



Katherine Balch

drift
for orchestra

(2017)





Instrumentation

3 flutes (2nd, 3rd doubling piccolo)

3 oboes

3 B \flat clarinets (3rd doubling E \flat clarinet)

2 bassoons (2nd doubling contrabassoon)

4 horns

3 C trumpets

2 trombones

tuba

harp (prepared, see performance notes)

timpani

3 percussion (see performance notes)

percussion **1**: vibraphone, crotales (for dipping), bucket of water, louis conti shakers (black),

2 sus. cymbals (med. & large), sandpaper blocks, bamboo wind chimes, guiro, triangle

percussion **2**: crotales (for dipping), bucket of water, louis conti shakers (black),

2 sus. cymbals (med. & large), guiro, bass drum

percussion **3**: marimba, crotales (mounted), woodblocks (2 sizes), louis conti shakers (black),

capiz shell windchimes, slaptick, large tam-tam,

violin I

violin II





viola

violoncello

double bass

Performance Notes


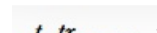



general:

-  = exponential crescendo (dramatic crescendo at the bell opening of the dynamic mark)
-  = al niente
-  = dal niente
-  = al... designated technique (for example, starting ord. and moving to sul pont. bow position)

all grace notes occur *on* the beat, all trills are whole step unless indicated otherwise

dynamics in quotation marks ("**p**") indicate effort to produce sound, not resultant sound itself (for example, "**f**" effort may yeild sonic result of **p**)

woodwinds and brass:

-  = tongue pizzicato (place tongue between lips and make a loud plosive — 't' or 'p' — to create a percussive tapping effect)
-  = timbre trill (trill between two different fingerings of the same pitch; timbre trills should always start from *niente* and be very delicate)
-  = flutter tongue
-  = articulated glissandi (embouchure pitch bend while tonguing)
-  = air sounds (blow through instrument, further instructions in score. Fricative phonemes (i.e. "shh" or "kk") indicated above staff)

percussion:

Percussionists 1 and 2 should have the following crotales attached to strings, with buckets of water to dip them in once struck:



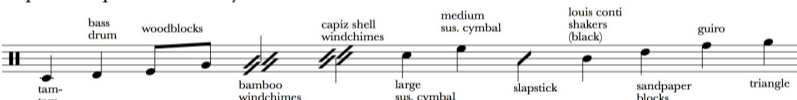
perc. 1 crotales perc. 2 crotales

Percussion 3 should have the following crotales mounted for striking / bowing:



perc. 3 crotales

Unpitched percussion key:



tam-tam bass drum woodblocks bamboo windchimes capiz shell windchimes large sus. cymbal medium sus. cymbal slapstick louis conti shakers (black) sandpaper blocks guiro triangle

* timpanist requires several coins or small metal objects


harp:


harmonics sound 8va higher than written (written where fingered)
 plastic claw hair clips (pictured) should be place on the following strings to produce a dull, gong-like sound when plucked:



*harpist also requires a metal tuner or triangle beater for *jet* glissandi

strings:


 block note-head on single-line staff = UNPITCHED bow roll: l.h. palm mute strings, r.h.leave bow in place and rotate on string, overpressure (scratch tone)
dry, erratic croaking sound (like the creaking of the hull of a ship)


 triangle notehead = as high as possible

individual harmonics notated where figured, harmonic glissandi indicated by circles over noteheads

half-harmonic pressure indicates l.h. finger pressure in between harmonic and ord. pressure (*hazy, foggy sound with some overtones peaking through*)

two types of glissandi are used in this piece:

 long, smooth glissandi: these glissandi take place over multiple beats and should be slow, smooth microtonal transitions between small intervals.

 articulated glissandi: these glissandi take place within one or two beats and entail bow re-articulation during the gliss to accent microtonal steps between intervals.

SCORE IN C

duration: c.9'

drift

molto rit.

Agitato ♩ = c. 152

Flute 1 *l. fl.* *mp* *mp* *mp* *p*

Flute 2 *mp* *p* *mf* *mp* *sfz* *tongue pizz*

Flute 3 *tongue pizz* *sfz* *p* *sfz* *sfz*

Oboe 1

Oboe 2

Oboe 3

B♭ Clarinet 1 *ppp* *f*

B♭ Clarinet 2 *ppp* *f*

B♭ Clarinet 3 *ppp* *f*

Bassoon 1

Bassoon 2

F Horn 1 *con sord* *ppp* *mp* *pp*

F Horn 2 *con sord* *ppp* *mp* *pp*

F Horn 3 *con sord* *ppp* *mp* *pp*

F Horn 4 *con sord* *ppp* *mp* *pp*

C Trumpet 1 *con sord (harmon, stem in)* *ppp* *f* *p* *mp* *p* *wa - wa - wa - wa - wa*

C Trumpet 2 *con sord (harmon, stem in)* *ppp* *mf* *ppp*

C Trumpet 3 *con sord (harmon, stem in)* *ppp* *mf* *ppp*

Trombone 1 *con sord* *ppp* *mp* *pp*

Trombone 2 *con sord* *ppp* *mp* *pp*

Tuba

Timpani

Percussion 1 *crotales (with water)* *(strike then submerge, gliss)* *(submerge)* *mf*

Percussion 2 *crotales (with water)* *(strike then submerge, gliss)* *mf*

Percussion 3 *woodblock (beat with brushes)* *ppp gently, rustling* *mf* *pp* *mf*

Harp *mf sempre l.v.* *ppp sub* *mf* *ppp* *mf* *ppp sub* *l. fl.*

Violin I *pp* *f* *p* *bow ad. lib. (bow changes as imperceptible as possible)*

Violin II *pp* *f* *p* *bow ad. lib. (bow changes as imperceptible as possible)*

Viola *pp* *f* *p* *bow ad. lib. (bow changes as imperceptible as possible)*

Violoncello *pp* *f* *p* *bow ad. lib. (bow changes as imperceptible as possible)*

Contrabass

Crystalline ♩ = c. 72

A

Fl. 1 *pp*

Fl. 2 *p* *sfz* *mf* *p*

Fl. 3 *p* *sfz* *pp*

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Crystalline ♩ = c. 72

Timp.

