In Pursuit of Feeling

for 16 instrumentalists

by Daniel Gordon Ang

Advisor: Professor Eric W. Sawyer
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Full Score

Submitted to the Department of Music
of Amherst College
in partial fulfillment of the
requirements for the degree of
Bachelor of Arts with honors

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In Pursuit of Feeling

for 16 musicians

by Daniel Gordon Ang

Instrumentation

Flute

Clarinet

Oboe

Tenor Saxophone

Trumpet in C

Horn in F

Bass Trombone

Piano

2 Percussionists:

Percussion 1: vibraphone, xylophone

Percussion 2: 2 tom-toms, snare drum, triangle, 1 suspended cymbal, 2 wood blocks, tubular bells

2 Violins

Viola

2 Cellos

Double bass

First performed in its entirety at Buckley Recital Hall, Amherst College, Amherst, MA, on Sunday, 8 February 2015 at 3 PM, conducted by Mark Lane Swanson. The performers were:

Krista Goebel, flute

James Yang, oboe

Leonard Yoon, clarinet

Benjamin Muller, tenor saxophone

Nairam Simoes, trumpet in C

Mark Boyer, horn in F

Joshua Wolfe, trombone

Dustin Patrick, percussion 1

Rose Martin, percussion 2

Phuong-Nghi Pham, piano

The Wistaria String Quartet:

Sarah Briggs, violin 1

Kaila Graef, violin 2

Delores Thayer, viola

Rebecca Hartka, cello 1

Emily Munn-Wood, cello 2

Adam Har-zvi, double bass

Jordan Hugh Sam assisted the pianist in plucking the strings, playing piano string glissandi and turning pages.

Composer's Program Notes

In Pursuit of Feeling depicts an exhilarating journey of 16 instruments who begin a united quest to "pursue feeling", that is, to search and find the most authentic and genuine expression in their beings. The quest is fraught with rough patches, tense moments of animosity, and bitter disagreements. The string quartet decides to rebel, disrupting attempts to achieve unity and eventually causing a musical catastrophe in the third movement, *Forlorn Journeys*. Little by little, however, their antagonism is neutralized, the ensemble gradually gains back its footing, and by the last movement it has attained some sort of Pyrrhic victory, finally reaching the genuine expression that they were all looking for, but not without wounds.

The journey begins in *Skeptical Interruptions* with a few instruments nervously testing out the waters with their short, individual fragments, which become more and more unified. The major unifying musical figure in this movement is the "skeptical" motive, a 2-bar melodic figure which is intoned at the very beginning by the vibraphone and is reused many times in the rest of the movement. It follows a truncated sonata structure in which a crisis is reached after the recapitulation of the first theme. The string quartet steals the stage and intones the "mindless" motive, symbolizing despair and confusion. The movement ends with a neurotic, thumping ostinato in the piano that is cut off abruptly.

The second movement, *Different Worlds*, depicts the tension between the two worlds inhabited by the soloists (tenor sax and second cello) and the string quartet. Despite initially vowing to separate themselves, they are drawn to an inevitable clashing of sound worlds, and by the end only a grudging truce is achieved.

Forlorn Journeys consists of three different journeys: the first one is an idyllic pastorale, the second one is inspired by the sounds of Sundanese gamelan, and the third one is a tender and lyrical love theme. None of these journeys are successful. As the string quartet once again grabs the music by the neck, a major catastrophe occurs and we are left with the ashes of the three failed enterprises.

In the fourth movement, *Scherzo: A Whirlwind of Love and Madness*, the first cello separates itself from the rogue string quartet and cooperates with the piano and percussion to tell an unstable yet heart-wrenching tale that provides the first glimmers of hope of synthesis between string quartet and the rest of the ensemble. The next movement, *Intermezzo*, only features the winds. It is an atonal fugue with a brief moment of reflection in the middle, providing the winds with an opportunity to reach a consensus among themselves.

Respiring Reflections is the emotional climax of the work. The second cello coalesces with the string quartet to undertake a journey inspired by Schubert's sublime String Quintet in C major. As with Schubert's Quintet, there is no ultimate victory in this movement, reflected in its palindromic A-B-C-B-A structure. However, in the middle of the last A section, the string quartet's antagonism is finally neutralized, as the love theme from *Forlorn Journeys* is revisited, this time with wistful longing instead of cynicism. The music of Schubert unwittingly becomes a catalyst for transformation, providing the impetus to conclude our emotional journey.

In the final movement, *Of Ensconcing Passions*, all the instruments merge together into a coherent unit. In this newfound collective identity, loose ends are tied together, the xylophone propels a gleeful dance

of death, passions are pursued, and in the very end, all participate in a final push towards a sunny E major conclusion.

Overall, *In Pursuit of Feeling* is inspired by the sounds of both my childhood and those I absorbed while in Amherst College: Schubert, Mahler, Schoenberg, Shostakovich, Ives, Pauline Oliveros, Michael Schelle, and the gamelan music of West Java. Its narrative of uncertainty, conflict, and victory depicts my own personal journey in composing the piece, as I had to harness all of my musical and compositional faculties to write a piece for an ensemble larger than I had ever tried before. This work, then, serves as the culmination of my exciting four-year musical journey at Amherst, which hopefully is a harbinger of even more wonderful experiences with music in the few years to come.

Notes on score

For brass:

normale = return to regular articulation and sound

For trumpet and trombone, use regular straight mute for “con sord.” passages

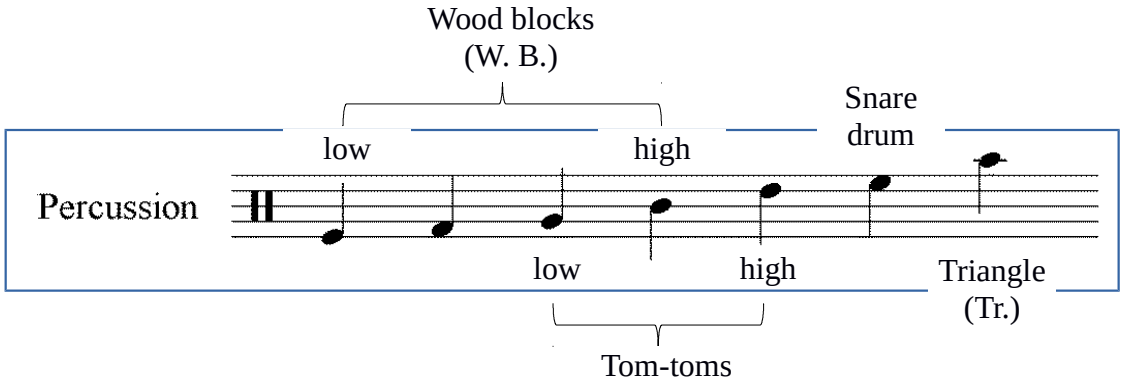
For horn:

stopped = full hand stop

echo horn = partial hand stop, such that pitch drops a half-step (finger a half-step higher)

For percussion

The piece calls for two percussionists. The first percussionist plays vibraphone and xylophone, and occasionally assists the second percussionist, including playing the wood blocks in movement VII. Note that xylophone is only used in movement VII. The second percussionist's part is labeled “percussion”, consisting of the following percussion instruments:



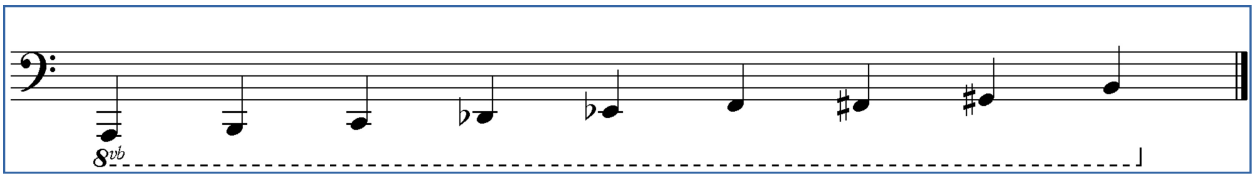
The following are the instances where the first percussionist must assist the second:

- Movt. I: m. 83-84, bowed suspended cymbal
- Movt. IV: m. 40-41, triangle
- Movt. VII: m. 79-84, 179-185, wood blocks (same legend as above to indicate high-low)

There is also one instance where the second percussionist bows the vibraphone while the first percussionist is playing it (movt. VII, m. 34-35).

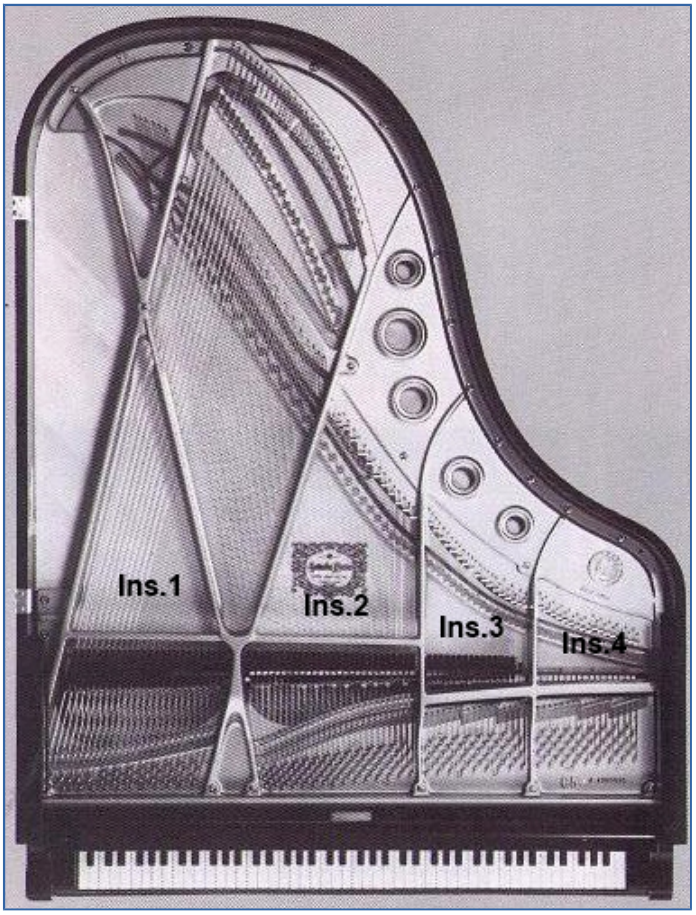
For piano

The score calls for the pianist to occasionally pluck the piano strings or execute hand glissandos on the strings. Regarding the former, notice that only the bass strings are specified to be individually plucked. Altogether, only the following strings are used:



It may be helpful to label each of these strings beforehand to make them easier to be identified. When plucking strings, **always ensure that the damper pedal is sustained**.

In contrast to the individually plucked strings, the piano strings glissandi are only done on the strings of the piano's higher register. There are only two kinds of glissandi, labeled by the words "Ins.3" and "Ins.4", accompanied by the approximate starting pitch and a wavy line that indicates either a glissando upwards or downwards. This labeling is based on the fact that on most pianos, the strings are divided up into 4 sections due to the piano's supporting metal structure (see diagram). It makes sense when doing a glissando to stay within the same section.



The pianist should do the glissandi on the part of strings right behind the dampers (roughly at the position of the text in the diagram). A glissando always encompasses the entire specified section (so slide the hand from one end of a section to another). When doing "Ins.3" glissandi, the damper pedal should be sustained, whereas for "Ins.4", the state of the damper pedals doesn't affect the strings any more.

It is acceptable for the pianist to be assisted in doing the inside piano passages by the page-turner or another assistant.

For strings:

S.P. = sul ponticello (near the bridge)

M.S.P. = molto sul ponticello (very near the bridge)

O.P. = overpressure with bow

N.P. = normal pressure

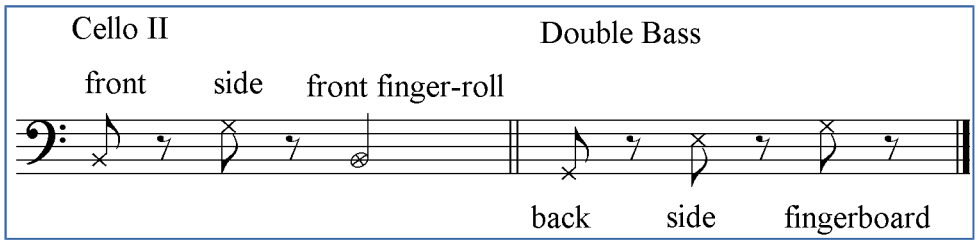
——————▸ arrow = gradually change bowing/articulation (e.g., from N.P. to O.P.)

ord./normale = return back to regular bowing and articulation

For cello II and double bass: notes about body percussion (movt. I)

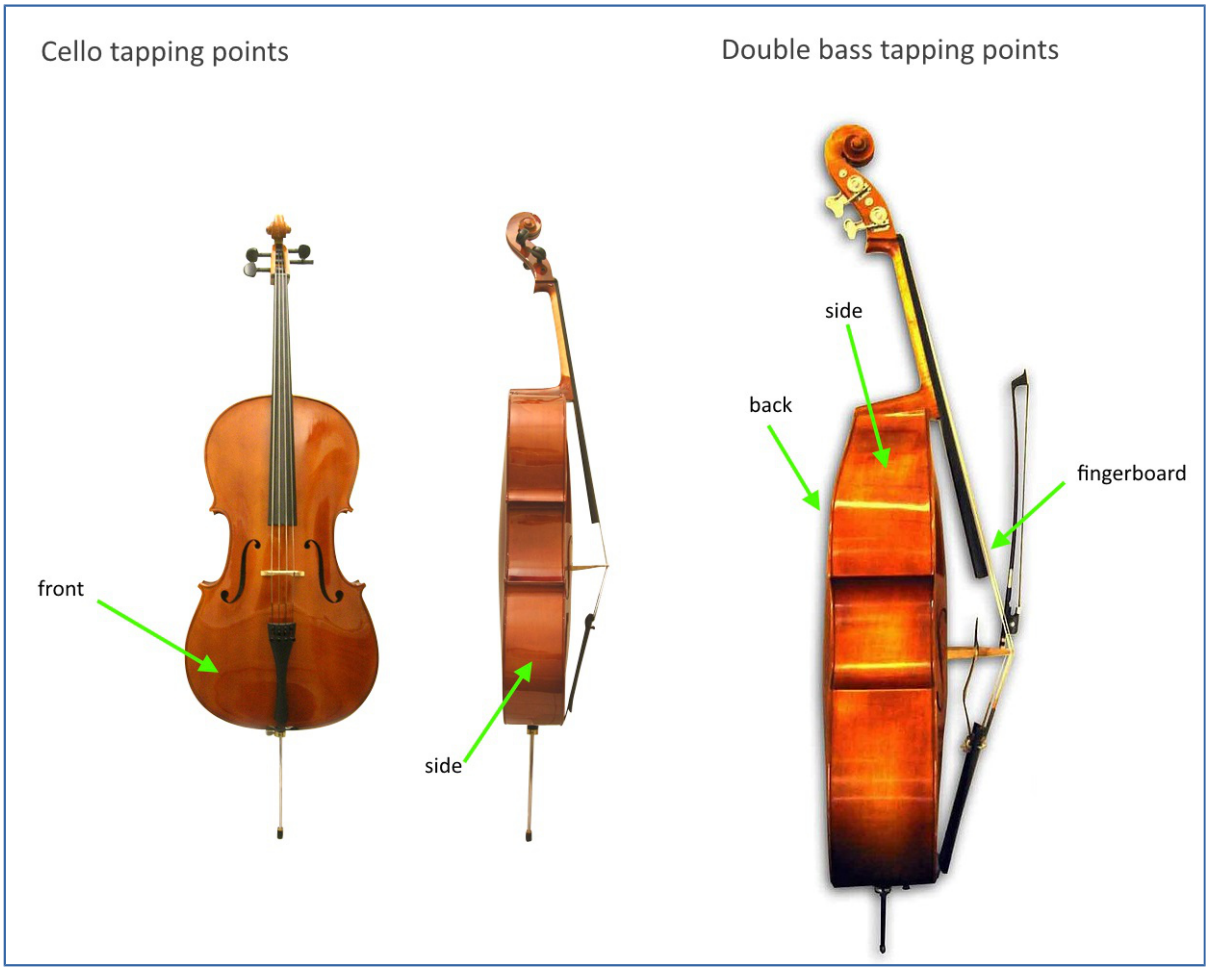
For cello, use two fingers on one hand (as indicated in the score) and tap gently on the designated part of the body of the instrument. For the "finger-roll", use two fingers to alternately tap the cello rapidly like playing a trill in the left hand.

For double bass, use an open palm to tap the body of the instrument. See the figures below which indicate which part of the body to tap.



Do not tap too strongly; avoid damaging your instrument. Instead, relax your wrist and find an elastic, natural movement that creates the most resonance upon contact, similar to playing the bongos.

x


Cello tapping points
front
side
Double bass tapping points
side
back
fingerboard

I. Skeptical Interruptions

Prologue

Moderato ♩=92




start slow
and accel.
7
Fl.
Ob.
Perc.
Vib.
Pno.
Vc. II
Tri.
pizz.
12
cresc.
cresc. poco a poco
Ins. 3
Ins. 4
arco


20
A
Fl.
Ob.
Cl.
Perc.
Vib.
Pno.
Vc. II
mf
f
dry and dead
pp
p
Ped.
mp pluck
8vb
snap pizz.
27
tongue slaps
echo horn
Tri.
mp
cresc.



*) Wait until pedaled piano chord has faded enough such that the cello can be heard.


47
rit.
In a slow, free tempo ♩ = ca. 60
Fl.
Ob.
Hn.
echo horn
bring out, like a soloist
Vib.
Pno.
very gently
Vc. II
sul tasto
54
B
freely, don't worry matching up with cello II
Sounding harmonics: G D F# E
IV III II I
normale
57
pick up bow
bowed
(4)


place finger on middle of bar
rit.
put down bow
Very slowly
60
Vib.
Vc. II
(8)
sfz
Skeptical Interruptions
64
C
Con moto ♩=108
Ten. Sax.
Hn.
stopped
(struck)
Vib.
Pno.
C
Vln. I
Vln. II
Vla.
S.P.
ord.
pizz.
Vc. I
Vc. II
gliss.
Cb.
IV
harm. gliss
0
indeterminate high pitch


68
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
con sord.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
arco
S.P.
ord.
Vc. I
Vc. II
Cb.
*) Do not break or stop bow between accents


72
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
normale
gliss.
Ins. 4
8va
pizz.
S.P.
ord.


