

Joseph Klein

Pathways: Interior Shadows

for solo soprano saxophone and chamber orchestra

(1993/95)

I. Dissolution

- a. mercurial tides
- b. lattice

II. Elusion

- a. paroxysm & obsession
- b. epicedium (a loss unknown)

III. Conflux

- a. spiral jetty
- b. rencontre
- c. tin maelstrom

- to Heidi and Gabriel -

composed for Eric Nestler

Funded in part by grants from
the University of North Texas
the Margaret Fairbank Jory Copying Assistance Program of the American Music Center,
made possible through grants from the National Endowment for the Arts,
Mary Flagler Cary Charitable Trust, and the Pew Charitable Trusts.

duration: c.20'

Instrumentation

Solo soprano saxophone in B \flat

Flute 1 (dbl. alto flute)

Flute 2 (dbl. piccolo)

Oboe

English horn

Clarinet in B \flat (optional: dbl. piccolo clarinet in E \flat)

Bass clarinet in B \flat

Bassoon

2 Horns in F

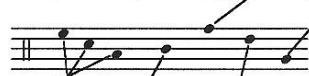
Trumpet 1 in B \flat (optional: piccolo trumpet in B \flat)

Trumpet 2 in B \flat

Tenor trombone

Percussion 1:

vibraphone, 3 timpani (I: 28", II: 23", III: 20"), claves, bongo drum,



3 tam-tams (hi, med, lo), crash cymbals, slapstick

striking implements: wood (snare drum) sticks, wood (timpani) sticks, soft felt sticks, hard felt sticks, brushes, tam-tam beater, hard plastic mallets, hard rubber mallets (3), hard yarn mallets, soft yarn mallets (4)

Percussion 2:

glockenspiel, xylophone, chimes, bell tree, snare drum, large bass drum, ratchet, sleigh bells,



4 roto-toms (I: 14", II: 12", III: 10", IV: 8"), large suspended cymbal, brake drum,

striking implements: medium rubber mallets, hard rubber mallets, soft yarn mallets, hard plastic mallets, wood (snare drum) sticks, bass drum beater, chime hammers (2), brushes, light metal chains

3 Violin I

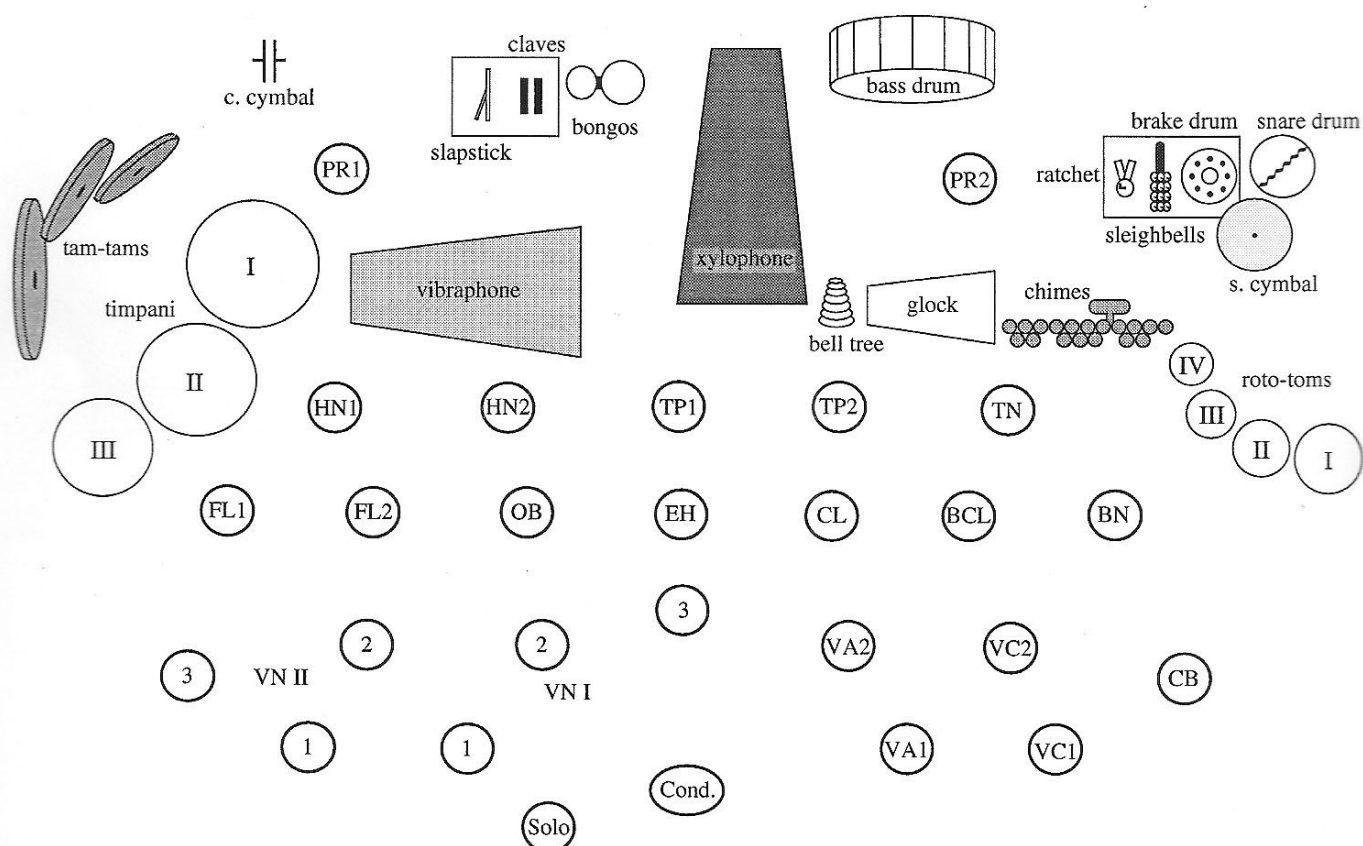
3 Violin II

2 Viola












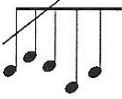






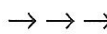





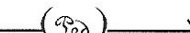








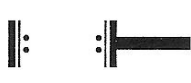
2 Violoncello

Contrabass


Suggested Setup



Symbols

	attack/release unnoticeably		fluttertongue
	clean break in sound		trill one quarter-tone above note indicated
	brass: closed (mute); horn: stopped		quarter-tone fluctuations within sustained sound
	brass: half valve		slight fluctuations around dynamic level indicated (<i>ad lib.</i>)
	brass: open		rapidly re-articulate the given pitch as indicated by the small beamed grouping
	strings: play with the bow rotated so that both the hair and the stick make contact with the string		play beamed group as rapidly as possible
	percussion: dead stroke		accelerando
	percussion: rim shot		ritardando
	chimes: rapid glissando over the entire range of the instrument, upward across the sharp tubes and downward across the natural tubes		senza tempo
	gradual change from one mode of play to another		cues/synchronization of parts
	rapid change from one mode of play to another		depress pedal for the duration of the line
	continue as indicated		temporarily release pedal to discontinue resonance
	depress pedal for the duration of the line		pedal release
	temporarily release pedal to discontinue resonance		smooth, even portamento/glissando
	pedal release		erratic, uneven portamento/glissando
	smooth, even portamento/glissando		play material within brackets (<i>ad libitum</i>) for the duration of the wavy line
	erratic, uneven portamento/glissando		play material within repeat brackets in the order indicated for the duration of the solid line

