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UNIVERSITY OF CALIFORNIA

Los Angeles

Time(e)scap(ad)es for Marimba and Chamber Ensemble

A thesis submitted in partial satisfaction of the

Requirements for the degree of Master of Arts

in Composition

by

Haosi Howard Chen

2016

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2016

ABSTRACT OF THE THESIS

Time(e)scap(ad)es for Marimba and Chamber Ensemble

by

Haosi Howard Chen

Master of Arts in Composition

University of California, Los Angeles, 2016

Professor David S. Lefkowitz, Chair

Time(e)scap(ad)es for Marimba and Chamber Ensemble (2016) is an original work by Haosi Howard Chen that explores the interweaving of musical textures as determined by pre-determined musical time. This is achieved with rhythmic patterns, as well as metric/hypermetric patterns. The traditional sense of orchestration, of material development, and of form, is challenged amicably through this approach. The inclusive pun in the title expresses the feeling of time as fleeting moments, as (in)measurable spaces, and the experience of it as the adventurous play that is abundant in this work.

The thesis of Haosi Howard Chen is approved.

Theresa Dimond

Moses Pogossian

Neal Stulberg

David S. Lefkowitz, Committee Chair

University of California, Los Angeles

2016

PROGRAM NOTES

I. Detours

“Inspired,” if you will, by the morning rush of L.A. traffic, I was quick to learn the difference between heading out the door at 7:30AM in the morning, and getting into the car at 7:35AM. It is a lamentable phenomenon that a difference of few minutes will make all the difference in a somewhat pleasant or painful drive. This idea is transcribed musically in this movement, a brief and compact introduction to the entire piece. As patterns repeat themselves, they grow in density and change rhythmically to accommodate the workings of other lines. The marimba makes these adjustments to stay ahead and above the chamber ensemble, trying to reach its intended destination.

II. Möbius Mobile

Despite its best efforts, the marimba is somehow pushed off by the ensemble into an offshoot, an extended tangent, if you will. Here, it encounters an eccentric mobile, a system that is its own reflection (the möbius strip), its own complement (the möbius strip cut once), its own complementary reflection (the möbius strip cut twice), and finally, its own offshoot (the möbius strip cut thrice)! It is a system of busywork that projects frightfully its self-perfection and self-completion. Terrified, the marimba runs to escape.

III. Stills

After much hustle and bustle, and still no goalpost in sight, the marimba is disappointed, and wanders through a structure that seems just as weary. Yet gradually, as it discovers the inner gear-works of the monument, the marimba picks up the effort to get going once more. There is a time for everything.

IV. Encroaching Mirage

As the pace quickens, The attempts of the ensemble to egg-on the soloist into another goose chase is tried in vain, as the marimba is now able to juggle between the pending waves while cleverly finding moments of rest. It is not distracted by the enticements from the ensemble, but goes on its way toward the original destination at its own pace. Nearer to the arrival, it discovers that perhaps the wrong address had been given since the very beginning, or perhaps that it never was about the arrival itself.

Program notes by Haosi Howard Chen

INSTRUMENTATION

Flute (dbl. Piccolo)	Wood Blocks (5 blocks)
Oboe	Flexatone
Clarinet in B-flat (dbl. Bass Clarinet in B-flat)	
Bassoon	Celesta
Horn in F	Marimba (soloist)
Trumpet in C	Violin I
Trombone	Violin II
Timpani (2 drums, 29 in. and 26 in.)	Viola
Crotales (written C4 – C5 octave)	Violoncello
	Contrabass

PERFORMANCE NOTES

1. P# – this indicates that the written pitch is a sounding partial above a fundamental. Play as indicated by the microtonal accidentals. For the string instruments, sometimes the P7/P9/P13 harmonics will sound more airy than with pitch. This is fine and intended.
2. In the 3rd movement, during the section where J.S. Bach’s “Gottes Zeit ist die allerbeste zeit” is quoted, the effect of the notation is to achieve a sense of timelessness in that groupings of instruments are proceeding with the line at their own pulse. The conductor may wish to indicate entrances here for the clarity of the ensemble.
3. The marimba soloist plays stopped-harmonics near the end of the 3rd movement. This can be executed by placing a mallet/finger under the bar of indicated pitch, and adjusting the placement in accordance to produce the desired harmonics overtones.
4. The marimba soloist plays a “mallet slide glissando” at the end of the 3rd and 4th movements. This is executed by hitting the bar of indicated pitch, and immediately gliding on the vibrating bar with a hard mallet to bend the pitch about a semi-tone up.
5. The timpanist plays a crotale glissando on the 29 in. drum near the end of the 4th movement. This is executed by placing the crotale of indicated pitch on top of the 29 in. drum, hitting it, letting it vibrate as the player pedals the drum freely.
6. The bass clarinetist plays a low concert B-flat near the end of the 4th movement, indicated by a crossed note-head to indicate the sound of audible, flowing air into the instrument, but without producing the actual pitch. Hints of the pitch is okay, but very minimal if need be, even at the “quasi cresc.” portion to the cutoff.

