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A Leaf Falls After, for orchestra

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Author

Chen, Lily

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A Leaf Falls After, for orchestra

By

Lily Chen

A dissertation submitted in partial satisfaction of the

requirements for the degree of

Doctor of Philosophy

in

Music

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Ken Ueno, Chair

Professor Edmund Campion

Professor Cindy Cox

Fall 2017

Abstract

A Leaf Falls After, for orchestra

by

Lily Chen

Doctor of Philosophy in Music

University of California, Berkeley

Professor Ken Ueno, Chair

A Leaf Falls After is inspired by my recent memories of living in Europe. In the fall of 2015, I received the Ladd Prize funded by UC Berkeley and had the great opportunity to live in Paris for ten months. This was my first time in Paris as well as in Europe; I experienced intimate incidents of fragile beauty that touched me, but also shocking and terrifying ones during my residence there. I was impressed by the most clear and colorful fall I'd ever seen when autumn leaves fell to the ground, sizzling as if drizzling; I was terrified by the terrorist attack but also touched by the toughness of the Parisians that winter; on a visit to St. Paul's Cathedral in London, I was fascinated to hear twelve bells constantly ringing, intertwining together as a huge chaotic but illusory whirl; I was stunned when visiting the installation 'Fallen Leaves' at the Jewish Museum in Berlin, watching thousands of open mouthed steel metal faces on the ground create, when walked on, harshly grating sounds like the victims' screams.

Inspired by mixed emotions and diverse sounds, this piece traces the journey of a leaf: a solitary leaf falling with loneliness as described in an e. e. cummings' poem; a light leaf falling with other leaves in autumn; a heavy metal leaf fallen on the ground. However, no matter what vibrations it has undergone during its falling and fallen time, the leaf will eventually be reincarnated into a rising butterfly, flapping its wings to cause a tornado in spring until the next falling comes. Based on such images, I created a constantly flowing process of different kinds of vibrations along with air sounds to represent falling leaves, fallen leaves, and flaps of rising butterflies' wings. Besides this, metallic sounds/noises either with pure resonances or with intense pressure make up another important element, which is associated with my memories of the ringing bells and the metal "fallen leaves."

Structurally, there are three large uninterrupted sections with an introduction and a coda, expressing several different scenarios in sequence: a leaf falls (Intro), falling leaves (Section 1), ringing chaos (Section 2), rising butterflies (Section 3), and a leaf falls after (coda). In the intro (a leaf falls), an image of a huge leaf shaped by multiple linear gestures gently emerges from behind the air sounds but then falls abruptly and heavily with metallic noises. Section 1 (falling leaves) reveals a falling/descending process, starting from pitchless noises and air sounds, gradually accumulating more and more, clearer and clearer descending gestures, and then finished by an very intense dark grating phrase, which is a metaphor of the metal "fallen leaves." Section 2 (ringing chaos) is a long transition between the previous and the following section as well as from purity to chaos, based on the constant bell-like sounds of chimes as drone and fused with other complex sounds and resonances to shape a chaotic dizzy atmosphere. As an inverted image of falling leaves, Section 3 (rising butterflies) mainly focuses on ascending gestures with vibrations and bright timbre scattering and echoing in different parts to draw a picture of the wing flutters of rising butterflies and the fluctuations of the "butterfly effect." In the coda (a leaf falls after), the gasp-like breath sounds are not just a kind of struggle in a fading decay, but also a hint of rebirth recalling the beginning gestures: the falling leaf turns over a new leaf in the cycle of transmigration.

A Leaf Falls After was premiered by National Taiwan Symphony Orchestra in Taichung, Taiwan on August 17th, 2017.

Acknowledgements

First, I would like to thank the community of the music department at UC Berkeley for offering me lots of support and kindness as well as giving me such a great environment with boundless vision of learning and unlimited freedom of creating during my six-year studies.

I want to express my thanks to my teachers: Ken Ueno, for always being inspiring and helpful in so many aspects, not just in music, and always pushing me to challenge myself and think out of my comfort zone; Edmund Campion, for leading me to the world of electronic music, giving me sincere counsel on my music, as well as encouraging me to view far and dream big; Cindy Cox, for her thoughtful advice regarding my music, my writing, and my career; Franck Bedrossian, for sharing with me his creative perspectives and precise comments on music of many composers and me; and David Milnes, for truly loving contemporary music, knowing what I want to do in my works and interpreting them for me so beautifully, and making it possible to bring this dissertation piece to the stage of the Hertz Hall next spring.

I would also like to thank other faculty and staff members of the music department who have helped me or encouraged me technically or spiritually, and all my colleagues, who have been stimulating me with their creativity and passion. Besides, I want to thank my friends in Berkeley who have constantly cheered each other as international students, and my friends in Taiwan who have expressed their love and concern for me in spite of the distance between us.

Finally, my deepest thanks go to my mom, who has always been my strongest supporter and anchor for thirty-two years anywhere and anytime, and especially to my partner Fang-Wei, who has not only been my closest friend but my best listener and consultant during these past ten years, tasting with me all the sweet and the bitter as well as walking with me through the good and bad times times wherever we have been: in Taiwan, in the US, or in Paris. Without you two, I couldn't have completed my degree studies and been what I am today.

Lily Chen

A Leaf Falls After

for orchestra

2016-17

INSTRUMENTATION

2 flutes
2 oboes
2 clarinets in B flat
2 bassoons

4 horns in F
2 trumpets in C (straight mute, cup mute)
2 trombones (straight mute, Harmon mute)
1 bass trombone (straight mute, Harmon mute)
1 tuba

Percussion (3 players)*

I: bass drum, suspended cymbal, chimes (9 tubes), flexatone

II: 2 timpani, suspended cymbal, sizzle cymbal, triangle, crotales, glockenspiel, chimes (5 tubes from Perc.1)

III: tam-tam, suspended cymbal, bell tree, bar chimes, vibraphone, chimes (4 tubes from Perc.1)

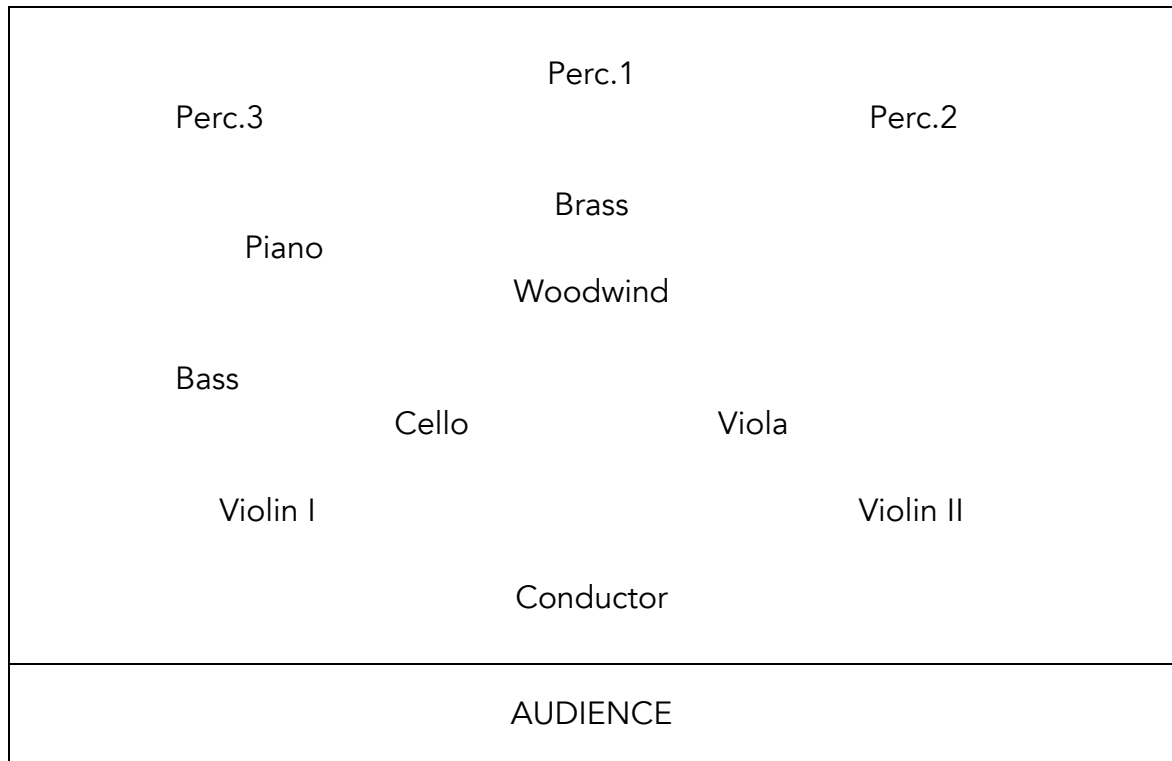
Piano*

Strings (16.14.12.10.8 players)

*detailed requirements and other accessories listed below

The score is transposed.
Approximate duration: 12 min.