Solo saxophone:

alt. fing. 1 2 3	alternate fingerings (numbers correspond to discrete fingerings)
<i>t.tr</i> 	timbral trill (rapid alternation between two fingerings for the same pitch)
AFAP	as fast as possible

Notes

Accidentals apply only to the note they immediately precede, with the exception of repeated notes

Score is in C: all instruments sound as written, with the following exceptions:

- piccolo sounds one octave higher than written
- contrabass sounds one octave lower than written (including natural harmonics)
- glockenspiel sounds two octaves higher than written
- xylophone sounds one octave higher than written

The work may be performed either with solo strings or with a full string section (in which case it is important that the parts are properly balanced by a judicious distribution of players); in the latter situation, passages marked "solo" are to be played by one player only.

Brass players require the following mutes:

- horns: standard mute, stop mute (optional)
- trumpet 1: straight, cup; felt hat (optional, for piccolo trumpet)
- trumpet 2: straight, cup, plunger
- trombone: straight, cup

The optional parts for E \flat piccolo clarinet and B \flat piccolo trumpet (I., mm.73 ff.) may be played in any combination (either/or, both, or neither) at the discretion of the conductor.

Program Note

Pathways is a series of works for solo instrument and chamber orchestra consisting of a single, fixed orchestral accompaniment through which the featured instrument wends its way. The work is dedicated to my wife, Heidi, and my son, Gabriel.

Each of the solo parts has been composed with the properties and characteristics of the given instrument in mind, and therefore each version of *Pathways* presents a unique relationship between soloist and ensemble. For the composer, the obvious challenge in such a project is in composing individual solo parts which have no direct influence on or relationship to one another, yet which are organically linked to the single fixed accompaniment.

The conceptual metaphor for *Pathways* is that of a traveller and his/her unique and personal relationship with the surroundings on any given journey. Though a single road may be taken by several individuals (or by the same individual on different occasions), the various experiences and responses to the particular environment may differ substantially. Such factors as the time of day, the climate, or the traveller's mood can have a profound effect upon the experience and consequent response of the individual. In the case of this work, the orchestra acts as a sonic landscape through which the soloist (i.e., the traveller) passes. As the solo part is intended to reflect the unique "personality" of the particular featured instrument, these may differ from one another substantially, to the extent that each section within the work as a whole may be directed (and subsequently perceived) in a number of different ways, thus influencing its dynamic unfolding.

The third in the series, *Pathways: Interior Shadows* was composed for saxophonist Eric Nestler, and has been supported in part by a grant from the University of North Texas. It was first performed on March 31, 1995 at the University of North Texas Dr. Nestler with the composer conducting NOVA, the new music ensemble of the University of North Texas. In this version of the work, the saxophone soloist acts as a commentator, mirroring (and elaborating upon) the material presented within the orchestral part. *Pathways: Interior Shadows* is divided into three main movements, which in turn are divided into smaller sections. The three large movements reflect the various trends of the music: a gradual disintegration in *Dissolution*, a sense of absence in *Elusion*, and a coming together in *Conflux*. The first movement, *Dissolution*, is in two sections: the first, *mercurial tides*, is characterized by a constant ebbing and flowing in the solo saxophone part, which in turn creates ripples of increasing intensity through the orchestra; in the second section, *lattice*, the music disintegrates into isolated points, through which the saxophone weaves its restless melody. A cadenza in the saxophone leads into the second movement, *Elusion*, which is also in two sections. In *paroxysm & obsession*, a sudden disruption consisting of isorhythmic patterns in brass and percussion influences the course of the melody in the solo saxophone. The second section, *epicedium (a loss unknown)*, is an elegiac response to a tragic incident. A second saxophone cadenza leads into the third movement, *Conflux*, which is in three sections. The first section, *spiral jetty*, is named for an earth work created at the Great Salt Lake in Utah in 1970 by American artist Robert Smithson (1938-73). The incongruity of this artificial monument elegantly thrust upon its desolate natural surroundings, the process of erosion, and the concept of a jetty itself seemed appropriate metaphors for this section of the work. In *rencontre*, the woodwinds and brass are in direct conflict, with the saxophone soloist acting as mediator. Another cadenza in the saxophone leads into *tin maelstrom*, the title of which is taken from a line in John Ashbery's collection of poems *Self-Portrait in a Convex Mirror*. In this final section, the soloist attempts to pass through the overwhelming turbulence in the orchestra, only to have the final comment in the coda.

Models which were used in *Pathways* are drawn from various natural phenomena such as numerical sequences (which, though ubiquitous, are often overlooked), fractals (recursive structures, as are found in crystals, pinecones, or broccoli flowers), chaotic systems (such as water currents or weather systems), and entropy (the increasing degree of disorder within the physical universe, as demonstrated by the breaking of a glass or by the natural decay of an organism).

The following summary should serve to illustrate how these various systems are applied and manifested within *Pathways*:

The overall whole is equally divided into sections based upon the numbers 1, 2, 3, 5, 7, 11 (prime number series), which recur at multiple levels within the work, including rhythmic patterning, pitch sequences, and even the number and distribution of the orchestra parts (fractal progression). The large-scale sections are then superimposed to create a series of seemingly irregular but symmetrical structural points (palindrome). Each of these overlapping sections is characterized by a steady or dynamic state (stasis/entropy) in one of five parameters: timbre, texture, volume (i.e., dynamic level), register, and tempo. These sections may interact and develop in either a linear (causal) or non-linear (chaotic) fashion. On the local levels, instrumental lines may either attract or repel one another (magnetic fields) in any number of ways.

Such a description may imply a heavy emphasis on structuralism; however, just as one's life may be rich and meaningful without the conscious awareness of the staggering degree of phenomena which occur within the very cells and molecules of our own bodies at every moment of our lives, so it has been my intention to create a work which does not rely on the awareness of all its inner workings to be appreciated by the listener.

— J.K.

Pathways: Interior Shadows

for solo soprano saxophone and chamber orchestra

Joseph Klein
(1993/95)

I. Dissolution

a. mercurial tides

$\text{♩} = \text{c. } 52$

1 FLUTE

2 FLUTE

1 OBOE

2 OBOE

ENGLISH HORN

CLARINET

BASS CLARINET

BASSOON

1 HORN

2 HORN

1 TRUMPET

2 TRUMPET

TROMBONE

1 VIBRAPHONE w/med rubber motor on (fast) *mp*

2 VIBRAPHONE w/med rubber motor on (fast) *mp*

PERCUSSION

BELL TREE w/light chains *p*

GLOCKENSPIEL w/med rubber *ppp* (barely audible)

SOLO SOPRANO SAXOPHONE

mf *p* *poco* *p* *mf*

$\text{♩} = \text{c. } 52$

1 VIOLIN I *p* crystalline, senza espress.*

2 VIOLIN I *p* crystalline, senza espress.*

3 VIOLIN I *p* crystalline, senza espress.*

1 VIOLIN II *p* crystalline, senza espress.*

2 VIOLIN II *p* crystalline, senza espress.*

3 VIOLIN II *p* crystalline, senza espress.*

1 VIOLA *p* crystalline, senza espress.*

2 VIOLA *p* crystalline, senza espress.*

1 VIOLONCELLO *p* crystalline, senza espress.*

2 VIOLONCELLO *p* crystalline, senza espress.*

CONTRABASS *p* crystalline, senza espress.*

*STRINGS: until otherwise indicated, this section is to be played solo and with mutes.