to Gary Heaton-Smith and Geoffrey Pope
TIME(e)SCAP(ad)ES
for marimba solo and chamber ensemble

HAOSI HOWARD CHEN
(b. 1991)

♩ = ca. 96, (♩ = ♩ sempre)
with enchanted reluctance

I. DETOURS

5
8

Musical score for various instruments including Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Timpani/Crotales, Wood Blocks/Flexatone, Celesta, Marimba Solo, Violin I, Violin II, Viola, Violoncello, and Contrabass.

5
8

A

MAR. SOLO

p, curioso



MAR. SOLO

allargando poco a poco
cresc.
sub. p, dolce



B

FL.

a tempo
p, dolciss.
f

TIMP./ CROT.

CROT.
p

CEL.

p

MAR. SOLO

p

VLN. I

sf
fp

VLN. II

pizz. arco
sf

VLA.

pizz. arco
sf
p, sereno

VC.

pizz.
sf

11 **7 (2+3+2)** **7 (3+2+2)** **9**

FL. *mf, cantabile*

OB. *< mf, cantabile*

CL. in B \flat

BSN. *p, dolce* *< mf, cantabile*

HN. in F *mf, cantabile*

TPT. in C

TBN.

TIMP./CROT.

W.B./FLEX.

CEL.

MAR. SOLO *f* *sub. p* *poco f* *f*

VLN. I *legatissimo possibile* *pp* *f*

VLN. II *legatissimo possibile* (con sord.)

VLA. *p, legatiss. possib.*

VC. *poco f*

CB. *quasi mp, dolce*

FL. *f* (3 + 2 + 2)

CL. in B \flat *f*

TPT. in C str. mute (open) *f*

TIMP./CROT. TIMP. *poco f*

MAR. SOLO *più f* *sub. p*

VLN. I *p* (3 + 2 + 2) (con sord.)

VLN. II

CLA. in B \flat

CB.

CEL. **C** 20 (3 + 2) (2 + 3) *f*

MAR. SOLO *f* *sub. p* *sub. f* *sub. p, cresc.*

VLN. I (3 + 2) (2 + 3) *pp* con sord.

VLN. II *pp* con sord.

CLA. in B \flat *f, espress.* *p*

VC. arco *f, espress.* *p* arco

CB. *p, semplice* *pizz.* *poco f*

23

FL. *mp, cresc. (f)* *f, cantando*

OB. *p, cresc. (f)* *p, dolce < f*

CL. in B \flat *p, cresc.* *f* *sub. p* *f*

BSN. *f, espress.*

HN. in F *f, espress.* *p, cresc. molto*

TPT. in C *open* *f*

TBN. *(P7) fltg.* *p < f*

TIMP./CROT. *p* CROT. *p*

W.B./FLEX. W.B. *pp* *p* *f*

CEL.

MAR. SOLO *f* *p* *pp* *p*

VLN. I *p, semplice* (via. sord)

VLN. II *p, semplice* (via. sord)

VLA. *p* III IV

VC. *pizz.* *arco*

CB.

D

a tempo

fltg.

ord.

allargando

(3 + 2)
(to PICC.)

FL. *ffp*

OB. *più f* *p*

CL. in Bb *f* (to B. CL. in Bb)

BSN. *p*

HN. in F *ff* *mp* *fp* *p* (*f*)

TPT. in C *p*

TBN. *ff* *fp* *fp* *pp* (P11)

TIMP./CROT. *ff* *p*

W.B./FLEX. *ff*

CEL. *f, espress.* *sub. p, dolce* *sub. f*

MAR. SOLO *f, espress.*

VLN. I *sffp* *a tempo senza sord.*

VLN. II *p* *senza sord.*

VLA. *sffp*

VC. *p*

CB. arco *ff* *p*

34 (2 + 3) **E**

BSN. *f*

TBN. *f* (P9)

TIMP./CROT. CROT. *f*

W.B./FLEX. *f* *p* *pp*

CEL. *f*

MAR. SOLO *ff* *f* *p*

VLN. I *f* (2 + 3) pizz.

