

Joseph Klein

Transient Forms

two studies for orchestra

(1991)

duration: c.13'

INSTRUMENTATION:

3 flutes (3rd doubling piccolo)
 2 oboes
 English horn
 2 clarinets in B \flat
 bass clarinet
 3 bassoons (3rd doubling contrabassoon)

4 horns in F
 3 trumpets in B \flat
 tenor trombone
 bass trombone
 euphonium
 tuba

timpani (5):

I: 32"; II: 28"; III: 26"; IV: 23"; V: 20"

hard felt, medium felt, soft felt, wood (timpani) sticks, wood (snare drum) sticks,
 wire brushes; mutes required for all timpani

3 percussion:

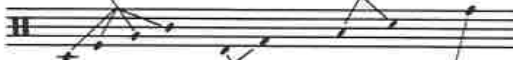
player 1 - marimba (w/player 2), crotales (c'-c'''), steel drum (guitar pans, f#-a''),
 2 tam-tams (low, medium-high), 2 bells*, 3 triangles (low, medium, high),



2 suspended cymbals (low, high), snare drum, bamboo chimes

hard yarn, medium yarn, soft yarn, hard plastic, hard rubber, wood (snare drum) sticks,
 metal (triangle) beaters, wire brushes, bass bow

player 2 - marimba (w/player 1), glockenspiel, 4 almglocken (d, f#, e', b'),
 slit drum (4 pitches), 2 suspended cymbals (medium-low, medium-high),



2 tam-tams (medium-low, high), claves

hard yarn, medium yarn, soft yarn, hard plastic (3), hard rubber, medium rubber,
 rattan (handles), wire brushes, bass bow

player 3 - chimes, 4 roto-toms (I: 12", d#; II: 12", b; III: 10", c#; IV: 10", e'),
 2 timbales, 2 bongo drums, 2 wood blocks (medium, low), 2 bells*,



tambourine, brake drum, cowbell, sleighbells, 2 finger cymbals (high, low)


















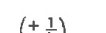

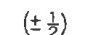











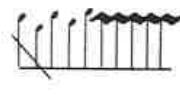





hard yarn, medium yarn, soft yarn, hard rubber, medium rubber, wood (snare drum) sticks,
 metal (triangle) beaters, rattan (handles), chime hammers, bass bow

* various size bells or other resonant metal instruments of indefinite pitch which sound
 lower than the triangles and finger cymbals (e.g., bell plates, cup bells, iron pipes, etc.)

harp
 piano

violin I (12-16)
 violin II (12-16)
 viola (9-12)
 violoncello (9-12)
 contrabass (6-8)

SYMBOLS:

	smooth release	fl.	winds: fluttertongue
	smooth attack (enter unnoticeably)	$\frac{1}{2}$ v.	brass: half-valve
	break in sound (clean release)	o	brass: open
	woodwinds, brass: breathe (if necessary) at the point indicated	+	brass: closed/stopped; piano: muffle string with finger
	rapid change from one mode of play to another	⊕	horn: echo-effect (half-stopped)
	gradual change from one mode of play to another	x	percussion: play at center
	rapid arpeggio	r	percussion: play at rim
	slow arpeggio	c	percussion: play at crown (cymbal)
	mordent (played )		percussion: rimshot
	inverted mordent (played )		percussion: dead-stick
	quarter-tone high	pdlt	harp: près de la table
	quarter-tone low		harp: half-pedal
	erratic pitch fluctuation (within a quarter-step in either direction of the specified pitch)		harp, piano: pluck string with fingernail
	erratic pitch fluctuation (within a half-step in either direction of the specified pitch)	s.t.	strings: sul tasto
	smooth, even portamento/glissando	s.p.	strings: sul ponticello
	irregular, uneven portamento/glissando	clb	strings: col legno battuto
	wide, erratic portamento/glissando (Fluxus , m.32: viola, violoncello, contrabass)	⊖	strings: snap pizzicato
	lowest pitch, highest pitch		strings: overpressure (scratch-tone)
	chromatic cluster (pitch limits specified)		strings: play between bridge and tailpiece
	multiphonics		strings: knock on soundboard (above f-holes)
	play as fast as possible; when noteheads are absent, pitches are to be played ad libitum, following the approximate contours of the stems (Fluxus , mm.52-4: violin I)		strings: strum open strings while muffling with left hand
	play pitches indicated as fast as possible for the duration of the wavy line; pitch order ad libitum (Fluxus , mm. 62-4: flute 3, bassoon 2)		strings: allow bow to bounce freely
	accelerando grouping (number of attacks ad libitum unless specified); it is not necessary to coordinate attacks among individuals within a section		
	ritardando grouping (number of attacks ad libitum unless specified); it is not necessary to coordinate attacks among individuals within a section		
	play material within box freely (pitch order and rhythms ad libitum) for the duration of the wavy line; do not attempt to coordinate material within or between sections		
	repeat material within brackets in the order specified (rhythms ad libitum) for the duration of the solid line; do not attempt to coordinate material within or between sections		

NOTES:

Score is in C: all instruments sound as written (including piano and harp harmonics), with the following exceptions:

- piccolo sounds an octave higher than written
- contrabassoon sounds an octave lower than written
- contrabass sounds an octave lower than written (including harmonics)
- glockenspiel sounds two octaves higher than written
- crotales sound two octaves higher than written
- almglocken sound an octave higher than written

Accidentals apply only to those pitches which they immediately precede, with the exception of repeated notes.

Tied grace notes are to be interpreted as slight anticipations, the principal note of which must not be re-articulated.

Throughout the work, the term *portamento* is defined as a slide which contains all pitches within the pitch continuum (e.g., as produced by a trombone, timpani, or orchestral string instrument), while *glissando* refers to a rapid scale-like passage consisting of discrete pitches (e.g., as produced by a harp or piano).

Brass players require the following mutes:

- horns: standard mutes
- trumpets 1 and 2: straight, cup, and harmon mutes
- trumpet 3: straight, cup, harmon, and plunger mutes
- tenor trombone: straight, cup, harmon, and plunger mutes
- bass trombone: straight and cup mutes
- euphonium and tuba: standard mutes

Where the timpanist uses two different sticks (*Corridors*, mm.79-98), right-hand parts are indicated with upward stems, left-hand parts with downward stems.

