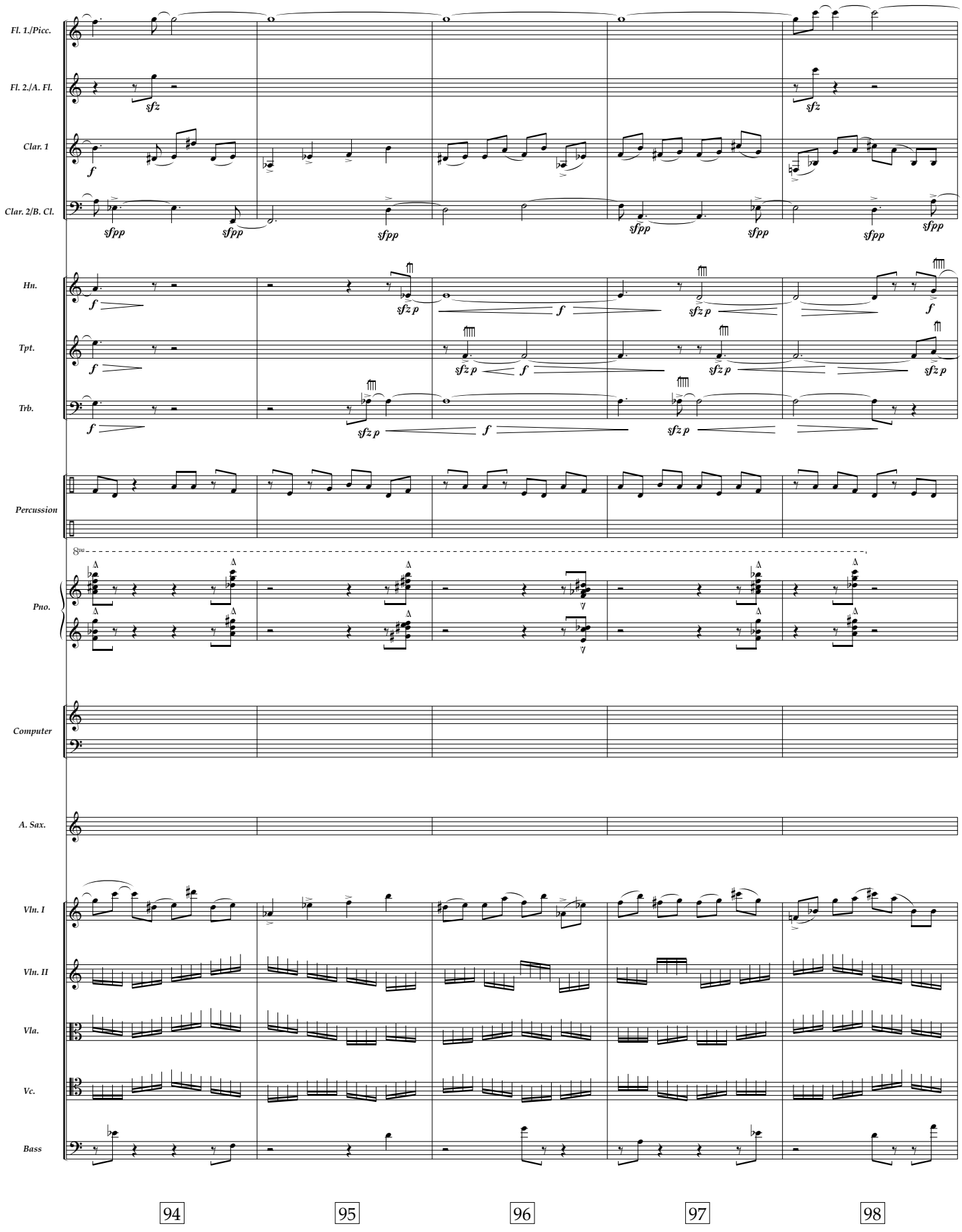
Vc.

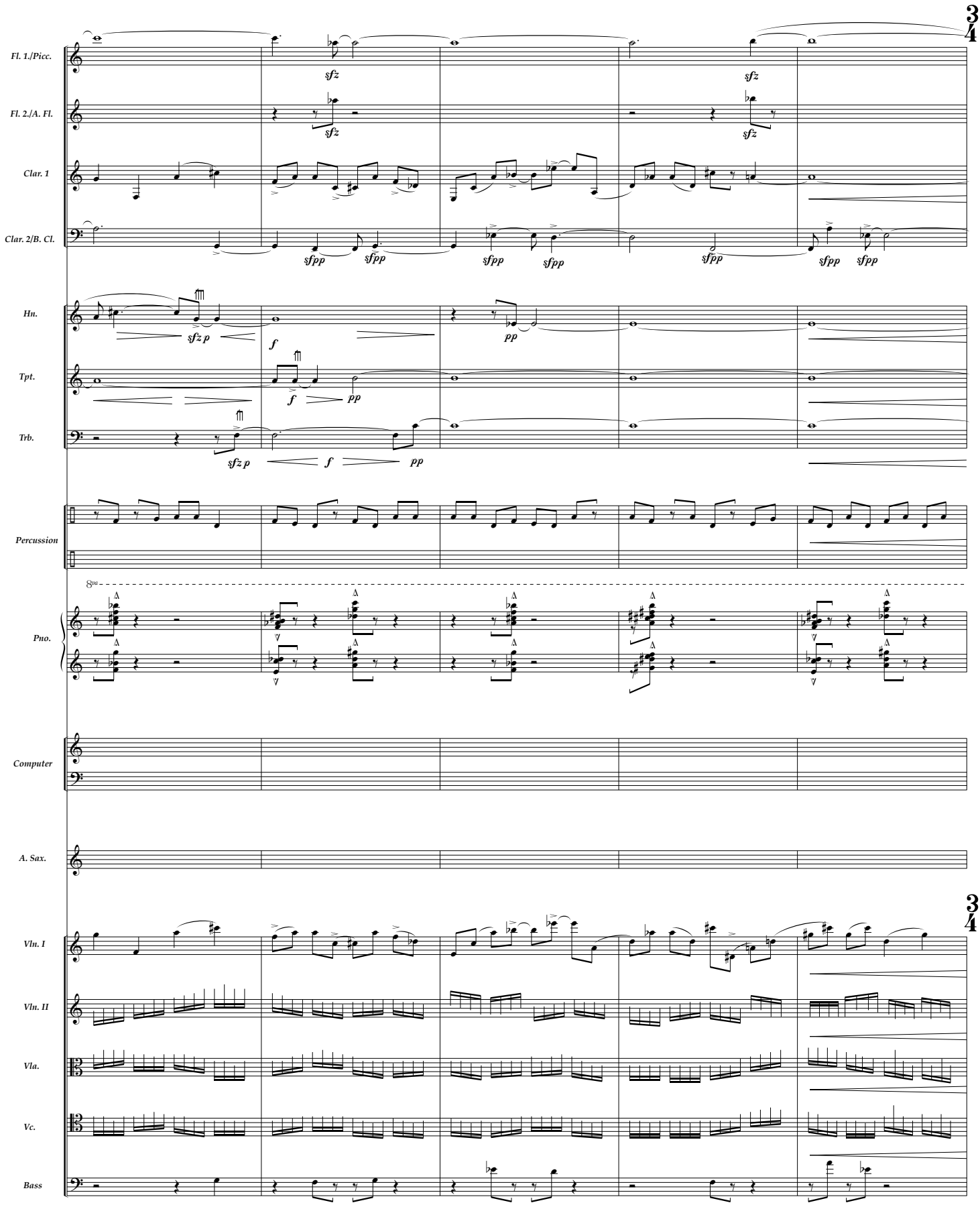
(pizz)

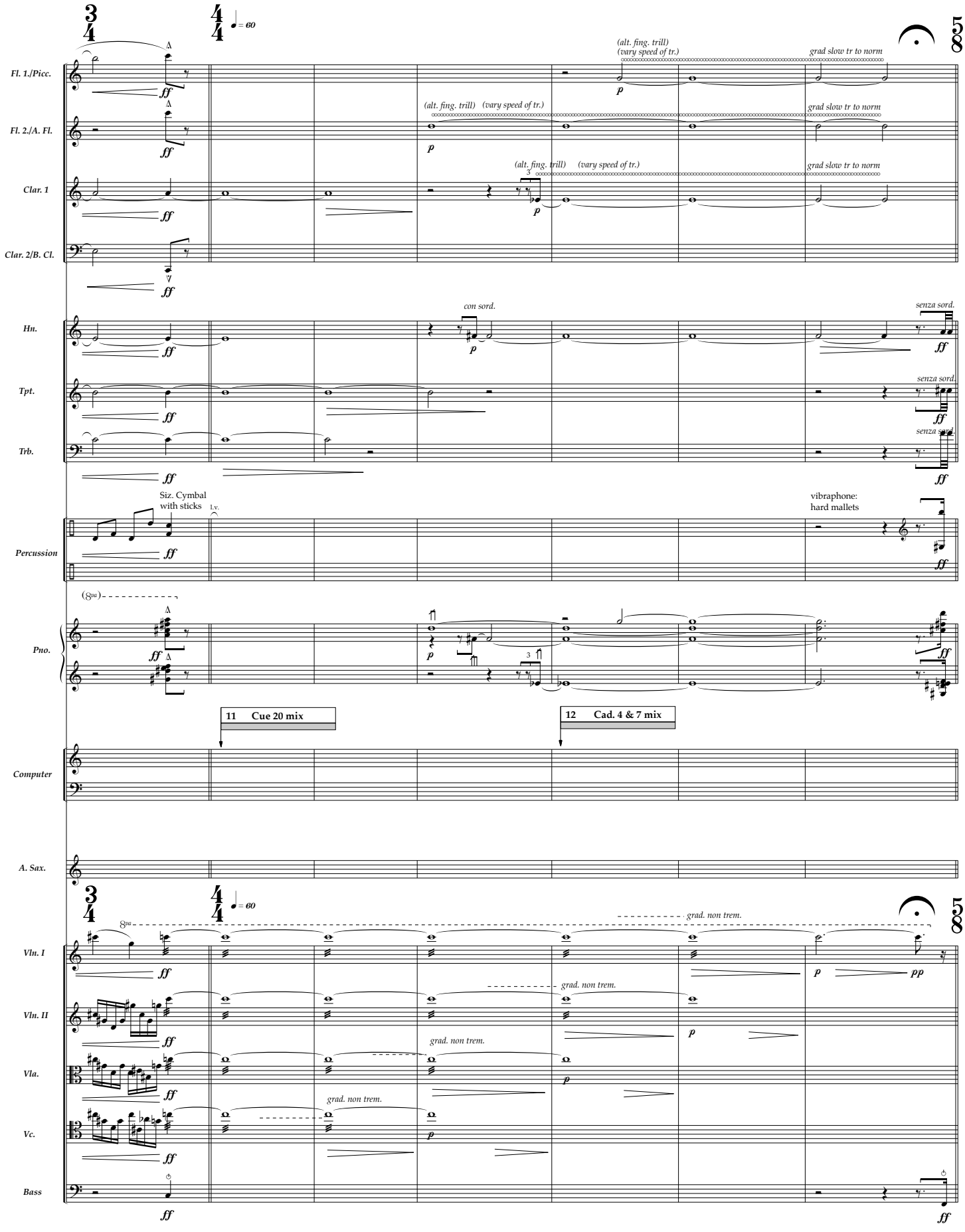
Bass

84 85 86 87 88

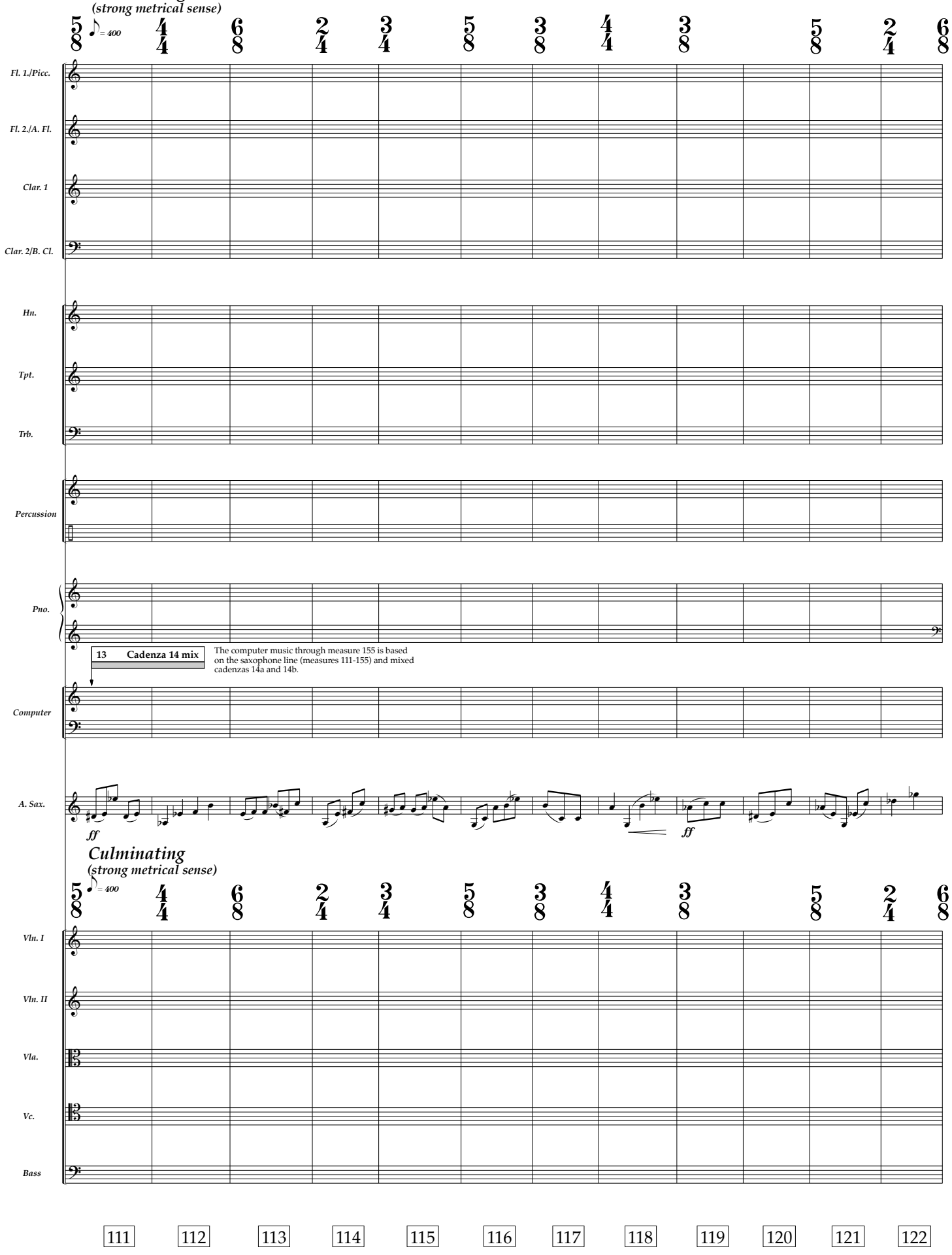

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
sfz
sfz p
f
pp
sfpp
8va
89
90
91
92
93


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
94
95
96
97
98


3/4
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
sfz
sfpp
sfz p
f
pp
99
100
101
102
103

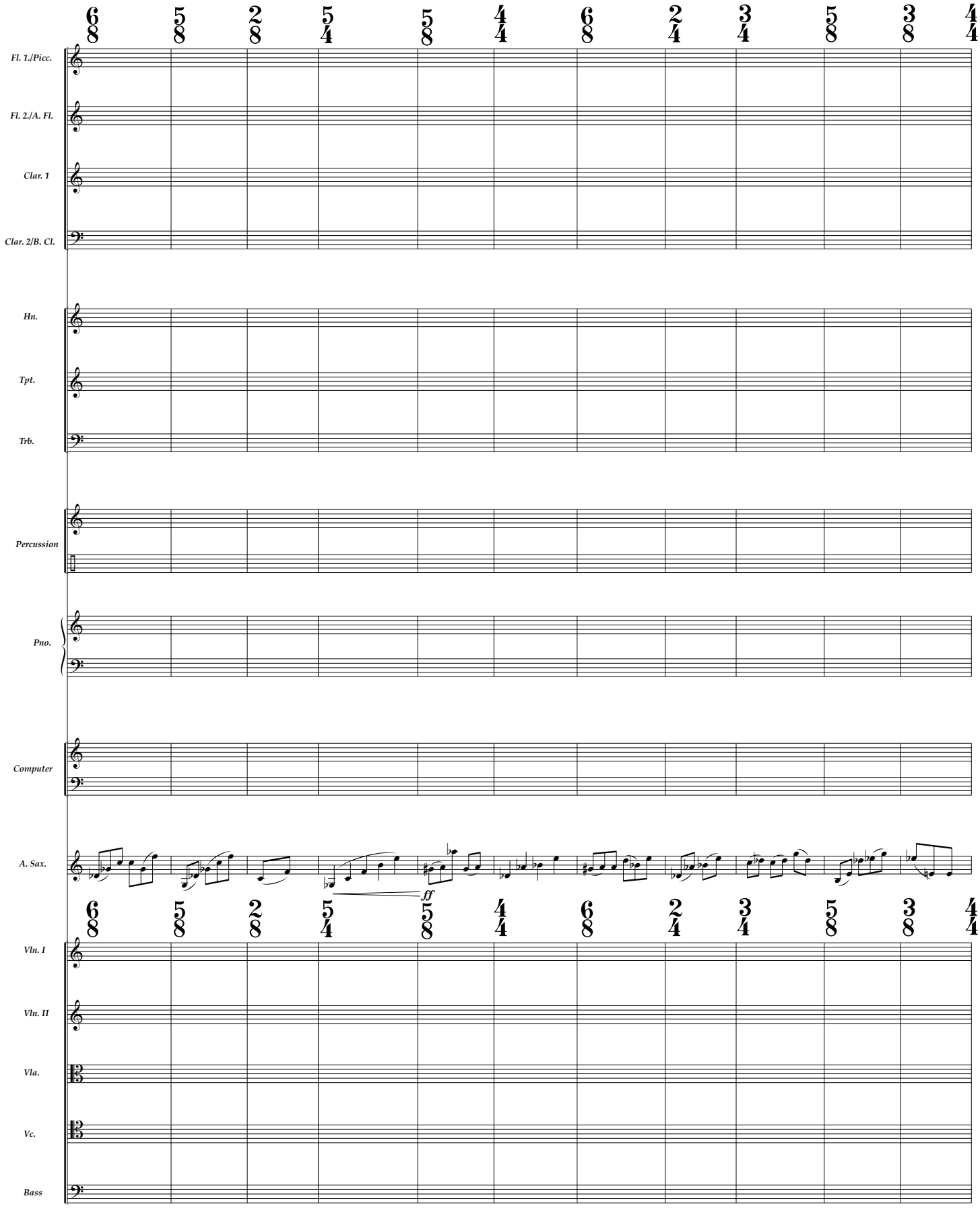

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
(alt. fing. trill)
(vary speed of tr.)
grad slow tr to norm
con sord.
senza sord.
Siz. Cymbal
with sticks
l.v.
vibraphone:
hard mallets
11 Cue 20 mix
12 Cad. 4 & 7 mix
grad. non trem.
104
105
106
107
108
109
110

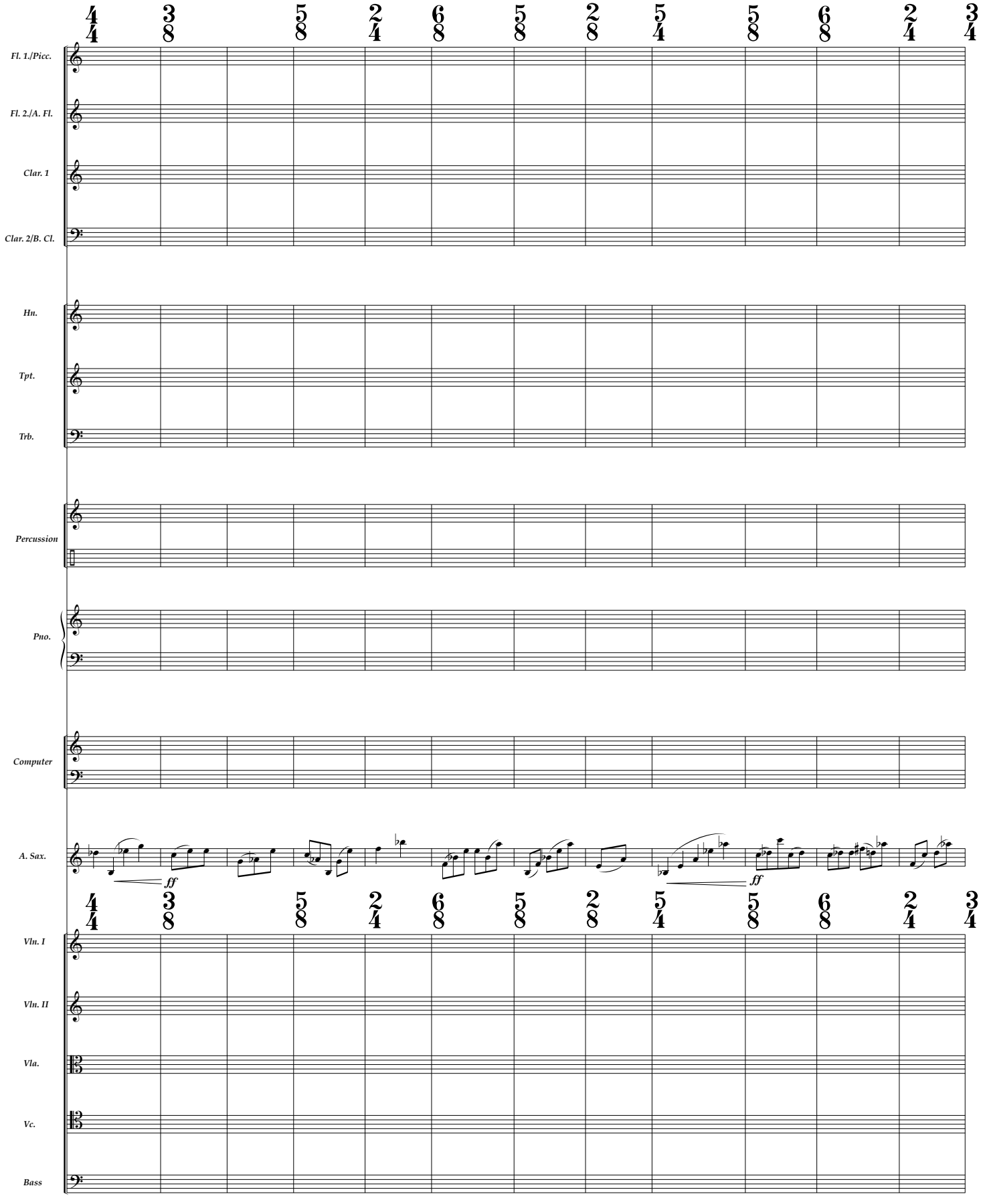
Culminating
(strong metrical sense)

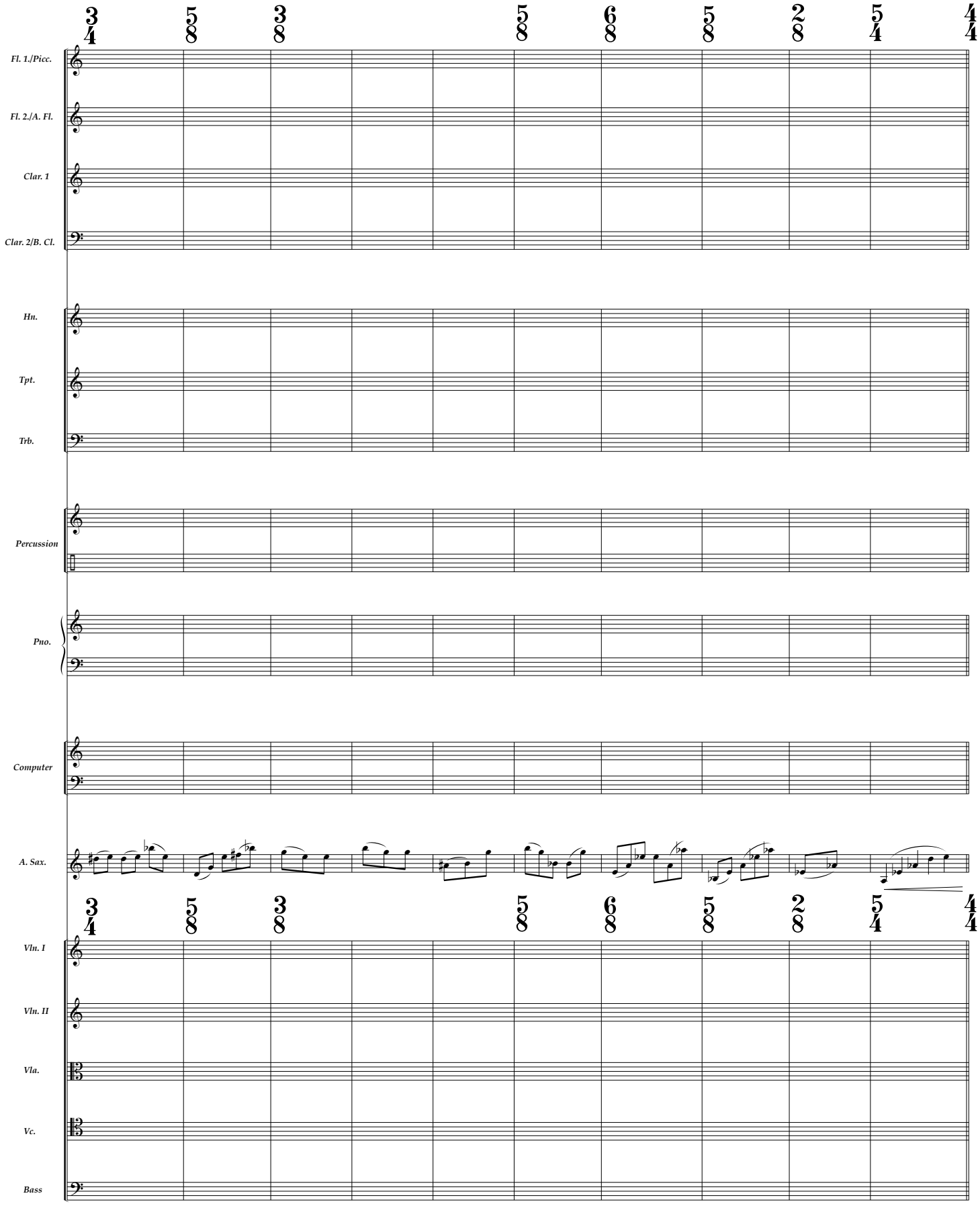


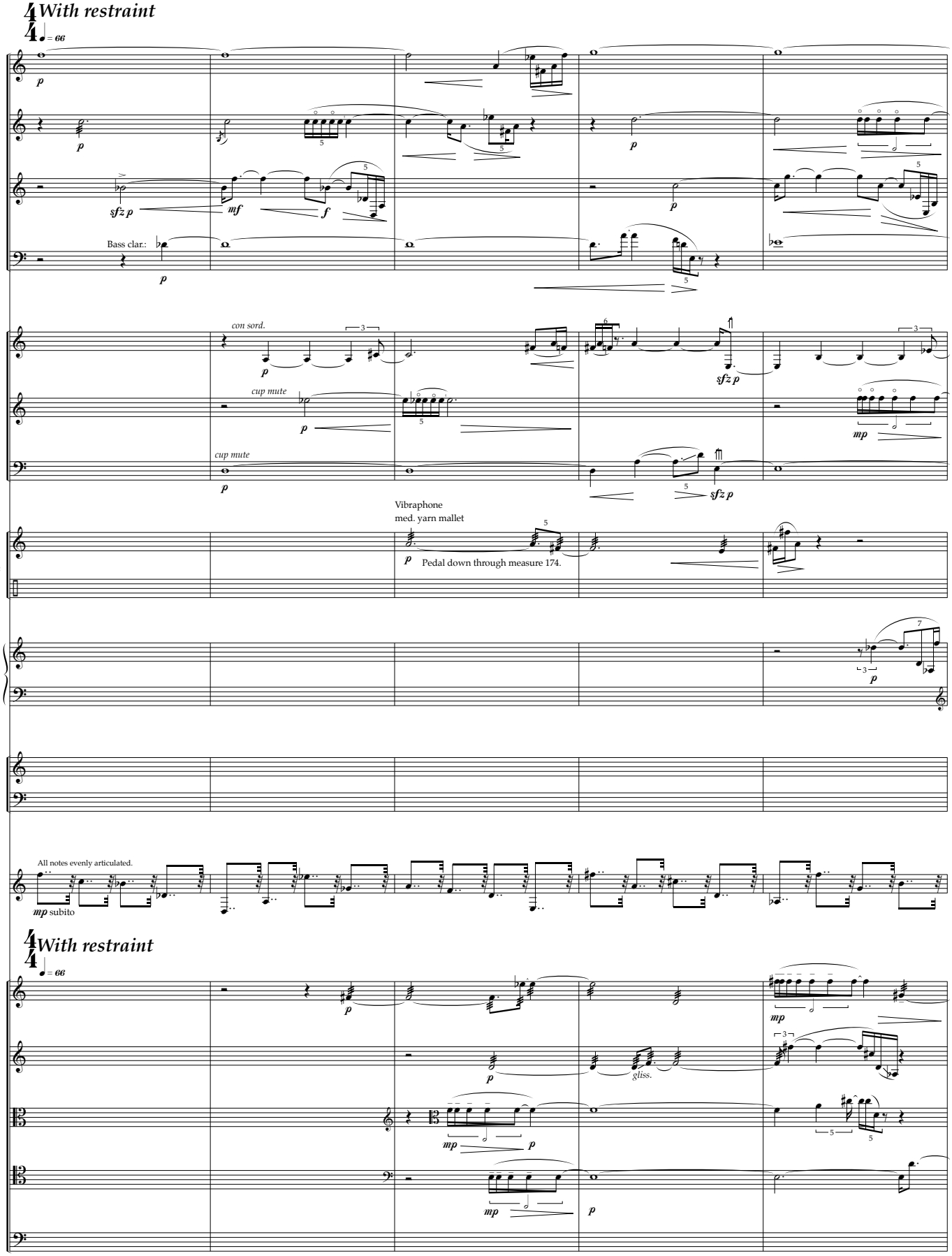
Culminating
(strong metrical sense)

111 112 113 114 115 116 117 118 119 120 121 122

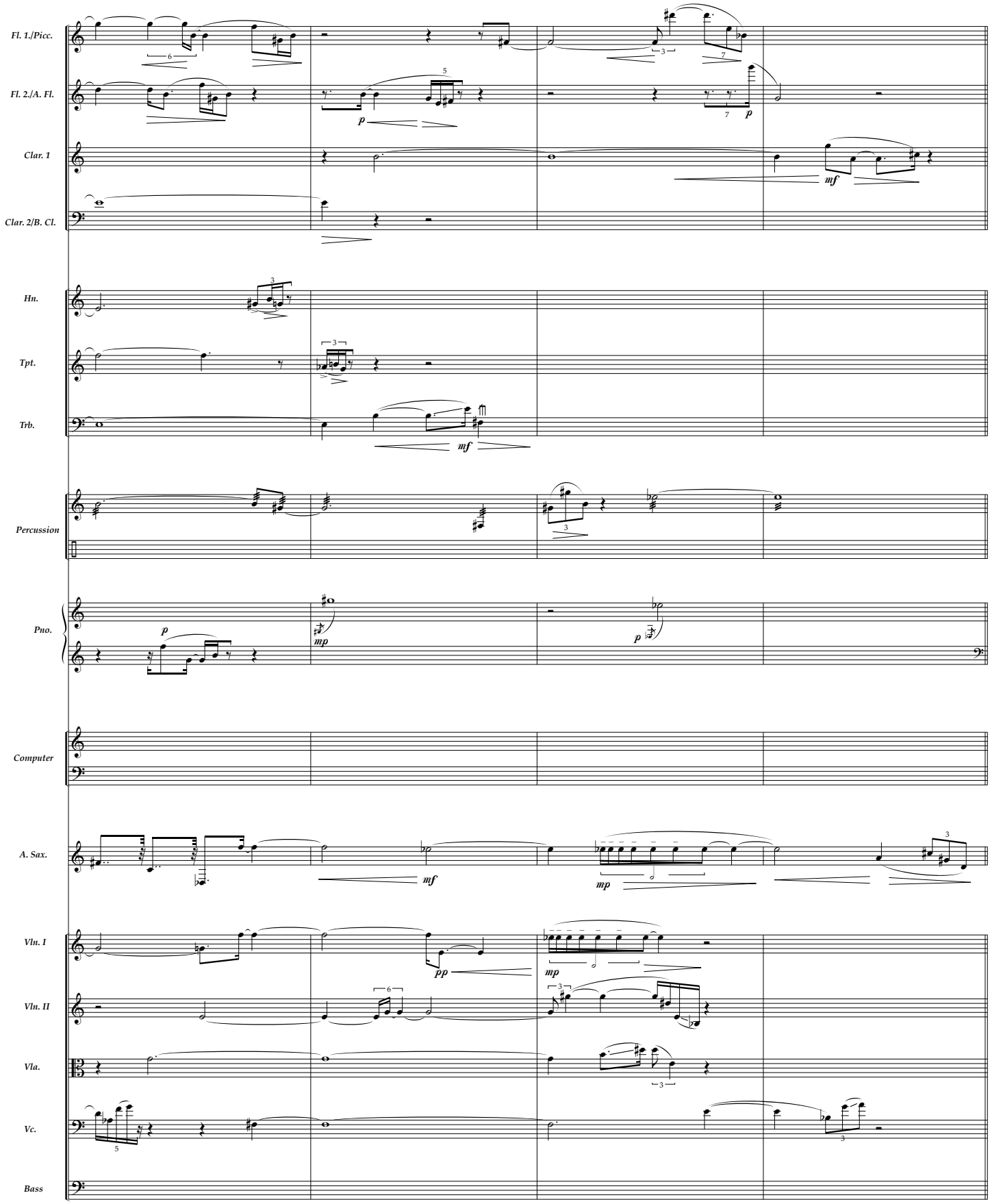

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
ff
Vln. I
Vln. II
Vla.
Vc.
Bass
123
124
125
126
127
128
129
130
131
132
133

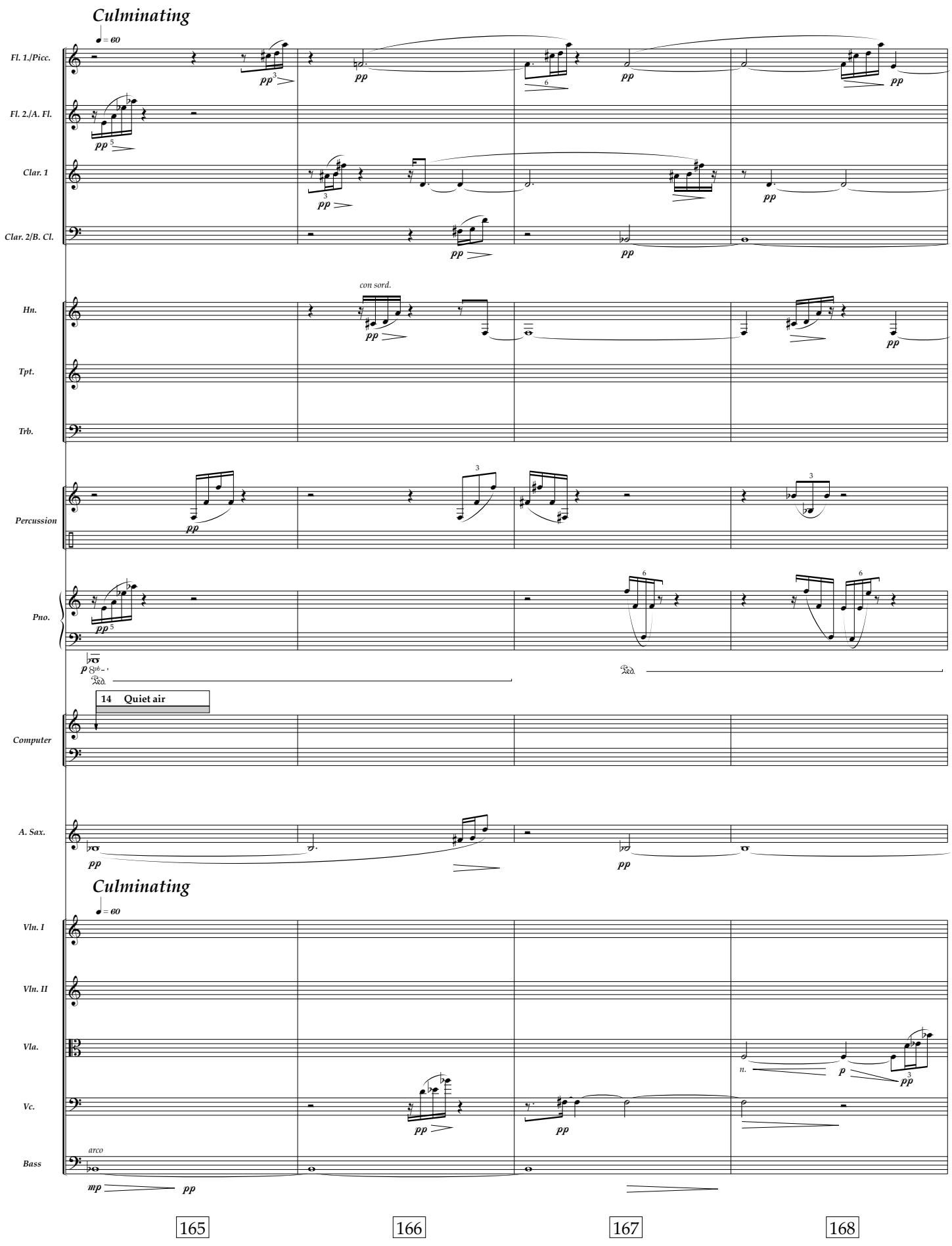

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
ff
ff
Vln. I
Vln. II
Vla.
Vc.
Bass
134
135
136
137
138
139
140
141
142
143
144
145

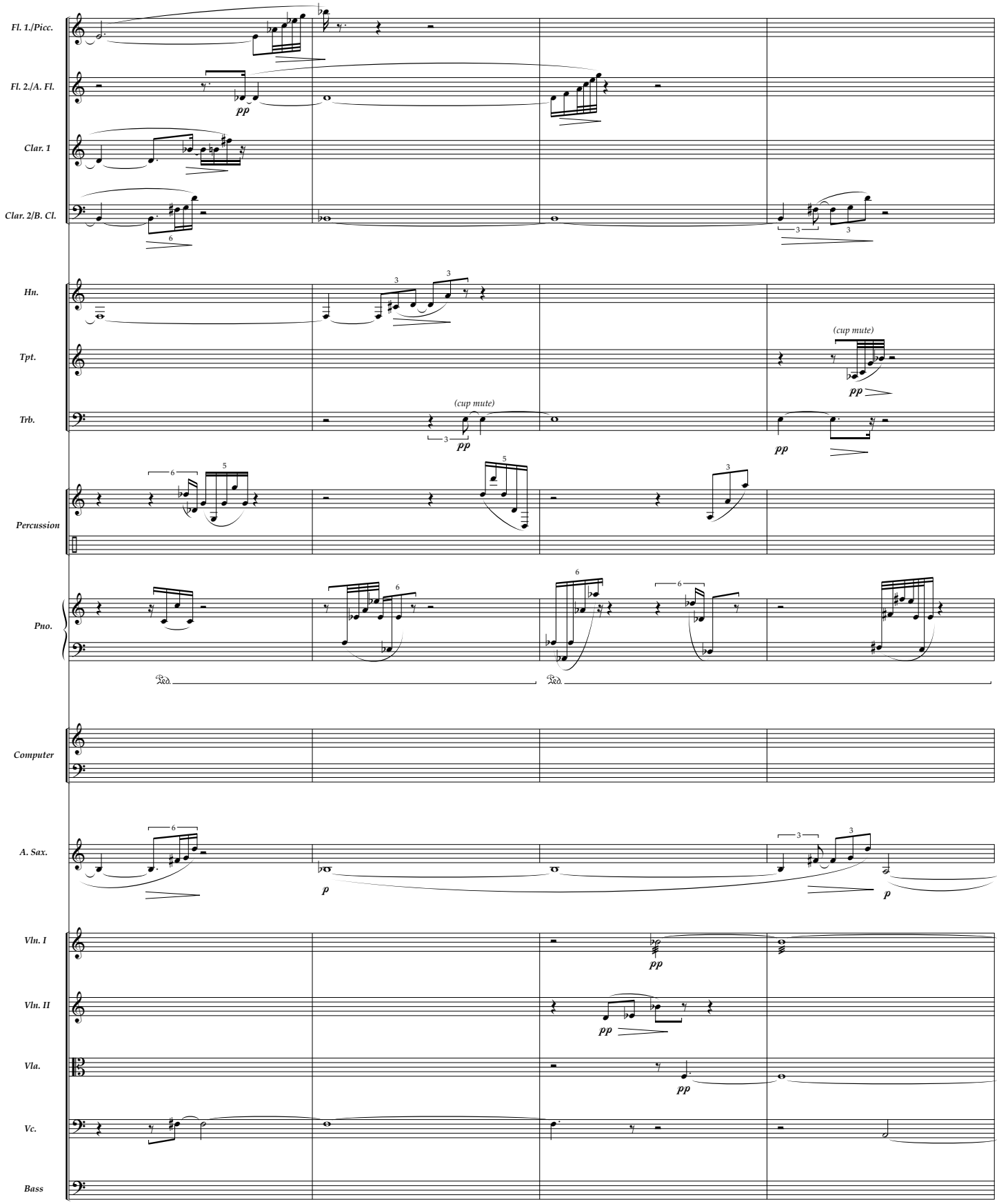

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
146
147
148
149
150
151
152
153
154
155

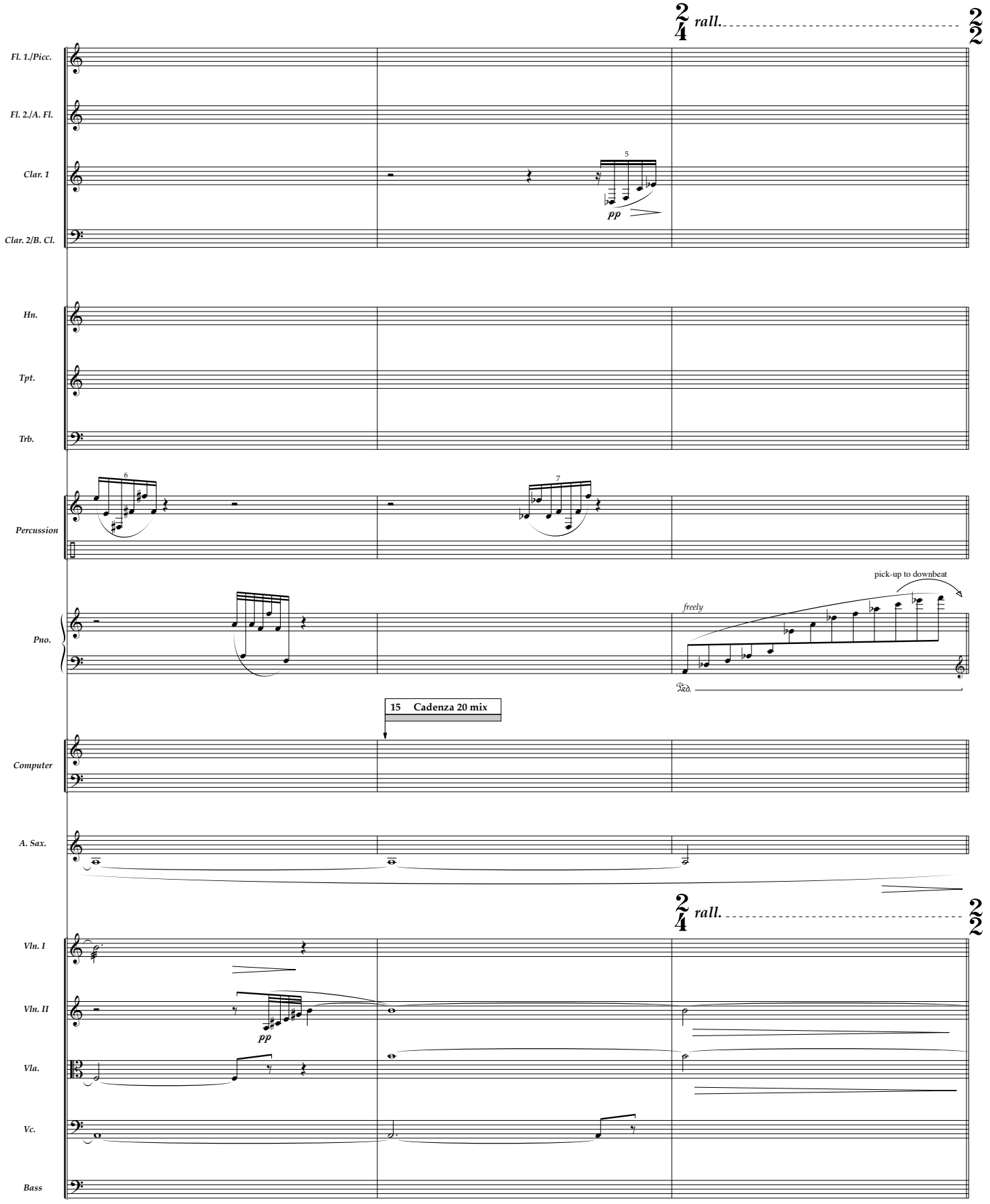


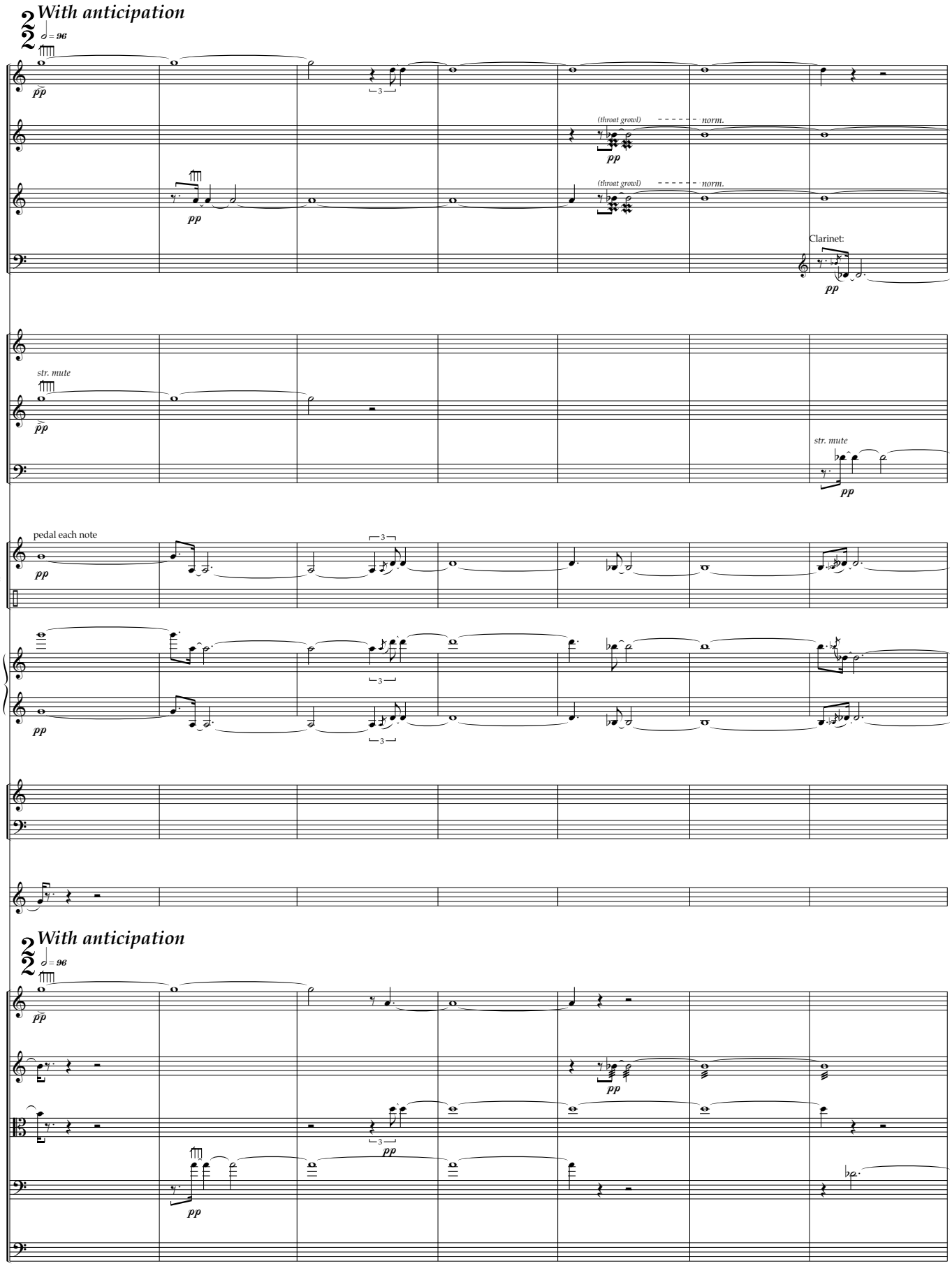
156 157 158 159 160

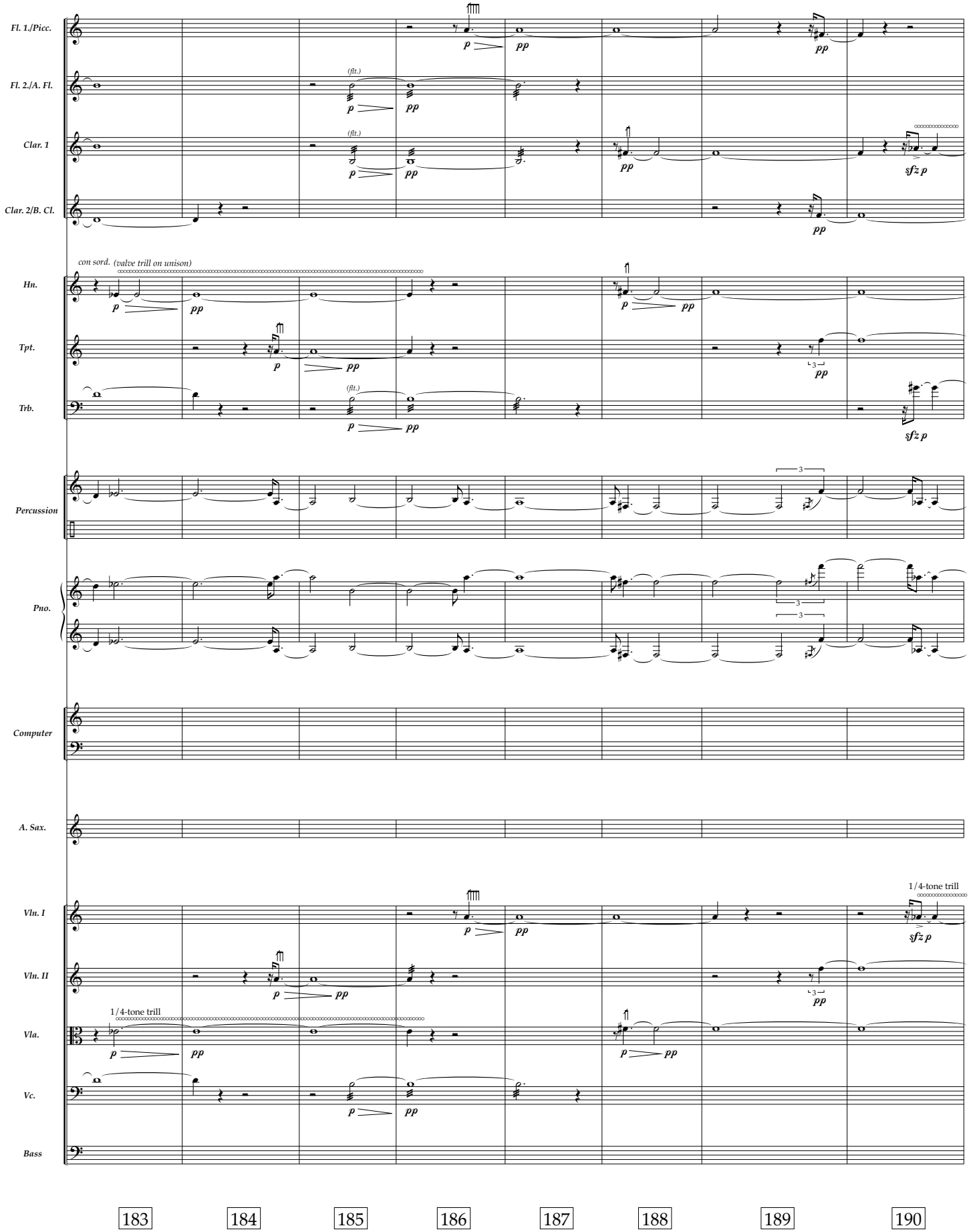

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
161
162
163
164

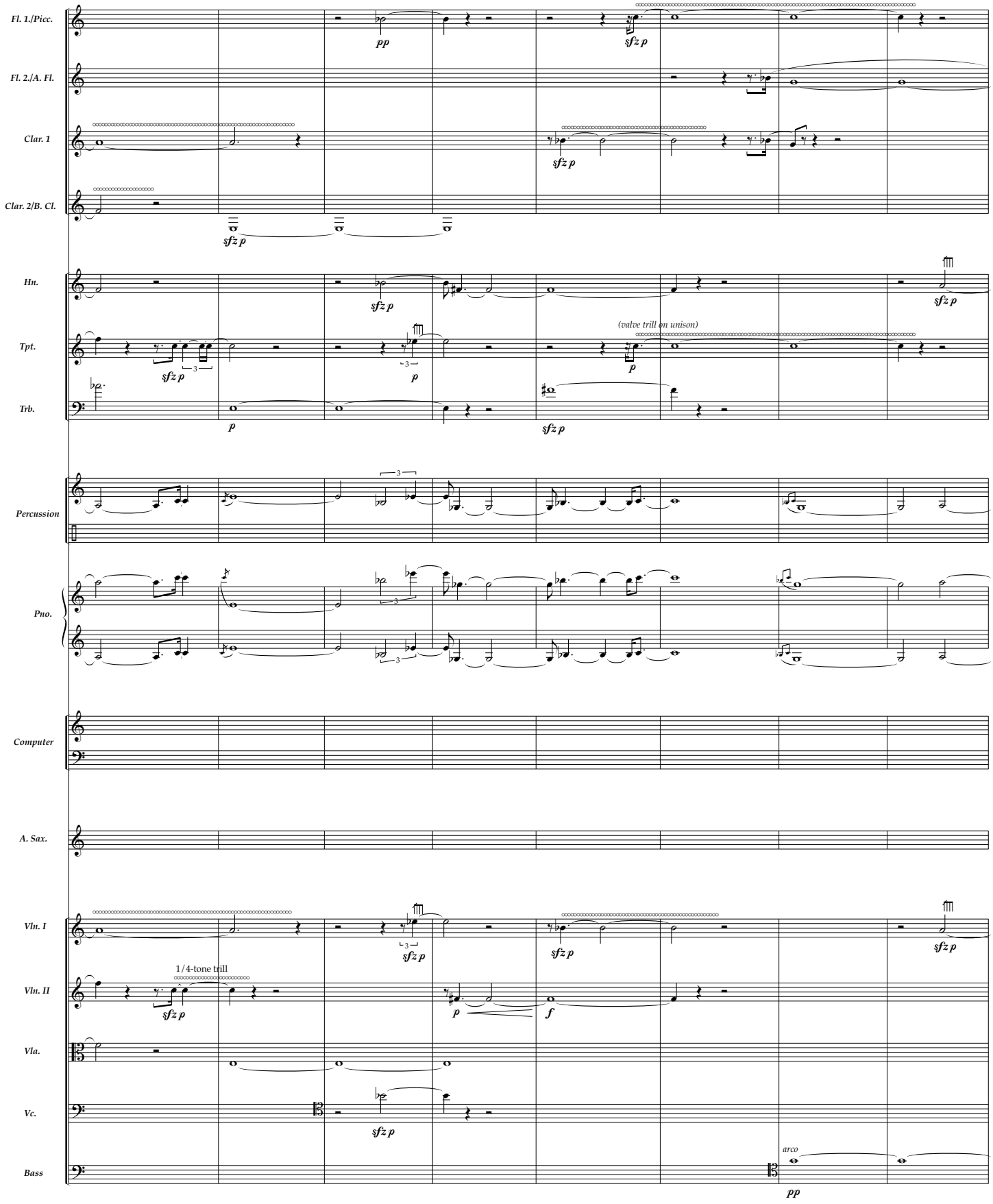

Culminating
♩ = 60
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
con sord.
Tpt.
Trb.
Percussion
Pno.
14 Quiet air
Computer
A. Sax.
Culminating
♩ = 60
Vln. I
Vln. II
Vla.
Vc.
Bass
arco
165
166
167
168

