

Matt Browne

W r i t e r s ,
R o o m

for Chamber Orchestra

2016

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Program Note

Writers' Room aims to evoke the atmosphere of a room full of talented, driven, and sometimes stubborn television writers who are trying to come up with some good material for their next show, with a very quickly approaching deadline.

The piece, depicting this chaos, is constantly brainstorming, workshopping, revising, squabbling, and panicking. Much like some of the more dysfunctional, wild, and certainly entertaining writers' rooms on television from the past, the music is constantly introducing new ideas, exhausting them to their logical breaking points, and finally tossing them aside in favor of newer, sexier ideas – sometimes shockingly and abruptly.

Throughout the piece, there are moments of exciting momentum, as if one particular idea works well enough to run with, moments of absurdity, as if one of the crazier writers decided to shout out the first idea that came to their head (known as a 'wildie'), and there are also, as expected, many moments of bitter argument and chaos, where nobody can agree on what the piece is actually about. Somehow, though, out of all this mess of ideas, the writers paste together something resembling a script, ready for air.

Writers' Room was written for Alarm Will Sound.

Instrumentation

Flute (Dbl. Piccolo)

Oboe

Clarinet in B \flat

Bass Clarinet in B \flat (Dbl. Clarinet in B \flat 2)

Bassoon

Horn in F

Trumpet in C

Tenor Trombone (Dbl. Bass Trombone)

Drum Kit (key on following page)

Percussion

Marimba (4.5 octave)

Vibraphone

Two Bongos

Washboard

Triangle

Chimes

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Duration: c. 8 minutes

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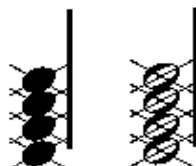
Performance Notes



Strings: indicates a move from normal bow pressure (narrow end of the wedge) to heavy, pitchless overpressure (wide end of the wedge). The effect at its loudest should be a coarse scratch tone produced with light left hand pressure and *molto sul pont.*



Strings: indicates a coarse, pitchless scratch tone for the duration of the rhythm.



Oboe, Clarinets, Bassoon: indicates to play any coarse, stable multiphonic for the duration of the rhythm.



Full Orchestra: Indicates a completely free improvisation for the duration of the line, drawing on motivic material specifically from other moments in the piece (or possibly from other well-known works from the canon). The improvisation must always be loud and obnoxious, always competing with the others for attention.

Drum Kit Key

Kick	Floor Tom	Wood Block	Snare	Cowbell	Rack Tom	Hi-hat open/closed	Ride Cymbal	Ride Bell	Crash Cymbal	Splash Cymbal
	●	▲	●	×	●	○/+	✱	⊖	⌵	⌵

W r i t e r s ' R o o m

Written for Alarm Will Sound

for Chamber Orchestra

Matt Browne

3/4 Brash ♩ = 126 **4/4** **3/4**

Flute

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F

Trumpet in C *take plunger*

Bass Trombone

Drum Kit *snare off*

Percussion *Marimba, hard mallets*
 Marimba (4.5 octave)
 Vibraphone
 Two Bongos
 Washboard
 Triangle
 Chimes

Piano *sfz*

3/4 Brash ♩ = 126 **4/4** **3/4**

Violin I

Violin II

Viola

Violoncello

Contrabass *pizz.*

sfz 2 3 *sfz* 4 5 6 *sfz* 7

10

5/4

3/4

2/4

4/4

Fl.

Ob.

Cl.

B. Cl.

Bsn.

5/4

3/4

2/4

4/4

Hn.

C Tpt.

B. Tbn.

Bass Trombone

5/4

3/4

2/4

4/4

Dr. Kit

Mar.

floor

ff

p

n

mf

Pno.

mf

sfz

8^{vb}

10

5/4

3/4

2/4

4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is arranged in a system of staves. The top staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The middle staves are for brass: Horn (Hn.), Trumpet (C Tpt.), and Trombone (B. Tbn.). Below these are the percussion parts: Drums (Dr. Kit) and Maracas (Mar.). The piano part (Pno.) is shown in grand staff notation. The bottom staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure numbers 15, 16, 17, 18, 19, and 20 are indicated at the bottom of the page. Time signatures are indicated above the staves: 4/4, 5/4, 3/4, and 2/4. Dynamics include *sfz*, *p*, *f*, and *ff*. Performance instructions include "take plunger" and "with plunger".

Fl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Ob. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

B. Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Bsn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Hn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

C Tpt. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

B. Tbn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Dr. Kit $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Mar. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Pno. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vln. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vln. II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Cb. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

21 22 23 24

Fl. $\frac{3}{4}$ 25 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Dr. Kit

Mar.

Pno.

Vln. I $\frac{3}{4}$ 25 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. II

Vla.

Vc.

