

grain

for 17 instruments

Robert Wannamaker
2005

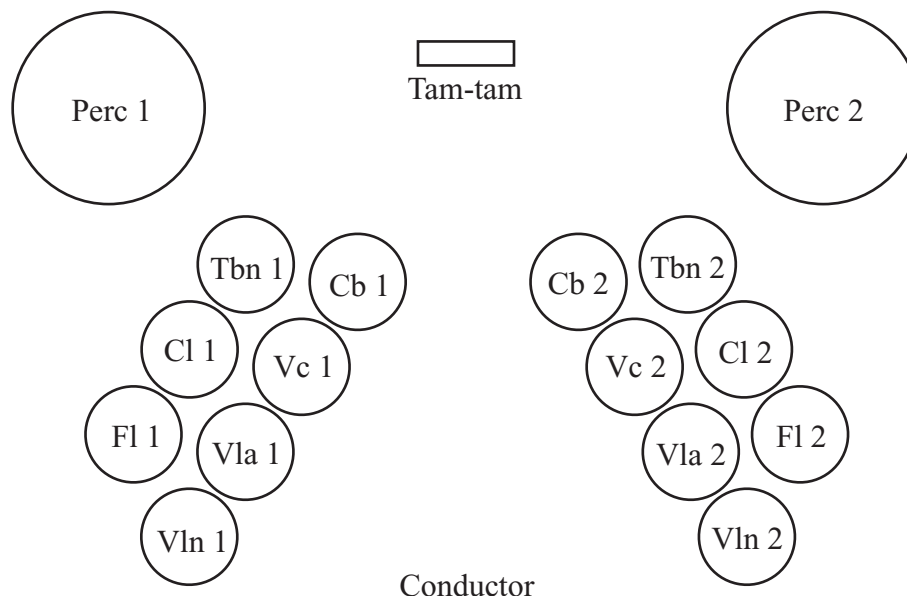
Notes

Pitches are specified in 36-tone equal temperament (equal thirds-of-a-semitone). An upwards arrow on an accidental ($\sharp\sharp$) raises its pitch by 1/3-semitone, while a downwards arrow lowers it by the same amount ($\flat\flat$). The pitch structure addresses melodic inflection so, with the exception of unisons and octaves, independent individual intonational accuracy is required more than the rehearsal of harmonic tuning between players.

All instruments should strictly avoid the use of vibrato except where it is explicitly specified. The ensemble should aim throughout for a highly sensitive dynamic balance.

Instrumentation

- 2 flutes
- 2 clarinets in B \flat
- 2 trombones (also play maracas)
- 2 violins
- 2 violas
- 2 violoncellos
- 2 contrabasses
- 2 percussion, each comprising the following instruments (identical in pitch and timbre)
 - 1 large bass drum
 - 2 woodblocks (1 high, 1 low)
 - 3 almglocken (written F3, G3, F#4)
 - 1 crotale (written F5)
 - 1 caxixi
- 1 tam-tam (plays only twice)



grain

Robert Wannamaker

$\text{♩} = 60$ FLOW

Flute 1

Flute 2

Clarinet in B \flat 1

Clarinet in B \flat 2

MARACAS

twirled

Trombone 1

TROMBONE

similarly

mp

MARACAS

twirled

Trombone 2

TROMBONE

mp

small b. dr. beater; slightly reduce resonance, perhaps by dampening the head with the palm of the striking hand

7:4

3

5

Percussion 1

BASS DRUM (MID)

BASS DRUM (RIM)

mp

Tam-tam

small b. dr. beater; slightly reduce resonance, perhaps by dampening the head with the palm of the striking hand

7

Percussion 2

BASS DRUM (MID)

BASS DRUM (RIM)

mp

Violin 1

Violin 2

Viola 1

Viola 2

Violoncello 1

Violoncello 2

no vibrato sul tasto

nat.

increasingly sul pont to end of section

tremolos are lighter, fast and at the tip

Contrabass 1

no vibrato sul tasto

nat.

increasingly sul pont to end of section

Contrabass 2

p

8 MRCS.

Tbn. 1 *mp* *mf* *mf*

Tbn. 2 MRCS. similarly *mp* *mp* *mf*

Perc. 1 B.D. (MID) B.D. (RIM) 5 5

Perc. 2 B.D. (MID) B.D. (RIM) 7 7

Cb. 1

Cb. 2 tremolos are lighter, fast and at the tip

Detailed description: This musical score covers measures 8, 9, and 10. It features two tubas (Tbn. 1 and Tbn. 2), two sets of bongo drums (Perc. 1 and Perc. 2), and two cellos (Cb. 1 and Cb. 2). The tubas play a melodic line with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf). The bongo drums provide a rhythmic accompaniment with patterns of eighth and sixteenth notes, some marked with fingerings like 5, 7, and 7. The cellos play a sustained harmonic accompaniment with tremolos, noted as being lighter and faster at the tip of the bow.