5

1 FL

2 FL

OB

EH 4

EH 2

CL 3

CL 2

BCL

BN

1 HN

2 HN

1 TP 4

2 TP 2

TN 3

TN 2

1 PR (VIB)

2 PR (BELL TREE)

SOLO SX

p *mf* *p* *poco* *p* *poco* *mf*

5:3 6=5 5:3 5=6

5

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI 4

3 VNI 2

1 VNI

2 VA

1 VA

1 VC

2 VC

1 CB

2 CB

1 FL
2 FL
OB
EH
CL
BCL
BN

2 3 4 3
2 2 2 2

1 HN
2 HN
1 TP
2 TP
TN

2 3 4 3
2 2 2 2

1 PR
2 PR

(VIB)
(BELL TREE)

SOLO SX

4=₄ p poco mf sub. 5=₄ p mf 4=₄ p mf sub. 5:3 p

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

2 3 4 3
2 2 2 2

1 FL
2 FL
OB
EH 3
2
CL 2
BCL
BN

1 HN
2 HN
1 TP 3
2 TP 2
TN

1 PR (VIB)
2 PR (BELL TREE)

SOLO SX
mf 6=5 p mp p mf mf sub. p
5=4 5=4

1 VNI
2 VNI sul tasto
3 VNI
1 VNI
2 VNI 3
3 VNI
1 VA
2 VA
1 VC
2 VC
CB (b)

1 FL
2 FL
OB
EH 3
2
CL 2
BCL
BN

1 HN
2 HN
1 TP 3
2 TP 2
TN

1 PR (VIB) (Red) mp p
2 (GLOCK) mp (BELL TREE) ppp
SOLO SX poco mf mf p mf

1 VNI 2
3 VNI 1
2 VNI 2 ord.
3 VNI 3
1 VA 1
2 VA 2
1 VC 1
2 VC 2
CB sul tasto

1 FL
2 FL
OB
EH
CL
BCL
BN

2 2 3 2

1 HN
2 HN
1 TP
2 TP
TN

2 2 3 2

1 PR
2 PR

(VIB)
— (S&O) →
(BELL TREE)

SOLO SX

p *poco* *mf* *p* *poco* *mf*

5:4 5:4 5:4 5:4 5:2

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
1 CB
2 CB

mute off
ord.
sul tasto
mute off sul tasto

2 2 3 2

1 FL
2 FL
OB
EH
CL
BCL
BN

3 2 3 4
2 2 2 2

1 HN
2 HN
1 TP
2 TP
TN

3 2 3 4
2 2 2 2

1 PR
2 PR
SOLO SX

(VIB) (BELL TREE) (GLOCK) (BELL TREE)

mp *p* *mp* *ppp*

6=2j *p* 4:3 *poco* 5 *mf sub.* 4=2j *p*

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
VA
1 VC
2 VC
CB

mute off ord. *sul tasto* *sul tasto* *ord.*

3 2 3 4
2 2 2 2

1
FL

2

OB

EH 4

CL 2

BCL

BN

3

2

1 (+) ----->

HN 1 *mp* *n*

2 *n* *mp* *n*

1 mute (straight)

TP 1 *n* *mp* *n*

2

TN 1 mute (straight)

2 *n* *mp* *n*

3

2

1 (VIB)

PR 1 *(Vib)*

2 (BELL TREE)

SOLO SX *mf* *5=2j* *mf sub.* *mf* *mp* *mf* *mf sub.* *5:4*

1

VN I 2 *sul tasto* ----->

3 *(s.t.)* -----> *ord.*

1

VN II 2 *ord.*

3 *ord.*

1 *sul tasto* -----> *ord.*

VA 2 *ord.* *mute off*

1 *ord.* *sul tasto*

VC 2 *mute off*

CB

4

2

3

2

3

1
FL

2

OB

EH

CL

BCL

BN

HN
1
n
mp
n
n

2
n
mp
n

TP
1
n
mp
n

2

TN
n
mp
n

PR
1
(VIB)
(Bell Tree)
mp
p

2
(BELL TREE)
(GLOCK)
(BELL TREE)
mp
ppp

SOLO SX
mf
mf
mf
mf
mf

6=♯
6=2♯
5:4
5:4
6:4

VNI
1
2
3
sul tasto →→→
ord.
ord.

VNII
1
2
3
ord.
ord.

VA
1
2
ord.
(♭)

VC
1
2
ord.
ord.
(♯)

CB
ord.

2
2
3
3
2
2

40

1
FL

2

OB

EH
2

CL
2

BCL

BN

1
HN
mp

2
n

1
TP
n

2
mp

TN
n

1
PR
(VIB)
(BELL TREE)

2
(GLOCK)

SOLO SX
mp

mf

mf

40

1
VNI

2

3

1
VNI

2
p cresc.

3

1
VA

2

1
VC

2

CB

1
FL

2

OB

EH
4
2

3
2

9
8

6
8

CL

BCL

BN

1
HN

2

1
TP

2

4
2

3
2

9
8

6
8

TN

PR
1

2

SOLO SX

(VIB)

(red) →

(mp)

(mf)

(f)

(motor off)

(GLOCK)

(mp)

(f)

CHIMES w/hammers

(f)

(sempre)

f

6:4

4:3

1

VN I 2

3

1

VN II 2

3

1

VA 2

1

VC 2

CB

(tutti)

(f)

(tutti)

(f)

(tutti)

(f)

(tutti)

(f)

(tutti)

(f)

(tutti)

(f)

(tutti)

(f)

(tutti)

(f)

mp cresc.

mp cresc.

4
2

3
2

9
8

6
8

1
FL

2

OB

EH
6
8

CL
9
8

BCL

BN

1
HN

2

1
TP
6
8

2
9
8

TN

1
PR
(VIB)
(CHIMES)

2

SOLO SX

7:8

poco

mp

f sub.

1
VNI

2

3

1
VNI
6
8

2
9
8

3
6
8

1
VA

2

1
VC

2

CB

1 FL

2 FL

OB

EH

CL

BCL

BN

9
8

12
8

9
8

1 HN

2 HN

1 TP

2 TP

TN

9
8

12
8

9
8

1 PR

2 PR

SOLO SX

(VIB)

(CHIMES)

(VIB)

poco

5:6

f

3:4

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

9
8

12
8

9
8

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN
1 PR (VIB)
2 PR (CHIMES)
SOLO SX

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

← ♩ = ♩ → (♩ = c.69)

65

1 FL
2 FL
OB
EH
CL
BCL
BN

2/4 3/4 2/4 3/4 2/4

1 HN
2 HN
1 TP
2 TP
TN

2/4 3/4 2/4 3/4 2/4

1 PR
2 PR
SOLO SX

(VIB)
(CHIMES)

mf > mp (non vib.)