Perc. 1

Perc. 2 bass drum (scrape with super ball mallet)

Perc. 3 (w.b.) *ppp* *mf* *mp*

Hp. *mf* *ppp* *mp* *ppp* *mp* *ppp*

Crystalline ♩ = c. 72

Vln. I *mp* *pp* *div.*

Vln. II *mp* *pp* *slow, even gliss*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *p* *f* *p* *mf*

IV, roll bow with overpressure, scratch tone (unpitched)
dry, erratic creaking sound, like the creaking of the hull of a ship

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

louis conte shaker (black) *mf*
triangle *p*
crotales (submerge) *mf*
(w.b.) *ppp* *mf* *pp* *f* *pp*
tr *ppp* *mf*
div. *p*
stou, even gliss *mf* *p*
flautando (excessive bow speed) *p* *mf* *p*
con sord (bucket mute) *ppp* *p*
p *mp* *p* *mf* *mp* *p* *p* *mp*
p *mp* *p* *mp*

15

B

Fl. 1 *ppp*

Fl. 2

Fl. 3 Piccolo

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

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

con sord (bucket mute)

Tbn. 2 *ppp* *p* *ppp* *mf*

Tba.

Timp. *ppp* *mp* *ppp* *mp*

Perc. 1 crotales (submerge)

Perc. 2 (crotales) (submerge)

Perc. 3 (w.b.) *mp* *pp* *mf* *pp* marimba (soft mallets) *ppp* *mp*

Hp. *ppp* *mp* *ppp* *mf* *ppp* *mf* *ppp*

Vln. I *p* *f* *p* *dramatic gliss*

Vln. II *mp* *p* *mf* *p* *dramatic gliss*

Vla. *div.* *f* *mf* *p*

Vc. *mf* *p* *mf* *p*

Cb. *p* *mf* *p* *f*

Fl. 1 *mp* *breathy, lightly* *p* *mp* *p* *breathy, lightly* *mp* *p* *mf* *p* *mf* *p*

Fl. 2 *p* *mp* *p* *breathy, lightly* *mp* *p* *mf* *p*

Picc. *p* *breathy, lightly* *mp* *p*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *p* *mf* *p*

Cl. 2 *p* *mf* *p* *mp*

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *p*

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2 bass drum (scrape w. superball mallet)

Perc. 3 w.b. (w. brushes) *mf* *ppp* *mp*

Hp. tuning key/ triangle beater: jet (fast, continuous slide) *mf*

Vln. I (div. à 3) *mf* *pp* *f* (gliss to bridge) *pp* *ppp* *p* *ord.*

Vln. II *mf* *pp* *f* (gliss to bridge) *pp* *ppp* *p* non div.

Vla. *p* *f* slow, even gliss *p* non div. (sul tasto)

Vc. *mf* *pp*

Cb. *p* *mp*

36

Fl. 1 *l. tr.* *p* *p*

Fl. 2 *5* *3*

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1 *ppp* *mf* *ppp*

Hn. 2 *ppp* *mf* *ppp*

Hn. 3

Hn. 4

C Tpt. 1 *fp* *ppp*

C Tpt. 2

C Tpt. 3

Tbn. 1 *ppp* *mp* *ppp*

Tbn. 2 *3* *5* *ppp* *ppp* *mf* *ppp*

Tba.

Timp.

Perc. 1 *vibes (bow)* *crotales (submerge)*

Perc. 2 *louis conti shakers (black)* *crotales (submerge)*

Perc. 3 *crotales (strike)* *woodblock (w. brushes)* *ppp* *mp*

Hp. *bisbig.* *ppp* *f* *ppp* *p.d.l.t.* *mp* *ord.* *ff* *p*

Vln. I SOLO *solo* *ppp* *f* *mp* *mf³ agitato, fleeting⁷* *pp sfz³* *ppp* *p* *sul pont, ricochet, chirping rhythm ad. lib. (let sound die naturally)*

Vln. I *non div.* *pp* *mp* *p* *mp* *p*

Vln. II *non div.* *mp* *p* *mp* *p*

Vla. SOLO *f agitato* *fp* *tutti; div.* *pp* *f* *6* *6* *p* *mp* *p*

Vla. *pp* *mp* *p*

Vc. *half harmonic pressure, hazy, whispered* *f* *3* *5* *3* *ord.* *ppp* *p*

Cb. *p* *mp*

41 E

Fl. 1 *p* *mp* *mf* *p* *sfz* *ord.* *pizz* *ord.* *overflow harmonic series*

Fl. 2 *mp* *mf* *p* *f* *breathy* *ord.* *overflow harmonic series*

Picc. *p* *mp* *ppp* *mf* *ppp* *sfz* *sfz* *ord.* *pizz* *ord.*

Ob. 1 *ppp* *p* *mp*

Ob. 2

Ob. 3

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Cl. 3

Bsn. 1 *ppp* *p* *mp* *ppp*

Bsn. 2 *ppp* *mp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2 *fp* *ppp*

C Tpt. 3

Tbn. 1 *ppp* *mp* *ppp*

Tbn. 2

Tba.