11 MRCS.

Tbn. 1 *mf* *f*

Tbn. 2 MRCS. *mf* *f*

Perc. 1 B.D. (MID) B.D. (RIM) 5 7 5 5

Perc. 2 B.D. (MID) B.D. (RIM) 3 7 7

Cb. 1 *cresc.* *f* sul pont, mid-bow

Cb. 2 *cresc.* *f* sul pont, mid-bow

Detailed description: This musical score covers measures 11, 12, and 13. The tubas continue their melodic line, with dynamics increasing from mezzo-forte (mf) to forte (f). The bongo drums play a more complex rhythmic pattern, including triplets and groups of five and seven notes. The cellos play a sustained harmonic accompaniment, marked with a crescendo and forte (f) dynamics, and the instruction 'sul pont, mid-bow'.

Note to conductor: The rapid diminuendo should make the section seem "aborted". Tempo changes may be necessary in order to achieve this effect.

A ABORTED CATASTROPHE

15

Fl. 1 no vibrato *fff*

Fl. 2 no vibrato *fff*

Cl. 1 no vibrato *fff*

Cl. 2 no vibrato *fff*

Tbn. 1 *f*

Tbn. 2

Perc. 1 B.D. fast, smooth roll *pp* *mf* *fff*

T.-t. *mf* *fff* l.v.

Perc. 2 B.D. fast, smooth roll *pp* *mf* *fff*

Vln. 1 fast trem. *p* *mp* *mf* *fff* increasingly sul pont

Vln. 2 fast trem. *p* *mp* *mf* *fff* increasingly sul pont

Vla. 1 fast trem. *p* *mp* *mf* *fff* increasingly sul pont

Vla. 2 fast trem. *p* *mp* *mf* *fff* increasingly sul pont

Vc. 1 fast trem. *p* *mp* *mf* *fff* increasingly sul pont

Vc. 2 fast trem. *p* *mp* *mf* *fff* increasingly sul pont

Cb. 1 nat. *pp* *p* *mp* *mf* *fff* increasingly sul pont

Cb. 2 nat. *pp* *p* *mp* *mf* *fff* increasingly sul pont

B VACUUM

23

Fl. 1

Fl. 2

Perc. 1

ALM. slowly bowed, just noise (no pitch)

B.D. Press wooden end of drumstick hard into head and trace large circles between rim and middle at a speed of about 4 seconds per circuit. "Attack" by changing direction.

abruptly dampen tam-tam at its center as thoroughly as possible in one beat (faint high pitches remain)

T.-t.

Perc. 2

ALM. slowly bowed, just noise (no pitch)

B.D. Press wooden end of drumstick hard into head and trace large circles between rim and middle at a speed of about 4 seconds per circuit. "Attack" by changing direction.

Vln. 1

pppp

lightly touch string without depressing, putting several fingers down to dampen harmonics bow lightly and slowly at end of fingerboard to produce a faint, noisy tone

Vln. 2

pppp

29 ALM.

Perc. 1

B.D.

Perc. 2

ALM.

B.D.

Vln. 1

similarly

f^{ma}

Vln. 2

f^{ma}

C SYNC

Hard yarn mallets. Avoid accentuation and metrical emphasis.
Following each rest, begin striking the block in a different (L-R) location to achieve a subtly different timbre.

35 W.B.L. (LO)

Perc. 1

B.D. (RIM) soft timpani mallet

f

pp

Perc. 2

W.B.L. (LO)

B.D. (RIM) soft timpani mallet

f

pp

pp

38 W.B.L. (LO)

Perc. 1

B.D. (RIM)

pp

Perc. 2

W.B.L. (LO)

B.D. (RIM)

f

mf

pp

40 Perc. 1 W.B. (LO) *mf* *mf*

B.D. (RIM) *pp* *pp*

Perc. 2 W.B. (LO) *f* *mf*

B.D. (RIM) *pp* *pp*

44 Perc. 1 W.B.L. (LO) *mp* *f* *f*

Perc. 2 W.B.L. (LO) *mp* *ff* *mp*

46 Perc. 1 W.B.L. (LO) *mp* *ff* *f*

Perc. 2 W.B.L. (LO) *f* *mp* *ff* *f*

47 Perc. 1 *ff*

Perc. 2 W.B.L. (LO) *f*

D MICRO-COUNTERPOINT

49

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 2

pizz (with the nail)

mp

p (but not tentative)

mute, nat., smoothly, no vibrato, do not adjust intonation between articulations, one bowstroke per note

p (but not tentative)

p (but not tentative)

p (but not tentative)

p (but not tentative)