← ♩ = ♩ → (♩ = c.69)

65

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

2/4 3/4 2/4 3/4 2/4

b. lattice

70

← ♩ = ♩ → (♩. = c. 92)

75

FL 1 *subito molto legato*

FL 2 *subito molto legato*

OB *subito molto legato*

EH 3/4 *subito molto legato* 9/16 *subito molto legato* 6/16 *subito molto legato* 9/16

CL **Eb CLARINET (optional)* *f (non troppo)*

BCL *subito molto legato*

BN *f subito molto legato*

HN 1 -- (+) ----> *subito molto legato*

HN 2 -- (+) ----> *subito molto legato (open)*

TP 1 **Bb PICCOLO TRUMPET (optional)* *into felt hat* *f (non troppo)*

TP 2 3/4 *subito molto legato* 9/16 *subito molto legato* 6/16 *subito molto legato* 9/16

TN *subito molto legato*

PR 1 (VIB) *subito molto legato*

PR 2 (CHIMES) *subito molto legato*

SOLO SX

70

← ♩ = ♩ → (♩. = c. 92)

75

VNI 1 *cresc.* *ff*

VNI 2 *cresc.* *ff*

VNI 3

VNII 1

VNII 2

VNII 3

VA 1 *cresc.* *ff*

VA 2 *cresc.* *ff*

VC 1 *cresc.* *ff*

VC 2 *cresc.* *ff*

CB *cresc.* *ff*

1 FL

2 FL

OB

EH

CL

BCL

BN

6/16

9/16

6/16

9/16

1 HN

2 HN

1 TP

2 TP

TN

6/16

9/16

6/16

9/16

1 PR (VIB)

2 PR (CHIMES)

SOLO SX

poco

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

6/16

9/16

6/16

9/16

sempre port., ±¼

mp

85

90

1 FL

2 FL

OB

EH **9/16** **6/16** **9/16** **6/16** **9/16**

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP **9/16** **6/16** **9/16** **6/16** **9/16**

TN

1 PR (VIB)

2 PR (CHIMES)

SOLO SX

85

90

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI **9/16** **6/16** **9/16** **6/16** **9/16**

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

1 FL

2

OB

EH

CL

BCL

BN

HN

2

1 TP

2

TN

1 PR

2

SOLO SX

9/16 6/16 9/16 6/16 2/4 3/4

mf *f* *ff* *f* *dim.* *p*

mf *f* *ff* *f* *mf* *f*

dim. *f* *ff* *f* *p*

(VIB) (CHIMES) BONGO w/wood

--(+)-->

*(to Bb CLARINET)

*(to Bb TRUMPET)

1

VN I 2

3

1

VN II 2

3

1

VA

2

1

VC

2

CB

9/16 6/16 9/16 6/16 2/4 3/4

100

105

FL 1
FL 2
OB
EH 1
EH 2
CL
BCL
BN

HN 1
HN 2
TP 1
TP 2
TN

PR 1
PR 2
SOLO SX

SNARE DRUM w/wood
BRAKE DRUM w/hard rubber

CLAVES
BONGO

100

105

VNI 1
VNI 2
VNI 3
VNI 4
VNI 5
VNI 6
VA 1
VA 2
VC 1
VC 2
CB

110

115

1 FL

2

OB

EH

CL

BCL

BN

f

mf

f

ff

mf

f

ff

f

ff

1 HN

2

1 TP

2

TN

mf

f

ff

f

mf

ff

f

mf

f

1 PR

2

CLAVES

BONGO

mf

f

SOLO SX

f

f

f

f

mf

f

f

mf

110

115

1 VNI

2

3

1 VNI

2

3

1 VA

2

1 VC

2

CB

3

2

3

2

3

4

4

4

4

4

4

120

(2x) (3x)

FL 1 *ff* *f* *mf* *mf*

FL 2 *f* *f*

OB

EH 3 2 3 7 3
4 4 4 8 8

CL

BCL *f* *mf* *mf*

BN *f* *ff* *ff*

HN 1 *mf* *f*

HN 2 *f* *ff* *f* *mf* *mf*

TP 1 3 2 3 7 3
4 4 4 8 8

TN *ff* *f* *f*

PR 1 CLAVES *mf* *f*

PR 2 SNARE DRUM *mp*

SOLO SX *f* *mf* *f* *f* *f* *tr* *tr*

120

(2x) (3x)

VNI 1

VNI 2

VNI 3

VNII 1

VNII 2 3 3 2 3 7 3
4 4 4 8 8

VA 1

VA 2

VC 1

VC 2

CB

← ♩ = ♩ → (♩. = c. 61)
(5x)

125

130

1 FL *f* *mf* *f* *ff* *f*

2 *f*

OB

EH 3 6 *mf* *f* \emptyset

CL

BCL *mf* *f* *ff* *f*

BN *ff* *f* *mf*

1 HN *ff* *f* *mf*

2 *f* *ff* *f* *mf* *f*

1 TP 3 6

2 *f* *mf* *f* \emptyset

TN *mf* *f* remove mute

1 PR BONGO *mf* *mp* CLAVES *mf*

2 BRAKE DRUM *mf*

SOLO SX *mf* *mp* *f* *ff* *f* *mf* *f*

← ♩ = ♩ → (♩. = c. 61)
(5x)

125

130

1 VNI 2 3

1 VNI 2 3 3 6 \emptyset

1 VA 2

1 VC 2

CB

1 FL
2 FL
OB
EH \emptyset
CL
BCL
BN

3
4

1 HN
2 HN
1 TP
2 TP (remove mute) \emptyset
TN

3
4

1 PR
2 PR

SOLO SX

Cadenza I

mf *f* *tr* *mp* *mf* *p* *mp* *pp* *mp*

1 VNI
2 VNI
3 VNI
1 VNII
2 VNII
3 VNII \emptyset

3
4

1 VA
2 VA
1 VC
2 VC
CB

attacca

II. Elusion

a. paroxysm & obsession

← ♩ = ♩ → (♩ = c. 61)

135

The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings and a solo soprano saxophone. The woodwinds and brass parts feature complex rhythmic patterns and dynamic markings. The percussion part includes timpani and roto-toms. The strings and solo soprano saxophone parts are mostly rests.

WOODWINDS: FLUTE (1, 2), OBOE, ENGLISH HORN, CLARINET, BASS CLARINET, BASSOON.

BRASS: HORN (1, 2), TRUMPET (1, 2), TROMBONE.

PERCUSSION: TIMPANI w/wood, ROTO-TOMS w/wood.

SOLO SOPRANO SAXOPHONE: pp

STRING SECTIONS: VIOLIN I (1, 2, 3), VIOLIN II (1, 2, 3), VIOLA (1, 2), VIOLONCELLO (1, 2), CONTRABASS.