VLN. II *f* pizz.

VLA. *f* pizz.

39

TIMP./CROT. *pp* TIMP. FLEX.

W.B./FLEX. *ppp* *p* < >

CEL. *p*

MAR. SOLO *pp* *p* *sub. p* *pp* 2 arco 3

VLA. *pp* 2 arco

CB. *pp* 2

II. MOEBIUS MOBILE

♩ = ca. 120, or 128
obnoxious, precise

STRAND 1A

F

PICCOLO 2/4 5 (2+3) 7 (2+3+2) (to FL.) (3+2+2) 6 2

OBOE *f*

BASS CLARINET in Bb (extention in) *f*

BASSOON *f*

HORN in F

TRUMPET in C (cup mute)

TROMBONE

TIMPANI/CROTALES

WOOD BLOCKS/FLEXATONE

CELESTA *f*

MARIMBA SOLO *poco f* *fp* (*f*)

VIOLIN I *poco f* arco *f*

VIOLIN II *pizz.* *poco f* arco (*f*)

VIOLA *pizz.* *poco f* arco (*f*)

VIOLONCELLO arco *p, dolce* *pizz.* *poco f* *f*

CONTRABASS *f* *pizz.* *f*

PICC. *7* *3* *7 (2+2+3) FL.* *5 (3+2)* *(2+3)* *2* *3*
p, cresc. *f*

OB. *p, dolce* *cresc.* *f*

B. CL. in B \flat *(extension out)* *f* *più f* *(to CL. in B \flat)*

BSN.

HN. in F *mp, cantabile* *p*

TPT. in C *p, cresc.* *f* *ftg.*

TBN.

TIMP./CROT. *poco f*

W. B./FLEX. *FLEX. tr* *p* *< >*

CEL.

MAR. *p* *f* *3*

VLN. I *arco* *7 (2+2+3) pizz.* *5 (3+2) arco* *(2+3)* *2* *3*
p, espress. poco *p*

VLN. II *arco* *pizz.* *arco*
p, espress. poco *p*

VLA. *pizz.* *arco* *pizz.*
f *poco f*

VC. *poco f* *poco espress.* *arco*

CB.

14 $\frac{3}{4}$ 7 (2 + 2 + 3) 5 (3 + 2) $\frac{2}{4}$

FL. *poco f*

OB. *p, secco, cresc.* *f*

CL. in B \flat *più f* *poco f*

BSN. *p, secco, cresc.*

HN. in F *p, secco*

TPT. in C (str. mute) *f* (open)

TBN. cup mute *p, secco* (open)

TIMP./CROT. *pp* *sub. f*

W. B./FLEX.

CEL. *f*

MAR. *p, cresc.* *ff* *poco f* (*ff*)

VLN. I *sub. p* *poco f*

VLN. II *f* *sub. p* *cresc.* *poco f*

VLA. *p* *pizz.*

VC. *p* *pizz.*

CB. *p*

20

FL.

OB.

CL. in B \flat

BSN.

HN. in F

TPT. in C

TBN.

TIMP./CROT.

W. B./FLEX.

CEL.

MAR.

VLN. I

VLN. II

VLA.

VC.

CB.

f, espress. molto

ff

ff

ff

ff

f

open

f

open

f

p

f

(poco f)

ff

(2 + 3)

(2 + 3)

arco

ff

arco

ff

25 (2 + 3) *allargando poco* **H** a tempo

FL. *fff* *f*

OB. *f*

CL. in B \flat *f*

BSN.

HN. in F

TPT. in C

TBN. *f* *ff*

TIMP./CROT.

W. B./FLEX.

CEL. *ff*

MAR.

VLN. I *cresc.* *ff* *sempre ff*

VLN. II *cresc.* *ff* *sempre ff*

VLA. *ff* *sempre ff*

VC. *arco* *ff* *arco* *sempre ff*

CB.

30

(3 + 2)

FL. *decresc.* *f* (to PICC.) 5 (2 + 3)

OB. *poco f*

CL. in B \flat *poco f*

BSN. *poco f* *p, cantabile*

HN. in F *poco f*

TPT. in C (str. mute) *poco f*

TBN.

TIMP./CROT.

W. B./FLEX.

CEL.

MAR. *p sub. f* *poco f*

VLN. I (3 + 2) *mp* *f* 5 (2 + 3)

VLN. II *mp* *f*

VLA. *mp* *f*

VC. *mp* *f*

CB. *f*

33 PICC. *p*

OB. *p*

CL. in B \flat

BSN. *p, dolce*

HN. in F *p, dolce*

TPT. in C str. mute. *p*

TBN.