pizz

mp

58

Fl. 1 *very breathy*
mf *mp*

Fl. 2 *very breathy*
mf *mp*

Cl. 1 *very breathy*
mf *mp*

Cl. 2 *very breathy*
mf *mp*

Tbn. 1 *mp* (but decisive) *mf*

Tbn. 2 *mp* (but decisive) *mf*

Vln. 1 *pizz* (with the nail) *f* *arco, mute* *mp*

Vln. 2 *col leg* (at the tip) *mf* *col leg* *f* *arco, mute* *mp*

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1 *pizz* *mf* *f*

Cb. 2 *col leg* *mf*

64

Fl. 1 less breathy, ten. not breathy, ten. *mf* *p* *mf* *f*

Fl. 2 less breathy, ten. not breathy, ten. *mf* *p* *mf* *f*

Cl. 1 less breathy, ten. not breathy, ten. *mf* *pp* *mf* *ff*

Cl. 2 less breathy, ten. not breathy, ten. *mf* *pp* *mf* *ff*

Tbn. 1 *f* *f* *f*

Tbn. 2 *f* *f* *f*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1 pizz *f*

Cb. 2 pizz *f*

E FRICTION

71 ATTACKS

Tbn. 1
cup mute
sfz
PITCH
f
slow gliss.

Tbn. 2
cup mute
sfz
PITCH
f
slow gliss.

Perc. 1
ALM. hard cord mallet, always l.v.
ff

Perc. 2
ALM. hard cord mallet, always l.v.
*ff*³

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1
ATTACKS
sfz
PITCH arco, sul pont, heavy (match trombone timbre)
fff
slow gliss.

Cb. 2
ATTACKS
sfz
PITCH arco, sul pont, heavy (match trombone timbre)
fff
slow gliss.

similarly

76

Tbn. 1

sfz

cresc.

fff

Tbn. 2

sfz

sfz

cresc.

fff

Perc. 1

ppp

fff

hard plastic mallets, fast unmeasured roll

as fast as possible

l.v., but dampen abruptly at end of measure

ALM.

Perc. 2

ppp

fff

hard plastic mallets, fast unmeasured roll

as fast as possible

l.v., but dampen abruptly at end of measure

ALM.

ff

Cb. 1

cresc.

fff

Cb. 2

cresc.

fff

F FLUTTER

84

Fl. 1 *pp < ff > pp < f > pp mp pp*

Fl. 2 *pp < ff > pp < ff > pp < f > ppp p*

Cl. 1 *pp < ff > pp < f > pp mf pp*

Cl. 2 *pp < ff > pp < ff > pp < f > ppp p*

Tbn. 1 *no mute pp < f > pp < mf > ppp p ppp*

Tbn. 2 *pp < f > pp < f > pp mp ppp*

Perc. 1 B.D. smooth *pp < ff > pp < f > pp < mf > ppp*

Perc. 2 B.D. smooth *pp < ff > pp < ff > pp < f > ppp*

Vln. 1 *no mute pp < ff > pp < f > pp mp*

Vln. 2 *pp < ff > pp < ff > pp < f >*

Vla. 1 *no mute pp < ff > pp < f > pp mf*

Vla. 2 *no mute pp < ff > pp < ff > pp < f >*

Vc. 1 *no mute pp < ff > pp < f > ppp p*

Vc. 2 *pp < ff > pp < ff > pp mf*

Cb. 1 *pp < ff > pp < f > pp < mf >*

Cb. 2 *pp < ff > pp < ff > pp < f > pp p*

G CHIME **Conductor:** in this section diminuendos should be very rapid, like that of a struck bell (almost forte-piano).

90

Fl. 1 *ppp* *p* *mp*

Fl. 2 *ppp* *p* *mp*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Perc. 1 W. BL. (LO) hard cord mallet
B. D. in middle of head, dampened with palm *mp* *mf*

Perc. 2 W. BL. (LO) hard cord mallet
B. D. in middle of head, dampened with palm *mp* *mf*

Vc. 1 sul tasto *p* sul tasto

Vc. 2 *p*

95

Fl. 1
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*

Fl. 2
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*

Cl. 1
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*

Cl. 2
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*

Tbn. 1
pp *ppp mp* *pp mf* *p f* *mp mf* *mf f*

Tbn. 2
pp *ppp mp* *pp mf* *p f* *mp mf* *mf f*

W. BL. (HI)
Perc. 1
B. D. *mf* *f* *ff* *ff* *mp*
near rim, not dampened

W. BL. (HI)
Perc. 2
B. D. *mf* *f* *ff* *ff* *mp*
near rim, not dampened

Vln. 1
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*
sul tasto -----> nat. -----> half sul pont

Vln. 2
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*
sul tasto -----> nat. -----> half sul pont

Vla. 1
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*
sul tasto -----> nat. -----> half sul pont

Vla. 2
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*
sul tasto -----> nat. -----> half sul pont

Vc. 1
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*
sul tasto -----> nat. -----> half sul pont

Vc. 2
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*
sul tasto -----> nat. -----> half sul pont

Cb. 1
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*
sul tasto -----> nat. -----> half sul pont

Cb. 2
pp *ppp mp* *pp mf* *p f* *mp ff* *mf ff*
sul tasto -----> nat. -----> half sul pont

HMOBILE

100

Vla. 1

Vla. 2

Cb. 1

Cb. 2

cresc/dim are linear (not exponential) in loudness
nat.

mp *mp* *similarly*

cresc/dim are linear (not exponential) in loudness
nat.

mp *mp*

cresc/dim are linear (not exponential) in loudness
nat.

mp *mp* *similarly*

106

Vla. 1

Vla. 2

Cb. 1

Cb. 2

similarly

114 Perc. 1 W. BL. (HI) wood mallet *pp*

Perc. 2 W. BL. (HI) wood mallet *pp*

Vla. 1

Vla. 2

Vc. 1

Vc. 2 nat.