Preparations are required for the piano: in mm.104-10 of *Corridors*, a thin sheet of paper is to be placed over the strings indicated in the score (thus producing a buzzing sound when played); beginning in m.131, the specified strings are to be prepared by clamping alligator clips at a point between the bridge and dampers (thus producing a gong-like timbre when played). In *Fluxus*, the pianist is occasionally instructed to bow the strings: this effect is best accomplished by weaving a 3- or 4- foot length of well-rosined fishing line through the appropriate strings, then slowly and evenly drawing the line back and forth (changing direction ad libitum, though always as unobtrusively as possible). In mm.34-7 of *Fluxus*, the piano harmonic is to be played as a second partial harmonic on g^m , the left hand touching the string at the appropriate node while the right hand plays on the keys.

The following fingerings are to be used for the production of multiphonics in the woodwinds:

The image displays four woodwind instruments with their respective fingerings for multiphonics. Each instrument is shown with a staff of music and a corresponding fingering diagram below it, consisting of a horizontal line with dots representing finger positions.

- Oboe:** Shows four fingerings for notes B \flat , A \flat , F \sharp , and C \sharp . The fingering for B \flat uses fingers 1, 2, 3, and 4. For A \flat , it uses 1, 2, 3, and 4 with the thumb. For F \sharp , it uses 1, 2, 3, and 4 with the thumb. For C \sharp , it uses 1, 2, 3, and 4 with the thumb.
- English horn:** Shows five fingerings for notes B \flat , C \sharp , C \sharp , and two instances of B \flat . The first B \flat uses fingers 1, 2, 3, and 4. The C \sharp uses 1, 2, 3, and 4 with the thumb. The second C \sharp uses 1, 2, 3, and 4 with the thumb. The second B \flat uses 1, 2, 3, and 4.
- Clarinet:** Shows one fingering for E \flat , using fingers 1, 2, 3, and 4.
- Bassoon:** Shows two fingerings for notes A \flat and B \flat . The A \flat uses fingers 1, 2, 3, and 4. The B \flat uses fingers 1, 2, 3, and 4.

Transient Forms

I. Corridors

Joseph Klein
(1991)

I. $\text{♩} = 60$

PICCOLO

FLUTE 1 2

OBOE 1 2

ENGLISH HORN

CLARINET 1 2

BASS CLARINET

BASSOON 1 2 3

HORN 1 2 3 4

TRUMPET 1 2 3

TROMBONE
BASS TROMBONE

EUPHONIUM

TUBA

TIMPANI I: G; II: Ab; III: B; IV: E; V: Ab

PERCUSSION 1 2 3

HARP

PIANO

$\text{♩} = 60$

VIOLIN I

VIOLIN II (divisi) 1 2 3 4

VIOLA (solo)

VIOLA (others)

VIOLONCELLO

CONTRABASS

s.t. v (non div.)

pp

mf > mp

5

5

s.t. V (non div.)

quasi adagio

3

4

mp

mf sub.

pp

BN 2

3

PF

3

4

3

quasi adagio

quasi adagio

quasi adagio

VLA (solo)

ff

mf

f

mp

Ped. (depress throughout)

(l'istesso)

pp

10

quasi adagio

quasi adagio

quasi adagio

3 4/5

3

4

4

4

4

mp - cresc.

s.t. V

s.t. pp V

pp

←⁻⁵ = ♩ → (♩ = 75)

PICC

FL 1
2

OB 1
2

EH

CL 1
2

BN 1
2
3

4

3

4

4

(l'istesso)
(pp)

(l'istesso)
(pp)

4

HN 2
3
4

TPT 2
3

TBN
B TBN

EUPH
TUBA

TIMP

PERC 2

HP

4

3

4

4

4

4

4

PF

(Ped.)

15

VN I

VN II (div.)

1
2
3

4

4

3

4

VLA (solo)

VLA (others, div.)

1
2
3

4

4

3

4

4

4

4

(cresc.) - f

dim.

mp

VCL (div.)

CB

1
2

quasi adagio

quasi adagio

TUTTI: (pp)  mf

PICC
FL 1
2
OB 1
2
EH
CL 1
2
BN 1
2
CBN
HN 3
4
TPT 1
2
3
TBN
B TBN
EUPH
TUBA

TIMP
PERC 2
3
HP
PF

CHIMES w/hammers
(p)
Ped. (depress throughout)

TUTTI: (pp)  mf

VN I
VN II (div.)
VLA (solo)
VLA (others, div.)
VCL (div.)
CB

quasi andante
pp s.t.
quasi
andante
f - cresc.
ff

TUTTI: (pp)  mf

II. 25
←³ = ♩ → (♩ = 90)

The score is divided into four measures. Large numbers 3, 4, 5, and 3 are overlaid on the woodwind and string staves to indicate fingering. The percussion section includes GLOCK w/hard plastic, CROTALES w/hard plastic, HP, and PF. The string section includes VN I & II, VLA, VCL, and CB.

Instrument	Measure 25	Measure 26	Measure 27	Measure 28
PICC				
FL				
OB 1	5	4	5	3
OB 2				
EH	4	4	4	4
CL 1				
CL 2	4	4	4	4
BCL				
BN 1				
BN 2				
CBN				
HN 1				
HN 2				
HN 3				
HN 4				
TPT 1				
TPT 2				
TPT 3	5	4	5	3
TBN				
B TBN				
EUPH				
TUBA	4	4	4	4
TIMP				
PERC 1				
PERC 2				
PERC 3				
HP				
PF				
VN I (div.)	5	4	5	3
VN II (div.)				
VLA 1 (tutti, div.)	4	4	4	4
VLA 2				
VCL (div.)				
CB (div.)				

PICC

FL 1
2

OB 1
2

EH

CL 1
2

BCL

BN 1
2

CBN

HN 1
2
3
4

TPT 1
2
3

TBN
B TBN

EUPH

TUBA

TIMP

PERC 1 (CROT)
2 (GLOCK)
3 (CHIMES)
- (Ped.)