76
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Ins. 3
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
arco
S.P.


79
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
ff
growl
gliss.
mp
ff
mf
f
stopped
con sord.
3
Tri.
fff


82
Fl.
Ob.
Cl.
Ten. Sax.
normale
Hn.
normale
C Tpt.
normale
Tbn.
Perc.
Vib.
bowed cymbal
Pno.
ord.
Vln. I
Vln. II
ord.
Vla.
Vc. I
Vc. II
Cb.


84
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
Cym.
To Tub. B.
normale
pizz.
arco
pizz.
arco
pizz.
arco


D
87
rit.
Andante ♪=200
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Tubular Bells
To drums
Perc.
Vib.
Pno.
D
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
espress.
pizz.
(4)

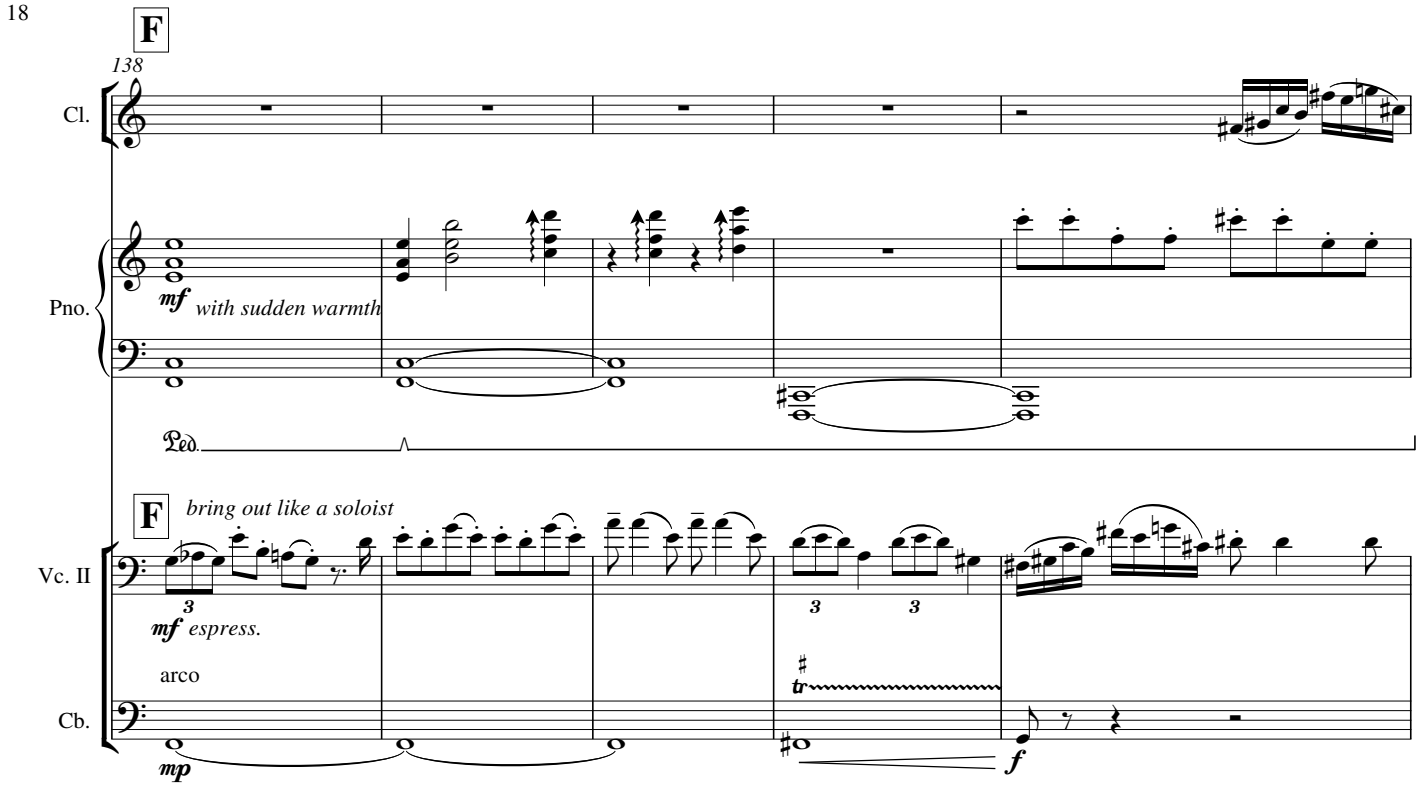

95
Fl.
C Tpt.
Vib.
3
p
Pno.
pp
Ped.
Vc. II
(4)
Cb.
pizz.
mf


102
Fl.
con sord.
C Tpt.
mp
mf
Vib.
mf
Pno.
Vc. II
(4)
(8)
Cb.
arco
mp


109
Fl.
C Tpt.
Perc.
Vib.
Pno.
Vc. II
Cb.
pizz.
116
normale
arco


E
A tempo ♩=108
124
Cl.
Ten. Sax.
Hn.
C Tpt.
Vib.
Pno.
Vc. II
mf
fp
f
p
ff
8va
tr
129
Fl.
Ob.
mp
pizz.


134
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
Pno.
Vln. I
Vla.
Vc. I
Vc. II
arco


F
138
Cl.
Pno.
mf with sudden warmth
Ped.
F
bring out like a soloist
Vc. II
mf espress.
arco
Cb.
mp
tr
f


143
Fl.
Hn.
p
Perc.
Pno.
p
Cb.


147
Hn.
Perc.
mf
p 3
Pno.
15ma
8vb
Vln. I
pizz.
p
Vln. II
pizz.
p
Vla.
pizz.
p
Vc. I
pizz.
Vc. II
put bow down
finger taps:
front
mf
side
Cb.
put bow down
side
palm tap: back


152
Fl.
Ob.
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
mf
slap mouthpiece with palm
f
col legno bat.
pizz.
con sord.
use two fingers and one hand each for front and side
fingerboard
back
"finger role" on front
pick bow up
tr
G
With more urgency ♩=120
157
mp
espress.
pp
8va
Pno.
Ped.


162
Fl.
mf
Ob.
mp
Cl.
Hn.
C Tpt.
Tbn.
Perc.
Pno.
Vln. I
arco
mp
tr
Vln. II
arco
mp
bring out
Vla.
arco
mp
Vc. I
arco
mp
Vc. II
Cb.


165
rit.
start slow
and accel.
tr
Fl.
con appassionato
senza sord.
Vln. I
Vln. II
Vla.
Vc. I
Freely, like a cadenza,
but still with a sense of motion
170
Cl.
mp
Andantino, with nostalgia ♩=92
174
pp
tenderly
mp
espress.
Pno.
8va
Ped.


H
179
A tempo ♩=120
tongue slaps
Fl.
Ten. Sax.
Tbn.
Perc.
Vib.
Cym.
H
Vln. I
Vln. II
Vla.
Cb.


184
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
mf
mp
Tri.
pizz.
mf
pizz.
mf
p
p


188
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
f
fp
ff
mp
mf
Ped.
arco


193
I
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
mf cresc. poco a poco
sub p
mf
mp cresc. poco a poco
Ped.
arco
f
3

Adagio ♩=60

rit.

200

Fl.

Ob.

Cl.

Ten. Sax.

Hn.

C Tpt.

Tbn.

To W.B.

Perc.

Vib.

Pno.

Vc. II

Cb.

as loud as possible


J
Wood Blocks
Allegro furioso ♩=108
206
Perc.
Vln. I
Vln. II
Vla.
Vc. I
Cb.
211
W.B.
strictly & mechanically
indeterminate number of notes
215
accel.
Cl.
strictly & mechanically


219
Allegro con brio ♩=126
Hn.
C Tpt.
Tbn.
W.B.
Vln. I
Vln. II
Vla.
Vc. I
mf
ff
fff
224
To Perc.
Andante, solemnly ♩=72
f molto espress.
arco
gliss.
quarter flat
mp
espress.
228
col legno bat.
pp
Vln. II
Vc. II
pizz.


233
K
A tempo ♩=132
Fl.
Ob.
Cl.
Hn.
C Tpt.
Tbn.
normale
Percussion
Perc.
Vib.
Pno.
K
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
arco
Cb.


237
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
mf
f
ff
sul pont.
sul pont.

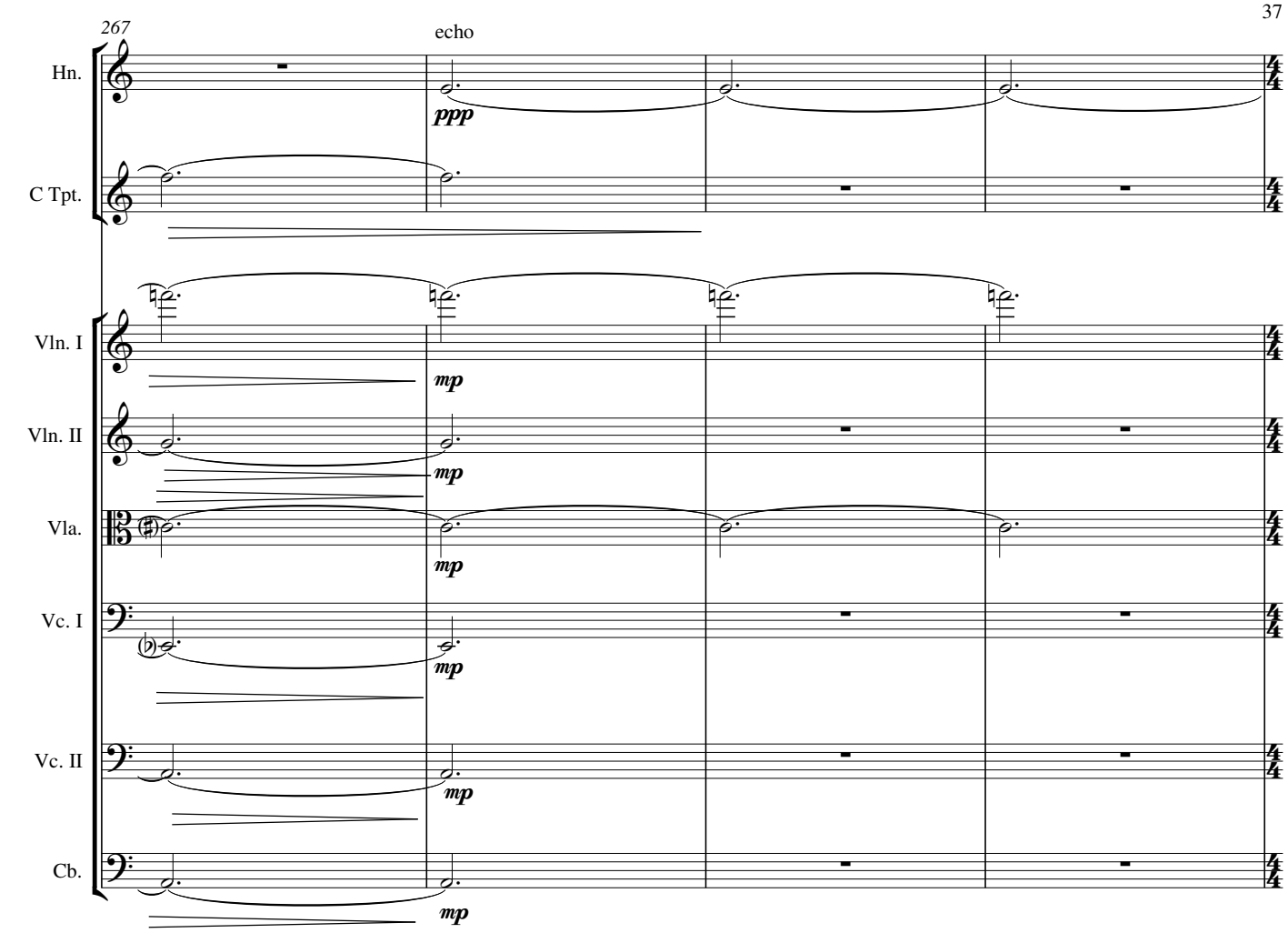

239
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
normale
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
S.P.
ord.
S.P.
ord.
gliss.

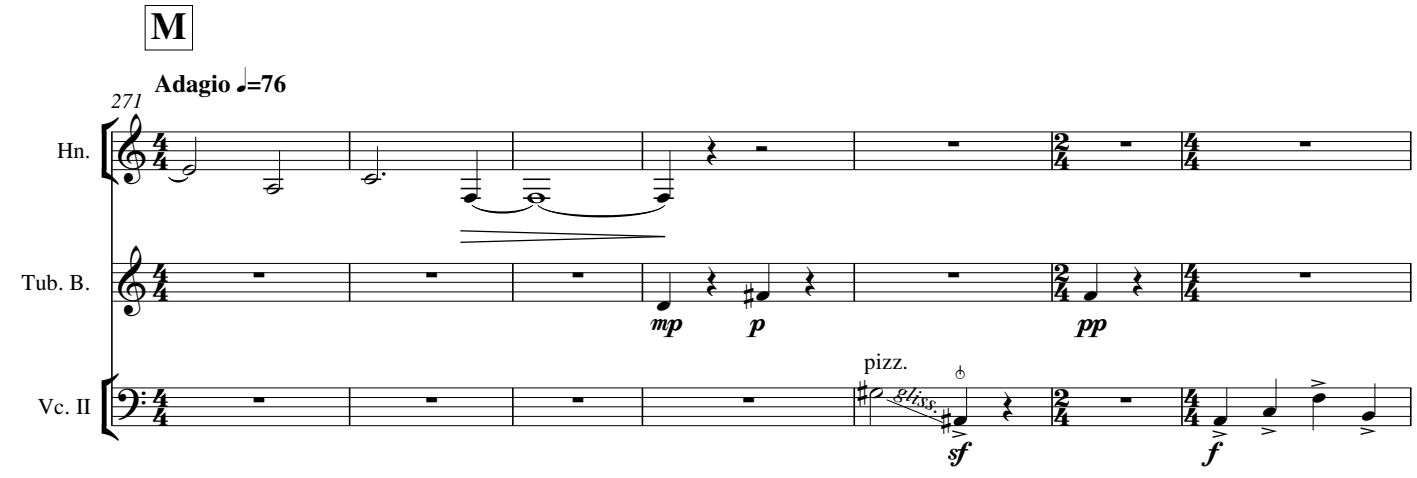

242
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
ff
tr
p
ff
mf
fff
fff


244
Fl.
Ob.
Cl.
play random 16ths in given range
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
use palm for clusters
Ped.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
cresc.


247
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
fp
fff
To Tub. B.
use forearms
3


L
250
Tubular Bells
Tub. B.
Vib.
Vln. I
Vln. II
Vla.
no decrescendo
mp
mp
f
ff
258
Largamente ♩=112
Hn.
C Tpt.
Tbn.
Pno.
normale
mf
mf
mf
fff
con appasionato
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
f
ff
cresc.
gliss.
gliss.
gliss.
p f
ff
ff


267
echo
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
ppp
mp


M
Adagio ♩=76
271
Hn.
Tub. B.
Vc. II
mp
p
pp
pizz.
gliss.
sf
f


278
Pno.
pp but fiercely
pp
sf
Ped.
8vb
tap on lower body
Vc. II
mp
f
Cb.
f
281
Hn.
echo
stopped
pp
gliss.
Tbn.
p
Tub. B.
To drums
pp
Pno.
p
plucked
mp
8vb
Ped.
Ped.
(8)
col legno bat.
Vc. II
Cb.

N

286 **Andante con moto ♩=72**

Fl.

Ob.

Cl.

Ten. Sax.

normale

Hn.

Tbn.

Percussion

Perc.

Vib.

Pno.

8vb

col legno bat.

arco

arco

Vc. II

Cb.

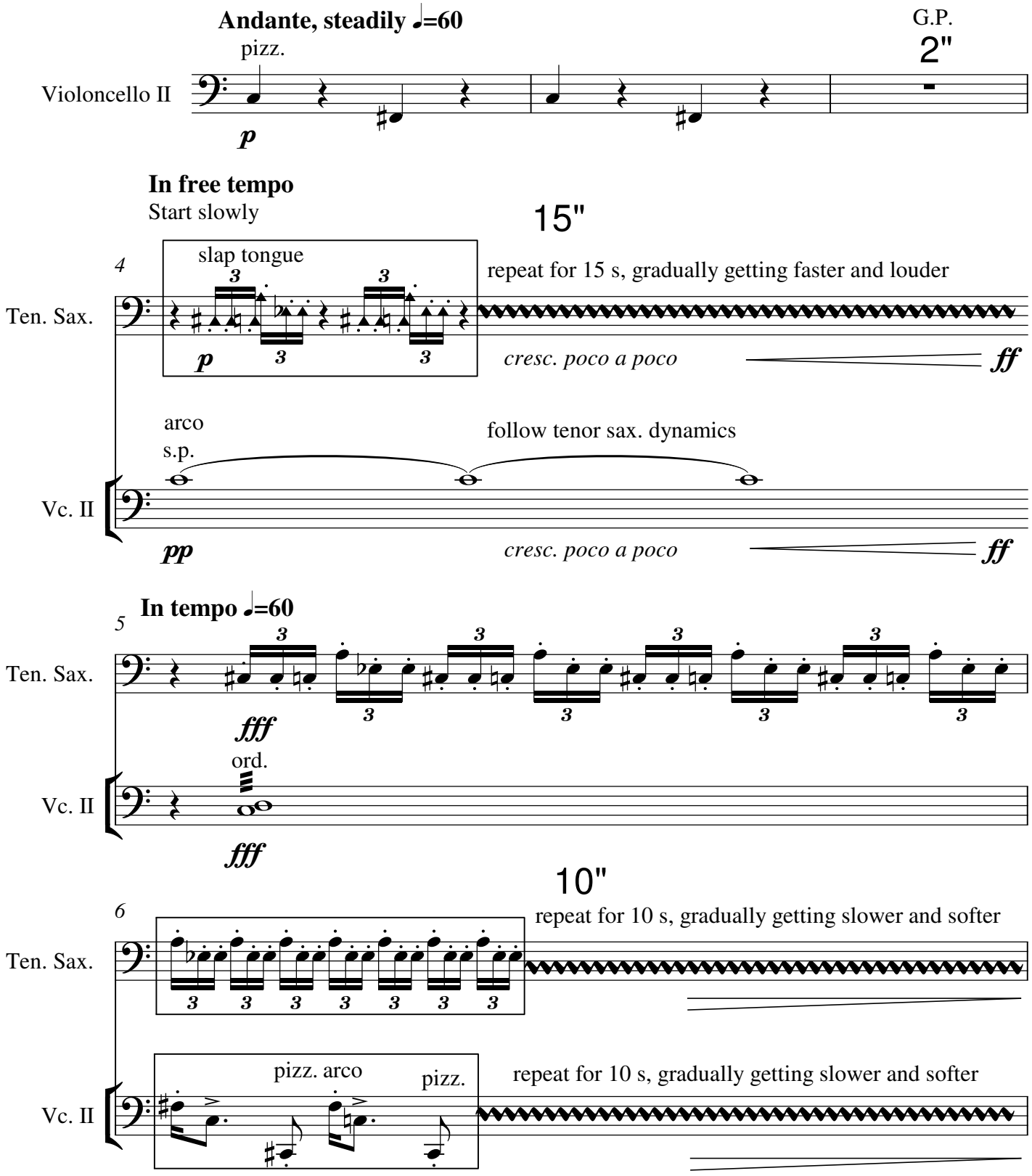

290
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
f
mf
ff
8va
(8)
tr


294
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
Tbn.
Percussion
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
mp
ff
mf
decresc. poco a poco, morendo
pizz.
(8)
(tr)