INSTRUMENTAL DISPOSITION SUGGESTION



PERCUSSION REQUIREMENTS & ACCESSORIES

Percussion I:

- Bass drum
- Suspended cymbal
- Chimes (9 tubes with pedal, the other 9 tubes will be separated)
- Flexatone
- Styrofoam

Musical notation for Percussion I. The top staff (bass clef) contains three measures: the first measure has a dot labeled 'Bass drum (B.D.)', the second measure has an 'x' labeled 'Styrofoam', and the third measure has an 'x' labeled 'Suspended cymbal (Susp. cymb.)'. The bottom staff (treble clef) contains two measures: the first measure has a series of notes labeled 'Chimes', and the second measure has a note with a wavy line above it labeled 'Flexatone'.

Other accessories:

- 2 soft bass drum beaters, for bass drum
- 2 soft yarn mallets, for suspended cymbal
- 2 wire brushes
- 2 chime hammers, for chimes
- bow
- superball mallet
- drumstick
- thick napkin paper (or paper)

Percussion II:

- 2 timpani, 29 inches (in F2-B2)
26 inches (in B2-F3, with a suspended cymbal on the head)
- Suspended cymbal (to put on small timpani)
- Sizzle cymbal
- Triangle
- Chimes (5 tubes, separated from the chimes in Percussion I)
- Crotales (2 octaves)
- Glockenspiel
- Styrofoam

Musical notation for Percussion II. The top staff (bass clef) contains six measures: the first measure has a note labeled 'Timpani (L) (Timp.)', the second measure has a note labeled 'Timpani (S) (Timp.)', the third measure has an 'x' labeled 'Styrofoam', the fourth measure has an 'x' labeled 'Suspended cymbal on timpani (Susp. cymb. on timp.)', the fifth measure has an 'x' labeled 'Sizzle cymbal (Sizz.)', and the sixth measure has an 'x' labeled 'Triangle (Tri.)'. The bottom staff (treble clef) contains three measures: the first measure has a series of notes labeled 'Chimes', the second measure has a note with a wavy line above it labeled 'Crotales (Crot.)', and the third measure has a note with a wavy line above it labeled 'Glockenspiel (Glock.)'. Below the bottom staff, there are two notes: '(sounding 2 octaves higher)' under the Crotales measure and '(sounding 2 octaves higher)' under the Glockenspiel measure.

Other accessories:

- 2 hard unwrapped mallets, for glockenspiel & crotales
- 2 soft timpani mallets, for timpani and suspended cymbal
- 2 soft yarn mallets, for suspended & sizzle cymbals
- triangle beater, for triangle
- 2 chime hammers, for chimes
- superball mallet
- 2 bows

Percussion III:

Tam-tam

Bell tree

Suspended cymbal

Bar chimes

Chimes (4 tubes, separated from the chimes in Percussion I)

Vibraphone

Percussion III

Other accessories:

- 4 soft yarn mallets, for vibraphone & suspended cymbal
- 2 soft tam-tam beaters, for tam-tam
- 2 chime hammers, for chimes
- hard beater/mallet, for bell tree
- a metal stick (or triangle beater), for tam-tam
- 2 bows
- superballet mallet
- steel wire ball
- paper

PIANO REQUIREMENTS & ACCESSORIES

Preparation:

hang 2-3 large paper-clips on the lowest A string (to produce vibration when the string is played)

Other accessories:

- wire brush
- superballet mallet
- aluminum foil paper
- plastic or metal ruler (or metal stick)
- mug


SPECIAL NOTATION

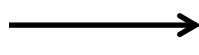
General


Accidentals are held through the measure.

Trills are always played up a semitone unless otherwise specified.


Tremolo should always be as dense as possible.

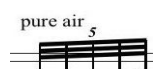
 accelerando / decelerando over given time span with the specified number of notes


 change gradually from one sound/position to another

 rhythmic figures with slashes indicate playing rapidly but freely

Woodwinds

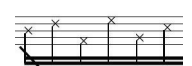
 flutter-tongue


 pure air sound (breathy timbre, almost toneless)

 pitch with air sound (a mixture of breathy timbre and pitch)

 audible inhale (exaggerated and hard)

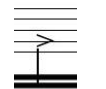
 audible exhale (exaggerated and hard)


 key slap, with random pitches and random rapid rhythm according to indicated notation


 harmonics (for flute & clarinet); whistle tone (for flute)

- Flute:

 jet whistle


 tongue pizzicato (woodwind pizzicato)
*could be replaced by staccatissimo or other percussive sounds

 normal playing angle


 turn flute inwards to bend pitch down

 turn flute outwards to bend pitch up

- Oboe & Bassoon:

 smack tone, sucking on the reed in a very noisy manner ("kiss")
*could be replaced by staccatissimo or other percussive sounds


- Clarinet:



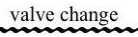
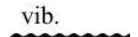


 tongue slap
*could be replaced by staccatissimo or other percussive sounds

Brass

 flutter-tongue

 pure air sound, blowing air through the instrument













 fingerings (valve positions) while playing air sounds
* fingering is at the performer's discretion if not indicated

	audible inhale (exaggerated and hard)
	audible exhale (exaggerated and hard)
	valve change: randomly change valves fast (for Hn & Tp)
	vibrato (for Hn & Tp); slide back and forth fast (for Trb)
	mute in (closed); stopped horn (for Hn)
	mute out (open)

Percussion











The choice of mallets:

Unless otherwise specified, performers usually use default mallets if possible (see the list of accessories above), but the mallets may also be changed at the performer's discretion in some occasions, especially for suspended and sizzle cymbals.

	soft yarn mallet (for vibraphone, cymbals)
	soft timpani beater (for timpani)
	soft tam-tam / bass drum beater (for tam-tam / bass drum)
	hard unwrapped mallet (for glockenspiel & crotales)
	wire brush
	rub with superball mallet
	with finger tip(s)
	with finger nail (f.n.)
	let vibrate
	scrape circularly
	stop / dampen sound
	bow Styrofoam with pressure according to graphic indication

Piano

The pitches inside piano may be approximated due to differing designs inside the instrument

	play inside piano
	play ordinarily (on the keys)
	with finger tip(s)
	with finger nail
	with wire brush
	rub along string(s) with superball mallet
	let vibrate
	stop / dampen the sound
	mute (damp at the end of the string with finger tip)
	cluster produced by tapping with the palm or other tools (indicating approximate pitches)



harmonics
(touch the partial on the string while pressing the key)



change the speed or range according to the graphic indication

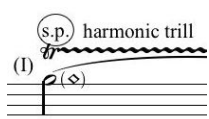
Strings

ord. ordinario (play in the ordinary way or back to the ordinary position)

s.p. sul ponticello

m.s.p. molto sul ponticello (very close to the bridge, rich in harmonics/noise)

s.t. sul tasto



harmonic trill: a trill produced by rapidly alternating the finger pressure between normal and light (the sounding result should be a rapid alternation of a normal and a harmonic sound)



on the bridge (with x notehead)



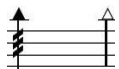
behind the bridge (with square notehead)

c.l.batt. col legno battuto (strike with the wood of the bow in a straight downward motion)

+ left hand pizzicato



Bartók (snap) pizzicato



the highest possible pitch



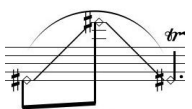
bow on tailpiece

vib. vibrato

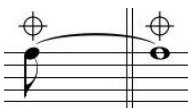
molto vib. molto vibrato



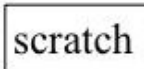
keep the same spacing of the hand through glissando ("seagull effect")



harmonic glissando



muffle/mute the string with left hand, to make no pitch, only noise



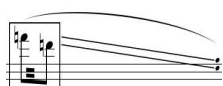
apply very hard pressure to the bow to produce an extremely loud and grating sound



over pressure (add bow pressure gradually according to graphic instruction to produce a scratching sound, in which the audible pitch is gradually replaced by noise)



LH tapping randomly, no bowing
(left fingers alternately press random pitches on four strings without bowing)



repeat gesture within the square with glissando

A Leaf Falls After

for Orchestra

Lily Chen

(I) A Leaf Falls

♩ = 55

2 Flutes
pure air
pp
ff
pp

2 Oboes
pure air
pp
ff

2 Clarinet in B \flat
pure air
pp
ff
pp
p

2 Bassoons
pure air
pp
ff
pp
mp
pp

4 Horns in F
pure air (blow air through instrument) a2 (123) 0
p
f
pp
valve change (randomly change keys fast) (123) 0
p
ff
pp
valve change (123) 0
p
ff
pp
valve change (123) 0
p
ff
pp
valve change (123) 0
p
ff
pp

2 Trumpets in C
pure air (blow air through instrument) valve change (randomly change keys fast)
f
pp
ff
pp
valve change
ff
pp
valve change
f
pp
valve change

2 Trombones
ppp

Bass Trombone
ppp

Tuba
ppp

Percussion 1
Suspended cymbal tap rim slightly
ppp

Percussion 2
Suspended cymbal on timpani
ppp

Percussion 3
Tam-tam f.t. (roll w/ finger tips)
ppp
rim center rim
pp

Piano
(inside piano) i.p.
ppp
gliss back/forth within indicated range as fast as possible (pitches don't have to be exactly same)
pp

Violin I Divisi
(I) (s.p.) harmonic trill
pp

Violin II Divisi
(II) (s.p.) harmonic trill
pp

Viola Divisi
(III) (s.p.) harmonic trill
pp

Cello
(IV) (s.p.) harmonic trill
pp

Double Bass
ord.
pp

A *) may use different fundamental as long as C#7 can be played. hold same pitch as long as possible; if not, change partials slowly.

whistle tone (8th partial)*

6

Fl.