HP

PF

- (Ped.) →

VN I (div.) 1
2

VN II (div.) 1
2
3

VLA I (div.) 1
2

VCL (div.) 1
2

CB (div.) 1
2

30

30

This page of a musical score contains the following elements:

- Instrument Staves:** Piccolo (PICC), Flute (FL 1, 2), Oboe (OB 1, 2), English Horn (EH), Clarinet (CL 1, 2), Bass Clarinet (BCL), Bassoon (BN 1, 2), Contrabassoon (CBN), Horns (HN 1-4), Trumpets (TPT 1-3), Trombones (TBN, TB), Euphonium (EUPH), Tuba (TUBA), Timpani (TIMP), Percussion (PERC 2, 3), Harp (HP), Piano (PF), Violins I (VN I), Violins II (VN II), Viola (VLA), Violoncello (VCL), and Contrabass (CB).
- Dynamic Markings:** *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano).
- Performance Instructions:** Pedal markings *(Ped.)* with arrows and *Bva---* (basso continuo).
- Handwritten Annotations:** Large numbers **5 4** and **3 4** are written across the middle of the score, likely indicating fingerings or specific musical techniques.

35

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo (PICC), Flute (FL), Oboe (OB), English Horn (EH), Clarinet (CL), Bass Clarinet (BCL), Bassoon (BN), Contrabassoon (CBN), Horns (HN), Trumpets (TPT), Trombones (B TBN), Euphonium (EUPH), and Tuba (TUBA). The score features complex rhythmic patterns with triplets and sextuplets, and dynamic markings such as *dim.*, *mp*, and *mute*. Large numbers '3' and '4' are placed over the woodwind parts to indicate triplet and sextuplet groupings.

35 - (Ped.) →

Musical score for strings, including Violin I (VN I), Violin II (VN II), Viola (VLA), Violoncello (VCL), and Contrabass (CB). The score includes dynamic markings like *dim.*, *mp*, and *1. mutes*. A rehearsal mark '35' is present with a pedal instruction. Large numbers '3' and '4' are placed over the string parts to indicate triplet and sextuplet groupings.

40

PICC 1

FL 1 2

OB 1 2

EH 1 2

CL 1 2

BCL 1 2

BN 1

CBN

HN 3 4

TPT 2 3

BTBN

EUPH

TUBA

TIMP

PERC 2 3

HP

PF

40

VN I (div.)

VN II 2 (div. a 3)

VLA (div.)

VCL (div.)

CB (div.)

III.

← ♩ = ♩ → (♩ = 45)

to FLUTE

PICC 1

FL 1 2

OB 1 2

EH 1 2

CL 1 2

BCL

BN 1 2

CBN

HN 1 2 3 4

TPT 1 2

E TBN

EUPH

TUBA

TIMP

PERC 2

3

HP

PF

VN I (div.) 1

VN II 2 (div. a 3)

VLA (div.) 1 2

VCL (div.) 1 2

CB (div.) 1 2

45

HN 1

EUPH

TIMP

PERC 3

VCL (div.) 1

VCL (div.) 2

CB (div.) 1

CB (div.) 2

f sub.

mp

f

mp sub.

mp

mf

pizz.

mp

8=2J



HN 1

EUPH

TIMP

PERC 3

VCL (div.) 1

VCL (div.) 2

CB (div.) 1

CB (div.) 2

mp sub.

f

|| = 3J

|| = 3J

4

2

3

2



HN 1

EUPH

TIMP

PERC 3

VCL (div.) 1

VCL (div.) 2

CB (div.) 1

CB (div.) 2

più f

più f

f

3

2

4

2

55

Musical score for woodwinds and percussion. Instruments include Flute (FL), Oboe (OB), English Horn (EH), Clarinet (CL), Bass Clarinet (BCL), Bassoon (BN), Contrabassoon (CBN), Horn (HN), Trumpet (TPT), Trombone (TBN), Euphonium (EUPH), Tuba (TUBA), and Timpani (TIMP). The score features various dynamics such as *pp*, *f*, *mf*, and *ppp*, along with performance instructions like "slowly close off bell" and "mutes". Large numbers (4, 3, 4) are placed across the staves, likely indicating fingerings or articulation points. The percussion section includes snare drum (SD) and wood block (WB) parts.

55

Musical score for strings. Instruments include Violin I (VN I), Violin II (VN II), Viola (VLA), Violoncello (VCL), and Contrabass (CB). The score includes dynamics like *pp*, *mp*, *ff*, and *dim.*, and performance instructions such as "arco s.p.", "div. a 3", "pizz.", and "arco". Large numbers (4, 3, 4) are placed across the staves. The score also includes a section for "CB (others)".

This page of a musical score includes parts for the following instruments:

- FL** (Flute): 1, 2, 3
- OB** (Oboe): 1, 2
- EH** (English Horn)
- CL** (Clarinets): 1, 2
- BCL** (Bass Clarinet)
- BN** (Bassoon): 1, 2
- CBN** (Contrabassoon)
- HN** (Horns): 1, 2, 3, 4
- TPT** (Trumpets): 1, 2, 3
- TBN** (Trumpets): B, TBN
- EUPH** (Euphonium)
- TUBA**
- TIMP** (Timpani)
- PERC** (Percussion): 1, 2, 3
- VN I** (Violins): I
- VN II** (Violins): II
- VLA** (Viola)
- VCL (Solo)** (Violoncello)
- VCL (Others)** (Violoncello)
- CB (Solo)** (Cello)
- CB (Others)** (Cello)

The score is written in 4/4 time. It features various dynamics such as *pp*, *mp*, *ff*, and *ppp*. Performance instructions include *port.* (portamento), *ff* (fortissimo), *pp* (pianissimo), *ppp* (pianississimo), *arco* (arco), *pizz.* (pizzicato), *clb* (col legno), *unis.* (unison), *dim.* (diminuendo), *arco s.t.* (arco sul tasto), *div.* (divisi), *arco s.p.* (arco sul petto), and *s.t.* (sul tasto). The woodwind and brass sections have large '4' and '2 4' markings. The string sections have detailed performance markings and dynamics. The percussion section includes a timpani part with a roll and a snare drum part with a roll and a *ff* instruction.

60

PICC

FL 1
2

OB 1
2

EH

CL 1
2

BCL

BN 1
2

CBN

HN 1
2
3
4

TPT 1
2
3

TBN

B TBN

EUPH
TUBA

TIMP

PERC 1
2
3

RT: I → D#; IV → C#

60

VN I

VN II (div.)

VLA

VCL (solo)

VCL (others)

CB (solo)

CB (others, div.)

V.