Cb. 1

Cb. 2

120 Perc. 1 W. BL. (HI) *p*

Perc. 2 W. BL. (HI) *p*

Vla. 1

Vla. 2

Vc. 1 nat. *mp* *mp* *similarly*

Vc. 2 *mp* *mp* *similarly*

Cb. 1

Cb. 2

125

Fl. 1 *italics indicate doublings* vln 1 *p* vln 1 *p* vln 1

Fl. 2 *italics indicate doublings* vln 2 *p* vln 2 *p*

Cl. 1 *italics indicate doublings* vc 1 *p* vc 1 *p*

Cl. 2 *italics indicate doublings* vc 2 *p* vc 2

Vln. 1 *italics indicate doublings* nat. fl 1 *p* fl 1 *p* fl 1 *similarly*

Vln. 2 *italics indicate doublings* nat. fl 2 *p* fl 2 *p* fl 2 *similarly*

Vla. 1 *p* *p* *p* *pp* *pp*

Vla. 2 *p* *p* *pp* *pp*

Vc. 1 *italics indicate doublings* clar 1 *p* clar 1 *similarly*

Vc. 2 *italics indicate doublings* clar 2 *p* clar 2 *similarly*

Cb. 2

132

Fl. 1 *p*

Fl. 2 *p*

Cl. 1 *vc 2* *p*

Cl. 2 *p*

Perc. 1 ALM. soft yarn mallet *p* l.v.

Perc. 2 ALM. soft yarn mallet *p* l.v.

Vln. 1 *p* sul tasto

Vln. 2 sul tasto

Vc. 1 sul tasto

Vc. 2 *clar 1* sul tasto *p*

136

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vc. 1

Vc. 2

ALM.

lv.

ALM.

lv.

p

p

p

p

mp

nat., dark tone

tune precisely to vc 2

mf *mp*

I CONCENTRATION

141

Fl. 1 *pp*

Fl. 2 *pp*

Cl. 1 (not audible, but creates beating) *p possibile* *pp*

Cl. 2 (not audible, but creates beating) *p possibile* *pp*

Vla. 1 *mp*

Vla. 2 *mp*

Vc. 1 nat., dark tone *mp* *pp*

Vc. 2 *pp*

Cb. 1 *p*

Cb. 2 *p*

157

Fl. 1 *f*

Fl. 2 *f*

Cl. 1 *p* (but decisive)

Cl. 2 *p* (but decisive)

Vln. 1 *p* sul D, sul tasto sul D, nat. nat. →

Vln. 2 *p* sul D, sul tasto sul D, nat. nat. →

Vla. 1 nat. → half pont → nat. *mp* *p* *mp* nat. →

Vla. 2 nat. → half pont → nat. *mp* *p* *mp* nat. →

Vc. 1 brighter tone nat. → half pont → nat. *mf* *mp* nat. → half pont → nat. *mf* *mp*

Vc. 2 brighter tone nat. → half pont → nat. *mf* *mp*

Cb. 1 *f*

Cb. 2 *f*

164

Fl. 1 *mf* *f possibile*

Fl. 2 *mf* *f possibile*

Cl. 1 *ff* *mf* *ff*

Cl. 2 *ff* *mf* *ff*

Tbn. 1 *p* *mf* *mp* *f* *ff* *brassy*

Tbn. 2 *p* *mf* *mp* *f* *ff* *brassy*

Vln. 1 *mf* *mp* *ff* *ffff* *pont* → *nat.* (nat.) → *sul pont*

Vln. 2 *mf* *mp* *ff* *ffff* *pont* → *nat.* (nat.) → *sul pont*

Vla. 1 *mf* *mp* *ff* *ffff* *pont* → *nat.* *sul pont*

Vla. 2 *mf* *mp* *ff* *ffff* *pont* → *nat.* *sul pont*

Vc. 1 *mf* *ff* *ffff* *nat.* *sul pont*

Vc. 2 *mf* *ff* *ffff* *nat.* *sul pont*

Cb. 1 *ffff*

Cb. 2 *ffff*

J COINCIDENCE DETECTOR

♩ = ♩ (♩=40)