Timp.

Perc. 1 *ppp* *mp* *pp* *mp* *med. sus. cymbal (w. brushes)*

Perc. 2

Perc. 3 *ppp* *(woodblocks)*

Hp. *tuner: jet* *mf*

Vln. I *tutti* *div.* *mp* *p* *p* *pp* *p* *sul pont.* *f* *p* *ppp* *p*

Vln. II *div. à 3* *pp* *f* *p* *f* *gliss to bridge* *gliss to bridge* *p* *f*

Vla. *f* *p* *mf* *p* *non div.*

Vc. *div.* *mf* *p*

Cb. *slow, even gliss* *mf* *p* *p* *mp*

46

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I SOLO

Vln. I non div.

Vln. II non div.

Vla.

Vc.

Cb.

triangle

vibrato

hairclip

bisblig.

half-harmonic pressure, lazy, whispered

vibrato (bowed)

bass drum (scrape with superball mallet)

tam tam (tam tam mallets)

solo

non div.

slow, even gliss

tutti, ord.

p *mp* *mf* *f* *ppp*

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1
con sord (practice mute)

Hn. 2
con sord (practice mute)

Hn. 3
con sord (practice mute)

Hn. 4
con sord (practice mute)

C Tpt. 1
harmon mute (stem out)

C Tpt. 2
harmon mute (stem out)

C Tpt. 3

Tbn. 1
con sord (plunger)

Tbn. 2
con sord (plunger)

Tba.
con sord

Timp.

Perc. 1

Perc. 2
(bass drum)

Perc. 3
marimba (soft mallets)

Hp.
tuner: *jet*

Vln. I
div.

Vln. II
div.

Vla.
(harmonic gliss to bridge)

Vc.

Cb.
half harmonic pressure, *hazy, whispered*

54 F

Fl. 1 *ff* *p* *mp*

Fl. 2 *mf*

Picc. *mf* *pp*

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp* *p*

Hn. 3 *mp*

Hn. 4 *mp* *p*

C Tpt. 1

C Tpt. 2 wa wa wa *pp*

C Tpt. 3

Tbn. 1

Tbn. 2

Tba. *p* *ppp*

Timp. *mp*

Perc. 1 crotales (submerge) *mf*

Perc. 2 crotales (submerge) *mf*

Perc. 3 (marimba) *mp* *p* *ppp* *mp* *sim.*

Hp. (hairclips) *mf* *mp*

Vln. I SOLO *ppp* *mf* *p* solo *(p) agitato, scurrying* *mf*

Vln. I sul pont *pp* *mp* *p* ord.

Vln. II *ppp* *p* *mf* *p* *mp*

Vla. SOLO sul pont *ppp* *mp* *p* ord. solo *p* *ff*

Vc. non div. *ppp*

Cb. *f* *ppp*

60

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I SOLO

Vln. I

Vln. II SOLO

Vln. II

Vla. SOLO

Vla.

Vc.

Cb.

crotales (submerge)

crotales (submerge)

crotales (bow)

louis conti shakers (black)

tr (#)

ff

fff

ppp

mf

ppp

mf

ppp

ff

p

mf

ppp

non div.

mf

solo

(p) agitato, scurrying

ff

p

mf

non div.

tutti

(p)

mf

p

(gliss to bridge)

f

p

tutti

(p)

mf

p

div. à 3

f

f

f

slow, even gliss

p

mf

p

slow, even gliss

mf

p

half harmonic pressure, hazy, whispered

f

Fl. 1 *tongue pizz* *ff*

Fl. 2 *p* *mp* *mf* *p*

Picc. *mp* *p* *p very breathy* *mp* *pp*

Ob. 1 *p* *mp* *p*

Ob. 2 *mp* *p*

Ob. 3 *p* *mp*

Cl. 1 *mp* *pp* *mp* *ppp*

Cl. 2 *mp lightly* *pp*

Cl. 3 *mp*

Bsn. 1

Bsn. 2

Hn. 1 *senza sord* *poco ff* *pp*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *(plunger)* *ppp* *mf* *ppp*

Tbn. 2

Tba.

Timp.

Perc. 1 *vibraphone (hard mallets)* *p (senza ped.)* *mp*

Perc. 2 *bass drum* *ppp* *mp*

Perc. 3 *marimba (medium mallets)* *ppp* *mf* *p*

Hp. *tuner: jet* *mf*

Vln. I SOLO *solo* *ppp* *mp lightly*

Vln. I *tutti* *p* *mp* *p*

Vln. II SOLO *solo* *ppp* *mp lightly*

Vln. II *ppp* *mp* *p*

Vla. SOLO *solo* *mp lightly*

Vla. *non div.* *ppp* *mf* *p*

Vc. *mp* *p*

Cb. *sul pont* *ppp* *ff* *p* *mf* *(harmonic gliss to bridge)*

This page of the musical score, numbered 69, contains the following parts and markings:

- Flutes (Fl. 1, 2):** Fl. 1 has a *p* dynamic and a triplet of eighth notes. Fl. 2 has a *p* dynamic and a triplet of eighth notes.
- Oboes (Ob. 1, 2, 3):** Ob. 1 has *mp* and *p* dynamics. Ob. 2 has *mp* and *p* dynamics. Ob. 3 has *p* and *mp* dynamics.
- Clarinets (Cl. 1, 2, 3):** Cl. 1 has *mp* and *pp* dynamics. Cl. 2 has *mp* and *ppp* dynamics. Cl. 3 has *pp* dynamics.
- Bassoons (Bsn. 1, 2):** Both parts are marked with a rest.
- Horns (Hn. 1-4):** Hn. 1 has *ppp* (con sord/ practice mute) and *mf* dynamics. Hn. 2 has *ppp* and *p* dynamics. Hn. 3 has *ppp* and *mf* dynamics. Hn. 4 has *ppp* and *mf* dynamics.
- Trumpets (C Tpt. 1-3):** C Tpt. 1 has *mp* and *mp* dynamics. C Tpt. 2 has *mp* and *mp* dynamics. C Tpt. 3 has *mp* and *mp* dynamics.
- Trombones (Tbn. 1, 2):** Tbn. 1 has *ppp* and *f* dynamics. Tbn. 2 has *ppp* and *mf* dynamics.
- Tuba (Tba.):** Marked with a rest.
- Timpani (Timp.):** Marked with a rest.
- Percussion (Perc. 1-3):** Perc. 1 has *ppp* and *mf* dynamics. Perc. 2 has *mp*, *mf*, and *f* dynamics. Perc. 3 has *mp* and *mp* dynamics.
- Harp (Hp.):** Marked with *mf* and *f* dynamics.
- Violins (Vln. I SOLO, Vln. I, Vln. II SOLO, Vln. II):** Vln. I SOLO has *sf:f* *scratchy, screeching* and *mp* dynamics. Vln. I has *mp*, *p*, and *mf* dynamics. Vln. II SOLO has *sf:f* *scratchy, screeching* and *p* dynamics. Vln. II has *mp*, *p*, and *f* dynamics.
- Violas (Vla. SOLO, Vla.):** Vla. SOLO has *sf:f* *scratchy, screeching* and *mp* dynamics. Vla. has *mp*, *f*, and *p* dynamics.
- Cello/Double Bass (Vc., Cb.):** Vc. has *mp*, *p*, *f*, and *pp sub* dynamics. Cb. has *ppp*, *f*, and *ff* dynamics.

73

Fl. 1 *mp* *mf very breathy* *p*

Fl. 2 *mp* *p* *mf* *pp*

Picc. *mf very breathy* *p*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *mp* *ppp* *mp*

Cl. 2 *mf* *p*

Cl. 3 *mp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

C Tpt. 1

C Tpt. 2

C Tpt. 3

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

Tbn. 2 *ppp*

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I SOLO *f* *mp* *sul pont* *agitato, scurrying* *dramatic gliss, sighing*

Vln. I *mp* *f* *mp*

Vln. II SOLO *p* *agitato, scurrying* *mf* *ord.* *ff*

Vln. II

Vla. *(harmonic gliss to bridge)* *p* *ppp* *mp* *non div.* *f* *mp*

Vc. *(harmonic gliss to bridge)* *p* *ppp* *p*

Cb. *sul pont* *f* *p* *ff* *p*

75

Fl. 1 *fp*

Fl. 2 *fp*

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *ppp* *mf*

Cl. 2 *mf*

Cl. 3 *mf* *p* *mf*

Bsn. 1

Bsn. 2

Hn. 1 *senza sord* *p*

Hn. 2 (con sord/ practice mute) *ppp* *f pos*

Hn. 3 *senza sord* *p*

Hn. 4 (con sord/ practice mute) *ppp* *f pos*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 (con sord/ bucket mute) *ppp* *mf*

Tbn. 2

Tba.

Timp.

Perc. 1 med. sus. cymbal (med. hard mallets) *ppp* *p*

Perc. 2

Perc. 3

Hp. *p* *ff*

Vln. I SOLO ord. *mf agitato, scurrying* *p*

Vln. I *f* *mp*

Vln. II SOLO *fp* sul pont (with vln IIb) *p*

Vln. II *mp* *mf* *mp* div. sul pont *p*

Vla. SOLO solo *p* *f* *p*

Vla.

Vc. SOLO solo *f* *dramatic gliss* *p*

Vc. non div. *(p)* *mp*

Cb. ord. *ppp* *mp*

77

This page of the musical score, page 77, features the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2
- Piccolo:** Picc.
- Oboes:** Ob. 1, Ob. 2, Ob. 3
- Clarinets:** Cl. 1, Cl. 2, Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, Tba.
- Timpani:** Timp.
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Hp.
- Violins:** Vln. I SOLO, Vln. I, Vln. II SOLO, Vln. II
- Viola:** Vla. SOLO, Vla.
- Violoncello:** Vc. SOLO, Vc.
- Contrabass:** Cb.

The score includes various dynamic markings such as *ppp*, *p*, *mf*, *f*, and *ff*. Performance instructions include *senza sord* (without mutes) and *con sord* (with mutes). Specific instructions for the woodwinds include *con sord (harmon, stem out)* and *con sord (bucket mute)*. The percussion section includes instructions for *large sus. cymbal (med. soft mallets)* and *marimba (hard mallets)*. The string sections feature *sul pont* (sul ponticello) and *ord.* (ordinario) markings.

poco rit.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1
senza sord

Tbn. 2

Tba.

Timp.

Perc. 1
med. sus. cymbal (scrape with triangle beater)

Perc. 2
(large sus. cymbal)

Perc. 3
tam tam (scrape with super ball mallet) marimba (soft mallets)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.
molto sul pont. ord.

poco rit.

poco rit.

82 Meno mosso ♩=c.63

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tba.

Meno mosso ♩=c.63

Timp., Perc. 1, Perc. 2, Perc. 3, Hp.

Meno mosso ♩=c.63

Vln. I, Vln. II, Vla., Vc., Cb.

poco accel.

