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UNIVERSITY OF CALIFORNIA, SAN DIEGO

A Simultaneity of Conflicting Modes of Expression

A Thesis submitted in partial satisfaction of the requirements for the degree Master of
Arts

in

Music

by

Nicholas Oberg Deyoe

Committee in charge:

Professor Roger Reynolds, Chair
Professor Steven Schick
Professor Harvey Sollberger

2008

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Chair

University of California, San Diego

2008

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1 - fifteen players -	Simultaneity/fifteen
2 - POS BTR -	Simultaneity/POSBTR

Recordings on file at Mandeville Special Collections Library.

ABSTRACT OF THE THESIS

A Simultaneity of Conflicting Modes of Expression

by

Nicholas Oberg Deyoe

Master of Arts in Music

University of California, San Diego, 2008

Professor Roger Reynolds, chair

The three pieces presented here are examples of three manifestations of a new structural principal in my compositional work, the coexistence of two fundamentally different types of musical material within the same piece. The two types are: fast/energetic, directional, and often assertive music; and slowly moving, quiet, and with a concentration on subtle sonorities. While these two modes of musical expression (fast and slow) are not uncommonly used together, my uses of them require special care as I anticipate significantly contrasting modes of listening in relation to these two types of situations. Through three pieces, I explore three different ways of creating an environment in which two contrasting elements can exist in a meaningful way.

- fl/vln -

(2006)

Explanations:

Flute:

- x Tongue pizz: percussive, but with clear pitch
- Square note heads are to be sung whiel normal note heads are played. Sung pitches must be in the octave notated.
- w Whistle tone

Violin:

- o Barrók pizz
- + Left hand pizz

Bow placement:

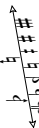
- a.s.t alto sul tasto - very near the left hand fingers of the left hand
- s.t. sul tasto
- ord. ordinario
- s.p. sul ponticello
- a.s.p. alto sul ponticello - as close to the bridge as possible

Bow pressure:

- ∪ Normal bow pressure
- ▭ Heavy bow pressure. This technique should contain a fair amount of noise, but should still have clear pitch.
- ▨ Very heavy bow pressure. Pitch is present, but is extremely distorted.

Universal:

Progression of quarter-tones. (Symbol arrows indicate pitch shadings that are 'slightly sharp' or 'slightly flat'. These are not precise.



Grace notes to be played as quickly as possible.

Grace notes to be played quickly, but irregularly.

Material placed in the box is to be repeated for specified amount of time.

If there are noteheads with no stems, those pitches may be played in any order.

A dotted arrow with a filled in head signals a gradual change from one technique to another.

A dotted arrow with a non-filled in head signals a gradual change in pitch.

duration: c. 14 minutes

-fl/ ein-

Nicholas DEYOE

♩ = c. 80
 (pizz)
 mp
 pizz sempre
 mp

fl. vi. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

a tempo
 molto accel.
 play pitches in any order
 mf

a tempo
 ein's tempo' eine fl. hier macher
 fanse possible speed
 p

fl. vi. 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

a tempo
 p
 mf

fl. vi. 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

Violin I (vi.) and Violin II (vii.) staves for measures 7 and 8. Measure 7 is marked *a tempo* and includes dynamic markings *mf* and *sfz*, with fingerings 3, 5, 6, and 5. Measure 8 is also marked *a tempo* and includes dynamic markings *mf* and *sfz*, with fingerings 3 and 6. Both measures feature *accel.* markings.

Violin I (vi.) and Violin II (vii.) staves for measures 9 and 10. Measure 9 is marked *a tempo* and includes dynamic markings *mf* and *sfz*, with fingerings 5 and 5. Measure 10 is also marked *a tempo* and includes dynamic markings *mf* and *sfz*, with fingerings 5 and 5. Both measures feature *irregular* and *poco accel.* markings.

Violin I (vi.) and Violin II (vii.) staves for measures 11 and 12. Measure 11 is marked *a tempo* and includes dynamic markings *f*, *pp*, and *mf*, with fingerings 5 and 5. Measure 12 is also marked *a tempo* and includes dynamic markings *f*, *pp*, *arco*, *pizz*, and *mf*, with fingerings 5 and 5. Both measures feature *arco* and *pizz* markings.

fl. *mf* **12** *sfz* *arco* *mf* *pizz* *arco* *mf* *sfz*

fl. *mf* **13** *a tempo* *accel.* *sfz* *arco* *mf* *pizz* *arco* *mf* *sfz* *arco* *mf* *pizz* *arco* *mf* *sfz*

fl. *mf* **15** *arco* *mf* *sfz* *arco* *mf* *sfz*

Violin I and II score, measures 16-22. The score is written for two staves: Violin I (vi.) and Violin II (vii.).

Measure 16: Violin I starts with *pp* and *sfz*. Violin II starts with *f* and *molto vib.*. Both have a *move forward* instruction.

Measure 17: Violin I has *mf* and *sfz*. Violin II has *mf* and *sfz*. Both have a *move forward* instruction.

Measure 18: Violin I has *mp* and *f*. Violin II has *mp* and *f*. Violin II has *senza vib.* and *arco* markings.

Measure 19: Violin I has *f* and *sfz*. Violin II has *f* and *sfz*. Violin II has *arco*, *pizz*, and *molto vib.* markings.

Measure 20: Violin I has *mf* and *sfz*. Violin II has *mf* and *sfz*. Violin II has *arco*, *pizz*, and *molto vib.* markings.

Measure 21: Violin I has *mf* and *sfz*. Violin II has *mf* and *sfz*. Violin II has *arco*, *pizz*, and *molto vib.* markings.

Measure 22: Violin I has *f* and *sfz*. Violin II has *f* and *sfz*. Violin II has *arco*, *pizz*, and *molto vib.* markings.

vi. 23

mf f

vi. 23

mf f

24

sfz sfz sfz sfz

24

sfz sfz sfz sfz

(individual notes of the multiphonics do not need to appear at the same time)

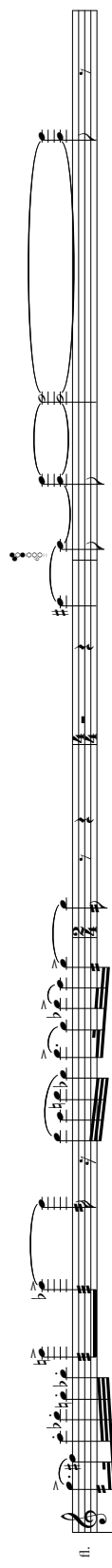
26

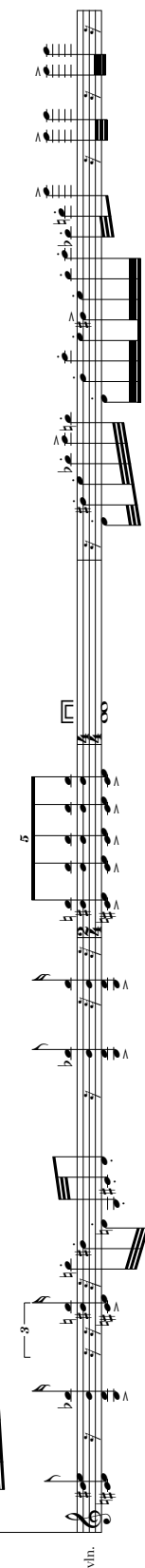
ff sfz

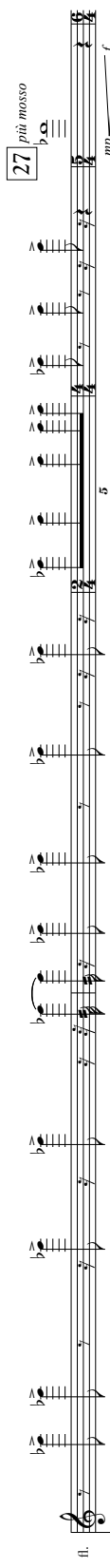
26

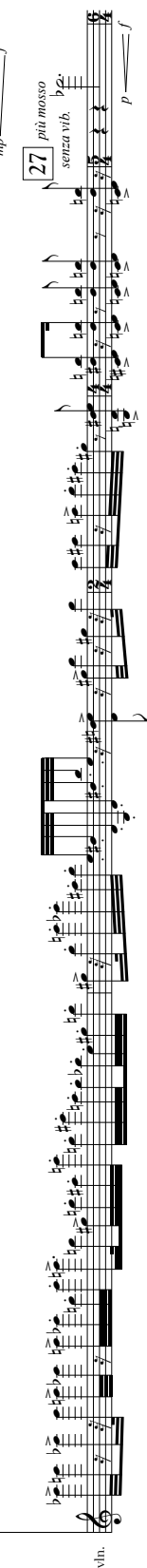
ff sfz


poco vib.


fl. 

vlh. 

fl. 

vlh. 

fl. 

vlh. 