TIMP./CROT.

W. B./FLEX.

CEL.

MAR. *f*

VLN. I pizz. *poco f*

VLN. II pizz. *poco f*

VLA. pizz. *poco f*

VC. pizz. *poco f*

CB. pizz. *poco f*

5

J

37 STRAND 1B
(3 + 2)

poco rallentando
(3 + 2)

PICC. **f, decresc.** **p**

OB.

CL. in B \flat

BSN. (extension in)

HN. in F **poco f**

TPT. in C **poco f**

TBN.

TIMP./CROT.

W. B./FLEX.

CEL.

MAR. **f**

VLN. I arco **p, dolce**

VLN. II arco **p, dolce**

VLA.

VC. gliss.

CB. gliss. **p**

40 **a tempo, subito** 5 (3 + 2)

PICC.

OB.

CL. in Bb

BSN.

HN. in F

TPT. in C

TBN.

TIMP./CROT.

W. B./FLEX.

CEL.

MAR.

a tempo, subito 5 (3 + 2)

VLN. I

VLN. II

VLA.

VC.

CB.

45 (2 + 3) 7 (3 + 2 + 2) 3 2 5

PICC. *fp* *f* (to B. CL. in B \flat)

OB.

CL. in B \flat *fp* *f* (to B. CL. in B \flat)

BSN.

HN. in F

TPT. in C *f* (open) open *f*

TBN. *f*

TIMP./CROT.

W. B./FLEX.

CEL.

MAR. *poco f*

VLN. I (2 + 3) 7 (3 + 2 + 2) 3 2 5 *p*

VLN. II *p*

VLA. pizz. *f*

VC. pizz. *f*

CB.

K

STRAND 2A
(3 + 2)

50

PICC. *poco f*

OB. *poco f* *(p)*

B. CL. in B \flat

BSN. *f, pesante*

HN. in F

TPT. in C

TBN. *poco f, espress. poco*

TIMP./CROT. CROT.

W. B./FLEX.

CEL.

MAR. *p, soave* *poco f* *sub. p, cresc.* *f*

VLN. I *poco f* *(p)*

VLN. II *poco f* *(p)*

VLA. arco *poco f, espress. poco* *(p)*

VC. arco *poco f, espress. poco*

CB. *p* *f*

55

PICC. *p*

OB. *p*

B. CL. in B \flat slap-tongue (extension out) (to CL. in B \flat)

BSN. *p, dolce*

HN. in F fltg. (P7) *f*

TPT. in C *p* *ff*

TBN.

TIMP./CROT.

W. B./FLEX. W. B. *poco f*

CEL.

MAR. *f*

VLN. I 7 (2 + 3 + 2) 5

VLN. II

VLA.

VC. *f*

CB. *f*

L

60 $5/8$ (2+3) $2/4$ $5/8$ (3+2) $7/8$

PICC. *f*

OB.

BSN. *fp*

TPT. in C

TIMP./CROT. *poco f*

CEL. *poco f*

MAR. *sub. p, cresc. poco a poco*

63 $7/8$ (3+2+2) $3/4$

PICC. *più p* *cresc.*

OB. *p* *cresc.*

CL. in B \flat *f*

BSN. *f*

HN. in F

TPT. in C *p* (str. mute) *poco f* (cup mute)

TBN. *poco fp*

TIMP./CROT.

W.B./FLEX. *f*

CEL.

MAR. *f* *sub. p, cresc.*

M

66

PICC. *f*

OB. *f* *più f*

CL. in B \flat *più f*

HN. in F *f* *p* hand gliss.

MAR. *f* *f, martellato*

VLN. I *f*

VLN. II *f*

VLA. *f*

VC. *f* arco



70

PICC. 7 (3 + 2 + 2) 5 2 3

OB.

CL. in B \flat

TPT. in C *sempre f* str. mute

MAR. *sub. p* *sub. f* *più f* *sub. p, cresc.*

75

PICC. *più f* (2 + 2 + 3) (3 + 2)

OB.

CL. in B \flat

TPT. in C *sub. p*

TBN. *cup mute* *p*

MAR. *sub. f* *più f*



78

OB.

CL. in B \flat

TPT. in C (open)

TBN. (open)

CEL. *p*

MAR. *sub. p, dolciss.*

VLN. I *p, semplice*

N

STRAND 2B
(3 + 2)

83

CEL. $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{2}{4}$

MAR.

VLN. I $\frac{5}{8}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{2}{4}$

VLN. II *p, semplice*

VLA. *p, semplice*



86

CEL. $\frac{2}{4}$ *ff, pesante*

MAR.