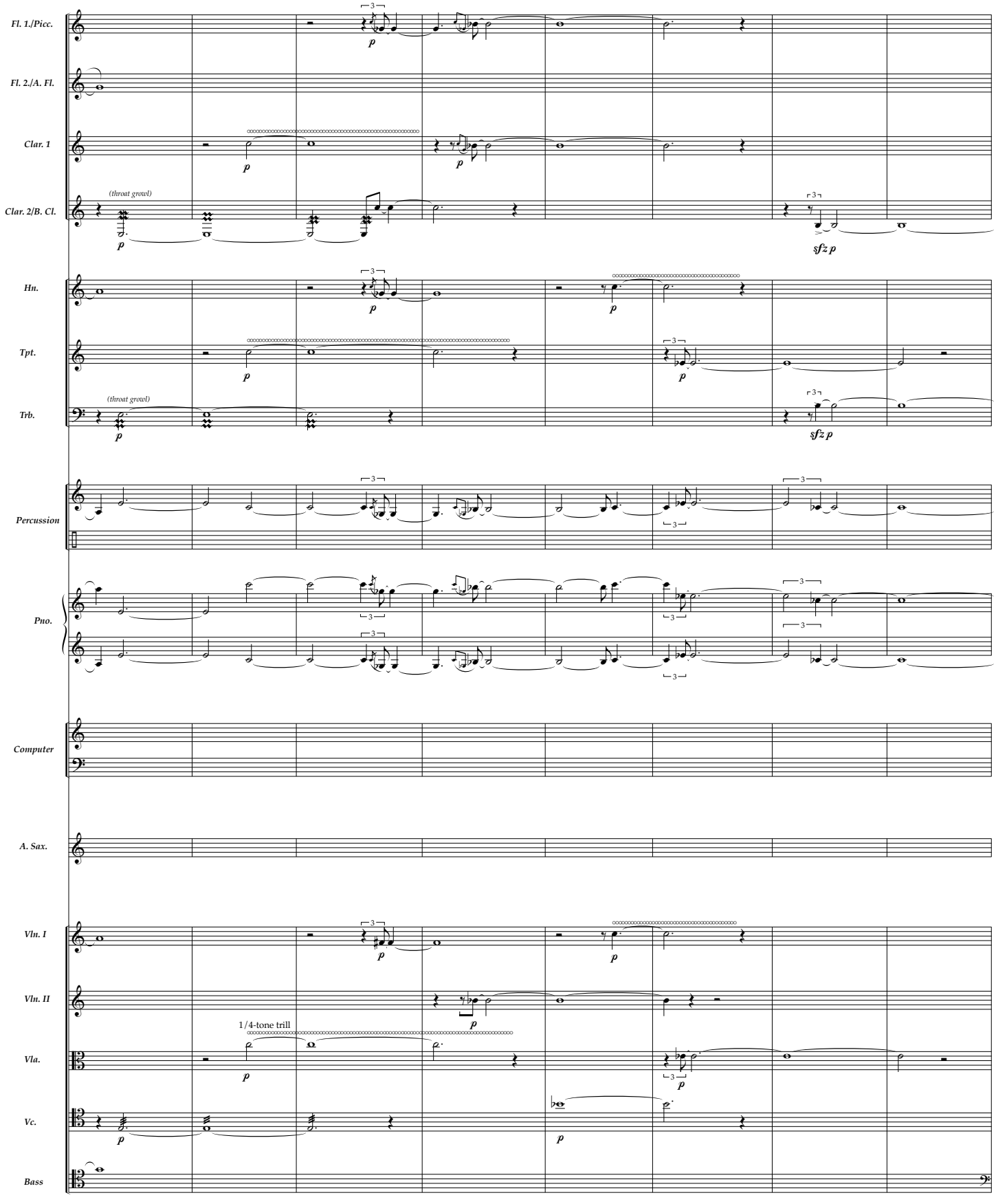

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
(cup mute)
(cup mute)
pp
pp
pp
pp
pp
pp
pp
p
p
169
170
171
172

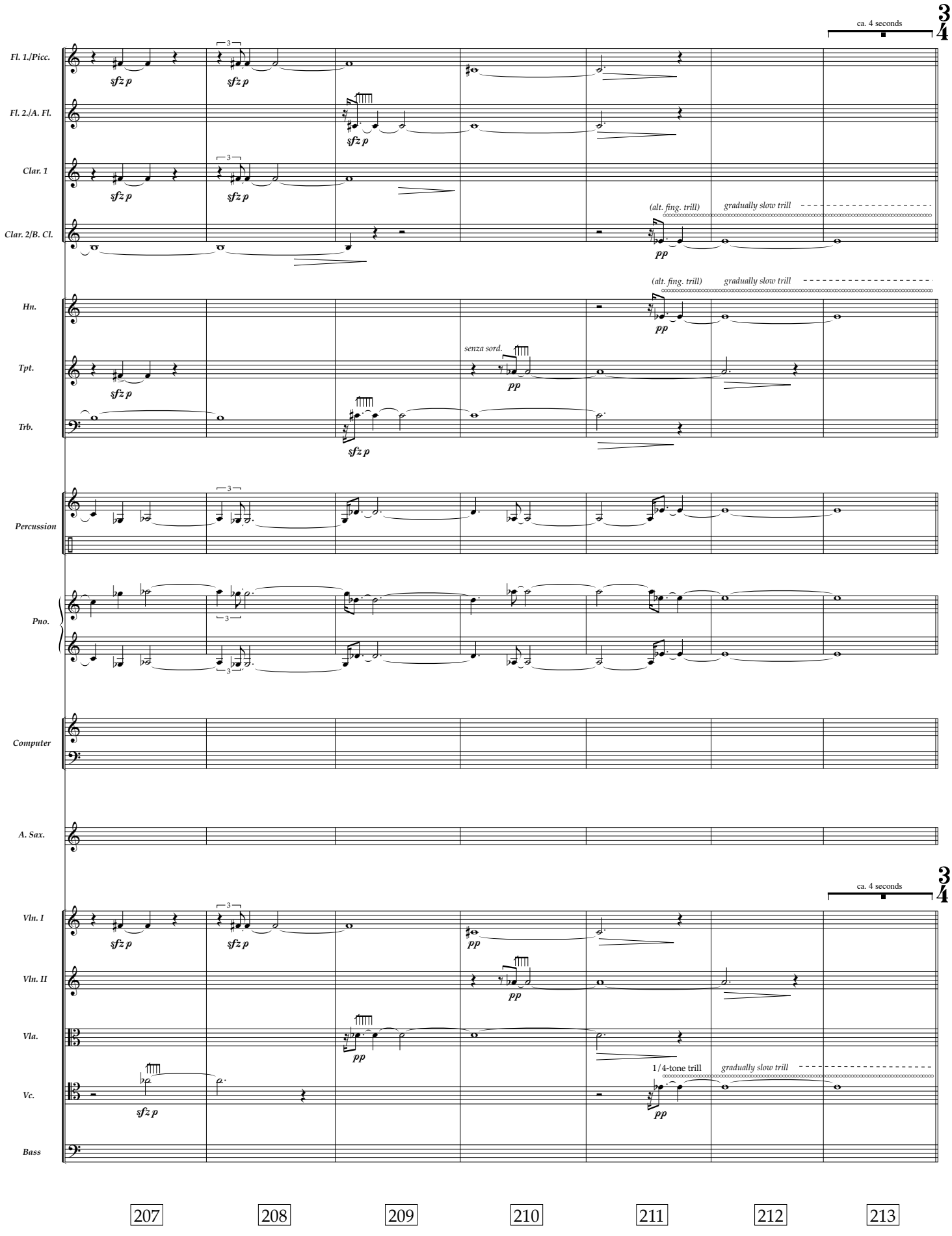

2/4 rall. 2/2
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
5
pp
6
7
freely
pick-up to downbeat
Ped.
15 Cadenza 20 mix
2/4 rall. 2/2
pp
173
174
175

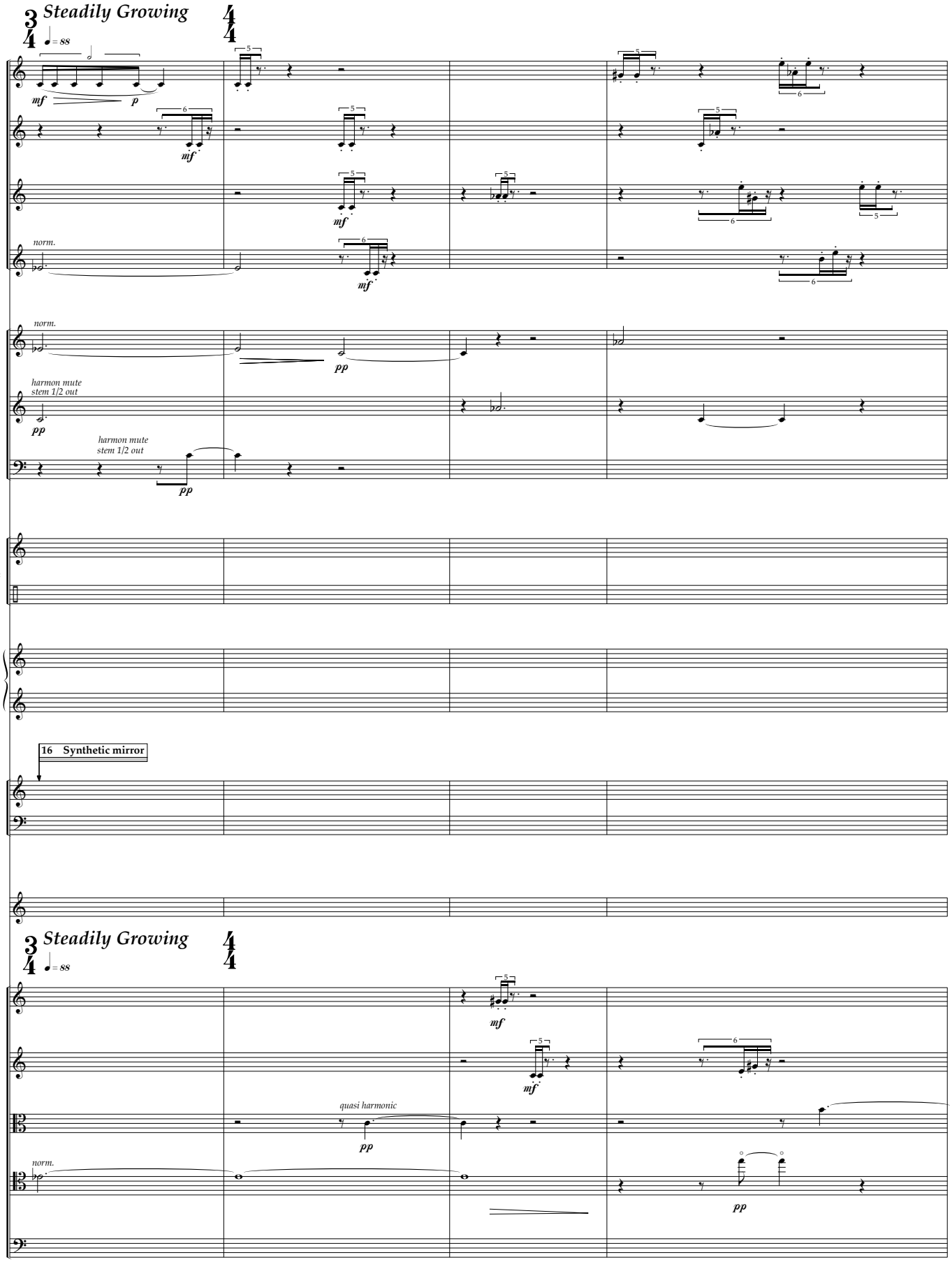

With anticipation
♩ = 96
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
pp
(throat growl)
norm.
Clarinet:
str. mute
pedal each note
3
With anticipation
♩ = 96
176
177
178
179
180
181
182


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
con sord.
(valve trill on unison)
(flt.)
1/4-tone trill
183
184
185
186
187
188
189
190

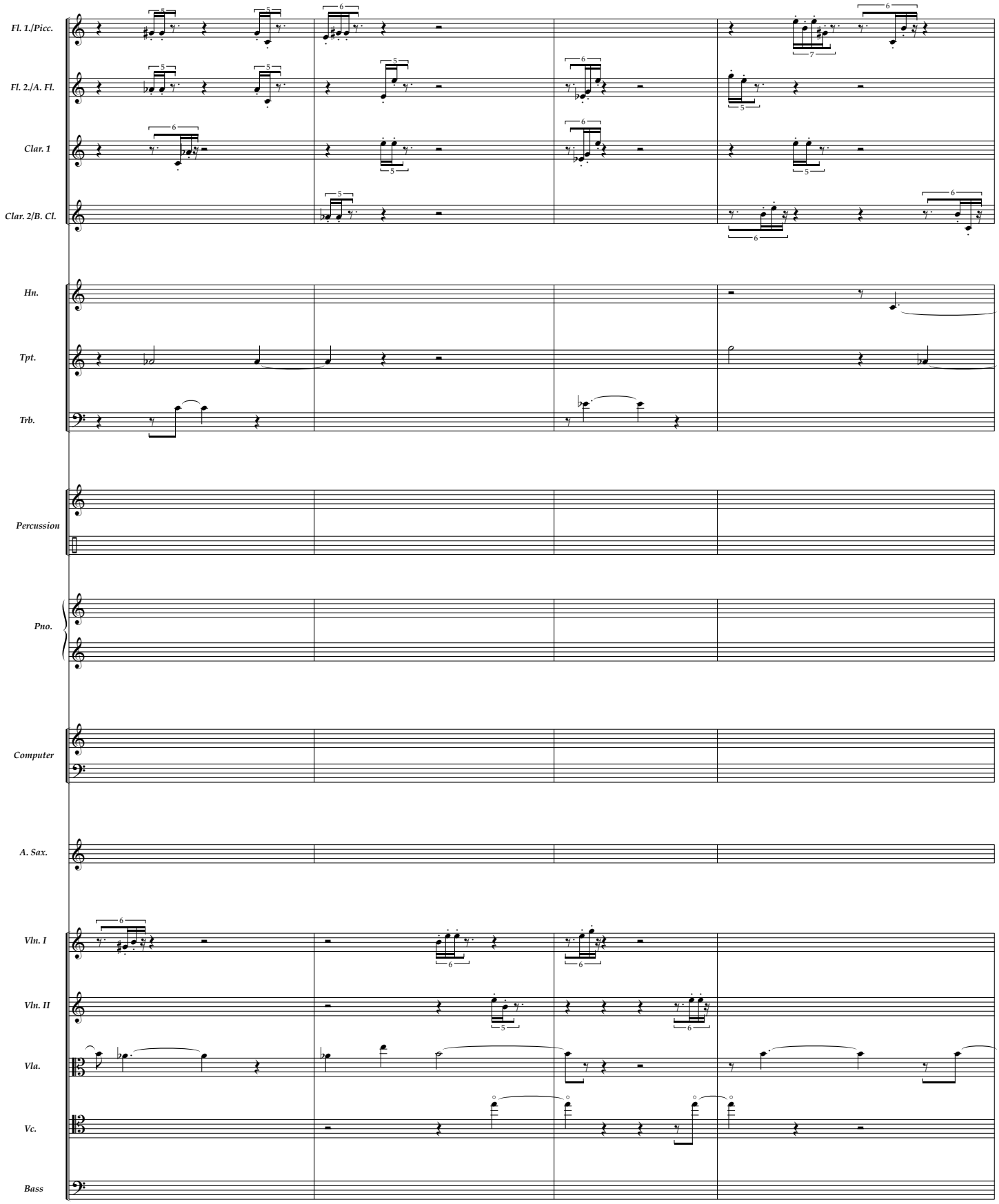

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
(valve trill on unison)
1/4-tone trill
arco
191
192
193
194
195
196
197
198

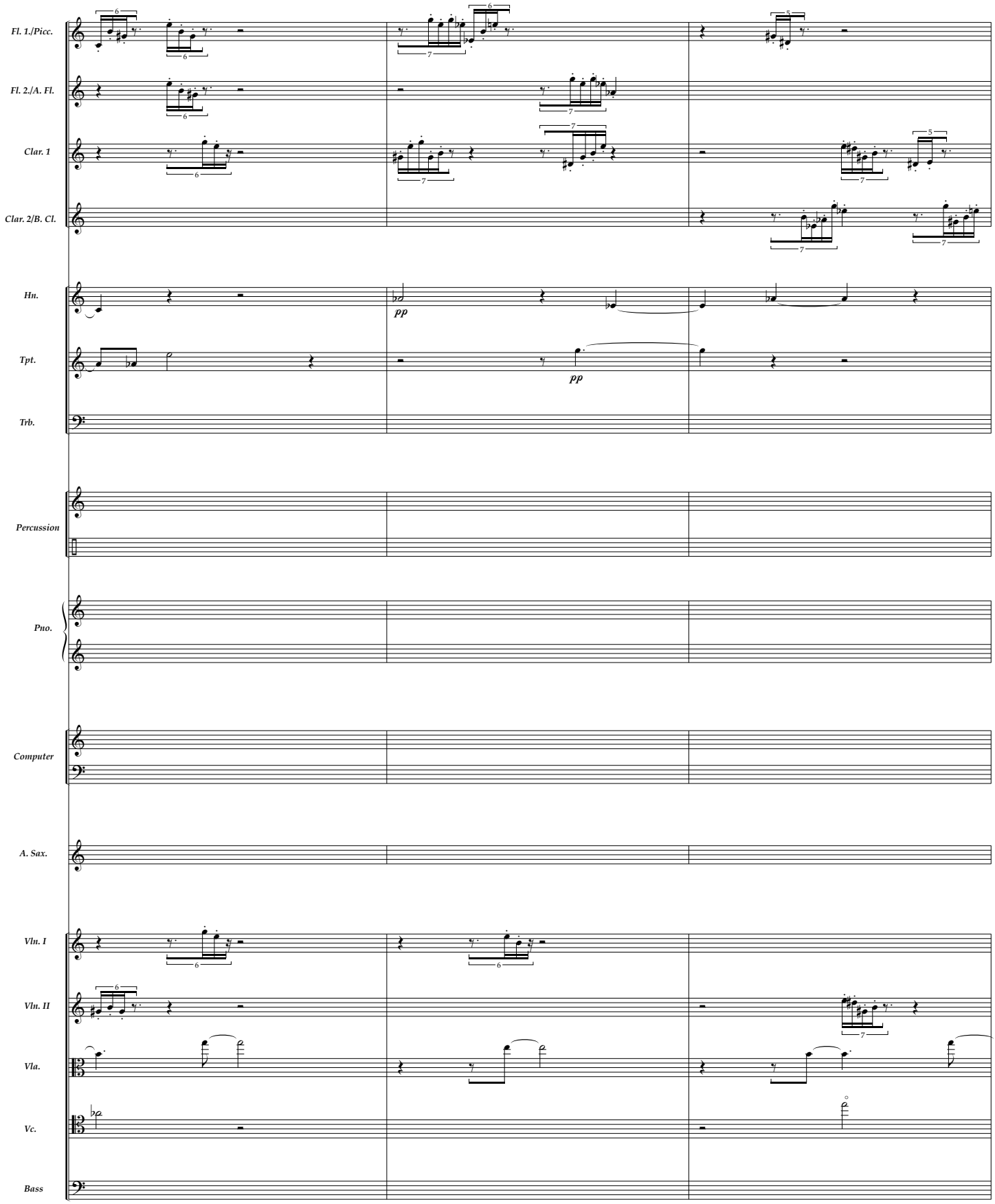

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
(throat growl)
Hn.
Tpt.
Trb.
(throat growl)
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
1/4-tone trill
Vc.
Bass
199
200
201
202
203
204
205
206

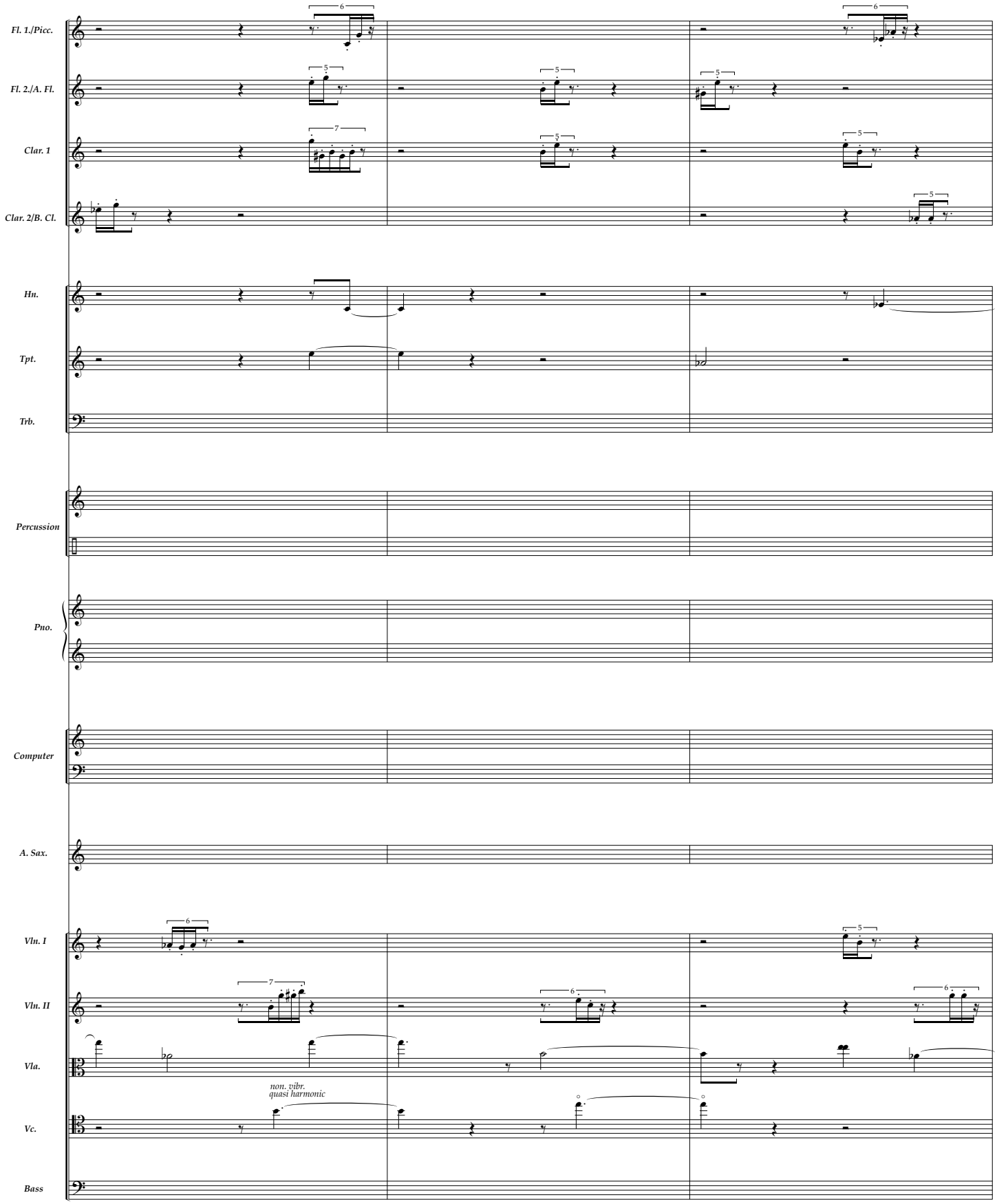

ca. 4 seconds
3/4
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
sfz p
pp
(alt. fing. trill)
gradually slow trill
senza sord.
1/4-tone trill
207
208
209
210
211
212
213

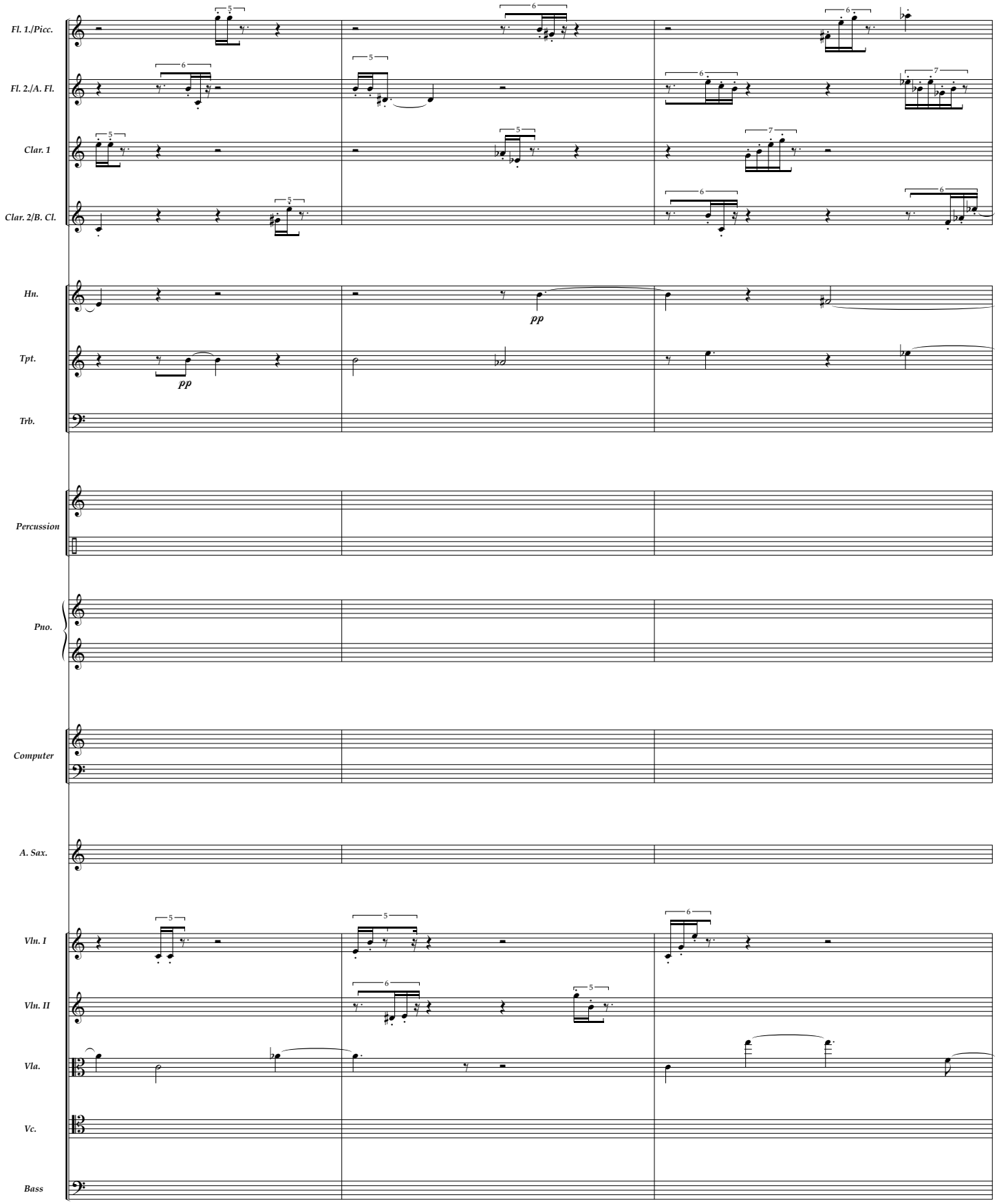


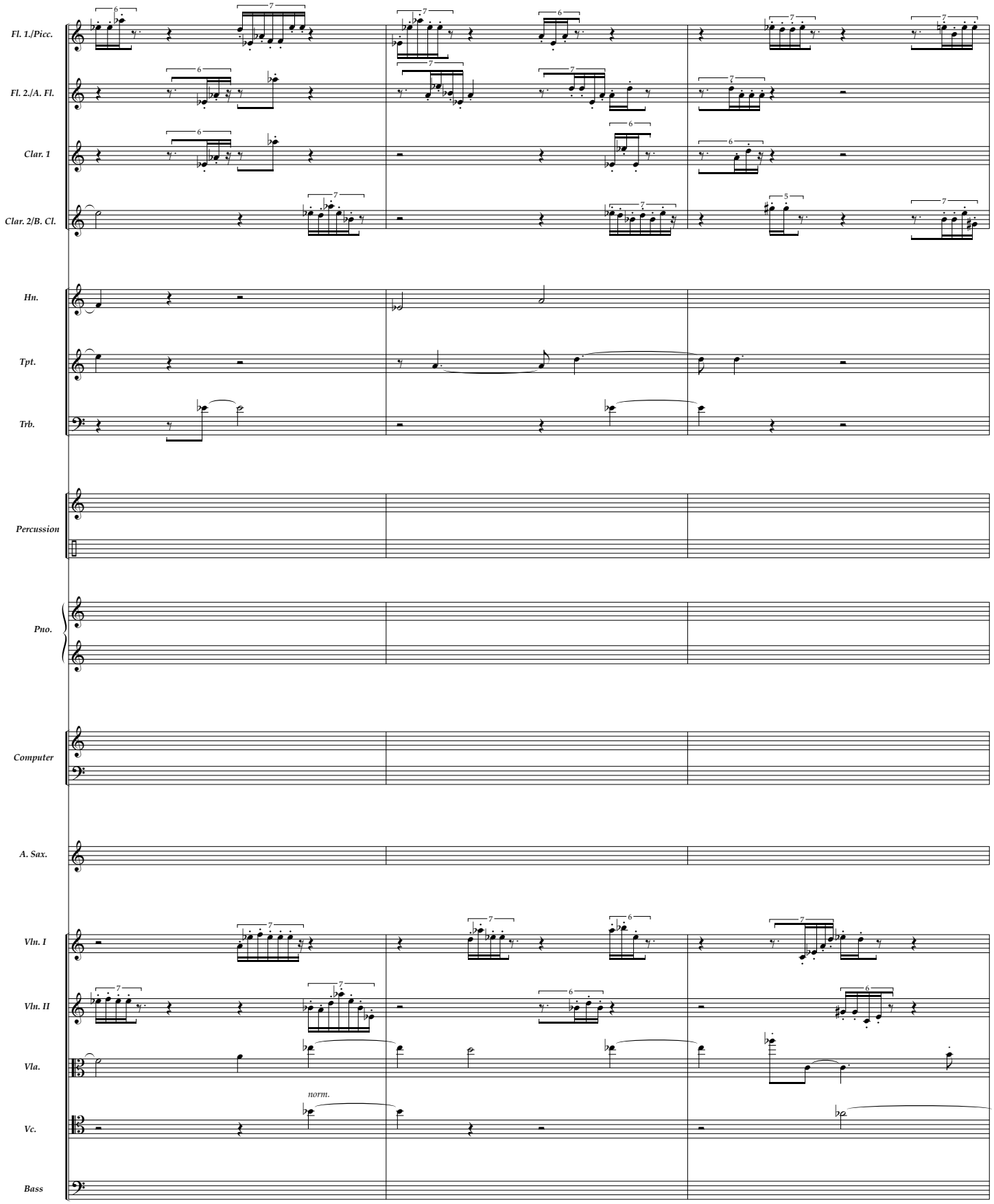
214 215 216 217

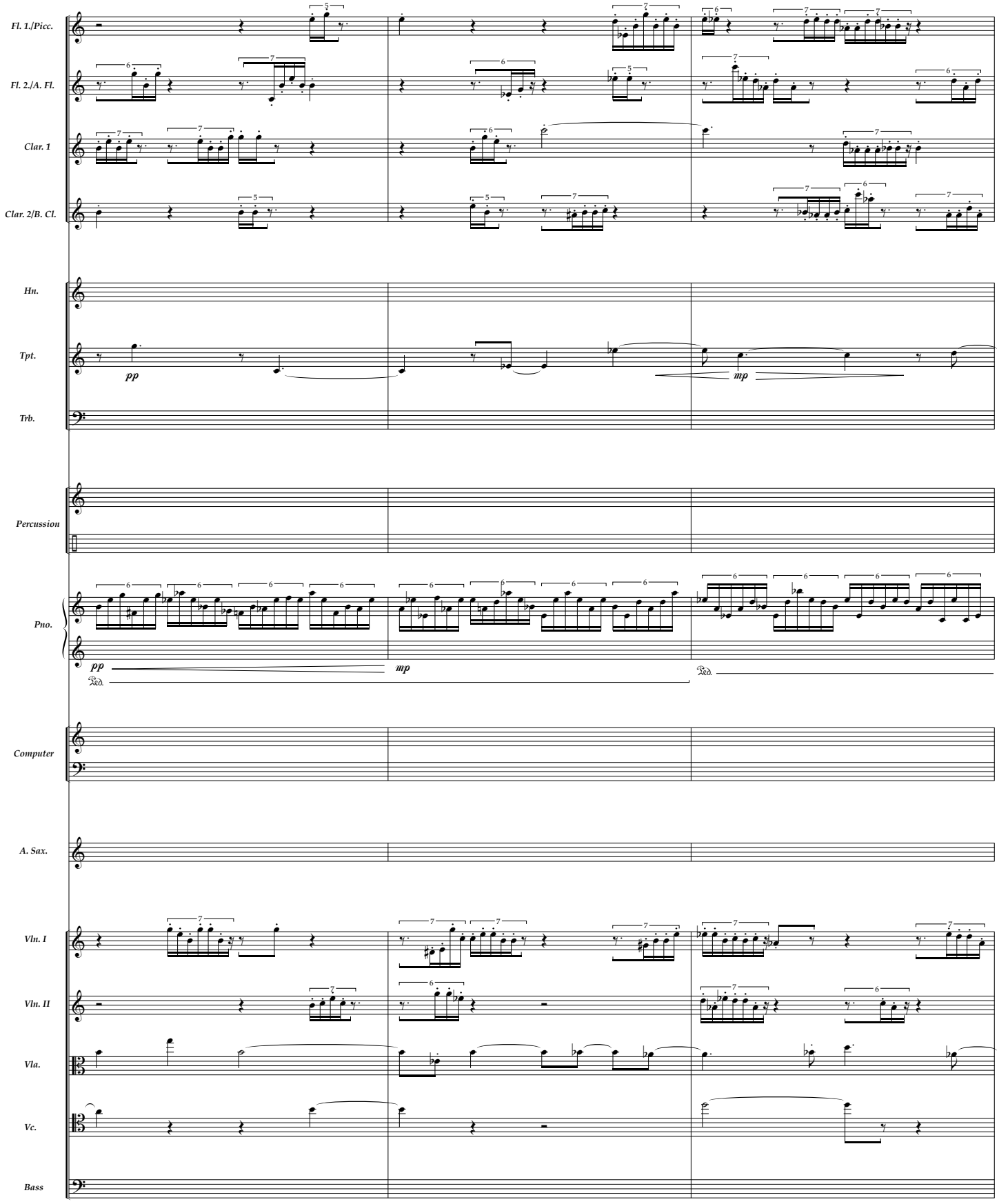

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
218
219
220
221

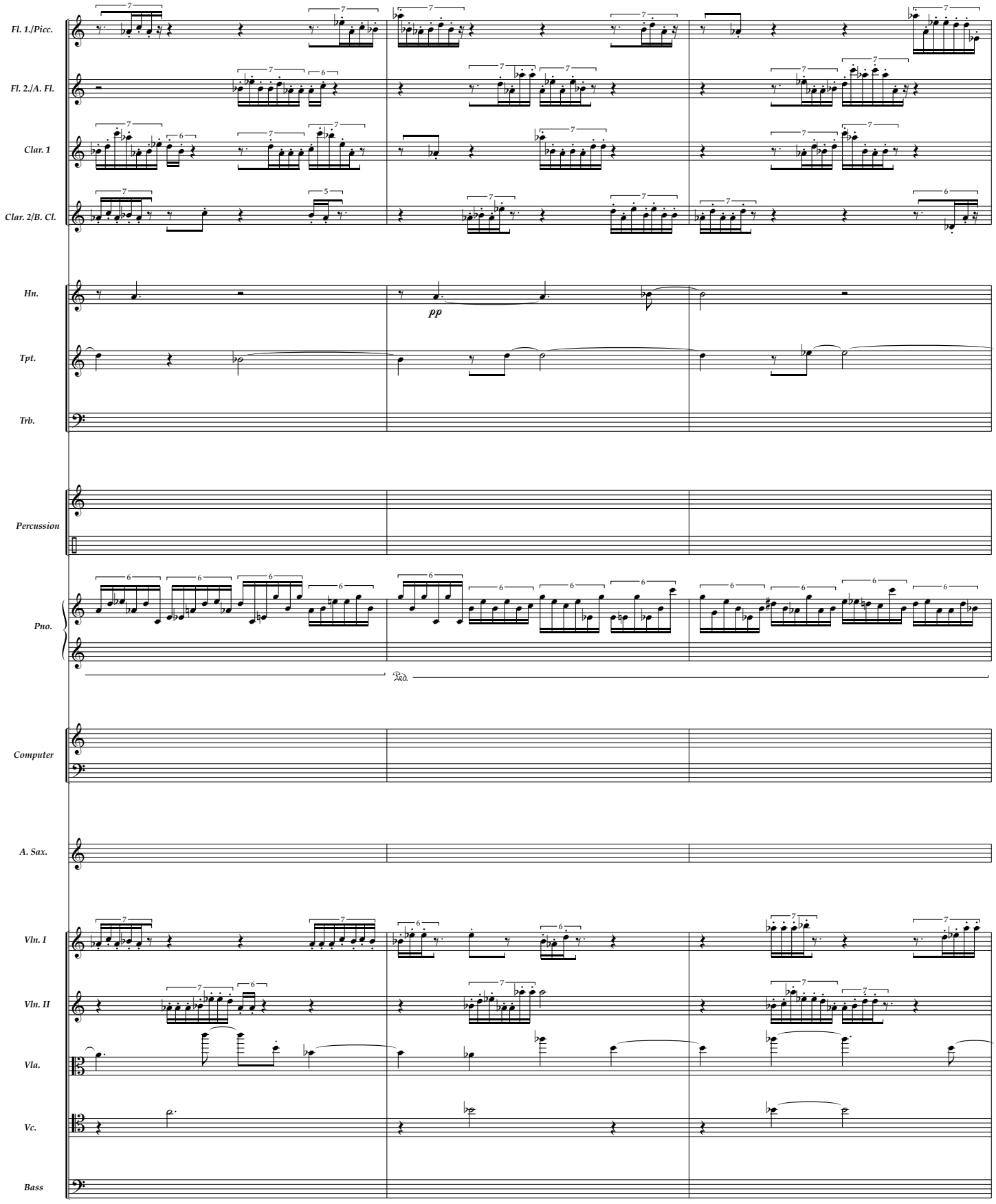

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
pp
pp
222
223
224

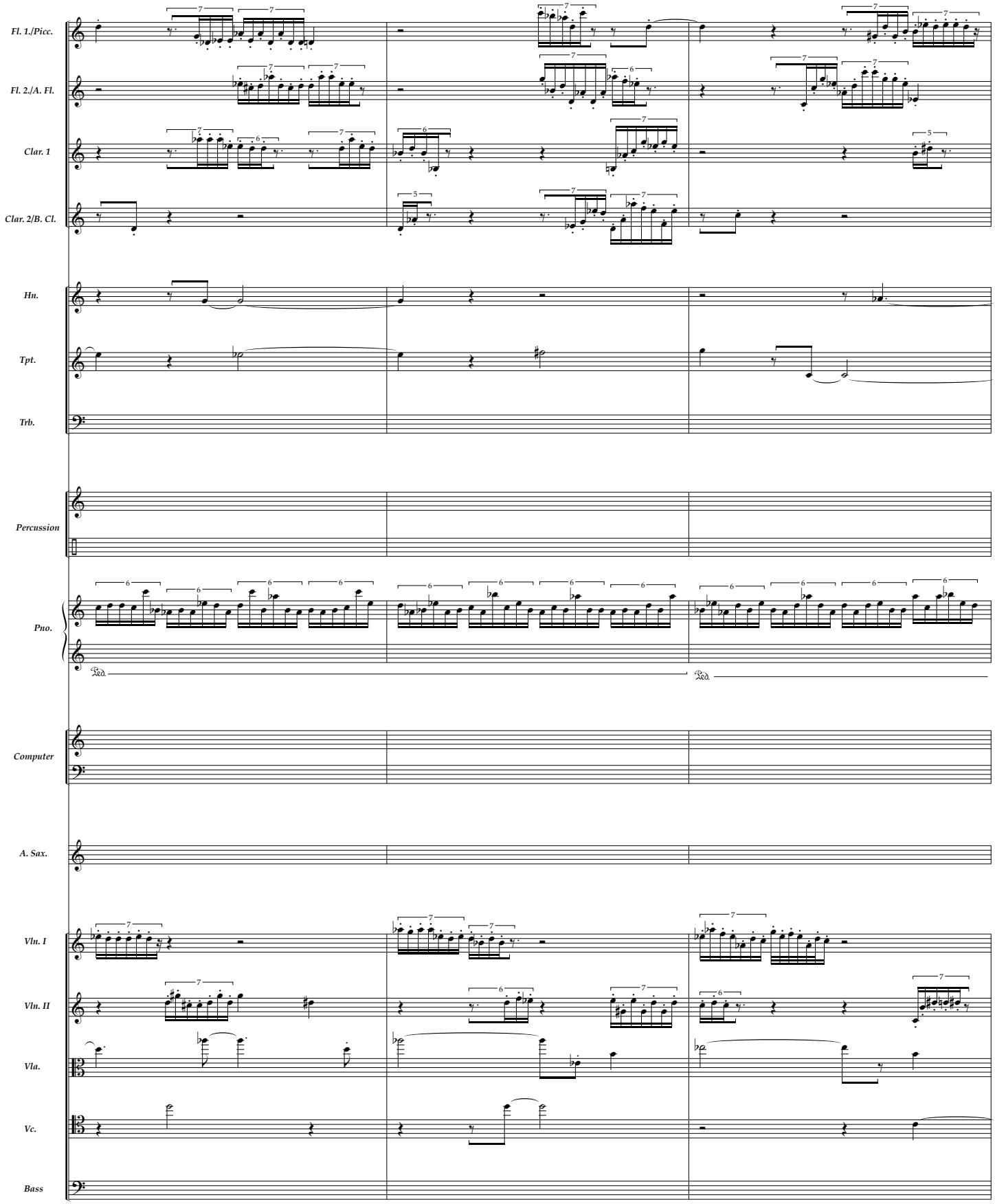

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
non. vibr.
quasi harmonic
225
226
227

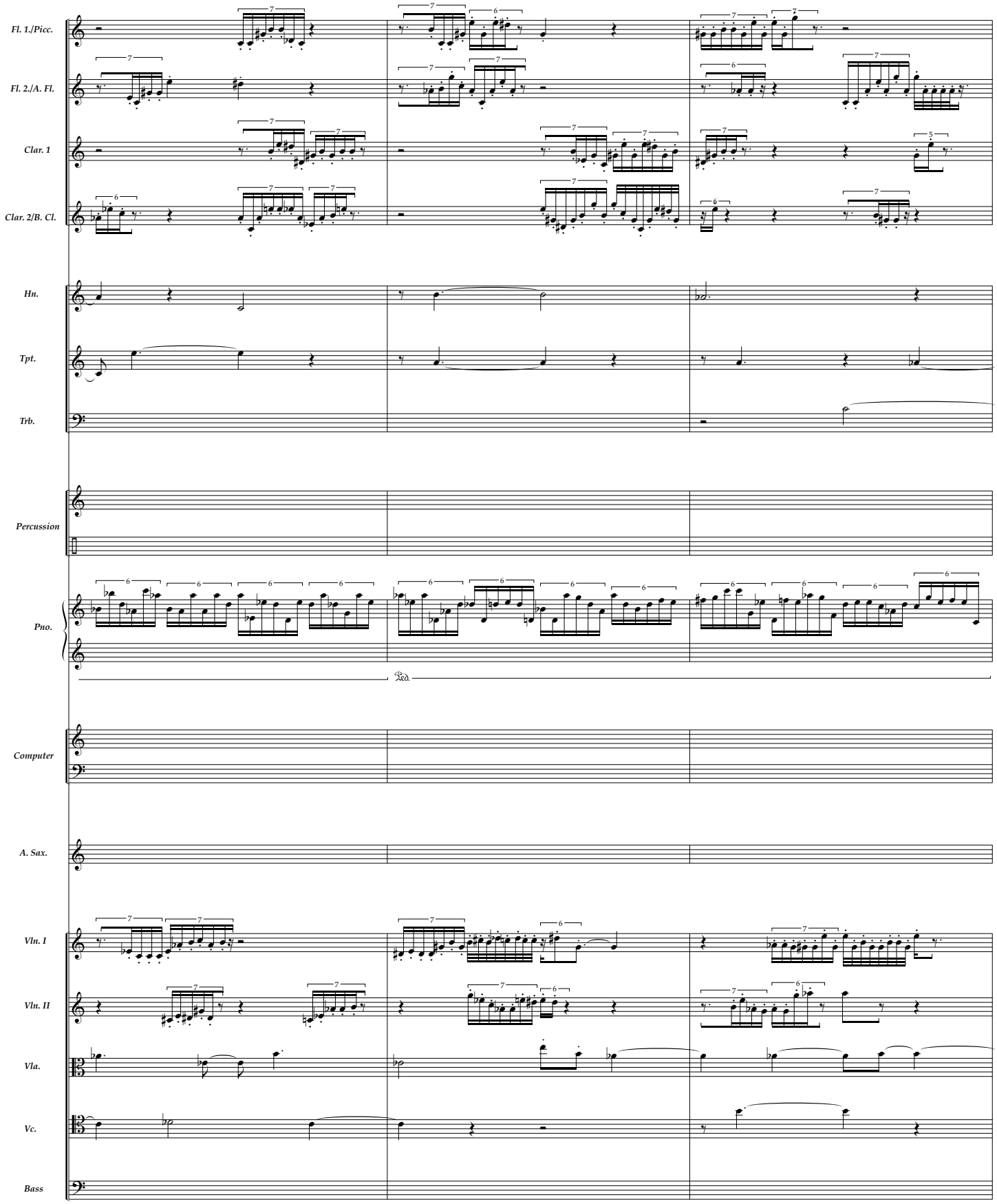

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
pp
pp
228
229
230


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.
norm.
Vc.
Bass
231
232
233