Ob.

B♭ Cl.

Bn.

Hn.

C Tpt.

Tb.

B. Tb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pn.

Vn. I

Vn. II

Va.

Vc.

Db.

with air

pp

p

mf

sf

mp

f

ff

ppp

rim

center

Timpani

scrape (w/ fingernail)

i.p. gliss.

i.p. (w/ superball stick) rub along strings (slow to fast)

valve change

harmonic trill

♩ = 60

** hold pitch if possible;
if not, change partials slowly.

change partials
according to indicated graphic line

10

Fl.
Ob.
B♭ Cl.
Bn.
Hn.
C Tp.
Tb.
B. Tb.
Tuba
Perc. 1
Perc. 2
Perc. 3
Pn.

♩ = 60

Vn. I
Vn. II
Va.
Vc.
Db.

B

15

Fl. - - - - -

Ob. - - - - -

B. Cl. - - - - -

Bn. - - - - -

Hr. *p* *mf* *mf* *mf* *p* (pitch bend up)

Hr. *p* *mf* *mf* *mf* *p* (pitch bend up)

C.Tp. *p* Mute (straight) *p* *mp* *f*

Tb. *p* *mp* *sf* *p* *p* *mp* *sf* *p*

B. Tb. *p* Mute (straight) *sf* *mf* *p*

Tuba *p*

Perc. 1 Susp. cymb. bow Bass drum *pp* *f* *mp* *sf* *mp* *sf* *p* rub

Perc. 2 Timp. Crotales bow *pp* *mp* *p* *mf* *p* *mf* *p*

Perc. 3 Tam-tam *p* *mf* *p* *p*

Pn. *mp* *sf* *p* *mf* *f* (i.p.) *mf* (f.t.) *mp* *ff* gliss back/forth within range

Vn. I (I) ord. (keep same spacing) seagull over pressure *pp* *p* *mf* *mp* *ff* *p* *mf* *p* *mp* *f* *mp* *ff*

Vn. II (III) ord. (keep same spacing) seagull over pressure *pp* *p* *mf* *mp* *ff* *p* *mf* *p* *mp* *f* *mp* *ff*

Va. Tutti (IV) ord. over pressure seagull (keep same spacing) *pp* *p* *mf* *mp* *ff* *p* *mf* *p* *mp* *f* *mp* *ff*

Vc. Tutti (IV) ord. over pressure seagull (keep same spacing) *f* *p* *mf* *mp* *ff* *p* *mf* *p* *mp* *f* *mp* *ff*

Db. (IV) ord. seagull (keep same spacing) over pressure (s.p.) *p* *mf* *p* *mp* *f* *mp* *ff*

C (II) Falling Leaves

♩ = 55 (50-55)

20

Fl. *pp* pure air

Ob.

B♭ Cl. *pp* pure air

Bn.

Hn. *f* *pp*

C Tp. *f* *pp* Senza sord.

Tb. *f* *pp* Senza sord.

B. Tb. *f* *pp* Senza sord.

Tuba *f* *pp*

Perc. 1 *mf* *pp*

Perc. 2 *mp* Lv.

Perc. 3 *f* Lv.

Pn. (take off pedal gradually)

♩ = 55 (50-55)

Vn. I Divisi *p* *mp* *p* *mf* *ppp* *pp* *pp* *pp* *pp*

Vn. II Divisi *p* *mp* *p* *mf* *ppp* *pp* *pp* *pp* *pp*

Va. Divisi *f* *pp* *p* *mp* *p* *mf* *ppp* *pp* *pp* *pp*

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

Db. *f* *mp* *p* *pp* *pp*

Annotations: muffle*, light pressure, left hand mute, no pitch; bow on bridge**, left hand mute string, no pitch; behind bridge; (ms.p.)

25

(turn inwards to bend pitch down)

U-

Fl.

Ob.

B^b Cl.

Bn.

Hn.

C Tp.

Tb.

B. Tb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pn.

Vn. I

Vn. II

Va.

Vc.

Db.

w/ napkin paper
scrape circularly slowly

B.D.]

slow

fast

Tam-tam

scrape fast

w/ paper
scrape circularly (slow to fast)

*) left fingers alternately press random pitches
on four strings rapidly without bowing

(behind bridge)

(L-IV) LH tapping randomly, no bowing *)

30

Fl. *f* *p* *p* *f* *p* *sf* *p* *sf* *p* *p* *f* *p* *f* *p* *p* key slaps (random pitches)

Ob. *p* *f* *p* *f* *p* *p* *sf* *p* *sf* *p* *p* *f* *p* *f* *p* *p* key slaps (random pitches)

B♭ Cl. *p* *sf* *p* *sf* *p* *p* *sf* *p* *sf* *p* *p* *f* *p* *f* *p* *p* key slaps (random pitches)

Bn. *p* *sf* *p* *sf* *p* *p* *sf* *p* *sf* *p* *p* *f* *p* *f* *p* *p* key slaps (random pitches)

Hn. a2 pure air (blow air through instrument) *pp* *mp* (123) 0 (123)

C Tp. a2 pure air (blow air through instrument) *pp*

Tb. a2 pure air (blow air through instrument) *pp*

B. Tb.

Tuba

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

Perc. 2 Sizzle cymbal *pp* l.v.

Perc. 3 *pp* *mp* *pp* *mp* *mf* *mp* scrape fast w/ paper

Pn.

Vn. I Unison (L-IV) LH tapping randomly, no bowing *) *p* **) during LH tapping, randomly pluck strings w/ LH (+) or Bartok pizz. (δ) *mp*

Vn. II Unison *mp* **) during LH tapping, randomly pluck strings w/ LH (+) or Bartok pizz. (δ)

Va. Unison *mp* **) during LH tapping, randomly pluck strings w/ LH (+) or Bartok pizz. (δ)

Vc. Unison *p* *mp*

Db. *mp*

D

3/4 (or blow air hard)
Jet Whistle

Fl.
occasionally play tongue pizzicato (woodwind pizzicato) (-) during key slaps (x)
(random pitches & rhythms) (could be replaced by staccatissimo or other percussive sounds)

Ob.
occasionally play smack tone (sucking) during key slaps (x)
(random pitches & rhythms) (could be replaced by staccatissimo or other percussive sounds)

B♭ Cl.
a2
occasionally play tongue slap (-) during key slaps (x)
(random pitches & rhythms) (could be replaced by staccatissimo or other percussive sounds)

B♭.
occasionally play smack tone (sucking) during key slaps (x)
(random pitches & rhythms) (could be replaced by staccatissimo or other percussive sounds)

Hn.
valve change (randomly change keys fast)

C Tp.
valve change (randomly click keys fast)

Tb.
vib.

B. Tb.
pure air (blow air through instrument)

Tuba

Perc. 1
pp

Perc. 2
Triangle
l.v.
Sizz.
l.v.

Perc. 3
scrape fast
sf

Pn.
(take mug)
press along string w/ mug (close to far) while pressing key w/ RH to bend pitch down
close → far
mf → pp → f → mf → p

Vn. I
arco
pp

Vn. II

Va.
c.l.batt. ricochet (tasto) → (pont) ricochet
f → mf → p

Vc.
c.l.batt. ricochet (tasto) → (pont) ricochet
f → mf → p

Db.
p

Fl. Particulars:
blow air hard
staccatissimo with air (or tongue pizz.)
pizz.*
mf
sf
mp
pp
mf

Ob. Particulars:
smack*
mf

B♭ Cl. Particulars:
tongue*
slap
mf

Hn. Particulars:
valve change (randomly change keys fast)
p < sf

C Tp. Particulars:
valve change (randomly click keys fast)
sf < p

Tb. Particulars:
vib.
mp > p < sf

B. Tb. Particulars:
pure air (blow air through instrument)
vib.
p < sf

Pn. Particulars:
press along string w/ mug (close to far) while pressing key w/ RH to bend pitch down
close → far
mf → pp → f → mf → p

Va. Particulars:
c.l.batt. ricochet (tasto) → (pont) ricochet
f → mf → p

Vc. Particulars:
c.l.batt. ricochet (tasto) → (pont) ricochet
f → mf → p

Db. Particulars:
p

accel.....

39

Fl. *staccatissimo with air (or tongue pizz.)* *p* *mp* *p* *sf* *mf* *p* *mf* *p*

Ob. *staccatissimo with air (or tongue pizz.)* *p* *mp* *p* *mf* *p* *mf* *mp*

B♭ Cl. *p* *mp* *mf* *mp* *mf* *mp*

Bn. *p* *mf* *mp* *mf*

Hn. *p* *sf* *p* *f* *p* *f* *p* *f* *p*

C Tp. *sf* *p* *p* *f* *p* *f* *p*

Tb. *sf* *p* *p* *f* *p* *p* *f* *p*

B. Tb. *p* *sf* *p* *f* *p* *p* *f* *p*

Tuba *pp*

Perc. 1 *p* *pp*

Perc. 2 Glockenspiel *pp* *p* *pp* *mf*

Perc. 3 *pp* *p* *pp* *sf* *pp*

Pn. *mp* *f* *p* *p*

close *far* *i.p.* (beyond damper) *i.p.* (ord. strings)

pitches inside piano can be adjusted to approximate one due to inside design

(ft.) (beyond damper)

accel.....