← 5 = J → (J = 75)

65

Musical score for measures 64-65. Instruments include PICC, EH, BN 2, CBN, B TBN, TUBA, PERC 1 & 2, HP, PF, VCL (Solo & others), and CB (div.).

Tempo: $\leftarrow 5 = J \rightarrow$ ($J = 75$)

Measure 64: **4** (large handwritten number). Dynamics: *mf*, *n*, *p*, *mp*. Performance notes: "CYMBALS TAM-TAMS w/hard yarn", "INSIDE w/fingers", "8va Ped.", "8va".

Measure 65: Dynamics: *p*, *mp*. Performance notes: "CYMBALS TAM-TAMS w/hard yarn", "arco", "mutes".



Musical score for measures 66-68. Instruments include PICC, EH, BN 1, B TBN, PERC 1 & 2, HP, PF, and VCL (div.).

Measure 66: Dynamics: *p*, *mp*. Performance notes: "mute(cup)", "8va", "(loco)".

Measure 67: Dynamics: *p*. Performance notes: "poco", "tr4", "5".

Measure 68: Dynamics: *p*. Performance notes: "poco", "3", "5".

70

Musical score for various instruments including PICC, FL, OB, EH, CL, BCL, BN, HN, TPT, TBN, B TBN, EUPH, TUBA, TIMP, PERC, HP, PF, VN I, VN II, VLA, VCL, and CB. The score includes dynamic markings such as *mf*, *mf sub.*, *mp*, *p*, and *arco*. Performance instructions include *poco*, *trb*, *(mute)*, and *(Ped.)*. Large numbers '5' and '4' are placed on the staves for the Oboe, Trombone, Euphonium, and Viola sections, likely indicating fingerings or articulation points.

Musical score for page 20, featuring various instruments and large tempo markings. The score includes parts for Piccolo (PICC), Flute (FL 1, 2), Oboe (OB 1, 2), English Horn (EH), Clarinet (CL 1, 2), Bass Clarinet (BCL), Bassoon (BN 1, 2), Horns (HN 1, 2, 3, 4), Trumpets (TPT 1, 2, 3), Trombones (TBN, B TBN), Euphonium (EUPH), Tuba (TUBA), Timpani (TIMP), Percussion (PERC 1, 2, 3), Harp (HP), Piano (PF), Violins (VN I, II), Viola (VLA div.), Violoncello (VCL div.), and Contrabass (CB div.).

Key markings and dynamics include: *più f sub.*, *più f*, *poco*, *mp*, *p*, *mp*, *p*, and *(Ped.)*.

Large tempo markings are present in the woodwind and brass sections:

- OB 1, 2: 4, 3, 5
- CL 1, 2: 4, 4, 4
- BCL: 4, 4, 4
- TBN: 4, 3, 5
- B TBN: 4, 3, 5
- EUPH: 4, 4, 4
- TUBA: 4, 4, 4
- VN I: 4, 3, 5
- VN II: 4, 3, 5
- VLA (div.): 4, 4, 4
- VCL (div.): 4, 4, 4
- CB (div.): 4, 4, 4

75

Musical score for measures 75-77. Instruments include Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoons, Horns, Trumpets, Trombones, Euphonium, Tuba, Timpani, Percussion, Harp, and Piano.

Key markings and dynamics: *più f*, *f sub.*, *poco*, *trh*, *p*, *mp*, *mute*, *mute(cup)*, *(Ped.)*.

Large handwritten numbers indicate time signature changes: 5/4, 3/4, and 3 3/4.

75

Musical score for measures 75-77, continuing from the previous page. Instruments include Violins, Viola, Violoncello, and Contrabass.

Key markings and dynamics: *ord. (mutes)*, *p*, *mp*.

Large handwritten numbers indicate time signature changes: 5/4, 3/4, and 3 3/4.

VI.

← ♩ = ♩ → (♩ = 100)

80

PICC *poco*

FL 1 2

OB 1 2

EH *poco*

CL 1 2

BCL

BN 1 2

HN 1 2 3 4 (3) *mute*

TPT 1 2 3

TBN

B TBN

EUPH

TUBA

TIMP *w/wood (SD), (closed roll)* *pp* *mp* *port.*

PERC 1 (CYM, TAM) *pp* *mp*

PERC 2 (CYM, TAM) *mf*

PERC 3 CHIMES w/hammers *mf* FINGER CYMBALS w/metal BELLS w/hard rubber *p*

HP *mf*

PF *mf* *(Ped.)*

← ♩ = ♩ → (♩ = 100)

80

VN I

VN II

VLA (div.) 1 2

VCL (div.) 1 2

CB

PICC

1

FL 2

1 3

OB 2

1 4

CL 2

3N 1 2

HN 2 3

1 2 3

TPT 3

TBN 3 TBN

EUPH TUBA

TIMP

PERC 1 2 3

HP

PF

1 2 3 4

VN I (div.)

1 2 3 4

VN II (div.)

VLA I (div.) 2

VCL

CB

mf port. 5

mute p

3 4

5 4

(r)

f dim.

ord. port. 3

TRIANGLES w/metal BELLS w/hard rubber

mp LH: w/brush

(Ped.)

(mutes) 5

3 4

5 4

PICC

FL 1 2

OB 2

EH

CL 1 2

BN 1 2

HN 1 2 3 4

TPT 1 2 3

TBN B TBN

EUPH TUBA

TIMP

PERC 1 (TRI, BELLS) 2 (FING CYM, BELLS) 3

HP

PF

—(Ped.)—→

mute p

p

5

3

4

mute(cup) p

RH: w/brush

port.

mf

ff

VN I (div.) 1 2 3 4

VN II (div.) 1 2 3 4

VLA

VCL

CB

(mutes)

p

5

3

4

(mutes)

p

5

90

PICC

1

FL

2

OB

1

2

CL

1

2

BN

1

2

HN

1

2

3

4

TPT

1

2

3

TBN

B TBN

EUPH

TUSA

TIMP

1

PERC

2

3

HP

PF

(Ped.) →

ff (TRI, BELLS)

mf

ff

mf

ff sub.

mf

(FING CYM, BELLS)

mp

mp

3

4

90

VN I (div.)

1

2

3

4

VN II (div.)

1

2

3

4

VLA

VCL

CB

ord.

p

ord.

ord.