87

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I SOLO
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
mf
ppp
f
mf
ppp
mf sub
p
mf
ppp
mf
ppp
f
mf
ppp
mf
p
mf
ppp
mf
p
mf
ppp
f
mf
ppp
f
ppp
f
ppp
f

l. tk.
con sord (practice mute)
con sord (practice mute)
con sord (practice mute)
con sord (practice mute)
con sord (bucket mute)
(sandpaper blocks)
medium sus. cymbal (scrape with jazz bush)
large sus. cymbal (scrape with jazz bush)
ricochet + gliss, chirping (rhythm ad. lib., let sound decay naturally)
ricochet + gliss, chirping (rhythm ad. lib., let sound decay naturally)
ricochet + gliss, chirping (rhythm ad. lib., let sound decay naturally)
roll bow, creaking ship sound

3
5
3
5
3
3
5
3
6
6

poco accel.
poco accel.
poco accel.
tutti (div.)
non div.
sul pont

91) ♩ = c.72

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

C Tpt. 1
C Tpt. 2
C Tpt. 3

Tbn. 1
Tbn. 2
Tba.

Timp.

Perc. 1
Perc. 2
Perc. 3

Hp.

Vln. I
Vln. II
Vla.
Vc.
Cb.

con sord (bucket)
ppp
mp

med. us. cymbal (bowed)
mf

triangle
p

marimba (soft mallets)
ppp
mp
ppp
mp
ppp
p
ppp

ppp
mf
ppp

molto sul tasto
ord.
ppp
p
mf
p

ppp
p

non div.
ppp
p
mf
p

molto sul tasto
ord.
ppp
p
mp

ppp
p

mp
ppp

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I SOLO
Vln. I
Vln. II
Vla.
Vc.
Cb.

con sord (harmon mute, stem out) wa - wa - wa - wa - wa - wa
con sord (harmon mute, stem out) ppp mf ppp mp

bass drum (scrape w. superball mallet) mp

pizz mf stuttering but crisp

mp slurs, even gliss

p mf p

mf ppp sub

sul pont, half-harmonic pressure, hazy, whispered 5 5 6 3
roll bow, creaking ship sound "p" "mf"

99

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I SOLO
Vln. I
Vln. II SOLO
Vln. II
Vla. SOLO
Vla.
Vc.
Cb.

ppp
p
pp
ppp
mf
p
ppp
mp
mp
mp
vibraphone (bow)
marimba (bow)
arco, sul pont
ord.
pp sub
f
mf sub, as before
pizz
arco, sul pont, crunch
ord.
fpp sub
mf as before
molto sul tasto
ppp
pizz
mf stuttering but crisp
fpp sub
molto sul tasto
ppp
molto sul tasto
p
mp
pp
"p"
"mp"
"p"

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I SOLO
Vln. I
Vln. II SOLO
Vln. II
Vla. SOLO
Vla.
Vc. SOLO
Vc.
Cb.

con sord (harmon mute, stem out)

vibraphone (bow)

marimba (bow)

hairclip

pizz 3

arco 3

molto sul tasto

ord.

pizz 3

arco 3

ord.

ord.

pizz 3

arco

ord.

sul pont., half-harmonic pressure

"mp"

Musical score for page 106, featuring the following instruments and parts:

- Fl. 1, Fl. 2
- Picc.
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2, Cl. 3
- Bsn. 1, Bsn. 2
- Hn. 1, Hn. 2, Hn. 3, Hn. 4
- C. Tpt. 1, C. Tpt. 2, C. Tpt. 3
- Tbn. 1, Tbn. 2, Tba.
- Timp.
- Perc. 1 (large sus. cymbal, lousi conti shakers, scrape w/ triangle beater)
- Perc. 2 (woodblocks)
- Perc. 3 (hairclip)
- Harp
- Vln. I SOLO, Vln. I, Vln. II SOLO, Vln. II
- Vla. SOLO, Vla.
- Vc. SOLO, Vc.
- Cb.

The score includes various musical notations such as dynamics (p, mf, f, pp, ppp, ff), articulation (accents, slurs), and performance techniques (con sord, sul pont., gliss to bridge). It also features complex rhythmic patterns with triplets, sextuplets, and divisions.

Fl. 1 *mp*

Fl. 2 *p*

Picc. *mp* *p*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *p* *mf* *dramatic gliss*

Cl. 2 *p*

Cl. 3

Bsn. 1

Bsn. 2 To Cbsn.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *mf* *p*

Tbn. 2

Tba.

Timp.

Perc. 1 *mp senza ped.* *mf* *vibes (harp mallets)*

Perc. 2

Perc. 3 *mp* *p* *marimba (soft mallets)*

Hp. *f* *p*

Vln. I SOLO *sfz* *pp* *non div.* *dramatic gliss* *f*

Vln. I *ppp* *p*

Vln. II SOLO *mf* *p* *mf sub* *p dolce*

Vln. II *p* *mf* *p*

Vla. SOLO *p* *ppp* *p*

Vla. *tutti* *mp*

Vc. SOLO *p* *ppp* *p* *tutti*

Vc. *mf* *p*

Cb. *p* *mp* *roll bow, creaking ship sound*

K

poco accel. ♩ = c. 80

112

Fl. 1

Fl. 2

Picc. *mp* *ppp*

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *crotales* (submerge) *mp*

Perc. 2 *crotales* (submerge) *mp*

Perc. 3

Hp. *tuner: jet* *f*

Vln. I SOLO *mp chirping* *mf* *p* *f* *p* *f*

Vln. I *p* *f* *p* *f*

Vln. II SOLO *mp chirping* *mf* *p* *f* *p* *tutti* *mf*

Vln. II *p* *mf*

Vla. SOLO *p* *sfz*

Vla. *p* *mf*

Vc. *mp* *p* *f*

Cb. *p* *f* *ppp* *mf*

ricochet, chirping, rhythm ad lib., let sound die naturally

sul pont

poco accel. ♩ = c. 80

poco accel. ♩ = c. 80

poco accel. ♩ = c. 80

115 poco rit. Meno mosso ♩=c.63-66

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Hn. 1 (practice mute)
Hn. 2 (practice mute)
Hn. 3 (practice mute)
Hn. 4 (practice mute)
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1 con sord (practice mute)
Tbn. 2 con sord (practice mute)
Tbn. 3 senza sord
Timp.
Perc. 1
Perc. 2 bass drum
Perc. 3
Hp.
Vln. I SOLO
Vln. I
Vln. II SOLO
Vln. II
Vla. SOLO
Vla.
Vc. SOLO
Vc.
Cb. half-harmonic pressure

118

poco accel.