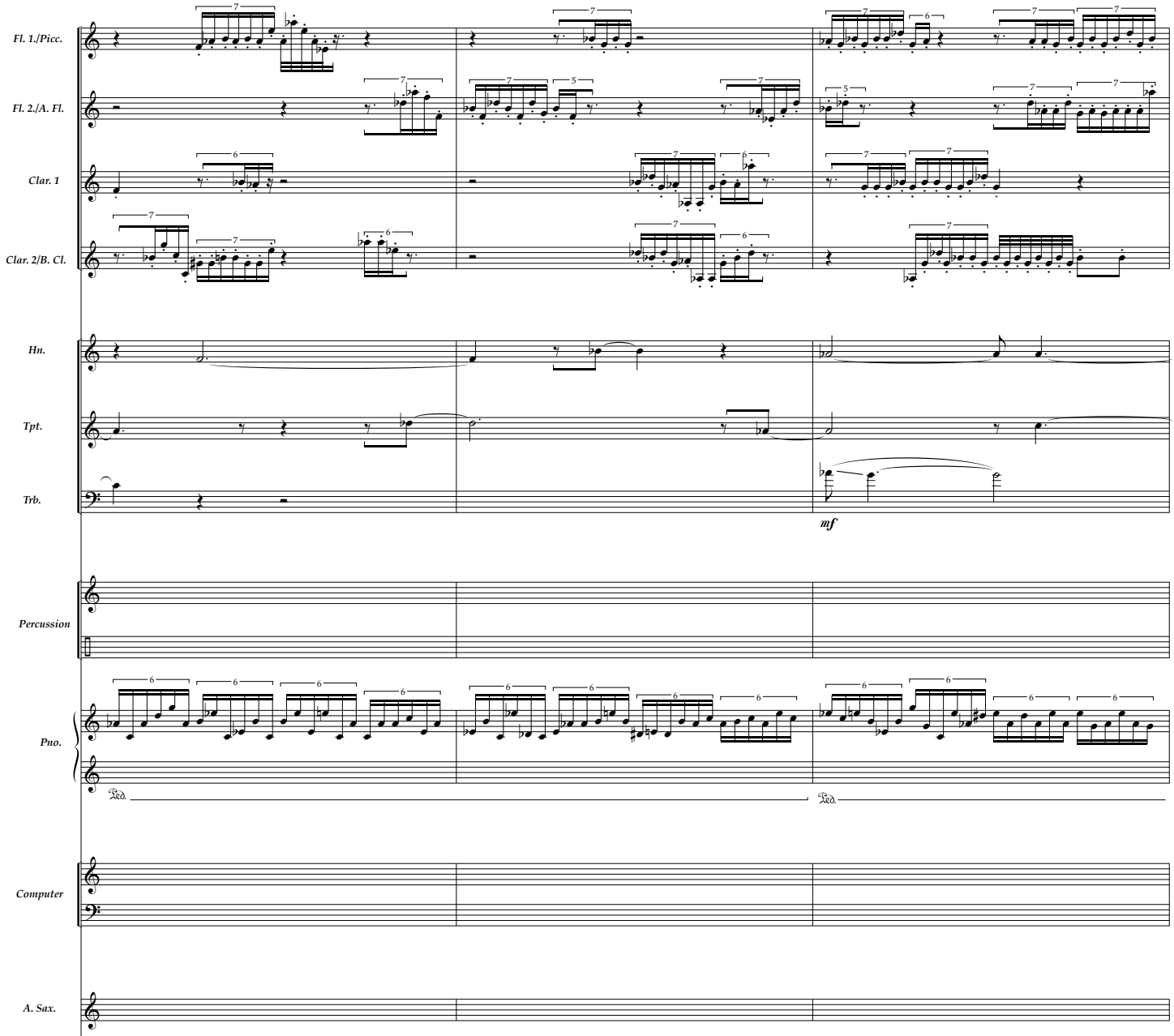

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
pp
mp
pp
mp
234
235
236


Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
pp
Tpt.
Trb.
Percussion
Pno.
Ped.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
237
238
239

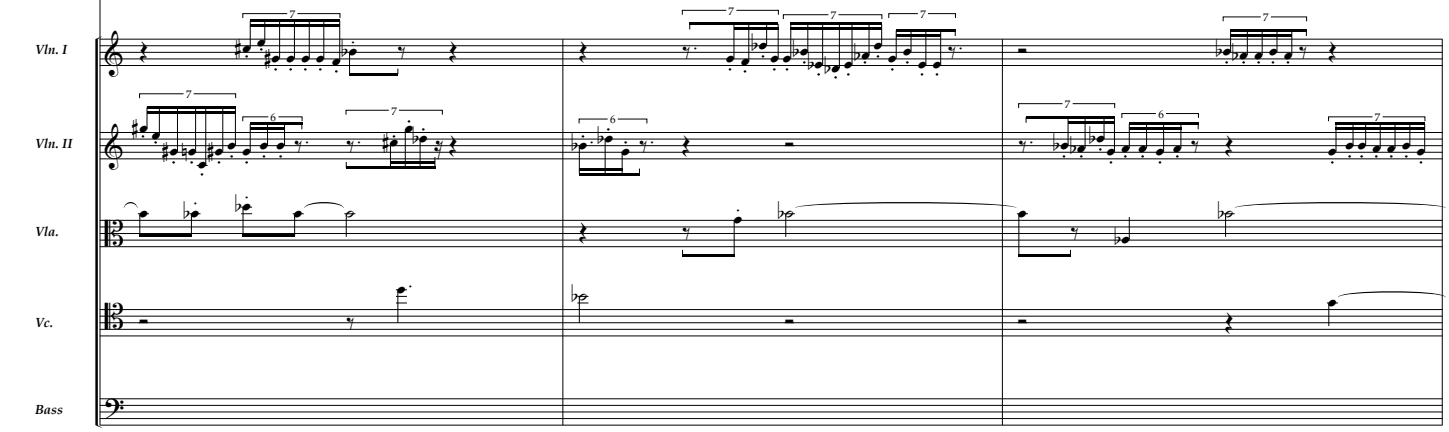

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
240
241
242


Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Ped.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
243
244
245

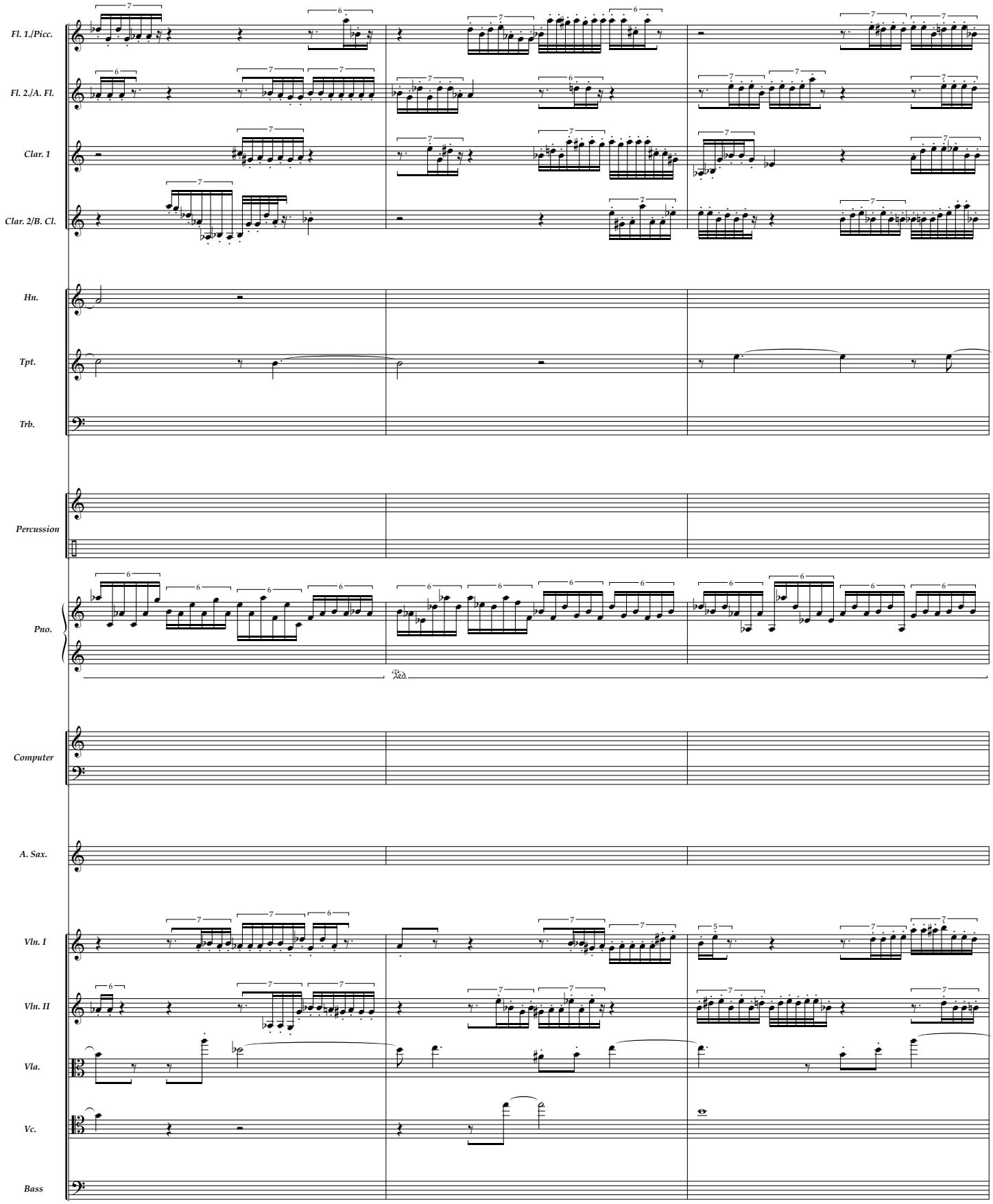
Tutti: do not crescendo



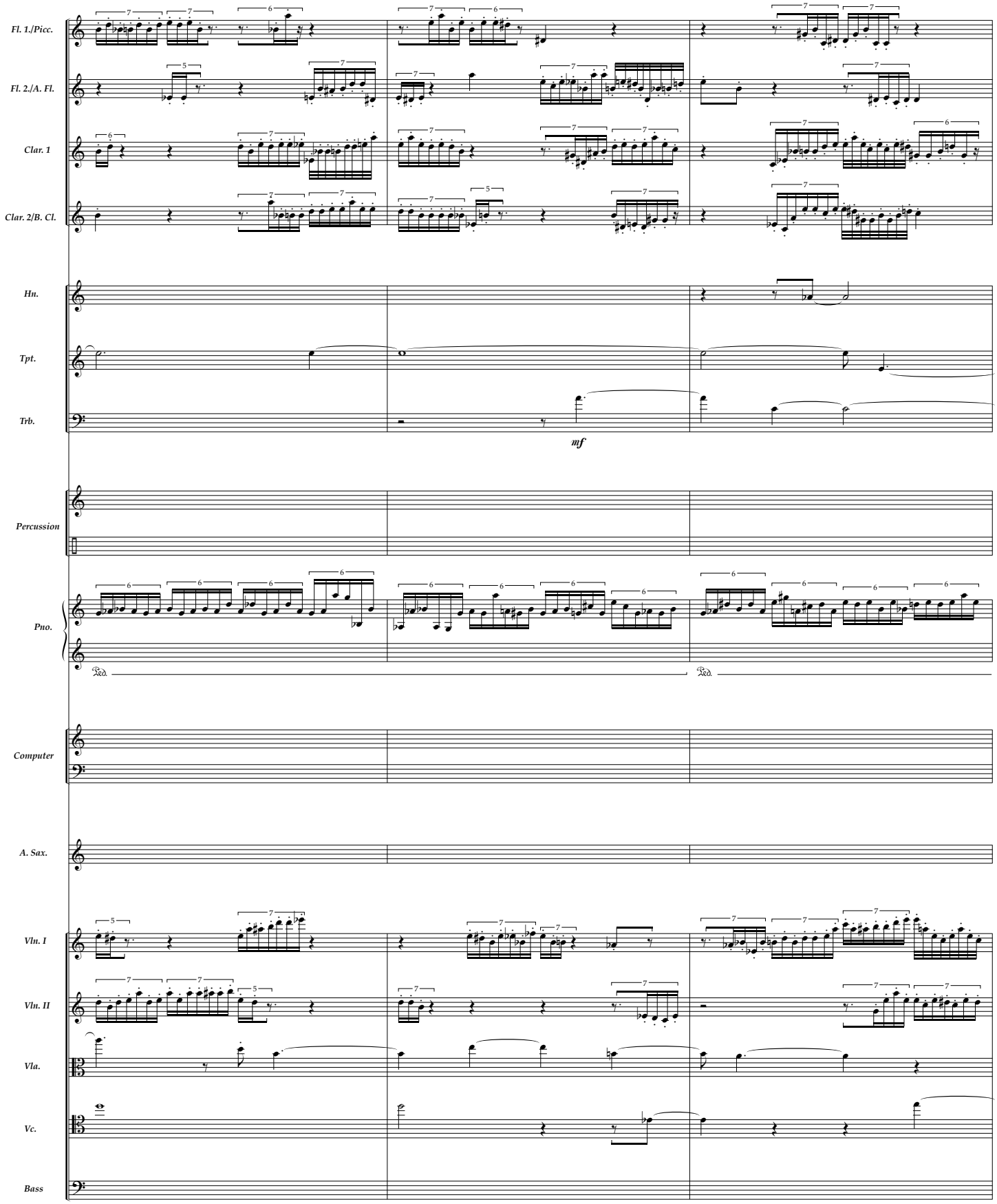
Tutti: do not crescendo



246 247 248


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

249 250 251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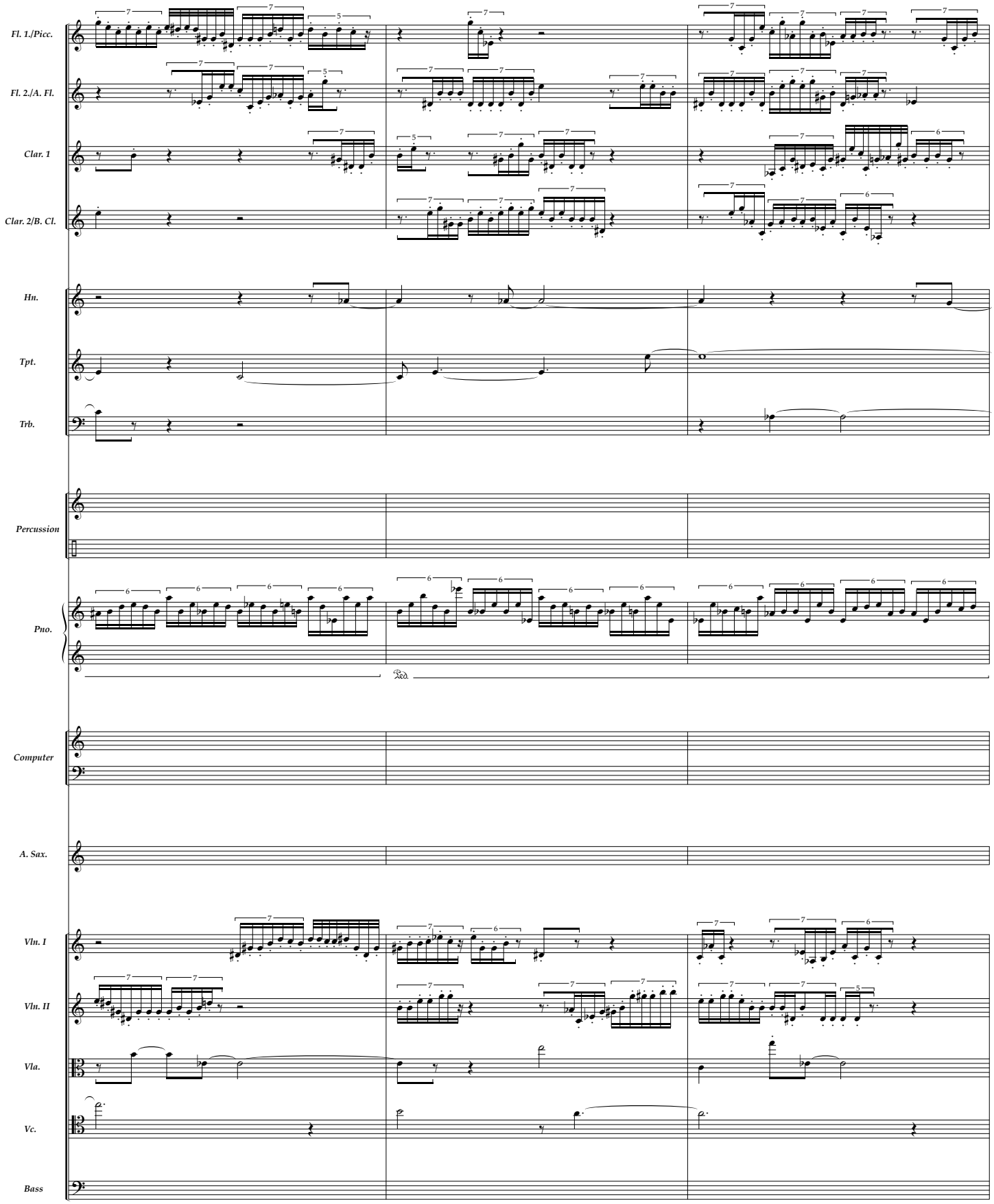
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
mf
Percussion
Pno.
Ped.
Ped.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass

252 253 254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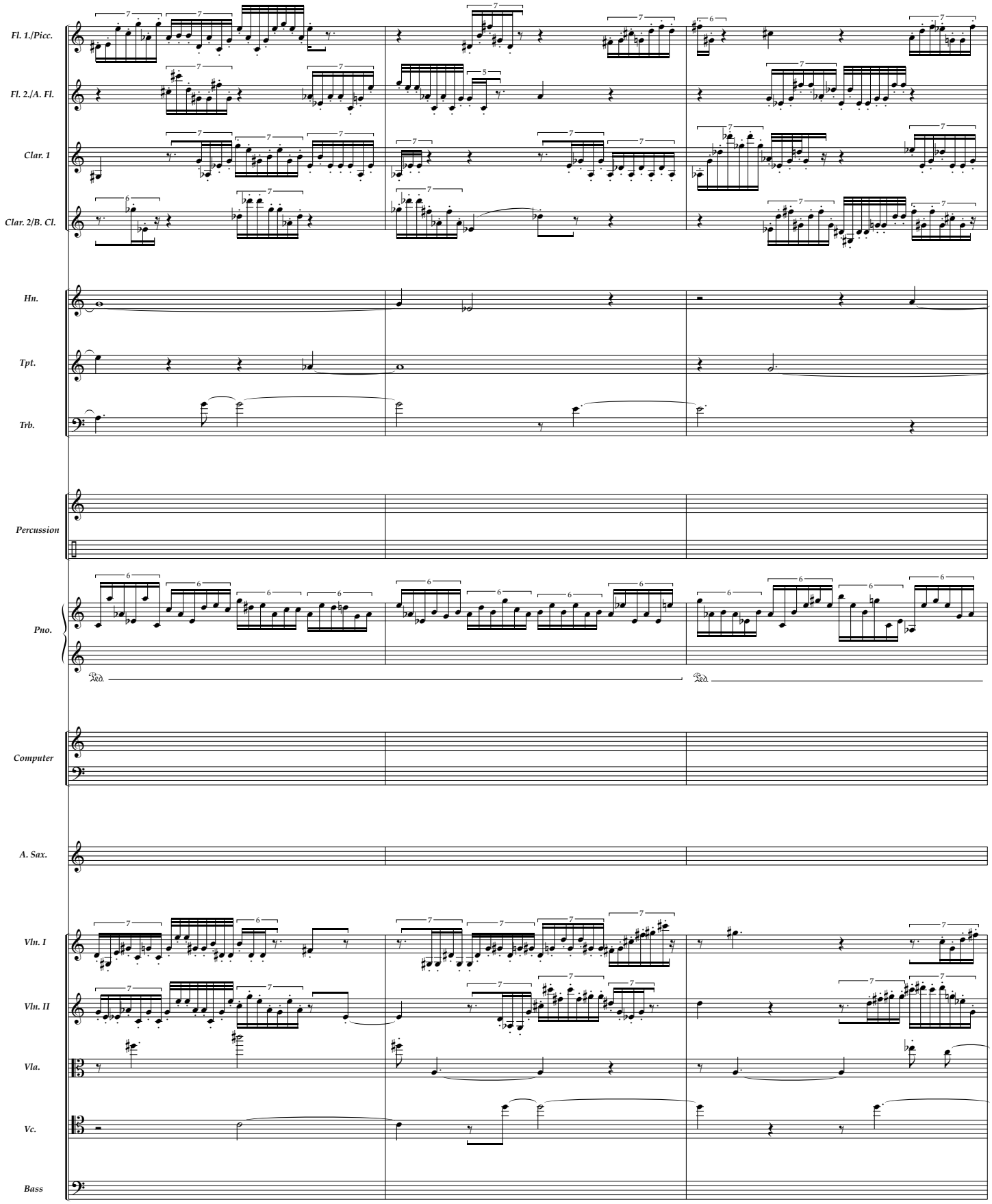
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Ped.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass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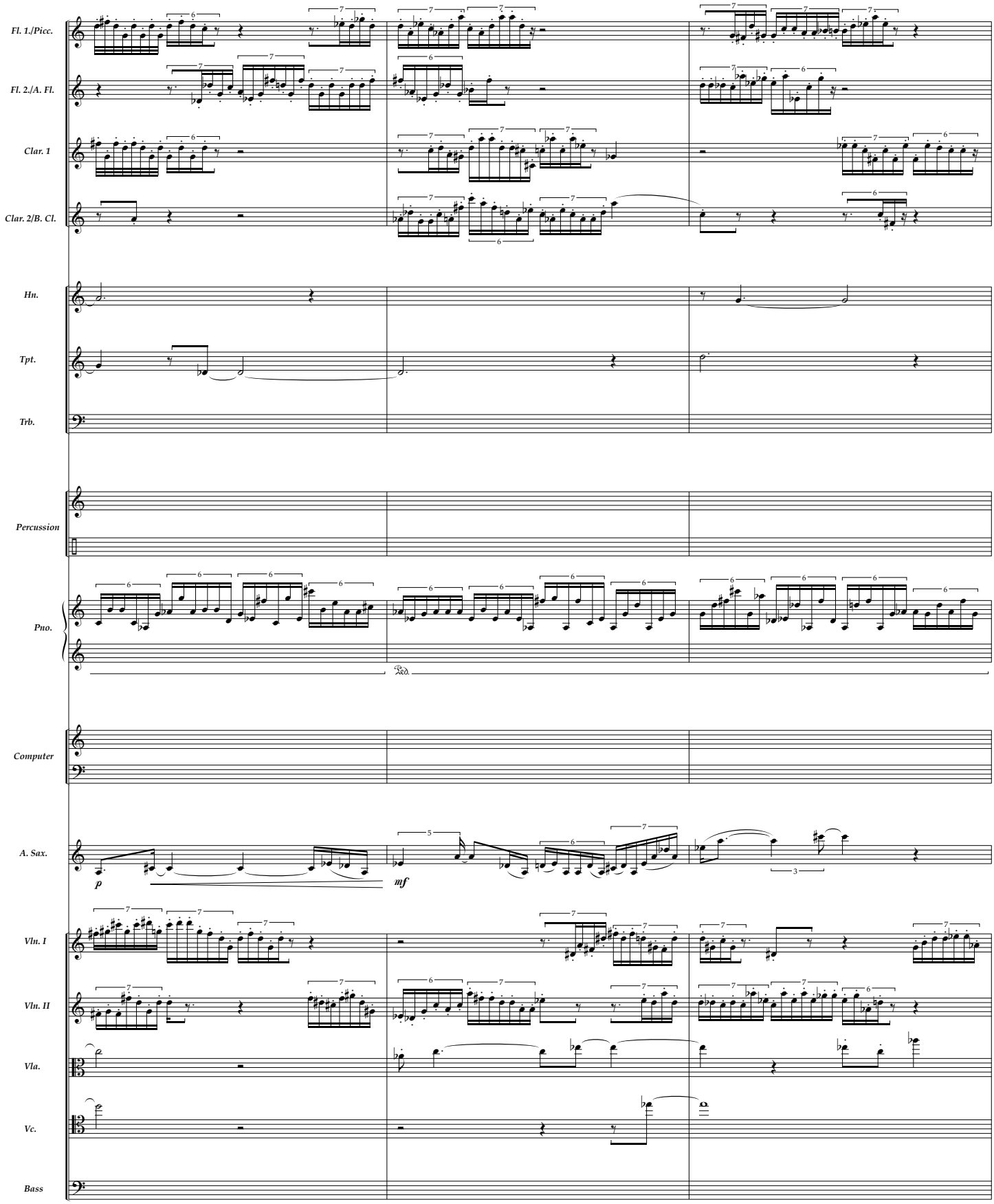
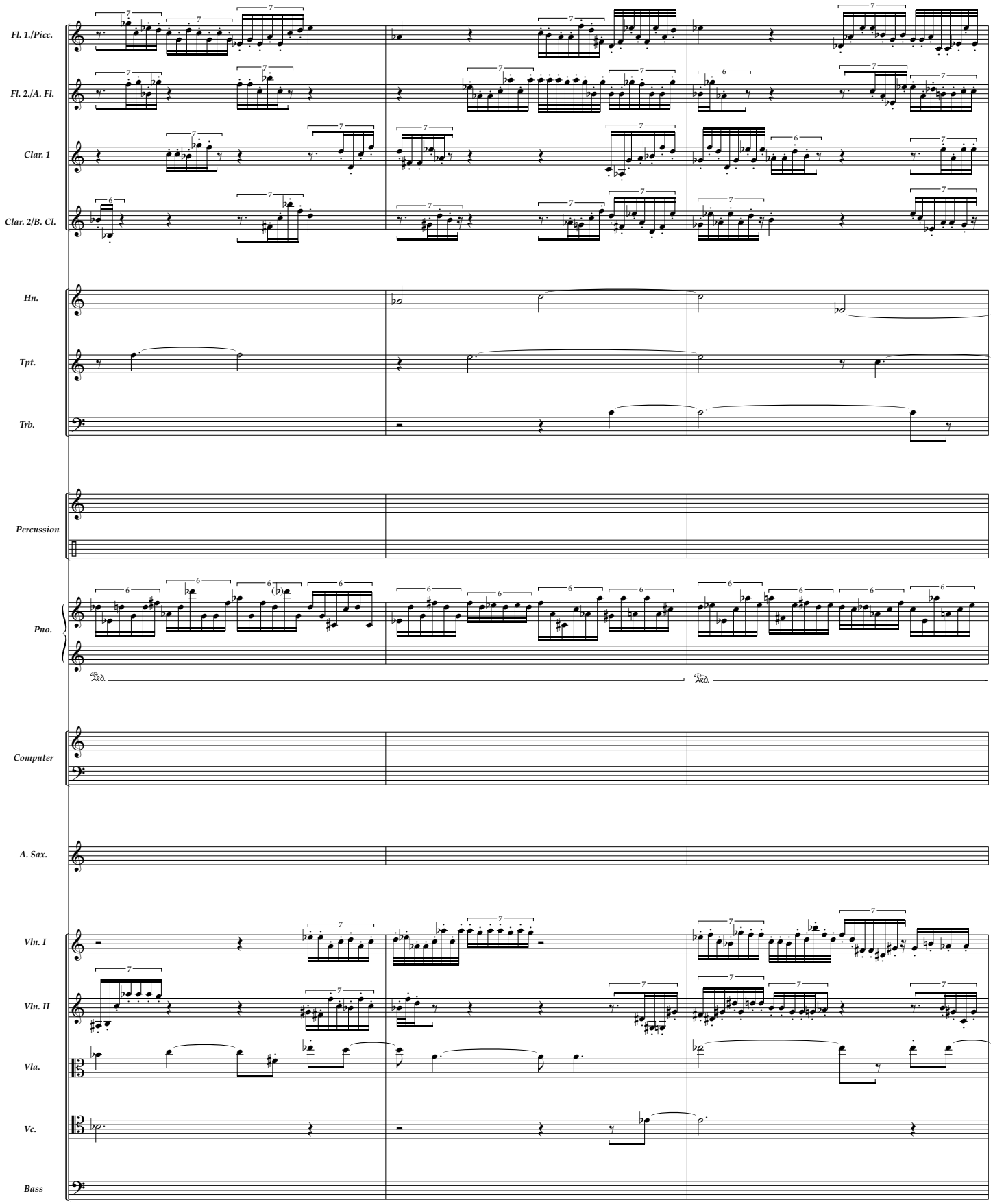
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
258
259
260


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
p
mf
261
262
263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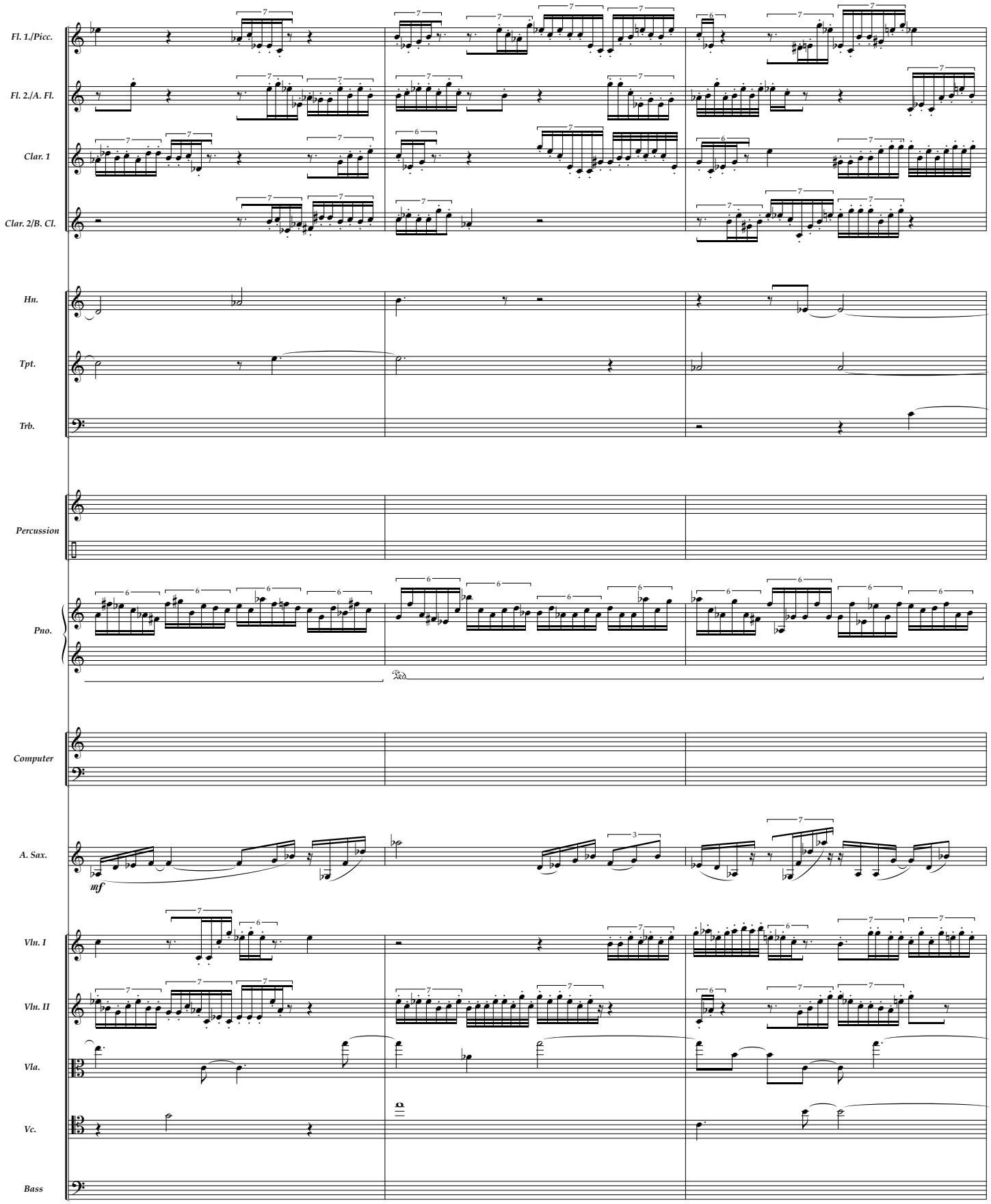
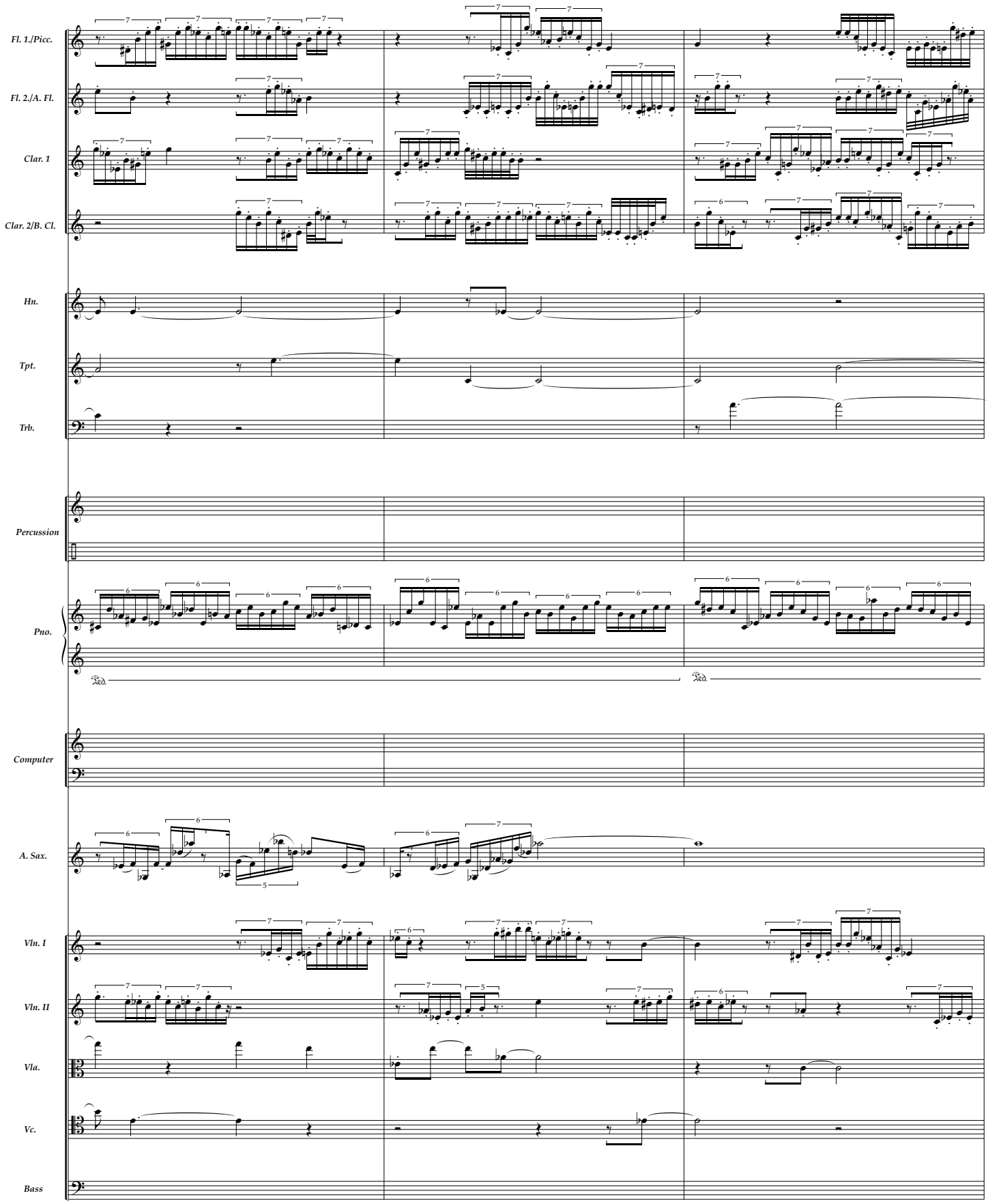
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
264
265
266


Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Ped.
Computer
A. Sax.
mf
Vln. I
Vln. II
Vla.
Vc.
Bass
267
268
269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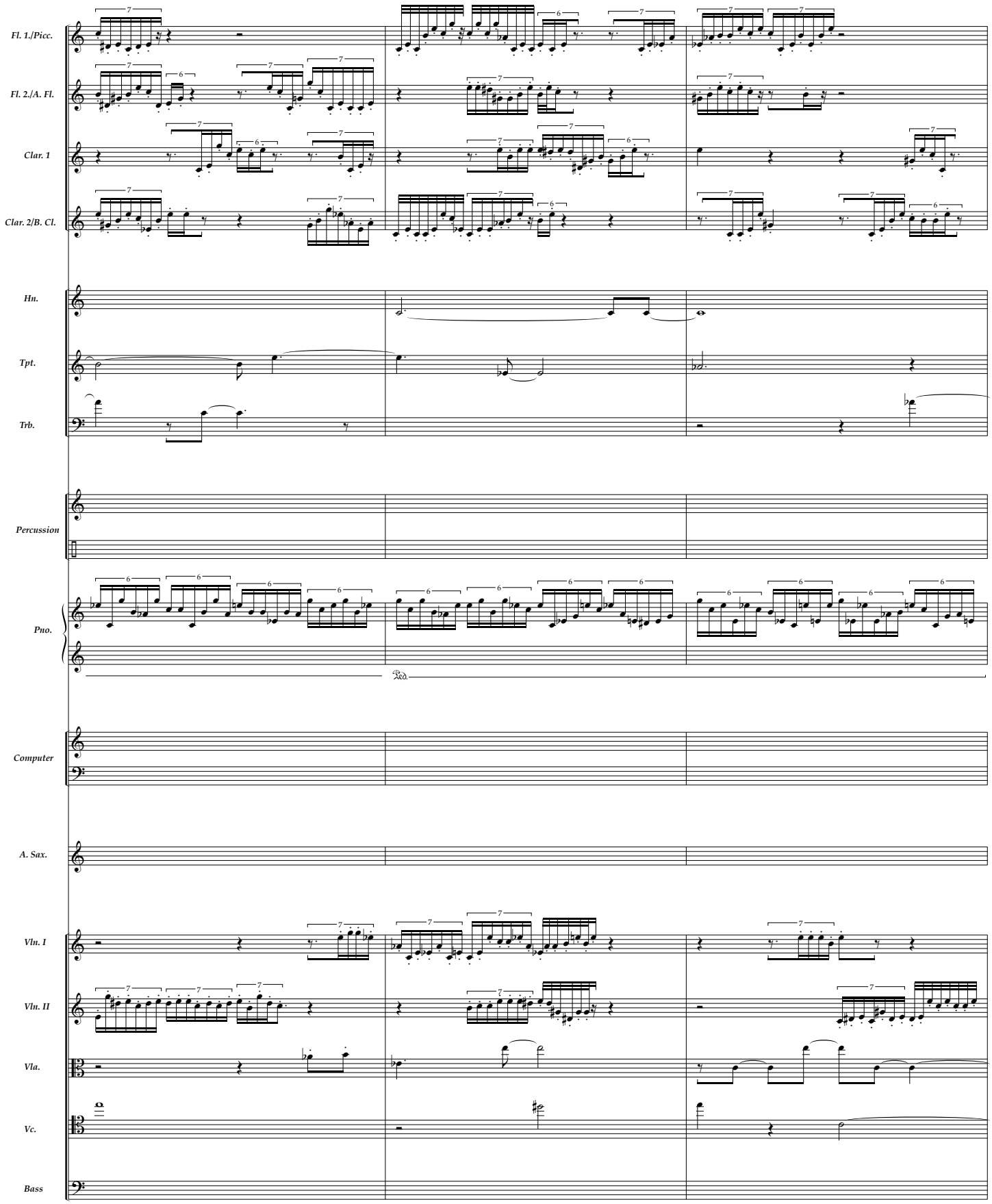
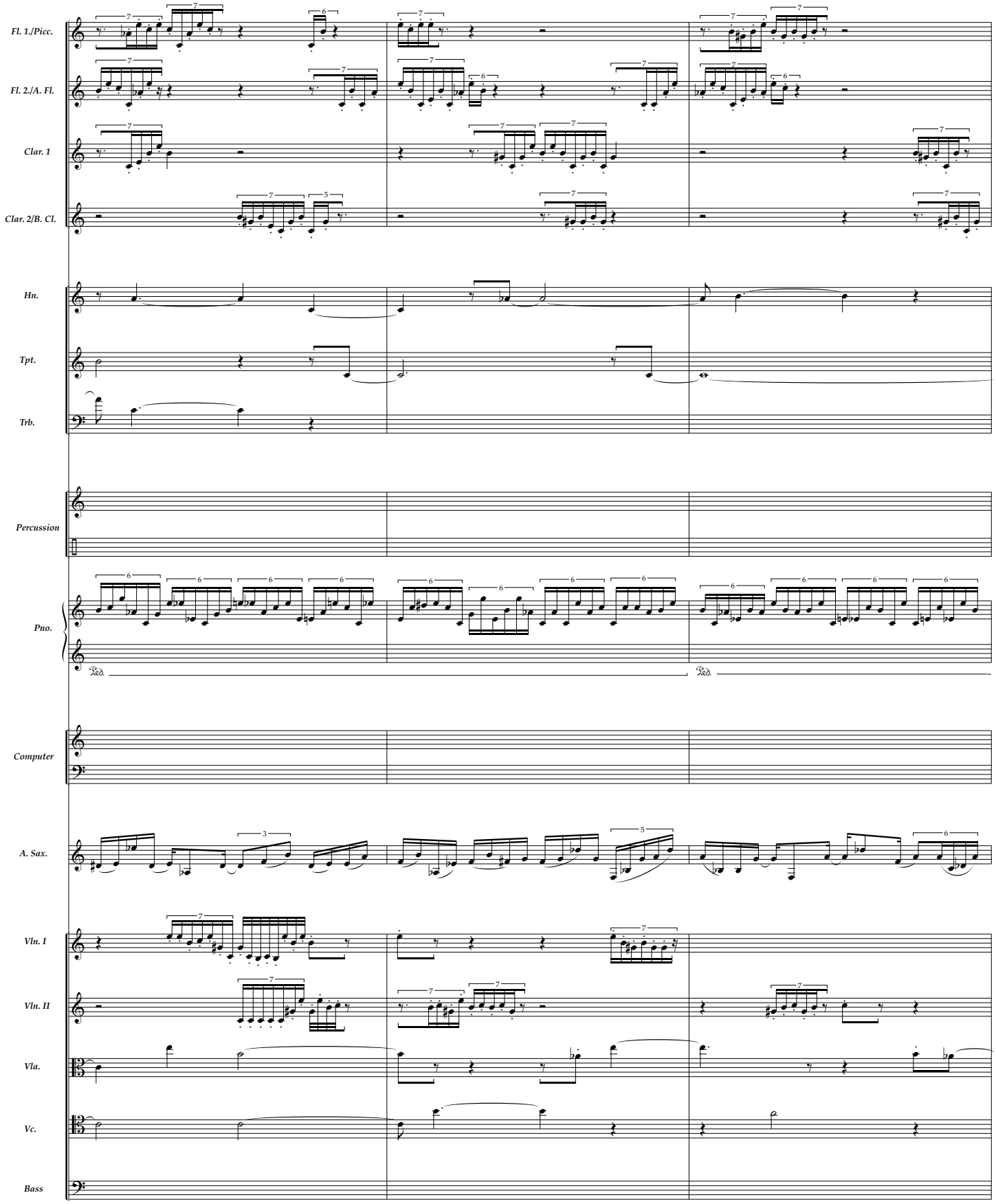
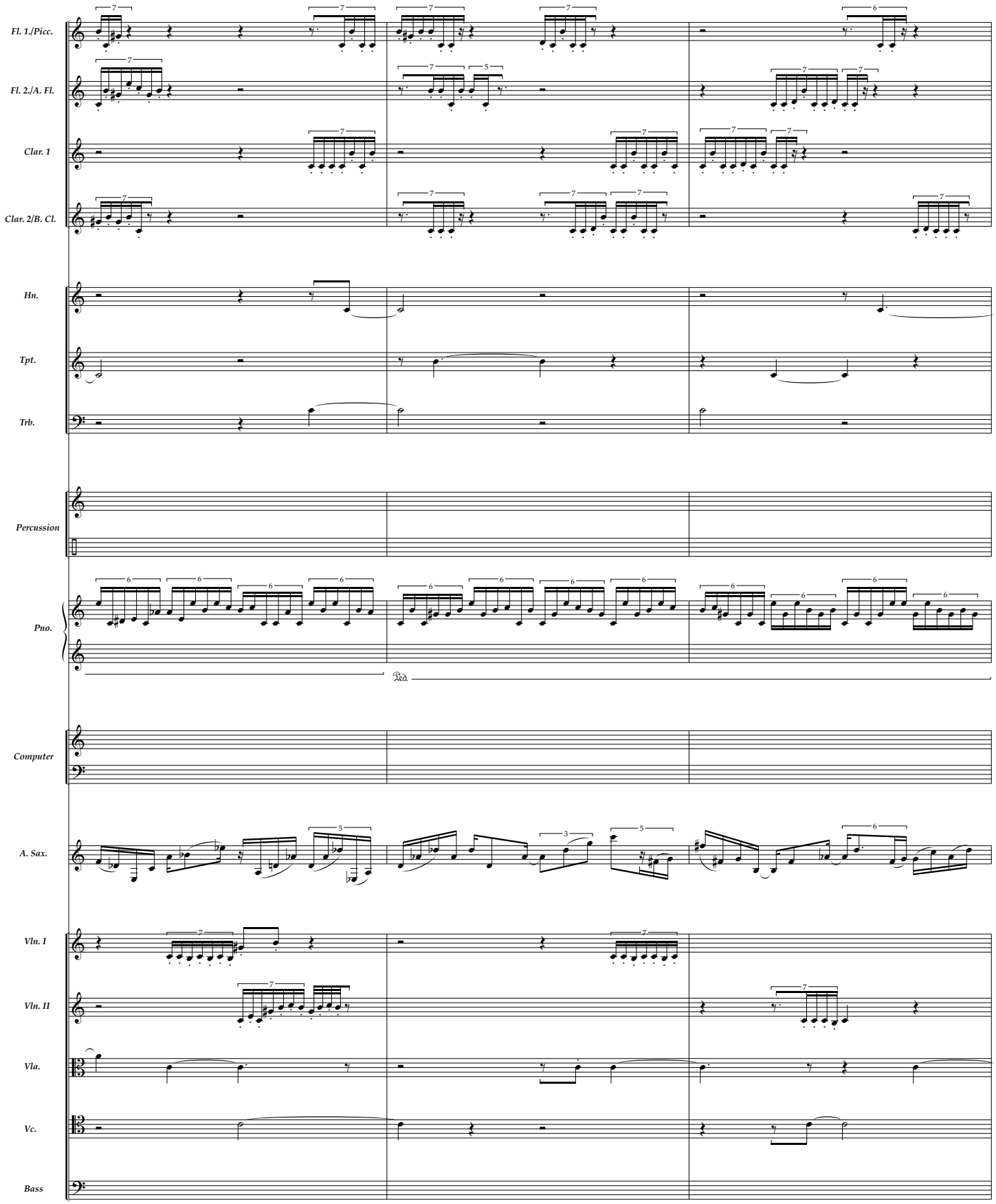
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
270
271
272

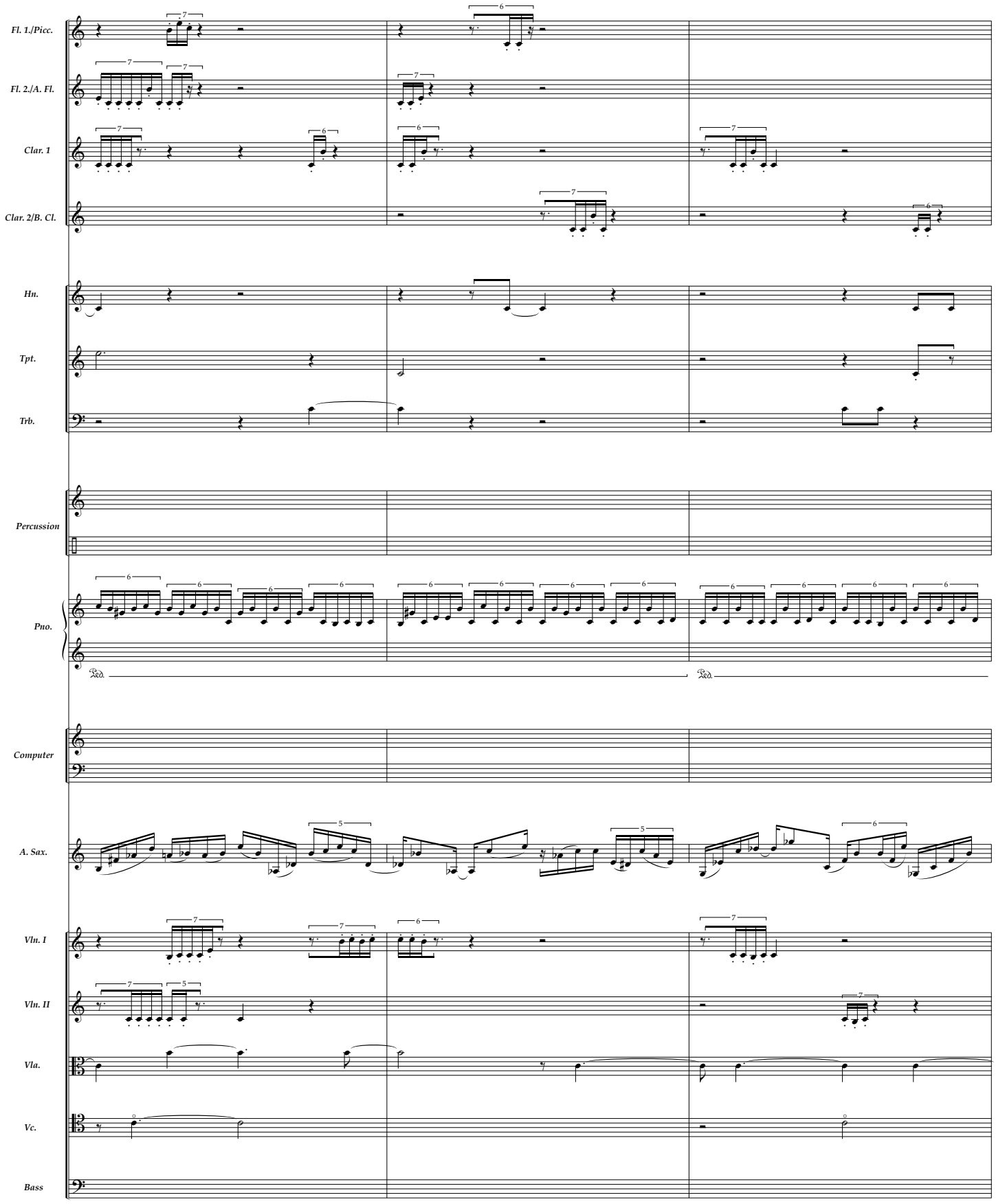

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Ped.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass

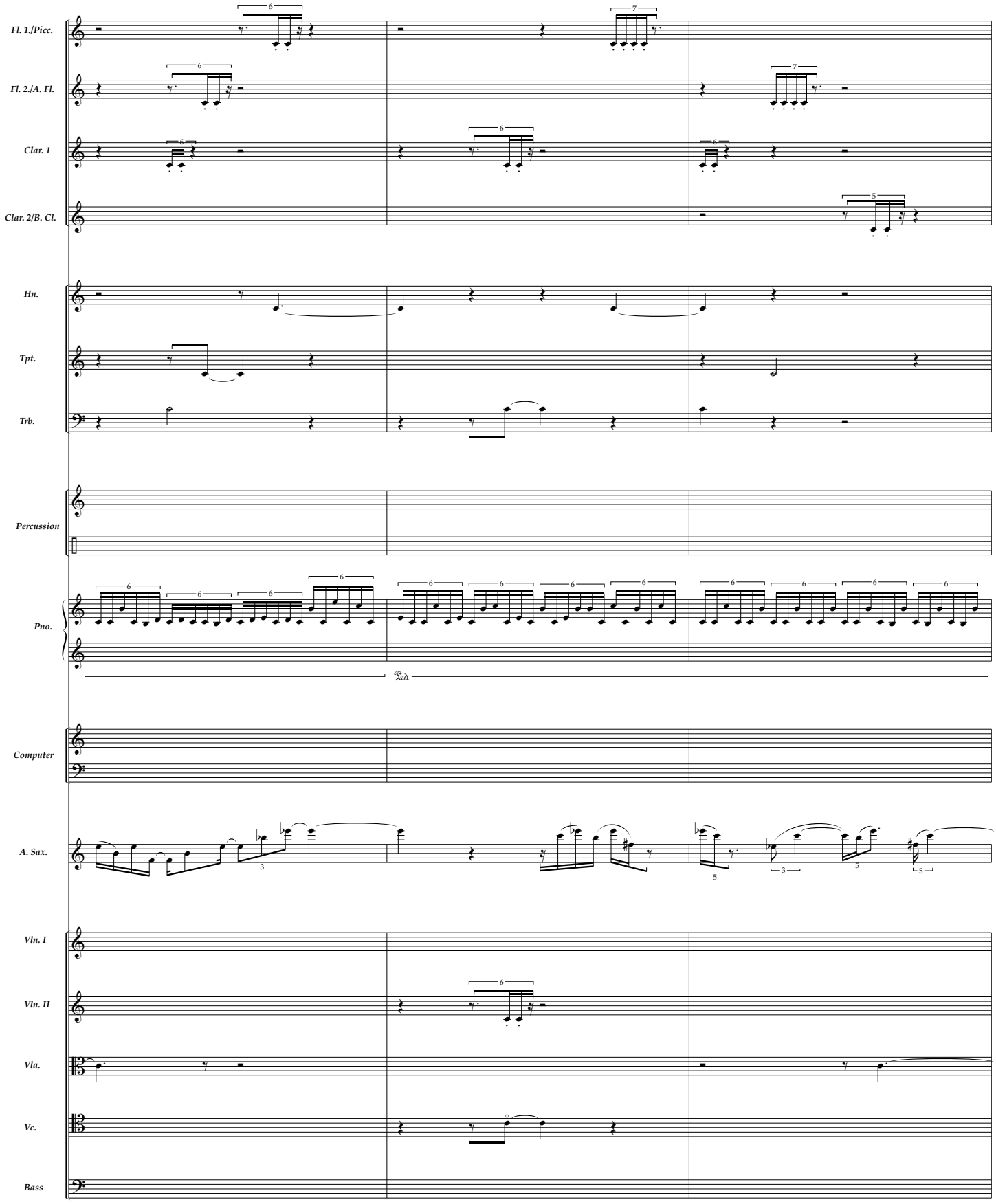
273 274 275

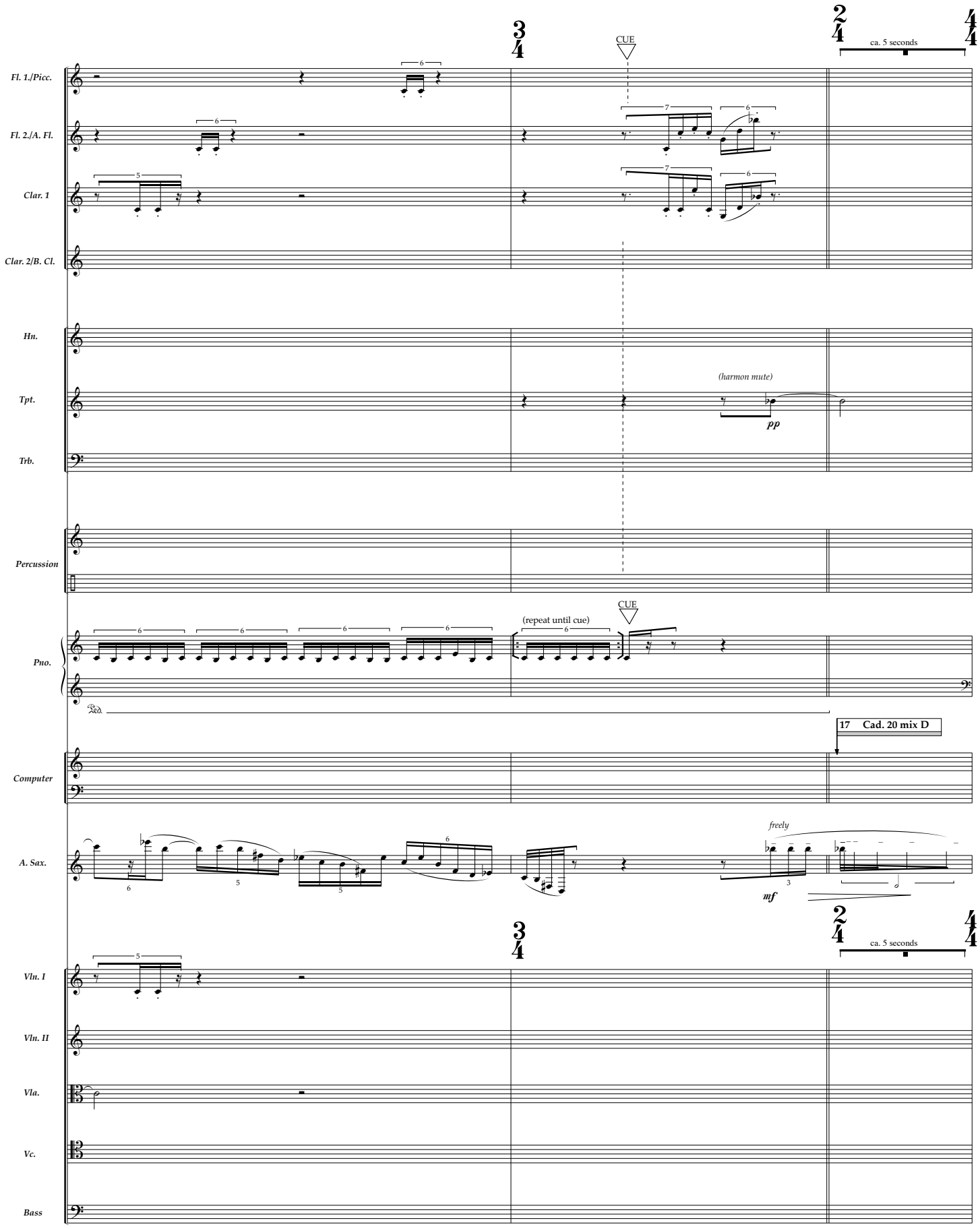

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
276
277
278

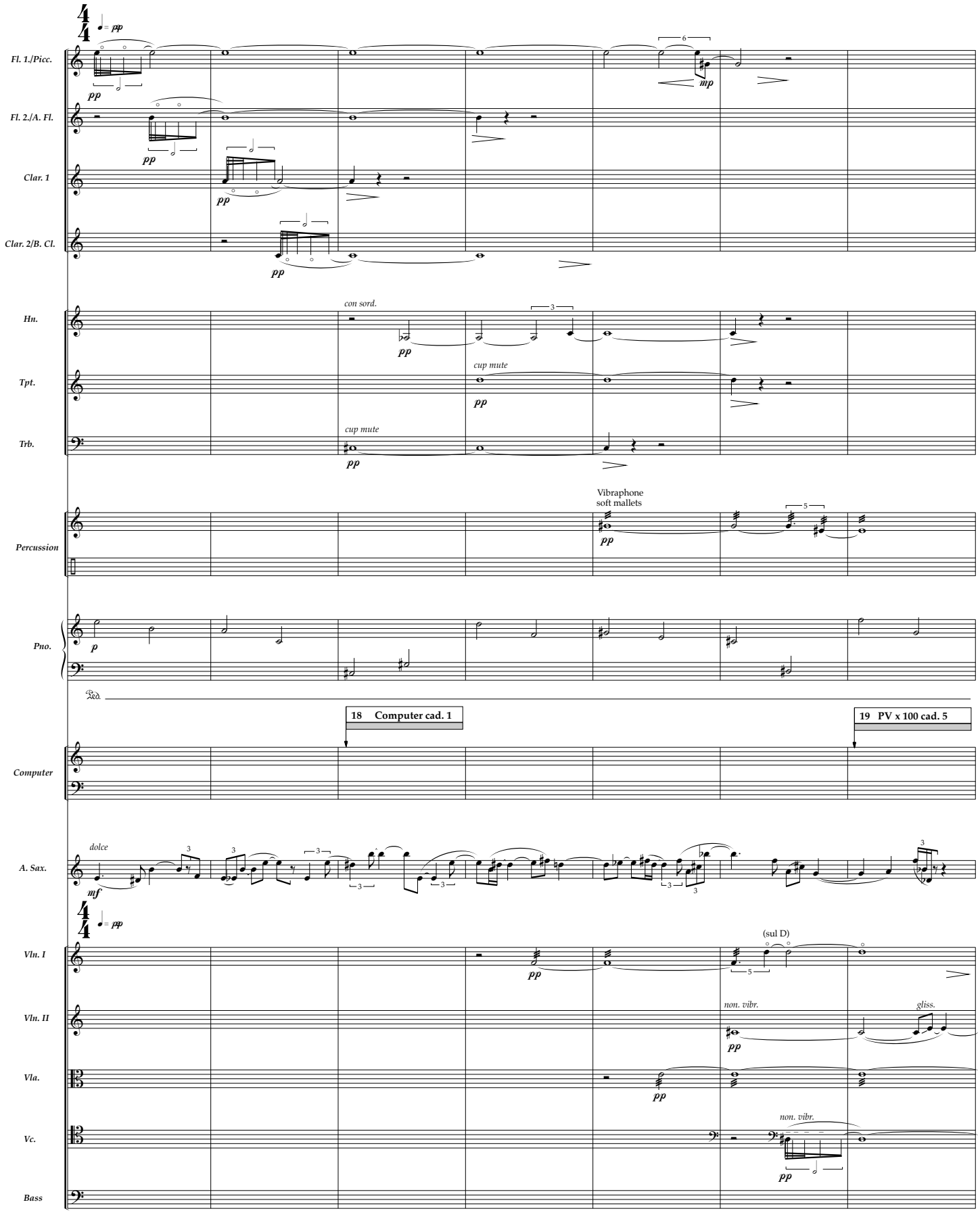

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Ped.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass

279 280 281

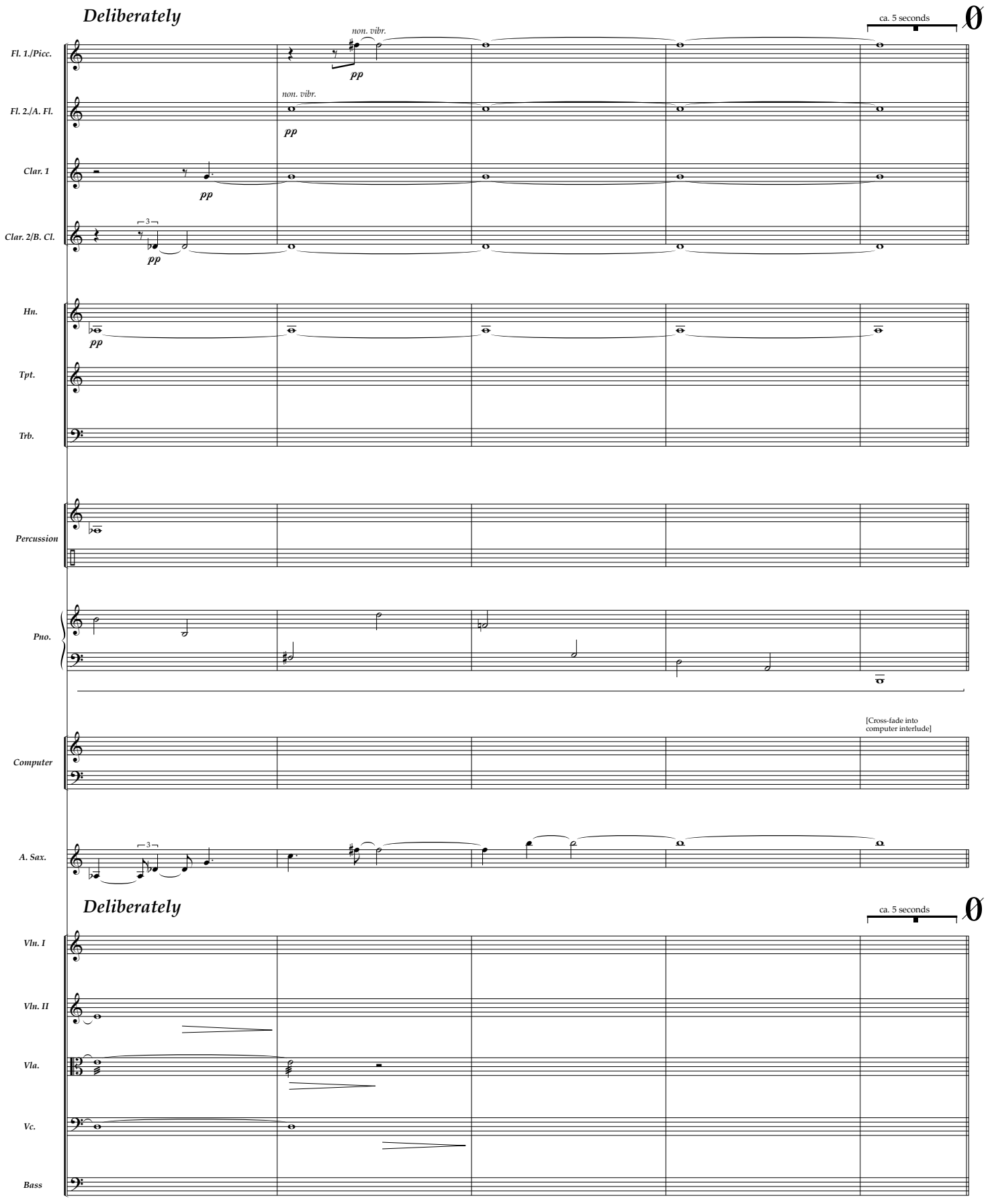

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
282
283
284


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
285
286
287


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
CUE
ca. 5 seconds
(harmon mute)
pp
(repeat until cue)
17 Cad. 20 mix D
freely
mf
288
289
290



291 292 293 294 295 296 297



298 299 300 301 302

All performers remain still

Fl. 1./Picc.

Fl. 2./A. Fl.

Clar. 1

Clar. 2/B. Cl.

Hn.

Tpt.

Trb.

Percussion

Pno.

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.

Computer

A. Sax.

All performers remain still

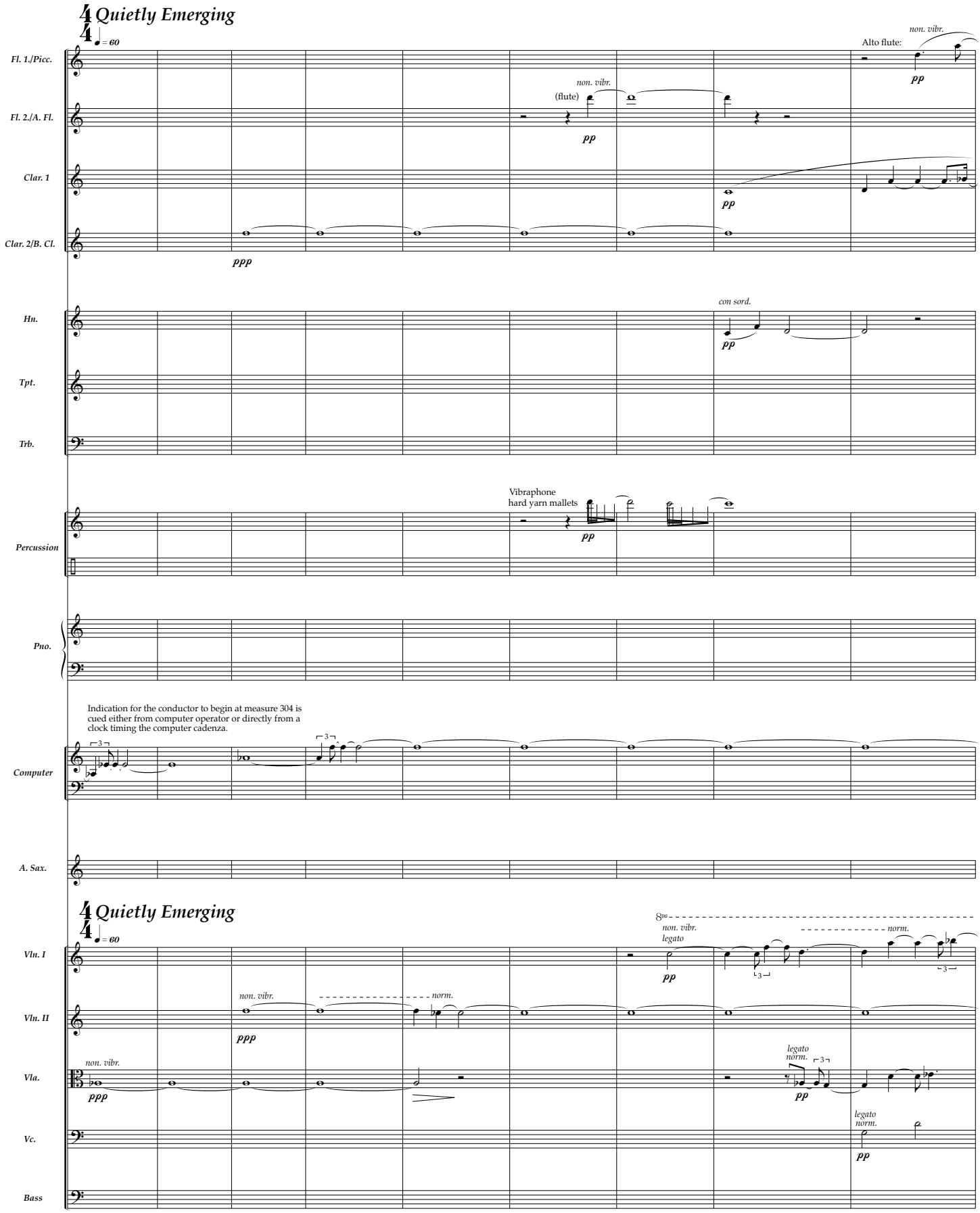
Vln. I

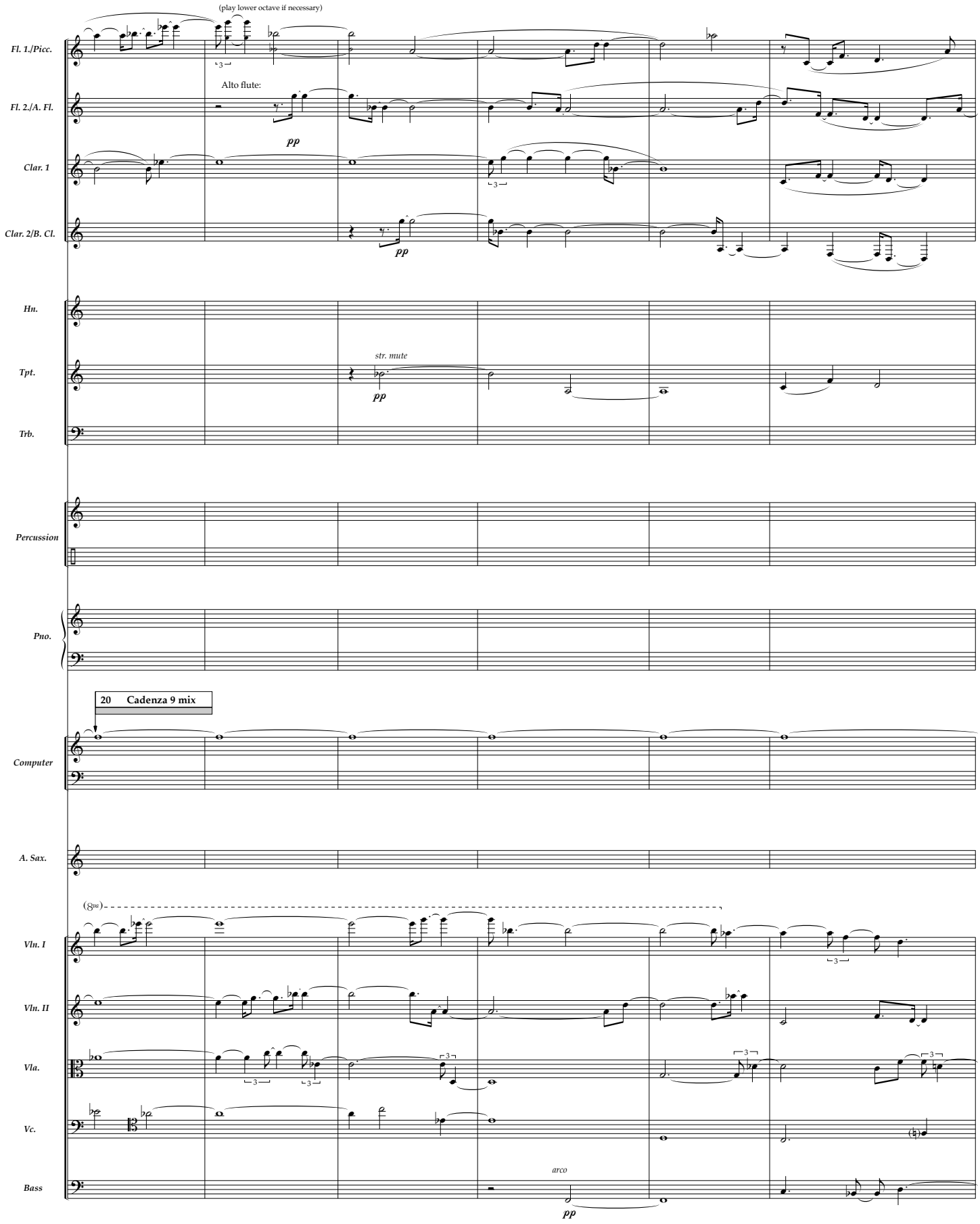
Vln. II

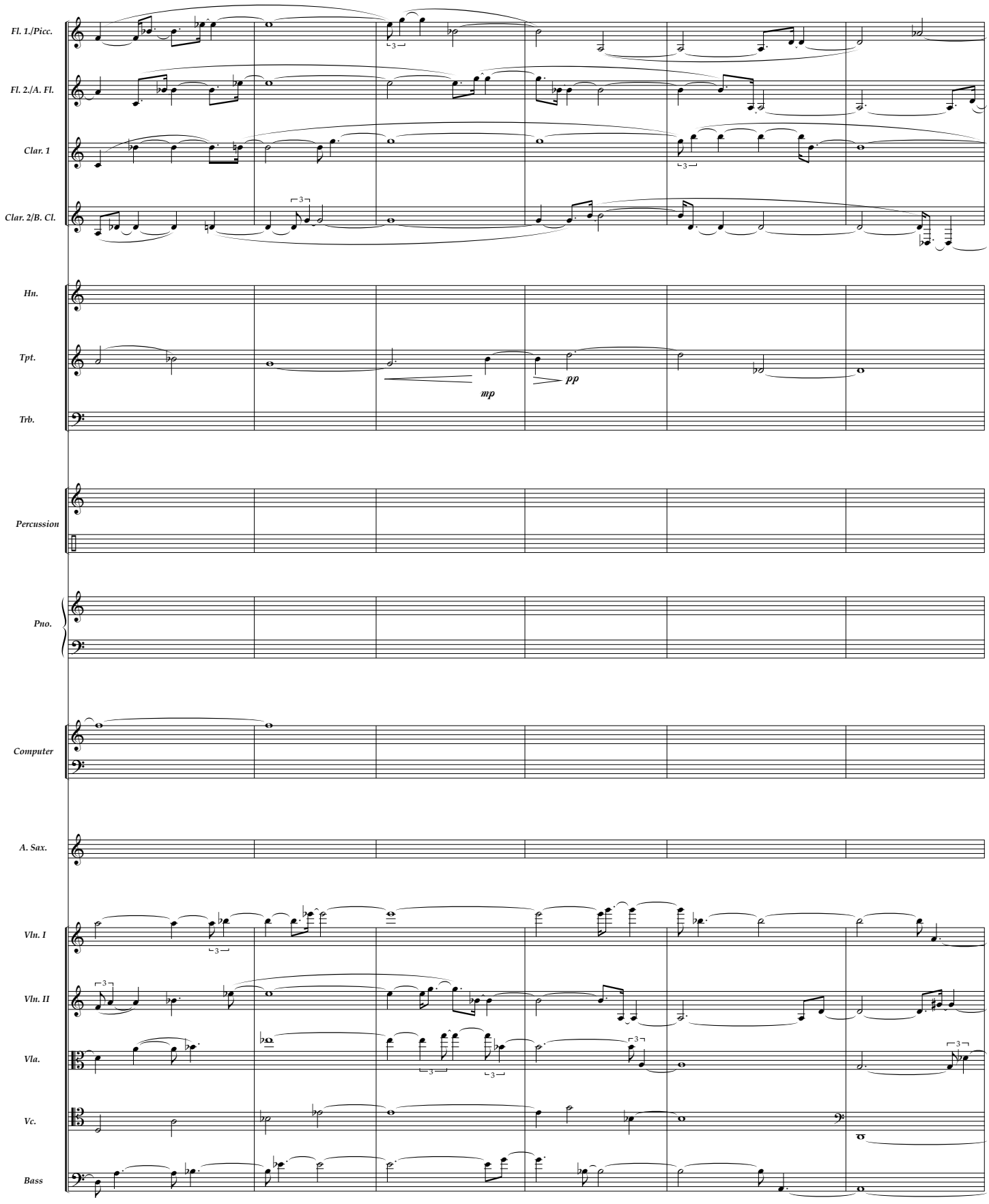
Vla.

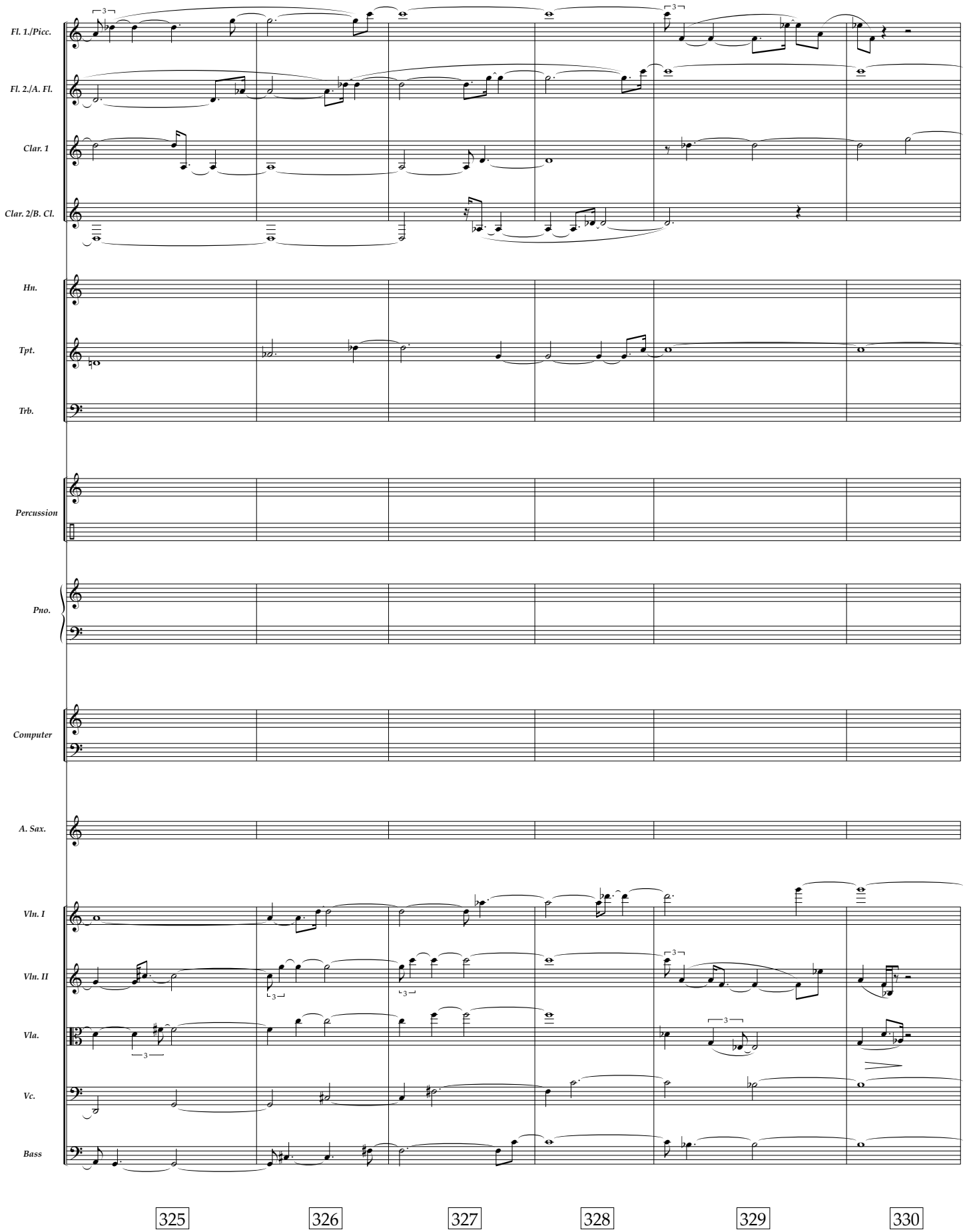
Vc.

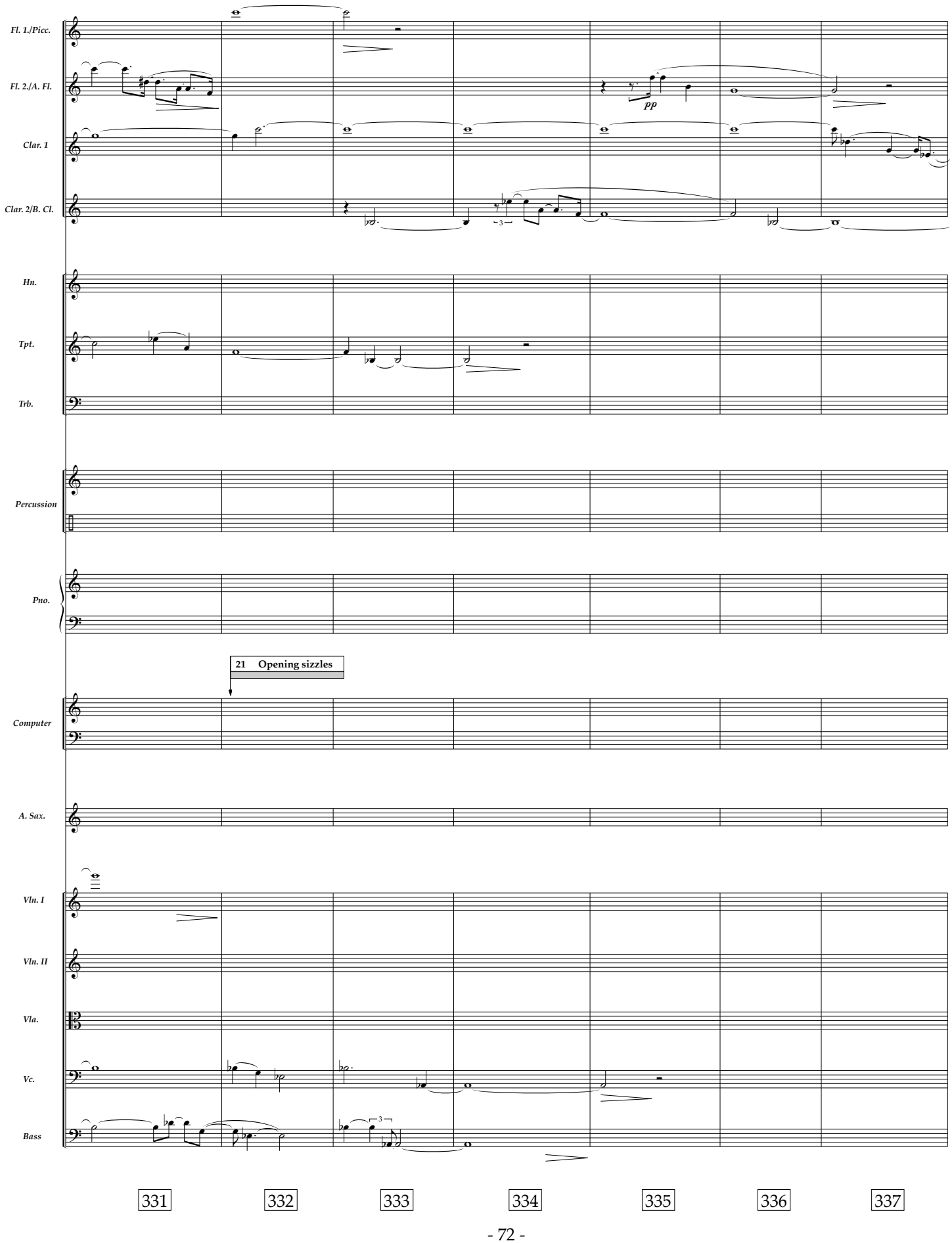
Bass

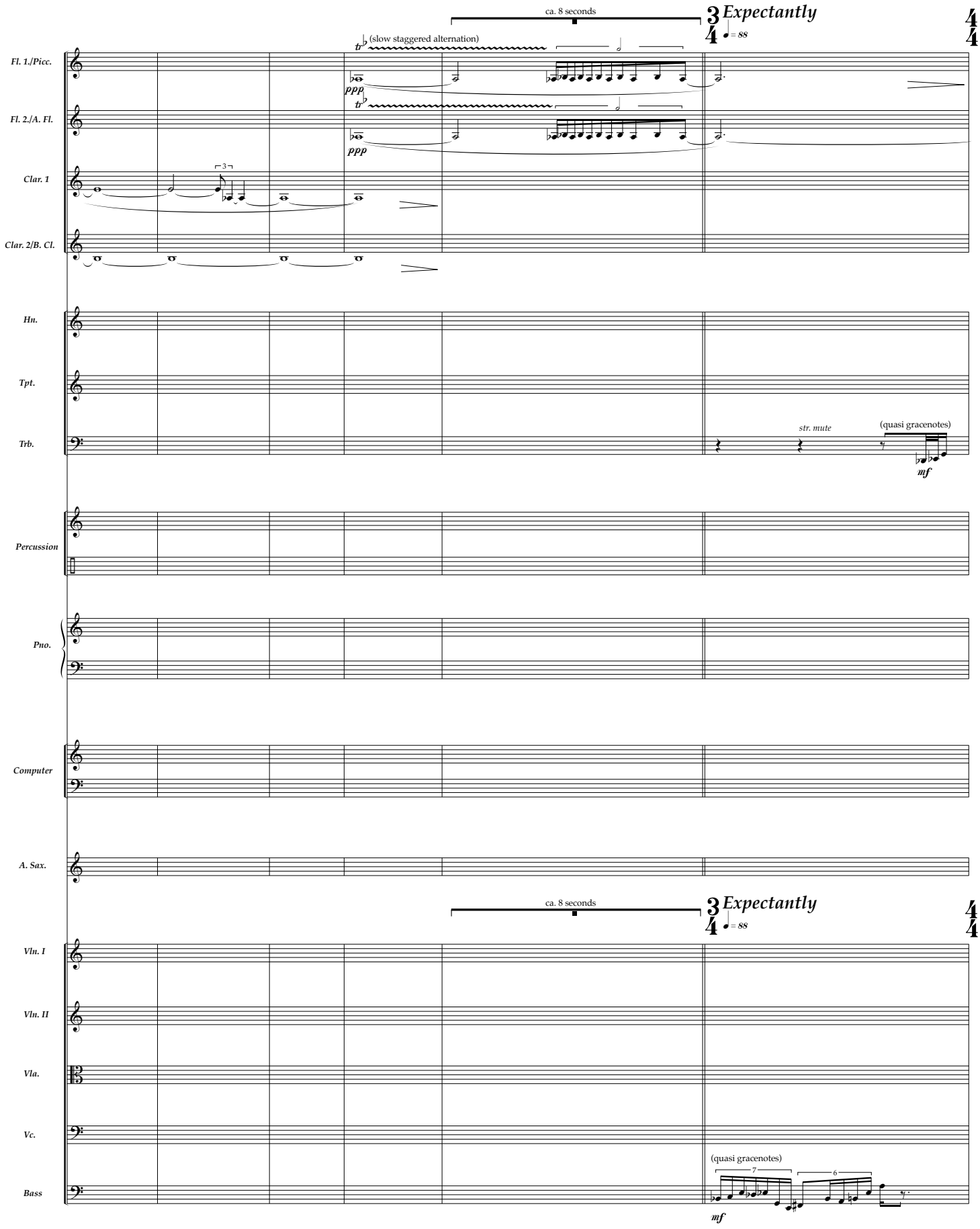

Quietly Emerging
♩ = 60
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
non. vibr.
(flute)
Alto flute:
pp
ppp
ppp
con sord.
Vibraphone
hard yarn mallets
Indication for the conductor to begin at measure 304 is cued either from computer operator or directly from a clock timing the computer cadenza.
8va
legato
norm.
304
305
306
307
308
309
310
311
312

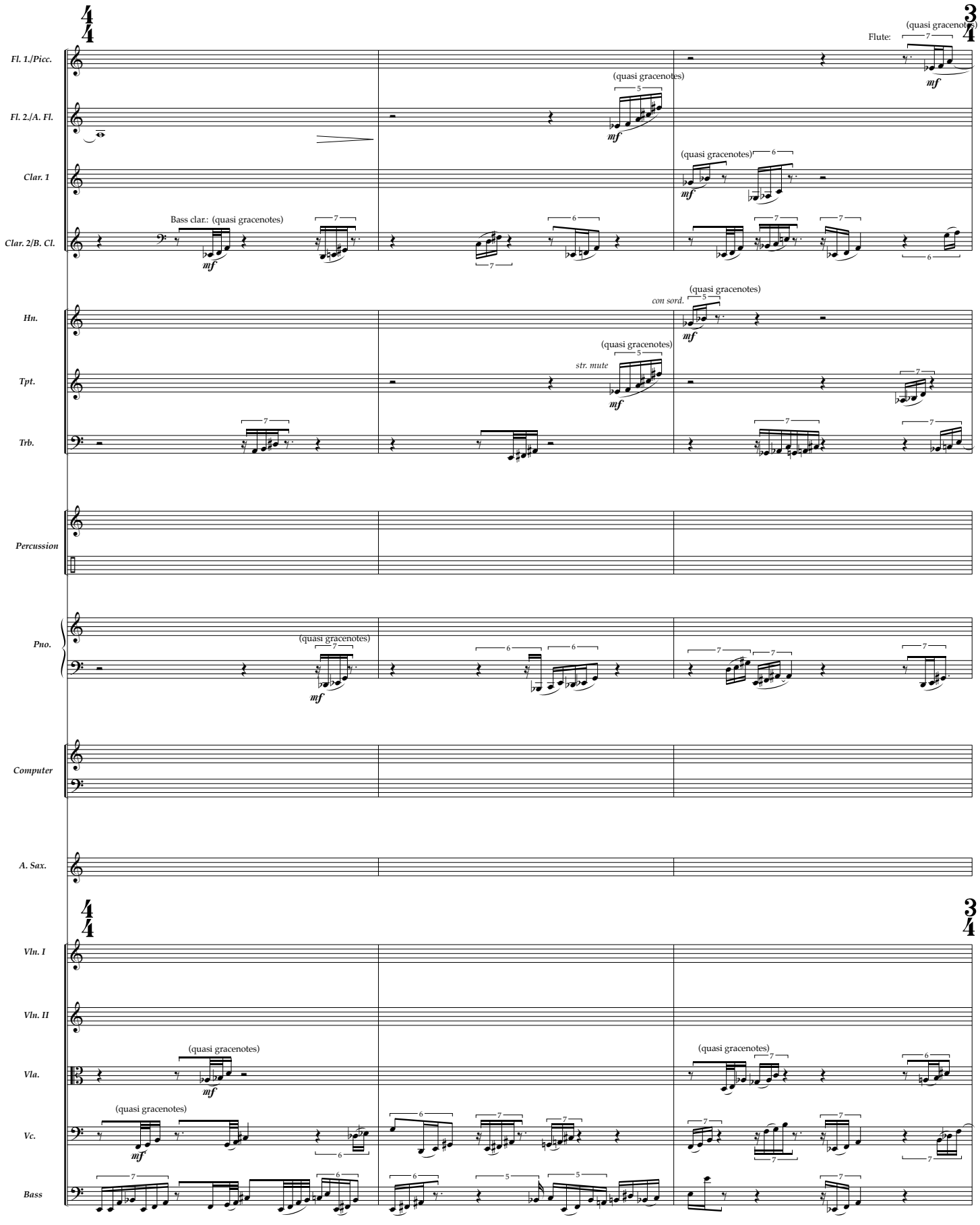

(play lower octave if necessary)
Fl. 1./Picc.
Alto flute:
Fl. 2./A. Fl.
pp
Clar. 1
Clar. 2/B. Cl.
pp
Hn.
str. mute
Tpt.
pp
Trb.
Percussion
Pno.
20 Cadenza 9 mix
Computer
A. Sax.
(8va)
Vln. I
Vln. II
Vla.
Vc.
Bass
arco
pp
313
314
315
316
317
318

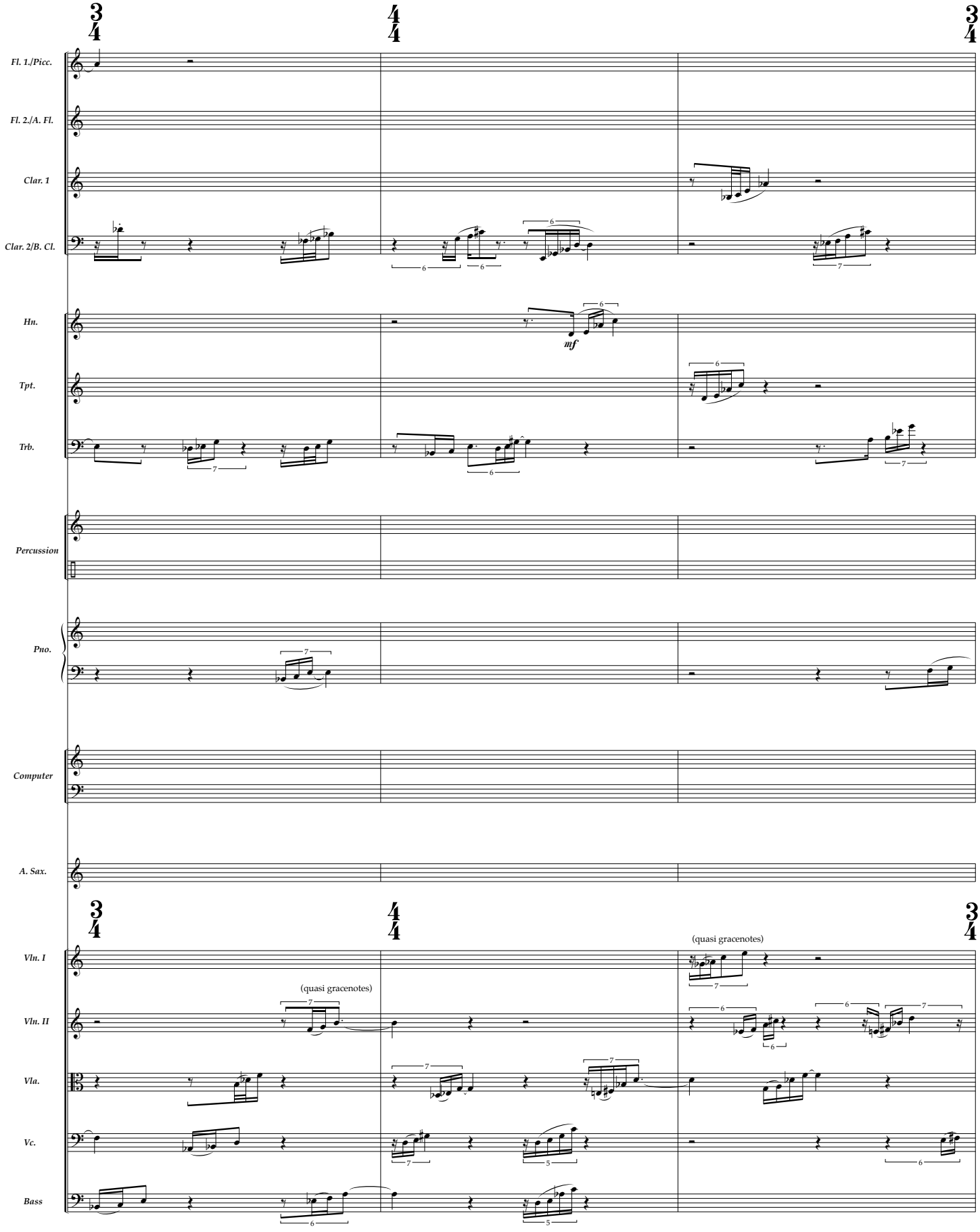

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
mp
pp
319
320
321
322
323
324

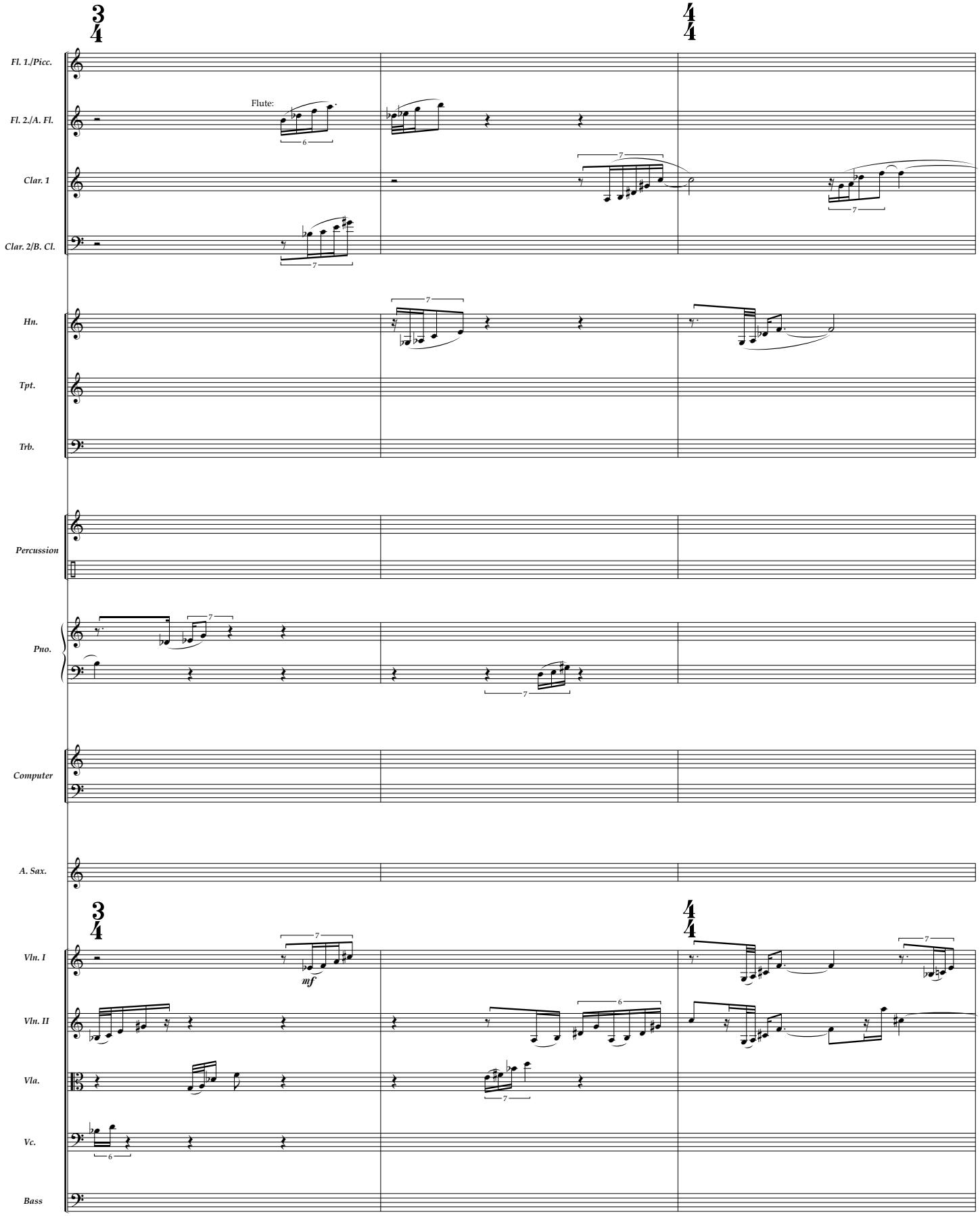

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
325
326
327
328
329
330

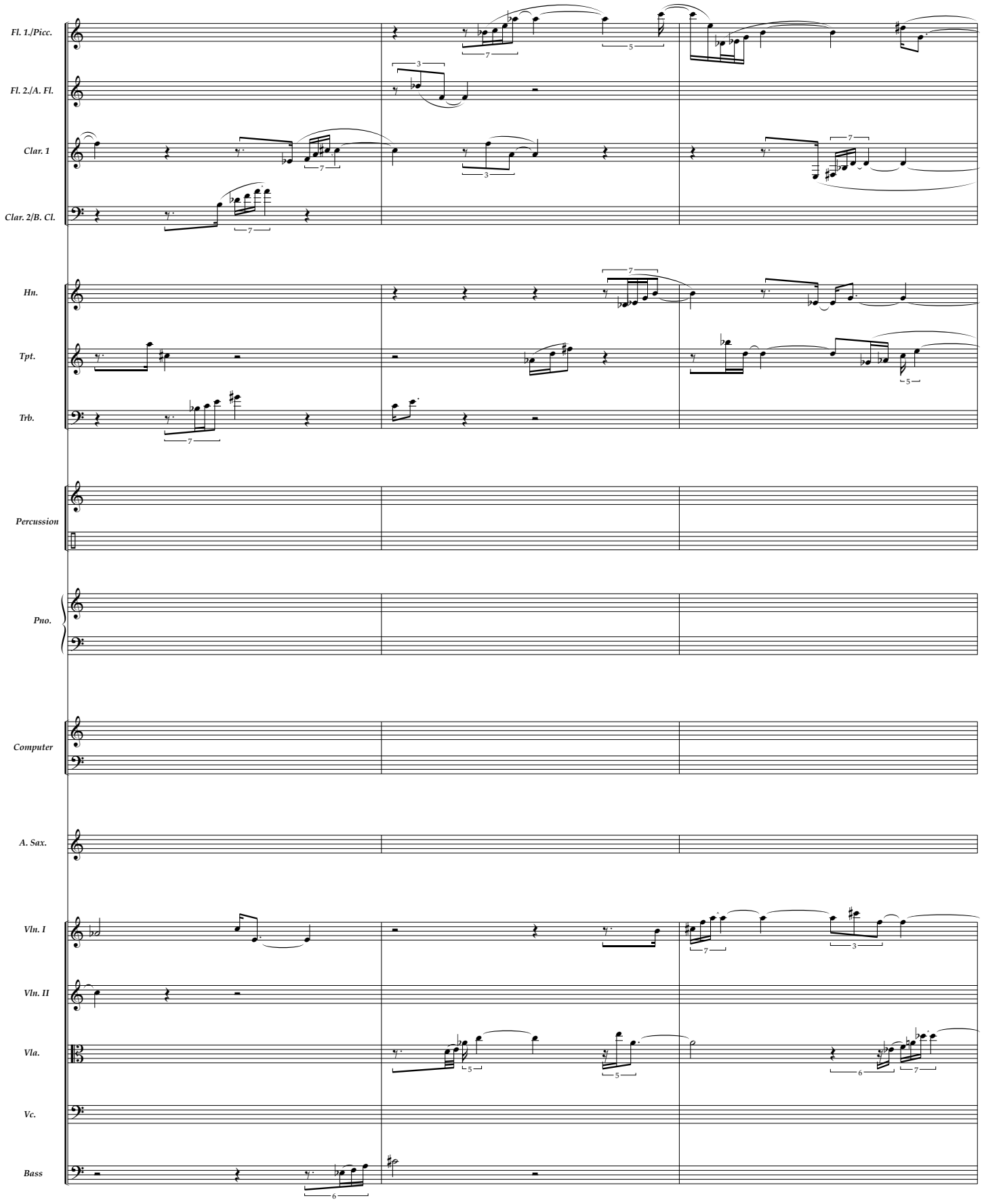

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
21 Opening sizzles
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
pp
331
332
333
334
335
336
337