3

4

95

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: PICC, FL 1 & 2, OB 1 & 2, CL 1 & 2, BN 1 & 2, HN 1, 2, 3, 4, TPT 1, 2, 3, TBN B TBN, EUPH TUBA, TIMP, PERC 1, 2, 3, HP, PF, VN I (div.) 1, 2, 3, 4, VN II (div.) 1, 2, 3, 4, VLA, VCL, and CB.

Key performance instructions and markings include:

- Percussion:** "GLOCKENSPIEL w/hard plastic" and "LH: w/med.felt" for the timpani.
- Piano:** "(INSIDE)" marking on the PF staff.
- Violins:** "ord." and "8va" markings.
- Other:** "(Ped.)" marking and "RH: w/med.felt" for the timpani.

The rehearsal mark "95" is placed above the Piccolo staff and below the Violin I staff. Large numbers "4", "3", and "4" are superimposed on the score, likely indicating measure groups for a specific recording or rehearsal.

PICC
 FL 1 2
 OB 1 2
 CL 1 2
 BN 1 2
 HN 1 2 3 4
 TPT 1 2
 TBN 1 2
 EUPH
 TUBA
 TIMP
 PERC 1 (TRI, BELLS)
 PERC 2 (GLOCK)
 PERC 3 (FING CYM, BELLS)
 HP
 PF
 (Ped.)
 VN I (div.) 1 2 3 4
 VN II (div.) 1 2 3 4
 VLA I (div.) 1 2
 VCL
 CB

Dynamics: *p*, *mp*, *mf*
 Performance instructions: *mutes off*, *port.*, *ord.*, *8va*, *(w/metal)*, *(8va)*, *(8va)*
 Rehearsal/Measure numbers: 4, 5

TUTTI: (p) - cresc.

100

ff

Musical score for woodwinds and percussion. Instruments include Piccolo (PICC), Flute (FL), Oboe (OB), English Horn (EH), Clarinet (CL), Bass Clarinet (BCL), Bassoon (BN), Contrabassoon (CBN), Horns (HN), Trumpets (TPT), Trombones (TBN), Euphonium (EUPH), Tuba (TUBA), Timpani (TIMP), Percussion 2 (PERC 2), Harp (HP), and Piano (PF). The score features complex rhythmic patterns with many triplets and slurs. Dynamic markings include (p), (mp), (mf), (f), and (ff). Performance instructions include 'open', 'mute', 'mute (harm.)', 'port.', and 'Ped.'. A large '5' and '4' are written on the left side of the woodwind staves, and a large '3' and '2' are on the right side. A box with '100' is present at the top.

TUTTI: (p) - cresc.

100

ff

Musical score for strings. Instruments include Violin I (VN I), Violin II (VN II), Viola (VLA), Violoncello (VCL), and Contrabass (CB). The score features complex rhythmic patterns with many triplets and slurs. Dynamic markings include (p), (mf), and (ff). Performance instructions include 'mutes off' and 'Ped.'. A large '5' and '4' are written on the left side of the string staves, and a large '3' and '2' are on the right side. A box with '100' is present at the top.

TUTTI: (p) - cresc.

ff

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

- FL 1, 2:** Flute parts with rests.
- OB 1, 2:** Oboe parts with notes and dynamics *mf* and *pp*.
- EH:** English Horn part with notes and dynamics *mf* and *pp*.
- CL 1, 2:** Clarinet parts with notes and dynamics *mf* and *pp*.
- BN 1, 2:** Bassoon parts with notes and dynamics *mf* and *pp*.
- HN 1, 2, 3, 4:** Horn parts with notes, dynamics *fz* and *pp*, and articulation *fz*.
- TPT 1, 2, 3:** Trumpet parts with notes, dynamics *pp* and *fz*, and articulation *fz*. Includes instruction *mute(harm., stem out)*.
- TBN:** Trombone part with notes, dynamics *pp* and *fz*, and articulation *fz*. Includes instruction *mute(st.)*.
- B TBN:** Baritone Trombone part with notes and dynamics *pp*.
- EUPH, TUBA:** Euphonium and Tuba parts with notes and dynamics *pp*.
- PERC 1, 2:** Percussion parts with rhythmic patterns.
- HARP:** Harp part with rests.
- PF:** Piano part with notes, dynamics *mf*, and instruction *INSIDE*. Includes *Ped.* marking.
- VN I (Solo):** Violin I solo part with notes, dynamics *ff*, and articulation *arco*, *port.*, *pizz.*, *arco*.
- VN I (others):** Violin I other parts with rests.
- VN II:** Violin II part with notes and dynamics *ff*.
- VLA (Solo):** Viola solo part with notes, dynamics *meno f*, and articulation *arco*, *clb*, *pizz.*, *arco*, *pizz.*.
- VLA (others, div.):** Viola other parts with notes, dynamics *mf* and *pp*, and articulation *s.p.*.
- VCL (Solo):** Violoncello solo part with notes, dynamics *poco* and *ff*, and articulation *arco*, *port.*, *clb*.
- VCL (others):** Violoncello other parts with notes, dynamics *mf* and *pp*, and articulation *pizz.*, *arco*, *port.*, *clb*, *meno f*.
- CB:** Contrabass part with rests.

Large section markers are placed across the score: **3** (measures 1-2), **4** (measures 3-4), and **2** (measures 5-6).

FL I
CL I
BCL
BN I
TPT 3
TUBA
PERC 2 (MAR)
VN I (solo)
VLA (solo)
VCL (solo)
VCL (others, div.)

5 4 4

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

dim. *dim.* *dim.*

115

FL I
CL 1
CL 2
BCL
BN I
TPT 3
TUBA
PERC 2
VN II 4 (div. a 4)
VCL (div.)

5 4 4

p *mf* *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

mutes *pp* *pp*

FL I
CL 2
BCL
BN 1
BN 2
HN 3
TPT 3
TUBA
PERC 2
VN II 4 (div. a 4)
VLA (div.)
VCL (div.)

4 4

p *pp* *pp* *pp* *pp* *pp*

mutes *pp* *pp*

120

CL 1 *quasi adagio* *pp*

CL 2

BCL 1

BCL 2

BN 2

HN 1

HN 3

PERC 3 CHIMES w/hard yarn *mp* *Ped.*

VN II (div. a 4) 3 *mutes* *pp*

VN II (div. a 4) 4

VLA (tutti, div.) 1 *quasi adagio* *pp*

VLA (tutti, div.) 2

VCL (tutti, div.) 1 *mutes* *pp*

VCL (tutti, div.) 2

5
4



125

poco accel.