Più mosso ♩=c.72

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

Fl. 2 *mp* *f*

Picc. *mf* *p*

Ob. 1 *p* *mf*

Ob. 2 *mp* *f*

Ob. 3 *p* *mf*

Cl. 1 *p* *mf* *f*

Cl. 2 *p* *f*

Cl. 3 *p* *f*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *con sord (straight)* *mp* *mf*

C Tpt. 2 *con sord (straight)* *p* *mf*

C Tpt. 3 *p* *mf*

Tbn. 1

Tbn. 2

Tba.

poco accel.

Più mosso ♩=c.72

Timp. *ppp* *mp* *p*

Perc. 1

Perc. 2

Perc. 3

Hp. *bisbli.* *ppp* *mf*

poco accel.

Più mosso ♩=c.72

Vln. I SOLO *mf* *f*

Vln. I *f* *p*

Vln. II SOLO *mf* *f*

Vln. II *f* *p*

Vla. SOLO *mf* *f*

Vla. *mf* *f* *mp*

Vc. SOLO *ricochet* *(with vc.b)* *mf* *f*

Vc. *mf* *f* *mp*

ricochet+gliss, chirping rhythm ad lib., let sound die naturally

(with vln.l.b)

(with vla.b)

poco accel.

— drift | full score

♩ = c.84

120

Fl. 1 *mp* *ff* *p*

Fl. 2 *mp* *ff* *p* To Picc.

Picc.

Ob. 1 *f* *mp* *f*

Ob. 2 *mp* *f*

Ob. 3

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

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

Cl. 3 To E♭ Cl.

Bsn. 1 *f* *mp* *f*

Bsn. 2

Hn. 1 senza sord *p* *mf* *ppp*

Hn. 2 senza sord *ppp* *mf* *mp* *ppp*

Hn. 3 senza sord *ppp* *ppp*

Hn. 4 senza sord *ppp* *mf* *mp* *p* *ppp*

C Tpt. 1 *ppp* *mf* *mp* *p* *ppp*

C Tpt. 2 *p* *f*

C Tpt. 3 *p* *f*

Tbn. 1 con sord (plunger) *f* *pp*

Tbn. 2 con sord (plunger) *ppp* *f* *ppp*

Tba.

Timp. *mf* *p* *mf* *mp*

Perc. 1

Perc. 2

Perc. 3

Hp. *f* *ppp* *ff*

Vln. I SOLO *ff* *mp*

Vln. I *ff* *mp*

Vln. II tutti, div. *ff* *mp*

Vln. II *f* *mp*

Vla. SOLO *ff* *mp*

Vla. *f* *mp*

Vc. SOLO *ff* *ff*

Vc. *f* *p* *mf sub* *pp* *ff*

Fl. 1 *f* *mp* *ff*

Picc. *f* *pp* *f*

Picc. *f* *ff* *pp* *f*

Ob. 1 *f* *ff* *pp* *f*

Ob. 2 *f* *ff* *pp* *f*

Ob. 3 *f* *ff* *pp* *f*

Cl. 1 *f* *mp* *ff*

Cl. 2 *f* *f* *ff*

Cl. 3 *f* *ff* *pp* *f* Clarinet in Eb

Bsn. 1 *f* *p sub* *f* *ff* Contrabassoon

Cbsn. *p* *f* *fff*

Hn. 1 (hand gliss) *p* *ff*

Hn. 2 (hand gliss) *p* *ff*

Hn. 3 (hand gliss) *p* *ff*

Hn. 4 (hand gliss) *p* *ff*

C Tpt. 1 con sord (straight) *p* *f*

C Tpt. 2 con sord (straight) *pp* *f*

C Tpt. 3 con sord (straight) *ppp* *mp* *f*

Tbn. 1 *p* *f* *p* *ff*

Tbn. 2 *p* *f* *p* *ff*

Tba. *fp* *f* *p* *ff*

Timp. *f* *ff* *pp*

Perc. 1 large sus. cymbal (sticks) *ppp* *p* *ff* (choke)

Perc. 2 bass drum *ppp* *ff*

Perc. 3 slapstick *f:ff*

Hp. *ppp* *fff*

Vln. I *ff* *pp* *fff* *ppp* *f* *ff* tutti, non div. poco accel. molto sul pont

Vln. II *ff* *pp* *fff* *ppp* *f* *ff* non div. molto sul pont

Vla. SOLO *ff* *p* *mf* *f* tutti, non div.

Vla. *ff* *p* *mf* *f*

Vc. SOLO *f* *f* *f* *f* tutti, (div.)

Vc. *f* *f* *f* *f*

Cb. *p*

Overflowing, ecstatic ♩=c. 126

125

FL. 1

Picc.

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tba.

fff *pus*

mf

fp

fp

fp

senza sord

senza sord

p

ppp

Overflowing, ecstatic ♩=c. 126

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

bamboo windchimes

bass drum

tamtam (scrape w. triangle beater)

fff

ppp

p

f

fff

thunder effect!