VLN. I

VLN. II

VLA.

VC. *p, semplice*
arco

CB. *p, semplice*

89 FLEX. **5** (3 + 2) **6** **5** (3 + 2)

W. B./ FLEX. *ff* *p*

CEL. arpeggiate/blocked ad lib., in any direction as desired

MAR. *p, cresc.*

VLN. II **5** (3 + 2) **6** **5** (3 + 2) *mf, cresc.*

VLA. *mp* *cresc.*

VC. *mp*



93

MAR. *f* **5** (2 + 3) **3** **5**

VLN. I **5** (2 + 3) **3** *p*

VLN. II *f* *pizz.* *arco* *p*

VLA. *f*

VC. *f* *pizz.* *f*

CB. *f* *pizz.*

99 **STRAND 3**
(3 + 2)

MAR. *più f* **ff, martellato**

VLN. I *f* **ff**

VLN. II *f* **ff**

VLA. *f, strepitoso* **ff**

VC. arco *f, strepitoso* **ff**



103 (3 + 2) (2 + 3) 7 (2 + 3 + 2) 3

MAR.

VLN. I *poco f*

VLN. II *sub. poco f*

VLA. *poco f* *p*

VC. *sub. p*

CB. arco **ff, strepitoso**

107 *allargando molto*

PICC. $\frac{3}{4}$ *ff* $\frac{2}{4}$ ($\text{♩} = \text{ca. } 104$) $\frac{5}{8}$ (3 + 2)

OB. *f* *p*

CL. in B \flat *f* *p*

BSN. *f*

HN. in F *f, cresc.* *sempre ff*

TPT. in C *f* *sempre f* open

TBN. *f* *p* open

TIMP./CROT. *f* *p* tr

W. B./FLEX.

CEL.

MAR.

VLN. I $\frac{3}{4}$ *allargando molto* $\frac{2}{4}$ ($\text{♩} = \text{ca. } 104$) $\frac{5}{8}$ (3 + 2)

VLN. II

VLA. $\frac{3}{8}$

VC. $\frac{3}{8}$

CB.

(2 + 3)

(3 + 2 + 2) a tempo subito

111

PICC.  *p*

OB.  *p*

CL. in B \flat  *p*

BSN.  *p*

HN. in F  *p*

TPT. in C  *p*

TBN.  *p*

TIMP./CROT.  *pp* *poco f*

W. B./FLEX.  *ff*

CEL.  *sub. ff*

MAR.  *sub. p* *p, martellato* *edge*

VLN. I  *p*

VLN. II  *p*

VLA.  *p*

VC.  *poco f*

CB.  *poco f*

abruptly shut the lid

sub. ff

(2 + 3)

(3 + 2 + 2) a tempo subito

IV

IV

III

III. STILLS

♩ = ca. 56 (♩ = ca. 112)
spacious, distilling

FLUTE

OBOE

BASS CLARINET
in B \flat

BASSOON

HORN
in F

TRUMPET
in C

TROMBONE

TIMPANI/
CROTALES

WOOD BLOCKS/
FLEXATONE

CELESTA

MARIMBA
SOLO

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

FLEX.

p < *f*

p

pp

pp, cresc. pochiss.

gliss.

gliss.

tr

stringendo poco a poco a ♩, in tempo

3
2

3
2

stringendo poco a poco a ♩, in tempo

P

3

FL. *pp*

OB.

B. CL. in B \flat *p*

BSN.

HN. in F

TPT. in C

TBN.

TIMP./CROT.

W. B./FLEX.

CEL.

MAR. SOLO *p* *poco f*

VLN. I *sfz* *p* III col legno IV col legno

VLN. II *poco sfz* *dolce* IV

VLA. *poco sfz*

VC. *poco sfz* *dolce* arco

CB. *sfz* *p* III col legno ord. IV

Q

7

FL. *p*

OB. *p, dolce* *tr* *f*

B. CL. in B \flat

BSN. *p, dolce*

HN. in F *p, dolce* lip gliss.

TPT. in C *pochiss. sfz* *mp*

TBN. *mp*

TIMP./CROT.

W. B./FLEX.

CEL. *f*

MAR. SOLO *f*

VLN. I con sord. *pp*

VLN. II con sord. *pp*

VLA. con sord. *pp*

VC. con sord. (1) *pp*

CB.

R

11

FL.

OB.

B. CL.
in B \flat

BSN.

HN.
in F

TPT.
in C

TBN.

TIMP./
CROT.