Violin I and Violin II staves, measures 30-32.
 Measure 30: *ff sempre*
 Measure 31: *ff*
 Measure 32: *ff*, *triquillo con sord.*, *♩ = c. 40*, *triquillo*.
 Annotations: *sound MUST be stopped together* (twice), *♯x*, *5*, *6*.

Violin I and Violin II staves, measures 33-35.
 Measure 33: *pp sempre*, *(con sord.)*, *a.s.f.*, *ord*, *sim*, *s.l.*
 Measure 34: *p*, *whistle tone*, *8va*, *pp*
 Measure 35: *col legno*, *arco norm., s.p.*, *pp*, *a.s.f.*, *s.l.*, *(s.p.)*

*1 The bow will cross certain points on the string that caused the sound of the harmonic. This is a desired effect.
 *2 Gradually pull the string at the node then return to achieve quarter-tone bends.
 Both of these techniques should be quasi-impulsive, but should only occur while playing harmonics against the bowed string.
 (The green indications are simply suggestions)

Violin I and Violin II staves, measures 36-38.
 Measure 36: *p*, *pp*
 Measure 37: *pp*, *a.s.f.*, *s.l.*
 Measure 38: *pp*, *arco norm., s.p.*, *(s.p.)*, *a.s.f.*, *s.l.*

fl. *pp* *8va* *w* **36** *pp* *w* **37** *8va* *w* **37** *8va* *w*

vlh. *ppp sempre* *s.p.* *col legno* *pp* *arco norm. s.p.* *s.p.* **36** *pp* **37** *s.p.*

fl. *p* **38** *8va* *w* *arco* *fff sempre* *d = c. 68* **39** *fff sempre*

vlh. *col legno* *pp* *arco norm. s.p.* *p* **38** *col legno* *pp* *arco norm. s.p.* **39** *fff sempre*

fl. *8va* *w* **3**

vlh. *8va* *w* **3**

This musical score page contains two systems of music for flutes (fl.) and violins (vln.).

System 1 (Measures 40-41):
Measures 40 and 41 are marked *più mosso*. The flute part features a melodic line with slurs and accents. The violin part consists of a rhythmic accompaniment of eighth notes. A rehearsal mark '40' is placed above the first measure of each part. A bracket with the number '5' spans measures 40-44 in both parts.

System 2 (Measures 41-42):
Measures 41 and 42 are marked *molto accel.*. The flute part continues with slurs and accents. The violin part continues with eighth notes. A rehearsal mark '41' is placed above the first measure of each part.

System 3 (Measures 42-43):
Measures 42 and 43 are marked *molto accel.*. The flute part continues with slurs and accents. The violin part continues with eighth notes. A rehearsal mark '41' is placed above the first measure of each part.

- fifteen players -

(2007)

Instrumentation:

2 flutes
clarinet in A

horn in F
trumpet in C (with straight mute)
trombone
tuba


2 percussionists
player 1:
vibraphone
chimes
medium tam tam
2 bongos
2 woodblocks (high, medium low)

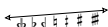
player 2:
marimba
crotales (G4 and D4)
3 suspended cymbals
(small, medium sizzle, large)
large tam tam
2 tom toms (low and medium)
2 woodblocks (medium high, low)


piano


strings (solo players):
2 violins
1 viola
1 violoncello
1 contrabass


Performance indications:

 Unless otherwise specified, all trills intended as half-step trills

 Succession of quarter tones


 These symbols indicate pitch alteration of 'slightly higher' or slightly lower. They are not meant to be precise, but should instead be a slight shading of the given pitch

 These symbols indicate a pitch that is lowered by 1/6 or 5/6 flat. (equivalent to the 7th partial of the harmonic series and is used only in the piano parts to indicate resulting harmonic pitches).


Flutes:
 Timbral trill (bisbigliando) rapidly alternate between two or more fingerings for the same pitch

× tongue pizz: percussive, but pitched.
▼ tongue ram: thrust tongue into hole. Resulting pitch sounds a major 7th below

Piano:
× mute string near the hammer before playing






 Harmonics: the diamond notehead represents the sounding pitch. The notehead in parenthesis represents the key to be played.

Strings:
△ Bartók (snap) pizzicato

 Heavy bow pressure. This technique should contain a fair amount of noise, but should still have clear pitch. This sign only applies to the notes it appears above.

~ Normal bow pressure (only used to cancel pressure bowing)

a.s.p. alto sul ponticello (on or extremely near the bridge)
s.p. sul ponticello
ord. ordinary bow position
s.t. sul tasto
a.s.t. alto sul tasto (above the finger board)

Percussion:
mallets/beaters:
 soft vibraphone mallets
 medium vibraphone mallets
 hard vibraphone mallets
 mallet handles
 triangle beater

× dead strokes (for marimba and vibraphone)

Suggested seating:

		piano		
perc. 1			perc. 2	
	fl.	fl. tpt. hn.	tbn.	
cl.		vln. vla.	tba.	
vln.		vcl. cb.		
	conductor			

Score is notated in C
duration: c. 15 minutes

♩ = 66

- fifteen players -

Nicholas DEYOE

The musical score is arranged in systems for various instruments. The woodwind section includes Flute 1 & 2, Clarinet in A, Horn, Trombone, and Tuba. The percussion section includes two sets of wood blocks and marimbas. The piano part is shown in grand staff notation. The string section includes Violin I & II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *sfz*, *f*, *mf*, and *fz*, and performance instructions like *con sord.*, *arco*, *pizz.*, and *arco s.p.*. The tempo is marked as quarter note = 66.

1

Fl. 1 *sffz* *sffz* *f mp* *sffz* *f* *f*

Fl. 2 *sffz* *sffz* *f mp* *sffz* *f* *f*

C Trpt *f mp* *sffz* *f* *f* *9*

Cl. in A *f mp* *sffz* *f* *sffz* *f*

Hn. *f mp* *f*

Tbn. *sffz* *f mp* *sffz*

Tba. *sffz* *f*

Perc. 1 *sffz* *f* *9*

Perc. 2 *sffz*

Pno. *sffz* *f*

Vln. I *pizz* *arco* *pizz* *arco* *f mp* *f* *sffz* *f*

Vln. II *pizz* *arco* *pizz* *arco* *f mp* *f* *sffz* *f*

Vla. *pizz* *arco* *pizz* *arco* *f mp* *f*

Vel. *pizz* *arco* *f mp* *(arco)* *f*

Cb. *pizz* *arco* *sffz* *sffz* *f*

$\text{♩} = \text{♩} (\text{♩} = 100)$

2 **3**

Fl. 1
mf *f* *sfz* *sfz* *f* *mf sempre*

Fl. 2
mf *f* *sfz* *sfz* *f* *mf sempre*

C. Trp.
mf *f* *sfz* *mp* *mp*

Cl. in A
mf *f* *sfz* *ff*

Hr.
f *mp* *mf*

Tbn.
f *mp* *mf*

Tba.
f *mf*

Perc. 1
mf *f*

Perc. 2
mf *f* wood blocks

Pno.
mf *f* *sfz* *f* *f* *mp*

$\text{♩} = \text{♩} (\text{♩} = 100)$

2 **3**

Vln. I
f *sfz* *mf* *f*

Vln. II
f *sfz* *mf* *f* *arco* *pp*

Vla.
f *sfz* *mf* *f*

Vel.
pizz *f* *arco* *sfz* *pizz* *f*

Cb.
sfz *pizz* *f*

4

Fl. 1 *mp* *mf* *mp* *mf*

Fl. 2

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

Cl. in A

Hr. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *sfz*

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

Perc. 2 *mf* *(dead stroke)* *mf* *mf* *mp* *f*

Pno. *mf* *mf* *mp* *(mute strings)*

Vln. I *mf* *f* *mp*

Vln. II *f* *arco* *f* *mp*

Vla. *mf* *f* *mp*

Vel. *mf* *f* *mp*

Cb. *mf* *f* *arco* *mp*

Detailed description: This page contains the musical score for measures 1 through 4 of a symphony. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, piano, and strings. The woodwind section includes Flute 1 and 2, Clarinet in A, and Cor Anglais. The brass section includes Horns, Trombones, and Tubas. The percussion section includes two sets of drums. The piano part is shown in grand staff notation. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The score features various dynamics such as *mp*, *mf*, *p*, *f*, *sfz*, and *pp*. There are also performance instructions like *arco* and *(mute strings)*. A rehearsal mark '4' is placed above the first measure of each system.