Vn. I *mp* *p*

Vn. II *arco* *pp* *mp* *p* *(l) highest note possible*

Va. *pp* *mp* *p* *(s.p.)* *seagull*

Vc. *ricochet* *ord. (s.p.)* *seagull* *seagull* *seagull*

() the beginning note of each gesture can be an approximate high pitch (doesn't have to be the exact pitch indicated)*

Db. *pp* *p* *mp* *seagull*

E

♩ = 60

This musical score page covers measures 43 to 46 of the 'E' section. It includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bn.), Horns (Hn.), Trumpets (C Trp.), Trombones (Tb.), Tuba, Percussion 1-3, Piano (Pn.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

Woodwinds: Flute and Oboe parts feature complex rhythmic patterns with dynamic markings of *mf*, *p*, and *mp*. Oboe parts include slurs and dynamic markings of *p*, *mp*, and *mf*. Bass Clarinet and Bassoon parts have dynamic markings of *p*, *mp*, and *mf*.

Brass: Horns play sustained chords with dynamics from *pp* to *mp*. Trumpets and Trombones have dynamic markings of *pp*, *p*, and *mp*. The Tuba part is marked *p* and *mp*.

Percussion: Percussion 1 has dynamics of *mf*, *p*, and *mp*. Percussion 2 includes 'Susp. cymb. on timp.' and 'Timp.' with dynamics of *pp*, *mf*, and *mp*. Percussion 3 includes 'rub on surface' and 'i.v.' with dynamics of *mp* and *mf*.

Piano: The piano part includes 'i.p.', 'gliss.', 'RH', 'LH', and 'gliss. alternately w/ two hands' with dynamics of *mp*, *f*, and *p*. It also features 'i.v.' and '8^{va}' markings.

Strings: Violin I and II parts have dynamics of *mp*, *mf*, and *mp*. Viola and Violoncello parts have dynamics of *mf* and *mp*. Double Bass parts include 'arco (s.p.)', 'gliss.', 'vib.', and 'arco (s.p.)' with dynamics of *f* and *mf*.

Measure numbers 43, 44, 45, and 46 are clearly marked at the beginning of their respective staves.

F

accel. -----

♩ = 72-76

47

Fl. *f* *mf* *ffp* *f* *pp* *mf* *pp*

Ob. *f* *mf* *ffp* *f* *pp* *mf* *pp*

B♭ Cl. *f* *mf* *ffp* *f* *pp* *mf* *pp*

Bn. *f* *mf* *ffp* *f* *pp* *mf* *pp*

Hn. *mf* *mp* *fp* *pp* *mf* *pp*

C Tp. *mf* *mp* *f* Mute (straight)

Tb. *mf* *mp* *f* Mute (straight)

B. Tb. *mf* *mp* *f* Mute (straight)

Tuba *mf* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Perc. 3 rub on surface *p* *f*

Pn. *mp* *mf* *ff* pluck string hard
i.p. LH gliss. fast i.v.
RH

accel. -----

♩ = 72-76

*) the beginning note of each gesture can be an approximate high pitch (doesn't have to be the exact pitch indicated)

Vn. I (III) *f* *ff* *p* *pp* (m.s.p.)

Vn. II (IV) *f* *ff* *p* *pp* (m.s.p.)

Va. (IV) *f* *ff* *p* *pp* (m.s.p.)

Vc. (IV) *f* *ff* *p* *pp* (m.s.p.)

Db. *f* *ff* *p* *pp* (m.s.p.)

ord. *over pressure* *seagull*

G

52

Fl.

Ob.

B♭ Cl.

Bn.

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

C Tp. *pp* *mf* *pp* *p* *sf* *p* *p* Mute (straight)

Tb. *pp* *mf* *pp*

B. Tb. *pp* *mp* *pp* *mf* *pp*

Tuba

Perc. 1 *mp* *f* *p* *mf* *p* rub circularly on surface along rim

Perc. 2 *p* *f* *p* *f* *p* *f* rub circularly

Perc. 3

Pn. *pp* *f* *mp* *ff* *pp* *mf* *p* *mf* *p* *mp* rub along strings i.p. rub circularly i.p. rub/swipe strings back/forth in lowest range w/ foil paper

Vn. I *pp* *mf* *pp* *p* *mp* *p* (m.s.p.) (ord.)

Vn. II *pp* *mf* *pp* *p* *mp* *p* (m.s.p.) (ord.)

Va. *pp* *mf* *pp* *mf* *mp* *p* (m.s.p.) (ord.)

Vc. *pp* *f* *pp* *pp* *mf* *mf* (ord.) (m.s.p.) (ord.)

Db. *pp* *pp* *mf* *pp* *mf* (m.s.p.) (ord.)

H

57

Fl.

Ob.

B♭ Cl.

Bn.

Hn.

C Tp.

Tb.

B. Tb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pn.

Vn. I

Vn. II

Va.

Vc. (IV)

Db.

Dynamic markings: *p*, *f*, *mp*, *mf*, *sf*, *pp*, *fp*, *l.v.*

Performance instructions: *rub circularly*, *Susp. cymb. rim*, *center*, *Triangle*, *swipe to lowest strings*, *swipe strings in middle range*, *(w/ foil paper)*, *8^{va}*

61

Fl. Jet Whistle (or blow air hard)

Ob.

B♭ Cl.

Bn.

Hn.

C Tpt.

Tb.

B. Tb.

Tuba

Perc. 1 center

Perc. 2 center

Perc. 3 Bell Tree fast gliss. (low to high) l.v.

Pn. (Et.) l.v. i.p. (w/ foil paper)

Vn. I

Vn. II

Va.

Vc.

Db.

61

Fl. Jet Whistle (or blow air hard)

Ob.

B♭ Cl.

Bn.

Hn.

C Tpt.

Tb.

B. Tb.

Tuba

Perc. 1 center

Perc. 2 center

Perc. 3 Bell Tree fast gliss. (low to high) l.v.

Pn. (Et.) l.v. i.p. (w/ foil paper)

Vn. I

Vn. II

Va.

Vc.

Db.

I

♩ = 60

65

Fl.

Ob.

B♭ Cl.

Bn.

Hn.

C Tp.

Tb.

B. Tb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pn.

Vn. I

Vn. II

Va.

Vc.

Db.

ff, *p*, *mf*, *mp*, *pp*, *quasi gliss.*, *(pitch bend up)*, *Tri.*, *gliss. (high to low)*, *Tam-tam*, *rub on surface*, *(palm) strike w/ palm*, *(w/ foil paper) swipe in lowest strings wider and wider*, *(palm) strike strings very hard*, *(*) directly put foil paper on strings right before striking w/ palm (and let it vibrate), and then remove it before the next gesture.*

68

quasi gliss. *mp* *pp* *mp*

quasi gliss. *mp* *pp* *mp*

quasi gliss. *mp* *pp* *mp*

quasi gliss. *mp* *pp* *mp*

quasi gliss. *mp* *pp* *mp*

quasi gliss. *mp* *pp* *mp*

quasi gliss. *mp* *pp* *mp*

quasi gliss. *mp* *pp* *mp*

Hn. *mp* *pp* *mp*

C Trp. *mp* *pp* *mp*

Tb. *mp* *pp* *mp*

B. Tb. *mp* *pp* *mp*

Tuba *mp* *pp* *mp*

Perc. 1 *mf* *pp* *pp* *mf* *p*

Perc. 2

Perc. 3

Pn.

Vn. I *mp* *pp* *mp*

Vn. II *mp* *pp* *mp*

Va. *mp* *pp* *mp*

Vc. *mp* *pp* *mp*

Db. *mp* *pp* *mp*

J

♩ = 72

71 make muddy/noisy sound

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bn. *ff*

Hn. *ff*

C Tp. *ff*

Tb. *ff*

B. Tb. *ff*

Tuba *ff*

Perc. 1 (Susp. cymb.) (w/ drum stick tip) scrape near dome in circular motion continuously (if not working well, bow with hard pressure continuously) *ff*

Perc. 2 (Timp.) rub circularly on surface slowly continuously *ff*

Perc. 3 (Tam-tam) (w/ steel wire ball) scrape continuously in circular motion *ff*

Pn. (w/ ruler) (i.p.) scrape back/forth along low strings, hard & slowly *ff*

♩ = 72

Vn. I (ord.) scratch (with very hard pressure) *ff*

Vn. II (ord.) scratch (with very hard pressure) *ff*

Va. (ord.) scratch (with very hard pressure) *ff*

Vc. (ord.) scratch (with very hard pressure) *ff*

Db. (m.s.p.) *ff*

76

turn flute outwards to bend pitch up (1/2 or 3/4 higher)

Fl.

Ob.

B♭ Cl.

Bn.

Hn.

C Tp.

Tb.

B. Tb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pn.

Vn. I

Vn. II

Va.