Lv.

Overflowing, ecstatic ♩=c. 126

IV, roll bow with overpressure, scratch tone (unpitched)
dry, erratic creaking sound, like the creaking of the hull of a ship

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

ppp

fff

f

fff

f

fff

f

128

Fl. 1

Picc.

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1
med. sus. cymbal (med. mallets)

Perc. 2

Perc. 3
marimba (hard mallets)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

mp

f

ff

fff

harmonic gliss (approx. rhythm)

rip!

ord.

131

Fl. 1

Picc.

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

E♭ Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

fp

p

pp

ppp

mp

134

Fl. 1
Picc.
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Eb Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

med. sus. cymbal (bow, noisy)
(bass drum)
(marimba)

rip!
rip!
harmonic gliss (approx. rhythm)
harmonic gliss (approx. rhythm)
overtone series rip!

ff, *pp*, *f*, *f_{sub}*, *mp*, *p*, *fff*

This page of the musical score, numbered 136, contains the following parts and markings:

- Fl. 1:** *fff*, 3, 6, 3
- Picc.:** *ff*, 3, 6, 3
- Ob. 1:** *ff*, 3, 6, 3
- Ob. 2:** *ff*, 3, 6, 3, *p*
- Ob. 3:** *ff*, 3, 6, 3
- Cl. 1:** *ff*, 3, 6, 3
- Cl. 2:** *ff*, 3, 6, 3
- E♭ Cl.:** *ff*, 3, 6, 3
- Bsn. 1:** *fff*, 3, 6, 3, *mp*
- Cbsn.:** *fff*, *mp*
- Hn. 1:** *fp*
- Hn. 2:** *fp*
- Hn. 3:**
- Hn. 4:**
- C Tpt. 1:** *fp*
- C Tpt. 2:** *ff*, *fp*
- C Tpt. 3:** *ff*, *p*, *fp*
- Tbn. 1:** con sord (plunger), *pp*
- Tbn. 2:** con sord (plunger), *pp*
- Tba.:** *pp*
- Timp.:** *f*, *p*
- Perc. 1:** guiro (scrape), *fff*
- Perc. 2:** guiro (scrape), *fff*
- Perc. 3:** (marimba), *fff*, *p*
- Hp.:** *fff*
- Vln. I:** *f*, *p*
- Vln. II:**
- Vla.:** *fff*, *mf*
- Vc.:** *fff*, *mf*
- Cb.:** *fff*, *mf*

This page of the musical score, page 139, contains the following instruments and parts:

- Flutes:** Fl. 1
- Piccoboons:** Picc. 1, Picc. 2
- Oboes:** Ob. 1, Ob. 2, Ob. 3
- Clarinets:** Cl. 1, Cl. 2
- E♭ Clarinet:** E♭ Cl.
- Bassoons:** Bsn. 1, Cbsn.
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, Tba.
- Timpani:** Timp.
- Percussion:** Perc. 1 (large sus. cymbal), Perc. 2, Perc. 3 (marimba)
- Harps:** Hp.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

The score includes various musical notations such as dynamics (ppp, ff, p, f, mp), articulation (accents, slurs), and performance instructions like "harmonic gliss (approx. rhythm)" and "ripi!". The page number 139 is located in the top left corner, and the page number 39 is in a circle at the bottom center.

This page of the musical score, page 142, contains the following instruments and parts:

- Fl. 1:** Flute 1, featuring complex rhythmic patterns with triplets and sixteenth notes.
- Picc.:** Piccolo, playing a melodic line with triplets and sixteenth notes.
- Ob. 1, 2, 3:** Oboe parts, with the first oboe starting on a *p* dynamic.
- Cl. 1, 2:** Clarinet parts, featuring melodic lines with triplets.
- E♭ Cl.:** E-flat Clarinet, playing a melodic line with triplets.
- Bsn. 1:** Bassoon, playing a melodic line with triplets.
- Cbsn.:** Contrabassoon, playing a sustained low note with *p pos* dynamic.
- Hn. 1, 2, 3, 4:** Horn parts, with the first horn playing a sustained note that changes from *pp* to *mp*.
- C Tpt. 1, 2:** Trumpet parts, with the first trumpet playing a sustained note with *p pos* dynamic.
- Tbn. 1, 2:** Trombone parts, mostly silent.
- Tba.:** Tuba, playing a sustained low note with *p pos* dynamic.
- Timp.:** Timpani, playing a sustained note with *mf* dynamic.
- Perc. 1:** Percussion 1, playing vibraphone (hard mallets) with *fff* dynamics and crotales (submerge) with *f* dynamics.
- Perc. 2:** Percussion 2, playing crotales (submerge) with *f* dynamics.
- Perc. 3:** Percussion 3, playing marimba with *ff* dynamics.
- Hp.:** Harp, playing a sustained chord with *fff* dynamics.
- Vln. I, II:** Violin parts, with the first violin playing a melodic line with *fff* dynamics and the second violin playing a sustained note with *mf* dynamics.
- Vla.:** Viola, playing a sustained note with *mf* dynamics.
- Vc.:** Violoncello, playing a sustained note with *mf* dynamics.
- Cb.:** Double Bass, playing a sustained note with *f* dynamics.