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

- Fl. 1:** Flute 1 part with slurs and accents.
- Fl. 2:** Flute 2 part with slurs and accents.
- C. Trp:** Clarinet in B-flat part with dynamics *mf*, *mp*, and *mf*.
- Cl. in A:** Clarinet in A part, mostly silent.
- Hn.:** Horn part with dynamics *mp* and *poco*.
- Tbn.:** Trombone part with dynamics *mp* and *poco*.
- Tba.:** Tuba part with dynamics *mp* and *poco*.
- Perc. 1:** Percussion 1 part with dynamics *mf*, *f*, and *mf*. Includes a *Ped* marking and a *Rea* marking.
- Perc. 2:** Percussion 2 part with dynamics *mf*, *f*, *mp*, and *f*.
- Pno.:** Piano part with dynamics *mf*, *f*, and *mf*.
- Vln. I:** Violin I part with dynamics *mf*, *sfz*, and *f*. Includes *(pizz)* and *arco* markings.
- Vln. II:** Violin II part with dynamics *mf* and *f*. Includes *pizz* and *arco* markings.
- Vla.:** Viola part with dynamics *mf* and *f*. Includes *(pizz)* and *arco* markings.
- Vel.:** Violoncello part with dynamics *mf*. Includes *(pizz)* marking.
- Cb.:** Contrabass part with dynamics *mf*. Includes *pizz* marking.

Section markers **5** are present at the top right and middle right of the page.

This musical score page contains measures 6 through 10. The instruments and their parts are as follows:

- Fl. 1:** Features a melodic line with dynamics *mf*, *f*, and *mp*. It includes slurs, accents, and fingerings (e.g., 5, 3).
- Fl. 2:** Features a melodic line with dynamics *f* and *mf*. It includes slurs and accents.
- C. Trpt:** Features a melodic line with dynamics *f* and *mp*. It includes slurs and accents.
- Cl. in A:** Features a melodic line with dynamics *f* and *mf*. It includes slurs and accents.
- Hn., Tbn., Tba.:** All three parts are mostly silent, with some initial notes in measure 6.
- Perc. 1:** Features a rhythmic pattern with dynamics *mf*, *mp*, and *mf f*. It includes slurs and accents.
- Perc. 2:** Features a rhythmic pattern with dynamics *f* and *mf*. It includes slurs and accents.
- Pno.:** Features a melodic line with dynamics *f*, *mp*, *p*, and *mf f*. It includes slurs and accents.
- Vln. I & II:** Both parts play a sustained note with *pizz* (pizzicato) and *mp* dynamics.
- Vla.:** Features a sustained note with *mp* dynamics.
- Vcl.:** Features a sustained note with *mp* dynamics.
- Cb.:** Features a sustained note with *mp* dynamics.

Measure 6 is marked with a box containing the number 6. Measure 10 contains a double bar line and a fermata over the final note.

Musical score for page 20, featuring woodwinds, percussion, piano, and strings. The score is divided into two systems, with a section marker '7' appearing at the beginning of the second system.

System 1:

- Fl. 1:** *sfc*, *sfc*, *sfc*, *sfc*, *mf*, *mp*, *mf*, *mp*, *mf*, *mf sempre*
- Fl. 2:** *sfc*, *mf*, *f*, *mf sempre*
- C Tpt:** *mf*, *pp*, *mf*, *mp*
- Cl. in A:** *mf*, *mf*, *mf*, *f*, *mf*, *sfc*, *sfc*, *mf*
- Hn., Tbn., Tba.:** Rests
- Perc. 1:** *mf*
- Perc. 2:** *mf*, *f*, *sfc*, *mf*, *f*
- Pno.:** *mf sempre*, *sfc*

System 2:

- Vln. I:** *(pizz)*, *mf*, *f*, *arco*, *p*
- Vln. II:** *(pizz)*, *mf*, *f*, *(pizz)*, *f*
- Vla.:** *pizz*, *mf*, *f*, *arco*, *p*
- Vel.:** *pizz*, *f*
- Cb.:** *(pizz)*, *f*

Fl. 1
Fl. 2
C. Tpt.
Cl. in A
Hn.
Tbn.
Tba.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

mf *mf sempre*
sfz *mf* *sfz* *mf* *f*
sfz *f* *mf* *sfz*
pizz *f* *arco* *mf*
(pizz) *f* *arco*
f *pizz* *f* *mf*
(pizz) *f* *mf*
(pizz) *f* *mf*
(pizz) *mf*

This page contains the musical score for measures 1 and 2 of a piece. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, piano, and strings. The woodwind section includes Flute 1 and 2, Clarinet in A, and Bassoon. The brass section includes Trumpet in C, Trombone, and Tuba. Percussion includes two different parts. The piano part is a grand piano. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (*mf*, *f*, *sfz*, *pizz*, *arco*), articulation (accents, slurs), and fingerings (5, 3, 2). The key signature has one flat, and the time signature is 4/4. The first measure of the woodwinds and strings is marked *mf*, while the percussion and piano parts have a variety of dynamics and articulations. The second measure continues the musical development with similar dynamics and articulations.

8

The musical score for measures 8 and 9 is arranged in a standard orchestral layout. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in A (Cl. in A), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The piano (Pno.) part is shown in grand staff. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Measure 8:
Fl. 1: *f*, *mf*, *f*, *mf*, *mp*, *f*
Fl. 2: *f*
Cl. in A: *mf*, *mf*, *sfz*, *sfz*, *mf*, *f*
Perc. 1: *sfz*
Perc. 2: *mf sempre*
Pno.: *sfz*
Vln. I: *p*, *f*
Vln. II: *mf*, *f*
Vla.: *arco*, *f*
Vcl.: *f*
Cb.: *pizz*, *f*

Measure 9:
Fl. 1: *f*
Fl. 2: *f*
Cl. in A: *f*
Perc. 1: *sfz*
Perc. 2: *mf sempre*
Pno.: *sfz*
Vln. I: *f*
Vln. II: *f*
Vla.: *arco*, *f*
Vcl.: *f*
Cb.: *f*

Fl. 1
Fl. 2
C Tpt
Cl. in A
Hn.
Tbn.
Tba.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

mf *sfz* *f* *sfz* *f*
f *mp* *ff* *mf* *f*
p *ff* *p* *ff* *mf*
mp *sfz* *sfz* *f* *sfz* *sfz* *mf* *f*
mf *f* *mf sempre* *sfz*
mf *ff* *mp* *f* *mf*
pizz *mf* *f*
pizz *f* *arco* *p* *ff* *f* *mf*
pizz *f* *f*
arco *sfz* *mf* *pizz* *f* *arco* *p*
(pizz) *f* *sfz* *f*

9

Fl. 1 *mf* *ff* *mf*

Fl. 2 *mf* *sffz*

C. Trpt. *f* *mp*

Cl. in A *ff* *mp* *f* *mp* *f* *mp*

Hn. *senza sord.*

Tbn.

Tba.

Perc. 1 *sfz*

Perc. 2 *mf* *f* *p*

Pno. *sfz*

Vln. I *(pizz)* *mf* *f*

Vln. II *(pizz)* *mf* *f* *sfz*

Vla. *(pizz)* *f* *sfz* *arco* *sfz*

Vel. *pizz* *sfz* *sfz*

Cb. *(pizz)* *sfz*

Detailed description: This page of a musical score contains measures 9 and 10. The score is divided into two systems. The first system includes woodwinds (Flute 1, Flute 2, Clarinet in A, Horn, Trombone, and Tuba), Percussion 1 and 2, Piano, and strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 9 features complex rhythmic patterns with triplets and slurs. Dynamics range from *mf* to *ff*. Measure 10 shows a change in texture, with some instruments playing *senza sord.* and others *arco*. The score is written in a key with one sharp (F#) and a 4/4 time signature.

Fl. 1 *f sfz* *mp sfz* *mf f* *ff f* *mf*

Fl. 2 *f* *(tongue ram)* *f* *mp* *f* *mf*

C Tpt *sfz* *p* *mf* *f* *mf* *mp* *mf*

Cl. in A *mf* *p* *f* *sfz* *mf* *p*

Hn. *senza sord.* *f*

Tbn. *f*

Tba.