Cb.

p *ff* *p* *ff* *p* *ff* *p* *f*

p *ff* *p* *ff* *p* *ff* *p* *f*

p *ff* *p* *ff* *p* *ff* *p* *f*

sfz *sfz* *sfz* *sfz*

p *ff* *p* *ff* *p* *ff* *sfz*

sfz *sfz* *sfz* *sfz*

with plunger

p *ff* *p* *ff* *p* *ff* *sfz*

p *ff* *p* *ff* *p* *ff* *p* *ff*

sfz *sfz* *p* *sfz* *rack* *p* *sfz* *p* *f*

sfz *mf* *sfz* *f* *p* *f*

sfz *mf* *sfz* *f* *p* *f*

sfz *mf* *sfz* *f* *p* *f*

pizz. *p* *f* *pizz.* *p* *f*

pizz. *p* *f* *pizz.* *p* *f*

f *p* *f* *f* *p* *f*

f *p* *f* *f* *p* *f*

sfz *sfz*

Fl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Ob. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Cl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 B. Cl. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Bsn. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Hn. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 C Tpt. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 B. Tbn. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Dr. Kit $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Mar. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Pno. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Vln. I $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Vln. II $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Vla. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Vc. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 Cb. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

30 31 32 33

The score is divided into four measures, each with a specific time signature:

- Measure 34:** 4/4 time signature. Includes a rehearsal mark **34** in a box. Dynamics include *sfz* and *sub. mp*.
- Measure 35:** 2/4 time signature. Dynamics include *f* and *ff*.
- Measure 36:** 3/4 time signature. Dynamics include *p* and *ff*.
- Measure 37:** 2/4 time signature. Dynamics include *mp*.

Key instruments and their parts include:

- Flute (Fl.):** Rests in 34 and 35; plays a melodic line in 36 and 37.
- Oboe (Ob.):** Rests in 34 and 35; plays a melodic line in 36 and 37.
- Clarinet (Cl.):** Rests in 34 and 35; plays a melodic line in 36 and 37.
- Bass Clarinet (B. Cl.):** Rests in 34 and 35; plays a melodic line in 36 and 37.
- Bassoon (Bsn.):** Rests in 34 and 35; plays a melodic line in 36 and 37.
- Horn (Hn.):** Rests in 34 and 35; plays a rhythmic pattern in 36 and 37.
- Trumpet (C Tpt.):** Rests in 34 and 35; plays a rhythmic pattern in 36 and 37.
- Trombone (B. Tbn.):** Rests in 34 and 35; plays a rhythmic pattern in 36 and 37.
- Drum Kit (Dr. Kit):** Plays a complex rhythmic pattern throughout.
- Maracas (Mar.):** Plays a rhythmic pattern throughout.
- Piano (Pno.):** Provides harmonic support throughout.
- Violin I (Vln. I):** Rests in 34 and 35; plays a melodic line in 36 and 37.
- Violin II (Vln. II):** Rests in 34 and 35; plays a melodic line in 36 and 37.
- Viola (Vla.):** Rests in 34 and 35; plays a melodic line in 36 and 37.
- Violoncello (Vc.):** Rests in 34 and 35; plays a melodic line in 36 and 37.
- Contrabass (Cb.):** Rests in 34 and 35; plays a melodic line in 36 and 37.

This musical score is for the piece "Writers' Room - Full Score (Transposed)". It is arranged for a full orchestra and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (B. Tbn.), Drums (Dr. Kit), Percussion (Mar.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures 38, 39, 40, and 41. The time signature changes from 3/4 to 4/4 between measures 39 and 40, and returns to 3/4 at the end of measure 41. The dynamics are marked with *p* (piano) and *ff* (fortissimo). The woodwinds and strings play sustained notes with crescendos and decrescendos, while the brass and percussion play rhythmic patterns. The piano accompaniment consists of chords and arpeggios.

42

Fl. ff

Ob. ff

Cl. ff

B. Cl. ff

Bsn. ff

Hn.

C Tpt.

B. Tbn. f

Dr. Kit (snare off) ff

Mar. *To Bongos* ff *Two Bongos, sticks*

Pno. ff

Vln. I

Vln. II

Vla.

Vc. ff

Cb.

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (B. Tbn.). The third system includes Drum Kit (Dr. Kit) and Percussion (Perc.). The fourth system includes Piano (Pno.). The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 46 is in 2/4 time. Measure 47 is in 3/4 time. Measure 48 is in 3/4 time. Measure 49 is in 3/4 time.

Dynamic markings include *ffp* and *ff*. There are also markings for *p* in the Percussion part.

There are triplets and sextuplets in the B. Cl., Bsn., and Vc. parts. There are also triplets in the B. Tbn. and Cb. parts.

50 **2/4** **3/4** **2/4** **3/4**

Fl. *ff* 6

Ob. *ff* 3 3 3 3 3 3 3 6

Cl. *ff* 3 3 3 3 3 3 3 6

B. Cl. *ff* 3 3

Bsn. *ff* 3

Hn. *f* 3 3 3 3 3 3 3 3

C Tpt. *ff* 3 3

B. Tbn. *ff* 3 3

Dr. Kit *sfz* *p* 3 *ff*

Perc. *sfz* 3 *ff*

Pno. *ff* 6 3

50 **2/4** **3/4** **2/4** **3/4**

Vln. I *p* 3 3 3 *ff* 6

Vln. II *p* 3 3 3 *ff* 6

Vla. *ff* 3 3 3 3 3 3 3 6 *pizz.*

Vc. 3

Cb. 3

Fl. **3/4** **2/4** **3/4** **2/4**

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. **3/4** **2/4** **3/4** **2/4**

C Tpt. *f*

B. Tbn. *f*

Dr. Kit **3/4** **2/4** **3/4** **2/4**

Perc. *p* *ff* *p*

Pno. *ff*

Vln. I **3/4** **2/4** **3/4** **2/4**

Vln. II

Vla. *ff*

Vc. *arco* *ff*

Cb. *ff*

The score is divided into four systems, each containing multiple instrument staves. Measure numbers 58, 59, 60, and 61 are indicated at the bottom of the page, corresponding to the measures shown in the score. The time signature changes from 2/4 to 3/4 and back to 2/4, then to 4/4 for measure 61, and finally to 3/4 for the final measure shown. Dynamics include *ff*, *f*, *p*, and *pizz.*. Performance instructions include *insert straight mute* for the C Trumpet and *pizz.* for the Cello and Double Bass. The number 61 is enclosed in a box above the Flute staff in measure 61.