CL 1 *(non cresc.)*

CL 2 *cresc.* *mp*

BCL 1 **5**

BCL 2 **4**

BN 1 **4**

BN 2 **4**

HN 1

HN 3

HN 4 *quasi andante* *(mute)* *pp* *poco accel.* *cresc.* *mp* *(non cresc.)*

PERC 3 *(Ped.)*

7 **4**

quasi moderato *pp* *cresc.* *mp*

125

VN II (tutti, div.) 3 **5** *mutes* *pp* *quasi andante* *poco accel.* *quasi moderato* *pp* *(non cresc.)* **4**

VN II (tutti, div.) 4 **4** *quasi moderato* *pp* *cresc.* *mp* **4**

VLA (div.) 1 **4** *quasi moderato* *pp* *(non cresc.)* **4**

VLA (div.) 2 **4** *quasi moderato* *pp* *cresc.* *mp* **4**

VCL (div.) 1 *quasi moderato* *pp* *(non cresc.)* **4**

VCL (div.) 2 *quasi moderato* *pp* *(non cresc.)* **4**

IX.

← ♩ = ♩ → (♩ = 62.5)

PICC

FL 1 2

OB 1 2

CL 1

BN 1

CBN

HN 2 4

TPT 1 2 3

TBN

B TBN

EUPH

TUBA

PERC 1 2 3

PF

quasi moderato

poco rit.

pp

mute

mute(cup)

ALMGLOCKEN w/hard yarn

(CHIMES)

STEEL DRUM w/hard yarn

remove paper; apply alligator clips to strings:

4 3 5 4

← ♩ = ♩ → (♩ = 62.5)

VN I (solo)

VN I (others, 2 div. a 3)

VN II (div. a 4)

VLA (solo)

VLA 1 (others, div.)

VCL (solo)

VCL (others, 2 div.)

CB (solo)

CB (others, div.) 1 2

mutes

pp

poco

poco rit.

4 3 5 4

130

PICC

1 FL

2 FL

1 OB

2 OB

CL 1

BN 1

2 BN

CBN

HN 2

4 HN

TPT 1

2 TPT

3 TPT

TBN

B TBN

EUPH

TUBA

1 PERC 2

2 PERC 2

3 PERC 2

PF

ord. mp

Ped. →

5 4 7 8 3 4

130

VN I (solo)

VN I (others, 2 div. a 3)

3 VN I

1 VN II (div. a 4)

2 VN II

VLA (solo)

VLA (others)

VCL (solo)

VCL (others, 2 div.)

CB (solo)

1 CB (others, div.)

2 CB

poco f

ff

pp

5 4 7 8 3 4

X.

135

Musical score for measures 135-140. The score includes parts for Piccolo (PICC), Flute 1 (FL 1), Oboe 1 (OB 1), Oboe 2 (OB 2), Clarinet Bassoon (CBN), Horn 2 (HN 2), Trombone (TBN), Baritone Trombone (B TBN), Euphonium (EUPH), Tuba (TUBA), Percussion (PERC 1-3), Piano (PF), Violin I (VN I), and Cello/Double Bass (CB). Large numbers 3 and 4 are written over the woodwind and percussion staves. Performance markings include *mf*, *poco*, *f*, *f sub.*, and *mf*. Pedal markings *(Ped.)* are present for the piano and percussion parts.

140

Musical score for measures 140-145. The score includes parts for Piccolo (PICC), Euphonium (EUPH), Percussion (PERC 2-3), Piano (PF), Violin I (VN I), and Cello/Double Bass (CB). Large numbers 4 and 5 are written over the percussion and piano staves. Performance markings include *mf sub.*, *mp*, and *poco*. Pedal markings *(Ped.)* are present for the piano part. A note "(remove alligator clips)" is written on the piano staff.

II. Fluxus

I. $\text{♩} = 60$

The score is divided into three measures with time signatures 4, 5, and 4. The instruments and their parts are as follows:

- PICCOLO:** Rest in all measures.
- FLUTE 1 & 2:** Measure 1: Rest. Measure 2: *pp* notes. Measure 3: Rest.
- OBOE 1 & 2:** Measure 1: Rest. Measure 2: *pp* notes. Measure 3: Rest.
- ENGLISH HORN:** Measure 1: Rest. Measure 2: *pp* notes. Measure 3: Rest.
- CLARINET 1 & 2:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- BASS CLARINET:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- BASSOON 1 & 2:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- CONTRABASSOON:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- HORN 1 & 2:** Measure 1: *pp* notes. Measure 2: Rest. Measure 3: Rest.
- HORN 3 & 4:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- TRUMPET 1 & 2:** Measure 1: *pp* notes. Measure 2: Rest. Measure 3: Rest.
- TRUMPET 3:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- TROMBONE:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- BASS TROMBONE:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- EUPHONIUM:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- TUBA:** Measure 1: Rest. Measure 2: Rest. Measure 3: Rest.
- TIMPANI:** Measure 1: *f* notes. Measure 2: *pp* notes. Measure 3: *mp* notes.
- PERCUSSION 1:** Measure 1: *f* notes. Measure 2: *mp* notes. Measure 3: *mp* notes.
- PERCUSSION 2:** Measure 1: *f* notes. Measure 2: Rest. Measure 3: *p* notes.
- VIBRAPHONE:** Measure 1: *f* notes. Measure 2: *mp* notes. Measure 3: Rest.
- HARP:** Measure 1: *f* notes. Measure 2: *p* notes. Measure 3: Rest.
- PIANO:** Measure 1: *f* notes. Measure 2: *p* notes. Measure 3: Rest.
- VIOLIN I & II:** Measure 1: *f* notes. Measure 2: *pp* notes. Measure 3: *pp* notes.
- VIOLA:** Measure 1: *f* notes. Measure 2: *pp* notes. Measure 3: *pp* notes.
- VIOLONCELLO:** Measure 1: *f* notes. Measure 2: *pp* notes. Measure 3: *pp* notes.
- CONTRABASS:** Measure 1: *f* notes. Measure 2: *pp* notes. Measure 3: *pp* notes.