REHEARSAL MARKS: 3/4, 2/4, 3/4.

1 FL

2

OB

EH **3/4** **2/4** **3/4** **2/4**

CL

BCL

BN

1 HN
(cresc.)

2 HN
(cresc.)

1 TP
(cresc.)

2 TP
(cresc.)

TN
(cresc.)

1 PR

2 PR

SOLO SX

1

2

3

1

VN I 2

3

1

2

3

3/4 **2/4** **3/4** **2/4**

1

2

VA

1

2

VC

1

2

CB

1 FL
2 FL
OB
EH **2**
4
CL
BCL
BN

3
4

1 HN
2 HN
1 TP
2 TP
TN
PR
SOLO SX

(cresc.)
(cresc.)
(cresc.)
(cresc.)
(cresc.)
erratic port.
f
port.
ff
tr
tr

2
4
3
4

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

2
4
3
4

150

155

1 FL
2
OB
EH
CL
BCL
BN

2
4

3
4

2
4

1 HN
2
1 TP
2
TN

heroic
restless
introspective

2
4

3
4

2
4

1 PR
2

SOLO SX

150

155

1 VN I
2
3
1 VN II
2
3
1 VA
2
1 VC
2
CB

2
4

3
4

2
4

1 FL
2 FL
OB
EH
CL
BCL
BN

2
4
3
4
2
4
3
4

1 HN
2 HN
1 TP
2 TP
TN

2
4
3
4
2
4
3
4

1 PR
2 PR

SOLO SX

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

2
4
3
4
2
4
3
4

1 FL
2
OB
EH 3 2 3 5 4
4 4 4 4 4
CL
BCL
BN

1 HN
2
1 TP 3 2 3 5 4
4 4 4 4 4
2 TN
V V V V V V V V
mute (cup) (2 - 3" ea.)
pp molto legato
mute (cup) (5 - 7" ea.)
pp molto legato
mute (cup) (3 - 5" ea.)
pp molto legato

1 PR TAM-TAM w/soft felt mp
2 ROTO-TOMS w/soft yarn pp
TAM-TAMS w/soft felt pp
CHIMES w/soft yarn pp
play ad libitum within the given pitch range.

SOLO SX
tr
meno f
tr
tr
tr
tr
5
3
non vib.
p

1 VN I 2
3
1 VN II 2
3 3 5 4
4 4 4 4 4
1 VA sul tasto pp non vib.
2 sul tasto pp non vib.
1 VC sul tasto pp non vib.
2 sul tasto pp non vib.
CB sul tasto pp non vib.

1 FL *ppp non vib.*

2

OB

EH 4 2 4

CL *ppp non vib.*

BCL *ppp non vib.*

BN

1 HN *ppp non vib.* (3 - 5" ea.) *pp molto legato*

2 *ppp non vib.* (2 - 3" ea.) *pp molto legato*

1 TP 4 2 4

2

TN (mute) (5 - 7" ea.) *pp molto legato*

1 PR *pp* **TIMPANI w/fingers** *pp* **TAM-TAMS w/soft felt** *pp*

2 (l.v.) *pp* **ROTO-TOMS w/fingers** *pp* **CHIMES w/soft yarn** *pp* *sim., ad lib.*

SOLO SX *vib.* *mf* *tr* *tr* *p non vib.*

1 VN I 2

3

1 VN II 2 4 2 4

3

1 VA 2

1 VC 2

CB

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO SX

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO SX

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

b. epicedium (a loss unknown)

Musical score for woodwinds and percussion, measures 185-188. The score includes parts for Flute (FL), Oboe (OB), English Horn (EH), Clarinet (CL), Bass Clarinet (BCL), Bassoon (BN), Horn (HN), Trumpet (TP), Trombone (TN), and Percussion (PR). The percussion part includes a TAM-TAM instrument. The woodwind parts feature complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *p*, *pp*, and *mp*. The percussion part includes a TAM-TAM instrument with a dynamic marking of *mp*. The score is divided into four measures, with a 3/4 time signature in the second measure and a 4/4 time signature in the fourth measure.

Musical score for strings, measures 185-188. The score includes parts for Violin I (VNI), Violin II (VNI), Viola (VA), Violoncello (VC), and Contrabass (CB). The string parts feature complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *p* and *pizz.*. The score is divided into four measures, with a 3/4 time signature in the second measure and a 4/4 time signature in the fourth measure.

1 FL
2 FL
OB
EH
CL
BCL
BN

3 5 4 6 3
4 8 4 8 4

1 HN
2 HN
1 TP
2 TP
TN

3 5 4 6 3
4 8 4 8 4

pp *pp* *pp* *pp* *pp*

1 PR
2 PR

VIBRAPHONE motor on (med.)
w/hard rubber *p*
w/soft yarn *pp*

SOLO SX

n *p* *n* *p* *non vib.*

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

3 5 4 6 3
4 8 4 8 4

(III) *v* *n* *ppp*
poco vib.

(arco) *v* *n* *ppp*
poco vib.

(arco) *v* *n* *pp*
poco vib.

← ♩ = ♩ → (♩ = c. 41)

195

1 FL

2 FL

OB

EH **3**

CL **4**

BCL

BN

2 **2**

3 **3**

2 **2**

6 **6**

4 **4**

4 **4**

4 **16**

1 HN

2 HN

1 TP **3**

2 TP **4**

TN

2 **2**

3 **3**

2 **2**

6 **6**

4 **4**

4 **4**

4 **16**

pp

pp

pp

pp

pp

1 PR (VIB)

2 PR

p

pp

SOLO SX

n

← ♩ = ♩ → (♩ = c. 41)

195

1 VNI 2

2 VNI 2

3 VNI 2

1 VNI 2

2 VNI 2

3 VNI 2 **3**

VA 1

VA 2

VC 1

VC 2

CB

2 **2**

3 **3**

2 **2**

6 **6**

4 **4**

4 **4**

4 **4**

4 **16**

v

n

ppp

poco vib.

pp

n

ppp

poco vib.

← ♩ = ♩ → (♩. = c. 55)

200

← ♩ = ♩ → (♩. = c. 55)

1 FL

2

OB

EH

CL

BCL

BN

6
16

9
16

7
16

3
4

1 HN

2

1 TP

2

TN

6
16

9
16

7
16

3
4

1 PR

2

(VIB)

(arco)

p

pp

SOLO SX

6
16

9
16

7
16

3
4

← ♩ = ♩ → (♩. = c. 55)

200

← ♩ = ♩ → (♩. = c. 55)

1 VN I

2

3

1 VN II

2

3

1 VA

2

1 VC

2

CB

6
16

9
16

7
16

3
4

v

n

poco vib.

pp

ppp

(arco)

pp poco vib.

pp

poco vib.

pp

poco vib.

pp

poco vib.