Perc. 1 *sfz* *f p* *2do*

Perc. 2 *sfz* *sfz* *sfz* *sfz*

Pno. *(6)* *sfz* *sfz* *sfz* *sfz* *f sempre* *sfz*

Vln. I *arco* *mp* *f* *arco* *f*

Vln. II *sfz* *(pizz)* *mf*

Vla. *f* *arco* *ff pp*

Vcl. *arco* *mf* *ff* *pizz* *sfz* *arco*

Cb. *sfz*

10

Fl. 1 *f* *ff* *mf*

Fl. 2 *sfc* *mf* *sfc* *f* *ff* *sfc* *ff* *mf sempre*

C. Trp. *fp* *mf* *f* *mp*

Cl. in A *ff* *mf sempre* *f* *sfc* *mp* *sfc*

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

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

Tba. *senza sord.* *f* *mf* *f p*

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

Perc. 2 *f p* *mf* *sfc*

Pno. *sfc* *sfc* *f sempre*

10

Vln. I *f* *pizz* *sfc* *arco*

Vln. II *f* *arco* *pizz* *sfc*

Vla. *ff*

Vel. *f* *ff* *pizz* *mf*

Cb. *(pizz)* *mf* *sfc* *sfc*

12

Fl. 1
Fl. 2
C Tpt
Cl. in A
Hn.
Tbn.
Tba.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vel.
Cb.

sfz *sfz* *sfz*
f *sfz* *f*
f *sfz* *sfz*
z f
z f
sfz *ff sempre*
sfz *sfz* *ff sempre*
sfz *ff* *ff*
f *ff*
mp *ff*
arco *s.p.*
pizz *ff*
z f *sfz*

Detailed description: This page of a musical score covers measures 12 and 13. It features a full orchestral ensemble. The woodwind section includes Flute 1 and 2, Cor Anglais, Horns, Trumpets, and Trombones. The percussion section has two parts. The piano part is active in both hands. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. Measure 12 is marked with a box containing the number '12'. The score includes various dynamics such as *sfz*, *f*, *ff*, *mp*, *pizz*, and *arco*. There are also performance markings like *s.p.* and *ff sempre*. The music is written in a complex rhythmic style with many sixteenth and thirty-second notes.

Fl. 1 *sfz* *sfz* *sfz* *f* *sfz*

Fl. 2 *sfz* *f*

C Tpt *sfz* *mf*

Cl. in A *mp* *sfz* *ff*

Hn. *f*

Tbn. *f*

Tba.

Perc. 1 *f*

Perc. 2 *f*

Pno. *sffz* *f*

Vln. I *pizz*

Vln. II *pizz*

Vla. *ff* *f* *arco*

Vel. *mp*

Cb. *ff*

13

Fl. 1 *sfc* *sfc* *f*

Fl. 2 *ff* *f*

C Tpt *f* *f*

Cl. in A *sfc* *f* *mf* *ff*

Hn. *pp*

Tbn. *mf*

Tba. *mf*

Perc. 1 *bongos* *mf* *ff mp* *fp*

Perc. 2 *sfc* *ff* *mf* *ff*

Pno. *ff*

Vln. I *f* *mf* *arco s.p.* *(senza vib.)* *molto vib.* *ord.* *ff*

Vln. II *mf* *ff*

Vla. *p* *ff*

Vel. *p*

Cb. *p*

arco, molto vib.

14

Musical score for measures 14-16, featuring woodwinds, brass, piano, and strings. The score is written in 4/4 time and includes dynamic markings such as *sfc*, *mf*, *ff*, *mp*, *f*, and *arco*. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in A (Cl. in A), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The piano part (Pno.) is shown in both treble and bass clefs. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

Measures 14-16:

- Fl. 1:** *sfc* (measures 14-15), *mf* (measure 16)
- Fl. 2:** *mf* (measures 14-15), *ff* (measures 15-16)
- Cl. in A:** *sfc* (measures 14-15), *mp* (measure 16)
- Hn.:** *mp* (measures 14-16)
- Tbn.:** *mp* (measures 14-16)
- Tba.:** *mp* (measures 14-16)
- Perc. 1:** (measures 14-16)
- Perc. 2:** (measures 14-16)
- Pno.:** *sfc* (measure 14), *ff* (measure 15), *mf* (measure 16)
- Vln. I:** *f* (measures 14-16)
- Vln. II:** *f* (measures 14-16)
- Vla.:** *sfc* (measures 14-16)
- Vcl.:** *f* (measures 14-16)
- Cb.:** *arco* (measures 14-16)

16

Fl. 1 *mp* *ff*

Fl. 2 *sffz*

C Tpt *mp* *senza sord.*

Cl. in A *ff* *sffz*

Hr. *ff* *p* *pp*

Tbn. *fp* *mf*

Tba. *fp* *mf*

Perc. 1 *pp*

Perc. 2

Pno. *sfz* *f* *sfz*

16

Vln. I *sfz* *ff sempre* *ff* *senza vib.*

Vln. II *ff sempre*

Vla. *sfz* *sfz* *ff sempre*

Vel. *ff* *pizz* *arco* *ff sempre*

Cb. *ff sempre* *pizz* *arco* *pizz* *arco*

17

Fl. 1 *sfz* *ff* *f*

Fl. 2 *ff*

C Tpt. (*senza sord.*) *ff* *sub mp* *fff*

Cl. in A

Hr. *fff*

Tbn. *pp* *f*

Tba. *pp* *f*

Perc. 1

Perc. 2

Pno. *sfz* *mf* *ff* *sfz* *sfz* *mf*

17

Vln. I *sfz* (*ff sempre*)

Vln. II *sfz* (*ff sempre*)

Vla. *sfz* (*ff sempre*)

Vel. *sfz* (*ff sempre*)

Cb. *sfz*

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

- Fl. 1:** *p*
- Fl. 2:** *p*
- C Tpt:** (no dynamics)
- Cl. in A:** *ff*
- Hn:** (no dynamics)
- Tbn:** (no dynamics)
- Tba:** (no dynamics)
- Perc. 1:** (no dynamics)
- Perc. 2:** (no dynamics)
- Pno:** *sfz*, *f*, *mf*
- Vln. I:** *sfz*
- Vln. II:** *sfz*
- Vla:** *sfz*
- Vel:** *sfz*
- Cb:** *ff* (initially), *mp* (later)

18

Fl. 1

Fl. 2

C Tpt

Cl. in A

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

sff
(Ped)
sff
sff

18

Vln. I

Vln. II

Vla.

Vcl.

Cb.

sff
sff
sff
sff
ff

19

20

meno mosso
♩ = c. 52 - 56

rit.

Fl. 1 *sfz*

Fl. 2 *sfz*

C Tpt

Cl. in A *ff* *mf*

Hr.

Tbn.

Tba.

Perc. 1 *medium hard tam tam beater* (triangle beater) *medium tam tam* *scrape* *p* *mp*

Perc. 2 *3 cymbals* (on mid, raised) *large tam tam* *p*

Pno. *f* *mp* *p* *release pedal once sound has died away* (Ped)

20

meno mosso
♩ = c. 52 - 56

rit.

Vln. I *p sempre* *s.p.*

Vln. II *p sempre* *s.p.*

Vla. *p sempre* *s.p.*

Vel. *p sempre* *p* *s.p.* *s.l.*

Cb. *arco, s.p.* *p sempre*

21

Fl. 1

Fl. 2

C Tpt

Cl. in A

Hr.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

scrape around edge

scrape

(sizzle)

hold triangle beater against the tan tam and let it rattle

scrape

21

Vln. I

Vln. II

Vla.

Vel.

Cb.

s.t.

s.p.

ord.

s.t.

s.p.

s.t.

s.p.

mf

f

p

sfz

s.t.

s.p.

ord.

s.p.

s.t.

s.p.

s.t.

s.p.

22

Fl. 1
Fl. 2
C Tpt
Cl. in A
Hn.
Tbn.
Tba.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

p
p
p
pp
pp
pp
mf
mp
p
scrape
scrape around edge
mf
mf
mf
ord.
s.p.
s.t.
f
p
sfz
ord.
s.t.
s.p.
s.t.
s.t.
ord.
s.p.
s.t.
f
p
sfz
s.t.
ord.
s.p.
s.t.

22
23
24

23

Fl. 1

Fl. 2

C. Trp.

Cl. in A

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vel.