W. B./
FLEX.

CEL.

MAR.
SOLO

VLN. I

VLN. II

VLA.

VC.

CB.

p, tranquillo, stringendo poco a poco a ♩ , in tempo

lip gliss.

p, tranquillo

f

CROT. 3

p

f decresc. molto p

III (P8 - P7)

quasi mp

13

FL. *mp, cantabile*

OB. *mp, cantabile*

B. CL. in B \flat *rallentando a ♩ , in tempo*

BSN. *mp*

HN. in F

TPT. in C

TBN.

TIMP./CROT.

W. B./FLEX.

CEL.

MAR. SOLO

VLN. I

VLN. II

VLA.

VC. *p* *stringendo poco a poco a ♩ , in tempo*

CB.

15 (to PICC.)

FL.

OB.

B. CL. in B \flat

BSN.

HN. in F

TPT. in C

TBN.

TIMP./CROT.

W. B./FLEX.

CEL.

MAR. SOLO

VLN. I

VLN. II

VLA.

VC.

CB.

mp, sonoro

p

f

p

f

p

p

calando a ♩ e pp, in tempo

(via sord.)

(via sord.)

(via sord.)

(via sord.)

(tr)

20

FL.

OB.

B. CL.
in B \flat

BSN.

HN.
in F

TPT.
in C

TBN.

TIMP./
CROT.

W. B./
FLEX.

CEL.

MAR.
SOLO

VLN. I

VLN. II

VLA.

VC.

CB.

poco f

p, dolce

col legno

f

p, dolce

sempre p

p, dolce

sempre p

col legno

f

col legno

III (P9)

quasi f

p, dolce

I (P9)

quasi f

III (P9 - P8)

mp, quasi espressivo

tr

p

tr

to Crot.

pp

3

3

3

3

3

3

T

22

PICC. *sfp* (to FL.)

OB. *mf, espressivo*

B. CL. in B \flat (to CL. in B \flat)

BSN. *(tr)*

HN. in F

TPT. in C

TBN.

TIMP./CROT.

W. B./FLEX.

CEL. *p*

MAR. SOLO

VLN. I *mp, dolciss.*

VLN. II *mp, dolciss.*

VLA. *mp, dolciss.*

VC. *quasi n* *p* *mp, dolciss.*

CB. *3*

24

FL.

OB.

CL.
in B \flat

BSN.

HN.
in F

TPT.
in C

TBN.

TIMP./
CROT.

W. B./
FLEX.

CEL.

MAR.
SOLO

VLN. I

VLN. II

VLA.

VC.

CB.

senza misura, ca. 16"

repeat this set arhythmically, in any order/combination, and any number of repetitions, as desired

stringendo e cresc. poco a poco dal ff

senza misura, ca. 16"

decresc. pochiss. a pochiss.

decresc. pochiss. a pochiss.

decresc. pochiss. a pochiss.

decresc. pochiss. a pochiss.

U = ca. 60
BACH: "GOTTES ZEIT IST DIE ALLERBESTE ZEIT"
("GOD'S TIME IS THE BEST OF ALL TIMES")

25 FL. fingering-trill
pp, cresc. *f, cresc.* *ff, decresc. poco a poco*

OB.

CL. in B \flat *mp, cantabile*

BSN. *mp, cantabile*

HN. in F *mp, cantabile*

TPT. in C *p, dolce*

TBN. *ff* *p, dolce*

TIMP./CROT.

W. B./FLEX.

CEL.

MAR. SOLO

VLN. I *n* *f*

VLN. II *n* *f*

VLA. *n* *f*

VC. *n* *f*

CB. *sim.* *più f*

27 (to PICC.)

FL.
OB.
**CL.
in B♭** *mf*
BSN.
mf
**HN.
in F** *mf*
**TPT.
in C**
TBN.
**TIMP./
CROT.**
**W. B./
FLEX.**
CEL.
**MAR.
SOLO**
VLN. I
VLN. II
VLA.
VC.
CB.

29 PICC.

PICC. *p, dolce* *stringendo poco a poco a ♩ , in tempo*

OB.

CL. in B \flat

BSN.

HN. in F

TPT. in C

TBN.

TIMP./CROT.

W. B./FLEX.

CEL.

MAR. SOLO

VLN. I

VLN. II

VLA.

VC.

CB. *p, decresc.* *pp* *(ppp), cresc. molto*

attacca subito

31

PICC. *p, dolce*

OB. *p, dolce*

CL. in B \flat *p, dolce*

BSN.

HN. in F

TPT. in C

TBN.