299
Tbn.
gliss.
ppp
Perc.
3
p
pp
dead and dry
ppp
Pno.
pp
no fade-out, stay at this dynamic
(8)
Vc. II
arco
Cb.


303
All performers freeze for 5 seconds at the end.
Tbn.
Pno.
(8)
Vc. II
Cb.

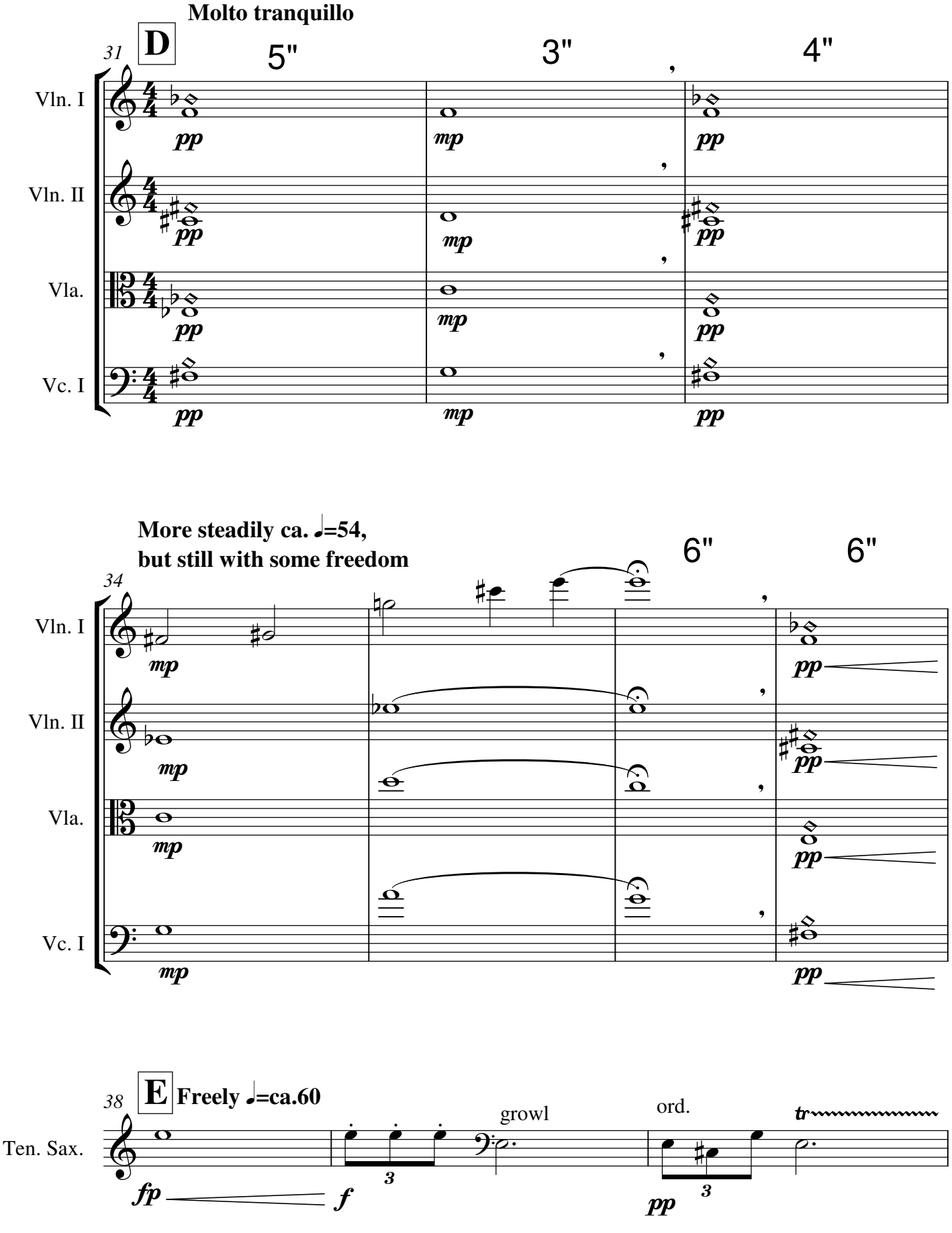
II. Different Worlds

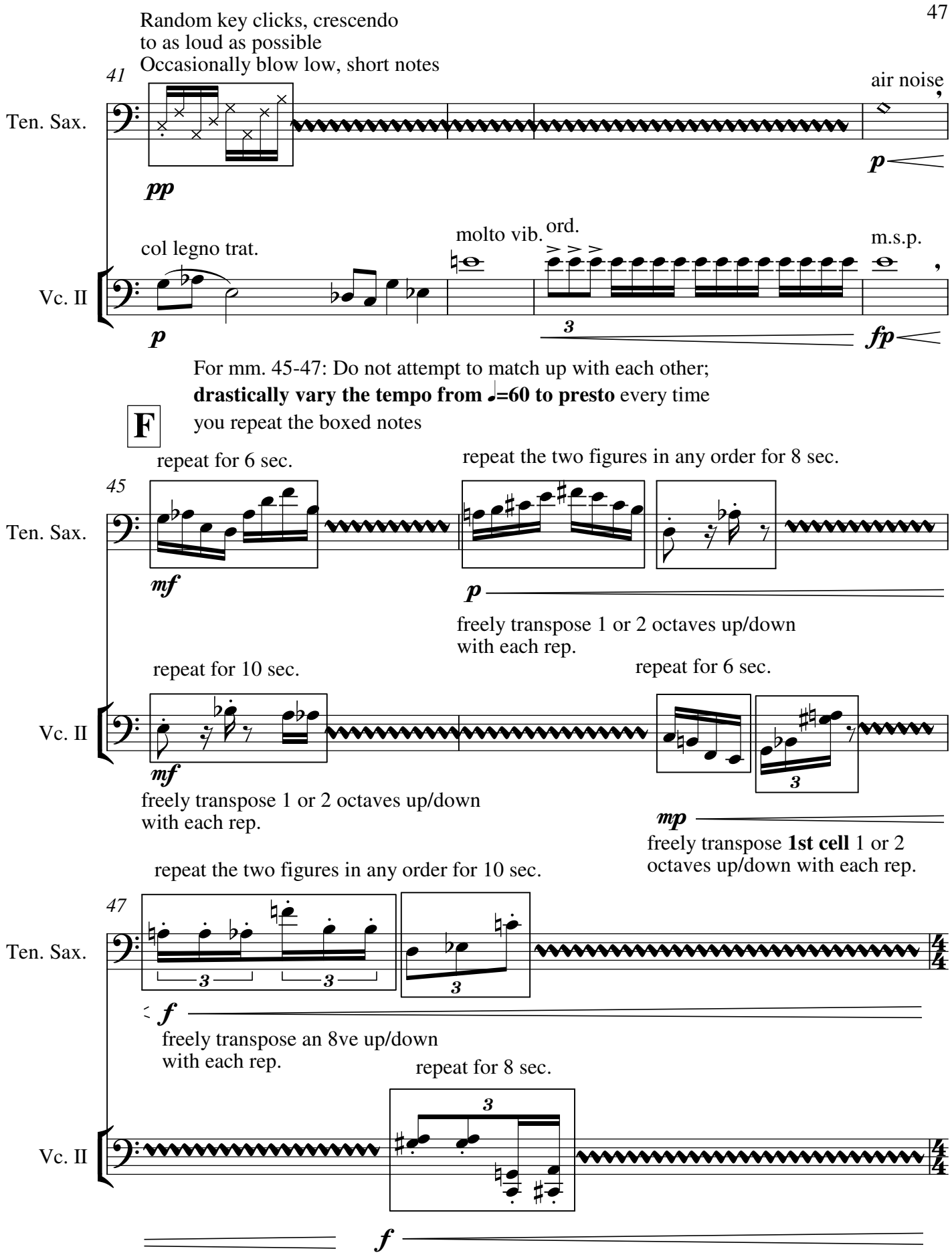


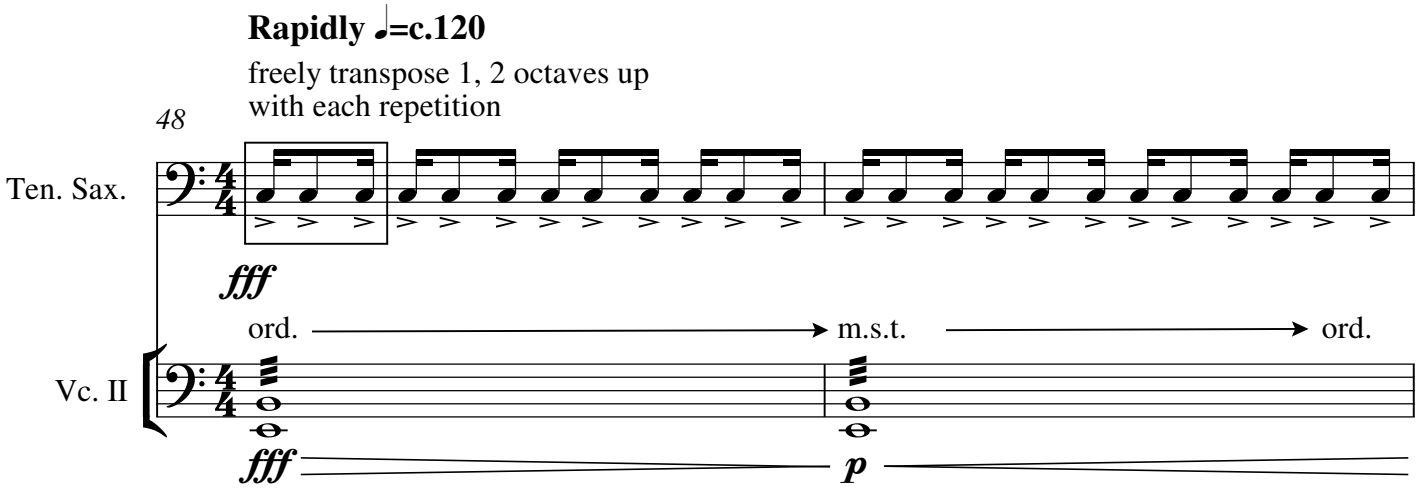


*) All “freely” sections in this movement are to be played with a basic approximate metronome marking of ♩=60, which can be freely stretched/compressed for expressive purposes.

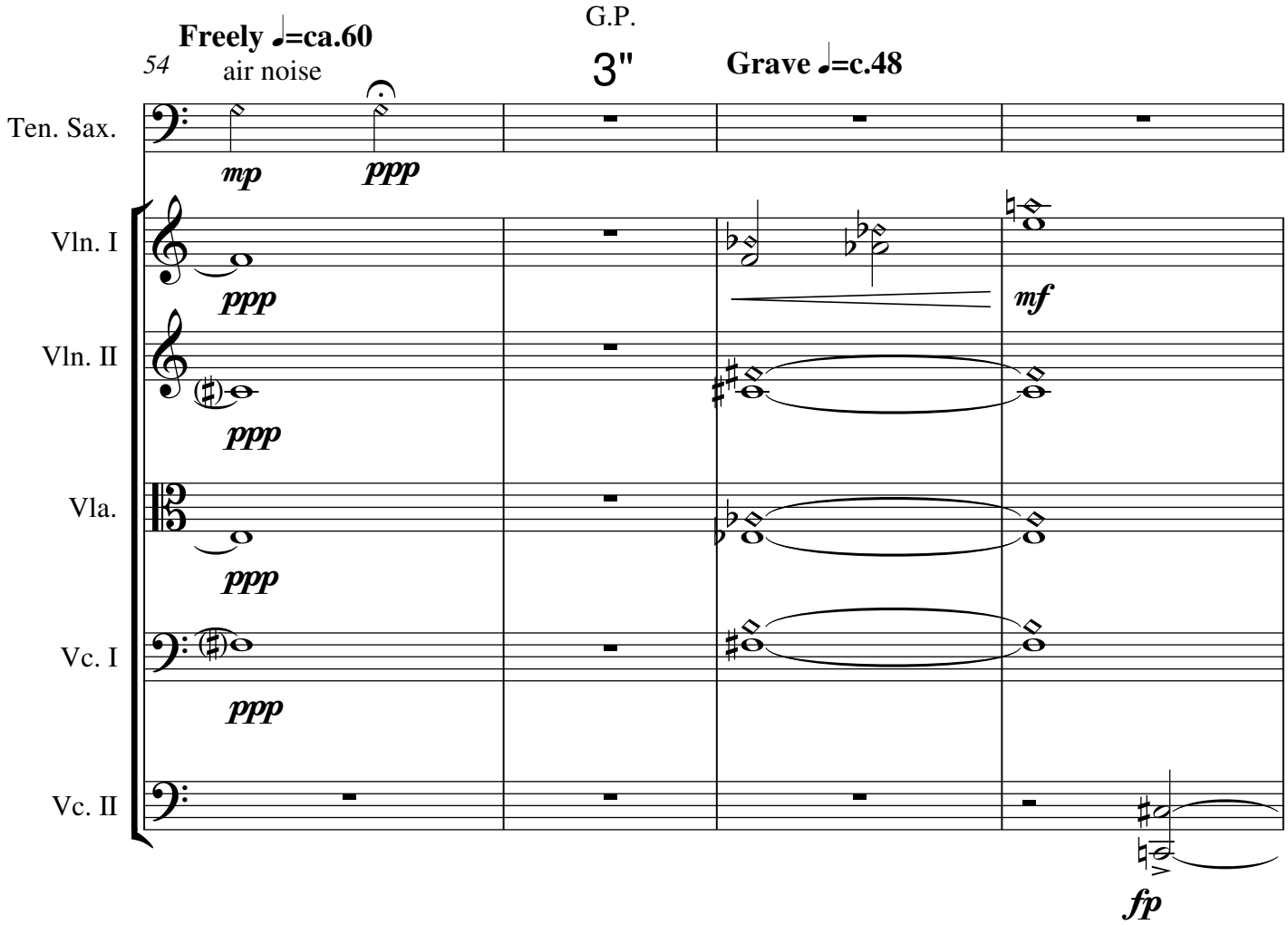

In tempo ♩=60
Freely ♩=ca.60
17
Ten. Sax.
fff
repeat until the space is "saturated"
with the two-note motive
Vc. II
20
C
In tempo ♩=60
Ten. Sax.
mf
molto rubato
not too incisive, pluck string
near middle of fingerboard
pizz.
Vc. II
mf
16th notes same duration as before
24
Ten. Sax.
p
ff
p
ff
mp
col legno bat.
Vc. II
p
ff
p
ff
mp
G.P.
2"
Freely
26
Ten. Sax.
f
pp
fff
f
espress.
pp
arco
Vc. II
mp
pp
f
pp
fff

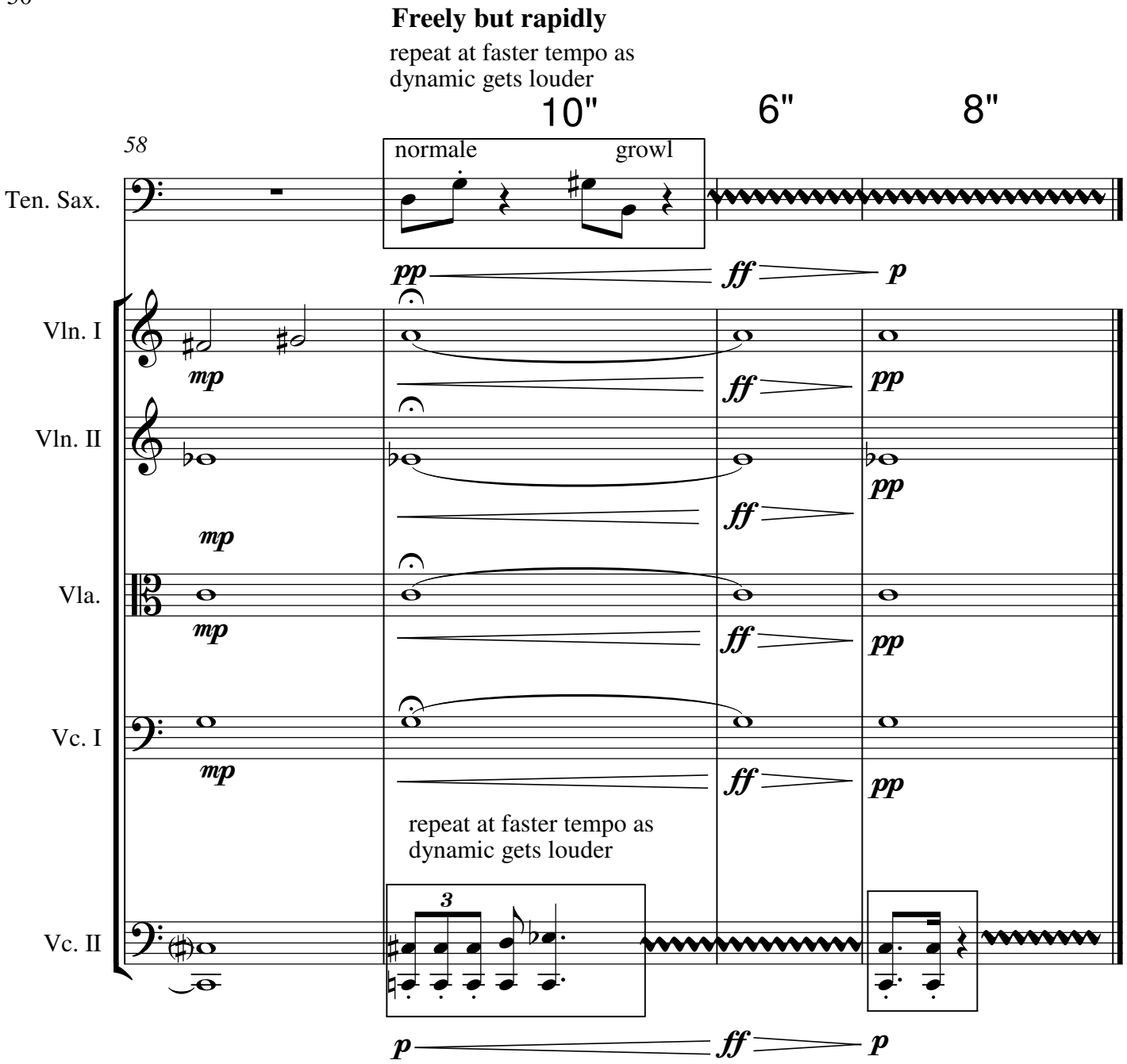

Molto tranquillo
D
31
5"
3"
4"
Vln. I
Vln. II
Vla.
Vc. I
pp
mp
pp
More steadily ca. ♩=54,
but still with some freedom
6"
6"
34
Vln. I
Vln. II
Vla.
Vc. I
mp
pp
E
38
Freely ♩=ca.60
growl
ord.
Ten. Sax.
fp
f
pp
tr