Fl. *ff* 3 3 3 3 3 3 3 3 3 3 6

Ob. *ff* 3 3 3 3 3 3 3 3 3 3 3

Cl. *ff* 3 3 3 3 3 3 3 3 3 3 3 *mf*

B. Cl.

Bsn.

Hn. 3/4 2/4 3/4 2/4 3/4

C Tpt.

B. Tbn.

Dr. Kit *ff* *f* 3 3 3 *ff*

Perc. *ff* *f* 3 3 3 *ff* To Mar.

Pno. *ff* *f* 3 3 3 *ff* *mf*

Vln. I *f* pizz. 3 3 3 3 3 3 3 3 3 3

Vln. II *f* pizz. 3 3 3 3 3 3 3 3 3 3

Vla. *f* pizz. 3 3 3 3 3 3 3 3 3 3 *mf*

Vc. *f* pizz. 3 3 3 3 3 3 3 3 3 3

Cb.

69

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

Fl.

mf f mf

Ob.

mf f mf

Cl.

p mf f mf

B. Cl.

sfz sfz

Bsn.

sfz sfz

Hn.

mf f mf

C Tpt.

muted (straight) mf f mf

B. Tbn.

sfz sfz

Dr. Kit

mp³ sfz

Perc.

Marimba, hard mallets sfz sfz

Pno.

p sfz sfz

Vln. I

69

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

Vln. II

Vla.

p pizz.

Vc.

sfz pizz. sfz

Cb.

sfz sfz

Fl. *f* 3 3 3 3 3 *mf* *f* *mf* *f* 3 3

Ob. *f* 3 3 3 3 3 *mf* *f* *mf* *f* 3 3

Cl. *f* 3 3 3 3 3 *mf* *f* *mf* *f* 3 3

B. Cl. *sfz* *sfz*

Bsn. *sfz* *sfz*

Hn. *f* 3 3 3 3 3 *mf* *f* *mf* *f* 3 3

C Tpt. *f* 3 3 3 3 3 *mf* *f* *mf* *f* 3 3

B. Tbn. *sfz* *sfz*

Dr. Kit *p* *sfz* *sfz*

Mar. *sfz* *sfz*

Pno. *sfz* *sfz*

Vln. I

Vln. II

Vla.

Vc. *sfz* *sfz*

Cb. *sfz* *sfz*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone). The middle section features the percussion ensemble (Drum Kit, Maracas) and Piano. The bottom section contains the string ensemble (Violin I, Violin II, Viola, Violoncello, Contrabass). The score is divided into measures 77 through 81. Measure 77 is in 3/4 time, while measures 78 and 79 are in 2/4 time, and measures 80 and 81 return to 4/4 time. Dynamic markings such as *sfz* (sforzando), *ff* (fortissimo), and *ffp* (fortissimissimo) are used throughout. The string section is marked *arco* (arco). The drum kit part includes a note for "(snare off)" in measure 80.

Fl. $\frac{4}{4}$ 82

Ob.

Cl.

B. Cl. *To Clarinet*

Bsn.

Hn. $\frac{4}{4}$ ff

C Tpt. *take plunger* ff

B. Tbn. *To Tenor Tbn. take plunger*

Dr. Kit $\frac{4}{4}$ *rimshot* f ff *crash*

Mar. f ff

Pno. f ff

Vln. I $\frac{4}{4}$ 82 ff

Vln. II ff

Vla. ff

Vc. ff

Cb. ff *arco*

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

This musical score is a full orchestral arrangement for a concert band or orchestra. It is divided into four systems, each containing multiple staves. The instruments included are:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.).
- Brass:** Clarinet in B \flat and Tenor Trombone with plunger.
- Percussion:** Drum Kit (Dr. Kit) and Maracas (Mar.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 4/4 and 2/4 time signatures and features a variety of dynamic markings (mf, ff, ffp) and articulations (stopped, open, with plunger). It includes complex rhythmic patterns such as triplets and sixteenth-note runs. The piece is marked with page numbers 86, 87, 88, and 89 at the bottom of each system.

Fl. *solo, Debussy*
 Ob.
 Cl. 1 *mf* *ff*
 Cl. 2 *ff*
 Bsn. *3*
 Hn. *ff* *open*
 C Tpt. *ffp* *ff*
 Tbn. *3*
 Dr. Kit *+* *splash* *l.v. all*
 Mar. *3*
 Pno. *ff* *mf* *ff*
 Vln. I *3*
 Vln. II *3*
 Vla. *3*
 Vc. *3*
 Cb. *3*

90 91 92

A tempo

97 Shadowy ♩ = 63

Fl. $\frac{3}{4}$ $\frac{4}{4}$

Ob.

Cl. 1

Cl. 2

Bsn. *fff* *sub. p* *mp*

Hn. *fff*

C Tpt. *sf* *fff* insert harmon mute

Tbn. *fff* insert harmon mute

Dr. Kit *fff*

Mar. *fff* To Vib.