Cb.

mf

p

mp

pp

Vibraphone

2da

2da

p

pp

s.p.

ord.

sfc

f

s.t.

pp

mp

s.p.

s.t.

s.p.

ord.

f

s.t.

poco vib.

pp

p

s.p.

ord.

f

s.t.

mp

ord.

s.p.

s.t.

ord.

f

fp

pp

23

H

H

H

H

H

Musical score for measures 24, 25, and 26. The score is arranged in systems for various instruments:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has dynamics *p*, *fp*, *fp*, *mp*, *fp*, *mf*. Fl. 2 has dynamics *mp*, *mf*, *mf*, *mp*.
- Clarinets (C Tpt, Cl. in A):** C Tpt has dynamics *mp*, *pp*, *fp*, *sfz* (*ppp*). Cl. in A has dynamics *p*, *mp*, *f*, *sfz*.
- Brass (Hn., Tbn., Tba.):** Hn. has dynamics *p*, *pp*, *p sempre*, *mf p*. Tbn. has dynamics *p*, *pp*, *p*, *mf*, *p*, *f*. Tba. has dynamics *mp sempre*.
- Percussion (Perc. 1, Perc. 2):** Perc. 1 has dynamics *mp*. Perc. 2 is silent.
- Piano (Pno.):** Dynamics *mf*, *f*, *mf*. Includes a *(Ped)* marking.
- Strings (Vln. I, Vln. II, Vla., Vel., Cb.):** Vln. I has dynamics *ppp*, *f*, *f*, *fff*, *f*. Vln. II has dynamics *mp*, *pp*, *mf*, *ff*. Vla. has dynamics *pp*, *mf*, *f*, *fp*, *mf*, *mf*. Vel. has dynamics *fp*, *f*. Cb. has dynamics *mp*, *mf*, *mp*, *ff*.

Measures 24, 25, and 26 are indicated by boxed numbers at the top of the score.

27 jagged and irregular accelerando

The musical score for measures 27-30 is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. 1:** Features dynamic markings of *fp*, *mf*, and *fp* with accents.
- Fl. 2:** Features dynamic markings of *mf*, *p*, *mp*, *f*, and *p* with accents.
- C Tpt:** Features dynamic markings of *fp*, *mf*, *f*, and *mf* with accents.
- Cl. in A:** Features dynamic markings of *f*, *sff*, *mf*, *mp*, *ff*, *mf*, and *f* with accents.
- Hn:** Features a dynamic marking of *p* with an accent.
- Tbn:** Features dynamic markings of *p*, *mp*, *fp*, and *p* with accents.
- Tba:** Features dynamic markings of *mp*, *mf*, *mp*, *ff*, and *mp* with accents.
- Perc. 1:** Features a dynamic marking of *mp* with accents.
- Perc. 2:** Features a dynamic marking of *mp* with accents.
- Pno:** Features a dynamic marking of *f sempre* with accents and pedal markings: *8c.....1*, *(Ped)*, and *8c.....1*.
- Vln. I:** Features dynamic markings of *p* and *f* with accents.
- Vln. II:** Features dynamic markings of *p* and *f* with accents.
- Vla:** Features dynamic markings of *p* and *f* with accents.
- Vel:** Features dynamic markings of *p* and *ff* with accents.
- Cb:** Features dynamic markings of *mp*, *ff*, *mp*, *ff*, and *mp* with accents.

28

Fl. 1 *fp* *mp p* *f* *ff* *p* *ff*

Fl. 2 *f*

C. Trp. *fp* *mf*

Cl. in A *mp* *mf* *p* *mf p* *mp* *f*

Hn. *pp*

Tbn. *pp* *mp* *pp*

Tba. *f* *mp* *pp*

Perc. 1

Perc. 2

Pno. *8^{va}.....1* *(7th partial)* *8^{va}.....1*

28

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

Vln. II *f* *p*

Vla. *f* *p* *f* *p*

Vel. *z ff* *p*

Cb. *ff* *mp*

29 molto rit.

Fl. 1 *mp* *f* *ppp* (*molto*)

Fl. 2 *ppp* (*molto*)

C Tpt *ppp* (*molto*)

Cl. in A *sfz* *ppp* (*molto*)

Hn. *ppp* (*molto*)

Tbn. *ppp* (*molto*)

Tba. *ppp* (*molto*)

Perc. 1 *p* tam tam

Perc. 2 cymbals

Pno. (*7th partial*) *mf* *mp*
(*Ped*) *8va...1* *8va...1*

29 molto rit.

Vln. I *ppp* (*molto*)

Vln. II *ppp* (*molto*)

Vla. *ppp* (*molto*)

Vel. *ppp* (*molto*)

Cb. *ppp* (*molto*)

30 $\text{♩} = \text{c. } 96$

The score is divided into two systems. The first system includes woodwinds (Fl. 1, Fl. 2, C. Trpt., Cl. in A), brass (Hn., Tbn., Tba.), and percussion (Perc. 1, Perc. 2). The second system includes strings (Vln. I, Vln. II, Vla., Vel., Cb.).

Woodwinds:
Fl. 1: *ff sempre*, *sfz*, *ff*, *sfz*, *sfz*, *sfz*, *sfz*
Fl. 2: *sfz*, *sfz*, *ff sfz*, *sfz*, *sfz*, *sfz*
C. Trpt.: *ff*, *f*, *f sempre*
Cl. in A: *sfz*, *ff*, *sfz*, *sfz*, *mf*

Brass:
Hn.: *fff*, *p*, *mf*
Tbn.: *fff*, *p*, *mf*
Tba.: *fff*, *p*, *mf*

Percussion:
Perc. 1: *z ff*
Perc. 2: *z ff*

Strings:
Vln. I: *ff*, *f sempre*
Vln. II: *ff*, *f sempre*
Vla.: *ff*, *sfz*, *mf*
Vel.: *ff*
Cb.: *ff*

31

Fl. 1

Fl. 2 *sffz*

C Tpt

Cl. in A *f* *sffz* *mp* *mp*

Hr.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. I *sffz*

Vln. II *molto vib.*

Vla. *ff* *sffz* *ff mf* *f*

Vel.

Cb.

Detailed description: This page of a musical score covers measures 31, 32, and 33. The woodwind section includes Flute 1 and 2, Clarinet in A, Cor Anglais, Horns, Trumpets, and Trombones. The brass section includes Horns, Trumpets, and Trombones. The percussion section has two parts. The piano part is present but mostly silent. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. Measure 31 features complex woodwind passages with sixteenth-note runs and triplets. Measure 32 shows a shift in dynamics for the Clarinet in A and the start of a 'molto vib.' section for the Violin II. Measure 33 continues the woodwind and string textures with various dynamic markings like *sffz*, *mp*, *ff*, and *f*.

Fl. 1

Fl. 2

C Tpt

Cl. in A

Hr.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vel.

Cb.

sfz

sfz

mp

ff

mp

sfz

mp

ff

molto vib.

rit.

ff

Detailed description of the musical score: This page of a musical score, page 48, contains staves for various instruments. The woodwind section includes Flute 1 (Fl. 1) and Flute 2 (Fl. 2) with complex melodic lines and dynamic markings such as *sfz* and *mp*. Clarinet in A (Cl. in A) and Cornet Trumpet (C Tpt) also have parts with dynamics like *ff* and *mp*. The brass section (Horn, Trombone, Tuba) and percussion (Perc. 1, Perc. 2) are shown with rests. The piano (Pno.) is also at rest. The string section (Violin I, Violin II, Viola, Violoncello) has parts with dynamics like *rit.* and *ff*. The double bass (Cb.) is at rest. The score includes various musical notations such as slurs, accents, and dynamic markings.