Random key clicks, crescendo
to as loud as possible
Occasionally blow low, short notes
41
Ten. Sax.
air noise
pp
p
col legno trat.
molto vib.
ord.
m.s.p.
Vc. II
p
3
fp
For mm. 45-47: Do not attempt to match up with each other;
drastically vary the tempo from ♩=60 to presto every time
you repeat the boxed notes
F
repeat for 6 sec.
repeat the two figures in any order for 8 sec.
45
Ten. Sax.
mf
p
freely transpose 1 or 2 octaves up/down
with each rep.
repeat for 10 sec.
repeat for 6 sec.
Vc. II
mf
3
freely transpose 1 or 2 octaves up/down
with each rep.
mp
freely transpose 1st cell 1 or 2
octaves up/down with each rep.
repeat the two figures in any order for 10 sec.
47
Ten. Sax.
3
3
3
f
freely transpose an 8ve up/down
with each rep.
repeat for 8 sec.
3
Vc. II
f


Rapidly ♩=c.120
freely transpose 1, 2 octaves up
with each repetition
48
Ten. Sax.
fff
ord.
m.s.t.
ord.
Vc. II
fff
p


50
G
In tempo ♩=60
growl
growl
fluttertongue
Ten. Sax.
ff
Vln. I
pp
mp
mf
Vln. II
pp
mp
mf
Vla.
pp
mp
mf
Vc. I
pp
mp
mf
Vc. II
ff
ff


Freely ♩=ca.60
54
air noise
G.P.
3"
Grave ♩=c.48
Ten. Sax.
mp
ppp
Vln. I
ppp
mf
Vln. II
ppp
Vla.
ppp
Vc. I
ppp
Vc. II
fp


Freely but rapidly
repeat at faster tempo as
dynamic gets louder
10"
6"
8"
58
normale
growl
Ten. Sax.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
repeat at faster tempo as
dynamic gets louder
3

III. Forlorn Journeys




A
With more urgency ♩=80
15
Ob.
Vc. II
Cb.
18
Ob.
Ten. Sax.
Vc. II
Cb.
p
pizz.
22
Ob.
Ten. Sax.
Vc. II
Cb.
arco
mp
26
Ob.
Ten. Sax.
Vc. II
Cb.
p
mf


29
Fl.
Ob.
Cl.
Ten. Sax.
Vc. II
Cb.
mf
mf
mf


33
Fl.
Ob.
Cl.
Ten. Sax.
Vc. II
Cb.
mp
f
p


37
rit.
Fl.
Ob.
Ten. Sax.
improvise random 16ths
in given range
Hn.
Tbn.
Vc. II
Cb.
pizz.
42
B
Con agitato ♩=116
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I


48
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Pno.
Vln. I
Vc. II
Cb.
arco
53
C
fp
pp
detached, like an Indonesian bonang
(metallophone played with soft mallets)
pizz.


57
Pno.
(pizz.)
Vln. I
mp
pizz.
Vln. II
mp
pizz.
Vla.
mp
pizz.
Vc. I
mp


61
Pno.
mf
Vln. I
f
Vla.
f
Cb.
f
3


65
con sord.
C Tpt.
mf
Pno.
mf
arco
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc. I
mf
Vc. II
Cb.


69
Cl.
C Tpt.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
mf
p


74
Ob.
mf
Cl.
mf
Ten. Sax.
3
Perc.
Vib.
p
Pno.
f
on the string
Vln. I
p
Vln. II
mp
Vla.
mp
Vc. I
mp
Vc. II
mp
Cb.
3


78
Ob.
Cl.
Ten. Sax.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
arco


82
D
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
D
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
mf
mf
ff
pizz.
ff


86
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Cb.
mf
mf
arco
arco
ff
ff


89
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
normale
pizz.


93
Fl.
Ob.
Cl.
Ten. Sax.
stopped
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
arco
arco
arco


97
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
To W.B.
Woodblock
To drums
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
fff
ff
tr


100
8va
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
ff
Perc.
Vib.
Pno.
8va
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

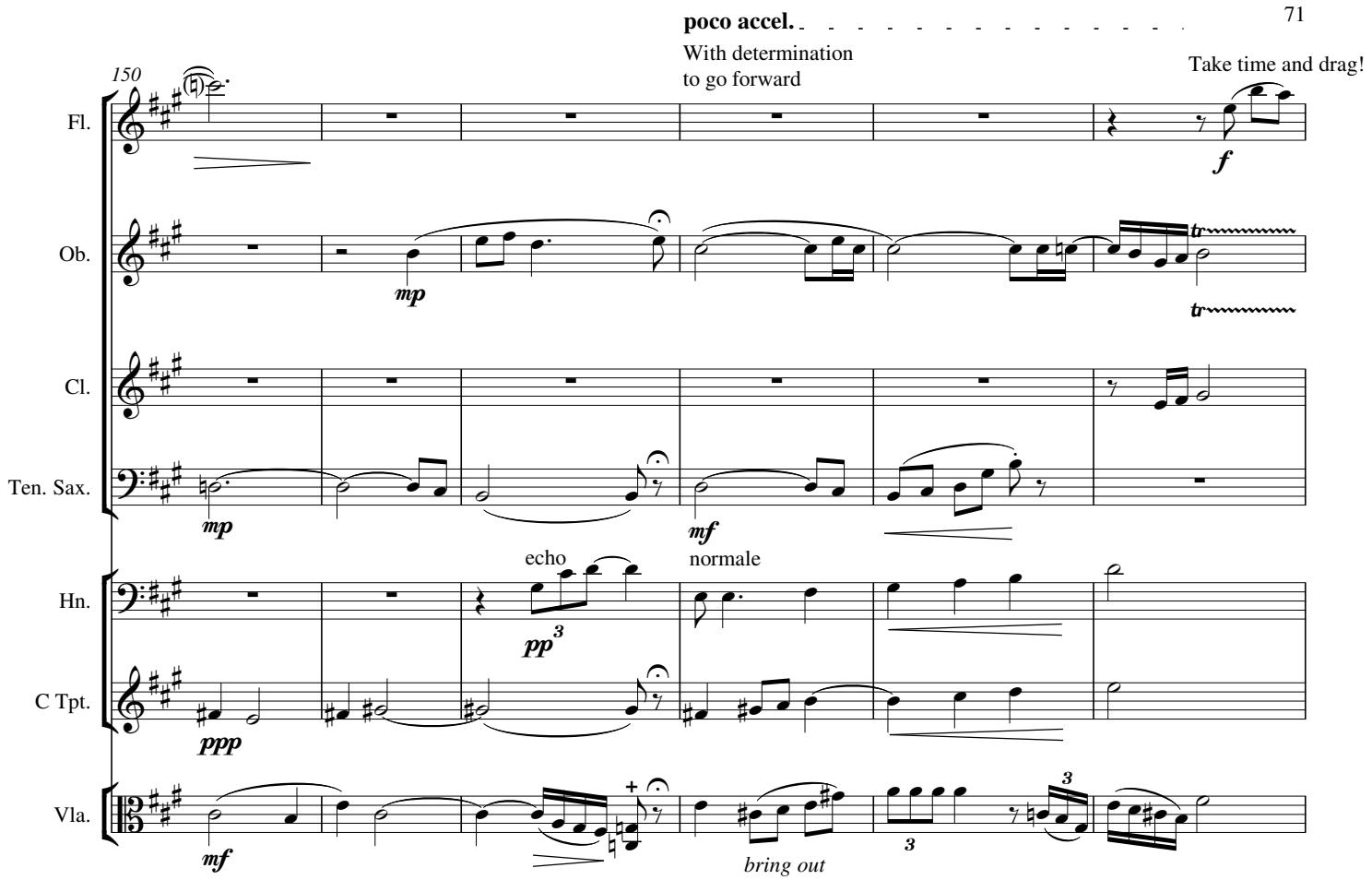

102
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.


104
rit.
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
mf
fff
To W.B.
Perc.
Vib.
Pno.
rit.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.


106
E
Still with movement ♩=92
rit.
normale
Adagio ♩=60
Hn.
C Tpt.
Tbn.
Pno.
mp
ff
espress.
in a much freer tempo
112
p
120
Cl.
pp
127
F
Largo affetuoso ♩=54
Fl.
tenderly
pizz.
arco
Cb.
ppp
espress.


137
Solo
Fl.
Ob.
Cl.
Hn.
Vib.
Pno.
Vln. II
Vla.
f
p
tenderly
pp
ff


143
Fl.
Ob.
Cl.
Hn.
pp


poco accel.
With determination
to go forward
Take time and drag!
150
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Vla.
mp
mf
f
tr
echo
normale
pp
ppp
bring out


G
Pull back, but still
a little faster ♩=60
156
Fl.
Ob.
Cl.
Hn.
mf
p


163
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Vc. I
7
tr
3
pp
mp
pp


168
Ten. Sax.
C Tpt.
Vln. I
Vln. II
Vla.
Vc. I
p 3
mf espress.
p
3
5


H
With more motion ♩=66
173
Ten. Sax.
C Tpt.
Vln. I
Vln. II
Vla.
Vc. I
con sord.
richochet bow
sul pont.
sul pont.
sul pont.
mf
178
f


181
Ten. Sax.
mf
C Tpt.
Vln. I
cresc. poco a poco
Vln. II
ord.
Vla.
ord.
ord.
Vc. I
184
I Allegretto con moto ♩=108
Ten. Sax.
C Tpt.
ff
Vib.
ff
Pno.
ff
I
Vln. I
ff
Vln. II
ff
ff
Vla.
ff
ff
Vc. I
ff


188
Fl.
Vib.
Pno.
Vln. II
Vla.
Vc. I
Cb.
arco
192
Fl.
Ten. Sax.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Cb.


194
Fl.
Ten. Sax.
Wood Blocks
Perc.
mf
Vib.
f
Pno.
mp
Vln. I
Vln. II
Vla.
Vc. I
196
W.B.
p cresc. poco a poco
Pno.
p cresc. poco a poco
Vln. I
f
p cresc. poco a poco
Vln. II
f
p cresc. poco a poco
Vla.
f
p cresc. poco a poco
Vc. I
f
p cresc. poco a poco


198
J
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
W.B.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Cb.
mf
ff
fff


203
Allegro con brio ♩=126
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
W.B.
8va
Pno.
Allegro con brio ♩=126
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
fp
ff
ff


207
K
Vln. I
Vln. II
Vla.
Vc. I
210
bowing simile
bowing simile
bowing simile
bowing simile
213
W.B.
f


rit.
To Perc.
216
W.B.
fff
Vln. I
Vln. II
Vla.
Vc. I
Andante ♩=84
219 Percussion
Perc.
ff
fff
3

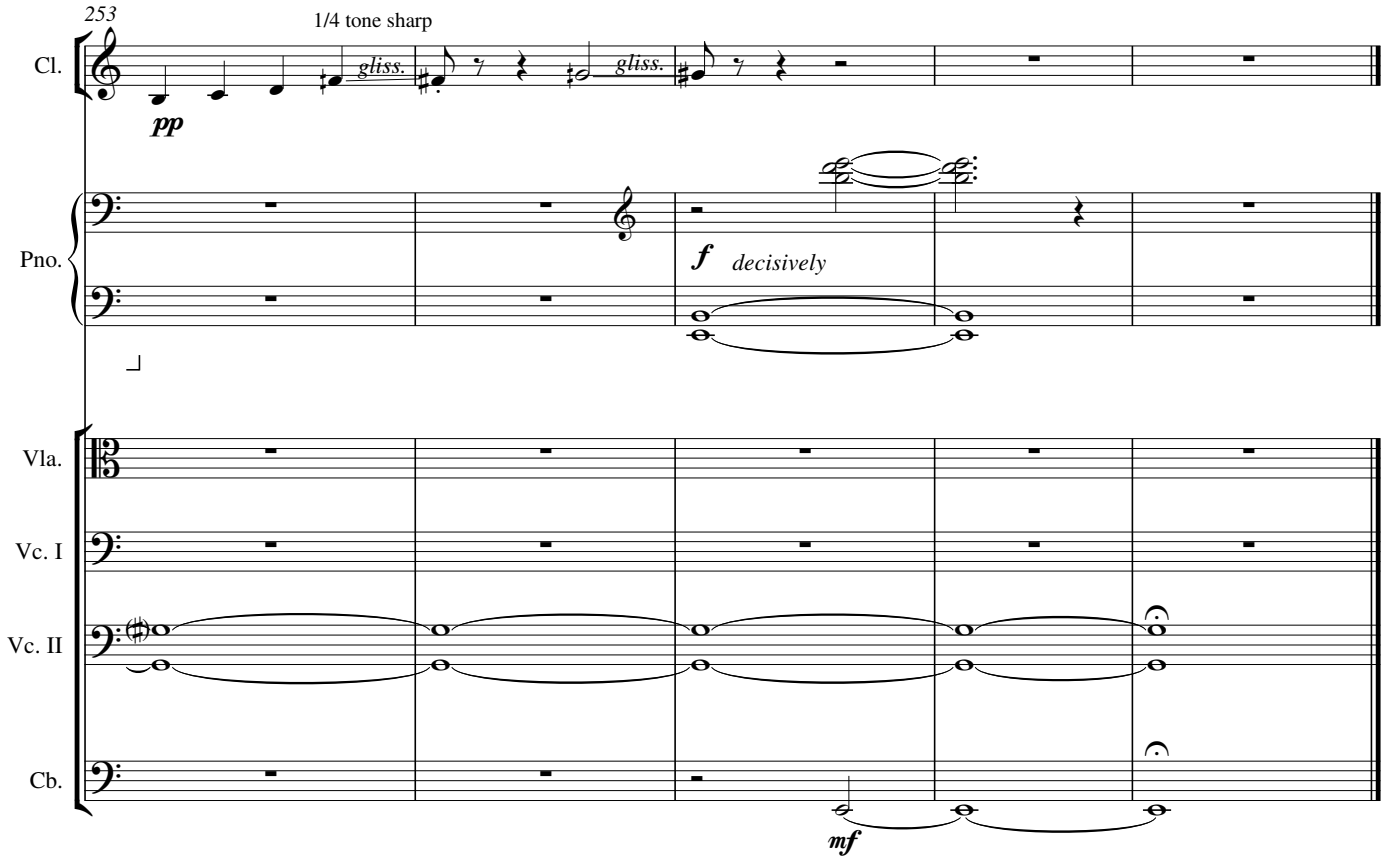

222
L Largo ♩=54
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
fff
f
mp
p
tr
pizz.


Mini-cadenza, ad libitum
227
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
mp
accel.
ff
f
p
arco


A tempo ♩=54
233
Fl.
f
achieve stable tempo
tr
p
Vib.
p
Vln. I
Vc. II
pizz.
arco
mf
(tr)
237
Fl.
Tbn.
mp
Vib.
Ped.
f
Ped.
sub p
Vln. I
p
pizz.
mp
Vla.
Vc. II
fp
Cb.
fp


M
Markedly more
hurried than beginning ♩=84
241
Ob.
mf
Cl.
mf
mp
mf
mp
f
mf
come out
Vib.
Pno.
ppp
8vb
Ped.
Vln. I
Vla.
pizz.
p
Vc. I
pizz.
p
sf
Vc. II
gliss.
Cb.
gliss.


245
Cl.
Ten. Sax.
slap tongue, freely
mf
start slow and accel.
Pno.
pp
8vb
Ped.
Vc. II
S.P.
M.S.P.
pp
f
(accel. to tremolo)
p
drop wood of bow on
open strings and let bounce
Cb.
pizz.
arco
mp
sf
mp
249
Grave ♩=54
Ten. Sax.
pp
Pno.
fff as incisive as possible
Ped.
Vc. II
normale
N.P.
O.P.
ff
fp
fff
pp
Cb.
f


253
1/4 tone sharp
Cl.
gliss.
gliss.
pp
Pno.
f
decisively
Vla.
Vc. I
Vc. II
Cb.
mf

IV. Scherzo:
A Whirlwind of Love and Madness



Pull back! ♩=60

Weighty

A tempo ♩=72

5

Perc.

Vib.

Vc. I

Pno.

p 3

mf

8 **A**

Perc.

Vib.

Ped. Ped.

f

mp pizz.

Vc. I

Pno.

12 **Con agitato ♩=92**

Perc.

Vib.

Vc. I

arco

Pno.

accel.

14

B **Allegro con furioso ♩=120**

Perc.

Vib.

Vc. I

col legno

arco

arco

Pno.


18
Perc.
Vib.
Vc. I
Pno.
pizz.
arco
mp
fp
20
ff
f


23
Perc.
Vib.
Vc. I
pizz.
ricochet bow
arco
Pno.
p
mf


26
Perc.
Vib.
Vc. I
Pno.
f
f


C
28
Perc.
Vib.
arco
Vc. I
ff percussive and incisive
Pno.
ff
31
fff
4/4


33
Perc.
Vib.
Vc. I
Pno.
f
8va
35
Perc.
Vib.
Vc. I
Pno.
(8)


37
Perc.
To triangle
Vib.
Vc. I
ff
Pno.
38
Perc.
ff
Vib.
Vc. I
Pno.


40
Perc.
Triangle
Vib.
f
Vc. I
fff
Pno.
Pull back! ♩=84
D
rit.
Cym.
42
Perc.
Back to vibraphone
Vib.
Vc. I
Freely
Pno.
f
con appassionato
Ped.