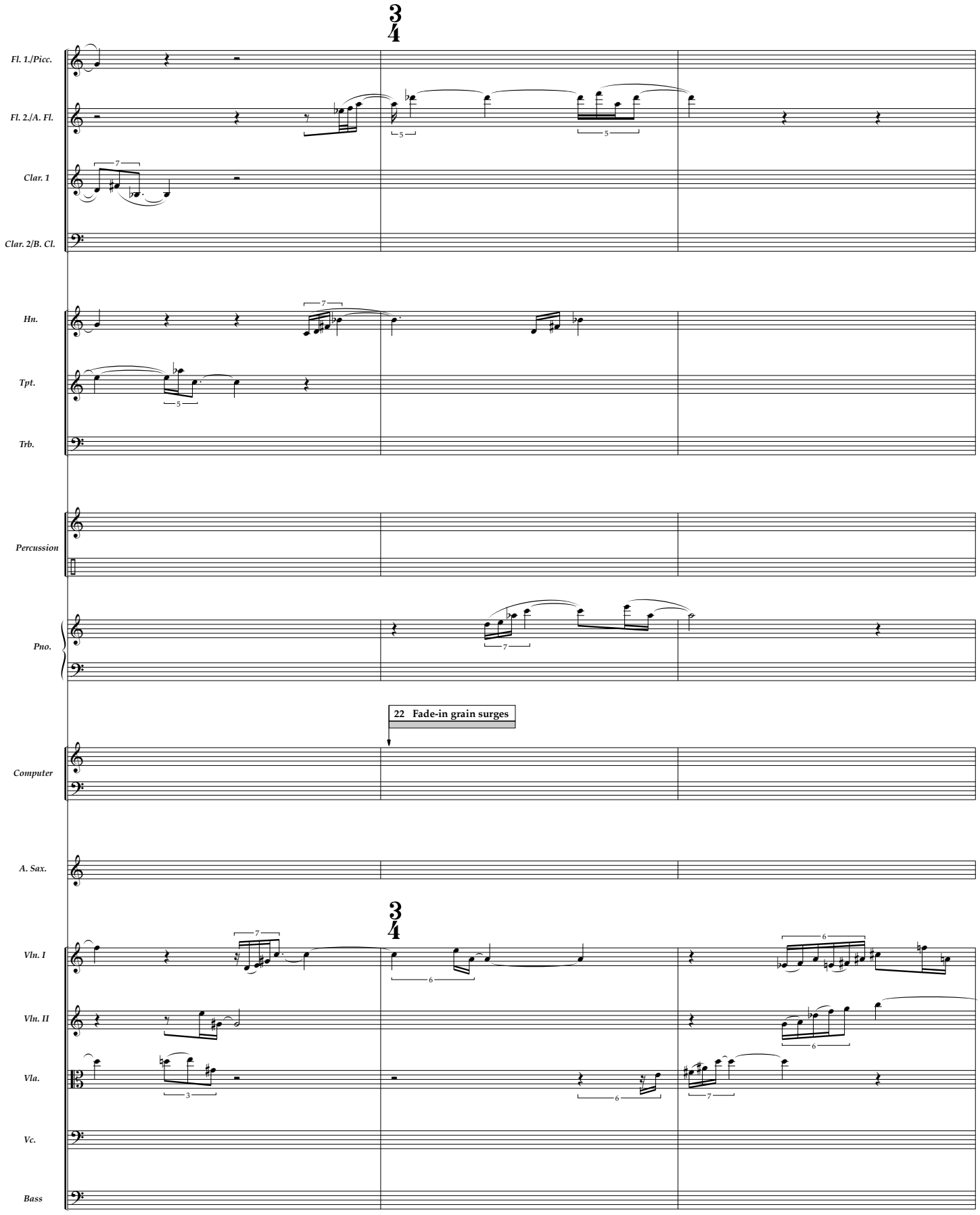

ca. 8 seconds
Expectantly
♩ = 88
(slow staggered alternation)
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
str. mute
(quasi gracenotes)
mf
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
(quasi gracenotes)
mf
338
339
340
341
342
343

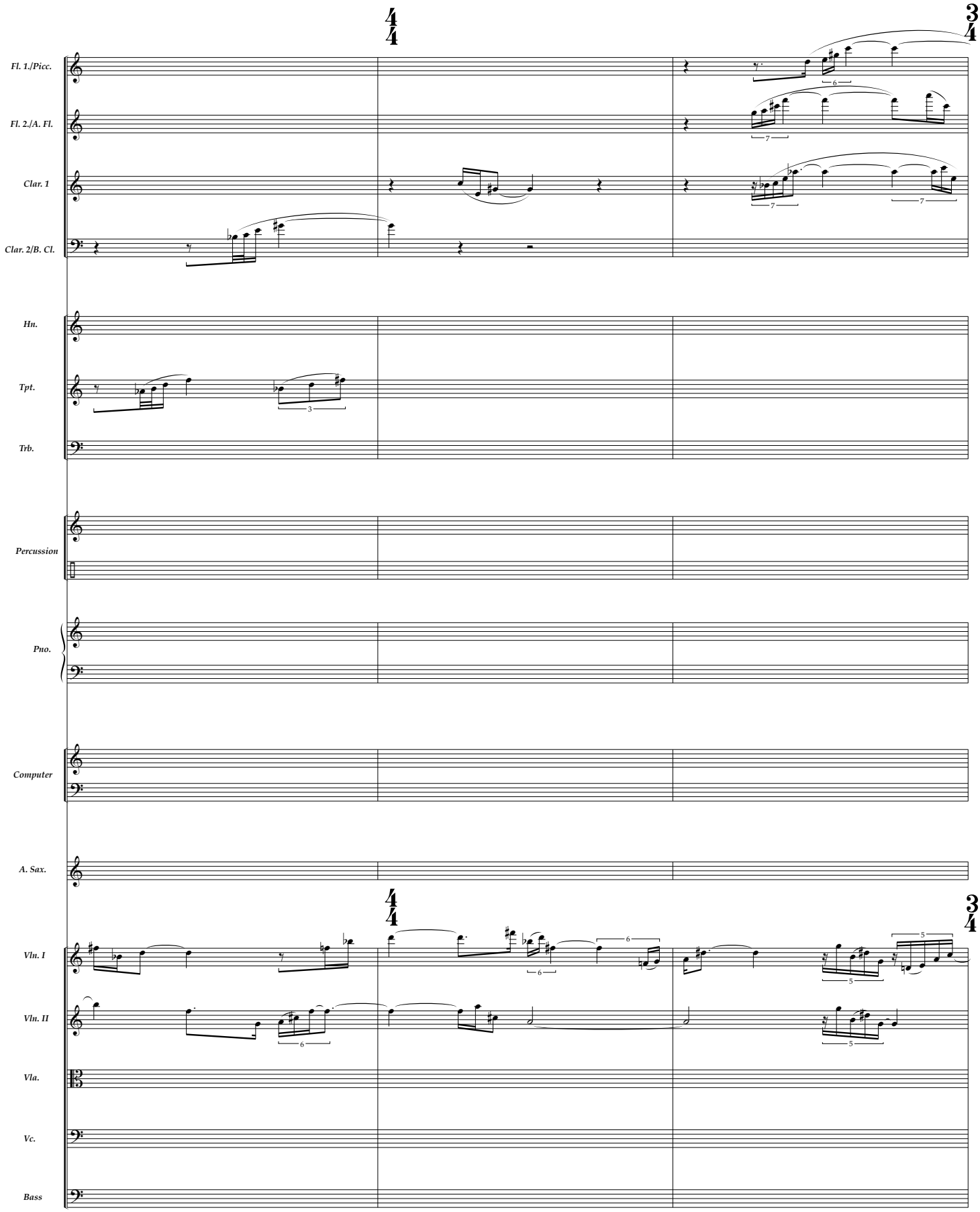

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
Flute:
(quasi gracenotes)
Bass clar.:
con sord.
str. mute
mf
344
345
346

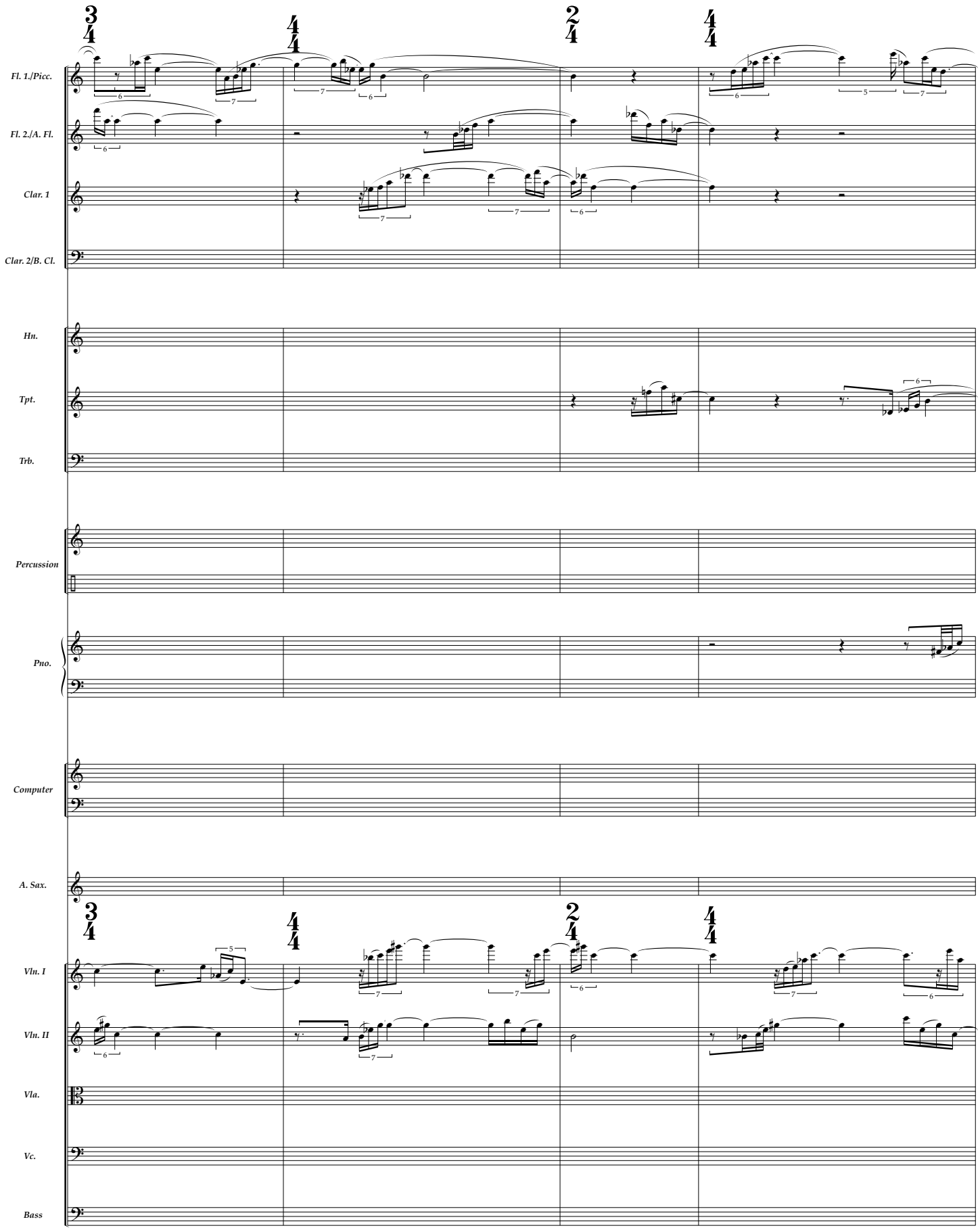

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
mf
(quasi gracenotes)
(quasi gracenotes)
347
348
349

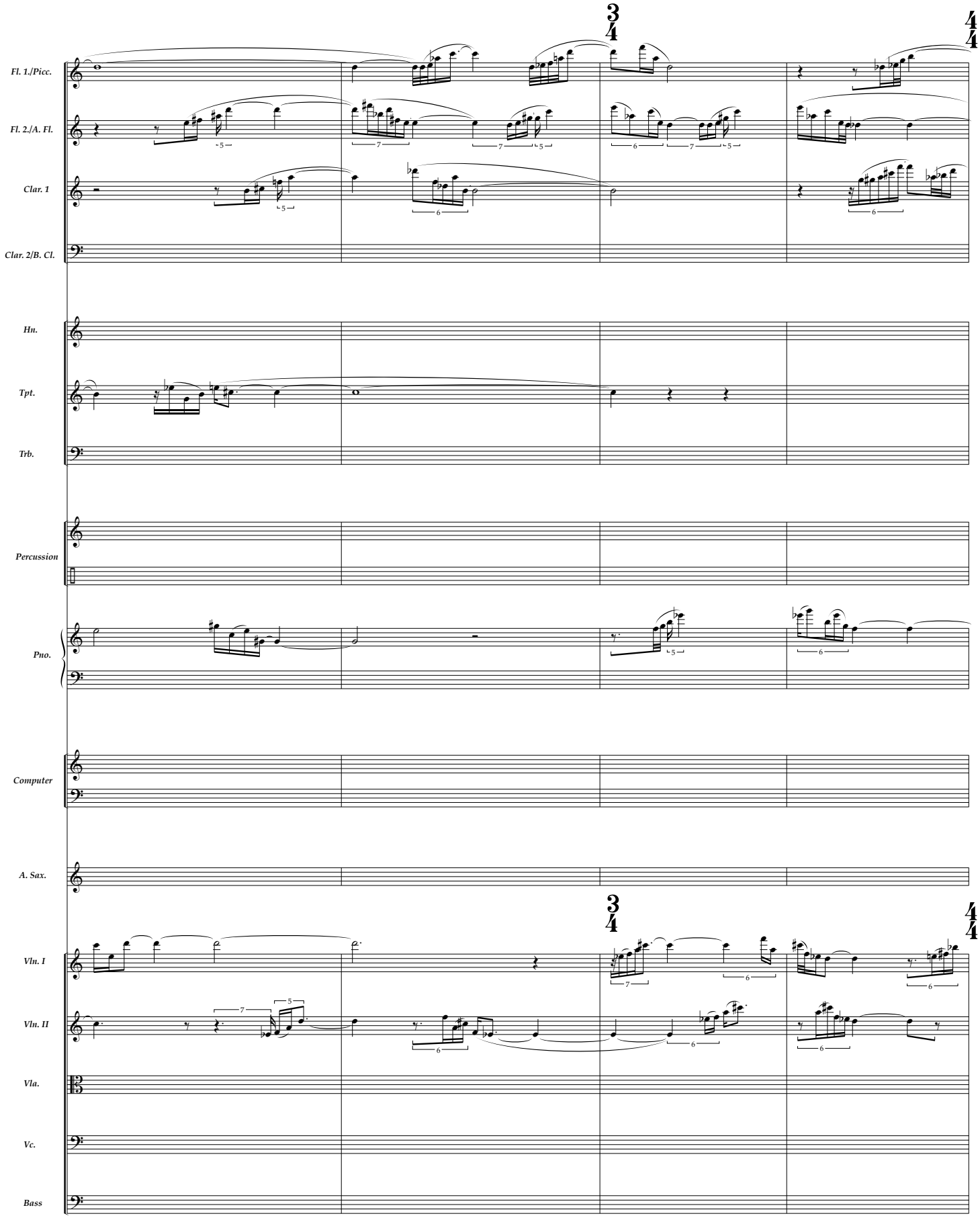

Fl. 1./Picc.
Fl. 2./A. Fl.
Flute:
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
mf
Vln. II
Vla.
Vc.
Bass
350
351
352

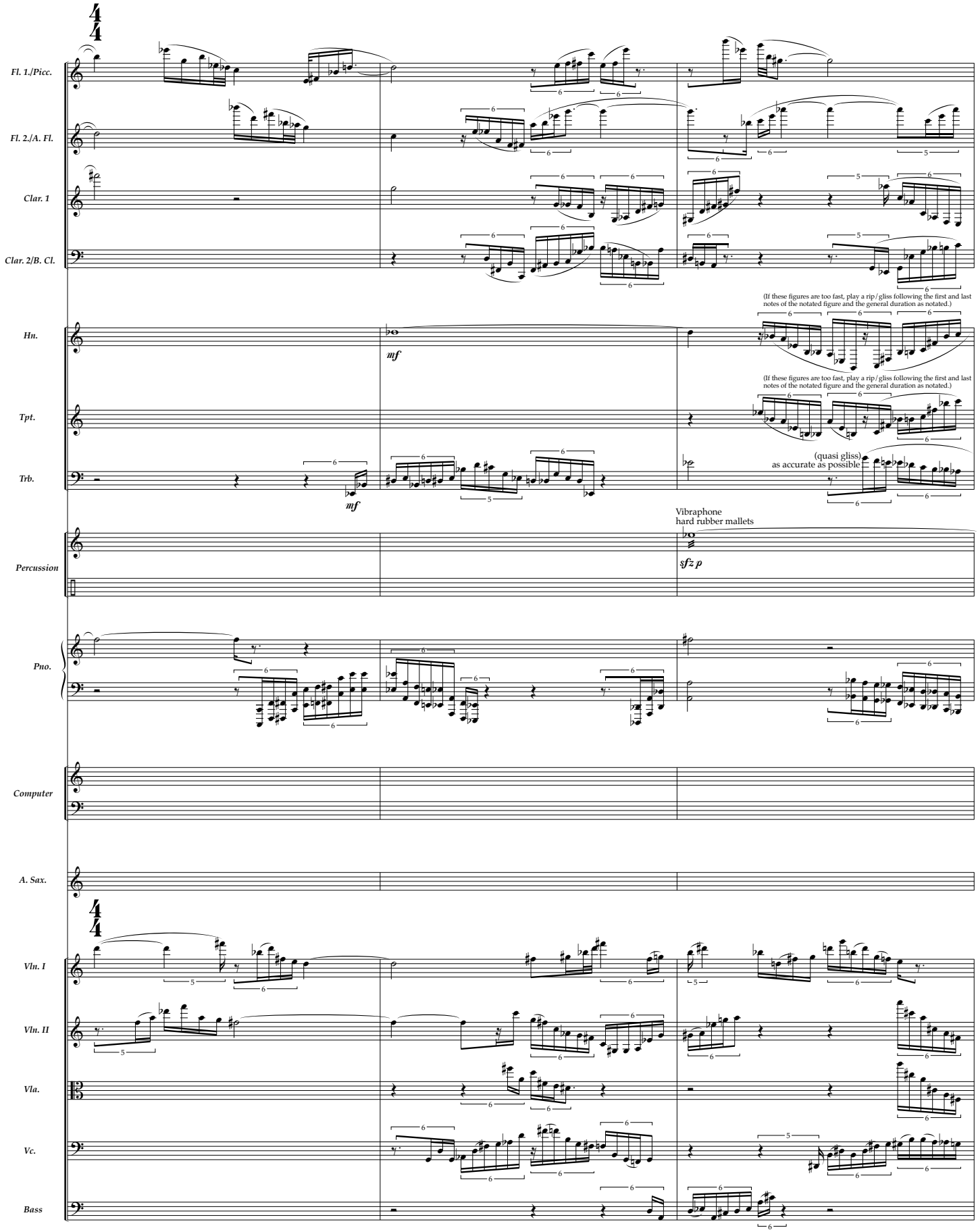

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
353
354
355

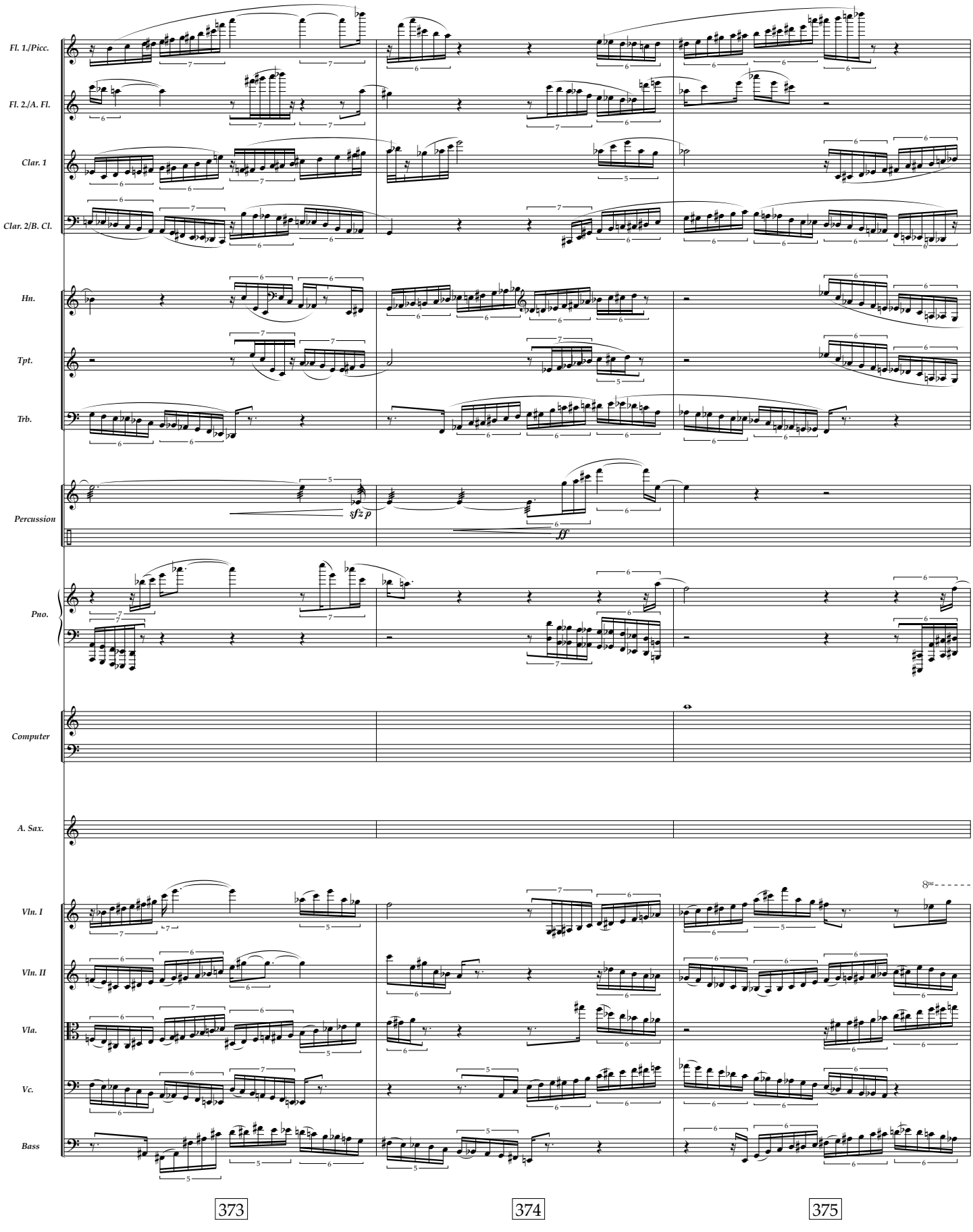

3
4
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
22 Fade-in grain surges
Computer
A. Sax.
3
4
Vln. I
Vln. II
Vla.
Vc.
Bass
356
357
358

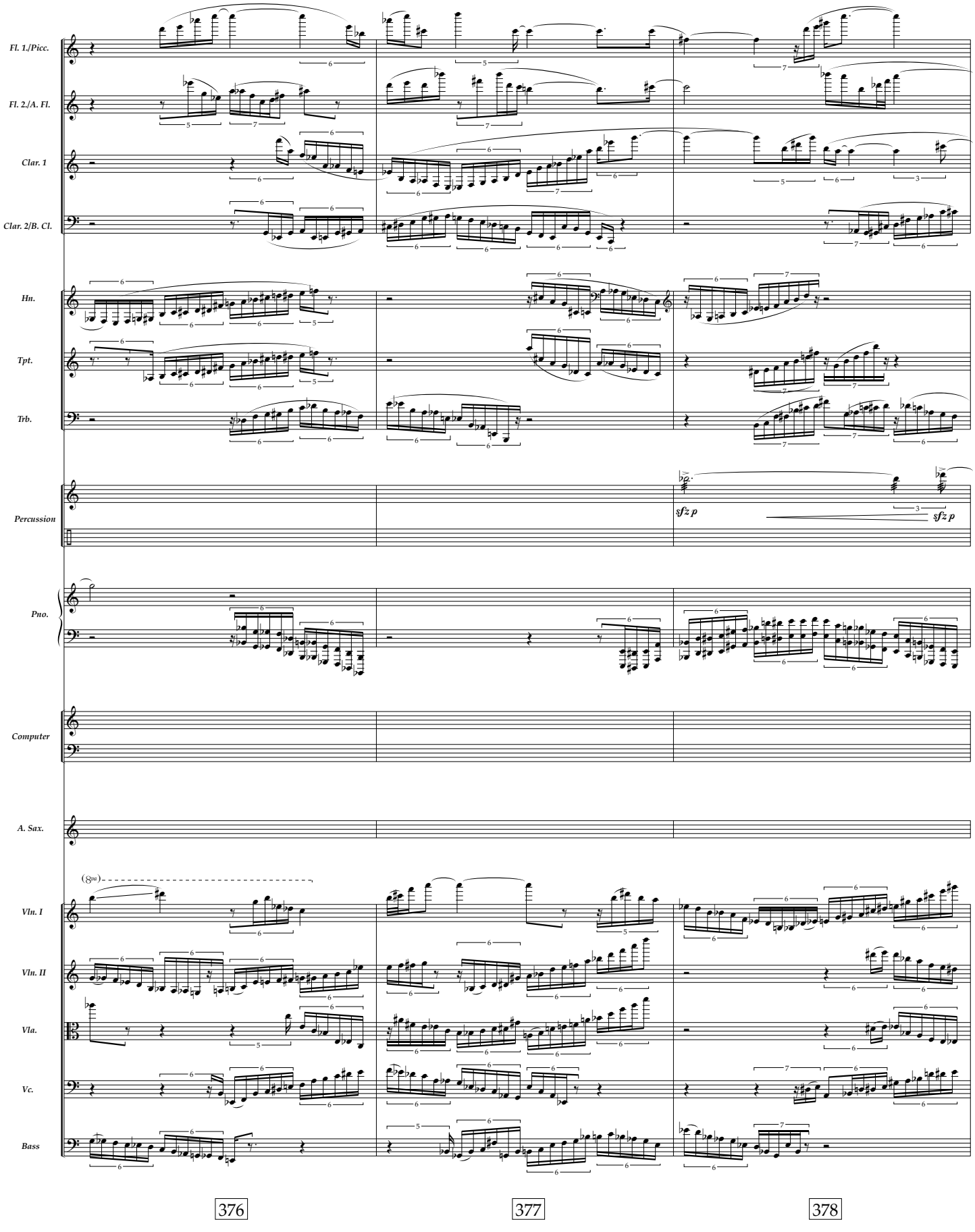

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
359
360
361

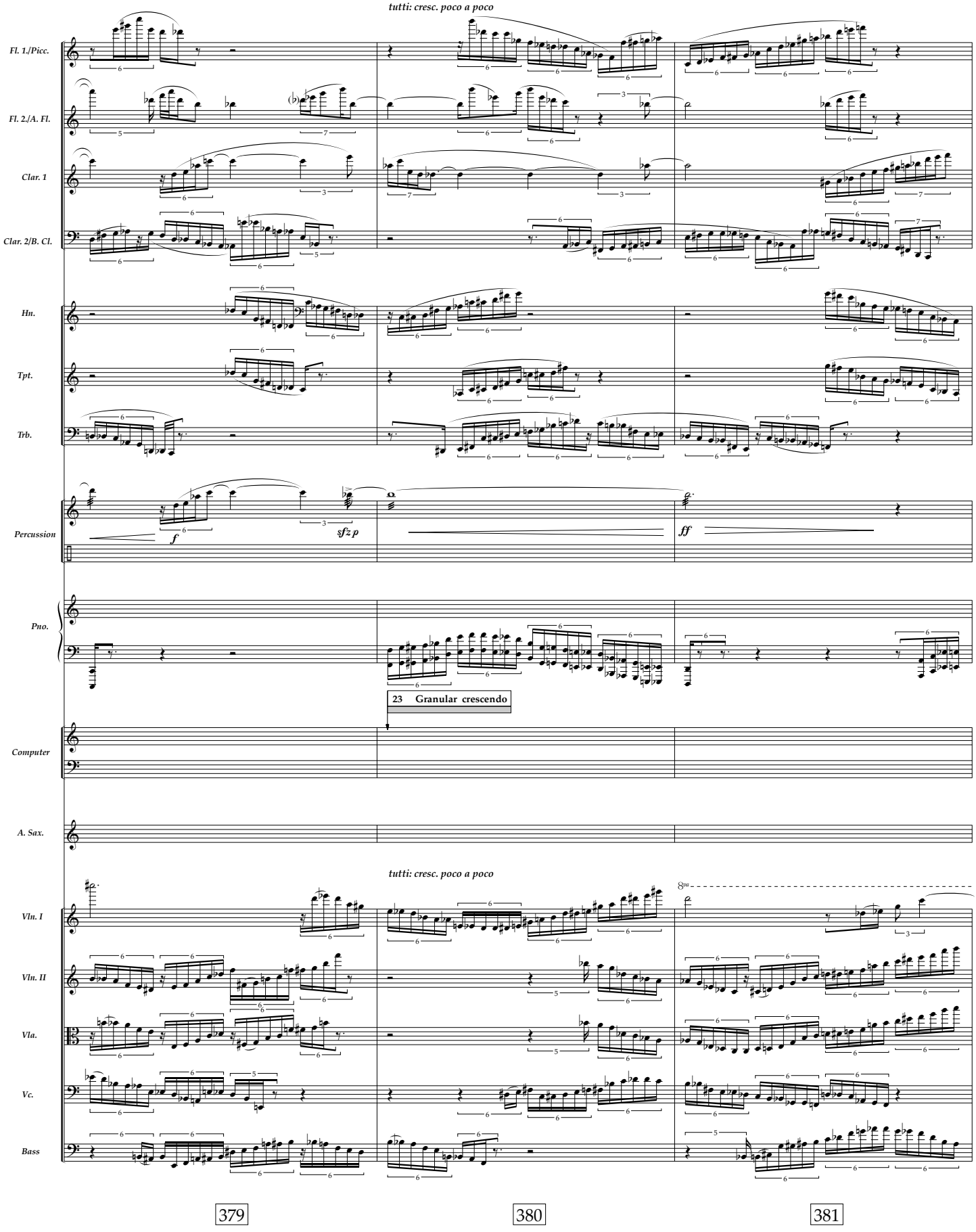

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
362
363
364
365

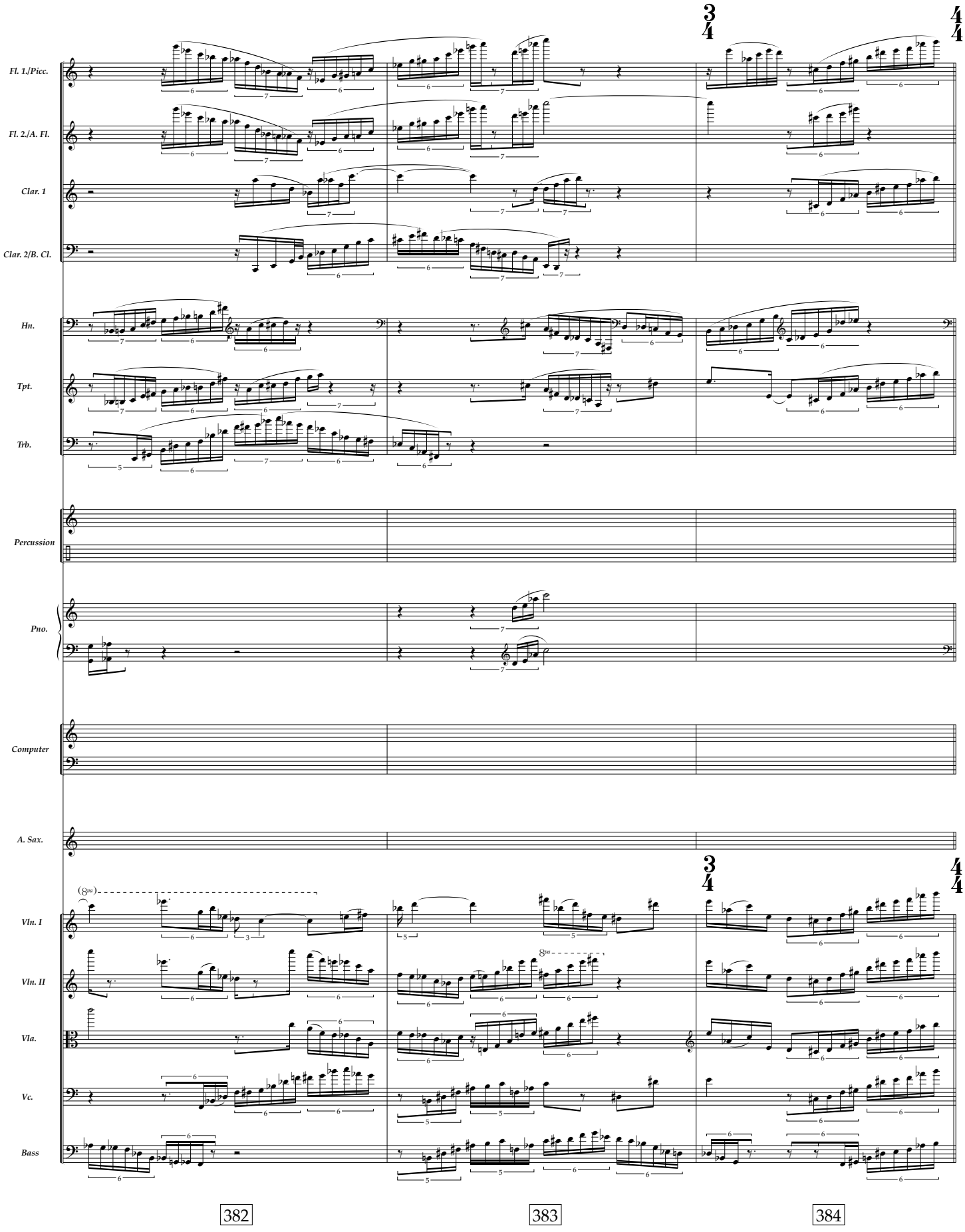

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
366
367
368
369

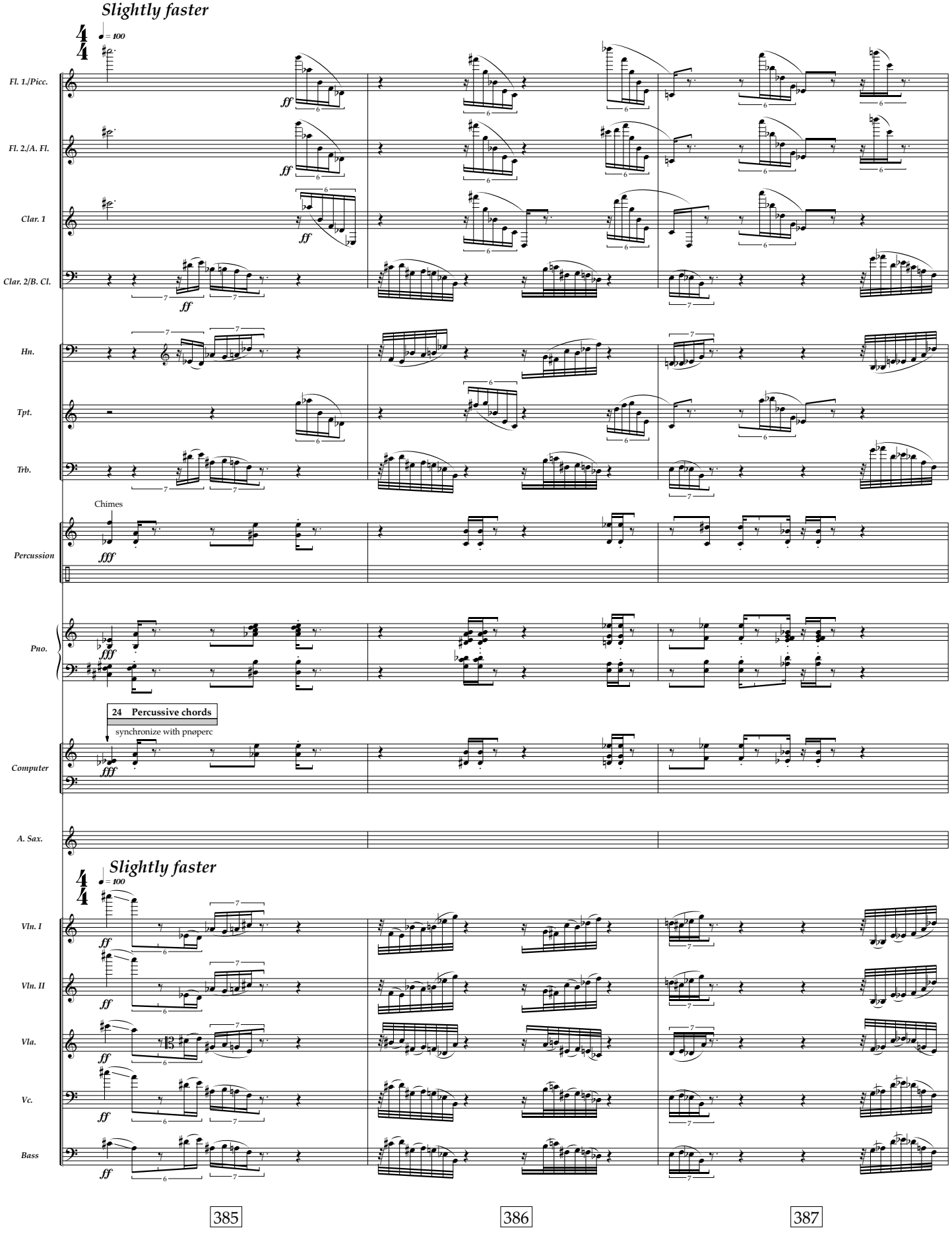

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
mf
mf
(If these figures are too fast, play a rip/gliss following the first and last notes of the notated figure and the general duration as notated.)
(If these figures are too fast, play a rip/gliss following the first and last notes of the notated figure and the general duration as notated.)
(quasi gliss)
as accurate as possible
Vibraphone
hard rubber mallets
sfz p
370
371
372

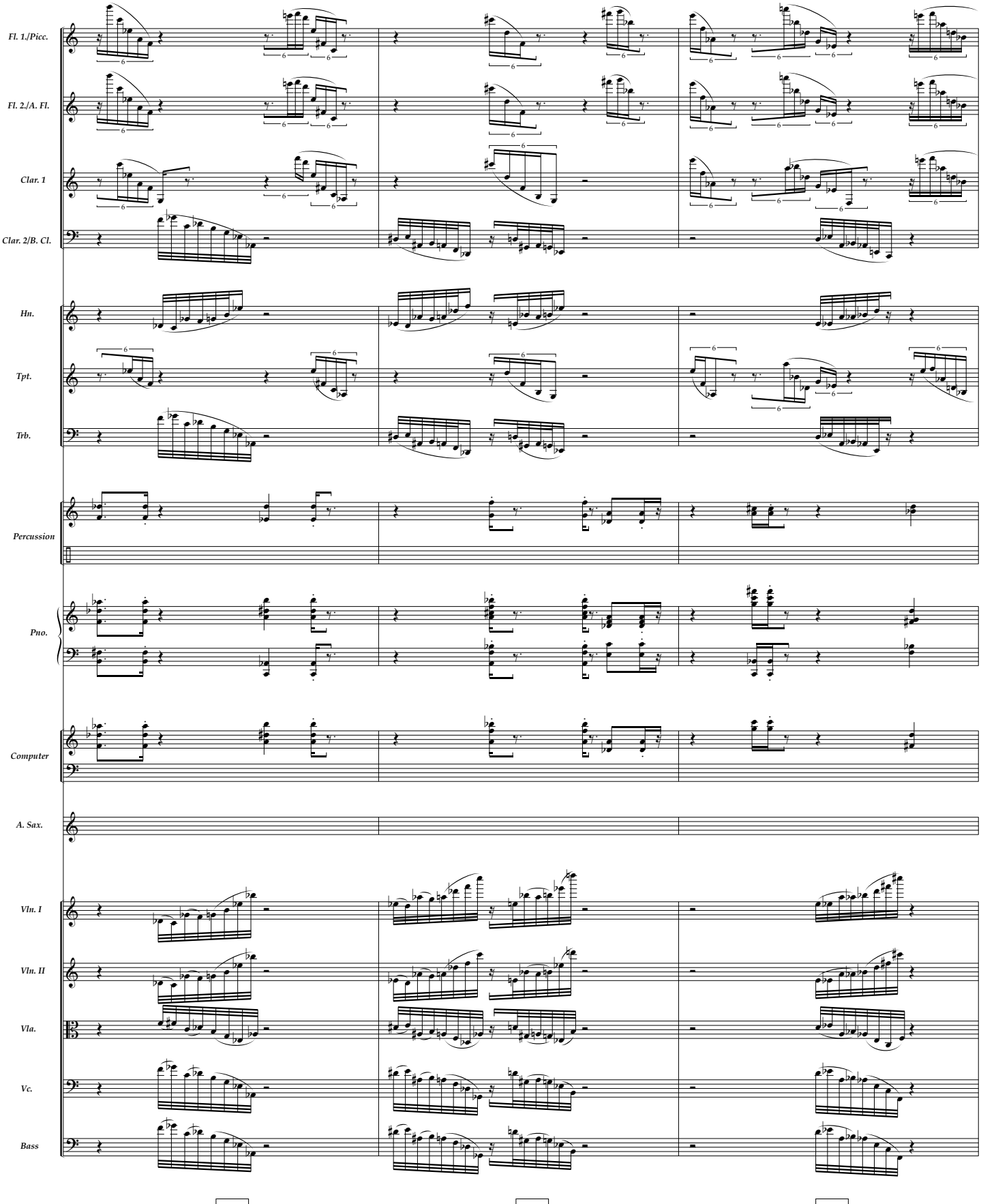

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
sfz p
ff
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
8va
373
374
375

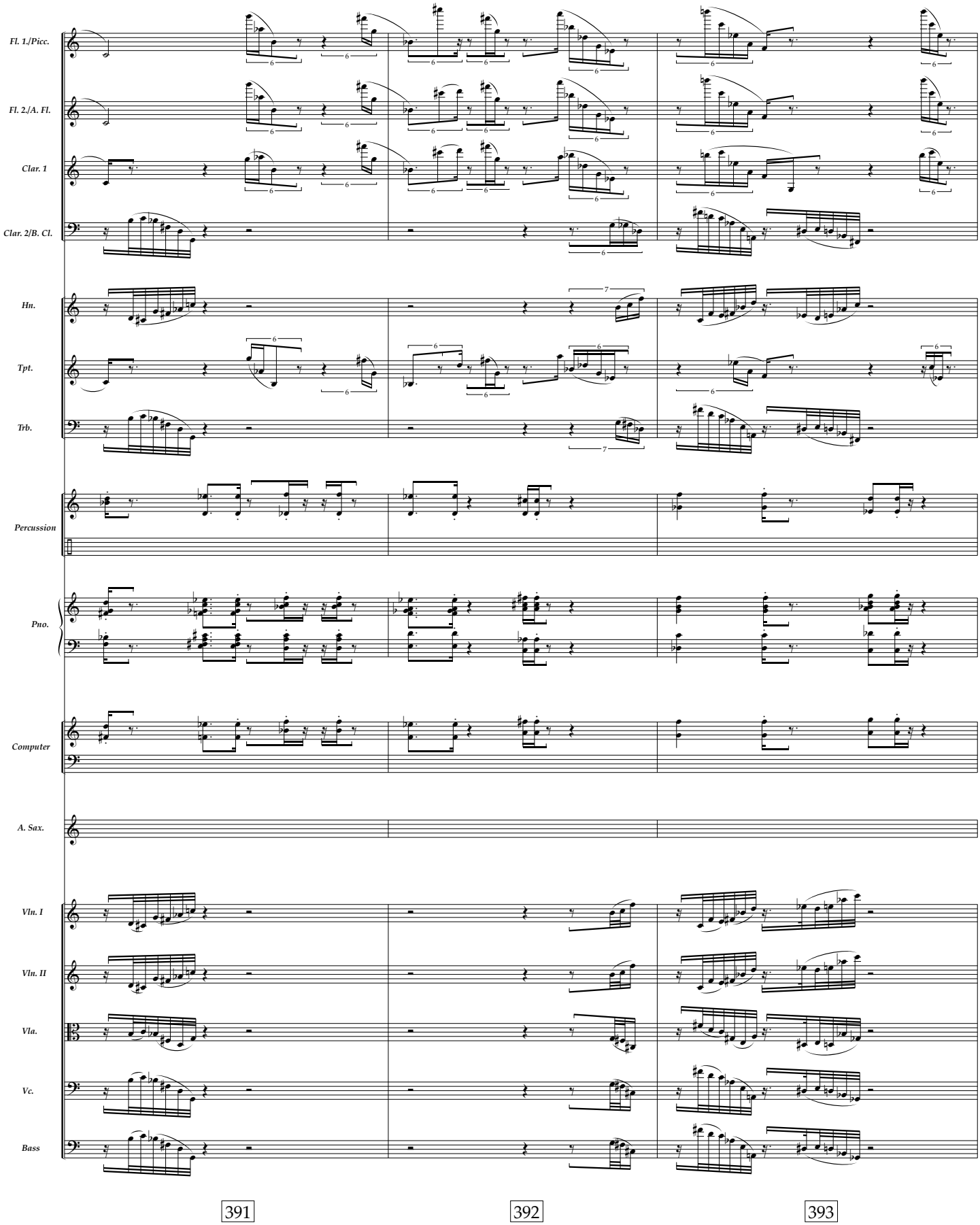

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
sfz p
sfz p
Pno.
Computer
A. Sax.
(8va)
Vln. I
Vln. II
Vla.
Vc.
Bass
376
377
378