W.B.L. (HI) *Optional visual cues are provided in italics.*

Perc. 1 wooden mallet *from vln 2* *to vln 2 & vc 2*

Perc. 2 W.B.L. (HI) wooden mallet *p*

Vln. 1 pizz (with the nail), sul E *to vc 2* *mf*

Vln. 2 pizz (with the nail), sul E *to perc 1* *mf* *from perc 1*

Vc. 1 col leg (always l.v.) *mp* *5*

Vc. 2 col leg (always l.v.) *mp* *from vln 1* *from perc 1* *from vln 1*



Perc. 1 W.B.L. (HI) *to vln 2*

Perc. 2 W.B.L. (HI) *5*

Vln. 1 *7* *7* *7* *to vln 2* *5*

Vln. 2 *from perc 1* *from vln 1*

Vla. 2 balz... *f*

Vc. 1 *7* *7* *to vc 2* *7*

Vc. 2 *7* *7* *from vc 1* *7*

(balzandos: with bowhair, no sound of bow wood or fingerboard, 4-5 bounces each at roughly triplet 32th-note tempo then tacit)

180
W.BL. (HI)

Perc. 1

W.BL. (HI)

Perc. 2

to vc 1 & cb 1

pizz.

Vln. 1

pizz. to vla 1

Vln. 2

balz.... to vla 2

balz.... to vla 2

ff

Vla. 1

balz....

f

balz.... from vln 1

Vla. 2

balz.... from vc 1

f

balz.... from vln 2

balz.... from vln 2

ff

Vc. 1

balz.... to vla 2 & cb 2

f

balz.... from perc 2

balz.... to cb 1

ff

Vc. 2

balz....

f

balz.... to cb 2

Cb. 1

col leg

f

col leg from perc 2

col leg from vc 1

ff

Cb. 2

col leg from vc 1

f

col leg from vc 2

Conductor: There are two ways to conduct this section. The first and preferred way is to keep the beat in the right hand while marking a septuplet polyrhythm against it using the left hand, supplying a big downbeat with both hands rather than using patterns. The other way is to conduct only the beat and to instruct the players with septuplets to play slightly faster than the other winds so as to "phase" against them, observing the dynamic hairpins at the indicated times.

K TRILLS PHASING
 slightly faster ($\text{♩} = 50$) Trills in strict measured rhythm: the trilled pitches are indicated just once at the beginning of each trill.

186

Conductor RH LH

The conductor beats 7:6 with the LEFT hand.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Perc. 1 W.B.L. (HI)

Perc. 2 W.B.L. (HI)

hard yarn mallet, light, steady roll, rhythmically autonomous, background to winds tempo very slowly varying between 64ths and triplet-64ths

hard yarn mallet, light, steady roll, rhythmically autonomous, background to winds tempo very slowly varying between 64ths and triplet-64ths

188

Cond. RH LH

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Perc. 1

Perc. 2

p

p

The conductor beats 7:6 with the LEFT hand.

The conductor beats 12 with the LEFT hand.

mf

mf

mf

190

Cond. RH LH

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Perc. 1

Perc. 2

mf

mf

mf

192

Cond. RH LH

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Perc. 1

Perc. 2

1 2 3 4 5 6 7 1 2 3 4 5 6 7

1 2 3 4 5 6 7 1 2 3 4 5 6 7

10 10 10 10 10 10 10 10 10 10 10 10

12 12 12 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10 10 10 10 10

mf

mf

mf

mf

mf

mf

mf

198

Cond. RH LH

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

1 2 3 4 5 6 7 1 2 3 4 5 6 7

7:6

gradual transition to breath tone →

10 10 10 10

mp

12 12 12 12 12 12 12 12 12 12

mp

p

12 12 12 12 12 12 12 12 12 12

10 10 7:6 10 10 10 10 10 10 7:6 10 10 10 10

mp

VI

pp

breath noise only (VI), draw breath as needed but don't emphasize entrances

VI

pp

p

< *mf*

< *mf*

p

diminishing vibrato

p

diminishing vibrato

p

arco rapid vibrato

increasingly sul pont

diminishing vibrato

mp

p

increasingly sul pont

diminishing vibrato

p

p

200

Cond. RH LH

1 2 3 4 5 6 7 1 2 3 4 5 6 7

just breath noise, draw breath as needed but don't emphasize entrances
(rhythmic strictness is now somewhat relaxed)

10 10 10 7:6 10 10 10 10 10 10 7:6 10 10 10

Fl. 1

p just breath noise, draw breath as needed but don't emphasize entrances
(rhythmic strictness is now somewhat relaxed) *f*

12 12 12 12 12 12 12 12 12 12 12 12

Fl. 2

just breath noise, draw breath as needed but don't emphasize entrances
(rhythmic strictness is now somewhat relaxed) *f*

12 12 12 12 12 12 12 12 12 12 12 12

Cl. 1

p just breath noise, draw breath as needed but don't emphasize entrances
(rhythmic strictness is now somewhat relaxed) *f*

10 10 10 7:6 10 10 10 10 10 10 7:6 10 10 10

Cl. 2

p breath noise only (VI), draw breath as needed but don't emphasize entrances *f*