Pno. *fff*

A tempo

97 Shadowy ♩ = 63

Vln. I *fff*

Vln. II *fff*

Vla. *fff* *p*

Vc. *fff*

Cb. *fff*

Musical score for orchestra, measures 100-105. The score is divided into systems for woodwinds, brass, percussion, and strings.

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.).
- Percussion:** Dr. Kit (Drum Kit), Mar. (Maracas).
- Piano:** Pno. (Piano).
- Strings:** Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabass).

Measure 100: Flute, Clarinet 1, Bassoon, and Violin I have notes. Clarinet 1 has dynamics *n*, *mp*, and *n*. Bassoon has *n*. Violin I has *n* and *mp*.

Measure 101: Clarinet 1 has *n*. Horn and Trumpet have notes with dynamics *n* and *mp*. Trumpet has *mf*. Trombone has *n* and *mp*. Violin I has *n* and *mp*. Violin II has *p*. Viola has *n*. Violoncello has *p*. Contrabass has *p*.

Measure 102: Clarinet 1 has *n*. Horn and Trumpet have notes with dynamics *n* and *mp*. Horn has markings "open" and "half-stopped". Trumpet has *mf*. Trombone has *n* and *mp*. Violin I has *n*. Violin II has *n*. Viola has *n*. Violoncello has *n*. Contrabass has *n*.

Measure 103: Horn and Trumpet have notes with dynamics *n* and *mp*. Horn has markings "3" and "+". Trumpet has *mf*. Trombone has *n* and *mp*. Violin I has *n*. Violin II has *n*. Viola has *n*. Violoncello has *n*. Contrabass has *n*.

Measure 104: Horn and Trumpet have notes with dynamics *n* and *mp*. Horn has markings "3" and "+". Trumpet has *mf*. Trombone has *n* and *mp*. Violin I has *n*. Violin II has *p*. Viola has *n*. Violoncello has *p*. Contrabass has *n* and *p*. Violin I, II, and Cb. have markings "(non harm.)".

Measure 105: Horn and Trumpet have notes with dynamics *n* and *mp*. Horn has markings "3" and "+". Trumpet has *mf*. Trombone has *n* and *mp*. Violin I has *n*. Violin II has *p*. Viola has *n*. Violoncello has *p*. Contrabass has *n* and *p*. Violin I, II, and Cb. have markings "(non harm.)".

Measures 104 and 105 feature a change in time signature from 3/4 to 2/4, indicated by a wedge-shaped arrow above the staff.

2/4 106 4/4

Fl. *p* solemn *n* *p*

Ob. *n* *ff*

Cl. 1 *p* solemn *n* *p*

Cl. 2 *p* solemn *n* *p*

Bsn. *p* solemn *n* *p*

Hn. *n* simile *mp* *n*

C Tpt. *n* *mp* *n*

Tbn. *n* *mp* *n*

Dr. Kit

Vib. *p* solemn *p*

Pno.

Vln. I *n* *ff* *n*

Vln. II *n* *ff* *n*

Vla. *n* *ff* *n*

Vc. *n* *ff* *n*

Cb. *n* *ff* *n*

106 107 108 109 110

Fl. *n* *f* 5

Ob. *n* *ff* *n* *ff* *sfz* *f*

Cl. 1 *n* *n* *ff* *sfz* *f*

Cl. 2 *n* *n* *ff* *sfz* *f* 3

Bsn. *n* *n* *ff* *n* *f* *n* *f* *n* *fp*

Hn. *n* *ff* *n* *f* *n* *f* *n* *fp*

C Tpt. *ff* *n* *f* *n* *f* *n* *fp*

Tbn. *ff* *n* *f* *n* *f* *n* *fp*

Dr. Kit *ff*

Vib. *f* *8va*

Pno. *ff* *white key gliss.* *8va*

Vln. I *ff sub.f* *p* *n* *ff* *ord.* *gliss.*

Vln. II *ff sub.f* *p* *n* *ff* *ord.* *gliss.*

Vla. *ff sub.f* *sfz* *p* *n* *ff* *ord.* *gliss.*

Vc. *ff sub.f* *ord.* *sfz* *p* *n* *ff*

Cb. *ff* *pizz.* *sub.f* *p* *arco* *ff*

lunga **116** **A tempo**

Fl. *ff*

Ob. *ff*

Cl. 1 *ff* *p* *sf* *sf* *sf*

Cl. 2 *ff* *p* *sf* *sf* *sf*

Bsn. *ff* *p* *sf* *sf* *sf*

Hn. *ff* *p* *mf*

C Tpt. *ff* *pp* *mf*

Tbn. *ff* *p* *mf*

Dr. Kit *fff* on rim with hands

Vib. *fff* *p* *sf* *sf* *sf* *pp*

Pno. *fff* *p* *sf* *sf* *sf* *mf*

Vln. I *lunga **116** **A tempo** *p* *sf* *sf* *sf**

Vln. II *sf* *sf* *sf*

Vla. *sf* *sf* *sf* *mp*

Vc. *sf* *sf* *sf* *mp*

Cb. *p* *mf*

8/9 2/4 4/4

The musical score is arranged in systems for each instrument. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Bassoon (Bsn.). The middle system includes Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The bottom system includes Drum Kit (Dr. Kit), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions and dynamics include:

- Flute:** *f*, *p* eerie, trailing off, *sf*, *sf*, *ppp*
- Oboe:** *f*, *n*, *n*, *mp*, *n*
- Clarinets:** *n*, *mp*, *n*
- Bassoon:** *n*, *mp*, *n*
- Horn:** *n*
- Trumpet:** *n*
- Trombone:** *n*, remove mute, take plunger
- Drum Kit:** *mp*, *n*
- Piano:** *p* eerie, trailing off, *ppp*
- Violins:** *n*, *pp*
- Viola:** *f*, *n*, *pp*
- Violoncello:** *f*, *n*
- Contrabass:** *n*

123

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Drums (Dr. Kit). The Flute part starts with a *n* (noisiness) marking and features *f* triplets in measures 123 and 124. The Oboe part features *f* triplets in measures 123 and 124. The Trombone part has a solo with plunger starting in measure 124, marked with *n*, *mf*, and *f*. The Vibraphone (Vib.) part features *pp* chords in measures 123 and 124, and *f* chords in measures 125 and 126. The Piano (Pno.) part features *f* triplets in measures 123 and 124, and a sextuplet in measure 125. The score ends with a repeat sign at the end of measure 126.

123

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I and II parts feature *f* and *pp* markings. The Viola part features *f* and *pp* markings. The Violoncello part features *pp*, *f*, and *pp* markings. The Contrabass part features *pp*, *f*, and *pp* markings. The score ends with a repeat sign at the end of measure 126.

Fl. $\text{♩} = 96$ **Rubato** **In time**

Ob. f trio sffz

Cl. 1 f sffz

Cl. 2 f sffz

Bsn. f sffz

Hn.

C Tpt.

Tbn. *drunken and sloppy* *gliss.* p molto fff *(solo) wearily* *gliss.* f fff *set aside plunger* *confidently* *gliss.* f fff *gliss.* fff

Dr. Kit sticks, on bell mp RS cowbell

Vib. **To Washboard** f sffz **Washboard** f sffz

Pno. f sffz

Vln. I $>n$

Vln. II $>n$

Vla. $>n$

Vc. $>n$

Cb. $>n$

134

Piccolo

Fl. *ff wacky*

Ob. *ff wacky*

Cl. 1 *f wacky* *ff*

Cl. 2 *f* *ff*

Bsn. *f wacky* *ff*

Hn. *f wacky* *ff*

C Tpt. *f wacky* *ff*

Tbn. *f* *ff* *fff*

Dr. Kit *mf wacky* *f*

Perc. *mf wacky* *f* *mf* *f*

Pno. *f wacky* *ff*

134

Vln. I *ff wacky*

Vln. II *ff wacky*

Vla. *ff wacky*

Vc. *ff wacky*

Cb. *f wacky* *ff*

pizz.

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Picc.**: Rests in measures 138-140, then *ff* in measure 141.
- Ob.**: Rests in measures 138-140, then *ff* in measure 141.
- Cl. 1**: *f* in measure 138, *f* with a sixteenth-note triplet in measure 139, *ff* with sixteenth-note triplets in measure 140, and *ff* in measure 141.
- Cl. 2**: Rests in measures 138-140, then *f* with a sixteenth-note triplet in measure 139, *ff* with sixteenth-note triplets in measure 140, and *ff* in measure 141.
- Bsn.**: *f* in measure 138, *f* in measure 139, *f* in measure 140, and *ff* in measure 141.
- Hn.**: Rests in measures 138-140, then *f* with a "stopped" instruction in measure 139, *ff* with an "open" instruction in measure 141.
- C Tpt.**: *f* in measure 138, *f* in measure 139, *f* in measure 140, and *ff* in measure 141.
- Tbn.**: *f* in measure 138, *f* with a glissando in measure 139, *f* with sixteenth-note triplets in measure 140, *ff* with sixteenth-note triplets in measure 141, and *fff* with a glissando in measure 141.
- Dr. Kit**: *mf* in measure 138, *mf* in measure 139, *mf* in measure 140, and *f* in measure 141.
- Perc.**: *mf* in measure 138, *f* in measure 139, *mf* in measure 140, and *f* in measure 141.
- Pno.**: *f* in measure 138, *f* in measure 139, *f* in measure 140, and *ff* in measure 141.
- Vln. I**: Rests in measures 138-140, then *ff* in measure 141.
- Vln. II**: Rests in measures 138-140, then *ff* in measure 141.
- Vla.**: Rests in measures 138-140, then *ff* in measure 141.
- Vc.**: Rests in measures 138-140, then *ff* in measure 141.
- Cb.**: *f* in measure 138, *f* in measure 139, *f* in measure 140, and *ff* in measure 141.

Picc. *ff*

Ob. *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff* *fff*

Dr. Kit *mf* *f*

Perc. *mf* *f* *mf* *f*

Pno. *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *f* *ff* *arco*

stopped

open

gliss.

(on rim)

149

Picc. *mp* *ff*

Ob. *ff* *p*

Cl. 1 *mp* *ff* *p*

Cl. 2 *mp* *ff*

Bsn.

Hn. *mp* stopped

C Tpt. *mp* *f* *ff* *n*

Tbn. *fff* solo

Dr. Kit

Perc.

Pno. *mp* *ff*

149

Vln. I *mp* *pizz.* *mp* *ff*

Vln. II *mp* *pizz.* *mp* *ff*

Vla. *pizz.* *mp* *ff*

Vc.