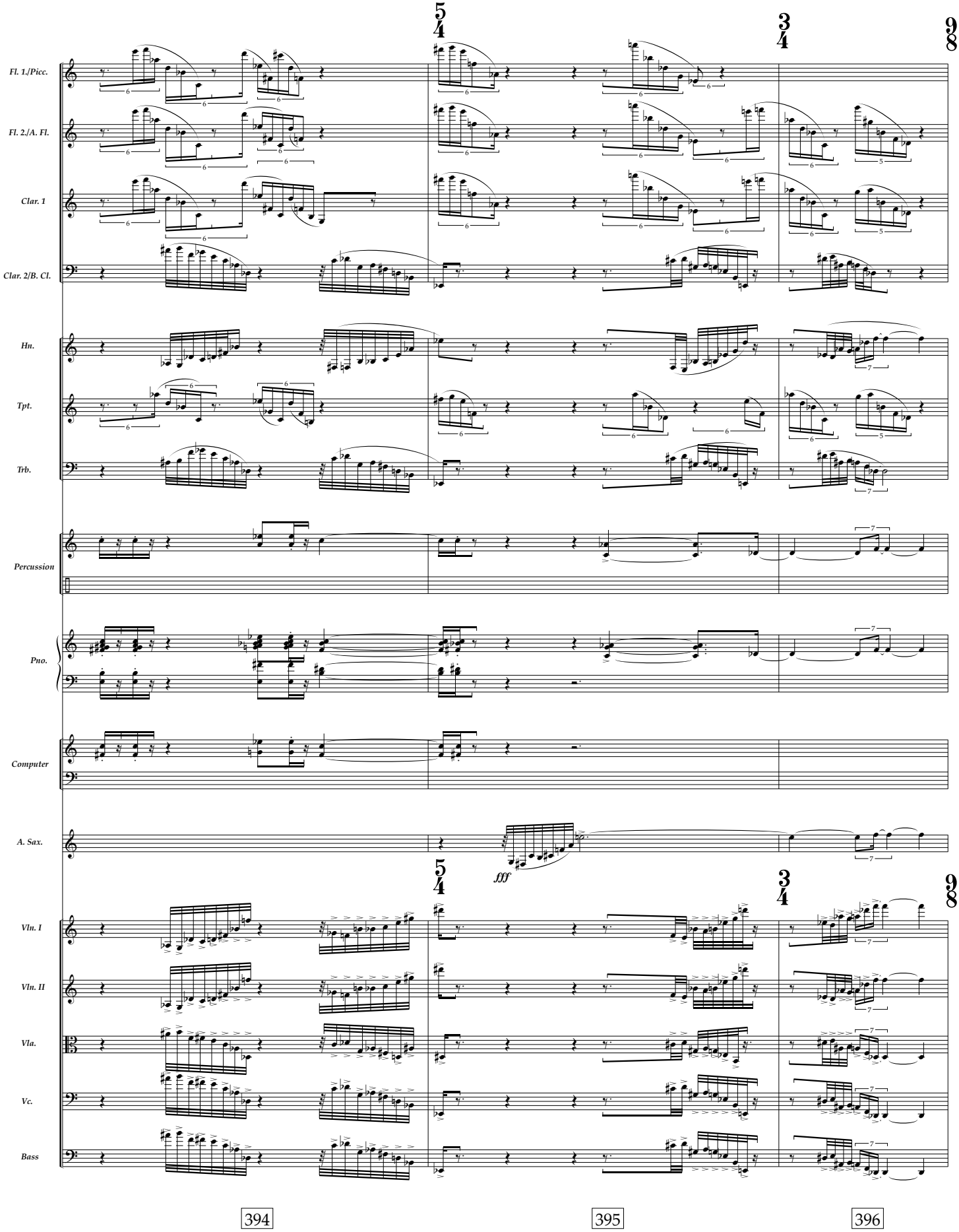

tutti: cresc. poco a poco
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
f
sfz p
ff
Pno.
23 Granular crescendo
Computer
A. Sax.
tutti: cresc. poco a poco
8va
Vln. I
Vln. II
Vla.
Vc.
Bass
379
380
381

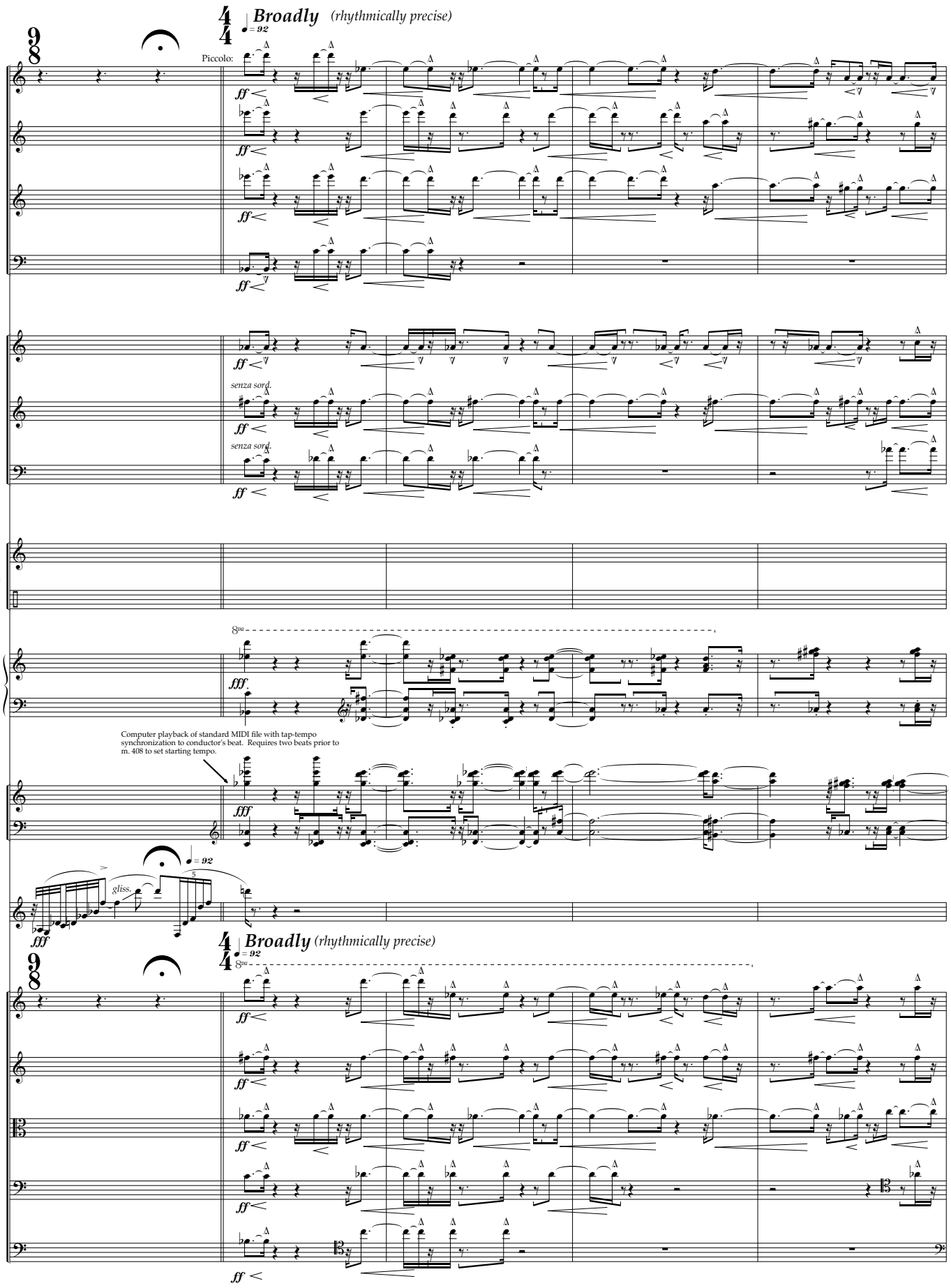

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
3/4
4/4
8va
382
383
384

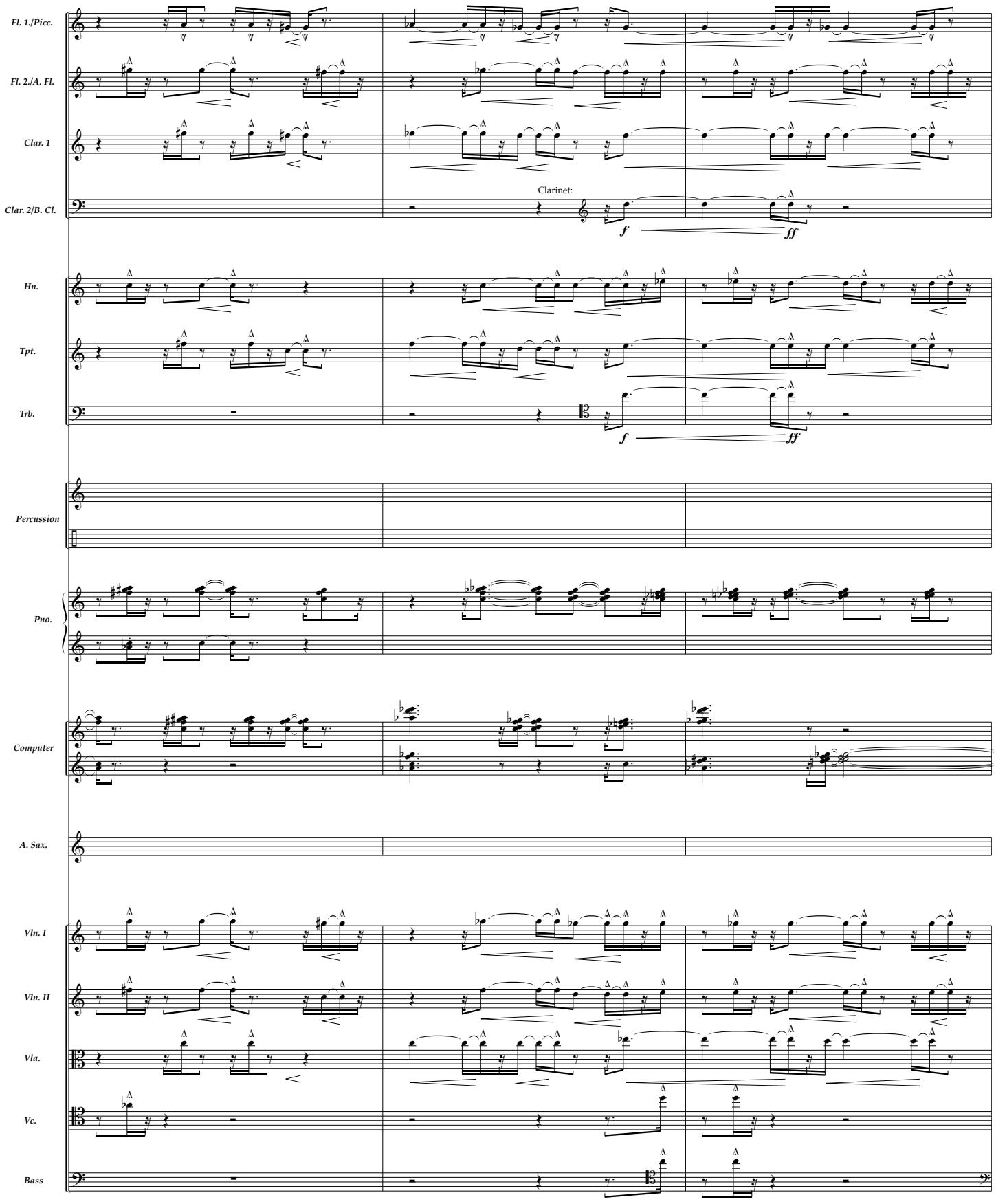

Slightly faster
♩ = 100
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Chimes
Percussion
Pno.
24 Percussive chords
synchronize with pnoperc
Computer
A. Sax.
Slightly faster
♩ = 100
Vln. I
Vln. II
Vla.
Vc.
Bass
385
386
387

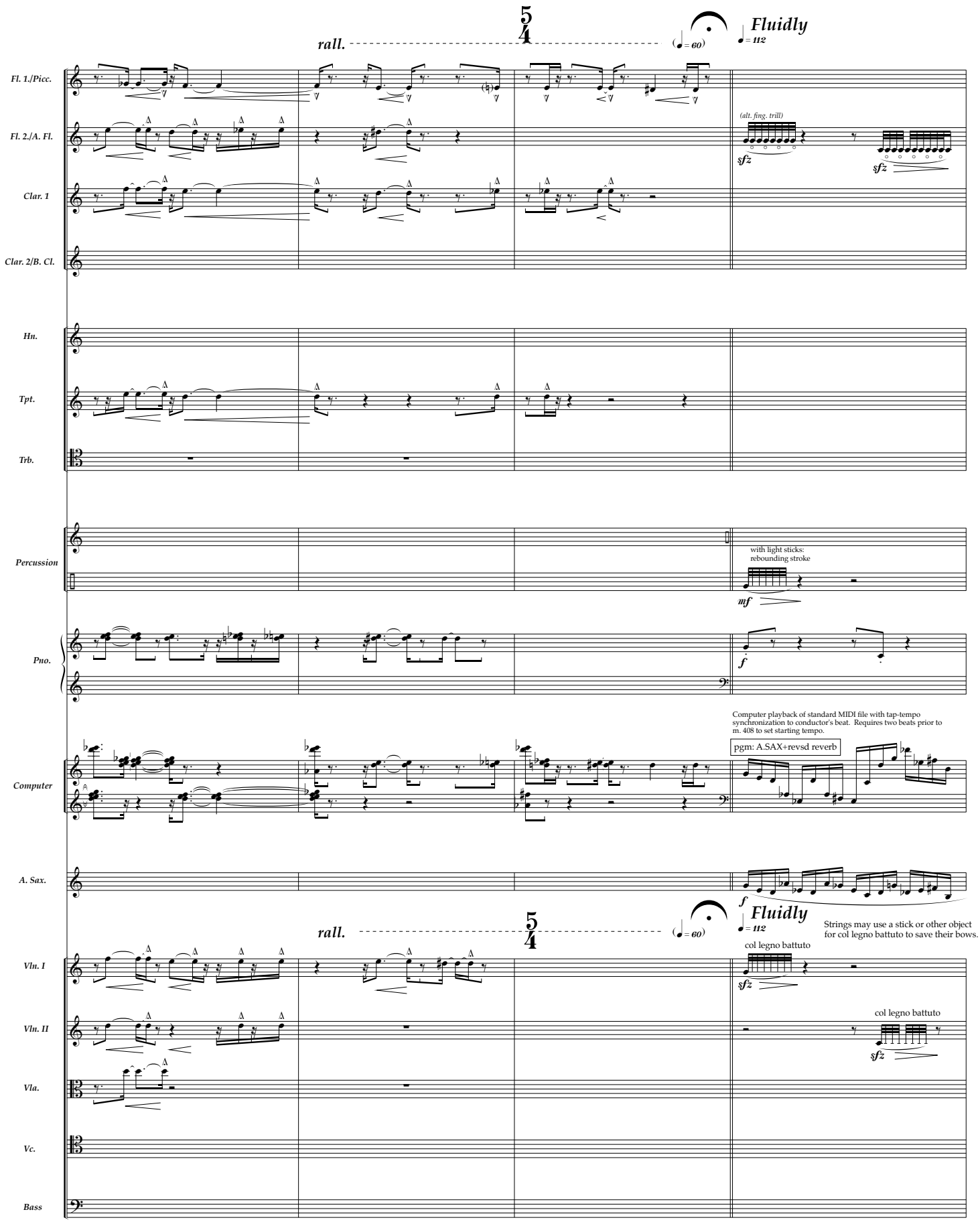

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
388
389
390

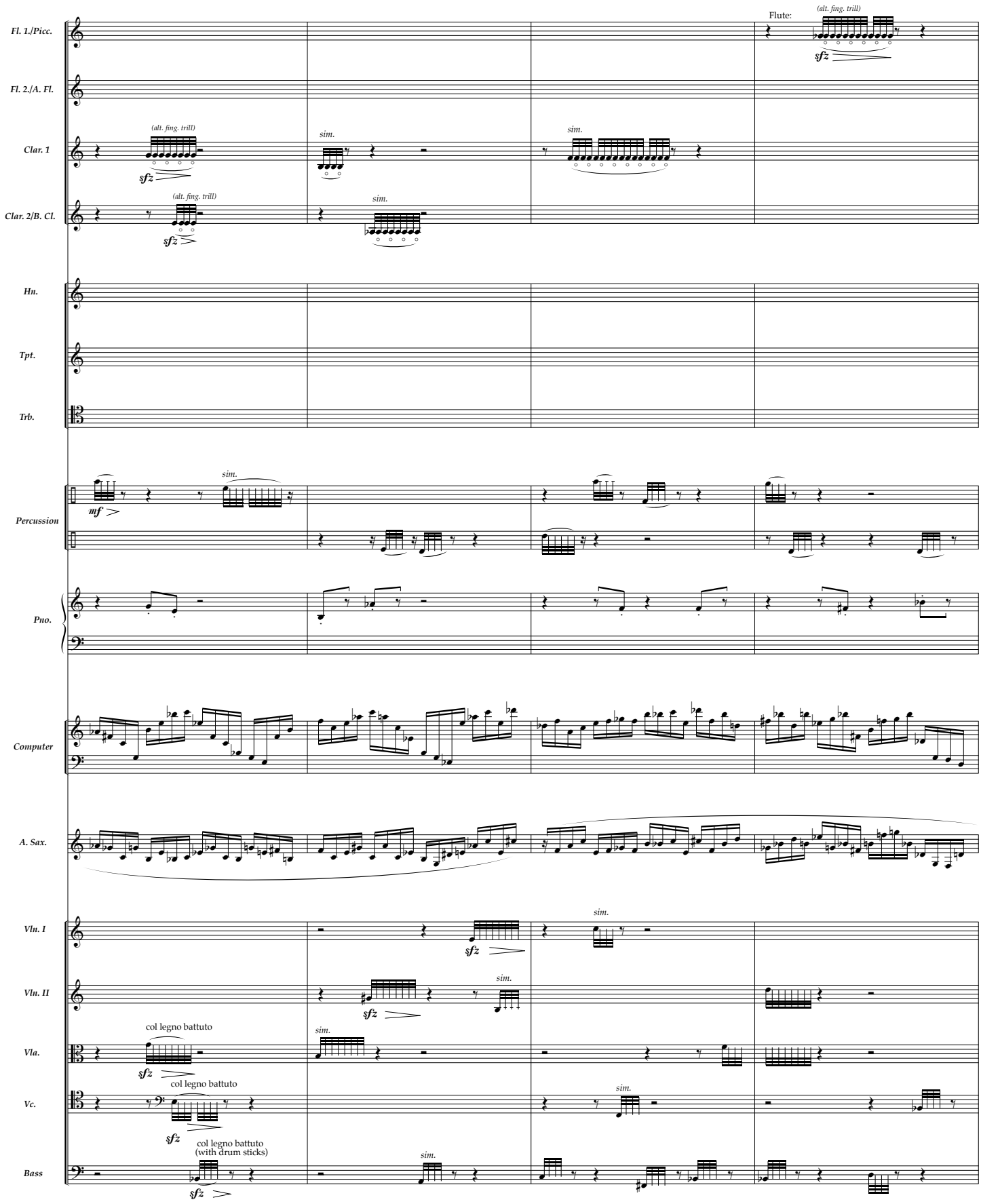

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
391
392
393

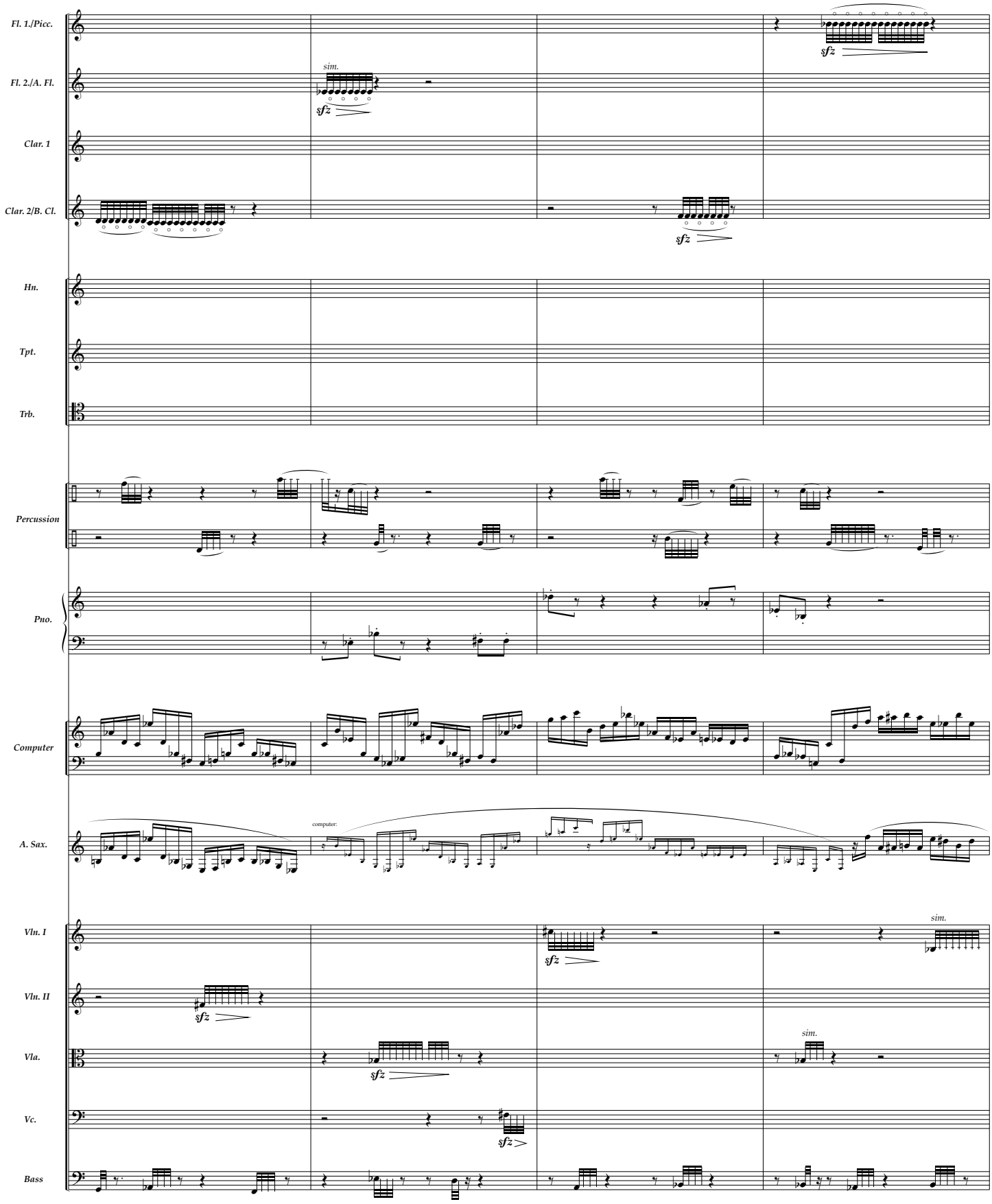

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
fff
394
395
396

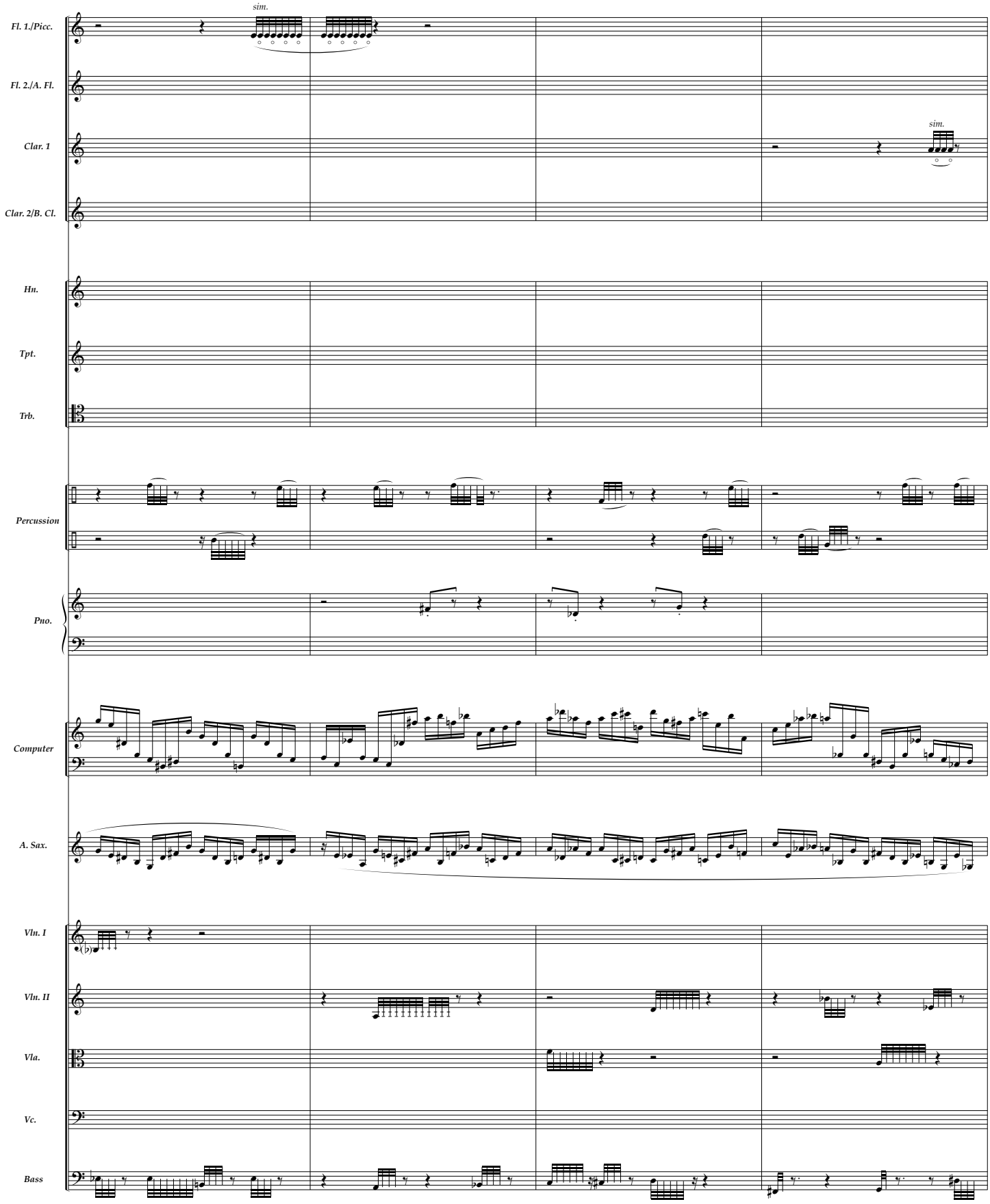

Broadly (rhythmically precise)
♩ = 92
Piccolo:
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
senza sord.
Percussion
Pno.
8va
Computer playback of standard MIDI file with tap-tempo synchronization to conductor's beat. Requires two beats prior to m. 408 to set starting tempo.
Computer
A. Sax.
gliss.
Broadly (rhythmically precise)
Vln. I
Vln. II
Vla.
Vc.
Bass
397
398
399
400
401

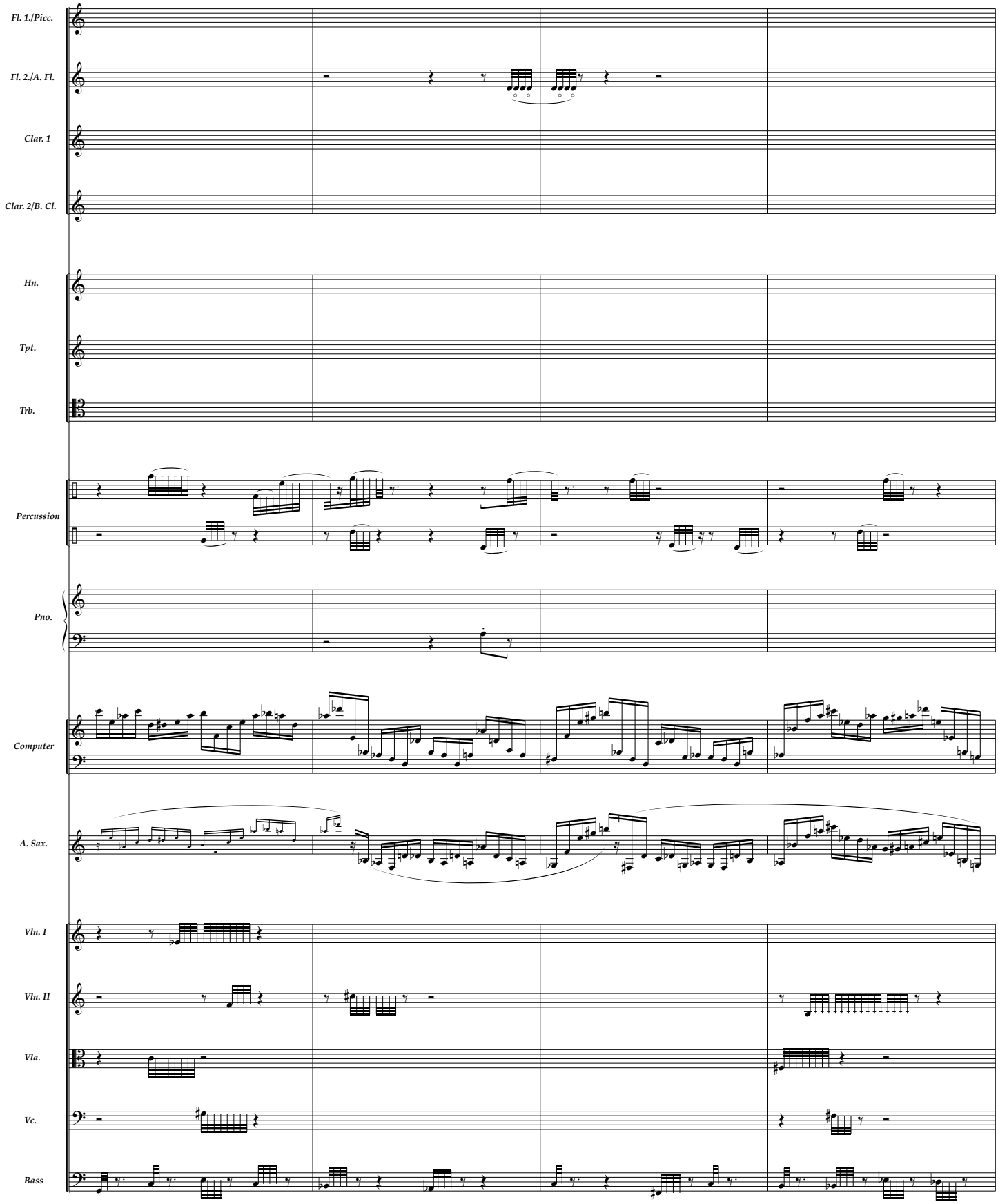

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Clarinet:
f
ff
Hn.
Tpt.
Trb.
f
ff
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
402
403
404

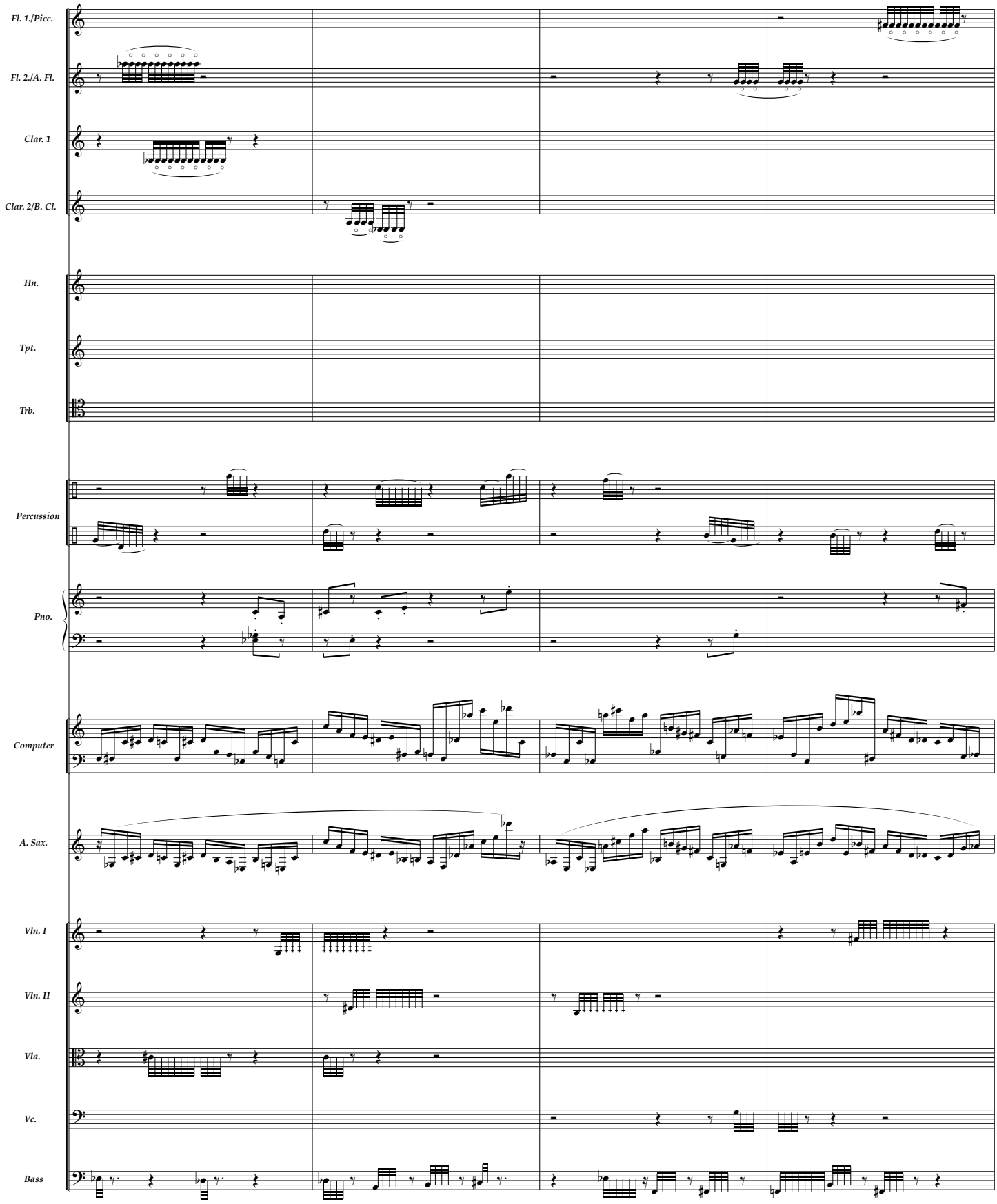

rall.
5/4
(♩ = 60)
Fluidly
♩ = 112
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
(alt. fing. trill)
sfz
sfz
Hn.
Tpt.
Trb.
Percussion
with light sticks:
rebounding stroke
mf
Pno.
f
Computer playback of standard MIDI file with tap-tempo synchronization to conductor's beat. Requires two beats prior to m. 408 to set starting tempo.
pgm: A.SAX+revsd reverb
Computer
A. Sax.
f
rall.
5/4
(♩ = 60)
Fluidly
♩ = 112
Strings may use a stick or other object for col legno battuto to save their bows.
col legno battuto
sfz
Vln. I
Vln. II
col legno battuto
sfz
Vla.
Vc.
Bass
405
406
407
408

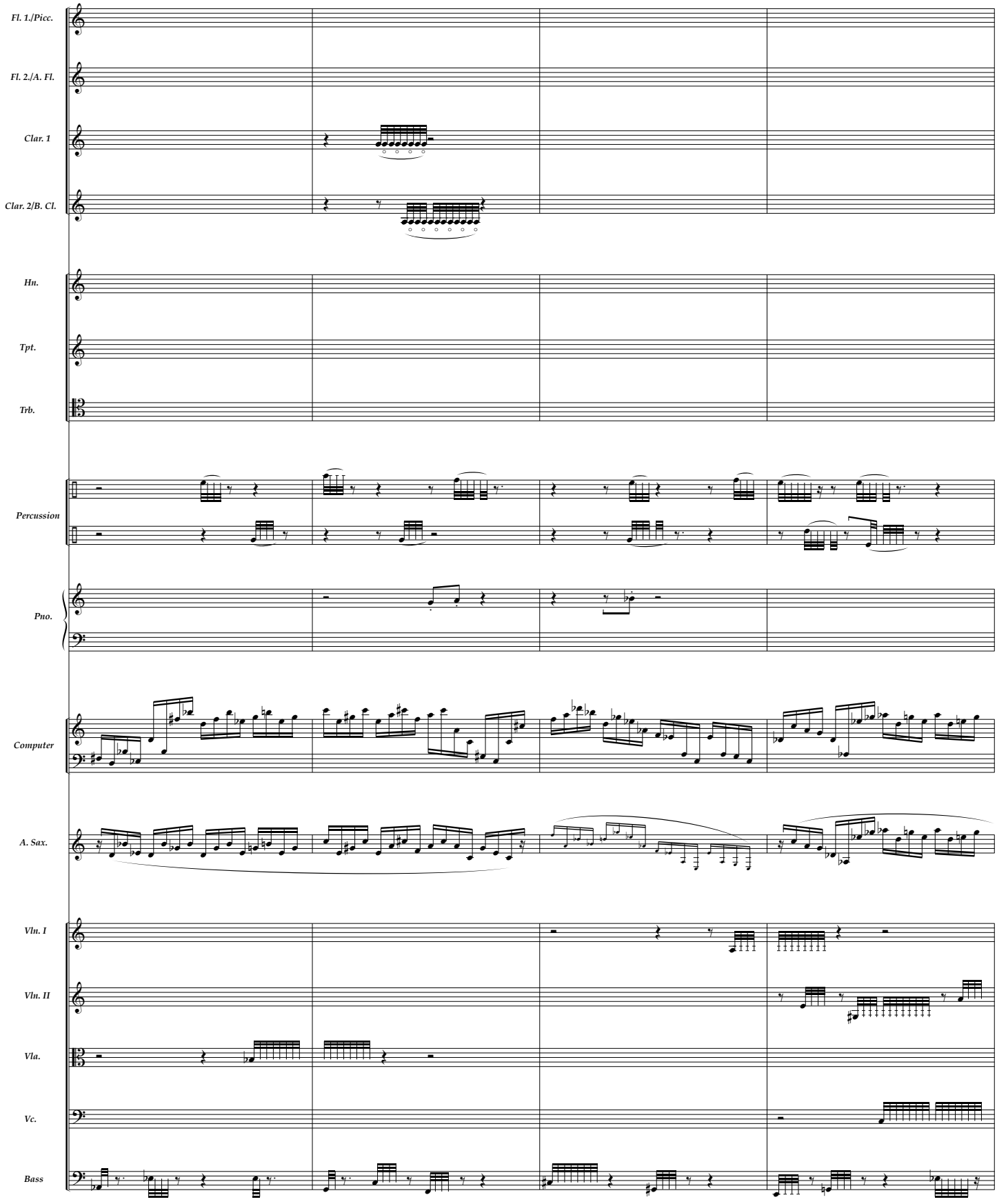

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
Flute:
(alt. fing. trill)
sim.
sfz
mf
col legno battuto
col legno battuto
col legno battuto
(with drum sticks)
409
410
411
412

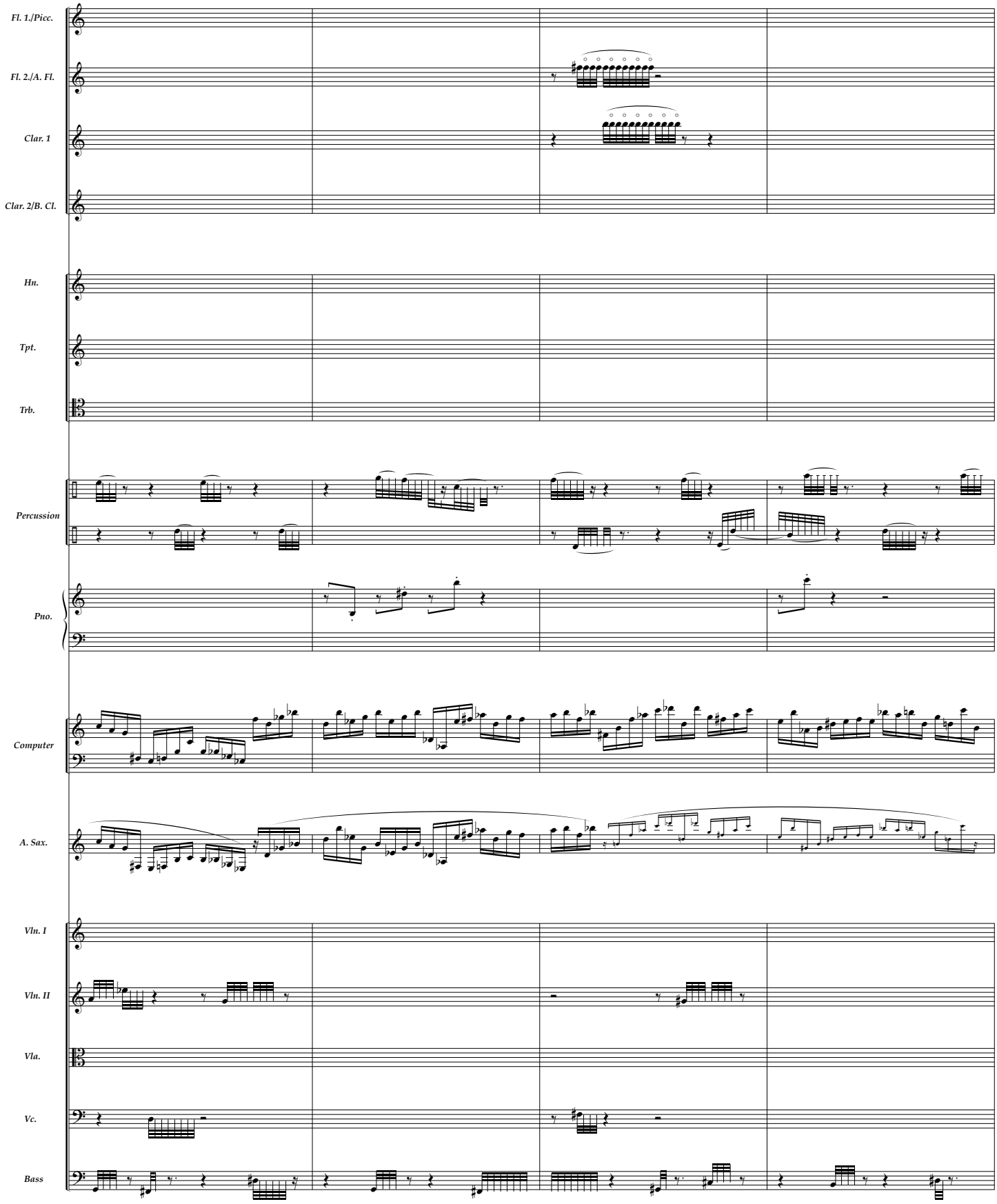

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
sim.
sfz
computer:
413
414
415
416