205

← ♩ = ♩ → (♩. = c. 73)

210

1 FL

2 FL

OB

EH

CL

BCL

BN

2
4

9
16

6
16

9
16

4
4

1 HN

2 HN

1 TP

2 TP

TN

2
4

9
16

6
16

9
16

4
4

(VIB)

1 PR

2 PR

SOLO SX

n

p

p

2 poco

205

← ♩ = ♩ → (♩. = c. 73)

210

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

pp

pp

2
4

9
16

6
16

9
16

4
4

← ♩. = ♩ → (♩ = c. 73)

215

1 FL
2
OB
EH 4 3 4 9
4 4 4 16
CL
BCL
BN

1 HN
2
1 TP 4 3 4 9
4 4 4 16
2 TN

1 PR
2

SOLO SX
p *mp* *n* *p*

← ♩. = ♩ → (♩ = c. 73)

215

1 VN I 2 3
1 VN II 2 3 4 9
4 4 4 16
1 VA 2
1 VC 2
CB

← ♩ = ♩ → (♩ = c. 97)

← ♩ = ♩ → (♩ = c. 97)

220

1 FL
2
OB
EH
CL
BCL
BN

9 6 3 4
16 16 4 4

1 HN
2
1 TP
2 TN

9 6 3 4
16 16 4 4

1 PR
2

SOLO SX

mp *n* *p*

← ♩ = ♩ → (♩ = c. 97)

← ♩ = ♩ → (♩ = c. 97)

220

1 VN I
2
3
1 VN II
2
3
1 VA
2
1 VC
2
CB

9 6 3 4
16 16 4 4

* CONTRABASS: *ossia* — do not play notes within brackets.

1 FL
2
OB
EH
CL
BCL
BN

3/4 4/4 5/4

1 HN
2
1 TP
2
TN

3/4 4/4 5/4

1 PR
2

SOLO SX

mf *mf* *mf*

1 VN I
2
3
1 VN II
2
3
1 VA
2
1 VC
2
CB

sim., ad lib. *sim., ad lib.* *sim., ad lib.* *sim., ad lib.* *sim., ad lib.*

3/4 4/4 5/4

*

(b♭)

← ♩ = ♩ → (♩ = c. 65)

melancholy

p poss.

3

PICCOLO

melancholy

p poss.

3

5

4

3

4

4

5

4

3

4

4

CHIMES w/hammers

mf (non troppo)

scd.

(bend)

(sim.)

as a plaintive wail

pp

mf

pp

mp

pp

mp

← ♩ = ♩ → (♩ = c. 65)

sim., ad lib.

sim., ad lib.

sim., ad lib.

5

4

3

4

4

pizz.

mp

pizz.

mp

1 FL
2
OB
EH
CL
BCL
BN

Rubato
mp
ppp (as a faint echo)
(Sax Solo)

1 HN
2
1 TP
2
TN

1 PR
2

SOLO SX

(Piccolo)
pp
mp
p

1 VN I
2
3
1 VN II
2
3
1 VA
2
1 VC
2
CB

1/4 tr
n

1 FL
2
OB
EH
CL
BCL
BN

7
4

1 HN
2
1 TP
2
TN

7
4

1 PR
2

Cadenza II

SOLO SX

mf *tr* *mp* *p*

1 VN I
2
3
1 VN II
2
3

7
4

1 VA
2
1 VC
2
CB

attacca

III. Conflux

a. spiral jetty

♩ = 132 - 150

235

The score is divided into two systems. The first system includes woodwinds (Flute 1 & 2, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon), brass (Horn 1 & 2, Trumpet 1 & 2, Trombone), Percussion, and Solo Soprano Saxophone. The second system includes strings (Violin I 1, 2, 3; Violin II 1, 2, 3; Viola 1, 2; Violoncello 1, 2; Contrabass). The Solo Soprano Saxophone part features a melodic line with dynamics *mf* and *mp*, and performance instructions like *alt. fing.* and *poco*. The woodwinds and brass parts have large numbers (7/4 and 5/4) indicating a change in meter. The strings are mostly silent, with a specific instruction for Violin II 1: *1/2 clb spicc. pp (3) skittering*.

* SOLO SAXOPHONE: Continue playing in a somewhat free manner, though following conductor throughout. Resume ordinary (metered) play in measure 250.

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO SX

1 VNI
2 VNI
3 VNI
1 VN II
2 VN II
3 VN II
1 VA
2 VA
1 VC
2 VC
CB

Musical score for measures 245-250. Includes parts for woodwinds (FL, OB, EH, CL, BCL, BN), brass (HN, TP, TN), and strings (PR). Solo Saxophone part is also present.

SOLO SX part includes dynamics *f*, *mp*, and *mf*. Techniques include *tr* (trills), *alt. fing.* (alternate fingering), and slurs. Fingerings 1 2 3 2 1 and 1 2 1 are indicated.

Large numbers indicating measures: 3 and 4 in measures 245-246; 4 and 4 in measures 247-248; 6 and 4 in measures 249-250.

Musical score for measures 245-250, primarily for strings.

VN I 2 and 3 parts include *1/2 clb spicc.* (half clarinet *spiccato*) and *pp skittering* (pianissimo skittering) with fingerings (4) and (6). Tenor fingerings (10) are also present.

VN II 2 and 3 parts include *1/2 clb spicc.* and *pp skittering* with fingerings (4), (6), and (10). Tenor fingerings (10) are also present.

VA 1 part includes *1/2 clb spicc.* and *pp skittering* with fingerings (6) and (10). Tenor fingerings (10) are also present.

Large numbers indicating measures: 3 and 4 in measures 245-246; 4 and 4 in measures 247-248; 6 and 4 in measures 249-250.

1 FL
2 FL
OB
EH
CL
BCL
BN

3
4

murmuring
pp sempre

1 HN
2 HN
1 TP
2 TP
TN

3
4

1 PR
2 PR

SOLO SX

f *tr* *tr* *tr* *tr* *tr* *mp*

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

1/2 clb *spicc.* (10)
pp *skittering* (10)

1/2 clb *spicc.* (9)
pp *skittering*

3
4

(sim.) (5)
pp (3) (2)

(sim.) (5)
pp (3) (7)

ALTO FLUTE

murmuring

1 FL

2

OB

EH

CL

BCL

BN

pp sempre

pp sempre

1 HN

2

1 TP

2

TN

1 PR

2

SOLO SX

1 VNI

2

3

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

pp

pp

pp

pp

(sim.) (2) (7) (5)

(sim.) (3) (2) (5)

(sim.) (5) (11)

260

265

1 FL

2 FLUTE *murmuring*
pp sempre

OB

EH

CL

BCL *murmuring*
pp sempre

BN

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO SX *mp*

260

265

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI (7)

3 VNI

1 VA

2 VA

1 VC *(sim.)*
pp (11) (5) (7)

2 VC *(sim.)*
pp (5) (7) (3)

CB

270

1 FL

2 FL

OB

EH

CL

BCL

BN

murmuring

pp sempre

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO SX

mp

270

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

1/2 clb

pp (3) (5) (7)

275

280

1 FL

2

OB *murmuring*
pp sempre

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

SOLO SX

275

280

1 VN I

2

3

1 VN II

2

3

1 VA

2

1 VC

2

CB

(sim.) (3) (7) (5)
pp

(sim.) (5) (11) (7)
pp

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO SX

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

FLUTE

1 *p espress.*

2

OB

EH

CL *p espress.*

BCL

BN

2
4

3
4

8 = ♩

HN

1

2

TP

1

2

TN

2
4

3
4

PR

1

2

SOLO SX

mp

VN I

1

2

3

VN II

1

2

3

VA

1

2

VC

1

2

CB

2
4

3
4

ord.

p

ord. 3

p

295

300

1 FL

2 PICCOLO
p espress.

OB

EH
p espress.