Cb.

156 2/4

Picc. *ff* 6

Ob. *ff* 6

Cl. 1 *f* 6 *ff* 6

Cl. 2 *f* 6 *ff* 6

Bsn. *f*

Hn. *f* stopped *ff* open

C Tpt. *f* *ff* 3

Tbn.

Dr. Kit *mf* *p* *sfz*

Perc. *mf* *f* *p* *sfz*

Pno. *f* *f* 6 *ff* 6

156 2/4

Vln. I *f* 6 *ff*

Vln. II *f* 6 *ff*

Vla. *f* 6 *ff*

Vc. *f* 6 *ff*

Cb. *f* pizz.

The musical score is arranged in systems for various instruments. The woodwind section includes Piccolo (Picc.), Oboe (Ob.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), and Trombones (Tbn.). The brass section includes Drums and Cymbals (Dr. Kit) and Percussion (Perc.). The keyboard section includes Piano (Pno.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Time signatures are indicated at the top of each system: 2/4, 2/2, 3/3, and 2/2. Dynamic markings include *ff*, *f*, *mf*, *fff*, and *sfz*. Performance instructions include *gliss.*, *flz.*, and *arco*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwinds and strings play melodic lines, while the brass and percussion provide rhythmic support. The piano part features chords and arpeggiated figures.

163

Picc. *f* 6 3

Ob. *f* 6 3

Cl. 1 *f* 6 3

Cl. 2 *f* 6 3

Bsn. *f*

Hn. *f* stopped open

C Tpt. *f*

Tbn.

Dr. Kit *mf*

Perc. *mf* *f*

Pno. *f*

163

Vln. I 3 3 3 3

Vln. II 3 3 3 3

Vla. 3 3 3 3

Vc. 3 3 3 3

Cb. *f*

163 164 165 166 167

The musical score for page 37, measures 168-172, is a full orchestral score. It features the following instruments and parts:

- Picc.**: Piccolo, playing triplets in 3/4 and 2/2 time signatures.
- Ob.**: Oboe, playing triplets in 3/4 and 2/2 time signatures.
- Cl. 1** and **Cl. 2**: Clarinets, playing triplets in 3/4 and 2/2 time signatures.
- Bsn.**: Bassoon, playing triplets in 3/4 and 2/2 time signatures.
- Hn.**: Horn, playing triplets in 3/4 and 2/2 time signatures.
- C Tpt.**: Trumpet, playing triplets in 3/4 and 2/2 time signatures.
- Tbn.**: Trombone, playing triplets in 3/4 and 2/2 time signatures, with a solo section in measure 172.
- Dr. Kit** and **Perc.**: Drums and Percussion, playing triplets in 3/4 and 2/2 time signatures, with a cowbell in measure 172.
- Pno.**: Piano, playing triplets in 3/4 and 2/2 time signatures.
- Vln. I** and **Vln. II**: Violins, playing triplets in 3/4 and 2/2 time signatures.
- Vla.**: Viola, playing triplets in 3/4 and 2/2 time signatures.
- Vc.**: Violoncello, playing triplets in 3/4 and 2/2 time signatures.
- Cb.**: Contrabass, playing triplets in 3/4 and 2/2 time signatures.

The score includes dynamic markings such as *ff*, *fff*, and *solo*. The time signatures change from 3/4 to 2/2 in measure 170. The key signature is one flat (B-flat major or D minor).

Picc. *jazz fall* **To Fl.**

Ob. *jazz fall*

Cl. 1 *jazz fall*

Cl. 2 *jazz fall*

Bsn.

Hn. *jazz fall*

C Tpt. *jazz fall*

Tbn. *gliss.* *gliss.* *gliss.* *gliss.* *jazz fall*

Dr. Kit *fff* **To Triangle**

Perc. *f* *fff*

Pno. *ff* *8va* *8vb*

Vln. I *ff* *fff* *gliss.* *random very high double stop sul E,A* *sol* *p*

Vln. II *ff* *fff* *gliss.* *random very high double stop sul A,D* *sol* *p*

Vla. *ff* *sol* *p*

Vc. *ff* *sol* *p*

Cb. *ff*

178

Picc. *Flute* *p* *f* *2/4* *2/2*

Ob. *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f* **To B. Cl.**

Bsn. *p* *f*

Hn. *2/4* *2/2*

C Tpt.

Tbn.

Dr. Kit *2/4* *solo* *2/2*

Perc.

Pno.

Vln. I *mf* *delightful* *f* *sub. p* *pizz.*

Vln. II *mp* *delightful* *f* *sub. p* *pizz.*

Vla. *mp* *delightful* *f* *sub. p* *pizz.*

Vc. *mp* *delightful* *f* *sub. p*

Cb. *solo, like a trombone* *pizz.* *mf* *sub. p*

mf *p* *mf* *sub. p*

178 179 180 181 182 183 184 185

186

Fl. *p delightful*

Ob. *p delightful*

Cl. 1 *p delightful*

Cl. 2

Bsn. *p delightful*

Hn. *p mp p* *ff* *fff vicious* *flz.* *non-specific pitches*

C Tpt. *ff* *fff vicious*

Tbn. *gliss.* *ff* *fff vicious*

Dr. Kit *ride, on bell* *pp* *sub. fff* *5*

Perc. *Triangle* *p* *sub. fff*

Pno. *sub. fff* *5*

Vln. I *186*

Vln. II

Vla.