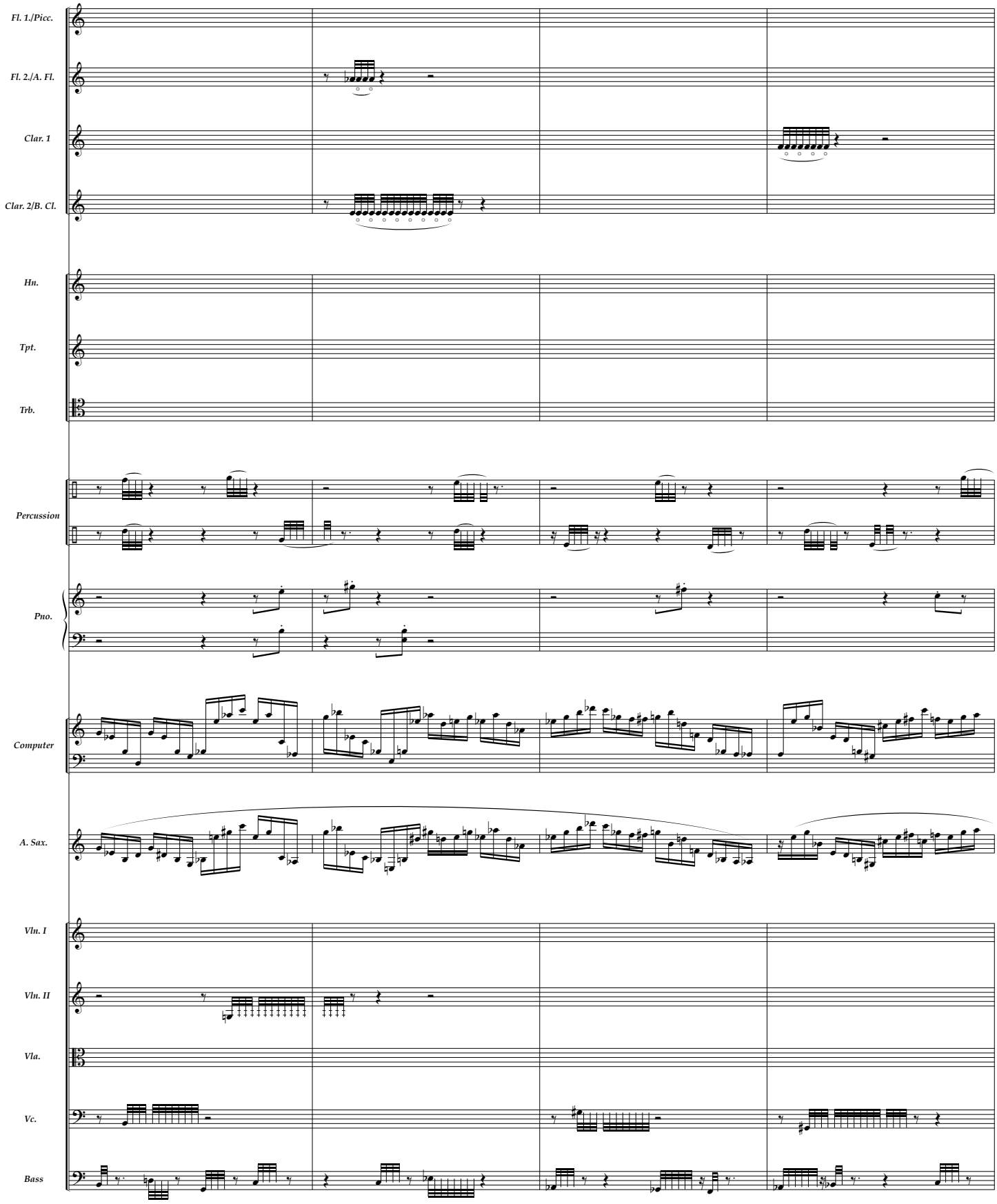

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
sim.
sim.
417
418
419
420

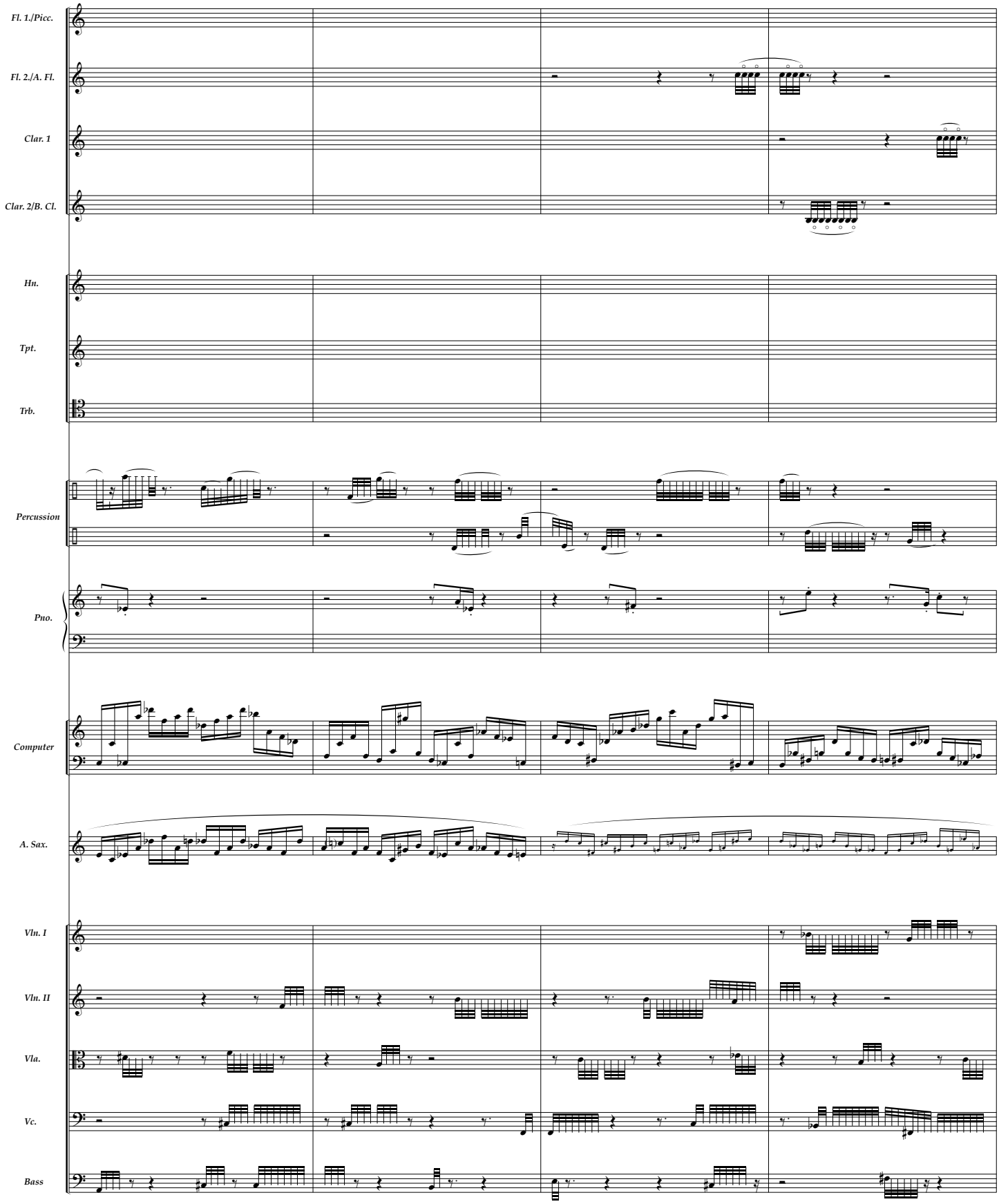

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
421
422
423
424

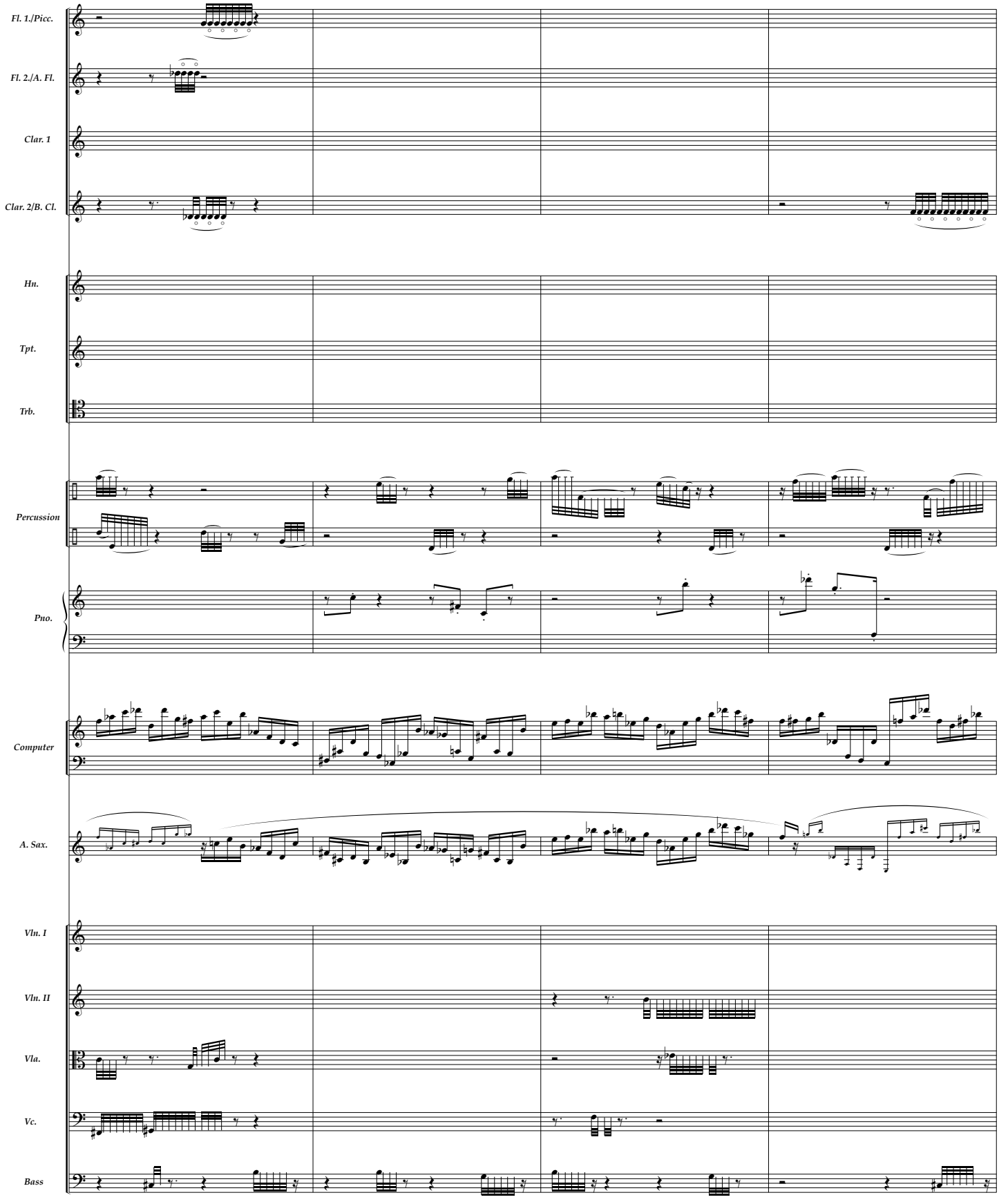

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
425
426
427
428

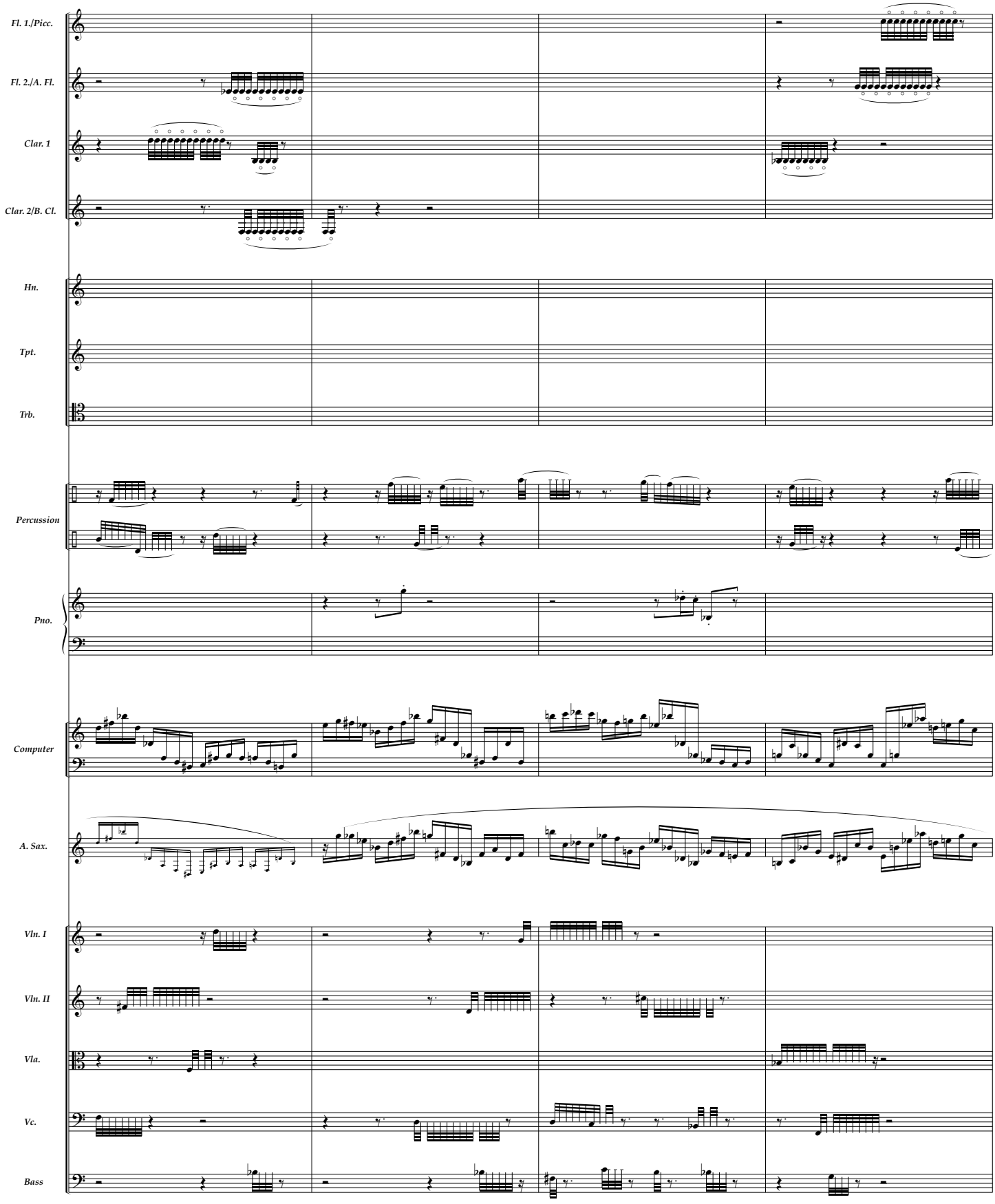

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
429
430
431
432

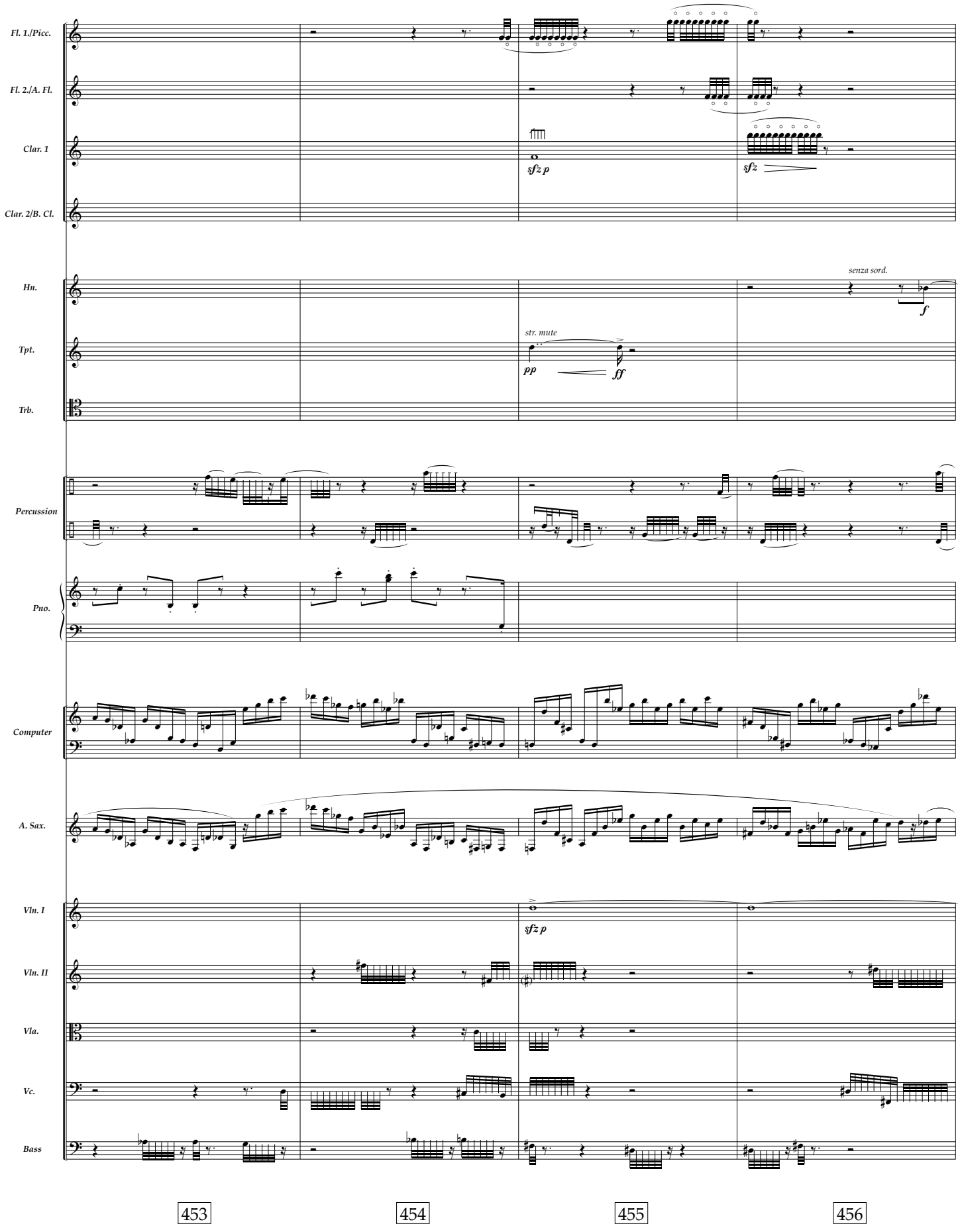

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
433
434
435
436

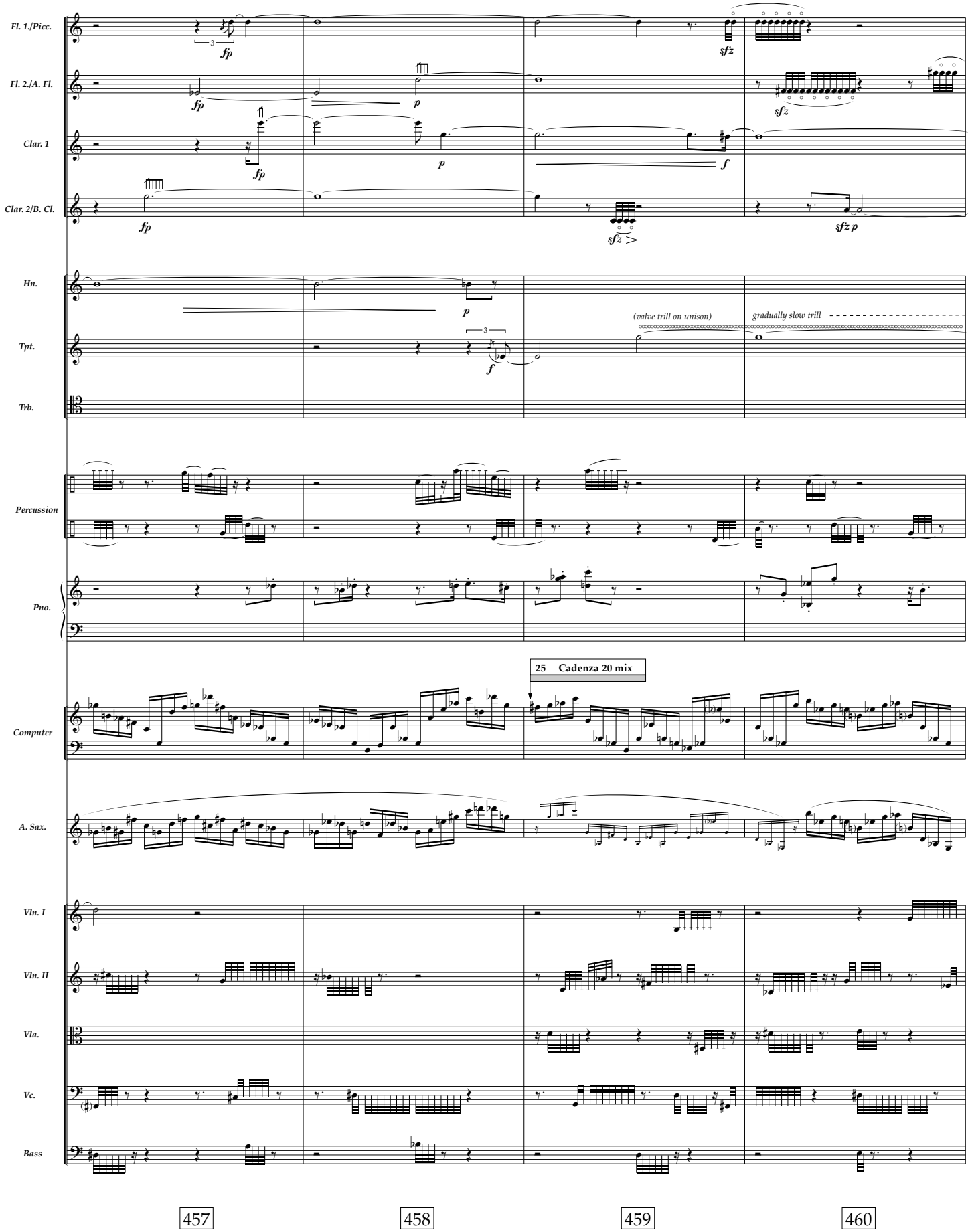

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
437
438
439
440

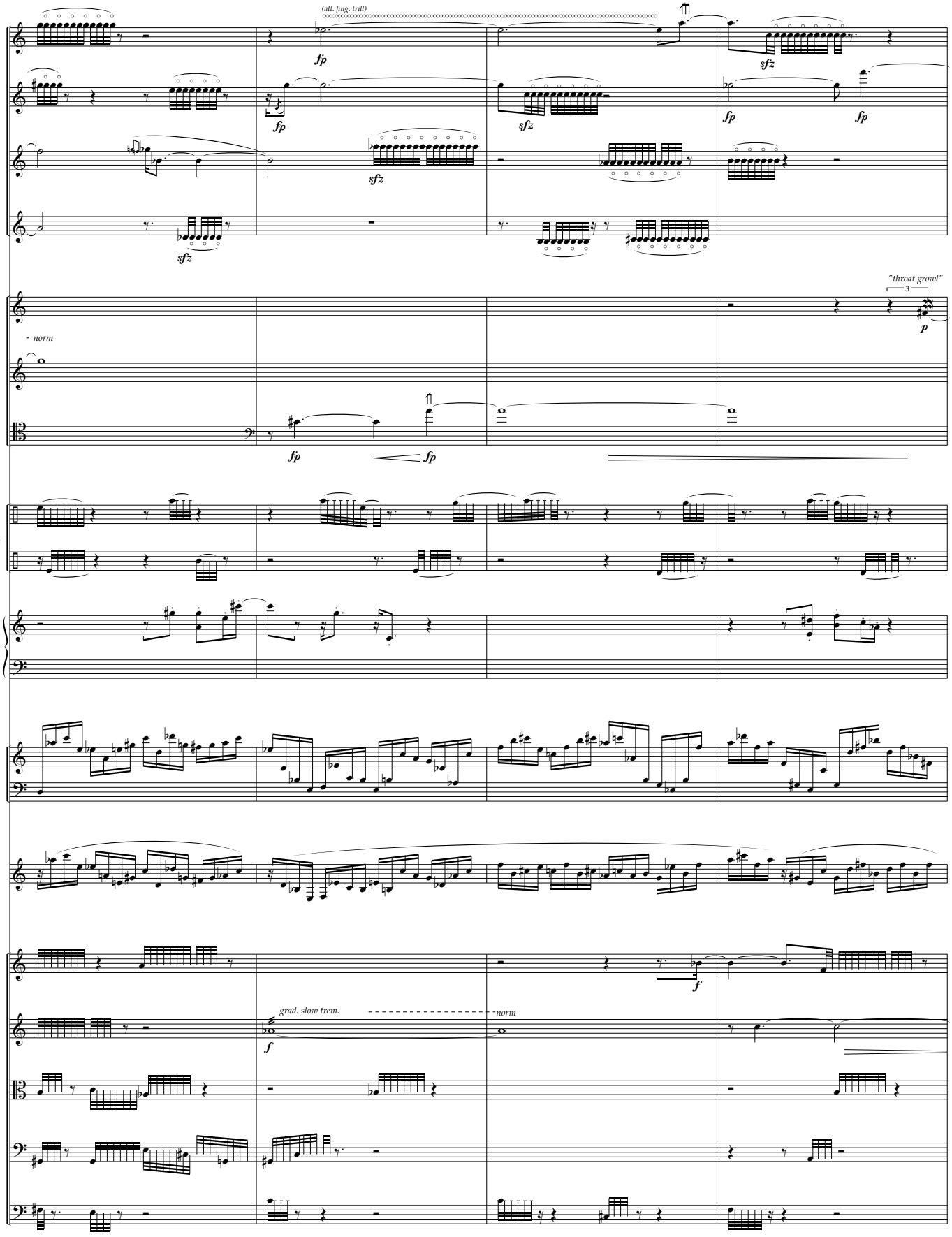

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
441
442
443
444

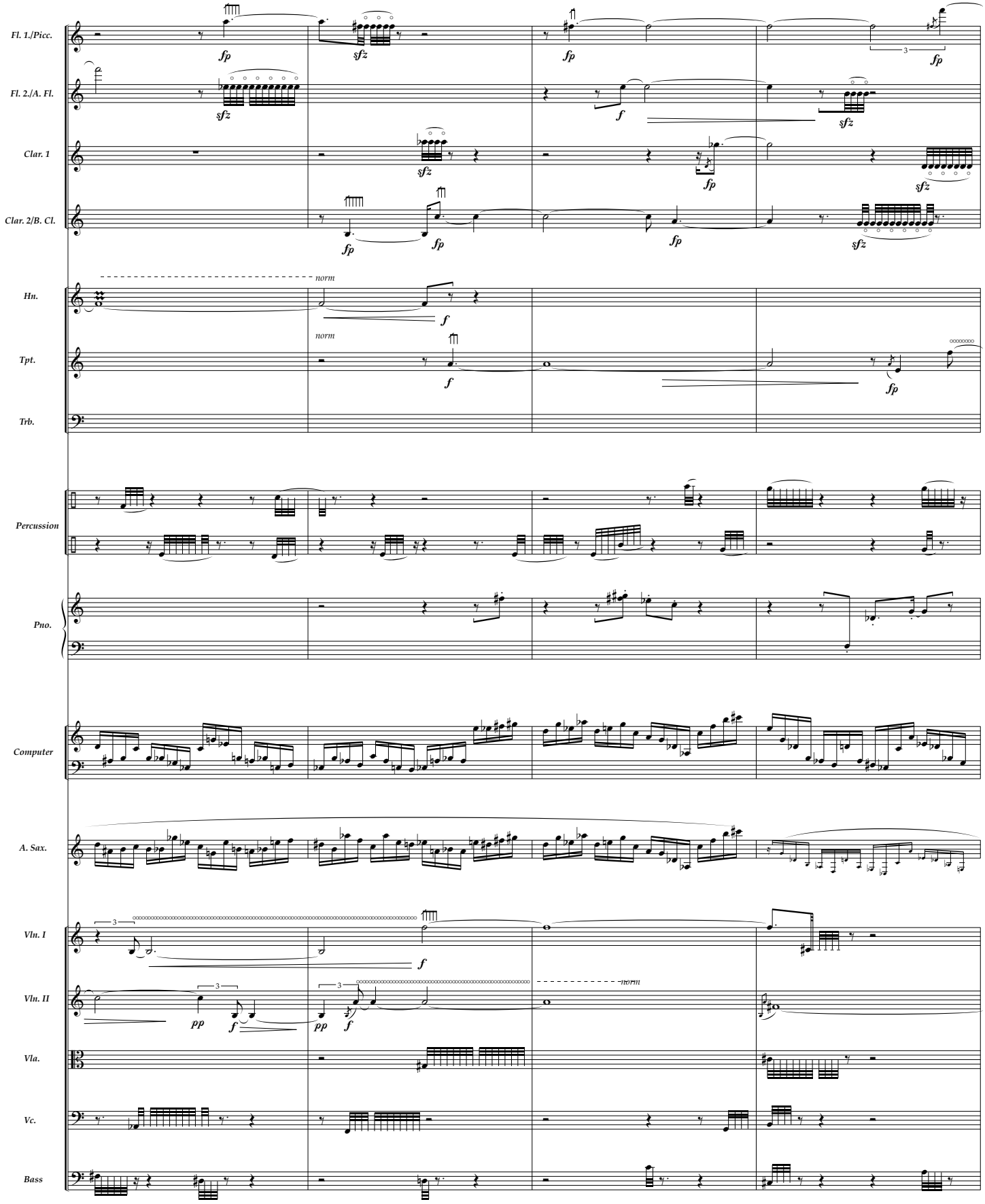

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
445
446
447
448

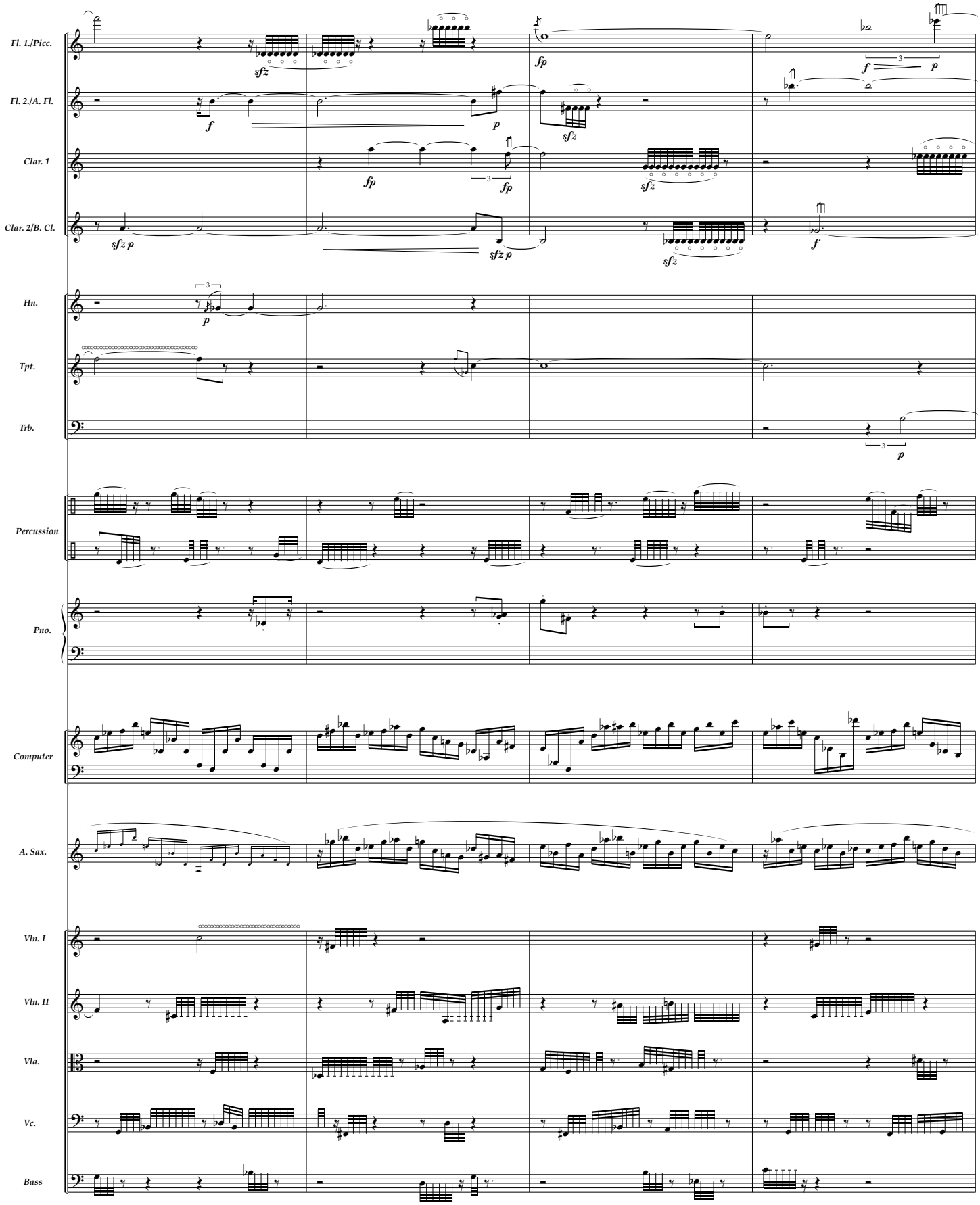

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
449
450
451
452

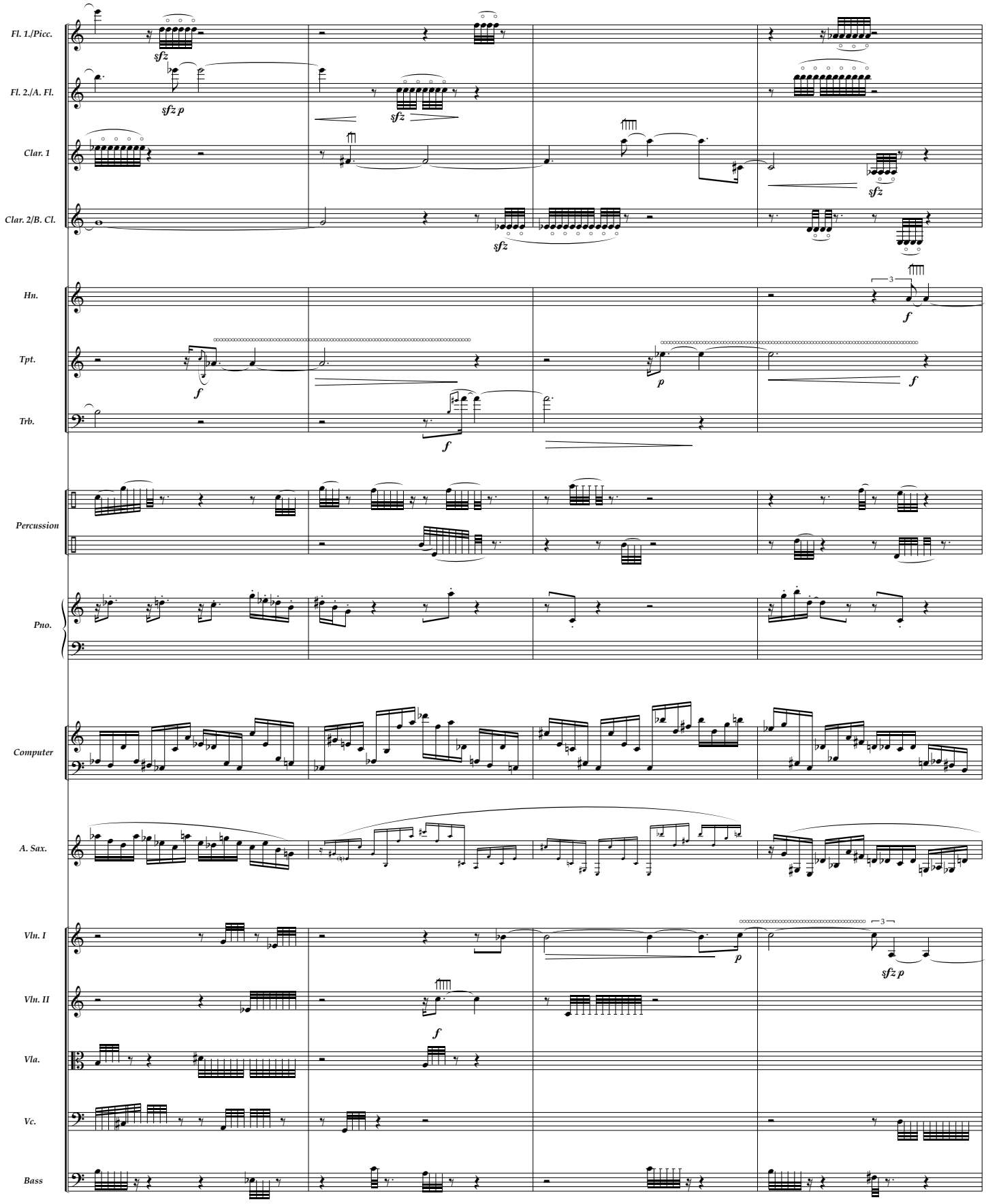

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
sfz p
sfz
senza sord.
f
str. mute
pp
ff
sfz p
453
454
455
456

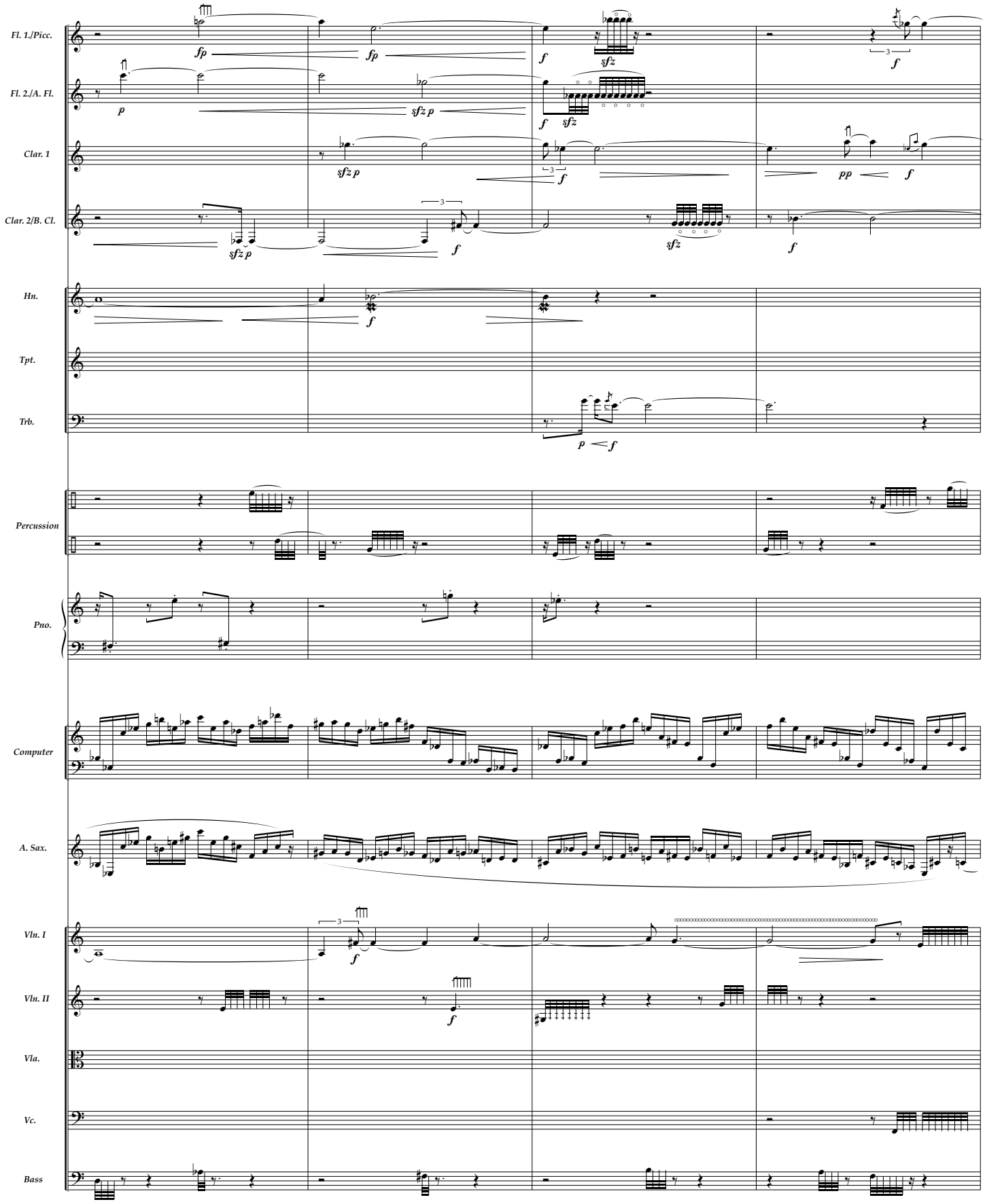

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
fp
p
f
sfz
sfz p
(valve trill on unison)
gradually slow trill
25 Cadenza 20 mix
457
458
459
460

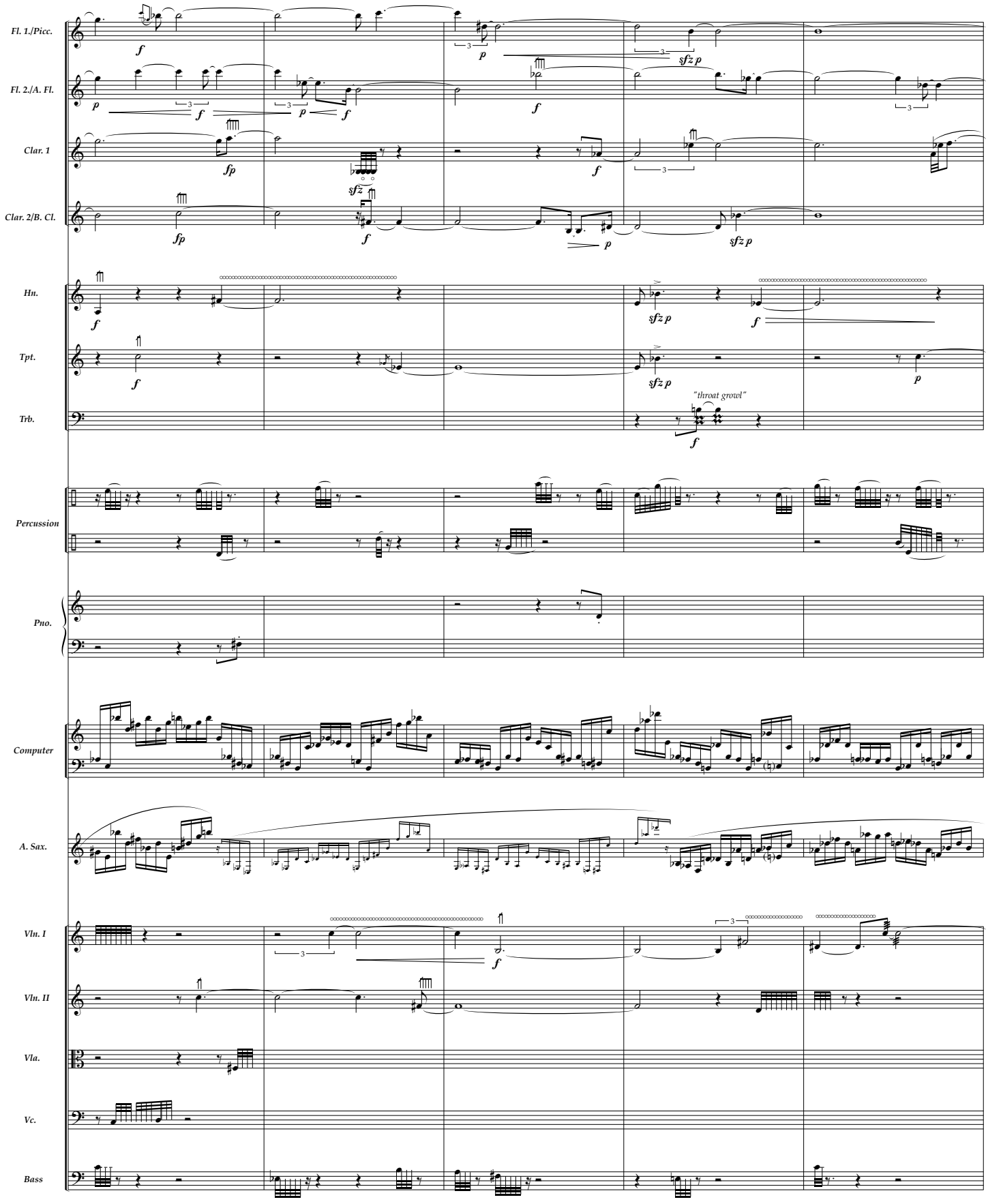

(alt. fing. trill)
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
"throat growl"
- norm
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
grad. slow trem.
norm
Vla.
Vc.
Bass
461
462
463
464

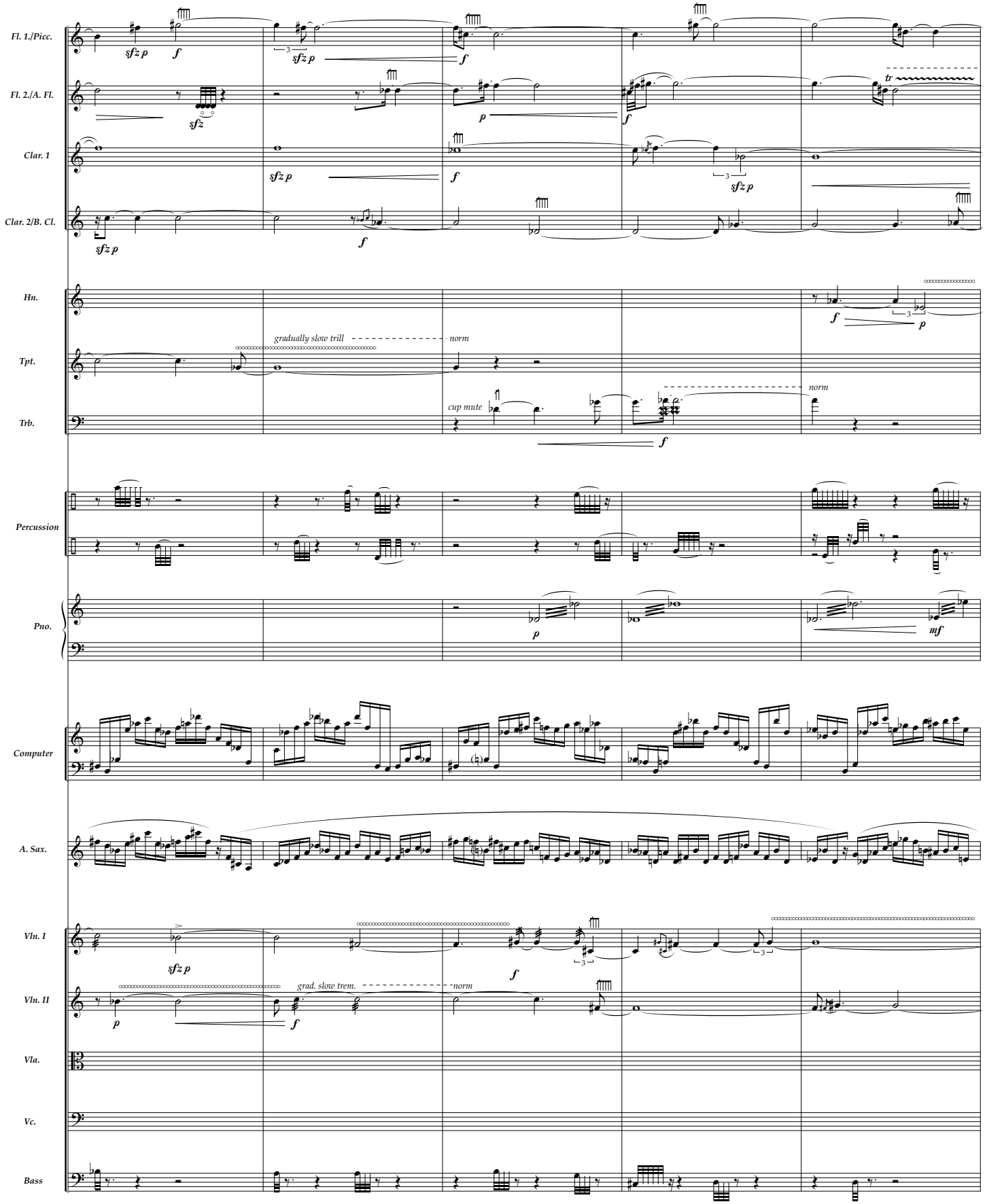

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
norm
465
466
467
468

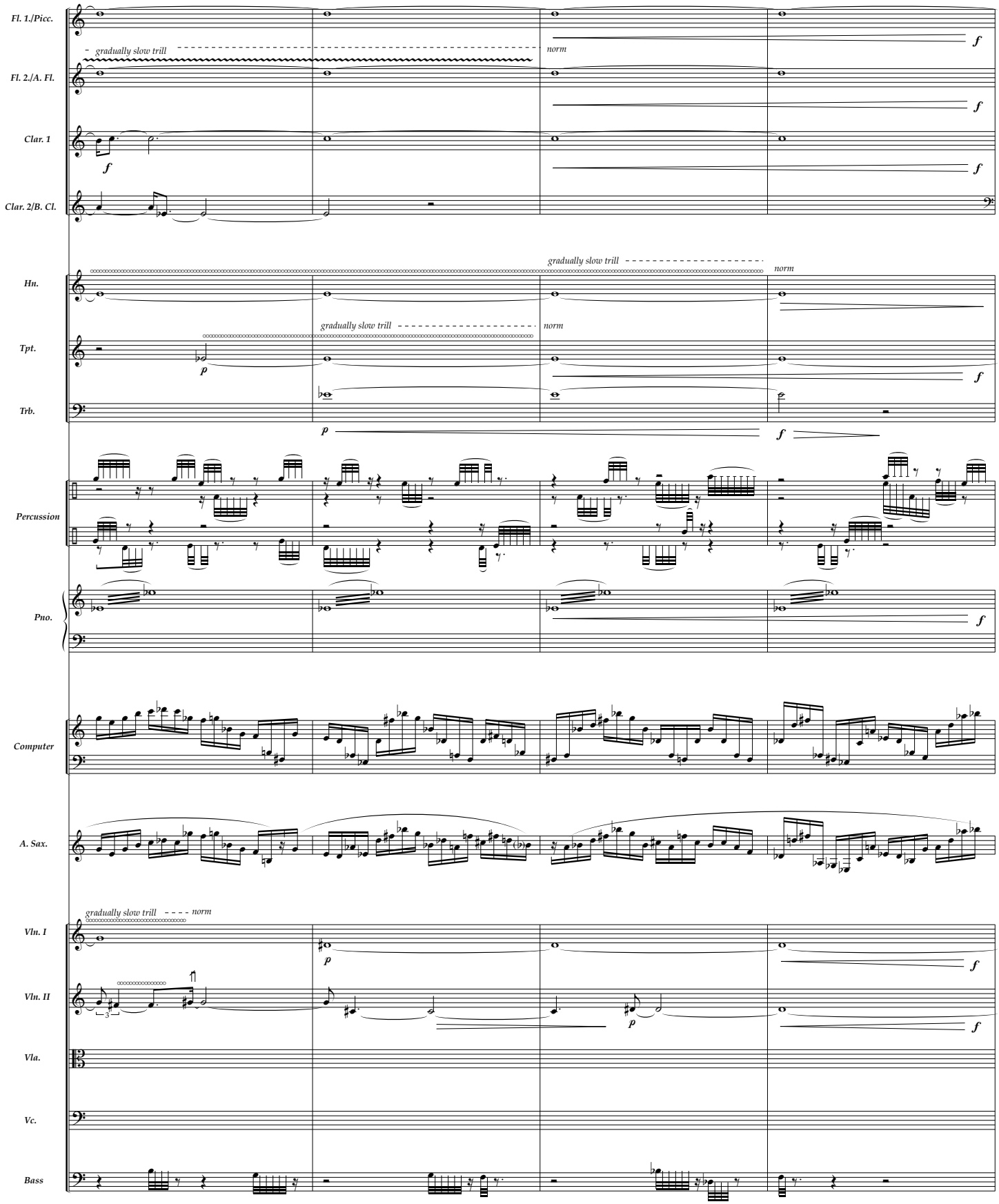

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
469
470
471
472

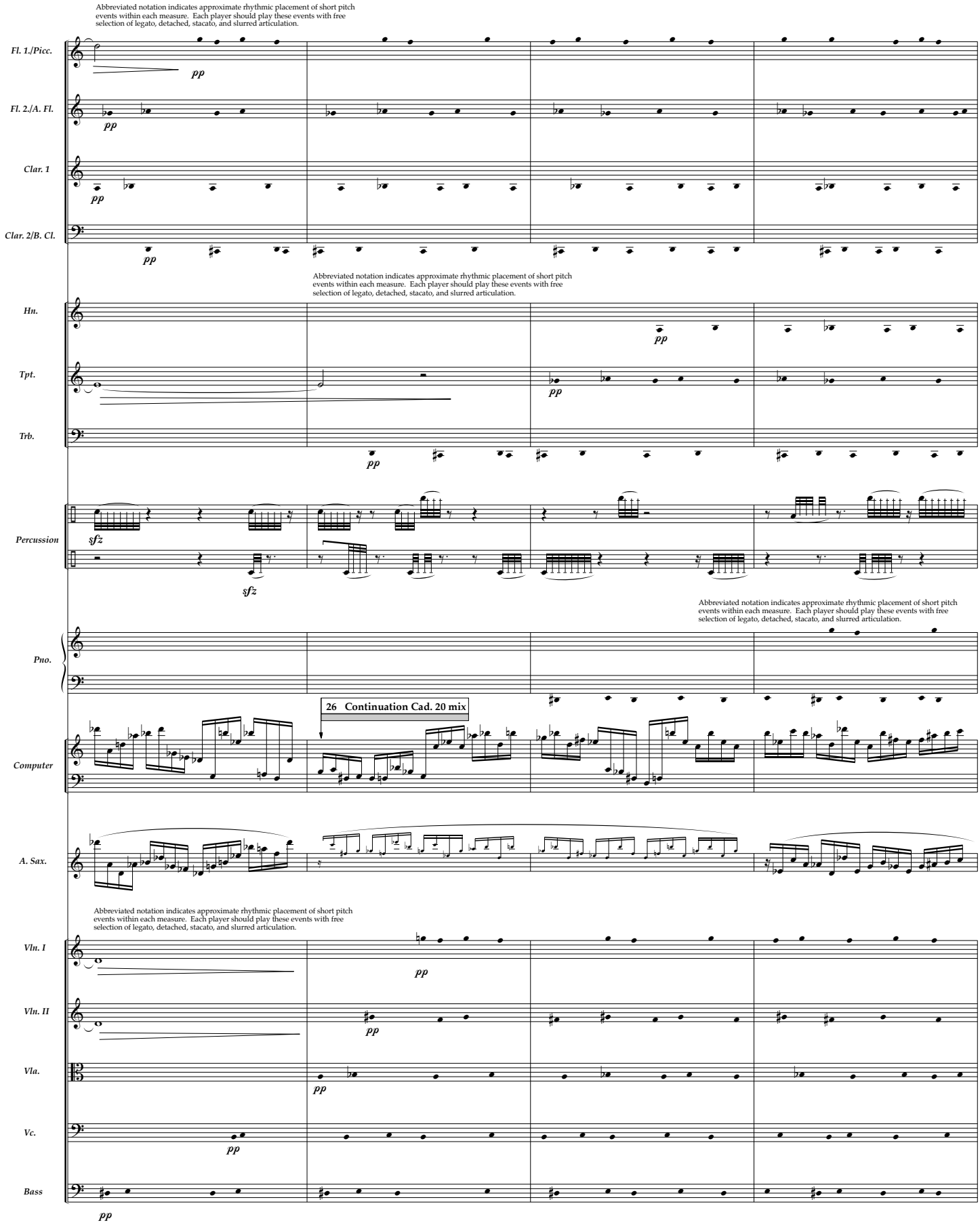

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
473
474
475
476

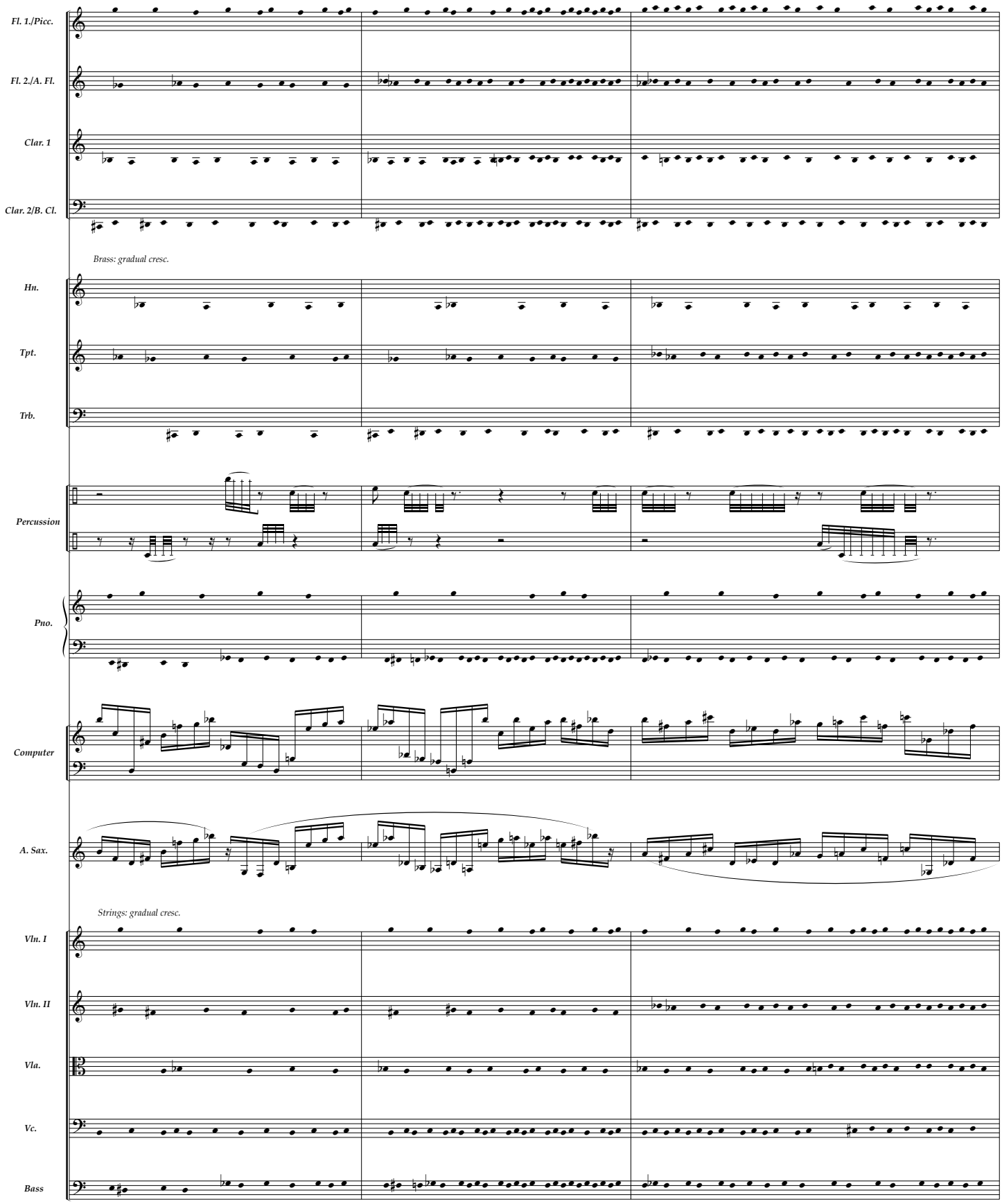

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
477
478
479
480


Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
"throat growl"
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
481
482
483
484
485