32

Fl. 1 *sffz* *ff sempre*

Fl. 2 *sffz* *ff sempre*

C. Trpt. *sffz* *ff sempre*

Cl. in A *sffz* *ff sempre* *fff pp*

Hr. *sffz* *ff*

Tbn. *sffz* *ff*

Tba. *sffz* *ff*

Perc. 1 *sffz* *ff*

Perc. 2 *sffz* *ff sempre*

Pno. *sffz* *ff sempre*

32

Vln. I *sffz* *pizz* *arco* *ff*

Vln. II *sffz* *ff* *pizz*

Vla. *pizz* *arco* *pizz* *ff*

Vel. *pizz* *arco* *pizz* *ff*

Cb. *pizz* *arco* *pizz* *ff*

woodblocks

vibraphone

marimba

This page of a musical score, numbered 50, contains the following parts and markings:

- Fl. 1:** Flute 1 part with dynamics *sfz* and *sfz*.
- Fl. 2:** Flute 2 part with dynamics *sfz* and *sfz*.
- C Tpt:** Cornet in E-flat part with dynamics *sfz*, *sfz*, *sfz*, and *sfz*.
- Cl. in A:** Clarinet in A part with dynamics *fff* and *sfz*.
- Hn:** Horn part with dynamics *p*, *fff*, *ff*, and *p*.
- Tbn:** Trombone part with dynamics *ff* and *p*.
- Tba:** Tuba part with dynamics *ff* and *p*.
- Perc. 1:** Percussion 1 part with dynamic *ff*.
- Perc. 2:** Percussion 2 part with dynamic *ff*.
- Pno:** Piano part.
- Vln. I:** Violin I part with dynamics *ff*, *f*, and *f*. Includes markings *ric.* and *senza vib.*.
- Vln. II:** Violin II part with dynamics *sfz*, *f*, and *f*. Includes marking *arco*.
- Vla:** Viola part with dynamics *mp* and *f*. Includes marking *arco*.
- Vcl:** Violoncello part with dynamic *f*. Includes marking *senza vib.*.
- Cb:** Contrabasso part with dynamic *f*. Includes marking *senza vib.*.

33

Fl. 1
Fl. 2
C Tpt
Cl. in A
Hn.
Tbn.
Tba.
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vel.
Cb.

sfz
mp
f
pizz *s* *arco*
ff *ff p*
pizz *s* *arco*
ff *ff p*
poco vib.
p
ff p

Detailed description: This page of a musical score covers measures 33 and 34. The top system includes staves for Flute 1, Flute 2, Cornet Trumpet, Clarinet in A, Horn, Trombone, and Tuba. The middle system includes Percussion 1 and 2, and Piano. The bottom system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 33 features complex woodwind passages with slurs and accents. Measure 34 shows a dynamic shift from fortissimo (ff) to fortissimo piano (ff p) for the strings, with specific performance instructions like 'pizz' (pizzicato) and 'arco' (arco) for the violins, and 'poco vib.' (poco vibrato) for the violins. The Viola and Violoncello parts also show dynamic markings of ff p.

Musical score for measures 34-36, featuring woodwinds, brass, and strings. The score is written for a symphony orchestra.

Woodwinds:

- Fl. 1:** Flute 1, measures 34-36. Includes dynamics *sfz* and *sfz* 7.
- Fl. 2:** Flute 2, measures 34-36.
- C. Trp:** Clarinet in C, measures 34-36. Includes dynamics *fp*, *ff*, and *f*.
- Cl. in A:** Clarinet in A, measures 34-36. Includes dynamic *pp*.

Brass:

- Hn:** Horn, measures 34-36.
- Tbn:** Trombone, measures 34-36.
- Tba:** Tuba, measures 34-36.

Percussion:

- Perc. 1:** Percussion 1, measures 34-36.
- Perc. 2:** Percussion 2, measures 34-36.

Piano:

- Pno:** Piano, measures 34-36.

Strings:

- Vln. I:** Violin I, measures 34-36. Includes dynamics *ff*, *sfz*, *sfz*, and *arco*.
- Vln. II:** Violin II, measures 34-36. Includes dynamics *ff*.
- Vla:** Viola, measures 34-36. Includes dynamics *molto vib.* and *fff*.
- Vel:** Violoncello, measures 34-36.
- Cb:** Contrabasso, measures 34-36.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/4.

35

Fl. 1 *ff sempre*

Fl. 2 *ff sempre*

C. Tpt. *ff sempre*

Cl. in A *ff sempre*

Hn. *ff p*

Tbn. *ff p*

Tba. *ff p*

Perc. 1 *ff sempre*

Perc. 2 *ff sempre*

Pno. *ff sempre*

35

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *ff sempre*

Vel. *arco* *ff sempre* *pizz.* *ric.* *arco*

Cb. *ff sempre*

(bisi)glando

molto vib.

molto vib.

molto vib.

36 (accel.)

Fl. 1

Fl. 2

C Tpt

Cl. in A

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ff

sfz

sfz

sfz

moto vib.

36 (accel.)

♩ = c. 116 - 120 37 (.....)

Fl. 1 *(bisbigliando)* *fff* (.....)

Fl. 2 *fff*

C. Tpt. *fff* *fff sempre*

Cl. in A *fff* *fff*

Hr. *fff*

Tbn. *fff*

Tba. *fff sempre*

Perc. 1 *f* *fff sempre* *scrape*

Perc. 2 *fff* *scrape* *tam tam* *ff*

Pno. *fff sempre* (Ped)

Vln. I *fff sempre*

Vln. II *fff sempre*

Vla. *fff sempre*

Vel. *fff sempre*

Cb. *fff sempre*

Detailed description: This page of a musical score covers measures 37 to 40. It features a full orchestral ensemble. The woodwinds (Flutes 1 and 2, Clarinet in A, Horn, Trombone, and Tuba) play sustained notes with various articulations like *fff* and *fff sempre*. The brass section (Trumpets, Trombones, and Tuba) provides a rhythmic and harmonic foundation. The percussion section includes a snare drum, cymbal, and tam-tam, with specific effects like *scrape* and *fff sempre*. The piano part features a complex, rhythmic accompaniment with a *fff sempre* dynamic and a *(Ped)* instruction. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a dense, rhythmic texture with *fff sempre* dynamics. The score is marked with a tempo of approximately 116-120 beats per minute and includes a rehearsal mark for measure 37.

38 $\text{♩} = \text{c. } 40$ *tranquil*

Fl. 1

Fl. 2

C Tpt

Cl. in A

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

* *rit. sempre*

38 $\text{♩} = \text{c. } 40$ *tranquil*

Vln. I

Vln. II

Vla.

Vel.

Cb.

ord. senza vib.

p sempre

p sempre

39 40

Fl. 1

Fl. 2

C Tpt

Cl. in A

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vel.

Cb.

bongos (tam tam)

vibraphone

tom toms 3 cymbals

p sempre

pp

p

p sempre

p sempre

p sempre

p sempre

s.t. senza vib.

ord.

s.t.

s.p.

s.t.

s.p.

s.t.

(ord.) → *s.p.* → *a.s.p.* → *ord.* → *s.t.* → *a.s.t.* → *ord. sim. ...*

(Ped)

The score is divided into two systems. The first system covers measures 39 and 40 for woodwinds, brass, percussion, and piano. The second system covers measures 39 and 40 for strings. Measure 39 is marked with *p* sempre for most instruments. Measure 40 features various dynamics and articulations, including *pp*, *p*, *s.t.*, *ord.*, *s.p.*, *a.s.p.*, and *ord. sim. ...*. Percussion parts include bongos, tam tam, vibraphone, tom toms, and cymbals. The piano part includes a pedal marking (Ped) at the end of measure 40.

Gradually pull the string at the end then return to achieve quarter-tone bends.
The bow should always be moving between the bridge and the finger board. The
bow will occasionally move into a position which will cancel the harmonic. This
is a desired effect and should not be avoided.

41 **42**

Fl. 1 *p*

Fl. 2 *p* *p*

C Tpt

Cl. in A *p*

Hr. *pp* *pp*

Tbn. *pp* *p*

Tba. *pp*

Perc. 1 *(tam tam)*

Perc. 2 *pp* *p* *mp* *p* *(tam tam)* *scrape* *mp* *p* *mf*

Pno. *(7th partial)*

Vln. I *ord.* *s.p.* *s.t.*

Vln. II *s.t.* *s.p.* *ord.* *s.p.* *ord.*

Vla. *s.t.* *ord.* *s.t.* *poco vib.* *senza vib.*

Vcl. *ord.* *s.t.* *ord.*

Cb. *----*

43

Musical score for measures 43-46, woodwinds and percussion. The score includes parts for Fl. 1, Fl. 2, C Tpt, Cl. in A, Hn., Tbn., Tba., Perc. 1, and Perc. 2. Fl. 2 has a dynamic marking of *mp* and a slur with a fermata. C Tpt, Cl. in A, Hn., Tbn., and Tba. all have a dynamic marking of *p sempre*. Perc. 1 has dynamic markings of *mp*, *p*, and *mp*. Perc. 2 has dynamic markings of *p*, *mf*, and *p*. Pno. has a dynamic marking of *p* and a marking for the 7th partial.

43

Musical score for measures 43-46, strings. The score includes parts for Vln. I, Vln. II, Vla., Vcl., and Cb. Vln. I and Vln. II have dynamic markings of *ord.* and *s.t.*. Vla. has a dynamic marking of *ord.*. Vcl. has dynamic markings of *s.p.* and *ord.*. Cb. has a dynamic marking of *sim.* and a slur with a fermata.