Vc.

Cb.

The score is for measures 192 through 199. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Drum Kit (Dr. Kit), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 195 is marked with a $\frac{3}{4}$ time signature and the number 195 in a box. The tempo marking **molto accel.** appears above the Flute part in measure 197 and below the Violin I part in measure 197.

Percussion parts include 'choke' in measure 192, 'p' in measure 194, 'cowbell' in measure 197, and 'p' in measure 197. The Horn part has 'solo' and 'mf' markings in measure 199.

String parts (Vln. I, Vln. II, Vla., Vc., Cb.) have 'pizz.' markings in measure 199, with 'p' dynamics below them.

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

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

Cl. 2 *f* **Bass Clarinet in B \flat**

Bsn. *mp* *mf* *f*

Hn. *f* *ff* $\%$ open

C Tpt. *mf* *f* *ff* solo

Tbn. *mp* *mf* *f* ord.

Dr. Kit *mp* *mf* *f* WB on rim

Perc. *p*

Pno. *mp* *mf* *f* g^{tr}

Vln. I *mp* *mf* *f* arco

Vln. II *mp* *mf* *f* arco

Vla. *mp* *mf* *f* arco

Vc. *mp* *mf* *f* arco

Cb. *mf* *f* arco (pizz.)

208 $\text{♩} = \text{♩} (\text{♩} = 126)$

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr. Kit

Perc.

Pno.

208 $\text{♩} = \text{♩} (\text{♩} = 126)$

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score is divided into four measures: 212, 213, 214, and 215. The time signature starts at 3/4, changes to 2/4 for measures 213 and 214, and returns to 3/4 for measure 215. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) features intricate patterns with triplets and sextuplets. The brass section (Horn, Trumpet, Trombone) has a more rhythmic, punctuated role. The percussion section includes a drum kit and other percussion instruments, with a 'snare off' instruction in measure 215. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides harmonic support, with the Violoncello and Contrabass parts featuring pizzicato markings. Dynamics include *ff* (fortissimo) throughout.

216

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

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr. Kit

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

216 217 218 219

4/4 220

Fl. *fff* 3 3 3

Ob. *fff* 3 3 3

Cl. *fff* 3 3 3

B. Cl.

Bsn. *fff* 3 3 3

Hn. *f* 3 6

C Tpt. *f* 3 6

Tbn. *ff* gliss. gliss. gliss.

Dr. Kit *f* 3 *ff* *f* 3 *ff*

Perc. *f* 3 3 3 *ff* *f* 3 3 3 *ff*

Pno. *f* 3 3 3 *ff* *f* 3 3 3 *ff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* arco

Vc. *fff*

Cb.

220 221 222 223

Fl. *f* *aggravated* *ff* To Picc.

Ob. *f* *aggravated* *ff*

Cl. *f* *aggravated* *ff*

B. Cl. *ff* *urgent*

Bsn. *f* *aggravated* *ff*

Hn.

C Tpt.

Tbn.

Dr. Kit *pp* *f* *urgent*

Perc. *f* *urgent*

Pno. *ff* *urgent*

Vln. I *ff* *gliss.* *fff*

Vln. II *ff* *gliss.* *fff*

Vla. *ff* *gliss.* *fff*

Vc. *ff* *ff* *urgent* *arco* *3*

Cb. *ff* *urgent*

2/4 5/4 2/4

224 225 226 227

The musical score is organized into five measures, each corresponding to a page number at the bottom: 228, 229, 230, 231, and 232. The time signature changes across the measures: 2/4, 4/4, 3/4, 2/4, and 4/4. The instruments and their parts are as follows:

- Flute (Fl.):** Starts in 2/4, then 4/4, then 3/4. Includes a Piccolo part in the 3/4 measure. Dynamic markings include *ff* and *ff* 3.
- Oboe (Ob.):** Dynamic marking *ff*. Features triplet patterns.
- Clarinet (Cl.):** Dynamic marking *ff*. Features triplet patterns.
- Bass Clarinet (B. Cl.):** Features triplet patterns.
- Bassoon (Bsn.):** Dynamic marking *ff*. Features triplet patterns.
- Horn (Hn.):** Dynamic marking *ff*. Features triplet patterns.
- Trumpet (C Tpt.):** Dynamic marking *ff*. Features triplet patterns.
- Trombone (Tbn.):** Features triplet patterns.
- Drum Kit (Dr. Kit):** Dynamic markings *pp* and *f*. Features triplet patterns.
- Percussion (Perc.):** Features triplet patterns.
- Piano (Pno.):** Features triplet patterns. Includes markings for 8va and 8vb.
- Violin I (Vln. I):** Dynamic marking *ff*. Features triplet patterns.
- Violin II (Vln. II):** Dynamic marking *ff*. Features triplet patterns.
- Viola (Vla.):** Dynamic marking *ff*. Features triplet patterns.
- Violoncello (Vc.):** Features triplet patterns.
- Contrabass (Cb.):** Features triplet patterns.

Picc. **4/4** 233 **2/4** **4/4**

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr. Kit **4/4** **2/4** **4/4**

Perc.

Pno.

Vln. I **4/4** 233 **2/4** **4/4**

Vln. II

Vla.

Vc.

Cb.

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

ff *pizz.*

233 234 235

Picc. *ff*

Ob.