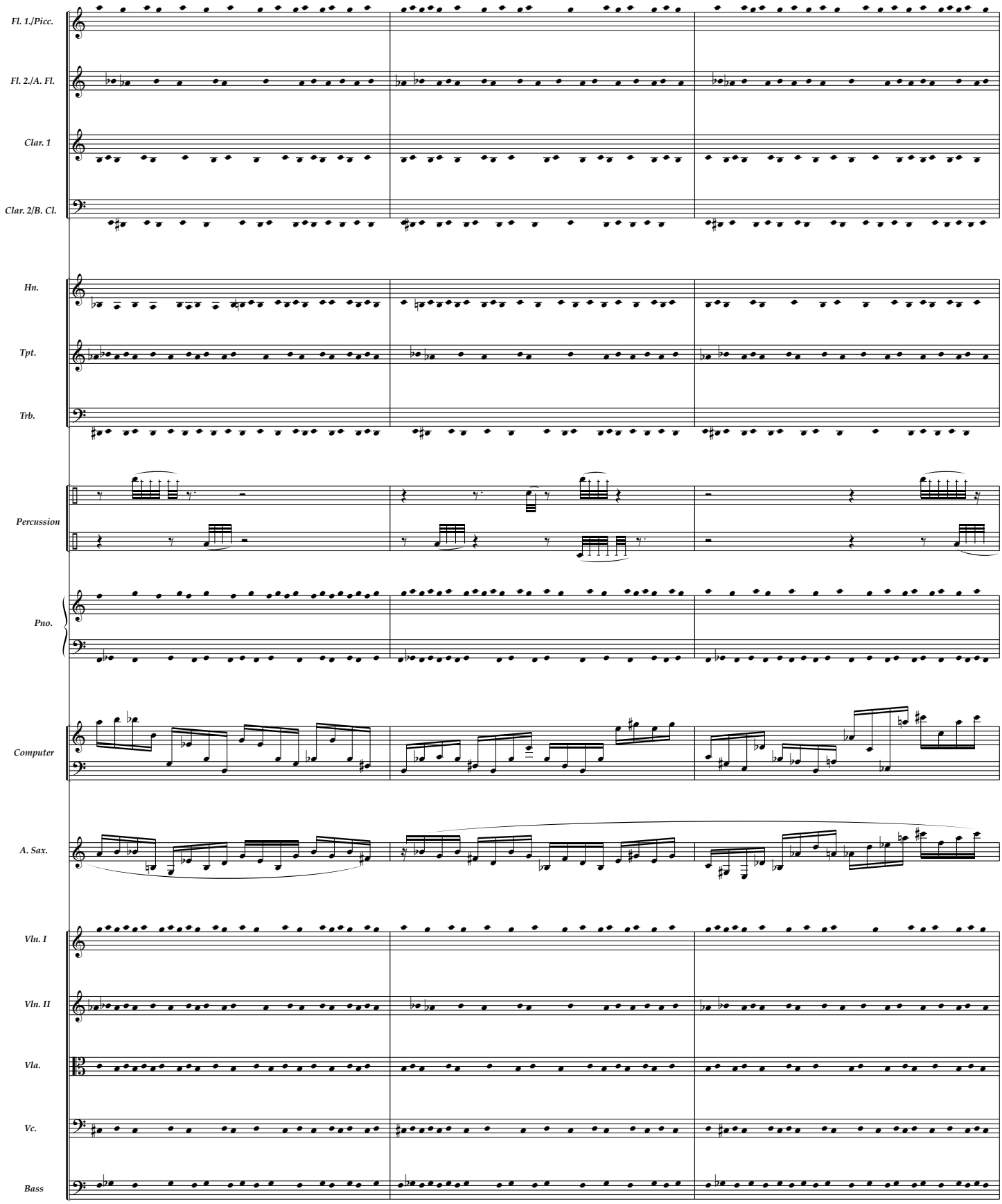

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
sfz p
f
sfz
p
gradually slow trill
norm
cup mute
grad. slow trem.
mf
tr
486
487
488
489
490

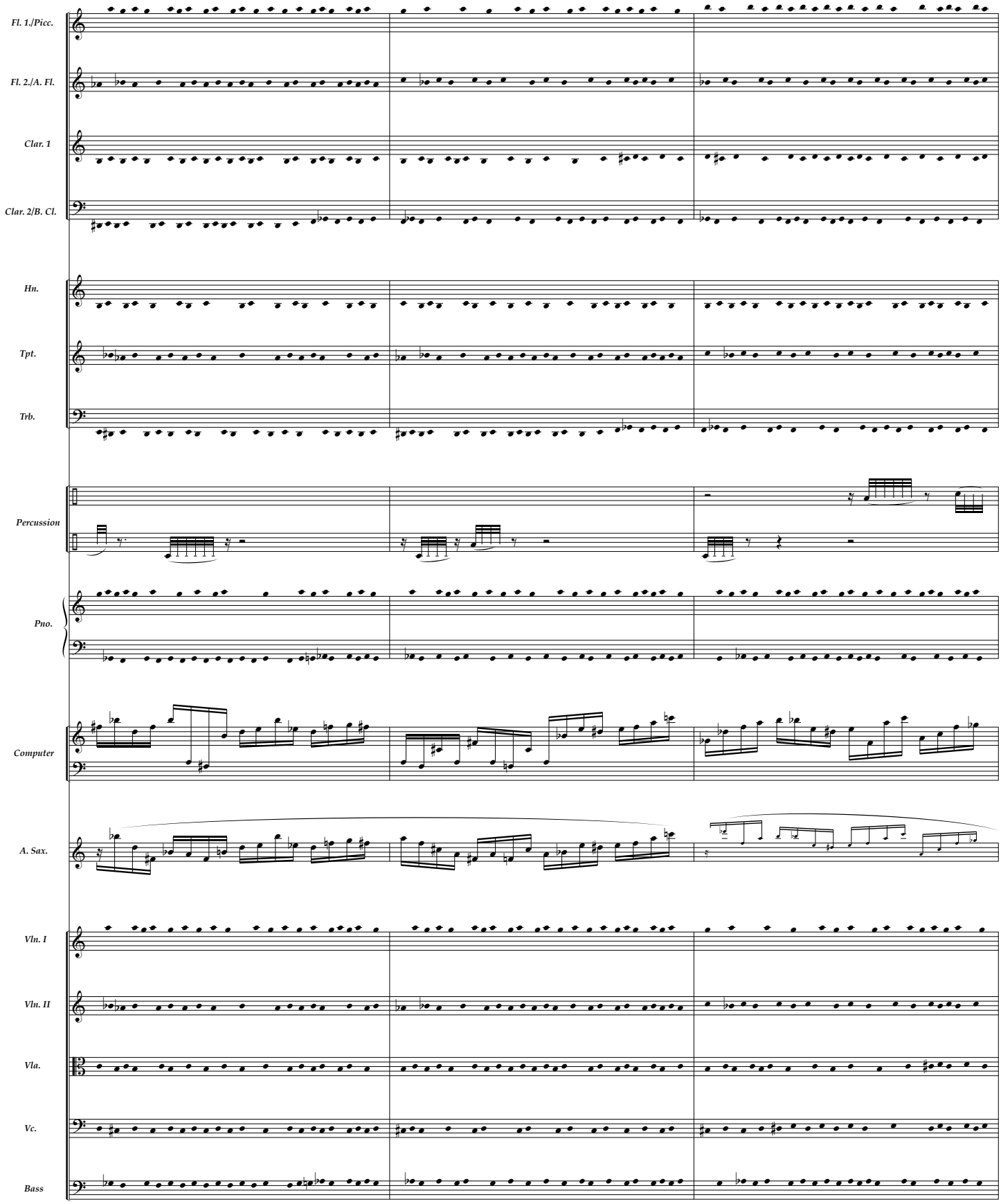

Fl. 1./Picc.
gradually slow trill
norm
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
gradually slow trill
norm
Tpt.
gradually slow trill
norm
Trb.
Percussion
Pno.
Computer
A. Sax.
gradually slow trill
norm
Vln. I
Vln. II
Vla.
Vc.
Bass
491
492
493
494

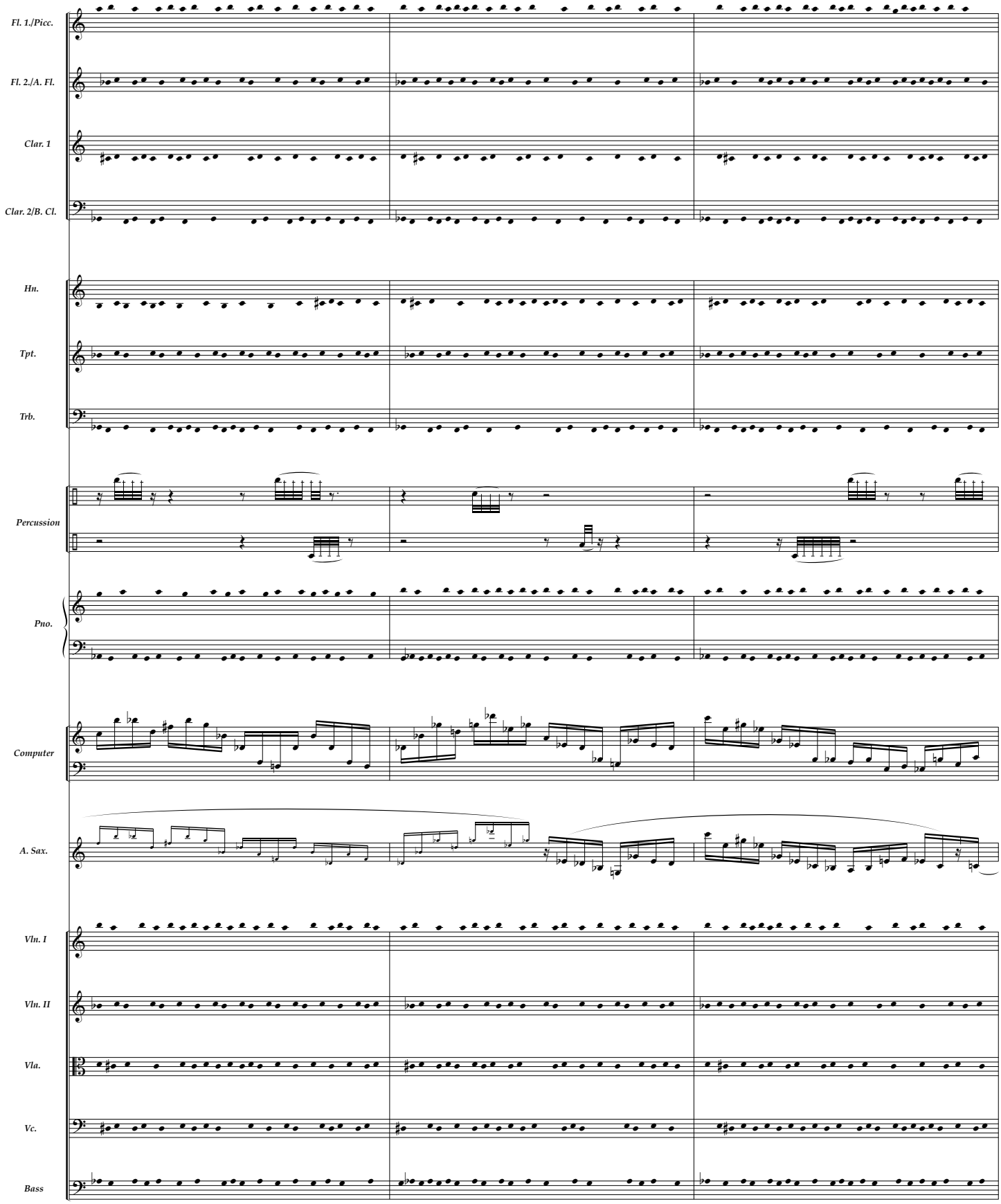

Abbreviated notation indicates approximate rhythmic placement of short pitch events within each measure. Each player should play these events with free selection of legato, detached, stacato, and slurred articulation.
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
pp
Abbreviated notation indicates approximate rhythmic placement of short pitch events within each measure. Each player should play these events with free selection of legato, detached, stacato, and slurred articulation.
Hn.
Tpt.
Trb.
Percussion
sfz
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, stacato, and slurred articulation.
Pno.
26 Continuation Cad. 20 mix
Computer
A. Sax.
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, stacato, and slurred articulation.
Vln. I
Vln. II
Vla.
Vc.
Bass
495
496
497
498


Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Brass: gradual cresc.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Strings: gradual cresc.
Vln. I
Vln. II
Vla.
Vc.
Bass

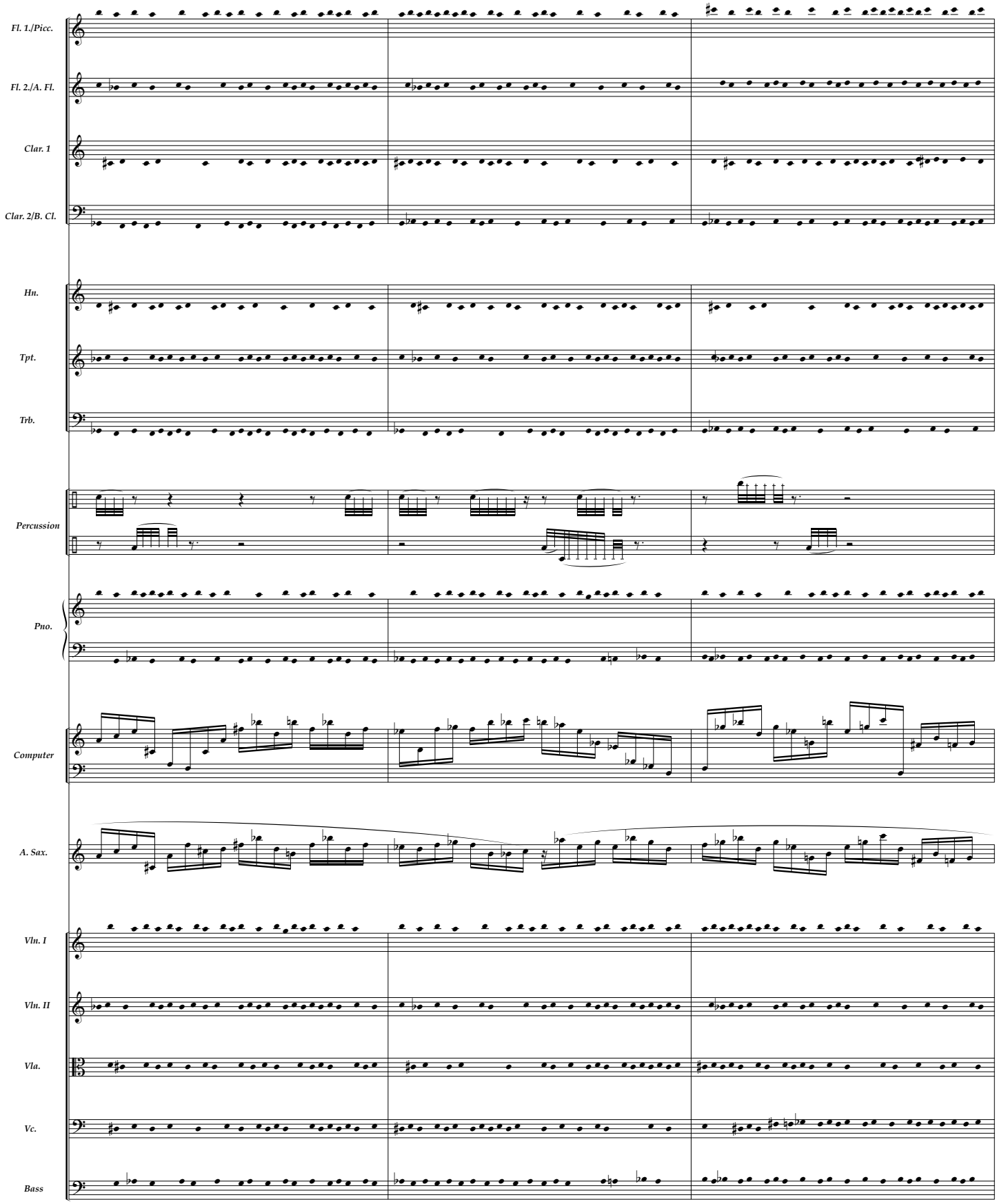
499 500 501

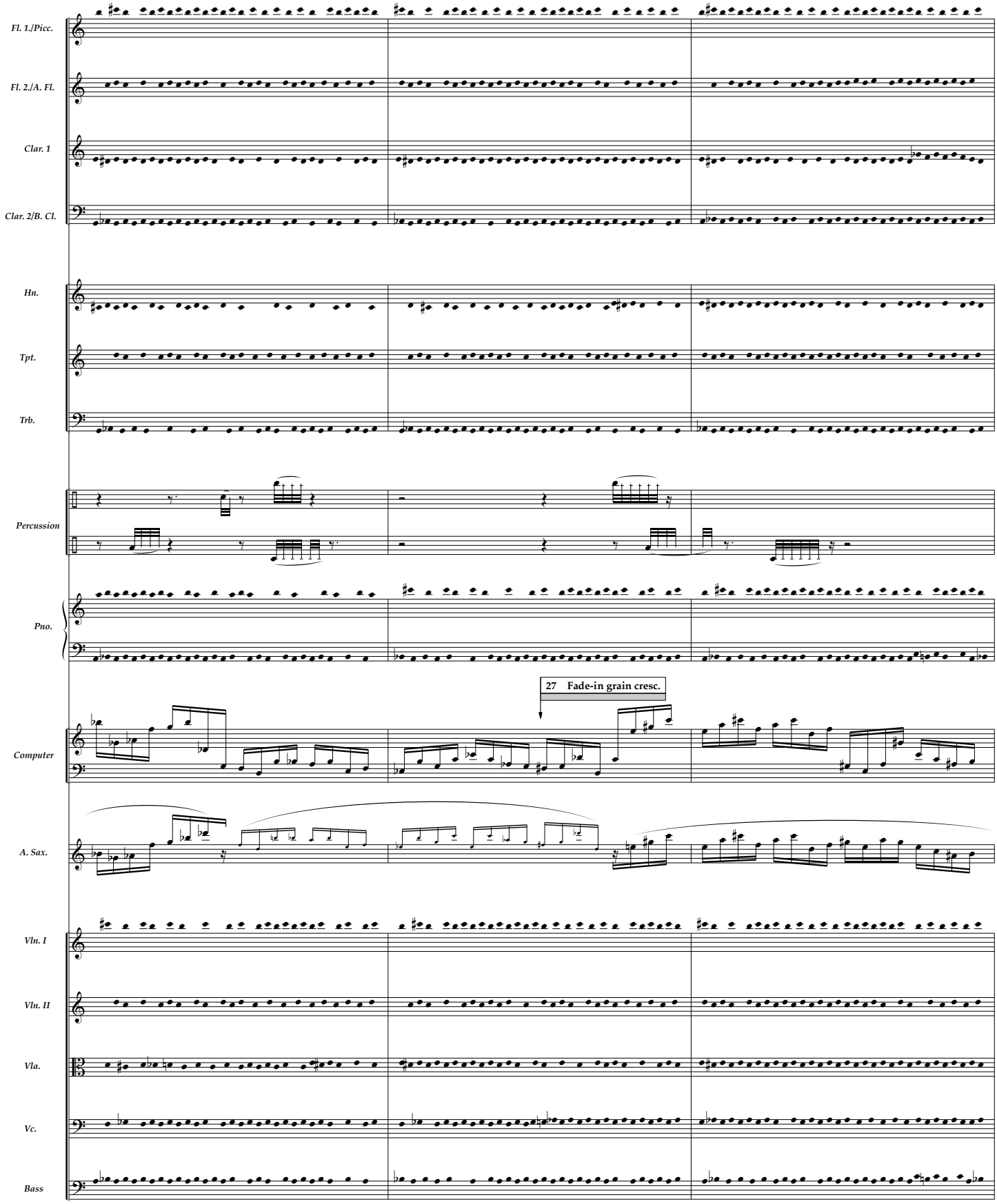

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
502
503
504

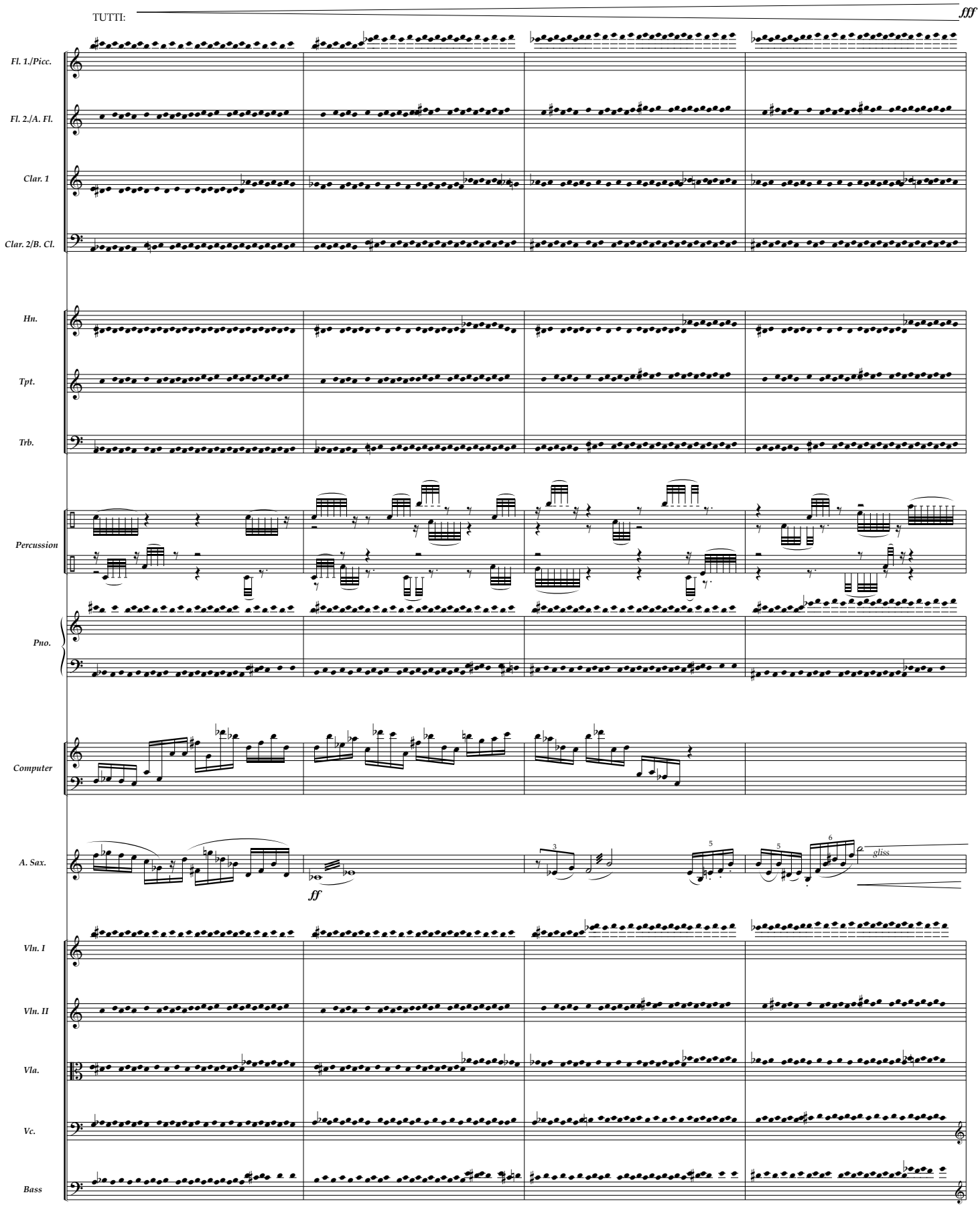

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
505
506
507

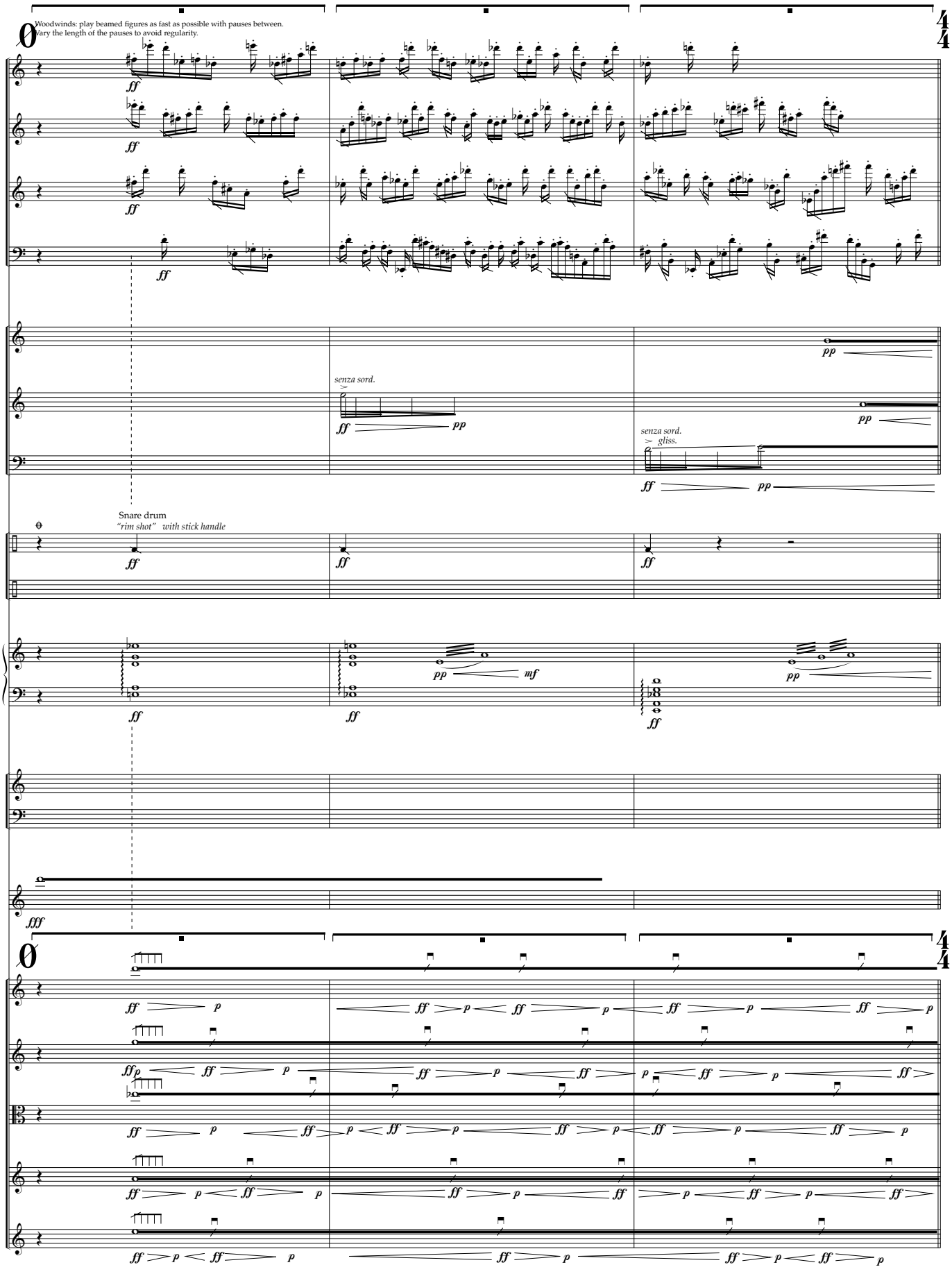

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass

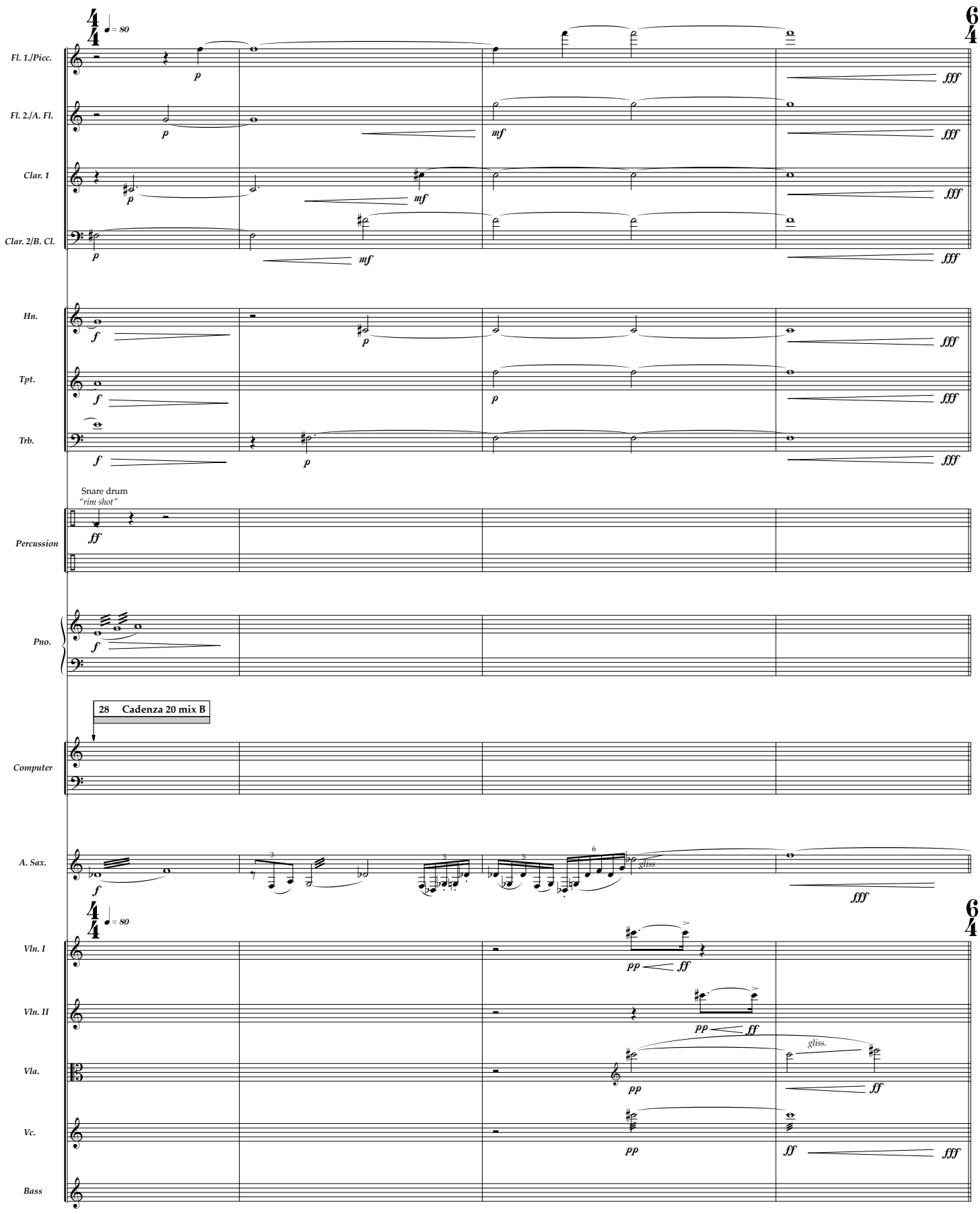
508 509 510

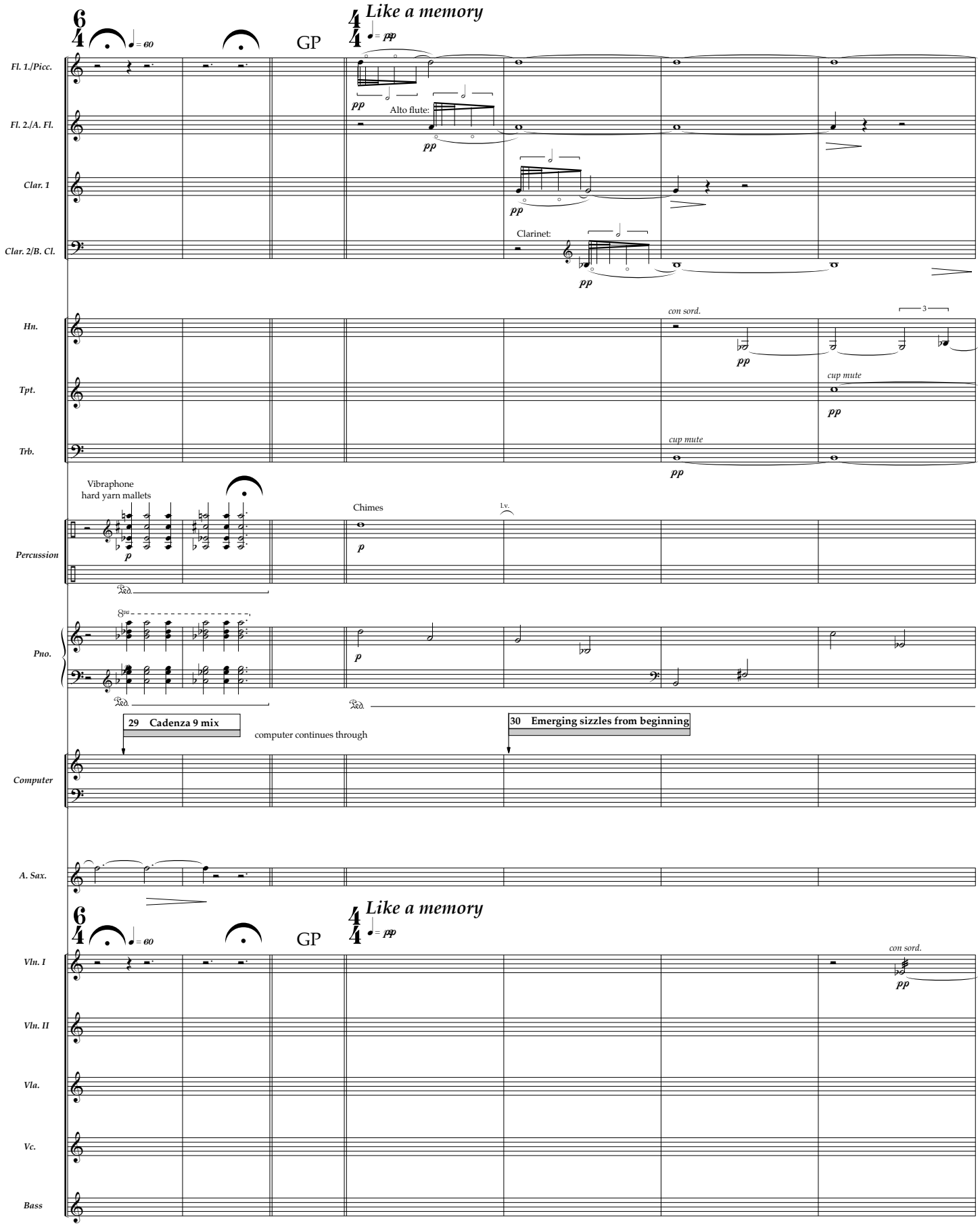

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
511
512
513

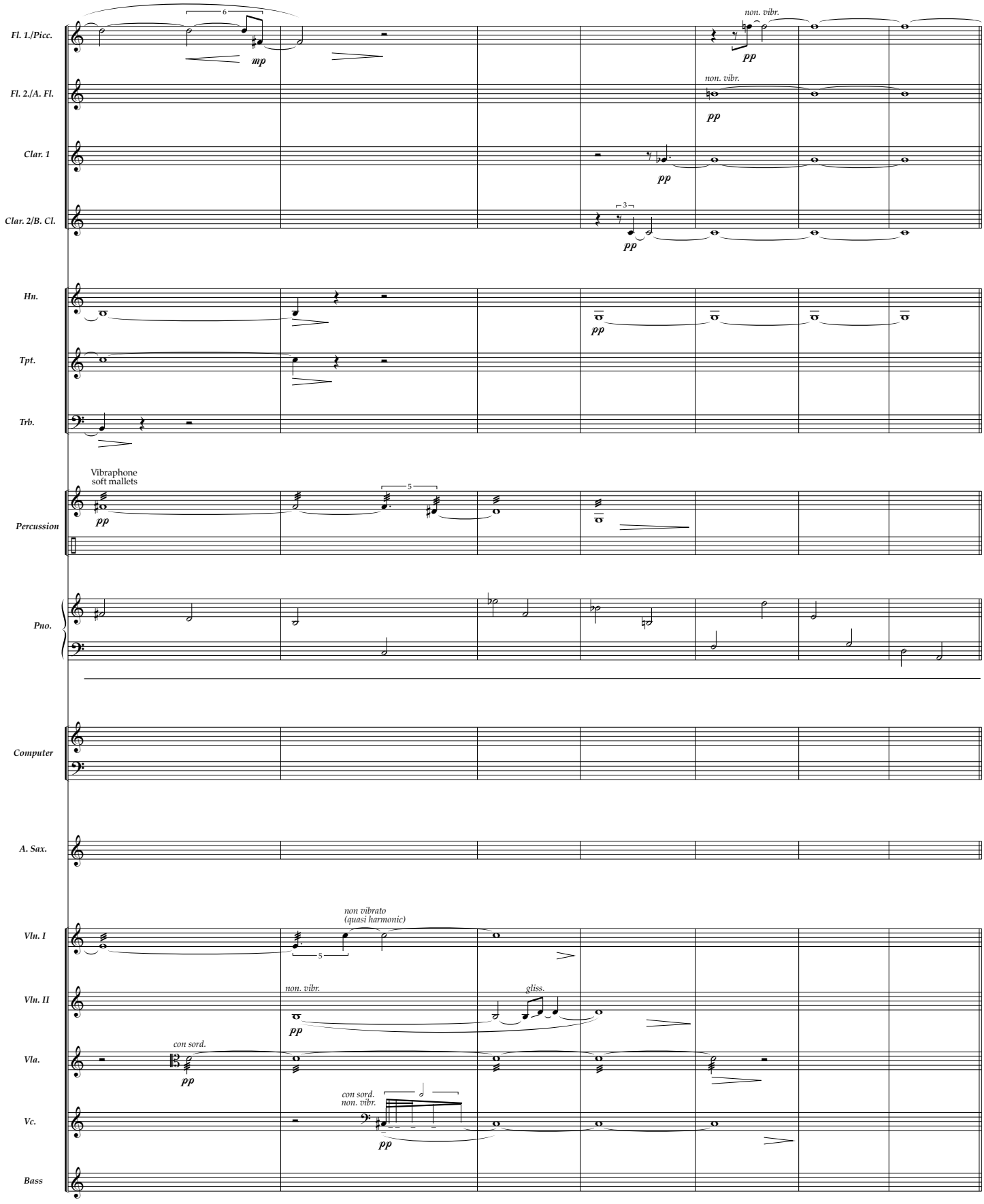

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
27 Fade-in grain cresc.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
514
515
516

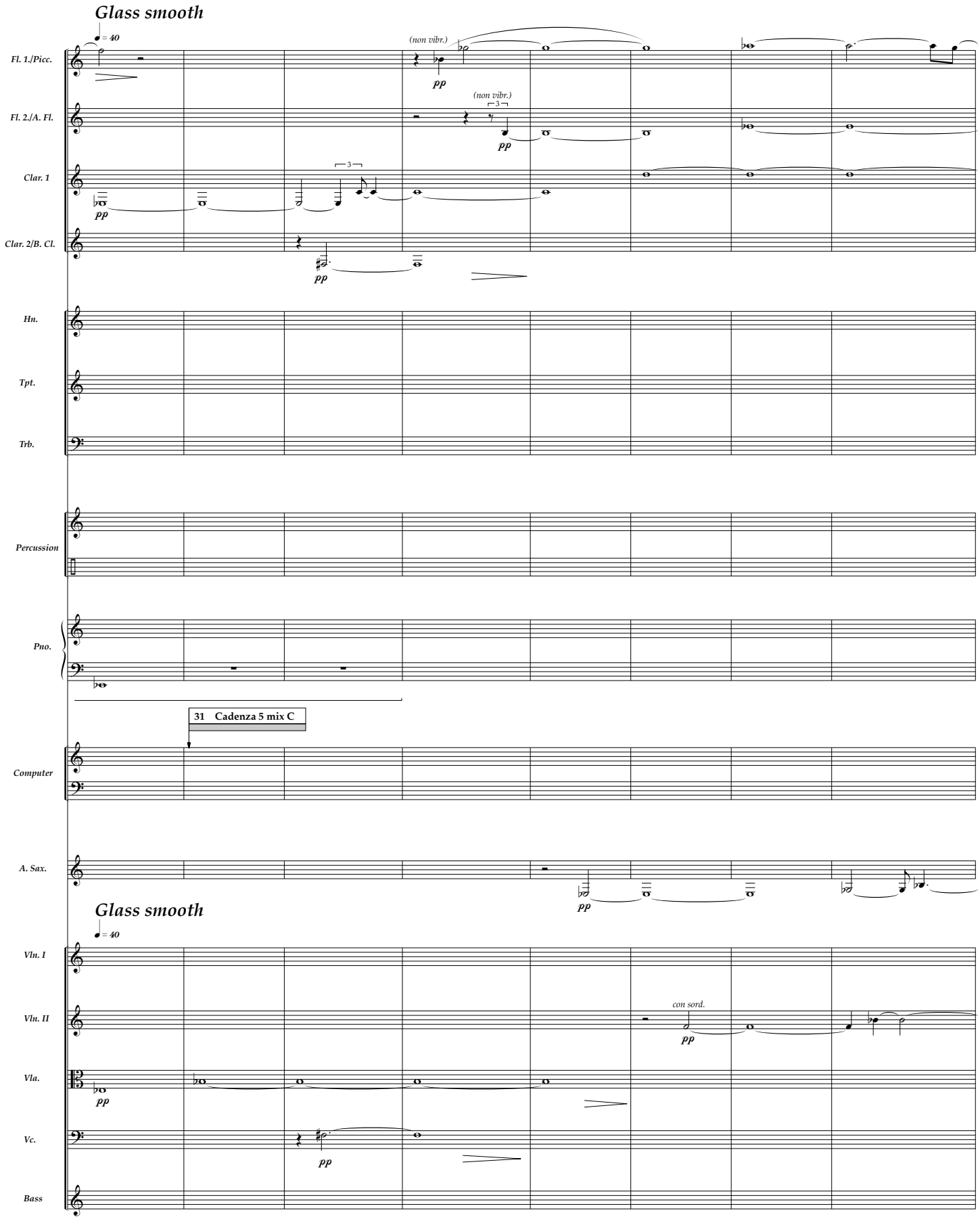

TUTTI:
fff
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Percussion
Pno.
Computer
A. Sax.
ff
gliss.
Vln. I
Vln. II
Vla.
Vc.
Bass
517
518
519
520

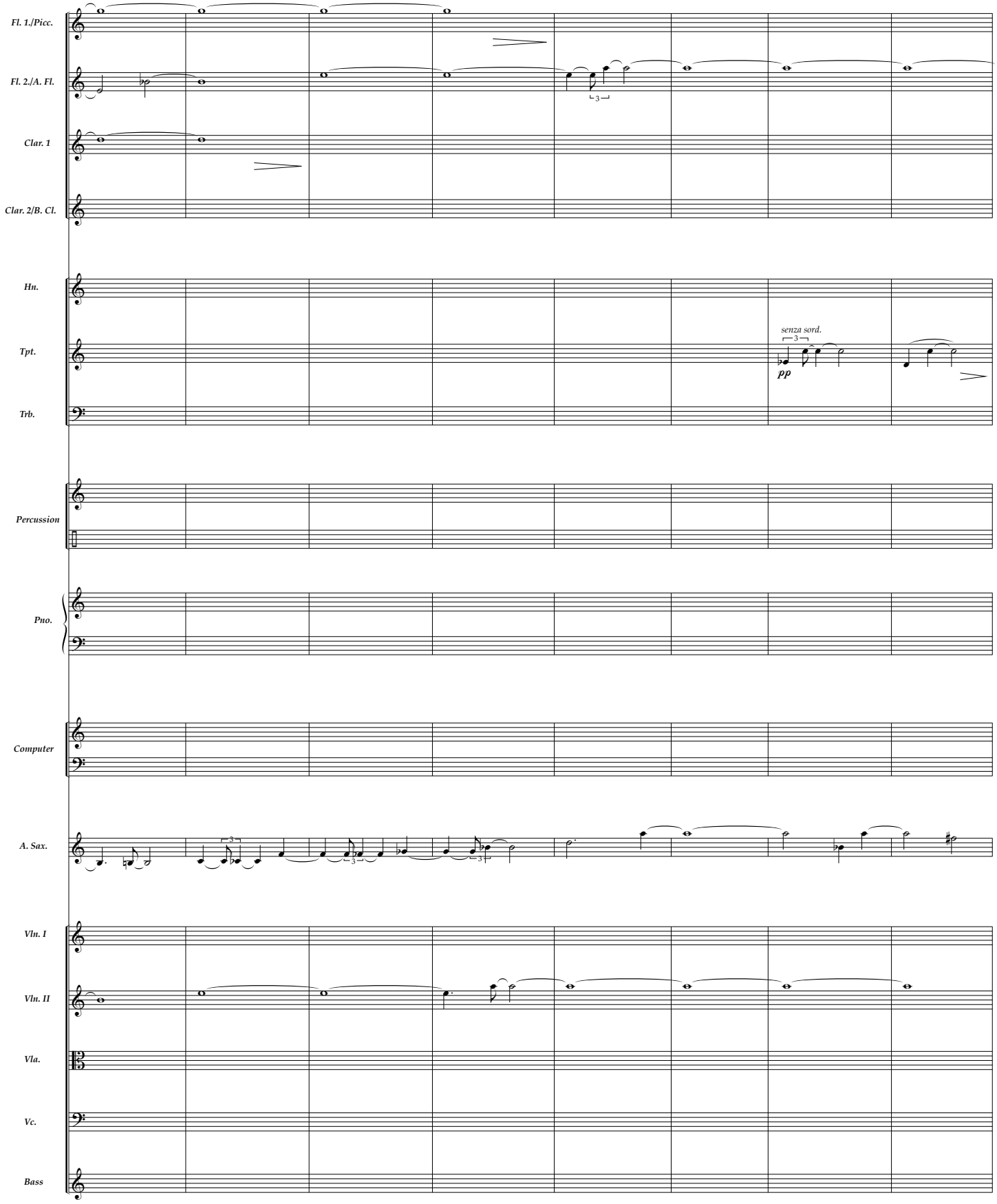

Woodwinds: play beamed figures as fast as possible with pauses between.
Vary the length of the pauses to avoid regularity.
Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
senza sord.
senza sord.
gliss.
Snare drum
"rim shot" with stick handle
Percussion
Pno.
Computer
A. Sax.
Vln. I
Vln. II
Vla.
Vc.
Bass
521
522
523

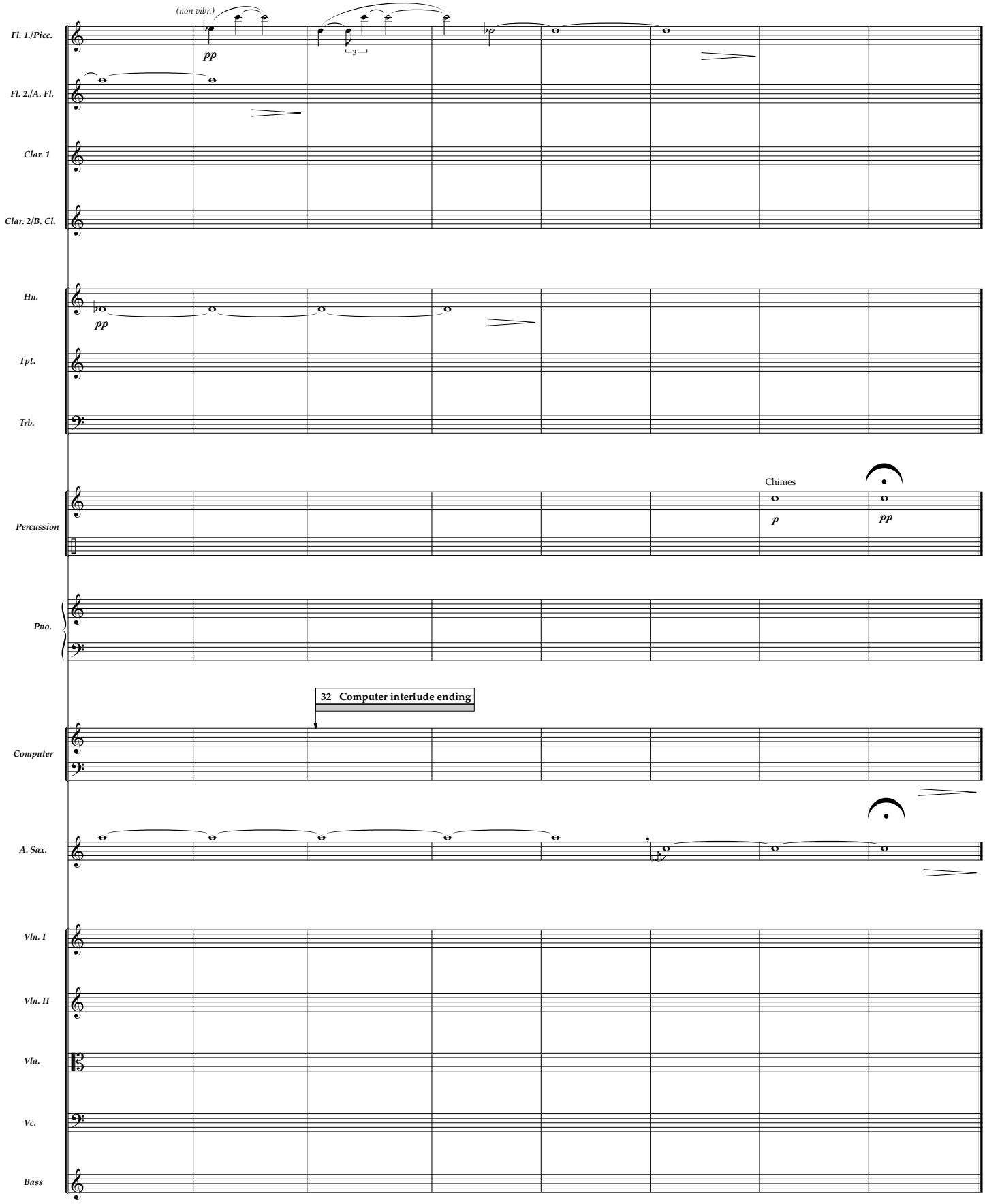

Fl. 1./Picc.
Fl. 2./A. Fl.
Clar. 1
Clar. 2/B. Cl.
Hn.
Tpt.
Trb.
Snare drum
"rim shot"
Percussion
Pno.
28 Cadenza 20 mix B
Computer
A. Sax.
gliss
Vln. I
Vln. II
Vla.
Vc.
Bass
gliss.
524
525
526
527


Like a memory
GP
Like a memory
Fl. 1./Picc.
Fl. 2./A. Fl.
Alto flute:
Clar. 1
Clar. 2/B. Cl.
Clarinet:
con sord.
Hn.
Tpt.
cup mute
Trb.
cup mute
Vibraphone
hard yarn mallets
Chimes
l.v.
Percussion
Pno.
29 Cadenza 9 mix
computer continues through
30 Emerging sizzles from beginning
Computer
A. Sax.
Like a memory
GP
Like a memory
con sord.
Vln. I
Vln. II
Vla.
Vc.
Bass
528
529
530
531
532
533
534


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
mp
pp
non. vibr.
Vibraphone
soft mallets
non vibrato
(quasi harmonic)
gliss.
con sord.
con sord.
non. vibr.
535
536
537
538
539
540
541


Glass smooth
♩ = 40
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
(non vibr.)
pp
3
31 Cadenza 5 mix C
con sord.
542
543
544
545
546
547
548
549


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
senza sord.
pp
550
551
552
553
554
555
556
557



558 559 560 561 562 563 564 565