46 **Adagio** ♩=72

Slower ♩=66

Perc.

Vib.

mf

Ped. Ped.

Vc. I

pizz.

mp

arco

mf *espress.*

Pno.

mp

pp

p

50

Cym.

tr

pp

Perc.

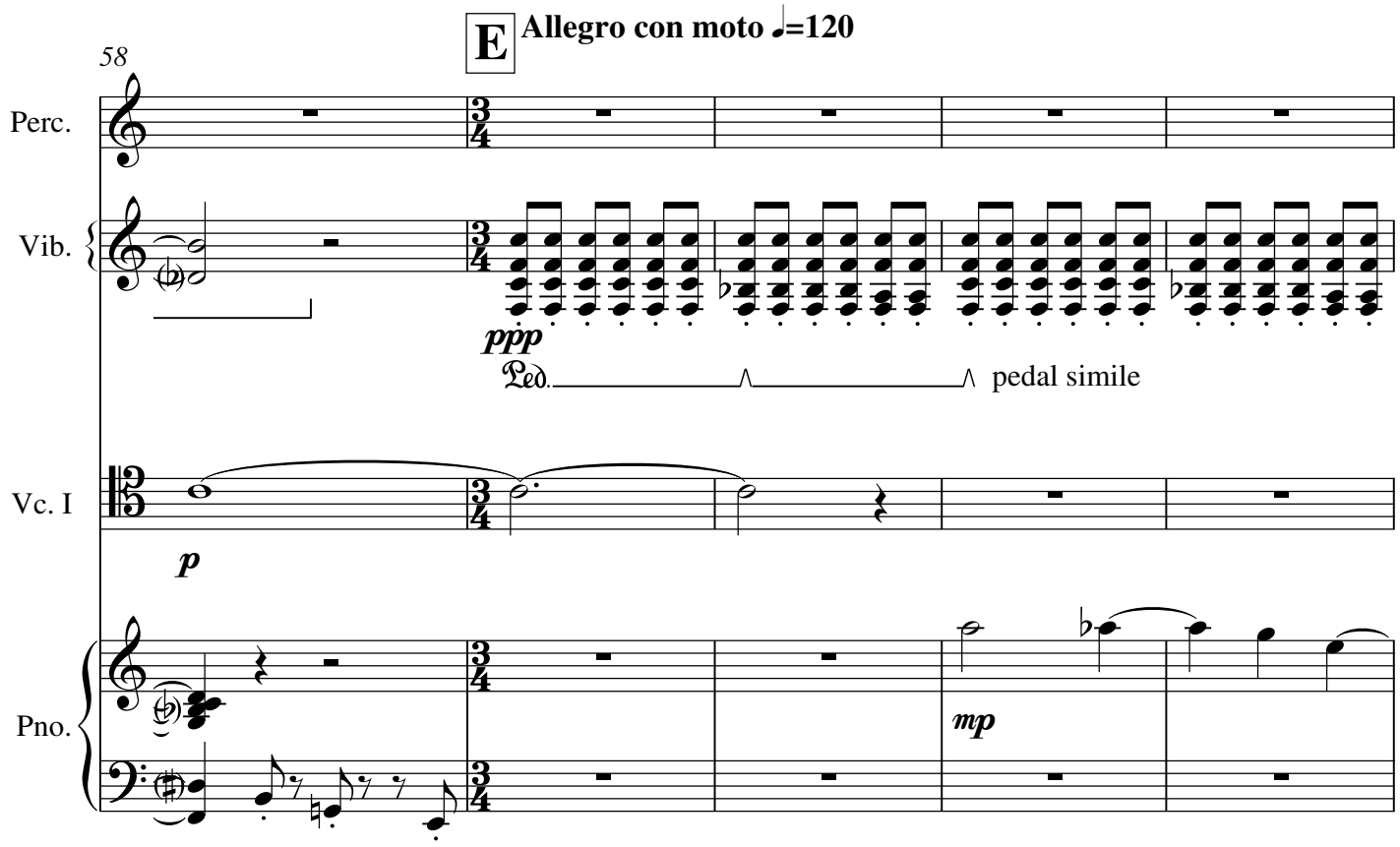
Vib.

mf

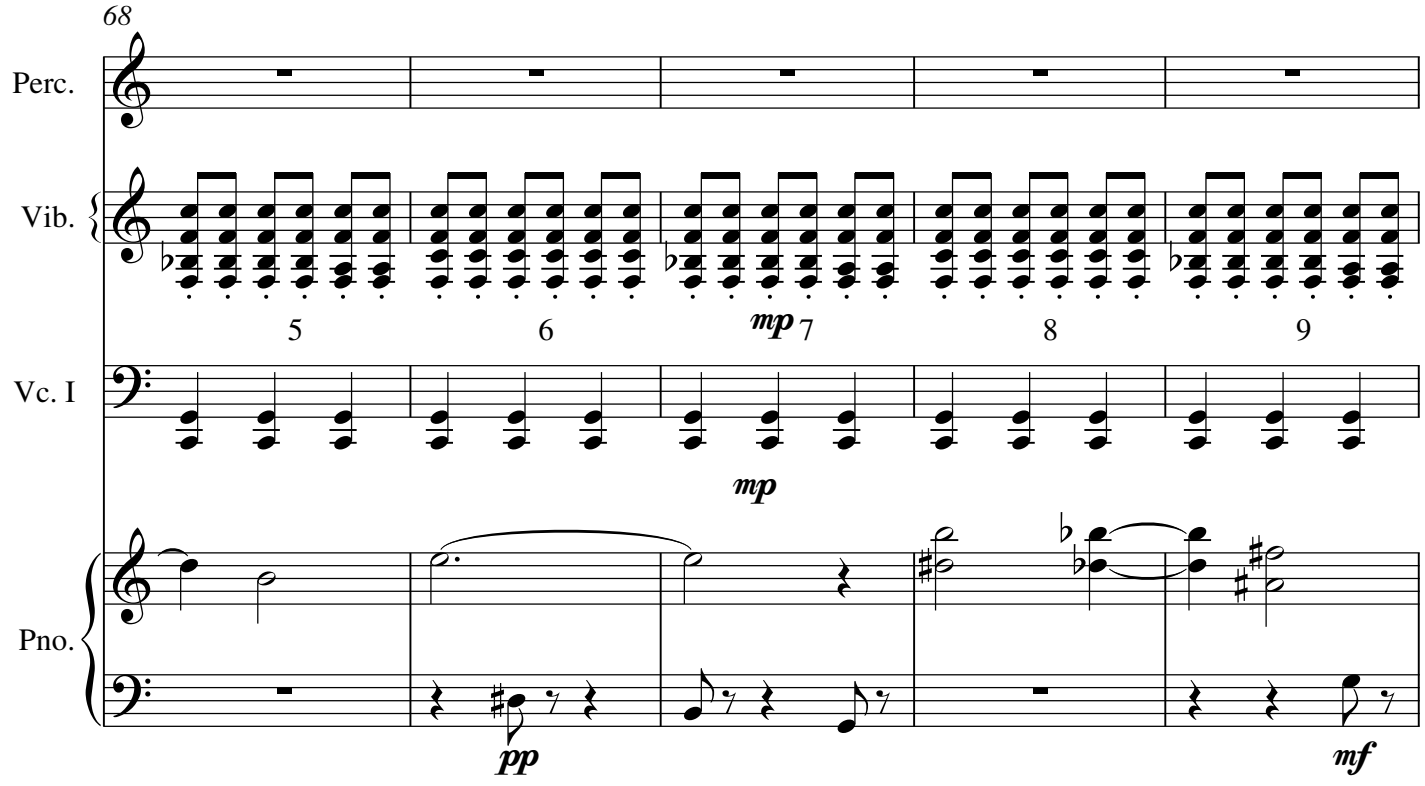
Vc. I

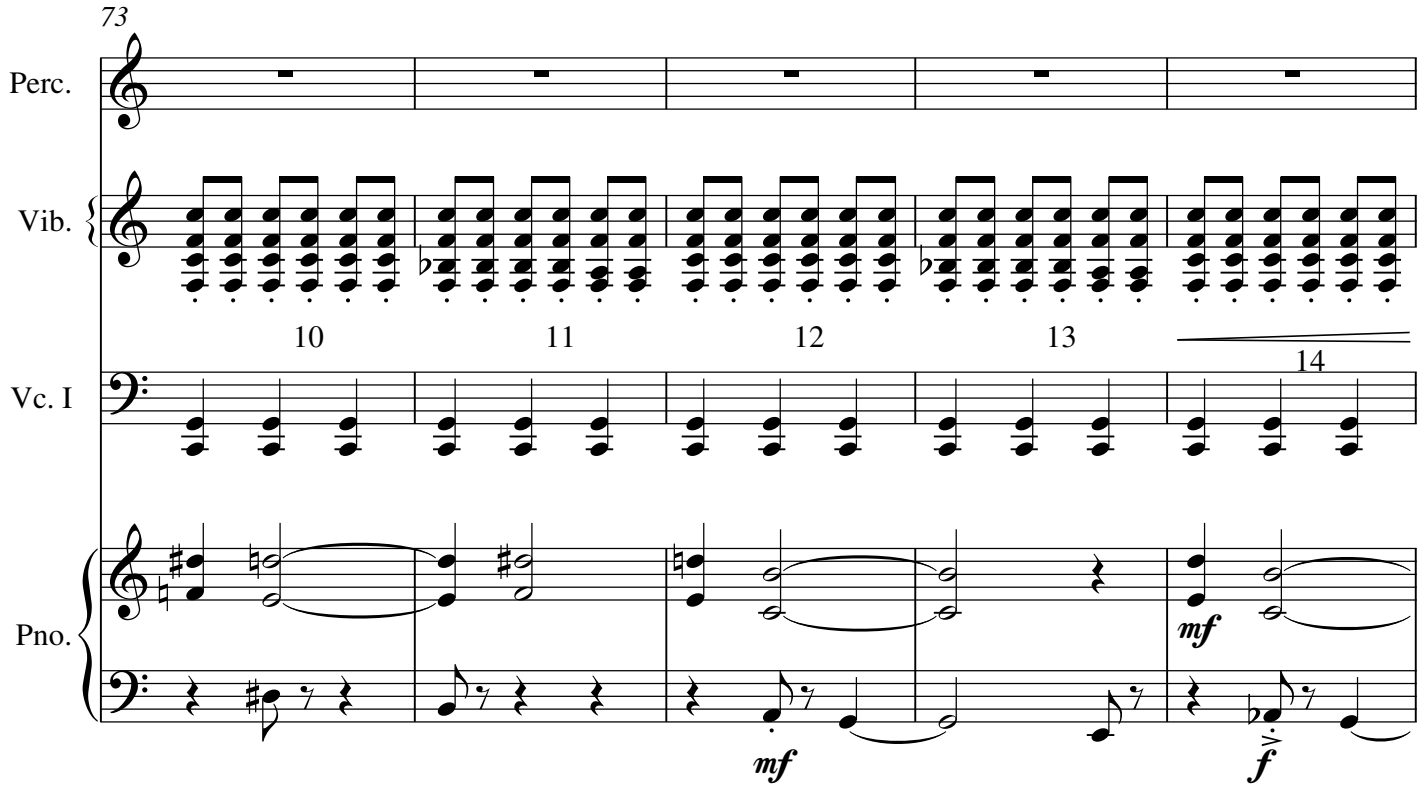
Pno.