TIMP./CROT. *poco f*

W. B./FLEX.

CEL. *poco f*

MAR. SOLO *gliss.* *ff* *sub. pp, cresc.* *f* *attacca subito*

VLN. I

VLN. II

VLA. IV

VC.

CB. *ff*

mallet slide gliss.

IV. ENCROACHING MIRAGE

♩. = ca. 72 (♩ = ca. 108)
with forward momentum

7 (3 + 2 + 2)

2

6

PICCOLO

OBOE

CLARINET in B \flat (to B. CL. in B \flat) B. CL. in B \flat

BASSOON

HORN in F *sfp* *f*

TRUMPET in C *sfp* *f*

TROMBONE *sfp* *f*

TIMPANI/CROTALES

WOOD BLOCKS/FLEXATONE *f*

CELESTA *f*

MARIMBA SOLO *f*

VIOLIN I *f*

VIOLIN II *f*

VIOLA *f*

VIOLONCELLO *f* (arco)

CONTRABASS *f*

V

5 6 5 (3 + 2)

PICC.

OB.

B. CL. in Bb (to CL. in Bb)

BSN.

HN. in F

TPT. in C

TBN.

TIMP./CROT.

W.B./FLEX.

CEL.

MAR. *f, energico*

VLN. I *p* con sord.

VLN. II con sord.

VLA. pizz. arco

VC. arco *p*

CB.

Musical score for page 44, featuring various instruments. The score includes:

- PICC.** (Piccolo): 8 measures, 4/4 time signature, rests.
- OB.** (Oboe): 8 measures, 4/4 time signature, rests.
- CL. in Bb** (Clarinet in Bb): 8 measures, 4/4 time signature, rests. A triplet of eighth notes is marked *p* and *f*.
- BSN.** (Bassoon): 8 measures, 4/4 time signature, rests.
- HN. in F** (Horn in F): 8 measures, 4/4 time signature, rests. A note is marked *p*.
- TPT. in C** (Trumpet in C): 8 measures, 4/4 time signature, rests. A note is marked *p*.
- TBN.** (Trombone): 8 measures, 4/4 time signature, rests.
- TIMP./CROT.** (Timpani/Crotales): 8 measures, 4/4 time signature, rests. A note is marked *poco f*.
- W.B./FLEX.** (Wood Bass/Flexatone): 8 measures, 4/4 time signature, rests. A note is marked *poco f*.
- CEL.** (Cello): 8 measures, 4/4 time signature, rests.
- MAR.** (Maracas): 8 measures, 4/4 time signature, rests. The first measure is marked *sub. p* and the second measure is marked *f*.
- VLN. I** (Violin I): 8 measures, 4/4 time signature, rests.
- VLN. II** (Violin II): 8 measures, 4/4 time signature, rests.
- VLA.** (Viola): 8 measures, 4/4 time signature, rests.
- VC.** (Violoncello): 8 measures, 4/4 time signature, rests.
- CB.** (Contrabass): 8 measures, 4/4 time signature, rests.

W

11 **6** **(3 + 2)** **allargando** **6** **(to FL.)** **a tempo** **7**

PICC. *f* *più f*

OB. *f*

CL. in B \flat *f* *più f*

BSN. *f* *più f*

HN. in F *f* *più f*

TPT. in C *f* *fp*

TBN. *f*

TIMP./CROT.

W.B./FLEX.

CEL.

MAR. *più f, cresc.*

VLN. I **6** **5 (3 + 2)** **allargando** **6** **a tempo** *f, cresc.* **7**

VLN. II *f, cresc.*

VLA. *f*

VC. *f*

CB. *f*

14 $7(3+2+2)$ FL. *poco f, cresc.* *ff*

OB. *poco f, cresc.* *ff*

CL. in B \flat *poco f, cresc.* *ff* (to B. CL. in B \flat) B. CL. in B \flat

BSN. *poco f, cresc.* *ff*

HN. in F *poco f, cresc.* *ff*

TPT. in C *ff*

TBN. *ff*

TIMP./CROT. *ff*

W.B./FLEX. *ff*

CEL. *ff* *p, dolce*

MAR. *ff*

VLN. I $7(3+2+2)$ *ff* (con sord.)

VLN. II *ff* (con sord.)