CL

BCL
p espress.

BN

1 HN

2

1 TP

2

TN

1 PR

2

SOLO SX

295

300

1 VNI

2

3 *ord.*
p

1 VN II

2

3

1 VA

2

1 VC

2

CB

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO SX

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

310

315

1 FL
2 FL
OB
EH
CL
BCL
BN

2
4

1 HN
2 HN
1 TP
2 TP
TN

2
4

1 PR
2 PR

SOLO SX

310

315

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

2
4

1 FL *mf*

2 FL *mf*

OB

EH **2** **3**
4 **4** *mf*

CL *mf*

BCL *mf*

BN

1 HN

2 HN

1 TP **2**
4

2 TP **3**
4

TN

1 PR

2 PR

SOLO SX *mf* *espress.*

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI *ord.* *p*

3 VNI **2** **3**
4 **4**

1 VA

2 VA

1 VC

2 VC *ord.* *p*

CB

325

1 FL
2 FL
OB
EH
CL
BCL
BN

mf sempre (non dim.)

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO SX

mp

325

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

330

335

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO SX

330

335

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

1 FL

2 FL

OB

EH

CL

BCL

BN

pp *mp espress.* *cresc.* *mf* *cresc.* *mf*

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO SX

1 VNI

2 VNI

3 VNI

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

345

350

1 FL

2 FL

OB

EH

CL

BCL

BN

cresc.

mf

mp

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO SX

mp

3

345

350

1 VNI

2 VNI

3 VNI

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

1 FL

2 FL

OB

EH

CL

BCL

BN

HN 1

HN 2

TP 1

TP 2

TN

PR 1

PR 2

SOLO SX

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

b. rencontre

360

1 FL *pp sub.*
FLUTE

2 *pp sub.*

OB *pp sub.*

EH *pp sub.*

CL *pp sub.*

BCL *pp sub.*

BN *pp sub.*

5/4 4/4 3/4 4/4

1 HN *sfz*

2 *sfz*

1 TP *sfz*

2 *sfz*

TN *sfz*

5/4 4/4 3/4 4/4

PR

1 *sfz*
SLAPSTICK

2 *sfz (secco)*
RATCHET

SOLO SX *mp*

360

1 VN I *sfz*

2 *sfz*

3 *sfz*
pizz.

1 VN II *sfz*

2 *sfz*

3 *sfz*
pizz.

1 VA *sfz*

2 *sfz*

1 VC *sfz*

2 *sfz*

CB *sfz*
pizz.

5/4 4/4 3/4 4/4

1
FL

2

OB

EH
4
4

CL
5
4

BCL

BN

1
HN

2

1
TP
4
4

2
5
4

TN

1
PR

2

SOLO SX

1
VNI 2
3

1
VNI 2
3
4
5
4

1
VA

2

1
VC

2

CB

4
4

5
4

4
4

7
8

4
4

365

1 FL *mf sub.*

2

OB *mf sub.*

EH **4/4** *mf sub.*

CL *mf sub.*

BCL *mf sub.*

BN *mf sub.*

1 HN *mf*

2 *mf*

1 TP *mf*

2 **4/4** *mf*

TN *mf*

PR

1 BONGO w/wood *sfz*

2 ROTO-TOMS w/hard yarn *sfz*

SOLO SX

365

1

VN I 2

3

1

VN II 2

3 **4/4**

1 VA

2

1 VC

2

CB

370

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO SX

370

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

375

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO SX

375

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

380

1 FL
2 FL
OB
EH
CL
BCL
BN

mf

3
4

1 HN
2 HN
1 TP
2 TP
TN

3
4

1 PR
2 PR

SOLO SX

380

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

3
4

385

1 FL (non dim.)

2 FL (non dim.)

OB (non dim.)

EH 3 4 5 3 4 5

CL 4 4 4 4 4 4

BCL (non dim.)

BN (non dim.)

1 HN *f* (non troppo)

2 HN *f* (non troppo)

1 TP 3 4 5 3 4 5

2 TP *f* (non troppo) *f* (non troppo)

TN *f* (non troppo)

1 PR

2 PR

SOLO SX *mp* *mf* *molto* *f*

385

1 VN I

2 VN I

3 VN I

1 VN II 3 4 5 3 4 5

2 VN II 4 4 4 4 4 4

3 VN II 4 4 4 4 4 4

1 VA

2 VA

1 VC

2 VC

CB

390

1 FL
2 FL
OB
EH
CL
BCL
BN

mp

mp

mp

mp

1 HN
2 HN
1 TP
2 TP
TN

mute

mute

mute (plunger)

mute (plunger)

mute (plunger)

mf

mf

mf

mf

mf

(non dim.)

(non dim.)

(non dim.)

(non dim.)

(non dim.)

1 PR
2 PR

SOLO SX

ff

mf

tr

tr

tr

tr

tr

tr

390

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

5

3

4

4

4

395

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

(mute) *mp*
(mute) *mp*
mute (cup) *mp*
mute (cup) *mp*
mute (cup) *mp*

1 PR
2 PR

SOLO SX

5

tr
Ω (*b.*)

395

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

400

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

SOLO SX

400

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

1 FL
2
OB
EH
CL
BCL
BN

1 HN
2
1 TP
2
TN

1 PR
2

SOLO SX

1 VNI
2
3
1 VNI
2
3
1 VA
2
1 VC
2
CB

410

1 FL
2 FL
OB
EH
CL
BCL
BN

poco cresc.

3
4

Ø

1 HN
2 HN
1 TP
2 TP
TN

3
4

Ø

1 PR
2 PR

BASS DRUM

sfz

SOLO SX

3/4

4/4

410

1 VNI
2 VNI
3 VNI
1 VNI
2 VNI
3 VNI
1 VA
2 VA
1 VC
2 VC
CB

3
4

Ø

1 FL

2 FL

OB

EH \emptyset

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP \emptyset

TN

1 PR

2 PR

BASS DRUM
(on CUE)*

sfz ↓

sfz ↓

sfz ↓

Cadenza (intermittente) III
(AFAP)

ff

G.P.
(c.7")

p

ff

ff

v

v

SOLO SX

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II \emptyset

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

* The bass drum attacks are cued by the conductor, and are to act as "switches" (as if turning the solo part on and off) throughout the cadenza; the duration of the solo parts are left to the performer's discretion, but must coincide precisely with the bass drum attacks.

1 FL

2 FL

OB

EH

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP

TN

1 PR

2 PR

SOLO SX

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

4

4

4

4

BASS DRUM

G.P. (c.3")

mf f ff mp f mf ff mp mf f mp ff mf ff

G.P. (c.5")

ff dim. poco p

tr tr tr tr tr

♩ = c. 75

415

1
FL

2

OB

EH
4 3 4 3

CL
4 4 4 4

BCL

BN

HN
1
2

TP
1 3 4 3

TN
4 4 4 4

VIBRAPHONE w/soft yarn
motor on (med.)
pp sempre

BELL TREE
w/hard plastic
p (gently)

SOLO SX
molto espress.