145

Fl. 1
Picc.
Picc.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
E♭ Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Fl.
To Fl.
f *ff* *pp* *f* *ppp*
f *ff* *pp*
f *ff* *p*
f *ff* *p* *ppp*
f *ff* *p* *ppp*
f *ff* *p*
f *ff* *p*
p pos *ff* *p*
senza sord *mf* *p*
senza sord *mf* *p*
ppp *f* *p* *ff* (gliss)
ppp *mp* *f*
ff
fff
fff
ff *ff*
ff *ff*
ff

(articulated embouchure gliss)
(gliss)
dramatic gliss
dramatic gliss
dramatic gliss

148

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing independently of other players, *poco agitato, rustling, scurrying sounds*

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing independently of other players,
poco agitato, rustling, scurrying sounds

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
E♭ Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., Cb.

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of inhale/ exhale figures independently of other players, *poco agitato, rustling, scurrying sounds*

INhale (or any scale, *presto pas.*) → EXhale → INhale → EXhale

"pp" → "ff" → "p" → "f" → "ppp"

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of inhale/ exhale figures independently of other players, *poco agitato, rustling, scurrying sounds*
(or any keys with this general contour)

INhale → EXhale → INhale → EXhale → INhale → EXhale →

(without reed, unpitched air sounds)

"p" < "f" > sim.

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing independently of other players, *poco agitato, rustling, scurrying sounds*

(without reed, unpitched air sounds)

breath+ key clicks → tongue pizz → "purr" → pizz → "purr" → pizz

"p" → "f" → "p" → "mf" → "mp" → "f" → "p" → "pp"

Vln. I: *mf* → *mp*

Vln. II: *mf* → *f*

Vla.: *mf* → *mp*

Vc.: con sord, *p* → *f* → *mp*

Cb.: *mf* → *mp*

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tba., Timp., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., Cb.

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing independently of other players, *poco agitato, rustling, scurrying sounds*
air sounds (as little pitch as possible, any scale or arpeggio)

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing independently of other players, *poco agitato, rustling, scurrying sounds*
air sounds (as little pitch as possible, any scale or arpeggio)

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of key clicks independently of other players, *poco agitato, rustling, scurrying sounds*
air sounds (as little pitch as possible, any scale or arpeggio)

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of air gestures independently of other players, *poco agitato, rustling, scurrying sounds*
shee - oo ta ta ta ta ta ta ta ta shoo - ee - oo
"p" "f" "p sub" "f" "p" "f" "pp"

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of air gestures independently of other players,
poco agitato, rustling, scurrying sounds
turn mouthpiece to face lead pipe, blow air through instrument:
ta ta ta ta ta ta ta ta ta ta shee - oo
"p" "f" "p" "f"

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of breath independently of other players
air (no pitch), *breath through instrument*
INhale → EXhale
"p" "mp" "pp"

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of breath independently of other players
air (no pitch), *breath through instrument*
INhale → EXhale
"p" "mp" "pp"

crotales (submerge) *mp*

mf *p* *ff* *mf* *f* *mp*

poco rit. Poco meno mosso ♩=c.116

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt. 1, C Tpt. 2, C Tpt. 3, Tbn. 1, Tbn. 2, Tba.

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of air gestures independently of other players, *poco agitato, rustling, scurrying sounds*

breath + key clicks (any scale or arpeggio, as long as general contour is followed) "purr" tongue pizz
"p" "f" "p" "mf" "pp"

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of air gestures independently of other players, *poco agitato, rustling, scurrying sounds*

ta ta ta ta ta ta ta ta ta ta ta shee
"p" "f" "p" "f" "ppp"

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of air gestures independently of other players, *poco agitato, rustling, scurrying sounds*

ta ta ta ta ta ta ta ta ta ta ta shoo
"p" "f" "ppp"

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of air gestures independently of other players, *poco agitato, rustling, scurrying sounds*

ta ta ta ta ta ta ta ta ta ta ta shoo
"p" "f" "ppp"

poco rit. Poco meno mosso ♩=c.116

Timp. (place several coins or small objects on timpani head to produce a gentle, rattling sound) (with coins)

Perc. 1: vibraphone (bow) sandpaper blocks (*rustling sound*) large sus. cymbal (brush w. jazz brushes, *rustling*)
Perc. 2: louis conti shakers (black)
Perc. 3: crotales (bow)

Hp.

ppp mf ppp

poco rit. Poco meno mosso ♩=c.116

Vln. I, Vln. II, Vla., Vc., Cb.

molto sul tasto
p sub
molto sul tasto ord.
p sub mf
molto sul tasto
p sub
non. div. molto sul tasto
p sub
molto sul tasto
p sub

fff

171

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tba.

repeat boxed figure ad. lib., until cued by conductor to stop
fluctuate timing and pacing of air gestures independently of other players, *poco agitato, rustling, scurrying sounds*

ta ta ta ta ta ta ta ta ta ta ta
"p" "f" "p" "f" "ppp"

shoo.

Timp. *slow, even gliss*
p *pp*

Perc. 1 (large sus. cymbal) *mp*

Perc. 2 bass drum (w. finger tips) *ppp* *mp* *p*

Perc. 3 woodblocks (jazz brushes) *ppp* *mf* *ppp* *mp*

Hp.

Vln. I
Vln. II *pp*

Vla.
Vc.
Cb. *ppp* IV, roll bow creaking ship sound

176

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

bamboo windchimes (rattle w. fingers, just enough to activate and sustain delicate, gentle clinking sound)
p sempre
L.v. until sound dies

(bass drum)
(scrape w. superball mallet)
mp
(w. jazz brushes, gentle rustling sound)
mp *ppp* *p* *ppp* *p*
capiz shell windchimes (rattle w. fingers, just enough to activate and sustain delicate, gentle clinking sound)
p sempre
L.v. until sound dies

tuner: jet
mf

mp *ppp*
mp *ppp*
mp *ppp*
mp *ppp*
p *ppp* *mp*