Tbn. 1

p *f*

Tbn. 2

p *f*

Vln. 1

extreme sul pont (mostly noise)

Vln. 2

extreme sul pont (mostly noise)

Vla. 1

extreme sul pont (mostly noise)

Vla. 2

extreme sul pont (mostly noise)

Vc. 1

arco, on side of bridge (no tone, just noise) *f*

Vc. 2

arco, on side of bridge (no tone, just noise) *f*

Cb. 1

arco, on side of bridge (no tone, just noise) *f*

Cb. 2

arco, on side of bridge (no tone, just noise) *f*

202

Cond. RH LH

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn. 1

Tbn. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

204

RH
LH

Fl. 2

Cl. 1

Tbn. 1

Tbn. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

The image shows a page of a musical score, page 204, containing measures 204 and 205. The score is for a full orchestra and includes parts for Right Hand (RH) and Left Hand (LH), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Contrabass 1 (Cb. 1), and Contrabass 2 (Cb. 2). The Flute 2 and Clarinet 1 parts feature trills marked with the number '12'. The Trombone, Violin, Viola, and Cello parts have long notes with fermatas. The score ends with a repeat sign and a fermata.

L ERASED (distant sounds)
 Tempo primo, ♩=60

Staccato. Hold upside down and excite using a quick drop of the hand. Avoid accentuation.

206 CAXIXI *p* *pp*

Perc. 1

B.D. (MID)

soft timpani mallet in center of head, well-dampened with palm. Avoid accentuation.

Staccato. Hold upside down and excite using a quick drop of the hand.

CAXIXI *p* *pp*

Perc. 2

B.D. (MID)

soft timpani mallet in center of head, well-dampened with palm. Avoid accentuation.

213 CAXIXI

Perc. 1

B.D. (MID)

f *p* *mf* *pp*

CAXIXI *f* *mf* *p* *pp*

Perc. 2

B.D. (MID)

218 CAXIXI

Perc. 1

B.D. (MID)

f *f* *p*

CAXIXI *f* *f* *p*

Perc. 2

B.D. (MID)

M CHORALE
A bit slower, ♩=50

224

Perc. 1 B.D. (RIM) b. dr. mallet smooth *p* *ff* *f*

Perc. 2 B.D. (RIM) b. dr. mallet smooth *p* *ff* *f*

Vln. 1 nat., free bowing, smoothly, no vibrato, sul A *mp*

Vln. 2 nat., free bowing, smoothly, no vibrato, sul A *mp*

Vla. 1 nat., free bowing, smoothly, no vibrato *mp*

Vla. 2 nat., free bowing, smoothly, no vibrato *mp*

Vc. 1 nat., free bowing, smoothly, no vibrato *mp*

Vc. 2 nat., free bowing, smoothly, no vibrato *mp*

Cb. 1 nat., free bowing, smoothly, no vibrato *mp*

Cb. 2 nat., free bowing, smoothly, no vibrato *mp*

230 B.D. (RIM)

Perc. 1

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

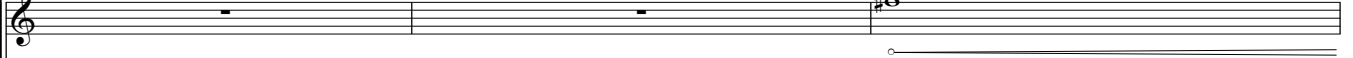
Cb. 2

The musical score for page 37, measures 230-233, is presented in a standard orchestral layout. The Percussion 1 part is marked with a rest and the instruction 'B.D. (RIM)'. The string sections (Violins, Violas, Violoncellos, and Contrabasses) are arranged in pairs, with each part featuring a melodic line characterized by slurs and accents. The notation includes various rhythmic values and accidentals, such as sharps and naturals, across the measures.

no vibrato, all winds have same pitch

235

Fl. 1

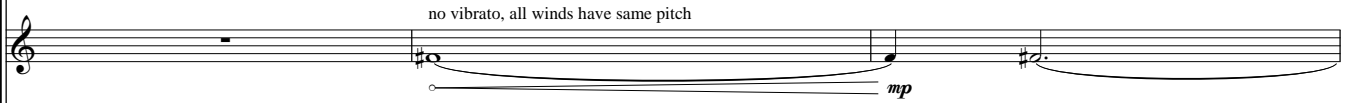


Fl. 2



Cl. 1

no vibrato, all winds have same pitch




Cl. 2

no vibrato, all winds have same pitch



Vln. 1

cresc.



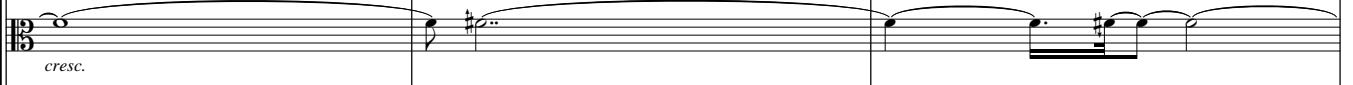
Vln. 2

cresc.