VLA. *ff*

VC. *ff* pizz.

CB. *f*

5

X $\text{♩} = \text{ca. } 116$
steadfast

17

TIMP./CROT. $5 (2+3)$ 2 $5 (3+2)$ 3 $7 (3+2+2)$ 2 9

MAR. *p* *poco f*

VLN. I *p* *con sord.* $5 (3+2)$ 3 $7 (3+2+2)$ *p*

VLN. II *p* *con sord. pizz.* *arco* *p*

VLA. *p* *pizz.* *arco* *pp*

VC. *p* *pizz.* *arco*

CB. *arco* *pp*

24

TIMP./CROT. 9 $5 (3+2)$ 6

MAR. *f*

VLN. I *(via sord.)* $5 (3+2)$ *ord. pizz.* *f*

VLN. II *(via sord.)* *f* *ord. pizz.*

VLA. *f* *pizz.*

VC. *pizz.*

CB. *pizz.*

26

MAR. *f* 6 $5 (3+2)$ 3 5

Musical score for page 48, featuring various instruments including woodwinds, strings, and percussion. The score includes measures 30 through 34, with time signatures 5/8, 2/4, 7/8, and 5/8. Key markings include *p*, *poco f*, *sub. p*, *f*, and *arco*. Fingerings are indicated above notes, and articulation marks like slurs and accents are present.

30 $5 (2+3)$ 2 $7 (3+2+2)$ $(2+3+2)$ 5

FL.

OB.

B. CL.
in B \flat

BSN.

HN.
in F

TPT.
in C

TBN.

TIMP./
CROT.

W.B./
FLEX.

CEL.

MAR.

VLN. I

VLN. II

VLA.

VC.

CB.

35 $5/8$ (2 + 3) (3 + 2) (2 + 3)

FL. *p, dolce*

OB. *p*

B. CL. in B \flat

BSN.

HN. in F

TPT. in C *p*

TBN.

TIMP./CROT.

W.B./FLEX.

CEL.

MAR.

VLN. I *p* (2 + 3) arco (3 + 2) (2 + 3) *mp, cresc.*

VLN. II *mp, cresc.*

VLA. *mp, cresc.*

VC.

CB.

39

TIMP./ CROT.

MAR.

VLN. I

VLN. II

VLA.

VC.

CB.

f

mf, cresc.

più f

f

mp, cresc.

f

pizz.

f

f

sempre ff, martellato



44 **Y**

(place written E4 CROT. on top of the lower TIMP.)

gradually add more time between each note, and subsequently add more rolled repetitions

TIMP./ CROT.

MAR.

CB.



MAR.

MAR.

The first system of music is a grand staff. The bass clef part consists of a sequence of chords: F#2, F#3, F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12. The treble clef part has a melodic line with notes: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13. There are accidentals: a flat (b) before the final note in the treble line.



MAR.

The second system of music is a grand staff. The bass clef part consists of a sequence of chords: F#2, F#3, F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12. The treble clef part has a melodic line with notes: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13. There are accidentals: a sharp (#) before the first note, and a flat (b) before the second note.



MAR.

The third system of music is a grand staff. The bass clef part consists of a sequence of chords: F#2, F#3, F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12. The treble clef part has a melodic line with notes: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13. There are accidentals: a flat (b) before the second note, and a sharp (#) before the final note.



MAR.

The fourth system of music is a grand staff. The bass clef part consists of a sequence of chords: F#2, F#3, F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12. The treble clef part has a melodic line with notes: F#4, F#5, F#6, F#7, F#8, F#9, F#10, F#11, F#12, F#13. There are accidentals: a flat (b) before the first note, and a sharp (#) before the final note.

45 **Z** *a tempo* 5 7 5 7 (2+2+3) 5 (3+2) air (2+3) (3+2) 7 (3+2+2) 5

B. CL. in Bb

TIMP./CROT.

W.B./FLEX.

CEL.

MAR.

pp

TIMP. w/ CROT. on top of drum, pedal gliss. freely

f, decresc. FLEX. *p* \longleftarrow (*f*)

poco f

sub. p *poco f* *f* *p*

54 5 (2+3) (3+2) (2+3) (3+2) 7 (2+3+2) (2+2+3) 5 (3+2) (2+3) (3+2) 7

B. CL. in Bb

TIMP./CROT.

CEL.

MAR.

quasi cresc. (*f*)

ppp

p

64 7 (2+2+3) (2+2+3) (3+2+2) 5 (2+3) (3+2) (2+3) (3+2) 7 (2+3+2) (2+2+3)

CEL.

MAR.

73 (2+3+2) (2+2+3) *rallentando poco a poco* 6 2 6 2 6 2 6 2

MAR.

82 2 6 2 6 2 6 2 6 2 6 2 *cresc.* *sub. p* *mallet slide gliss.*

MAR.

(♩ = ca. 60) *allargando molto* *a tempo subito*