Vc.

Db.

ff, *p*, *pp*, *mp*, *f*, *mf*, *ord*, *m.s.p.*

scratch (with very hard pressure)

l.v.

K

turn flute outwards
to bend pitch up (1/2 or 3/4 higher)

rit......(♩ = 60)

80

Fl. *pp mp f mp ppp*

Ob. *pp mp f mp ppp*

Bs. Cl. *pp mp f mp ppp*

Bn. *pp mp f mp ppp*

Hn. *p f p pp ppp p mp mf f* (pitch bend up) vib. fast → slow

C. Tp. *f p pp p mf f* vib. fast → slow

Tb. *f p pp mf f* vib. fast → slow

B. Tb. *f p pp mf f* vib. fast → slow

Tuba *f p pp mf f* 3

Perc. 1 *Susp. cymb. bow Lv. p mf*

Perc. 2 *f p Lv. p mp f ff*

Perc. 3 *pp p mp f ff*

Pn. *i.p. (w/ ruler) scrape along string slowly p f*

rit......(♩ = 60)

Vn. I *ord. m.s.p. ord. Div. (bowing speed) scratch fast → slow scratch (w/ very hard pressure & very slow speed) f ff*

Vn. II *ord. m.s.p. ord. Div. (bowing speed) scratch fast → slow scratch (w/ very hard pressure & very slow speed) f ff*

Va. *ord. m.s.p. ord. Div. (bowing speed) scratch fast → slow scratch (w/ very hard pressure & very slow speed) f ff*

Vc. *ord. m.s.p. ord. Div. (bowing speed) scratch fast → slow scratch (w/ very hard pressure & very slow speed) f ff*

Db. *ord. m.s.p. ord. Div. ord. m.s.p. f ff*

♩ = 72

84

Fl. *mp* *f* *vib.* *molto vib.*

Ob.

B. Cl.

Bn.

Hn. *p* *mf* *p* *ppp*

C. Trp. *p* *mf* *pp*

Tb. *p* *mf* *p* *ppp*

B. Tb. *p* *mf* *pp* *ppp*

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

Perc. 1

Perc. 2 *lv.*

Perc. 3 *lv.* *mp* *lv.*

(w/ soft felt mallet)
dark & warm

Pn. *ord.* *mf* *ord.* *p* *swipe fast in high range back/forth*

♩ = 72

Vn. I *pp* *Unison* *vib.* *molto vib.* *mp*

Vn. II *p* *mf* *pp* *ord.* *m.s.p.* *s.p.* *ord.* *mp*

Va. *p* *mf* *pp* *ord.* *m.s.p.* *s.p.* *ord.* *mp*

Vc. *p* *mf* *pp* *ord.* *m.s.p.* *s.p.* *ord.* *mp*

Db. *p* *mf* *pp* *ord.* *m.s.p.* *s.p.* *ord.* *mp*

L (III) Ringing Chaos

♩ = 60

88

Fl. *mp* *vib.* *molto vib.* *ff*

Ob.

B♭ Cl. *pppp* *ppp* *pppp*

Bn.

Hrn. *p* *ppp* *pp* *pp*

C Trp. *p* *ppp* *pp*

Tb.

B. Tb.

Tuba

Perc. 1 Chimes *ff* *let ring* *ff* *mp* *f*

Perc. 2 Crot. bow *pp* *fff* *lv.*

Perc. 3 *f.t. (roll w/ finger tips)* *pp* *ppp*

Pn. *swipe fast back/forth wider & wider* *mp* *f* *lv.*

♩ = 60

Vn. I *mf* *p* *f* *subito pp* *ppp* *pppp* *Solo*

Vn. II *p* *f* *subito pp* *ppp* *pppp* *Solo*

Va. *p* *f* *subito pp* *ppp* *pppp* *Solo*

Vc. *p* *f* *subito pp* *ppp* *pppp* *Solo*

Db. *p* *f* *subito pp* *ppp*

♩ = 70 (66-70)

92

Fl.

Ob.

B♭ Cl.

Bn.

Hn.

C Tp.

Tb.

B. Tb.

Tuba

*) hold breath for one note if possible, but if needed, take breath here.

*) hold breath for one note if possible, but if needed, take breath here.

ppp

Perc. 1

Perc. 2

Perc. 3

Pn.

let ring (let all chimes notes ring)

let ring (let all chimes notes ring)

let ring (let all chimes notes ring)

f

mf

f mf

mf

mf

mf

mp

mf

mf

mf

♩ = 70 (66-70)

Vn. I

Vn. II

Va.

Vc.

Db.

M

97

Fl.
Ob.
B♭ Cl.
Bn.
Hn.
C Tp.
Tb.
B. Tb.
Tuba

Perc. 1
Perc. 2
Perc. 3

Pn.

Vn. I
Vn. II
Va.
Vc.
Db.

Measures 97-100 are shown. The score includes parts for Flute, Oboe, B♭ Clarinet, Bassoon, Horns, Trumpets (C, Tenor, Baritone), Tuba, Percussion 1, 2, and 3, Piano, Violins I and II, Viola, Violoncello, and Double Bass. The Percussion and Piano parts contain specific performance instructions and dynamics.

Perc. 1: *mf* (measures 97-100)

Perc. 2: *mf* (measures 97-100). Includes instruction: "let ring (let all crotales notes ring)" (measure 100).

Perc. 3: *mf* (measures 97-100). Includes instructions: "Tam-tam (heavy & dark, not bright/sharp)" (measure 98), "Chimes" (measure 99), and "l.v." (measure 100).

Pn.: *mp* (measure 98), *f* (measure 99), *mf* (measures 100-101). Includes instructions: "i.p." (measure 98), "(f.t. / palm)" (measure 98), "(blurry sound) (palm)" (measure 99), "ord." (measures 100-101), and "15^{ma}" (measures 100-101).

This page of a musical score includes the following parts and details:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bn.), Horn (Hn.), Cornet (C. Tp.), Trombone (Tb.), Baritone Trombone (B. Tb.), and Tuba.
- Brass:** Horn (Hn.), Cornet (C. Tp.), Trombone (Tb.), Baritone Trombone (B. Tb.), and Tuba.
- Percussion:** Perc. 1, Perc. 2, and Perc. 3. Perc. 1 has a dynamic of *mf*. Perc. 2 and 3 feature triplet patterns.
- Piano (Pn.):** Features a complex rhythmic pattern with triplets and dynamics of *mp* and *f*. Includes performance instructions: *i.p. (f.t. / palm)*, *ord.*, *15^{ma}*, and *i.v.*
- Strings:** Violin I (Vn. I Divisi), Violin II (Vn. II Divisi), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). Dynamics include *pp* and *p*.

N

107

Fl. *p* *sf* *p*

Ob. *p* *mp* *p*

B♭ Cl. *p* *mp* *p* *sf*

Bn. *p*

Hn.

C Tp.

Tb.

B. Tb.

Tuba

Perc. 1 *f* *mp*

Perc. 2 *mf* *mp*

Perc. 3 *p* *f* *mp*

Pn. *ff*

Vn. I Divisi *p* *pp* *mp*

Vn. II Divisi *pp* *mp*

Va. Divisi *pp* *mp*

Vc. Divisi *pp* *mp*

Db.

O

Musical score for orchestra and percussion, measures 111-115. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bn.), Horns (Hn.), Trumpets (C Tp.), Trombones (Tb.), Baritone Trombone (B. Tb.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Piano (Pn.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

Measures 111-115 are marked with dynamics such as *sf*, *mf*, *mp*, and *p*. Percussion parts include Sizz., Lv., Crot., Bell Tree, and Vib. The Piano part includes instructions like "(ft. / palm) i.p." and "(palm) gliss back/forth in lowest range". The string parts include "seagull" markings.

116

Fl. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Ob. *mp* *p* *mf* *p* *mf* *p* *mf* *p*

B♭ Cl. *f* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Bn. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Hn. -

C Tp. -

Tb. Mute (straight) *p*

B. Tb. Mute (straight) *p*

Tuba *p*

Perc. 1 *f* *p*

Perc. 2 (Crot.) *pp* *mf* *pp* *mp* *p* *mf* *p*

Perc. 3 (Tam-tam) *p* *mp*

Pn. *p* *mf*

Vn. I *mp* *p* *mp* *p* *mp* *mf*

Vn. II *mp* *p* *mp* *p* *mp* *mf*

Va. *mp* *p* *mp* *p* *mp* *mf*

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

Db. *p* *mf* *p* *mp*

*) the pitches indicated here can be approximate due to different inside design.

P

121 with air

Fl. *f* *mf* *p* *mf*

Ob. *p* *mf* *p* *mf*

Bs. Cl. *p* *mf* *p* *mf*

Bn. *sf* *p*

Hn. *p* *mp*

C. Tp. Mute (straight) *p* *mp* *p* *mf* *p* *mp*

Tb. *mp* *p* *mp* *p* *sf* *p* *p*

B. Tb. *mp* *p* *mp* *p* *mf* *mp* *sf* *p*

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

Perc. 1 *ff* let ring *p*

Perc. 2 *ff* let ring *p* [Timp.] *mp*

Perc. 3 *mf* *ff* l.v. *p* *mf* l.v. *p*

Pn. *ff* l.v. *p* *mp* *p* *mp* *f* *mp*

Vn. I Unis. *mp* *mf* *mp* *f* *mp* over pressure

Vn. II Unis. *mp* *mf* *mp* *mf*

Va. Unis. *mf* *mp* *mf* *mp*

Vc. Unis. (ord.) seagull *mf* *mp* *mf* *mp* over pressure seagull

Db. (IV) (ord.) seagull *mf* *mp* *mf* *mp* seagull (s.p.)