Vla. 1

cresc.



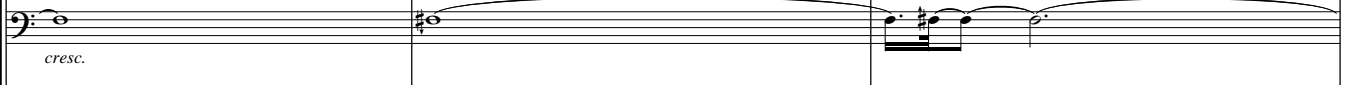
Vla. 2

cresc.



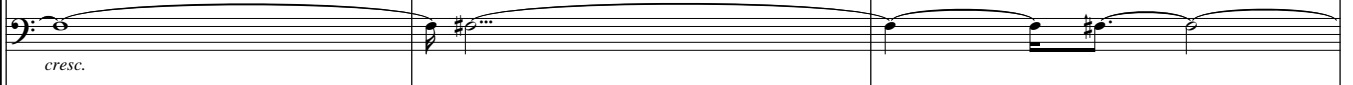
Vc. 1

cresc.



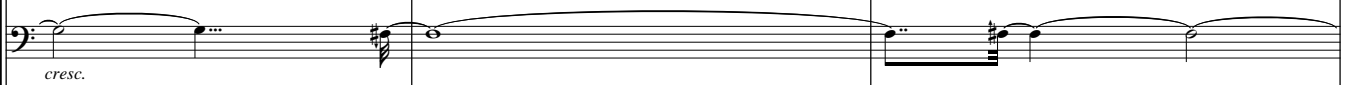
Vc. 2

cresc.



Cb. 1

cresc.



Cb. 2

cresc.



238

Fl. 1 *mp* *cresc. poco a poco*

Fl. 2 *mp* *cresc. poco a poco*
no vibrato, all winds have same pitch

Cl. 1 *cresc. poco a poco*

Cl. 2 *cresc. poco a poco*

Perc. 1 B.D. (RIM) *mp*

Perc. 2 B.D. (RIM) *mp*

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. 1 *f*

Cb. 2 *f*

241

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

Fl. 2 *mf* *f* *mp*

Cl. 1 *mf* *f* *mp*

Cl. 2 *mf* *f* *mp*

Tbn. 1 *mf* blend with strings, de-emphasize attacks

Tbn. 2 *mf* blend with strings, de-emphasize attacks

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

Detailed description: This page of a musical score covers measures 241, 242, and 243. The woodwind section (Flutes 1 & 2, Clarinets 1 & 2) plays a melodic line with dynamic markings of *mf*, *f*, and *mp*. The brass section (Trumpets 1 & 2) plays a rhythmic accompaniment with a *mf* dynamic and a performance instruction to 'blend with strings, de-emphasize attacks'. The string section (Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2, and Double Basses) provides a harmonic and rhythmic foundation with sustained notes and some melodic movement.

244

Fl. 1
ff *mf* *ff*

Fl. 2
ff *mf* *ff*

Cl. 1
ff *mf* *ff*

Cl. 2
ff *mf* *ff*

Tbn. 1
cresc.

Tbn. 2
cresc.

Perc. 1
B.D. (MID)
B.D. (RIM)

Perc. 2
B.D. (MID)
B.D. (RIM)

Vln. 1
cresc.

Vln. 2
cresc.

Vla. 1
cresc.

Vla. 2
cresc.

Vc. 1
cresc.

Vc. 2
cresc.

Cb. 1
cresc.

Cb. 2
cresc.

Detailed description: This page of a musical score, numbered 244, contains ten staves. The top four staves are for woodwinds: Flute 1 and 2, Clarinet 1 and 2. Each woodwind part features a melodic line with a dynamic marking of *ff* at the beginning, *mf* in the middle, and *ff* at the end. The next two staves are for Trombone 1 and 2, both marked with *cresc.* and playing a rhythmic pattern of eighth and sixteenth notes. The percussion section consists of two staves, Percussion 1 and 2, each with two parts: B.D. (MID) and B.D. (RIM). The bottom six staves are for strings: Violin 1 and 2, Viola 1 and 2, and Violoncello 1 and 2. All string parts are marked with *cresc.* and play a complex, rhythmic accompaniment.

247

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

f (blend with strings)
f (blend with strings)
thunderous
fff
fff
ff
fff
fff
fff
fff
fff
fff
fff
fff
fff
fff

Detailed description of the musical score: The score is for measures 247-250. It features woodwinds (Flutes 1 & 2, Clarinets 1 & 2), brass (Trumpets 1 & 2), percussion (Bass Drum - Middle and Rim), strings (Violins 1 & 2, Violas 1 & 2, Violas 1 & 2, Cellos 1 & 2), and double basses. The woodwinds and strings play sustained notes with long breath marks. The trumpets play rhythmic patterns. The percussion includes thunderous bass drum hits and cymbal patterns. The strings play a complex, rhythmic accompaniment. The overall dynamic is very loud, with many parts marked *fff* or *ff*.