♩ = c. 75

415

1
VN I
2
3

1
VN II
2
3

1
VA
2

1
VC
2

CB

sul tasto
solo
pp sempre

poco sul pont.
pp sempre

sul tasto
pp sempre

mute *poco sul pont.*
pp sempre

mute *sul tasto*
pp sempre

sul tasto
pp sempre

mute *poco sul pont.*
pp sempre

poco sul pont.
pp sempre

sul tasto
mute
pp sempre

solo
pp sempre

ALTO FLUTE

1 FL *pp sempre*

2 FL

OB

EH **3** **4** *pp sempre* **3** **4**

CL *pp sempre*

BCL

BN *pp sempre*

1 HN

2 HN *pp sempre* mute (cup)

1 TP **3** **4** mute (plunger) *pp sempre* + (tight) -----> **3** **4** *pp sempre*

2 TP

TN *pp sempre*

1 PR

2 PR

SOLO SX

1 VN I

2 VN I

3 VN I

1 VN II **3** **4** *pp sempre* **3** **4** mute poco sul pont.

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

1 FL

2

OB

EH

CL

BCL

BN

4/4

3/4

1 HN

2

1 TP

2

TN

4/4

3/4

1 PR

2

SUSP CYMBAL w/soft yam

n *poco* *p* *molto*

SOLO SX

mf

1 VN I

2

3

1 VN II

2

3

1 VA

2

1 VC

2

CB

4/4

3/4

c. tin maelstrom

♩ = c. 120

430

1 FL *ff*

2 *ff*

OB *ff*

EH *ff*

CL *ff*

BCL *ff*

BN *ff*

HN 1 *ff* open

HN 2 *ff* open

TP 1 *ff*

TP 2 *ff* mute (cup)

TN

TAM-TAM w/heavy beater

PR 1 *sfz*

PR 2 *ff*

SOLO SX *ff*

♩ = c. 120

430

1 *tutti, ord.* *ff*

2 *tutti, ord.* *ff*

3 *tutti, ord.* *ff*

1 *tutti, ord.* *ff* mute off

2 *tutti, ord.* *ff* mute off

3 *tutti, ord.* *ff* mute off

1 *tutti, ord.* *ff*

2 *tutti, ord.* *ff* mute off

1 *tutti, ord.*

2 *tutti, ord.* *ff* mute off

1 *tutti, ord.*

2 *tutti, ord.* *ff*

CB *tutti* *ff*

1 FL
2
OB
EH
CL
BCL
BN

1 HN
2
1 TP
2
TN

1 PR
2

SOLO SX

1 VN I
2
3
1 VN II
2
3
1 VA
2
1 VC
2
CB

1 FL

2

OB

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

SOLO SX

ff 6 = 3

1 VN I

2

3

1 VN II

2

3

1 VA

2

1 VC

2

CB

445

450

1 FL

2

OB

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

SOLO SX

445

450

1 VN I

2

3

1 VN II

2

3

1 VA

2

1 VC

2

CB

* NOTE: scalar passages continue as before (*ad libitum*, though strictly in tempo) until m. 462.

1 FL

2

OB

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

SOLO SX

ff

ff

ff

ff

ff

ff

1 VN I

2

3

1 VN II

2

3

1 VA

2

1 VC

2

CB

* (see NOTE, page 84)

1 FL

2

OB

EH

CL

BCL

BN

1 HN

2

1 TP

2

TN

1 PR

2

SOLO SX

1 VNI

2

3

1 VNI

2

3

1 VA

2

1 VC

2

CB

* (see NOTE, page 84)

c.15"

1 FL

2 FL

OB

EH

CL

BCL

BN

2
4

1 HN

2 HN

1 TP

2 TP

TN

2
4

(♩ = 75 ↔ 150, *ad lib.*)

VIBRAPHONE w/hard plastic
(motor off; no pedal)

1 PR

2 PR

ff secco

ff secco

XYLOPHONE w/hard plastic

SOLO SX

ff

ff

molto vib.

tr

fff

c.15"

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

2
4

TUTTI (except flutes, percussion, and solo): continue playing scales within the range indicated, fluctuating tempi ad libitum.

A tempo (♩ = c. 120)

465

FLUTE

PICCOLO

OB

EH

CL

BCL

BN

HN

TP

TN

PR

(VIB)

(XYLO)

SOLO SX

A tempo (♩ = c. 120)

465

VN I

1

2

3

VN II

1

2

3

VA

1

2

VC

1

2

CB

* PERCUSSION: *ossia* — play only outer pitches.

470

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

1 PR
2 PR

GLOCKENSPIEL w/hard plastic
CHIMES w/hammers
TAMPANI w/hard felt
TAM-TAM w/heavy beater

SOLO SX

470

1 VN I
2 VN I
3 VN I
1 VN II
2 VN II
3 VN II
1 VA
2 VA
1 VC
2 VC
CB

c.20"

1 FL

2 FL

OB

EH \emptyset

CL

BCL

BN

1 HN

2 HN

1 TP

2 TP \emptyset

TN

1 PR

2 PR

SOLO SX

1 VNI

2 VNI

3 VNI

1 VNI

2 VNI \emptyset

3 VNI

1 VA

2 VA

1 VC

2 VC

CB

SNARE DRUM w/wood
agitato
ff (non troppo)

tr *tr* *mp*

c.20"

TUTTI orchestra: play pitch(es) indicated, ornamenting in various ways (e.g., rearticulations, fluttertongue/tremolo, trills, etc.); maintain intensity throughout; do not deviate more than one semitone in either direction.

1 FL
2 FL
OB
EH
CL
BCL
BN

1 HN
2 HN
1 TP
2 TP
TN

CRASH CYMBALS
PR
SLEIGHBELLS
Very slowly and gently turn in hands, maintaining a continuous, distant sound.
ppp (barely audible)

SOLO SX
f mp f mp mf mp

1 VN I
2 VN I
3 VN I
1 VN II
2 VN II
3 VN II
1 VA
2 VA
1 VC
2 VC
CB

solo
crystalline, senza espress.
(c. 3-5" ea.)
(c. 5")
(c. 3-5" ea.)
(c. 3-5" ea.)
(c. 5")
(c. 3-5" ea.)
(c. 2")
(c. 3-5" ea.)
(c. 2")
(c. 3-5" ea.)
(c. 2")
(c. 3-5" ea.)
(c. 7")

n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*
n < *p* > *n*

475

c.10"

1 FL

2 OB

EH

CL

BCL

BN

1 HN

2 TP

1 TP

2 TN

1 PR

2 (SLEIGHBELLS)

SOLO SX

f (as a sudden outburst) *f* *mp* *dim.* *p*

475

c.10"

1 VN I

2 VN I

3 VN I

1 VN II

2 VN II

3 VN II

1 VA

2 VA

1 VC

2 VC

CB

dim. *n*