44

Fl. 1

Fl. 2

C Tpt

Cl. in A

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

44

Vln. I

Vln. II

Vla.

Vcl.

Cb.

pp *mf* *pp*

pp *mp* *pp*

mp *p*

p *mf* *mp* *pp*

p *mf*

(7th partial) *(7th partial)* *(7th partial)*

8^{va}..... J

s.p. *ord.* *a.s.p.* *s.t.* *ord.*

s.t. *s.p.* *ord.* *a.s.p.* *s.p.* *mf* *mp*

mf *f* *sub p* *f* *p*

poco vib. *ord.* *ord. vib.* *senza vib.* *s.t.* *ord.*

mf *p* *f* *f*

ord. *s.t.* *s.p.*

46

Fl. 1

Fl. 2

C Trp

Cl. in A

Hr.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

46

Vln. I

Vln. II

Vla.

Vcl.

Cb.

concord.

mp

p

mp

mf

pp

mf

pp

mf

p

ppp

mp

f

mp

ppp

p

mf

mp

(7th partial)

(Ped)

8^{va}.....1

8^{va}.....1

s.t.

ord.

s.p.

mf

p

(poco vib.)

senza vib.

pp

mf

mf

p

mf

s.p. → ord.

poco vib.

senza vib.

mf

p

f

s.t.

poco vib. ord.

f

pp

mf

ff

p

ff

mp

Musical score for measures 47 and 48, featuring woodwinds, brass, percussion, piano, and strings.

47

48

Fl. 1 *pp*

Fl. 2 *pp* *mf*

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

Cl. in A *pp* *ff*

Hr. *z mp*

Tbn. *mp* *p*

Tba. *pp* *mp* *p*

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

Perc. 2 *pp* *marimba*

Pno. *mp* *p* *ppp* (Ped)

Vln. I *ord.* *s.t.* *f* *ppp* *p* *ord.* *p*

Vln. II *mp* *pp* *p* *p* *(senza vib.)* *poco vib.* *f* *poco vib.* *senza vib.*

Vla. *ppp* *mp* *p* *poco vib.* *senza vib.*

Vcl. *senza vib. (with horn)* *pp* *mp* *pizz.* *s* *arco poco vib.* *mp* *p* *senza vib.* *pp*

Cb. *mf* *mp* *pizz.* *arco* *mf*

Musical score for measures 49 and 50, featuring woodwinds, brass, percussion, piano, and strings.

Woodwinds:

- Fl. 1: *f* (measures 49-50), *mp* (measure 50), *f* (measures 50-51)
- Fl. 2: *mp* (measures 49-50), *f* (measures 50-51)
- C. Trpt.: *mp* (measures 49-50), *pp* (measures 50-51)
- Cl. in A: *mp sempre* (measures 49-50)

Brass:

- Hr.: *mp* (measures 50-51)
- Tbn.: *p* (measures 49-50), *mp* (measures 50-51)
- Tba.: *p* (measures 49-50), *mp sempre* (measures 50-51)

Percussion:

- Perc. 1: (Measures 49-50)
- Perc. 2: *mp* (measures 49-50)

Piano: (Measures 49-50)

Strings:

- Vln. I: *poco vib.* (measures 49-50), *mp* (measures 49-50), *senza vib.* (measures 50-51), *f* (measures 50-51)
- Vln. II: *senza vib.* (measures 49-50), *mp* (measures 49-50), *p* (measures 50-51)
- Vla.: (Measures 49-50)
- Vel.: *f* (measures 49-50), *mp* (measures 50-51), *poco vib.* (measures 50-51), *senza vib.* (measures 50-51)
- Cb.: *p* (measures 49-50)

51 Più mosso
♩ = c. 48

52

Fl. 1
fff sempre

Fl. 2
fff sempre

C Tpt
fff sempre

Cl. in A
fff sempre

Hr.
fff sempre

Tbn.
fff sempre

Tba.
fff sempre

Perc. 1
chimes hard chimes hammers
fff sempre

Perc. 2
crotales brass mallets
fff sempre

Pno.
fff sempre
(ped)

51 Più mosso
♩ = c. 48

52

Vln. I
fff sempre

Vln. II
fff sempre

Vla.
fff sempre

Vcl.
fff sempre

Cb.
fff sempre

55

Fl. 1

Fl. 2

C Tpt

Cl. in A

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno.

55

Vln. I

Vln. II

Vla.

Vel.

Cb.

mp *mp* *mf* *mp* *mp* *mf* *mp* *mp*

mf *ff*

pp *mf* *pp*

ff *mf*

p *f* *pp*

mf *mp* *mf* *mp* *mf* *mp* *mf*

f *mf* *f* *pp*

pp *f* *pp*

ff

56 57

Fl. 1

Fl. 2

C Tpt

Cl. in A

Hn.

Tbn.

Tba.

Perc. 1

Perc. 2

Pno. (7th partial)

Vln. I

Vln. II

Vla.

Vel.

Cb.

f *p*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

f *ff* *mp* *pp*

mf *pp* *mf*

mp *p*

f *pp* *f*

pp *poco* *f* *pp* *ff*

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

p *mf*

p

22 June 2007, San Diego, CA

Detailed description of the musical score: The score is for measures 56 and 57. It includes parts for Flute 1 and 2, Cor Anglais, Clarinet in A, Horns, Trombones, Tubas, Percussion 1 and 2, Piano (7th partial), Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained notes with various dynamics. The brass section has more active parts with dynamic markings. Percussion 1 has a rhythmic pattern with dynamic changes. The piano part has a sparse accompaniment. The strings have a complex texture with many notes and dynamic markings.

- POS BTR -

(2007/2008)

Notation explanations:



These symbols indicate pitch alteration of 'slightly higher' or slightly lower. They are not meant to be precise, but should instead be a slight shading of the given pitch



Lowered by 1/6 tone, lowered by 5/6 tones (only used in piano harmonics)

Saxophone Techniques:



Bisbigliando: rapidly alternate between two or more fingerings for the same pitch



Teeth on reed: the shape/line or instructions shown with the notehead will determine the steadiness/shakiness of the technique.



Slap tongue: regular (reg), reverse (rev), and pizzicato (pizz) are all used. rev indicates the sudden stopping of the sound by thrusting the tongue against the reed. Pizz indicates a sound imitating the pizzicato sound of a string instrument. If no indication is given, 'regular' is to be assumed.



angled arrows denote glissandi which do not need to be smooth.
straight arrows denote a gradual change from one technique to another (appearing in piano as well)

Piano Techniques:

Muted strings:



standard mute - string should be dampened, but pitch should be clear.



half mute - very light finger pressure on the string. Pitch should still ring, but with high partials choked out of the sound.



complete mute - hard finger pressure on the string with very little resulting pitch. this is a more percussive technique.



silently depressed keys - either prepared and held in advance, or held with the sostenuto pedal.



cluster



harmonics - the key to be played, with the resulting pitch (diamond head) as well as the desired partial will be given.



Grace-note types
as fast as possible

fast, but irregular

concert pitch score
duration: c. 15 minutes

composed between September 2007 and January 2008 for The Kenners,
Eliot Gattegno and Eric Wubbels

for Eliot Gattegno and Eric Wubbels - POS BTR -

Nicholas DEYOE

♩ = c. 112 - 120

Tenor Saxophone

Piano

Ten. Sax.

Pno.

Ten. Sax.

Pno.

(Ped.)

Ten. Sax.

Pno.

Ten. Sax. *fff* *ff*

Pno. *mp* *ff* *mf*

3 *5* *3* *bisb.* *5* *3*

5 *6* *5* *6* *7*

3 *

Ped.

Ten. Sax. *fff* *ff* *(slap tongue, reg)*

Pno. *fff* *ff sempre*

3 *5* *bisb.* **4** *5*

6 *7* *5* *5*

3 *5* *

Ten. Sax. *f* *mf* *f*

Pno. *6:4* *3* *4:3* **5** *6* *5*

5 *5* *5*

3 *5*

Ped.