125

Fl. *p mf* 3 5 6 *p mp* *mf* 5 6 *p mp*

Ob. *p mp* *mf* *p mp* *mf*

B♭ Cl. *mf* 3 *p mp* *mf* 3 3 *p mp* *mf* 6

Bn. *mf mp sf p sf p sf p mp*

Hr. *mf mp* (pitch bend up) *mf sf p* 3 3 3 3 3 3 *mp* 3 3 3 3 3 3

C Trp. *mf* *sf p* *staccato p* 3 3 3 3 3 3 *sf p* *sf mp* *sf mp*

Tb. *mp p* *mf sf p* *mp sf p* *p mp*

B. Tb. *mp sf p sf p mp p mp*

Tuba *mf p mp p mp*

Perc. 1 *mp* *mf*

Perc. 2 *p mf p fp fp mp fp*

Perc. 3 *mf* l.v. *p mf* l.v. *mp f* l.v.

Pn. *gliss. in middle zone* *gliss. in low zone* *f* *mp* *gliss. in middle zone* *gliss. in low zone* *f mp* *gliss. in middle zone* *gliss. in low zone* *mp*

Vn. I *mf* *mp* *f mf* *mp*

Vn. II *mp* *mp* *f mf* *mp* *mp* *mf*

Va. *over pressure* *f mf* *mp* *f mf* *mp*

Vc. *seagull* *mf mp* *f mp* *f* *mf* *mp*

Db. *mf mp f mp* *f mp* *mf mp*

Q

accel.

(♩ = 84)

129

Fl. *mf* *f* *ff* *fff*

Ob. *mp* *f* *ff* *fff*

B♭ Cl. *mp* *f* *ff* *fff*

Bn. *mf* *f* *ff* *fff*

Hn. *mf* *f* *ff* *fff*

C Tpt. *mf* *f* *ff* *fff*

Tb. *mf* *f* *ff* *fff* vib.

B. Tb. *mf* *f* *ff* *fff* vib.

Tuba *mf* *f* *ff* *fff*

Perc. 1 *f* *f* *f* *p* *fp* *fff* as fast as possible

Perc. 2 *mp* *f* *ff*

Perc. 3 *mp* *ff*

Pn. *f* *fff*
 i.p. (palm) gliss back/forth rapidly in lowest range
 i.p. w/ paper gliss back/forth rapidly in low range (faster & faster)
 (faster & faster)

accel.

(♩ = 84)

Vn. I *mf* *mp* *f* *ff* *fff* keep scratching hard

Vn. II *mp* *f* *ff* *fff* keep scratching hard

Va. *f* *ff* *fff* keep scratching hard

Vc. *mf* *f* *ff* *fff* keep scratching hard

Db. *mf* *f* *ff* *fff* (ord)

(or 2") ♩ = 84

rit.

133

FL. (freeze, hold gesture) *fff* *f* *mp* with air

Ob. (freeze, hold gesture) *fff* *f* *mp* with air

B♭ Cl. (freeze, hold gesture) *fff* *f* *mp* with air

Bn. (freeze, hold gesture) *fff* *f* *mp* with air

Hn. (freeze, hold gesture) *fff* *mp* (pitch bend down) *pp*

C Tp. (freeze, hold gesture) *fff* *p* Mute (cup)

Tb. (freeze, hold gesture) *fff* *mf* *pp* Mute (harmon without stem)

B. Tb. (freeze, hold gesture) *fff* *mf* *pp* Mute (harmon without stem)

Tuba (freeze, hold gesture) *fff* *mf* *pp*

Perc. 1 dampen sounds immediately (freeze, hold gesture) *fff* *mf* *p*

Perc. 2 dampen sounds immediately (freeze, hold gesture) *fff* *p* *pp* Crot.

Perc. 3 dampen sounds immediately (freeze, hold gesture) *fff* *mp* *p* l.v.

Pn. (freeze, hold gesture) *fff* *ff* *mp* *8^{va}* l.v.

(keep pedal)

(or 2") ♩ = 84

rit.

Vn. I (freeze, hold gesture) *fff* *ff* *mf* *ord.* *sp.*

Vn. II (freeze, hold gesture) *fff* *ff* *mf* *ord.* *sp.*

Va. (freeze, hold gesture) (I) *fff* *ff* *mf* *ord.* *sp.*

Vc. (freeze, hold gesture) (IV) *fff* *ff* *mf* *ord.* *sp.* scagull

Db. (freeze, hold gesture) *fff* *ff* *mf* *pp*

R (IV) Rising Butterflies

rit. ♩ = 50 *rit.* ♩ = 60

137

Fl. *p* *pp* with air → pure air

Ob. *p* *pp* with air → pure air

B♭ Cl. *pp* with air → pure air

Bn. *pp* pure air

Hn. (can take out mouthpiece to make louder sound if needed)
audible inhale / exhale, hard and exaggerated pure air
f *p* *f* *p* *f* *p* *mf* *mp* *sf* *p* *ff* *mp* *sf* *p* *ff* *mp* *f*

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

Tb. *f* *p* *f* *p* *mf* *mp* *sf* *p* *ff* *mp* *sf* *p* *ff* *mp* *f*

B. Tb. *f* *p* *f* *p* *mf* *mp* *sf* *p* *ff* *mp* *sf* *p* *ff* *mp* *f*

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

Perc. 1 *pp* *p* *pp* let ring

Perc. 2 *p* *mp* bow l.v.

Perc. 3 *pp* *mp* Vibraphone bow l.v.

Pn. (take off pedal gradually)

rit. ♩ = 50 *rit.* ♩ = 60

Vn. I Divisi *pp* *p* *pp* *ppp* *ord.* (I)

Vn. II Divisi *pp* *p* *pp* *ppp* *ord.* (II)

Va. *pp* *ppp* *ord.* (IV) *har. gliss.* *mp* *mp*

Vc. *pp* *ppp* *ord.* (II) *har. gliss.* *p* *mp* *mp*

Db. *pp* *ppp* *ord.* (IV) *har. gliss.* *p* *mp* *mp*

Fl.

Ob.

B♭ Cl.

B♭.

Hn.

C Trp.

Tb.

B. Tb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pn.

Vn. I

Vn. II

Va.

Vc.

Db.

S

150

FL.

Ob.

B♭ Cl.

Bn.

Hn.

C Tp.

Tb.

B. Tb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pn.

Vn. I

Vn. II

Va.

Vc.

Db.

mp *mf* *f* *p* *pp* *ppp*

with more & more air

Mute (cup)

Mute (harmon without stem)

Glock.

bow

repeat gesture w/ gliss.

155

(turn inwards to bend pitch down) with air

Fl. *mf* *ff* *mp* *mp* *sf* *p* *p* *sf* *pp* *pp* *mp* *pp*

Ob. *mp* *ff* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

B♭ Cl. *mf* *ff* *pp* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Bn. *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. *p* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

C Tp. *p* *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Tb. *pp* *mp* *pp* *p* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

B. Tb. *pp* *mp* *mf* *p* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Tuba *pp* *mp* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Perc. 1 *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 2 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 3 *pp* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Pn. *p* *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vn. I *mp* *f* *pp* *ppp* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vn. II *mp* *f* *pp* *ppp* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Va. *pp* *mp* *f* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *mp* *f* *mp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Db. *f* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

T

159

Fl. *pure air*
p sfp
p mp p mf mp f mp f

Ob.
pp mp
p f mp f

B♭ Cl.
mp p pp sfp
pp p mp mp f

Bn.
p mp f p

Hn.
pp

C Trp.
pp mp pp mp
vib. pp mp

Tb.
pp mp

B. Tb.
vib. pp mp
Mute (harmon with stem)

Tuba
pp mp

Perc. 1
ppp mp

Perc. 2
pp
Tri. l.v.

Perc. 3

Pn.

Vn. I
Div. pizz.
pp

Vn. II
Div. pizz.
pp

Va.

Vc.

Db.
p mf

163

Fl.

Ob.

B♭ Cl.

Bn.

Hn.

C Tp.

Tb.

B. Tb.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pn.

Vn. I

Vn. II

Va.

Vc.

Db.

pp mp p mf f sf ppp mp p mf p mf ppp mp ppp

Mute (harmon with stem)

rim

Crot. bow

Tri. l.v.