Cl. *ff*

B. Cl. *sfz* *sfz* *ff*

Bsn. *sfz* *sfz* *ff*

Hn. *sfz* *sfz* *ff*

C Tpt. *sfz* *sfz* *ff*

Tbn. *sfz* *sfz* *ff*

Dr. Kit *ff* *sfz* *sfz* *ff* *ffp* snare on

Perc. *ff* *sfz* *sfz* *ff* *ffp*

Pno. *ff* *sfz* *sfz* *ff* *ffp* *slide key gliss.*

Vln. I *ff* *sfz* *sfz* *ff* *ffp* *arco* *gliss.*

Vln. II *ff* *sfz* *sfz* *ff* *ffp* *arco* *gliss.*

Vla. *ffp* *arco*

Vc. *sfz* *sfz* *ff* *ffp* *arco*

Cb. *sfz* *sfz* *ff* *ffp*

239

Picc. *ff absurd* 6 6 *f* 3 *ff*

Ob. 6 6 *f* 5 *ff*

Cl. *absurd* 6 6 *f* 5 6 7 *ff*

B. Cl. *ff absurd* *f*

Bsn. *ff absurd* *f*

Hn. non-specific pitches = *fff* 5 *ffp* < *fff* *absurd* 3 3 *f* 3 5 *ff* flz.

C Tpt. non-specific pitches = *fff* 5 6 *ff absurd* 6 6 *f* 5 6 *ff*

Tbn. *ff absurd* 6 6 *f* gliss.

Dr. Kit = *ff* *absurd* 3 4 *pp*

Perc. To Washboard = *ff* Washboard *pp* *ff*

Pno. *absurd*

Vln. I *absurd* 6 6 *f* gliss. 4/4

Vln. II *absurd* 6 6 *f* gliss.

Vla. pizz. = *ff* *absurd* arco gliss. *f*

Vc. = *ff* *absurd* pizz. arco gliss. *f*

Cb. pizz. = *ff* *absurd* arco *f* gliss.

239 240 241

242

4/4

Picc. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ord.*

C Tpt.

Tbn.

Dr. Kit *ff*

Perc.

Pno.

242

Vln. I *ff*

Vln. II *ff*

Vla. *ff* pizz. arco

Vc. *ff* pizz. arco

Cb. *ff* pizz. arco

242 243 244

molto rit. $\text{♩} = \text{c. } 40$

Picc. 2/4

Ob.

Cl. 2/4

B. Cl.

Bsn.

Hn. 2/4

C Tpt. 2/4

Tbn. *gliss.* *gliss.*

Dr. Kit 2/4

Perc. **To Mar.**

Pno. *gliss.* *solo, ham it up!* *15^{ma}* *rubric key gliss.*

molto rit. $\text{♩} = \text{c. } 40$

Vln. I 2/4

Vln. II

Vla.

Vc.

Cb.

248 Collective Improvised Cadenza (see performance note) **c. 20"**

Cue diminuendo c. 3-5" before next bar

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt. *fff*

Tbn.

Dr. Kit *fff*

Mar. *fff* Marimba *non dim.*

Pno. *fff* 8^{va}

248 Collective Improvised Cadenza (see performance note) **c. 20"**

Vln. I *non dim.*

Vln. II *non dim.*

Vla. *non dim.*

Vc. *non dim.*

Cb. *non dim.*

c. 5"

250 ♩ = 126

Picc. *n*

Ob. *n*

Cl. *n*

B. Cl. *n*

Bsn. *n*

Hn. *n*

C Tpt. *n*

Tbn. *n*

Dr. Kit *n*

Mar.

Pno. *n*

Vln. I

Vln. II

Vla.

Vc.

Cb.

4/4 3/4 4/4

4/4 3/4 4/4

4/4 3/4 4/4

250 ♩ = 126

4/4 3/4 4/4

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Dr. Kit

Mar.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

n

To Chimes

4/4

3/4

4/4

4/4

3/4

4/4

4/4

3/4

4/4

allarg.

4/4

Picc. *ff*

Ob. *p* *f* *p* *ff*

Cl. *p* *f* *p* *ff*

B. Cl. *p* *f* *p* *ff*

Bsn. *p* *f* *p* *ff*

4/4

Hn. *p* *f* *p* *ff*

C Tpt. *p* *f* *p* *ff*

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

4/4

Dr. Kit *n*

Mar. *ff*
Ped.

Pno. *p*
Ped.

8

allarg.

4/4

Vln. I *ff*

Vln. II *f* *ff*

Vla. *mp* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

The musical score is arranged in two systems. The first system includes the Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Drums, Cymbals, and Piano. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked 'Broadly ♩ = 108' and 'molto rit.', with a final tempo change to '(♩ = 63)'. Dynamics range from *ff* to *ffff*. Performance instructions include *rit.* and *gliss.*. The score concludes with a double bar line and repeat sign.

265 ♩ = 126

Picc. *p* charming

Ob. *p* charming

Cl. *p* charming

B. Cl. *p*

Bsn. *p*

Hn. stopped + *fp*

C Tpt. insert harmon mute muted (harmon) *p*

Tbn. *p*

Dr. Kit choke immediately *p*

Chim. To Triangle Triangle To Washb. Washboard long scrape *pp* < *p*

Pno. *f*

265 ♩ = 126

Vln. I pizz. *p*

Vln. II pizz. *p*

Vla. pizz. *p*

Vc. (pizz.) *p*

Cb. pizz. *p*