Ten. Sax. *fff* *mf* *bisb.*

Pno. *9:8* *7:4*

3

(Ped.) *(Ped.)*

6

Ten. Sax. *sffz* *p* *ff* *p* *fff* *sffz* *f* *sffz*

Pno. *sffz* *mp* *f* *ff* *mp* *ff* *f* *ff sempre*

* *Ped.*

7

Ten. Sax. *ff sempre* *mp* *f* *sffz* *mp*

Pno. *sffz* *mp* *f* *ff* *mp* *ff* *f* *ff sempre*

* *Ped.*

Ten. Sax. *mp* *mf* *f* *p* *mf* *p* *mf*

Pno. *8:6* *3* *6*

(Ped.)

8

Ten. Sax. *ff* *pp* *f*

Pno. *sffz* *mf*

* *Ped.*

Ten. Sax. *ff* *sfz* *ff* *mf* *p* *mp*

Pno. *ff* *ff* *f*

9

Ten. Sax. *f* *mf* *mp*

Pno. *mf* *f* *mp*

9

Ten. Sax. *p* *pp* *pp*

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

10 *♩* = c. 48 - 54

10 *♩* = c. 48 - 54

(Ped.)

bisb. *(breath)*

(7th partial) *4:3*

(note for all harmonics: unless otherwise specified, release pedal before striking the harmonic, and re-depress the pedal once the harmonic has been struck)

*Ped

Ten. Sax. *pp* *pp* *ppp* *p*

Pno. *mp* *pp*

11

11

*Ped

Ten. Sax.

ppp *p* *rit.*

Pno.

mp sempre *pp* *ppp*

5th partial *3* *7th partial*

*Ped. →

12

(stems down are sung)

Ten. Sax.

pp *p*

Pno.

mp *p* *ppp* *pp*

(half note)

(Ped.)

13

Ten. Sax.

z p *pp*

Pno.

mp *pp* *p* *pp*

13

Ten. Sax.

p *bisb.* *4:3* *(half breath)*

Pno.

7th p. *mp* *ppp* *mp* *pp* *mf* *pp* *7th p.* *mp* *mf* *mp* *p*

*Ped. →

*Ped. →

Ten. Sax. 14

Piano 15

(Ped.)

Ten. Sax. 16

Piano 16

8th

Ten. Sax. 17 ♩ = c. 108-112

(half breath)
bisb.

Piano 17 ♩ = c. 108-112

*

Ten. Sax. 18

Piano 18

Ten. Sax. *pizz* *bisb.* *pizz* *reg. open*

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

Pno. *p* *p* *ff sempre*

Red *

19

Ten. Sax. *fff* *f* *fff*

Pno. *mf* *fff*

Red

20

Ten. Sax. *f* *ff* *mf* *p* *ff* *bisb.*

(doesn't need to be smooth)

Pno. *ff* *mf* *ff sempre*

8th *Red* *8th*

21

Ten. Sax. *fff* *ff sempre*

Pno. *ff* *ff sempre*

Red

Ten. Sax. *bisb.*

Pno.

* \rightarrow Ped.

Ten. Sax. **22**

Pno. **22**

mf \rightarrow *f* \rightarrow *mp* \rightarrow *mf*

9-6

mf \rightarrow *f*

* Ped.

Ten. Sax. **23** **24** *bisb.*

Pno. **23** **24**

fp \rightarrow *mp* \rightarrow *mf* \rightarrow *ff*

* Ped.

Ten. Sax. *mp* \rightarrow *f* *bisb.*

Pno. *mf* \rightarrow *mp* \rightarrow *mf* \rightarrow *f*

* Ped.

Ten. Sax. *rit.* **25** $\text{♩} = \text{c. } 58 - 62$
bisb. $> mp$ *ppp* *p* *ff*

Pno. *rit.* **25** $\text{♩} = \text{c. } 58 - 62$
p *pp* *p* *ff* *fff* *p*

Ten. Sax. **26** *subtone*
pppp *ppp* *ppp* *pp* *p* *pp*

Pno. **26**
pp sempre *mp* *pp* *p*

(Ped)

Ten. Sax. **27** *subtone*
pp *ppp* *pp* *pp*

Pno. **27**
p *pp*

Ten. Sax. **28** *(stems down are sung)*
p *pp* *p* *ff* *p*

Pno. **28**
7th p *mp* *7th p*
8va *8va*

29 30 (teeth on reed)

Ten. Sax. *ppp* *pp* *ppp*

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

(8) *Ped.* *Ped.* *Ped.* *Ped.* (Ped.)

31 *sim. irregular* 8 - 10 seconds

Ten. Sax. *p* *ppp* *ppp* *ff sempre* (pitch of the teeth on reed should connect to C-sharp)

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

31

*

32 $\text{♩} = \text{c. } 96 - 108$

Ten. Sax. *bisb.*

Pno. *sffz* *5* *3*

(Ped.)

33 34

Ten. Sax. *bisb.* *bisb.* *ff* *mp* *ff*

Pno. *7* *6* *5* *5* *fff*

(Ped.)

* *Sost.* *Ped.*

Ten. Sax. 35 *slightly faster*

mp *mf* *p* *mp*

bisb.

Pno. 35 *slightly faster*

f *fff sempre*

(Ped.) *Sost.* *Sost.*

Ten. Sax.

Pno.

(Sost.)

Ten. Sax. 36

ff

bisb.

Pno. 36

Sost. $\frac{1}{2}$ Ped.

Ten. Sax.

f

Pno.

Ped. *mp* *Sost.*

37

Ten. Sax.

mp *f* *p*

37

Pno.

mp *ff* *mp* *ff*

38

Ten. Sax.

fff sempre *bisb.*

38

Pno.

fff

(Ped.)

38

Ten. Sax.

38

Pno.

(Ped.)

39

Ten. Sax.

(teeth on reed) irregularly steady and shaky

39

Pno.

(Ped.) * Ped.

Ten. Sax. **43** *pizz* *mp pp* *p* *ppp* *p* **44** *pizz* *pp* *p pp* *c. 92 - 96*

Pno. **43** *mp* *p+* *mp p* *ppp* *mf* *mp* *p* **44** *pp* *ppp* *pp* *ppp* *(Ped.)* *8va*

Ten. Sax. *subtone* *norm.* *ppp* *pp* *ppp* *p* **45** *pizz* *mf p* *f* *pp* *mp* *mf*

Pno. *ppp sempre* *mf* *p* **45** *(Ped.)*

Ten. Sax. **46** *mp* *p* *pp* *p* *ppoco* *pp* *no cresc.* *(pp)*

Pno. **46** *mf* *pp sempre* *p sempre* *(half mute)* *(Ped.)*

Ten. Sax. **47** *mf pp* *pp* *mf* *p* *mp* *(vocal gliss)* *(sing stems down)*

Pno. **47** *p* *pp* *p* *(omit note should not be retracted)* *(Ped.)*

48

Ten. Sax.

bish.

tr

mp

sfz \rightarrow *p* \leftarrow *f* \leftarrow *poco* \rightarrow *f* \leftarrow *ff* \rightarrow

48

Pno.

mf

(half mute)

pp

49

Ten. Sax.

(tr)

7:6

bish.

poco

mf

sfz

(sing)

49

Pno.

f

f

mf

f

mp

mf

f

* \rightarrow *Ped.*

(Ped.)

50

Ten. Sax.

5:4

3:4

f

mp

f

pp

50

Pno.

mf

f

mp

p sempre

51

Ten. Sax.

pp sempre

52

51

Pno.

pp

p

52

mp

p

Ten. Sax. *pizz*
mp p **53**

Pno. *ff p (no cresc.) ff sfz f sempre* **53**
(Ped.)

Ten. Sax. **54** *bisb.*
ff f

Pno. *tr* **54**
sfz

Ten. Sax. *ff*

Pno. *sfz ff sempre mp* **16**
f mp ff (Ped.)
* Ped

Ten. Sax. **55** (not coordinated with the piano)
slightly slower *pp* **56**
pp

Pno. **55** slightly slower **56**
mf p pp mf pp mp p (Ped.)

(hold until a good deal of the previous resonance has faded)

Ten. Sax.

Pno.

57

Ten. Sax.

Pno.

(Ped.)

58

Ten. Sax.

Pno.

*

Ped.

59 = c. 66 - 72

60

Ten. Sax.

Pno.

dolce pp sempre

subtone

ppp (no cresc.)

61 ^{cs} (with timbral fluctuation)

Ten. Sax. *pp* *mp / p*

Pno. *pp* *mp* *p* *pp* *f* *mp* *pp* *mf* *pp* *pp* *f p*

(Ped.)

62 (rev.)

Ten. Sax. *mp / p* *mp* *p* *mp*

Pno. *mf* *mp* *mf* *pp* *mf* *mp* *7th p* *mp* *mp*

*