54
Tr.
Perc.
Vib.
mp
Ped.
Ped.
Ped.
mf
Vc. I
ff
Pno.
pp
f
pp


E
Allegro con moto ♩=120
58
Perc.
Vib.
ppp
Ped.
pedal simile
Vc. I
p
Pno.
mp

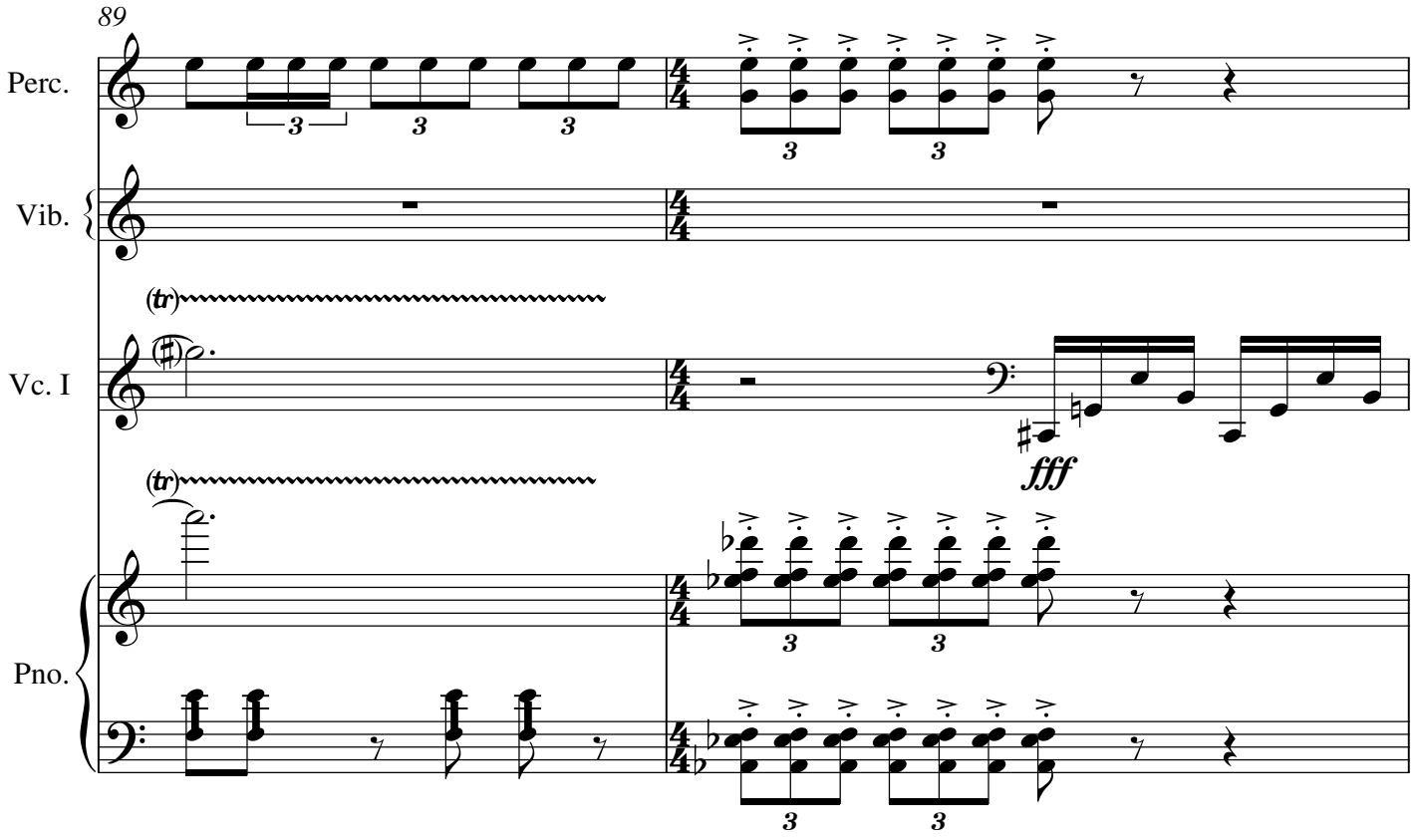

63
Perc.
Vib.
p
pizz.
1
2
3
4
Vc. I
p
Pno.

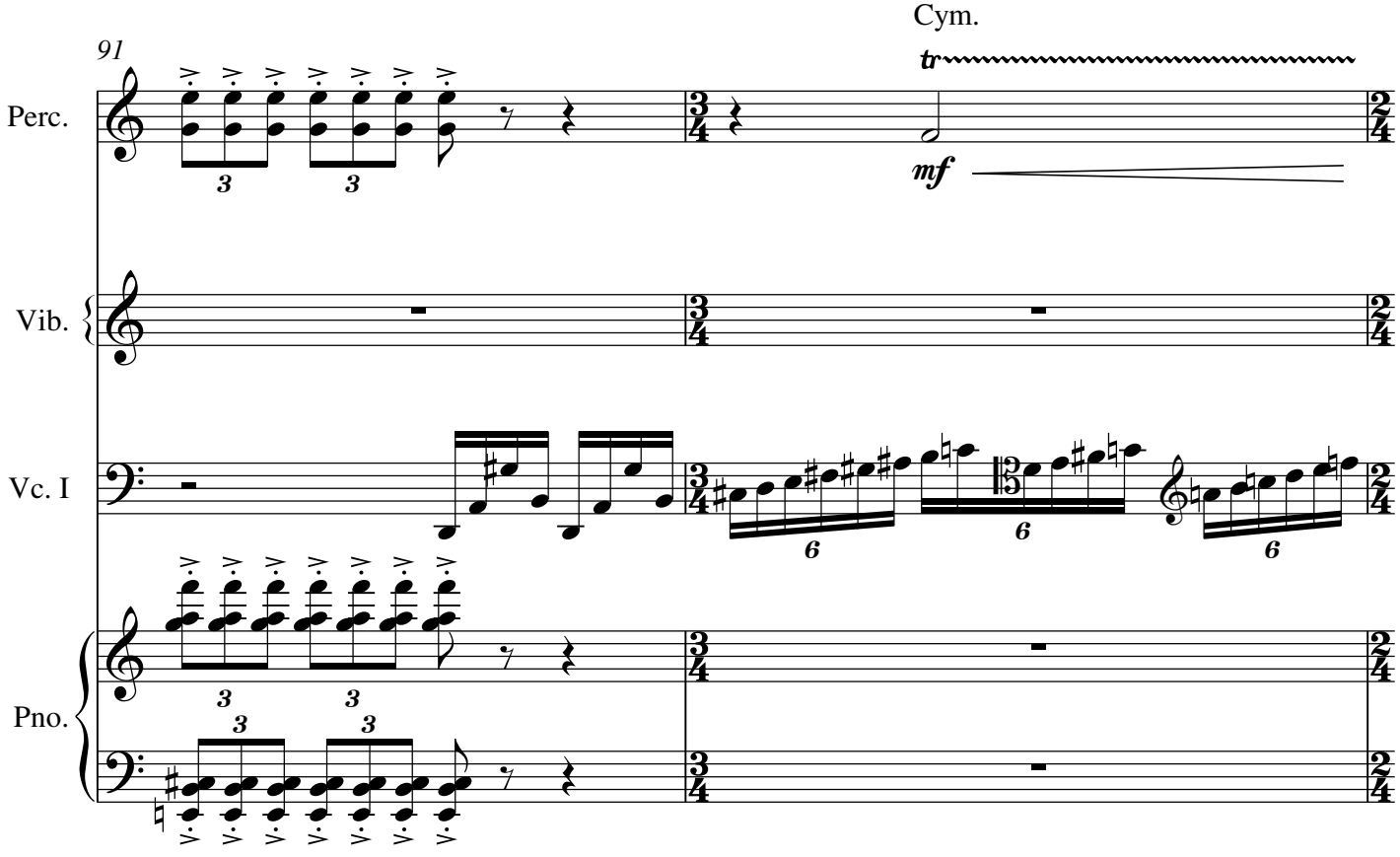

68
Perc.
Vib.
5
6
mp
7
8
9
Vc. I
mp
Pno.
pp
mf


73
Perc.
Vib.
10
11
12
13
14
Vc. I
Pno.
mf
mf
f


78
Perc.
Vib.
f arco
p
Vc. I
f
p
Pno.
f


82
Perc.
Vib.
Vc. I
Pno.
f
ff
85
3
fff
tr
white note-only cluster
full cluster: all black and white keys


89
Perc.
Vib.
(tr)
Vc. I
fff
(tr)
Pno.

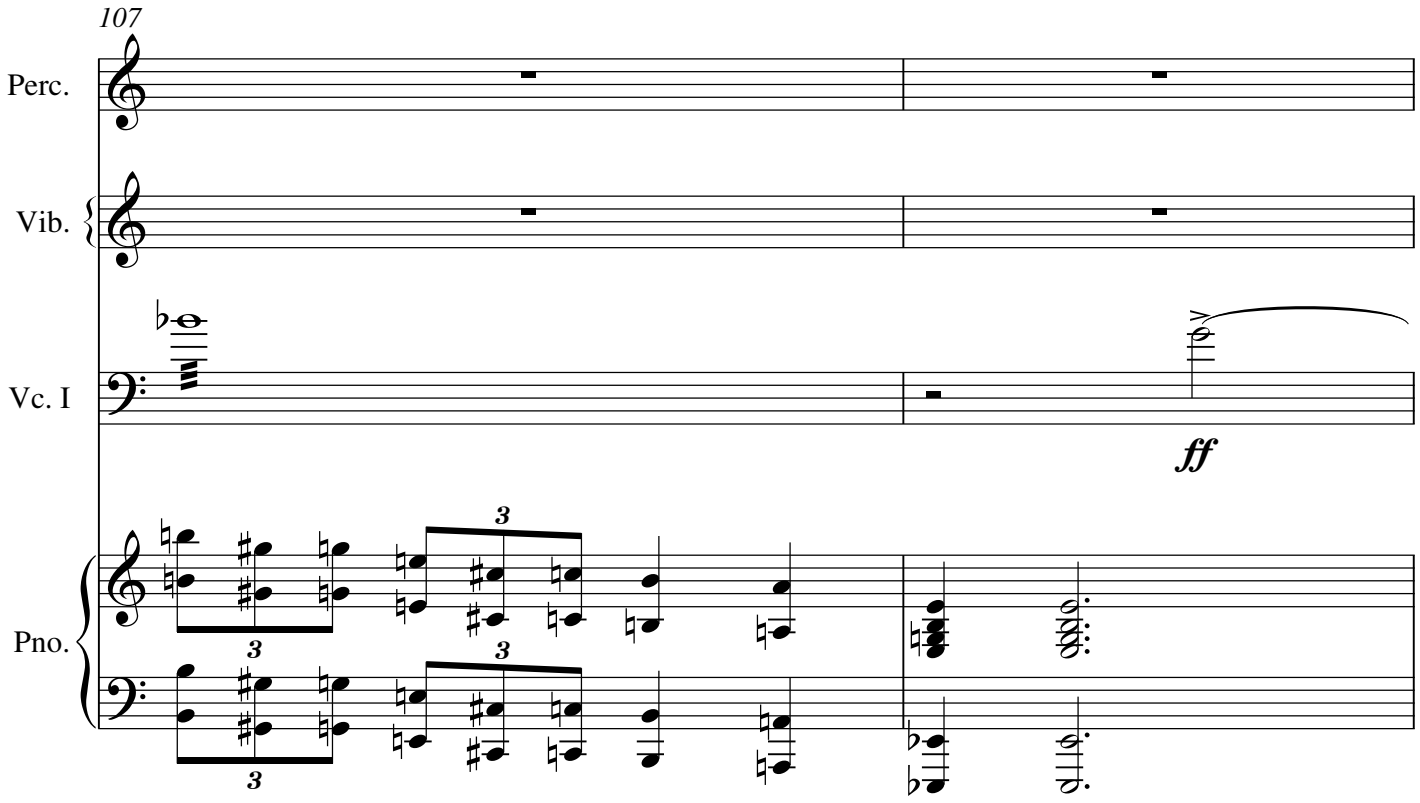

Cym.
91
Perc.
tr
mf
Vib.
Vc. I
Pno.


F
93
Perc.
Vib.
Vc. I
arco
ff
fp
Pno.
sf
ff
6
6
6
tr
96
Perc.
mf
Vib.
Vc. I
ff
3
3
Pno.
6
6
tr


98
Perc.
Vib.
Vc. I
Pno.
mf
mp
101
ff
mf


103
Perc.
Vib.
Vc. I
8va
8va
f
Harmonic gliss. on A string
(let all harmonics sound)
Pno.
105
Perc.
Vib.
Vc. I
fff
Pno.
ff


106
Perc.
Vib.
Vc. I
Pno.


107
Perc.
Vib.
Vc. I
ff
Pno.


109
G
Andante ♩=c.84
Perc.
Vib.
cadenza, ad libitum but not too slow; do not drag out
Vc. I
con appassionato
Pno.
Adagio ♩=66
H
Slower than beginning
110
Perc.
Vib.
mf
p
pp
Ped.
Vc. I
mp
Adagio ♩=66
Pno.

Pull back! ♩=54
Markedly slower than in m.6

115

Perc.

Vib.

Pedal simile

Vc. I

mp

ppp

Pno.

p

p

I **Andante ♩=84**

120

(use drumstick)

Perc.

pp

Vib.

pizz.

Vc. I

p

Pno.


125
Perc.
Vib.
Vc. I
Pno.
p
mp
ppp
p
pp


130
morendo
Perc.
Vib.
3
Vc. I
8va
Pno.


134
Perc.
Vib.
Vc. I
8va
Pno.

V. Intermezzo

Andante, freely




11
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
ff
f
ff
ff
mf
mp
mf
ff
mf
mf
ff
14
A
Fl.
Cl.
Hn.
C Tpt.
B. Tbn.
ff
sf
sf
sf
sf
sf


17
Ob.
Hn.
C Tpt.
B. Tbn.
mf
mf
mp
f
21
Fl.
Ob.
Cl.
Hn.
C Tpt.
B. Tbn.
mf
f
24
Cl.
Ten. Sax.
Hn.
B. Tbn.
mp
mp
mp
sf
f
mf
strike mouthpiece
with palm


B
27
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
gliss.
gliss.
f
mf


31
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
mf
p
f
cresc.


35
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
38
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.

C

41

Fl.

Ob.

Cl.

Ten. Sax.

Hn.

C Tpt.

B. Tbn.

44

Fl.

Ob.

Cl.

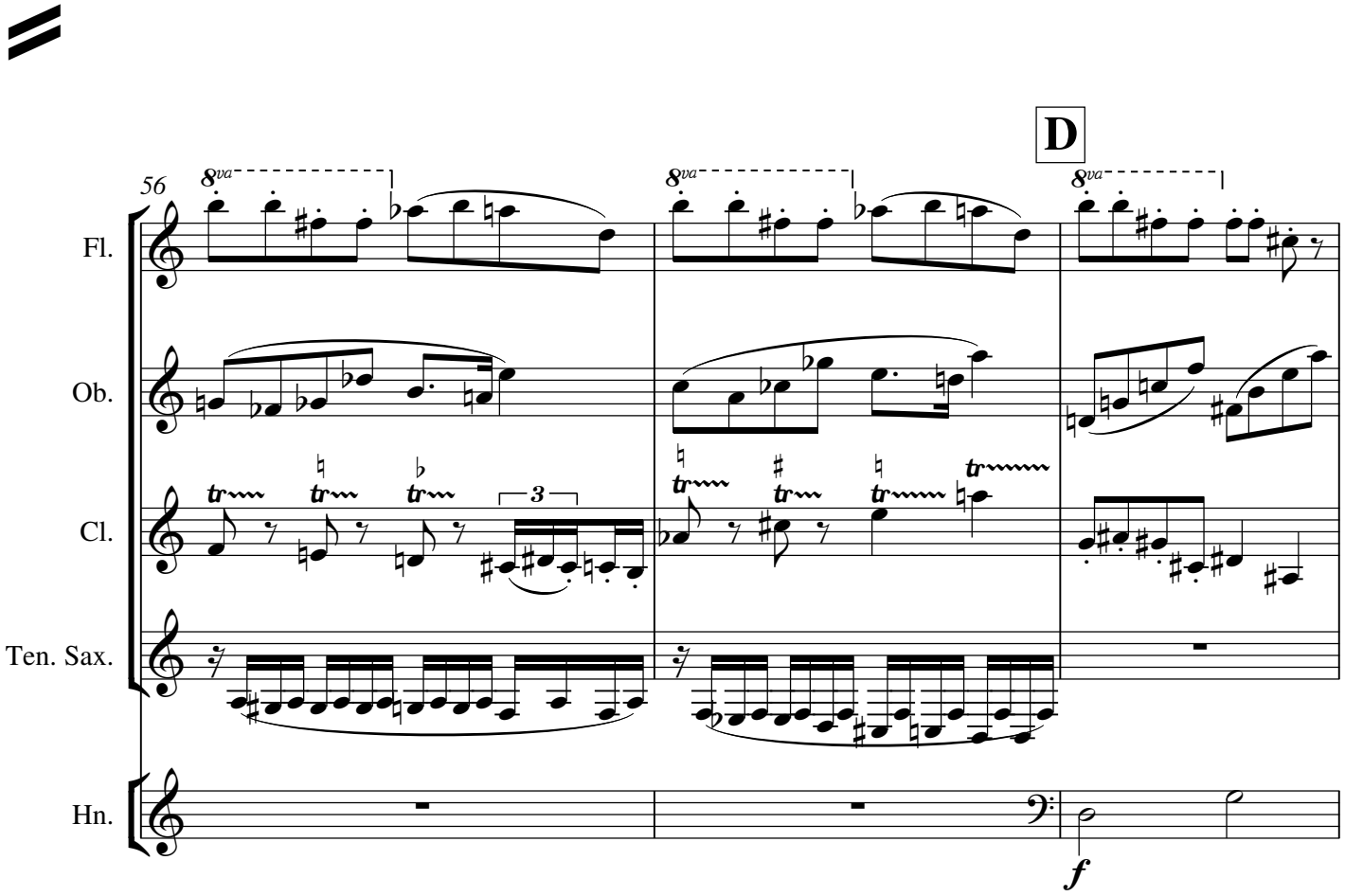
Ten. Sax.

Hn.


48
Fl.
Ob.
Cl.
Ten. Sax.
C Tpt.
mf
p
f
p
3
3
3


51
Fl.
Ob.
Cl.
C Tpt.
mf
f
mf


53
8va
Fl.
Ob.
Cl.
(E-F)
(Eb-F)
Ten. Sax.
C Tpt.


56
D
8va
Fl.
Ob.
Cl.
3
Ten. Sax.
Hn.
f


59
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
f
f
62
Fl.
Ob.
Cl.
Hn.
C Tpt.
B. Tbn.


E
64
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
p
3
ff
mp
echo
67
introspectively, but in time


72
rit.
Lento ♩=72
Suddenly ♩=c.92
accel.
Fl.
mp bring out
normale
Hn.
pp
con sord.
C Tpt.
B. Tbn.
gliss.
77
A tempo ♩=112
F
Fl.
ff
Ob.
ff
Cl.
ff
Ten. Sax.
p
mf
Hn.
senza sordini
C Tpt.
mf 3
B. Tbn.


81
Fl.
Ten. Sax.
Hn.
C Tpt.
84
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
f ferociously


86
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
f
f
88
G
Allegro con moto ♩=120
Fl.
Ob.
Cl.
ff bring out
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
ff


90
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
f
ff
ff bring out
tr
92
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
f


94
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
96
fff
tr


98
G.P.
Fl.
Ob.
as loud as possible!
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
fff
sf

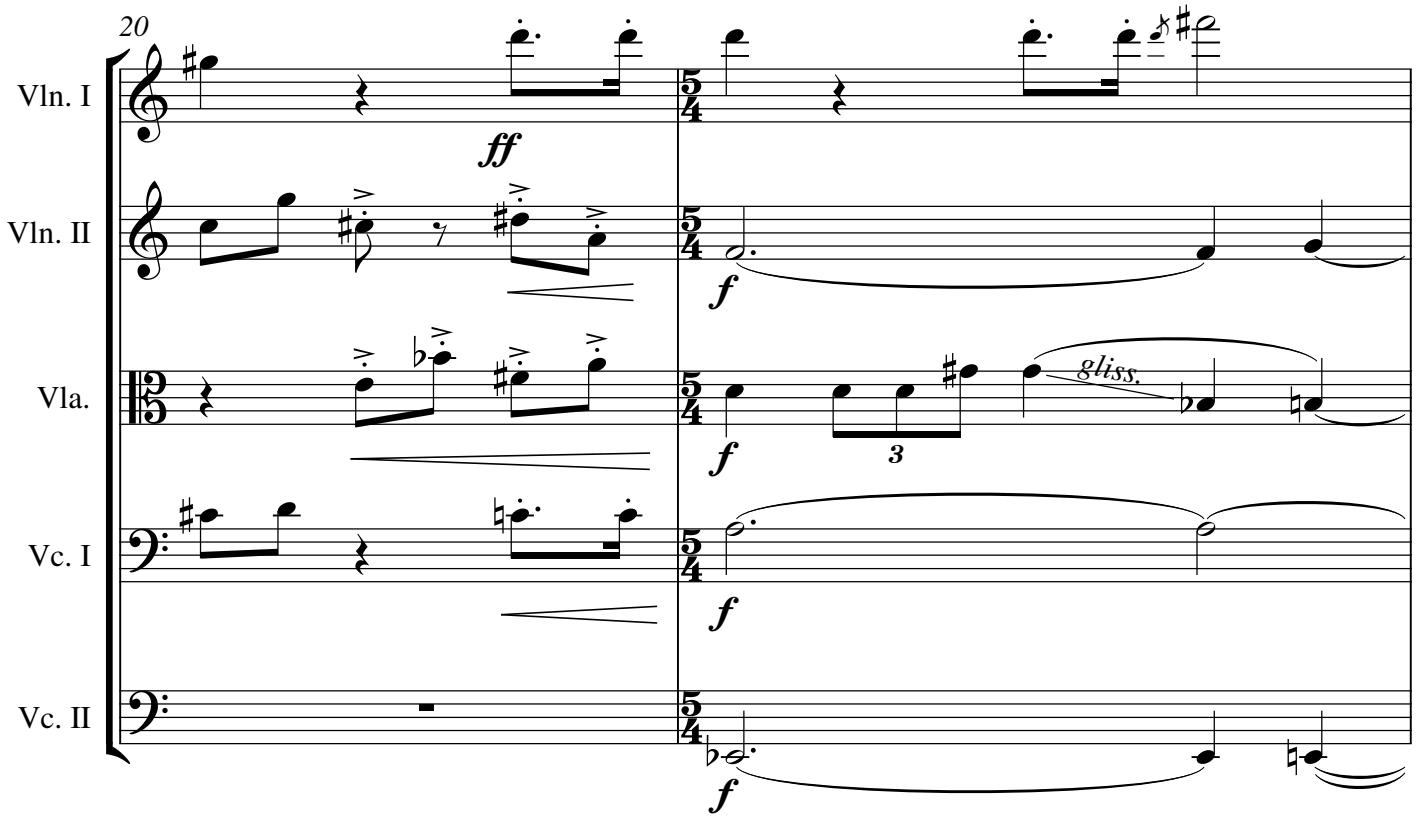
VI. Respiring Reflections

Inspired by Schubert's String Quintet in C major




A
8
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
mp
pp
mf
3
11
col legno bat.
arco
fp
f

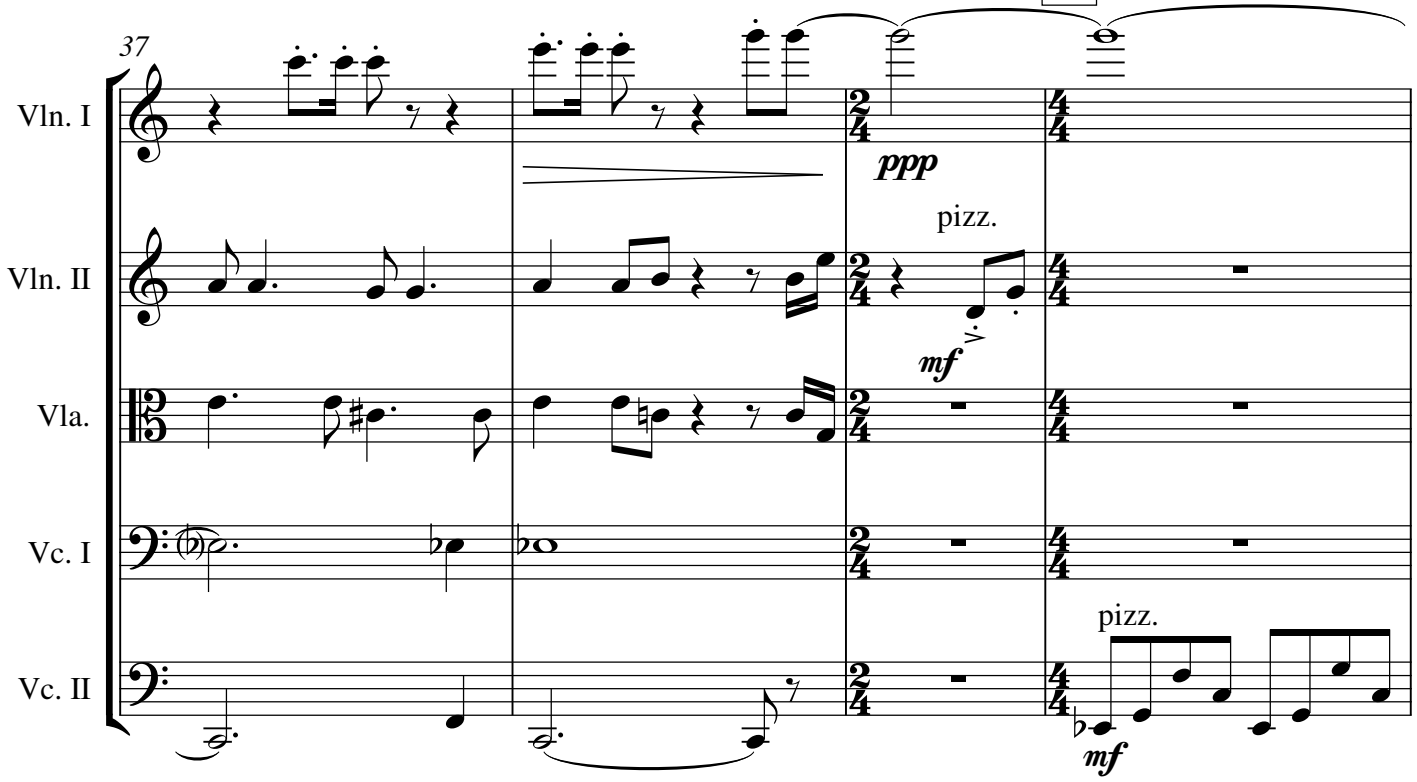

16
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
f
ff
mp
sf
with renewed power


20
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
ff
f
gliss.