* string divisions indicated remain in effect throughout the entire movement

5

FL 1, 2

OB 1

EH

CL 2

B CL

CBN

HN 4

TPT 3

TBN

B TBN

TUBA

PERC 1

PERC 2

PERC 3

HP

PF

TRIANGLE
CYMBAL
w/metal

BELLS
CYMBALS
w/hard yarn

GLOCK
w/plastic

MARIMBA
w/soft yarn

ROTO-TOMS
w/soft yarn

motor off
Ped.

mute (harm., stem out)

pp

poco

mf

p

mp

(VIB)

(Ped.)

5

VN I 3
(div.)

VN II 2
(div.)

VLA 1
(div.)

VCL 1
(div.)

VCL 2
(div.)

CB 1
(div.)

CB 2
(div.)

mutes off (sempre)

s.p.

pp

mutes (sempre)

s.l.

poco

mutes off (sempre)

s.p.

pp

mutes (sempre)

s.p.

pp

mutes (sempre)

ord. 5

pp

poco

PICC

FL 1
2

OB 1
2

EH

CL 1
2

B CL

BN 1
2

CBN

HN 4

TPT 1

TBN

TUBA

TIMP

1

PERC 2

3

HP

PF

2

VN I (div.)

3

VN II (div.)

1
2

VLA

VCL (div.)

1
2

CB (div.)

pp

4

3

4

poco

pp

mute(cup)

pp

4

3

4

w/med. felt mutes

p

pp sub.

CYM w/soft yarn TAM mp

(MAR)

CYM w/brushes TAM p

VIB w/hard rubber motor on (fast) mp Ped.

FING CYM w/metal BELLS w/hard yarn mp

INSIDE mp

(ped.)

mutes (sempre)

s.i.

pp

4

3

4

mutes (sempre) ord

pp

poco

15

PICC

FL 1
2

OB 1
2

CL 1

B CL

BN 2

HN 3

TPT 1
2
3

B TBN

EUPH

TUBA

TIMP

PERC 1
2
3

HP

PF

mp

pp

mute

mute(cup)

TRI w/metal

MARIMBA w/soft yarn

ALMGL w/hard yarn

CROTALES w/hard rubber

poco

(Ped.)

(Bye)

5 4 3 4

4 4 4 4

pp

mp

p

mp

p

mp

pp

poco

15

VN I (div.)
1
2

VN II (div.)
1

VLA 2

VCL (div.)
1
2

CB (div.)
2

mp

pp

s.t.

s.p. (± 1/2)

pp

5 4 3 4

4 4 4 4

pp

s.t.

s.p. (± 1/2)

pp

WOODWINDS:
PICC: *pp*, *mp*
FL 2: *pp*
OB 1/2: **4**, **3**, **4**
CL 1: **4**, **3**, **4**
B CL: *pp*, *mp*
BN 1/2: **4**, *mp*, **4**
CBN: *mp*, *p*, *mp*

BRASS:
HN 1/3/4: *pp*, *mp*, *fl.*
TPT 1/2/3: *mp*
B TBN: *mp*
EUPH: **4**, **3**, **4**
TIMP: **4**, **3**, **4**

PERCUSSION:
1: TAM-TAM (scrape slowly around rim w/metal) *pp*, TRI w/metal *mp*, CYM w/hard rubber *f*
2: CYM TAM w/soft yarn *p*, MARIMBA w/hard rubber *mp*
3: (VIB) *pp*, (VIB) *p*, ROTO-TOMS (w/soft yarn) *f*, Ped. *p*

KEYBOARD:
HP: *f*
PF: *f*, *p*, (ord.)

STRING ENSEMBLES:
VN I (div): *ord.*, *mp*
VN II (div): **4**, **3**, **4**
VLA (div): *tr*, *pp*, *mp*
VCL (div): *mp*, *s.p.*, *pp*
CB (div): *ord.*, *pp*, *poco*, *mp*

20

FL 1, 2

OB 1

CL 1, 2

B CL

BN 2

HN 2

TPT 1, 2, 3

TBN, B TBN

EUPH, TUBA

TIMP

PERC 1, 2, 3

HP

PF

4 3 5 4

4 4 4 4

pp, poco, pp, mp, p, motor on (med.), Ped., motor off, pp, Ped.

GLOCK w/plastic, (VIB) w/hard rubber, CROT w/hard rubber, BELLS, CYMBALS w/soft yarn, ALMGL w/hard yarn, (VIB) w/bow

20

VN I

VN II (div.) 2

VLA (div.) 1, 2

VCL (div.) 2

CB (div.) 2

4 3 5 4

4 4 4 4

pp, (II) 8va ord. #, pp, (I) 8va ord. #, pp

FL 1
FL 2
OB 2
EH
CL 1
CL 2
B CL
BN 1
CBN
HN 2
HN 4
TPT 1
TPT 2
TPT 3
TBN
EUPH
TUBA
PERC 1 (ST DRUM)
PERC 2 (SLIT DRUM w/med. yarn)
PERC 3 (VIB)
HP
PF
VN I (div.)
VN II (div.)
VLA (div.)
VCL (div.)
CB (div.)

poco
pp
mp
pp
poco
pp
poco
mute
pp
(?)
(± 1/2)
(ST DRUM)
SLIT DRUM w/med. yarn
p
(VIB)
(Ped.)
CHIMES (w/rubber)
(pp)
mp
Ped.
(depress throughout)
mp
poco
(Ped.)
(III) ord.
ord.
pp
s.i. (± 1/4)
p
pp
ord.
s.p. (± 1/4)
p
pp
(± 1/2)
s.p.
(± 1/2)

5
4
5
3
4
4
4
4
5
4
5
3
4
4
4
4

fl.
TO BASSOON

The musical score is divided into several sections:

- Woodwinds:** Flute (FL), Oboe (OB), English Horn (EH), Clarinet (CL), Bass Clarinet (BCL), Bassoon (BN), Horn (HN), Trumpet (TPT), Trombone (TBN), Euphonium (EUPH), and Timpani (TIMP).
- Percussion:** Includes CYMBAL (CYM), MARIMBA, STEEL DRUM, SLIT DRUM, WOODBLOCKS, COWBELL, BRAKE DRUM, and CHIMES.
- Strings:** Violin I (VN I), Violin II (VN II), Viola (VLA), Violoncello/Double Bass (VCL2), and Contrabass (CB).