250

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn. 1

Tbn. 2

Perc. 1
B.D. (MID)
B.D. (RIM)

Perc. 2
B.D. (MID)
B.D. (RIM)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb. 1

Cb. 2

fff *fff* *ff*

fff *ff* *fff*

253

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb. 1
Cb. 2

B.D. (MID)
B.D. (RIM)
B.D. (MID)
B.D. (RIM)

fff
fff
fff
fff
pp

3
3

Detailed description: This page of a musical score covers measures 253, 254, and 255. The woodwind section (Flutes 1 & 2, Clarinets 1 & 2) plays sustained notes with long breath marks. The brass section (Trumpets 1 & 2) plays a rhythmic eighth-note pattern. Percussion 1 and 2 play a snare drum pattern with dynamic markings of *fff* and *pp*. The string section (Violins 1 & 2, Violas 1 & 2, Cellos 1 & 2) plays a complex, moving accompaniment with various articulations and dynamics.

N DURATION

255

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Tbn. 1

Tbn. 2

Perc. 1
B.D. (RIM)
pp *mf* *fff*

T.-t.
fff
gradually dampen

Perc. 2
B.D. (RIM)
pp *mf* *fff*

Vln. 1
sfp
very sul pont

Vln. 2
sfp
very sul pont

Vla. 1
sfp
very sul pont

Vla. 2
sfp
very sul pont

Vc. 1
sfp
very sul pont

Vc. 2
sfp
very sul pont

Cb. 1
sfp
very sul pont

Cb. 2
sfp
very sul pont

Detailed description: This page of a musical score, numbered 255, is titled 'N DURATION'. It features a multi-staff arrangement for an orchestra. The woodwind section includes two flutes (Fl. 1, Fl. 2), two clarinets (Cl. 1, Cl. 2), and two trombones (Tbn. 1, Tbn. 2), all of which are mostly silent with rests. The percussion section consists of two parts (Perc. 1, Perc. 2) playing a B.D. (RIM) instrument, with dynamics ranging from *pp* to *fff*. A triangle (T.-t.) is also present, playing a *fff* pattern that gradually dampens. The string section (Violins, Violas, Cellos, and Double Basses) is playing a *sfp* (sforzando piano) line with 'very sul pont' (sul ponticello) technique, indicated by a horizontal line above the notes. The score is written in a key signature of one sharp (F#) and a common time signature.



LIMIT

Tempo primo, ♩=60

264

Fl. 1
whistle tone (deliberately feeble)
pp

Fl. 2
whistle tone (deliberately feeble)
pp

Cl. 1
tune to almglocken

Cl. 2
tune to almglocken

Perc. 1
ALM.
soft yarn mallet l.v.
mf 3

Perc. 2
ALM.
soft yarn mallet l.v.
mf

P FRAYED

268

Fl. 1 nat. ten. *ff*

Fl. 2 nat. ten. *ff*

Cl. 1 *pppp* ten. *ff*

Cl. 2 *pppp* ten. *ff*

Tbn. 1 ten. *ppp* *mf* *ff*

Tbn. 2 ten. *ppp* *mf* *ff*

Vln. 1 sul tasto → nat. ten. *pppp* *f* *f* *ff*

Vln. 2 sul tasto → nat. ten. *pppp* *f* *f* *ff*

Vla. 1 nat. ten. *ff*

Vla. 2 nat. ten. *ff*

Vc. 1 nat. ten. *ff*

Vc. 2 nat. ten. *ff*

Q UNTITLED

hard plastic mallet
274 CROT. *ff* l.v.

Perc. 1

B.D. (RIM) *pppp* soft b. dr. mallet

hard plastic mallet
CROT. *ff* l.v.

Perc. 2

B.D. (RIM) *pppp* soft b. dr. mallet

279

just breath, no tone, hissing of moisture inside instrument

ten.

Cl. 1

pp

just breath, no tone, hissing of moisture inside instrument

ten.

Cl. 2

pp

cup mute

ten.

Tbn. 1

pppp

cup mute

ten.

Tbn. 2

pppp

B.D. (RIM)

pp

B.D. (RIM)

pp

Perc. 1

Perc. 2

lightly touch string without depressing, putting several fingers down to dampen harmonics
bow lightly and slowly at end of fingerboard to produce a faint, noisy tone

ppp

ten.

Vln. 1

lightly touch string without depressing, putting several fingers down to dampen harmonics
bow lightly and slowly at end of fingerboard to produce a faint, noisy tone

ppp

ten.

Vln. 2

pppp

pppp

pppp

mute, sul tasto

nat.

ten.

Cb. 1

mute, sul tasto

nat.

ten.

Cb. 2

pppp