Tam-tam

(mute)

arco Div. c.l.batt. ord. p f p

8va ord. (n.s.p.) ppp

pizz. f

Div. arco c.l.batt. ord. p f p

c.l.ricochet Unis. ord. ricochet mp mf

Div. c.l.batt. ord. p f p

c.l.ricochet Unis. ord. ricochet p mp mf

Div. c.l.batt. ord. p f p

c.l.ricochet Unis. ord. ricochet p mp mf

scagull p mf

ord. scagull mf p

accel.-----

167

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

Ob. *pp mp pp mp pp mp*

Bs. Cl. *pp mp pp mp pp mp pp mp*

Bn. *p mp p pp mp pp mp*

Hn. *p pp p mp p*

C. Trp. *p pp p mp p*

Tp. *p pp mp p*

B. Tb. *pp mp pp p*

Tuba *pp mp pp p*

Perc. 1 *p*

Perc. 2 *pp p pp p ppp p ppp pp mp*

Perc. 3 *ord. 8va p mf p p mp p p mf p*

Pn. *ord. 8va p mf p p mp p p mf p*

Vn. I *Unis. arco (I) p mf*

Vn. II *(II) p mf*

Va. *(II) p mf*

Vc. *(I) p mf*

Db. *ord. p mf*

accel.-----

U

♩ = 70-72

171

The score is divided into two systems. The first system (measures 171-174) includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bn.), Horn (Hn.), Cor Anglais (C Tp.), Trombone (Tb.), Baritone Trombone (B. Tb.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Piano (Pn.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play melodic lines with various dynamics (mf, p, mp, pp, fpp) and articulations (accents, slurs, trills). The percussion parts include chimes, crotchet, and bowing. The piano part features a low register accompaniment. The second system (measures 175-178) continues the woodwind and string parts, with dynamic markings such as *mp*, *mf*, and *f*. The tempo marking $\text{♩} = 70-72$ is repeated at the start of the second system.

175

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

Ob. *p* *mp* *mf* *f*

B♭ Cl. *mf* *mp* *mf* *f*

Bn. *mf* *p* *p* *mf* *mp* *mf* *mp* *mf*

Hr. *mp* *mf* *mp* *mf* *f*

C Tp. *p* *mf* *p* *mf* *mp* *f* *mp*

Tb. Mute (harmon with stem) *mp* *mf* *mp* *f* *mp* *mf* *f* *p*

B. Tb. *p* *mp* *mp* *mf* *f* *p*

Tuba *mp* *mf* *f*

Perc. 1 Susp. cymb. *pp* *mf*

Perc. 2 bow *p* *mf* *p* *mf* *mp*

Perc. 3 Vib. bow *p* *mf* *p* *mf* Tam-tam *p*

Pn. *mp* *f* *p* *p* (i.p.) (ft. / palm) *p* gliss.

Vn. I *p* *mf* *f* *f* *p*

Vn. II *p* *mf* *f* *f*

Va. *p* *mf* *f*

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

Db. *mf* *f*

V
♩ = 80

179

Fl. *ffp* *pp*

Ob.

B♭ Cl. *ffp* *pp*

Bn. *ffp* *pp*
fp < mp *mf* *p*

Hn. *fp* *pp*

C Tp. *fp* *pp*

Tb. *mp* *vib.* *fp* *O+ O+ O+ O+ O+ O+*

B. Tb. *mp* *vib.* *fp* *O+ O+ O+ O+ O+ O+*

Tuba *ff* *f* *p*

Perc. 1 *subito p* *ppp* *pp* *mp subito pp* *p* *pp*
B.D. center rim center rim

Perc. 2 *f* *l.v.* *p* *mf*
Crot. bow

Perc. 3 *mf* *l.v.* *pp* *p*
Susp. cymb.

Pn. *i.p.* *rub along strings* *p* *f* *l.v.*
i.p. (palm) strike hard *ff* *l.v.*

Vn. I Divisi *pp* *mf* *pp* *mf*

Vn. II Divisi *pp* *pp* *mf* *mf*

Va. Divisi *pp* *p* *mf* *mf*

Vc. Divisi *mp* *molto vib.* *f* *mp* *mp*

Db. *pizz.* *arco* *f* *mp* *f* *mp* *fp* *mp* *f*

This page of a musical score, numbered 184, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bn.), Horns (Hn.), and Trumpets (C. Tp., Tb., B. Tb., Tuba). The percussion section consists of three parts (Perc. 1, 2, 3) and a Piano (Pn.). The string section includes Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 4/4 time and contains numerous dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*. It also includes performance instructions like "seagull", "pitch bend down", "pitch bend up", "Crot. bow", "Vib. bow", "Susp. cymb.", "B.D.", "ord", "s.p.", "arco", and "l.v.". The notation includes complex rhythmic patterns, slurs, and dynamic hairpins across all staves.

Fl. *f* *mp* *f* *p* *mp* *f* *pp* *mf*
 Ob. *f* *mp* *f* *p* *mp* *f* *pp* *mf*
 B♭ Cl. *mp* *mf* *pp* *p* *mf*
 Bn. *mp* *mf* *pp* *p* *mf*
 Hn. *f* *mp* *p*
 C Tp. *f* *mp* *p* Senza sord.
 Tb. *f* *mp* *p*
 B. Tb. *f* *mp* *p*
 Tuba *f* *mp* *p*
 Perc. 1 *mp* *pp* Susp. cymb. rim center rim
 Perc. 2 Tri. l.v. Glock. *pp* *mp* *pp* *pp* *mf*
 Perc. 3 bow l.v. Vib. *pp* *mp* *pp* *pp* *mf*
 Pn. *ord.* *8va* *pp* *f*
 Vn. I *f* *mp* *f* *p* *mp* *f* *pp* *mf*
 Vn. II *f* *mp* *f* *p* *mp* *f* *pp* *mf*
 Va. arco *mp* *fp* *mf* *p* *mf* *pp* *mf*
 Vc. arco *mp* *fp* *mf* *p* *mf* *pp* *mf*
 Db. arco *mp* *fp* *mf* *p* *mf* *pp* *mf*

X

194

This page of a musical score, numbered 194, contains the following parts and markings:

- Flute (Fl.):** Features complex rhythmic patterns with dynamic markings of *p*, *ff*, *mf*, *f*, *mp*, and *f*. Includes a *8va* marking.
- Oboe (Ob.):** Starts with *pp* and includes dynamics *p*, *ff*, *mp*, and *f*.
- Bass Clarinet (B♭ Cl.):** Starts with *pp* and includes dynamics *p*, *ff*, *mp*, and *mf*.
- Bassoon (Bn.):** Includes dynamics *mp* and *mf*.
- Horn (Hn.):** Includes dynamics *mp* and *mf*.
- Trumpet (C Trp.):** Includes dynamics *mp* and *mf*.
- Trumpet (Tb.):** Includes dynamics *mp* and *mf*.
- Bass Trumpet (B. Tb.):** Includes dynamics *mp* and *mf*.
- Tuba:** Includes dynamics *f*, *mp*, and *mf*.
- Percussion 1 (Perc. 1):** Includes *pp*, *mf*, *p*, *mp*, and *pp*. Markings include "near rim" and "B.D.". A *8va* marking is also present.
- Percussion 2 (Perc. 2):** Includes *pp*, *p*, *sf*, *f*, *pp*, *mp*, *pp*, *p*, *mp*, and *pp*. Markings include "Glock", "Crot.", and "gliss".
- Percussion 3 (Perc. 3):** Includes *p < f*, *p*, *p < f*, *p*, *mp*, *p*, *p*, *mf*, and *pp*. Markings include "Bar Chimes", "gliss", "Bell Tree", "fast gliss. (low to high)", and "Vib.". A *8va* marking is also present.
- Piano (Pn.):** Includes *pp*, *mp*, *pp*, and *ff*. Markings include "i.p. (f.L.)" and "l.v.". A *8va* marking is also present.
- Violin I (Vn. I):** Includes dynamics *p*, *f*, *mp*, *mf*, and *p*.
- Violin II (Vn. II):** Includes dynamics *p*, *f*, *mp*, *mf*, and *p*.
- Viola (Va.):** Includes dynamics *p*, *f*, *mp*, *mf*, and *p*.
- Violoncello (Vc.):** Includes dynamics *p*, *f*, *mp*, *mp*, and *mf*. Marking includes "seagull".
- Double Bass (Db.):** Includes dynamics *p*, *f*, *mf*, *mp*, *f*, *mp*, *mf*, *mp*, *mf*, and *mf*. Markings include "ord.", "seagull", and "(IV)".

206 (turn inwards to bend pitch down)

Fl. *p* *fp*

Ob. 2^o remove reed

B♭ Cl. 1^o *fp* *f* *p*

Hn. (pitch bend down) *pp*

C Tp.

Tb.

B. Tb.

Tuba

Perc. 1 Susp. cymb. *pp* *p* *ppp*

Perc. 2 Tri. Glock. *mp* *pp* *sf* *pp* *mf* *p* *pp* *f* Glock. gliss. l.v. *pp* *ppp*

Perc. 3 Bar Chimes swipe alternately with two hands *p* *mf* *pp* *ppp* gliss. l.v. *p* *f* l.v.

Pn.

(take off pedal gradually)

Vn. I Divisi *p* *sf* *mf* *pp* *ppp*

Vn. II Divisi *sf* *p* *mf* *pp* *ppp*

Va. Divisi *p* *sf* *p* *mf* *pp* *ppp*

Vc. Divisi *p* *sf* *p* *mf* *pp* *ppp*

Db. *p* *sf* *pp* har. gliss. har. gliss.