22
B Con agitato ♩=92
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
arco
pizz.
gliss.
ff
sf
25
3
arco


A tempo ♩=84
C
29
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
arco
3
6
p
sub p
gently
33
pp
mf
p

D **With motion** ♩=92






45
Vln. I
Vln. II
Vla.
pizz.
Vc. I
mf
Vc. II
mp


48
Vln. I
3
Vln. II
f
Vla.
f
Vc. I
f
Vc. II
f


E
50
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
ff
f
52
mf


54
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
mp
56
ff
mp


F Moderato ♩=100
58
8va
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
mf
ff
mp
arco
60
pizz.
f



*) Harmonic glissando: start from the written note and glissando upwards to the highest possible note. Do not press finger down such that all harmonics sound.

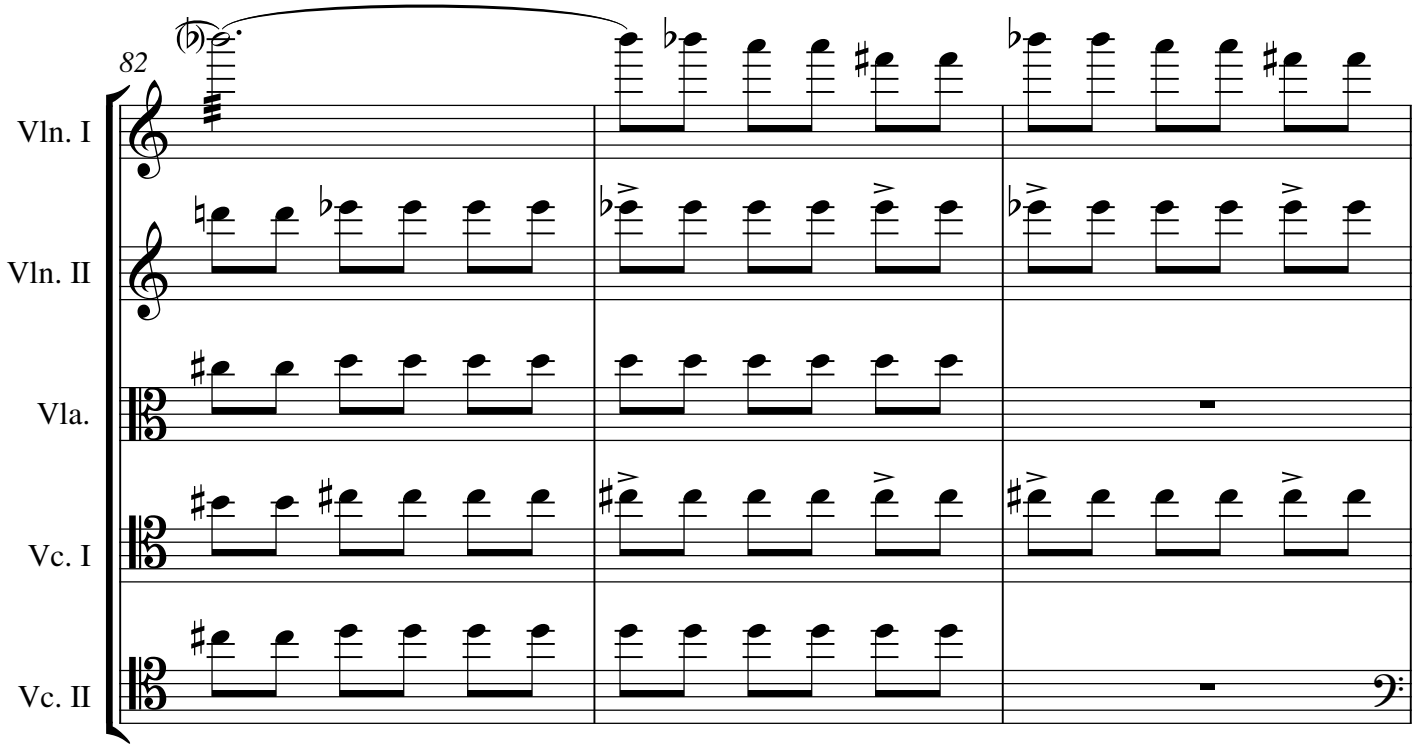
Moderato ♩=112



Vivace 𝅗𝅥.=84




79
Vln. I
Vln. II
Vla.
Vc. I
Vc. II


82
Vln. I
Vln. II
Vla.
Vc. I
Vc. II


H
85
1
2
3
4
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
fff
sf
pizz.
arco
89
5
6
7
8



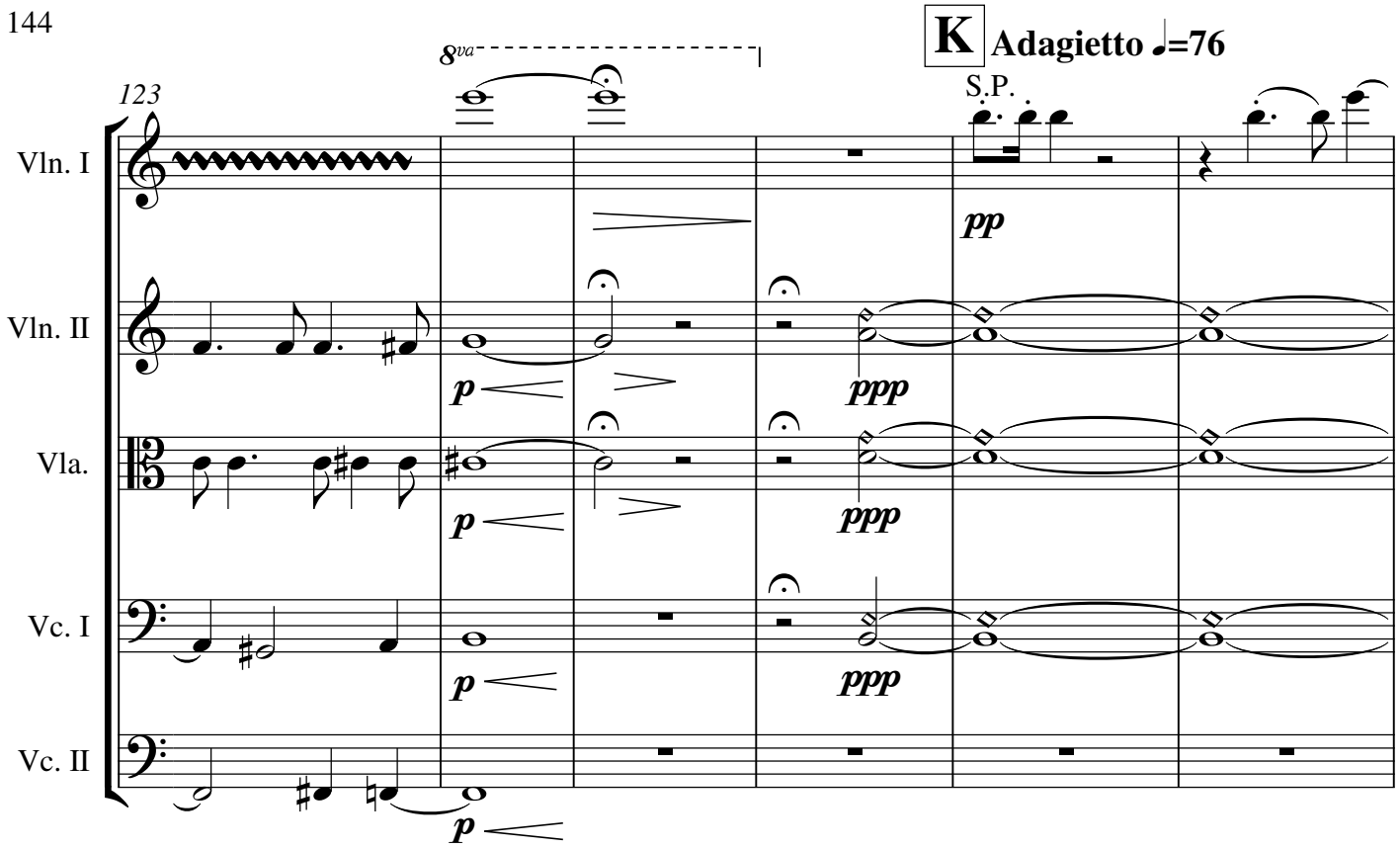
*) Start from highest possible note and descend to the G in bar 65, playing improvised notes as quickly as possible along the way. While the general contour must be downward, the actual notes can be free. Unlike the preceding glissandi, do not use harmonics.

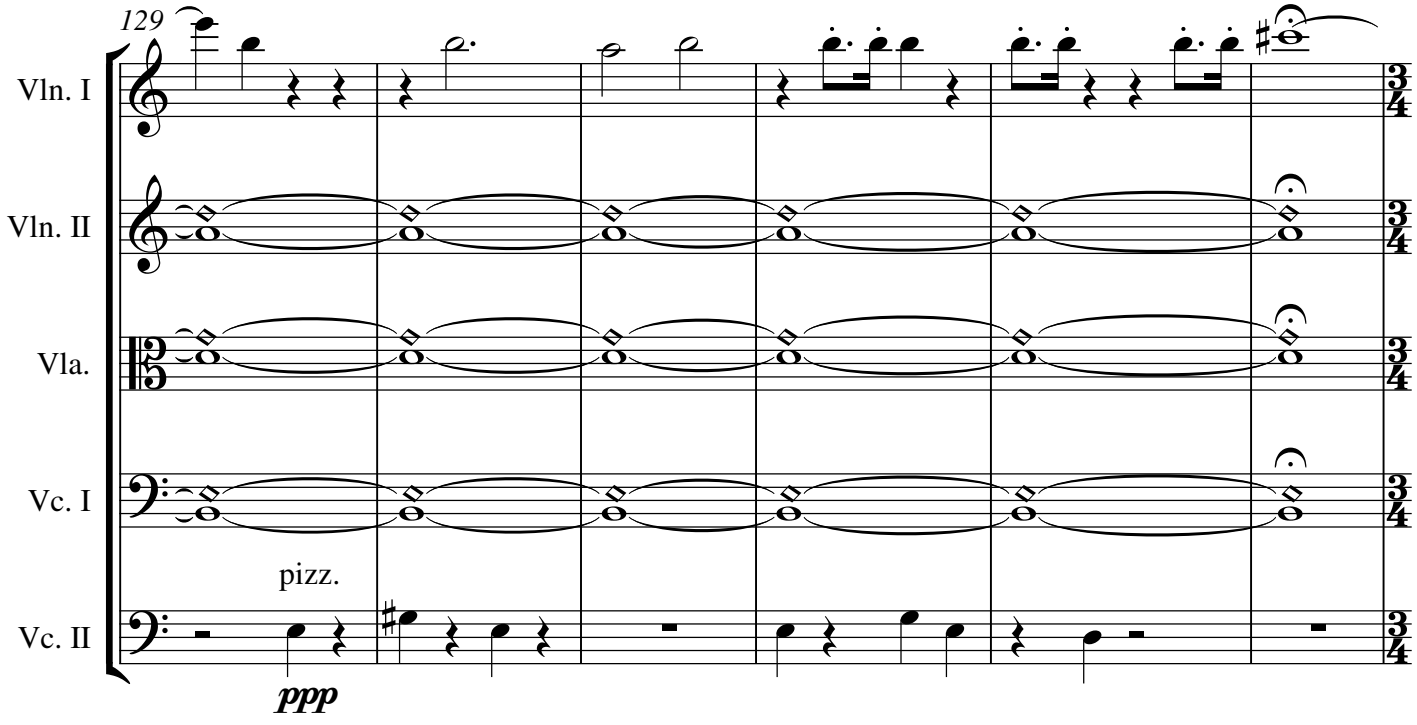

101
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
pizz.
mf
pizz.
pizz.
107
I
A tempo ♩=100
arco
mf
pizz.
mf
mf
mf
mf


110
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
pizz.
arco
col legno bat.
J Andante ♩=84
espress.
hold back!
112



*) Improvise given harmonics freely in approximately eight notes (but do not sync up the rhythm with the beat).


K
Adagietto ♩=76
8va
123
S.P.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
pp
p
ppp

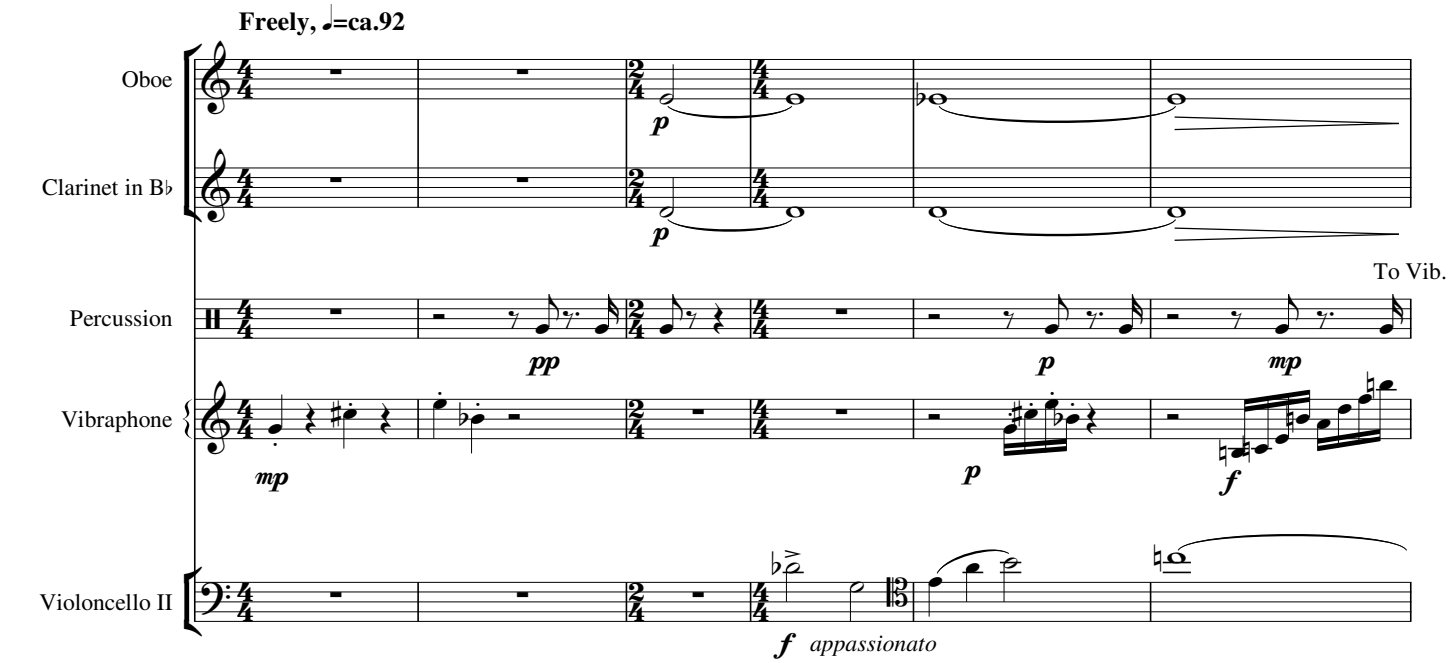

129
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
pizz.
ppp
3/4

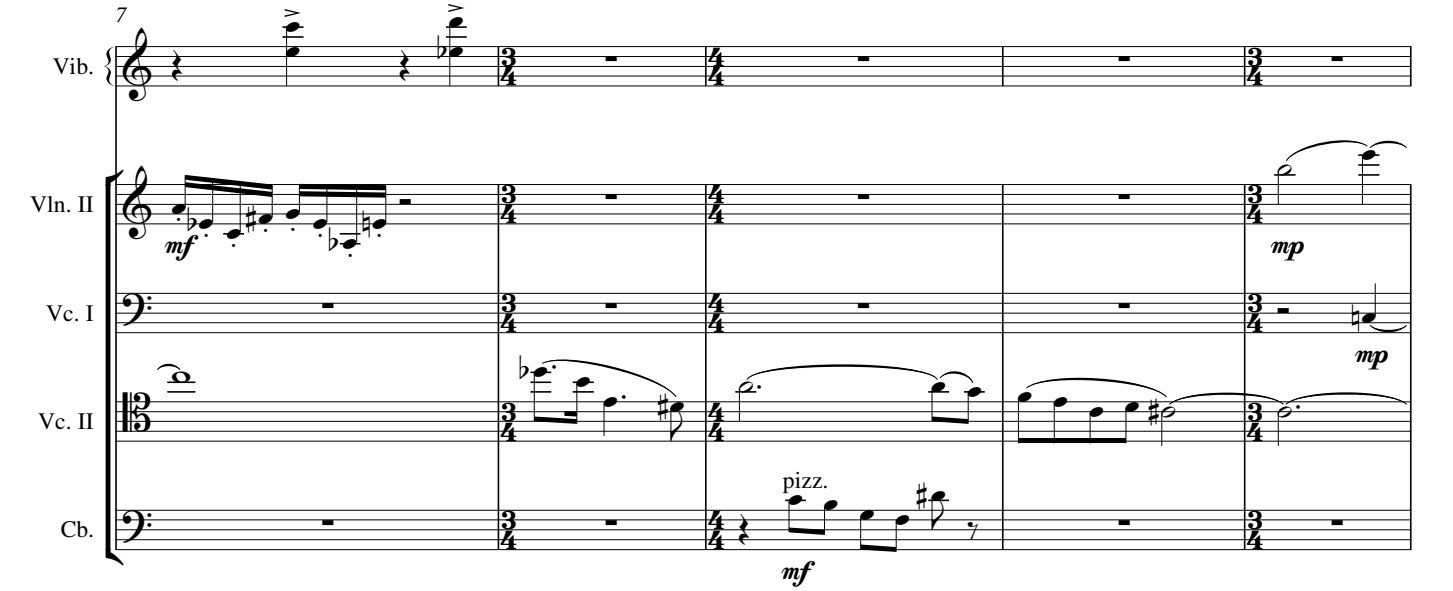

Largo ♩=54
normale
135
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
pizz.
arco
normale
arco
With power and
heartfelt feeling
L
142
espress.