The score features various musical notations such as dynamics (cresc., mp, dim., pp, p, f), articulation (tr, accents), and performance instructions (e.g., "w/hard felt mutes off", "open", "fl. pp"). Large numbers (3, 4, 5) are placed throughout the score, likely indicating fingerings or specific measures. The page is numbered "40" in a box at the top left and "51" in the top right corner. The section is labeled "III." at the top center.

55

FL 1, 2, 3

OB 1, 2

EH

CL 1, 2

B CL

BN 1, 2, 3

HN 1, 2, 3, 4

TPT 2 1, 3

TBN

B TBN

TUBA

TIMP

PERC 1 (MARIMBA), 2 (ALMGL w/med. rubber), 3 (VIBRAPHONE w/med. yarn)

HP

PF

pp, p, poco, pp sub., open, mp, (Ped.), (ord.)

3 4 5 4

55

VN I (div.) 1, 2, 3

VN II (div.) 1, 2, 3

VLA (div.) 1, 2

VCL (div.) 1, 2

CB (div.) 1, 2

s.p., pp, poco, pp sub., ord., port.

3 4 5 4

Musical score for measures 60-63. The score includes parts for Flute (FL), Oboe (OB), English Horn (EH), Clarinet (CL), Bass Clarinet (BCL), Bassoon (BN), Horn (HN), Trumpet (TPT), Trombone (TBN), Euphonium (EUPH), Tuba (TUBA), Timpani (TIMP), Percussion (PERC), Harp (HP), and Piano (PF). Large numbers are overlaid on the score: 5, 4, 5, 3 and 4, 4, 4, 4. Performance instructions include *poco*, *pp sub.*, *pp*, *mp*, *tr*, *open*, *TAM-TAM w/bow*, *STEEL DRUM w/hard rubber*, *mute*, and *(Ped.)*.

Musical score for measures 60-63, featuring string parts: Violin I (VN I), Violin II (VN II), Viola (VLA), Violoncello (VCL), and Contrabass (CB). Large numbers are overlaid on the score: 5, 4, 5, 3 and 4, 4, 4, 4. Performance instructions include *port.*, *s.i.*, *s.p.*, and *ord.*.

Musical score for page 58, featuring woodwinds, brass, and percussion. The score is divided into three measures, each with a large number (3, 5, 3) and a smaller number (4, 4, 4) below it, indicating a 3/4, 5/4, and 3/4 time signature respectively. The instruments listed on the left include Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horn 1, 2, & 3, Trumpet 1, 2, & 3, Trombone 1 & 2, Euphonium, Tuba, Timpani, Crotonal (CROT w/plastic), Marimba (MARIMBA w/bow), Slit Drum (SLIT DRUM w/med. yarn), Vibraphone (VIB), and Roto-Toms (ROTO-TOMS w/med. yarn). The score includes various musical notations such as dynamics (pp, mp, p, f), articulation (poco, unis.), and performance instructions (muted, open, tr.).

Musical score for page 58, featuring strings and celesta. The score is divided into three measures, each with a large number (3, 5, 3) and a smaller number (4, 4, 4) below it, indicating a 3/4, 5/4, and 3/4 time signature respectively. The instruments listed on the left include Violin I & II (div.), Viola I & II (div.), Violoncello (VCL div.), and Celesta (CB div.). The score includes various musical notations such as dynamics (pp, mp, p, f), articulation (poco, unis.), and performance instructions (ord., port., ric.).

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

(mute) lontano 5
HN 1
2
3
4
TPT 1
2
3
TBN
B TBN
EUPH
TUBA

1
PERC 2
3
HP
PF

STEEL DRUM w/hard rubber
CYM, TAM w/hard rubber
CHIMES w/hammers
BONGOS TIMBALES (w/yarn)

(Let ring until silent)

(unis.)
1
2
VN I (div.)
3
VN II (tutti)
VLA (tutti)
VCL (tutti)
CB (div.)
1
2

Program Note

Transient Forms is a pair of studies based upon models drawn not only from musical sources, but from mathematics and the natural sciences as well (specifically fractal geometry, evolutionary biology, and cosmology). In the first movement, **Corridors**, the formal design is a hybridization of several formal models. In one respect, it may be considered a kind of modular concerto grosso: unlike the Baroque model where the solo group (concertino) remains constant throughout, here the size and makeup of the concertino is continuously altered or adapted. It is also a passacaglia which unfolds within a palindromic superstructure. Rather than a continuous series of variations based upon a regularly repeating melodic passage, however, this passacaglia "subject" is derived from a series of expanding and contracting cells which recur in different guises within each variation. The composite form of this passacaglia/concerto grosso is the result of a regularly repeated numerical series which occurs at several levels; that is, each section and sub-section of the whole reflects the same internal design, a pattern which recurs even in the basic pitch and rhythmic cells at the surface. This fractal design is analogous to that found in nature within crystals, which by their very structure exhibit self-similarity.

The second movement, **Fluxus**, begins with a twelve-note cluster which initially spans the entire registral spectrum of the orchestra. As the movement progresses, the cluster slowly collapses in upon itself, eventually culminating in a full orchestral unison. **Fluxus** is based upon the same numerical progression used in **Corridors**, but adheres to this system even more strictly. In this instance, the structural divisions are not superimposed (as in **Corridors**), but are rather arranged sequentially, creating the basic rhythmic cell upon which the entire movement is constructed. Continuous timbral modulations and registral compression occur throughout the movement, these being punctuated by a series of brief flourishes in the percussion, piano, and harp. The overall effect is similar to the subtle and continuous transformation of the surrounding vista one observes while traveling across long stretches of land. The aforementioned compression of register and corresponding increase in textural density occur within a tripartite form, each of the three distinct sections being characterized by a change in the degree of disorder (entropy) within the numerical system. For instance, throughout the first major section there is an increase in entropy, as the initial purity of the system is gradually debased by a buildup of internal activity. At the first large juncture, this buildup is abruptly halted, in a manner analogous to the way an automobile windshield wiper clears the accumulation of raindrops from a windshield. From this point the entire process begins again, continuing in the same manner throughout the second major section. The movement reaches a climax at the juncture of the second and third sections (distinguished by the highest degree of contrapuntal activity thusfar in the movement), whereupon the process is reversed: in the third and final section, there is a decrease in entropy as the initial order of the opening is gradually restored.