Z

211¹

Fl. *mf* > *p* *p* < *f* > *p* *mf* > *p* *p* < *f* *fp* *f*

Ob. *p* < *f* > *p* *p* < *f* > *p* *fp* *fp* *p*

B. Cl. *fp* *mf* *p* < *f* > *p* *p* < *f* *f* *mf*

Bn. *fp* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

Hn. *p* *mf* *p* *p* < *f* > *p*

C. Trp. *p* *mf* *mp* *mp*

Tb. *f* *p* *vib.*

B. Tb. *f* *p*

Tuba *f* *p*

Perc. 1 *pp* *mp* *pp* B.D.

Perc. 2 Tri. *pp* *f* Glock. *pp* *mf* Crot. *p*

Perc. 3 Vib. *p* *mf* Bell Tree *p* fast gliss. (low to high)

Pn.

Vn. I Unison (II) *f* *pp* (I) *f* *p*

Vn. II Unison *p* < *f* > *p* *mf* *p* pizz.

Va. Unison *p* < *f* > *p* *p* < *f* > *p* pizz. *p*

Vc. Unison *p* < *f* > *p* *p* < *f* > *p*

Db. *p* *mf* *p* pizz.

AA

$\text{♩} = 72-76$

215

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

Ob. *f* *p* *mf* *p* *pp* 1= remove reed *pp* *f* *mf* *mp* *f* *sf*

B♭ Cl. *p* *mf* *f* *fp* *mf* *p* *p* *f*

Bn. *p* *f* *p* *p* *pp* *p* *p* *f*

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

C Trp. *f* *p* *p* *mp* *f* *p*

Tb. 1= Mute (straight) *fp* *mp*

B. Tb. Mute (straight)

Tuba

Perc. 1 B.D. *pp* *mf* Susp. cymb. near rim *pp* I.v.

Perc. 2 *mf* Tri. *pp* I.v.

Perc. 3 Vib. *mp* *mf*

Pn.

Solo *ppp*

Vn. I arco (III) *p* *f* *p* *pp* *pp* *ppp*

Vn. II *fp* *f* *p* *p* *pp* *ppp*

Va. *p* *f* *p* *p* *pp*





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

Db.





FL.
Ob.
B. Cl.
Bn.
Hn.
C. Tp.
Tb.
B. Tb.
Tuba
Perc. 1
Perc. 2
Perc. 3
Pn.
Solo
Vn. I
Vn. II
Va.
Ve.
Db.
Detailed musical score for page 219, featuring woodwinds, brass, percussion, piano, and strings. The score includes dynamic markings such as *f*, *sf*, *p*, *mp*, *ff*, *mf*, and *pizz*. It also contains performance instructions like "valve change" and fingering numbers (e.g., 123, 0, 1, 2, 1). The Solo part includes tempo markings *s.p.* and *m.s.p.*.

rit.----- (♩ = 50)


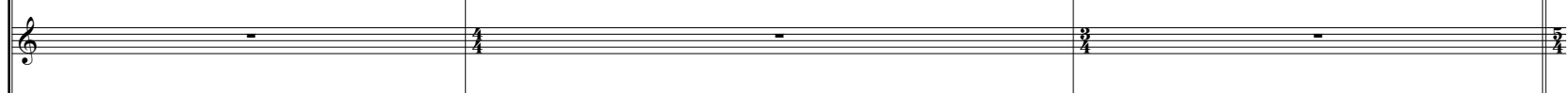
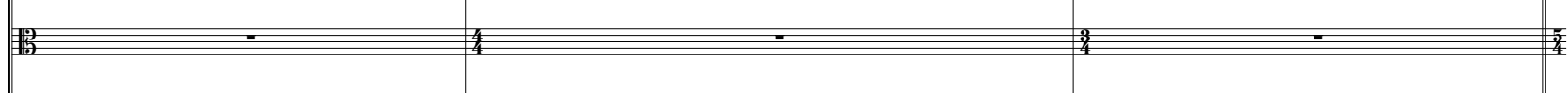


223

Fl. 
Ob. 
B. Cl. 
Bn. 


Hn. 
C. Tp. 
Tb. 
B. Tb. 
Tuba 

Perc. 1 
Perc. 2 
Perc. 3 
Pn. 

rit.----- (♩ = 50)

Vn. I 
Vn. II 
Va. 
Vc. 
Db. 

BB (V) A Leaf Falls After

♩ = 60

226

Fl.
Ob.
B. Cl.
Bn.

inhale very exaggeratedly and hold on until next bar

Hn.
C Tp.
Tb.
B. Tb.
Tuba

Perc. 1
Perc. 2
Perc. 3
Pn.

♩ = 60

Vn. I
Vn. II
Va.
Vc. Divisi
Db.

231

Fl. *ppp* *mp* *pp* *p* *) hold breath for one note if possible, but if needed, take breath here. with more & more air

Ob.

B♭ Cl. *ppp* *mp* *pp* *p* *) hold breath for one note if possible, but if needed, take breath here. with more & more air

Bn.

Hn.

C Tp.

Tb. Mute (straight) *ppp* *mp* *ppp* *p* *) hold breath for one note if possible, but if needed, take breath here. *pppp*

B. Tb. Mute (straight) *ppp* *mp* *ppp* *p* *) hold breath for one note if possible, but if needed, take breath here. *pppp*

Tuba

Perc. 1 Lv.

Perc. 2 Crota bow *ppp* *mp* Lv.

Perc. 3 Tam-tam soft, dark but warm *mp* Lv.

Pn. i.p. (palm) *pp* *mp* Lv.

Vn. I Div. *ppp* *p* *pp* *mp* *pp* *s.l.* *s.p.* *ord.* *m.s.p.* *s.p.* vib.

Vn. II Div. *ppp* *p* *pp* *mp* *pp* *s.l.* *s.p.* *ord.* *m.s.p.* *s.p.* vib.

Va. Div. *ppp* *p* *pp* *mp* *pp* *s.l.* *s.p.* *ord.* *m.s.p.* *s.p.* vib.

Vc. Div. *pp* *ppp* *p* *pp* *mp* *pp* *m.s.p.* *s.l.* *s.p.* *ord.* *m.s.p.* *s.p.* vib.

Db. *mp* *ppp* *p* *pp* *mp* *pp* *s.l.* *s.p.* *ord.* *m.s.p.* *s.p.* vib.

CC

236

with air with more & more air pure air

Percussion:
Perc. 1: Styrofoam bow lightly to make air noise. Dynamics: *ppp*, *p*, *ppp*, *pp*, *mp*, *p*, *mf*.
Perc. 2: Styrofoam bow lightly to make air noise. Dynamics: *ppp*, *pp*, *mp*, *p*, *mf*.
Perc. 3: Tam-tam bow (slowly). Dynamics: *ppp*. (faster & faster)

Strings:
Vn. I Divisi: *mp*, *pp*, *p*, *pp*, *mp*, *pp*, *mp*, *p*, *pp*, *mp*, *p*, *mf*.
Vn. II Divisi: *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *p*, *pp*, *mp*, *p*, *mf*.
Va. Divisi: *mp*, *p*, *mp*, *pp*, *p*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *p*, *mf*.
Vc. Divisi: *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *p*, *pp*, *mp*, *p*, *mf*.
Db.: *mp*, *p*, *mf*.

Other:
Fl., Ob., B♭ Cl., Bn., Hn., C Tp., Tb., B. Tb., Tuba, Pn.: Rest.

Fl. *pure air* 5 *p* *f* *p* *ff* *mp* *pppp* (5th)

Ob. *pure air* 10 *p* *ff* *mp* *ppp* (5th)

B♭ Cl. *pure air* 10 *p* *f* *mp* *ppp* (5th)

Bn. *pure air* 10 *p* *f* *mp* *ppp* (5th)

Hn. *pure air* (123) 0 *p* *f* *p* *sf* *p* *f* *p* *ff* (5th)

C Tp. *pure air* (123) 0 *p* *f* *p* *sf* *p* *f* *p* *ff* (5th)

Tb. *pure air* (123) 0 *p* *f* *p* *sf* *p* *f* *p* *ff* (5th)

B. Tb. *pure air* (123) 0 *p* *f* *p* *sf* *p* *f* *p* *ff* (5th)

Tuba *pure air* (123) 0 *p* *f* *p* *sf* *p* *f* *p* *ff* (5th)

Perc. 1 Chimes *p* (5th)

Perc. 2 *p* *f* *ff* (5th)

Perc. 3 (fast) *p* *ff* (5th)

Pn. *touch on the string between 7th-8th partial to make a bell-like harmonic* *b_♭ 8^{va}* *mp* (5th)

Solo *Solo* *δ^{va}* *p* *non vib* *ord vib* *mf* *mp* *fp* *mf* *p* *ff* *over pressure* *δ^{va}* *molto vib* *m.s.p.* *(freeze, hold gesture until end)* (5th)

Vn. I *δ^{va}* *p* *ff* (5th)

Vn. II *ord* *p* *ff* (5th)

Va. *ord* *p* *ff* (5th)

Vc. *ord* *p* *ff* (5th)

Db. *ord* *p* *ff* (5th)