146
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
3
p
3
3


8va
149
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
col legno trat.
3
ppp
ppp
ppp

VII. Of Ensconcing Passions

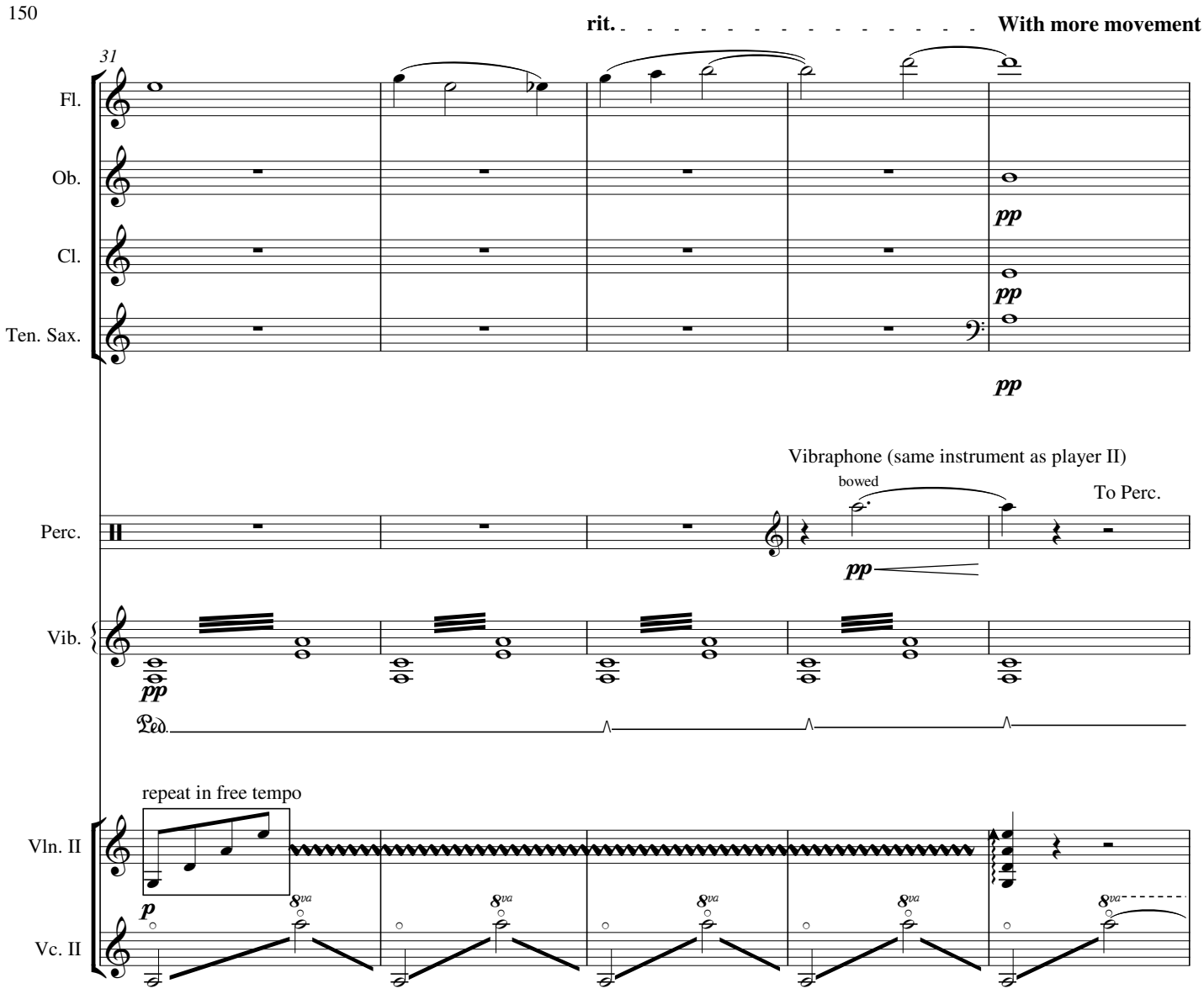





12
Ob.
Cl.
Vib.
Vln. II
Vla.
Vc. I
Vc. II
mf
mf espress.
mf
p
p
p


17
Ob.
Vln. II
Vla.
Vc. I
Vc. II
mp


A
Slightly slower ♩=76
22
Fl.
Ob.
Vln. II
Vc. I
Vc. II
mp sotto voce
mp espress.
pizz.
pizz.
p
pp
pp
27
Adagio affetuoso ♩=60
Fl.
Ob.
Cl.
Vib.
Vln. I
p
p
p


rit.
With more movement ♩=72
31
Fl.
Ob.
Cl.
Ten. Sax.
pp
pp
pp
Vibraphone (same instrument as player II)
bowed
To Perc.
Perc.
pp
Vib.
pp
Ped.
repeat in free tempo
Vln. II
Vc. II
p
8va
8va
8va
8va
8va

B **Andante** ♩=76

36

Fl.

freely

Cl.

Percussion

Cym.

Vib.

pp

Vib.

very dryly

ppp

Vln. II

pizz.

ppp

p

Vc. II

(8)

arco

Cb.

ppp

43

Perc.

mp

Vib.

half-pedal

p

full pedal

mp

Ped.

Ped.

Pno.

plucked

pp

8vb

mf

Ped.

Vln. I

p

Vln. II

arco

p

Cb.

(tr)

fp

p


48
Perc.
mp
Vib.
f
Ped.
Ins. 3
mf
Ins. 3
f
Pno.
Vln. I
f
mp
Vln. II
arco
sf
f
mp
mf
Vla.
p
sf
f
mp
mf
Vc. I
arco
p
f
mp
f
Vc. II
f
con appassionato
3
Cb.
tr
mf

52 bowed cym.

Perc.

mp

Vib.

Play four notes in any rhythm. Start slowly and get faster & louder each time.

p

cresc. poco a poco

Pno.

Plucked, repeat cell freely. Start slowly and get faster & louder each time

p

cresc. poco a poco

Vln. I

mf

f

Vln. II

gliss.

mf

f

Vla.

mf

f

Vc. I

mf

f

Vc. II

ff

Cb.

(tr)

f


55
Faster ♩=84
Perc.
f
do not overpower the strings!
Vib.
mp
mf
f
Pno.
f
sfz
Vln. I
ff
Vln. II
ff
Vla.
f
ff
Vc. I
fff
Vc. II
more insistent and desperate
fff
Cb.
pizz.
arco
fff

59 **C**

Perc.

Vib.

ff

Ped.

pedal simile

Pno.

Vln. I

N.P. O.P.

f *ff*

Vln. II

N.P. O.P.

f *ff*

Vla.

N.P. O.P.

f *ff*

Vc. I

pizz.

f *strum wildly*

Vc. II

Cb.

f


61
Fl.
Ob.
Cl.
Ten. Sax.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
simile dynamics & bow pressure
simile dynamics & bow pressure
simile dynamics & bow pressure
N.P. throughout
N.P. throughout
N.P. throughout
put bow down


64
Fl.
Ob.
Cl.
Ten. Sax.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
8va
ff
arco
pizz.
pizz.
pizz.
ff
ff


67
tr
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
Vib.
Pno.
pedal simile
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.


69
molto accel.
Allegro con moto ♩=116
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
gliss.
Perc.
Wood Blocks
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
pick bow up
Cb.


71
Tr.
Perc.
Pno.
ff
furioso!
8va
Ped.
pedal simile
D
74
Strictly in time
Fl.
Ob.
Cl.
Hn.
C Tpt.
Perc.
Pno.
very short
no pedal
Cb.
arco


77
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
W.B.
Pno.
Cb.
pizz.


80
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
W.B.
Pno.
Cb.
fp
ff
sf
f
mp
obnoxiously
tr


83
E
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
W.B.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
Vibraphone
pizz.
tr
ff
mf
sf
fff


86
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
Vib.
dryly
dryly
Pno.
(palm cluster)
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
sf

rit.

90

Hn.

repeat cell continuously, freely change rhythm and do not match up with others

As tempo slows, repetitions become slower and softer

f *dim.* *mp*

C Tpt.

repeat cell continuously, freely change rhythm and do not match up with others

As tempo slows, repetitions become slower and softer

f *dim.* *mp*

B. Tbn.

repeat cell continuously, freely change rhythm and do not match up with others

As tempo slows, repetitions become slower and softer

f *dim.* *p*

Perc.

repeat cell continuously, freely change rhythm and do not match up with others

As tempo slows, repetitions become slower and softer

f *dim.*

Vib.

repeat cell continuously, freely change rhythm and do not match up with others

As tempo slows, repetitions become slower and softer

f *dim.*

Pno.

(E-F)

f *mf* *mp*

(C#-D) (B-C) (A-B)

Cb.

arco

mf

F

94 **Andante commodo ♩=84**

Hn. *pp*

C Tpt. *pp*

B. Tbn. *pp*

Perc. *pp*

Vib. *pp*

Pno. use pedal as needed to sustain accompaniment *pp*

Cb. *bring out like a soloist* *f espress.*

100

Pno.

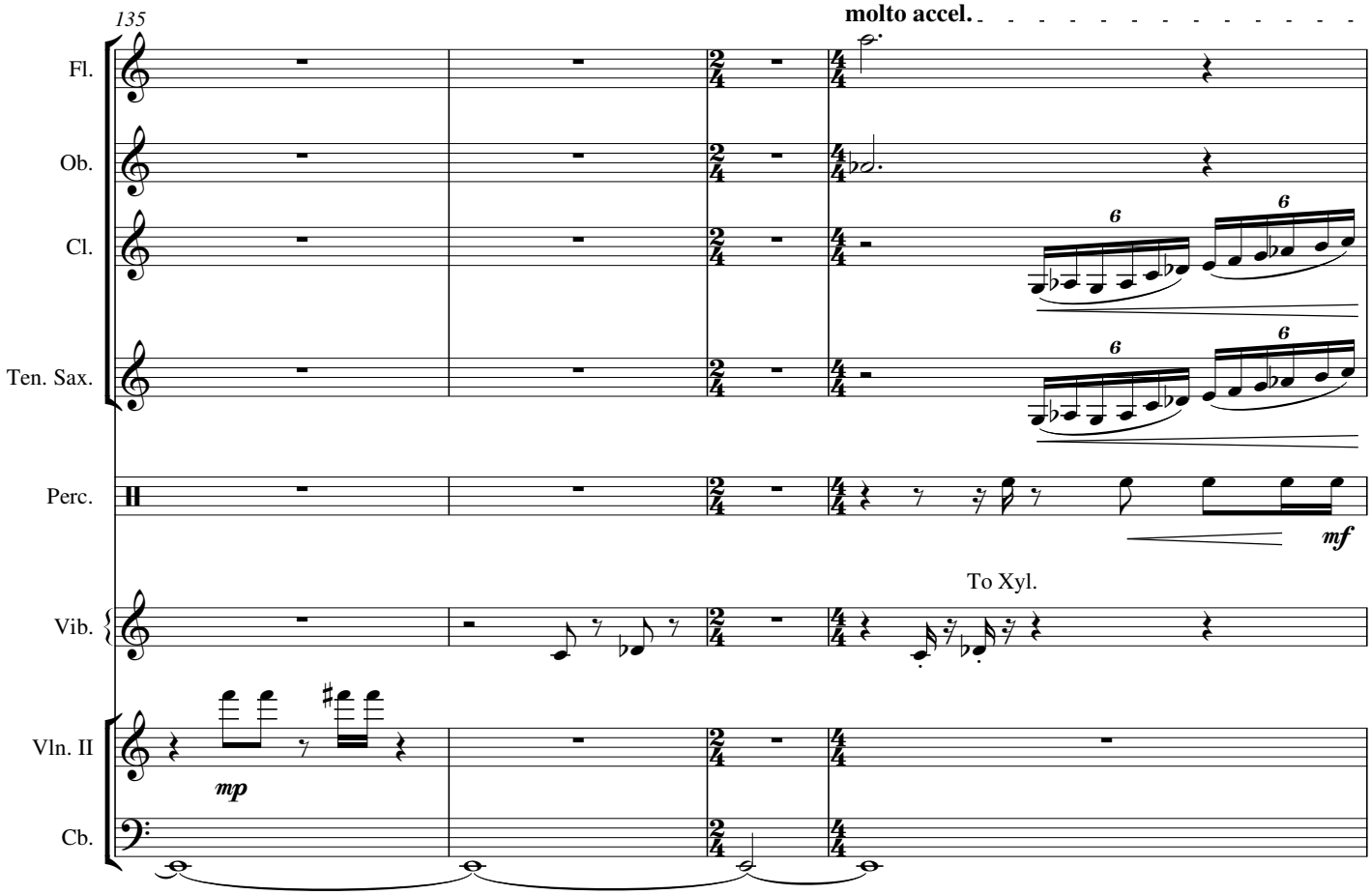
Vln. I arco *ppp* *p*

Cb.


G
104
Hn.
C Tpt.
con sord.
B. Tbn.
espress.
Pno.
Vln. I
Vln. II
arco
Vla.
arco
Vc. I
arco
Vc. II
Cb.


111
C Tpt.
senza sord.
B. Tbn.
gliss.
gliss.
Pno.
Vln. II
pizz.
Vla.
pizz.
Vc. I
Vc. II
115
B. Tbn.
gliss.
Pno.
col legno bat.
Vln. I
Vln. II
Vla.
Vc. I
pizz.
Vc. II


119
8va
Pno.
dim.
ppp
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
pp
125
H
G.P.
Fl.
Ob.
pppp
131
Perc.
Vib.
mp
p
cresc. poco a poco


135
molto accel.
Fl.
Ob.
Cl.
Ten. Sax.
Perc.
mf
To Xyl.
Vib.
Vln. II
mp
Cb.


I
Presto con fuoco ♩=132
139
Fl.
Ob.
Cl.
Ten. Sax.
Perc.
Xylophone
Xyl.
Pno.
Cb.
f
ff
mp
mf
3


142
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
B. Tbn.
Perc.
Xyl.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
mf
f
arco


145
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
Xyl.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
tr
f
mf
fp


148
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
To Tub. B.
Tubular Bells
Perc.
Xyl.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
pizz.


151
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
To Perc.
Percussion
Tr.
Tub. B.
Xyl.
Pno.
Vla.
Vc. I
Vc. II
Cb.
bring out


154
Fl.
Ob.
mf dolce
Cl.
mf dolce
Ten. Sax.
mp
Hn.
mp
mp
C Tpt.
B. Tbn.
mp
Perc.
Xyl.
Pno.
Vln. I
O.P.
Vln. II
O.P.
Vla.
O.P.
Vc. I
O.P.
Vc. II
pizz.
arco
Cb.
mf


J
Half tempo 𝅗𝅥 = ♩, with feeling
157
stopped
Hn.
ff
Xyl.
use forearms
Pno.
f
Ped.
N.P.
Vln. I
mf
N.P.
Vln. II
mf
N.P.
Vla.
mf
N.P.
Vc. I
mf
Vc. II
mf
Cb.


K
Allegro con brio ♩=132
162
rit.
Adagio commodo ♩=60
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
con sord.
C Tpt.
B. Tbn.
normale
mf
espress.
mp
Perc.
To Vib.
Vibraphone
Xyl.
Pno.
ff
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
arco
arco


168
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
senza sord.
use one LH finger and
one RH finger
arco
arco
f
fp
ff
mf


Pulsing with intensity ♩=104
171
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
pizz.
pizz.
pizz.


174
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
Vib.
To W.B.
Pno.
pedal simile
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.


177
Fl.
Ob.
Cl.
Ten. Sax.
highest note possible
highest note possible
highest note possible
growl
Hn.
C Tpt.
B. Tbn.
Perc.
Wood Blocks
W.B.
ff
Pno.
fff
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
random notes as fast as possible going up


180
Fl.
Ob.
Cl.
Ten. Sax.
normale
Hn.
C Tpt.
B. Tbn.
Perc.
W.B.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
ff
mp
mf


183
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
W.B.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
mp
p
mf
pizz.
ff

accel.

186

Fl.

Ob.

Cl.

Ten. Sax.

Hn.

C Tpt.

B. Tbn.

Perc.

tr

fp

Xylophone

Xyl.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

188 **L** **Allegro con fuoco** ♩=120

Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
Xyl.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.

ff *fff* arco To Vib.


190
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
Vibraphone
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
ff
Ped.


193
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
pedal simile
Vib.
Pno.
fff
pedal simile
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.


196
8va
Fl.
fff
Ob.
fff
Cl.
fff
Ten. Sax.
fff
Hn.
C Tpt.
B. Tbn.
fff
Perc.
Vib.
Pno.
fff
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.
fff


(8)
199
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
Perc.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.


202
(8)
Fl.
Ob.
Cl.
Ten. Sax.
Hn.
C Tpt.
B. Tbn.
as much force as humanly possible
Perc.
fffp
ffff
sfz
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
Cb.