

Rand Steiger

Template

for Improvising Trumpeter and Ensemble

for Peter Evans, Steven Schick and the International Contemporary Ensemble

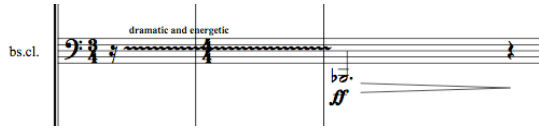
for solo trumpet and 12 instruments,
with digital audio signal processing

Premiere:

November 7, 2013; Miller Theater, New York City
Peter Evans, trumpet
International Contemporary Ensemble; Steven Schick, conductor
Rand Steiger and Miller Puckette, electronics

Performance Notes:

Template is a collaborative work that relies on the performers to make a significant creative contribution. Almost the entire solo trumpet part is improvised freely, with only a few brief phrases (or prescribed rests) at key moments in the score. There are also opportunities for others in the ensemble to improvise at particular times. A trill line in the second space of the staff indicates that the performer is to improvise:



In this example the performer is asked to begin improvising on the second sixteenth note of the bar, and continue until the indicated B flat. In some instances there are recommendations such as "dramatic and energetic" indicated here.

Throughout this first section (measures 1 - 45) the ensemble plays framing gestures and textures for the trumpet soloist to play around and through. There are a number of fermatas that indicate pauses for the ensemble while the soloist continues to play. A range of possible lengths for these (e.g. 3-5") are indicated above the top fermata, and it is up to the conductor to create a flow of this section and choose lengths that feel right. While the accompaniment stops and goes frequently, the soloist should not feel compelled to start and stop with it, but rather to mostly play continuously, with the ensemble music serving as framing gestures around this continuous solo.

In the ensemble from measure 6-9 there are repeating phrases intended to create a texture (the electronics will echo and spatialize these sounds). The players need not repeat the exact patterns written, but rather elaborate within the type of material proposed. When there are specific pitches (e.g. string material starting at measure 6, or the entire ensemble at 155) performers should elaborate on the rhythmic patterns but only use the indicated pitches to keep the harmony clear.

Starting at 132 there is an open form section where the trumpeter is always playing, and the conductor selects from among different combinations to accompany by indicating a number with the left hand for which group plays at the next down beat (the previous group would cut off as the new group enters).

Starting at page 16, the soloist interrupts improvising periodically to play the trigger phrases written in measures 145, 147, 149 151, and 153. My intention is for these to be integrated into the improvised material, and as soon as they are played, the conductor will cue the instrumental textures that gradually build up. I hope that it sounds like the ensemble is a kind of signal processor, grabbing the last thing the soloist plays, and looping and varying it to create a rich background to the evolving solo. The harmony changes at measure 155, and then one by one, with each downbeat, players stop playing the texture and begin to improvise so that the texture gradually transitions from what I have written to a free improvisation (with everyone improvising by measure 163). Then, starting at 164, tempo begins, and one by one players stop improvising, and start playing a building undulating chord that brings the piece to a close.

The harmony of the piece is based on the harmonic series, and at every moment there is a governing bass note. These are indicated in the solo trumpet part so that the soloist may play "inside" the harmony when they wish to.

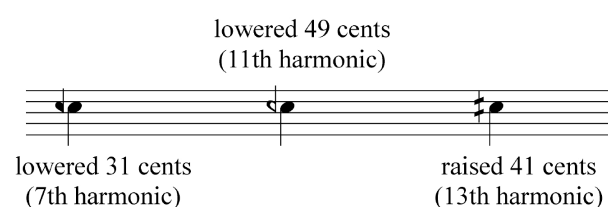
Dynamics:

The dynamic marking *z* is frequently used to indicate notes that begin imperceptibly and gradually fade in over the length of the indicated crescendo. Similarly, decrescendos that end at a rest without a dynamic marking indicate a complete diminuendo to silence. Please note the starting and ending points of these transitions precisely.

Accidentals and Microtonality:

Accidentals carry through the length of the bar, but only in the octave in which they appear.

The following special accidentals are used to indicate specific micro-intervals for just tuning in the horn part, and are to be realized by playing natural notes.

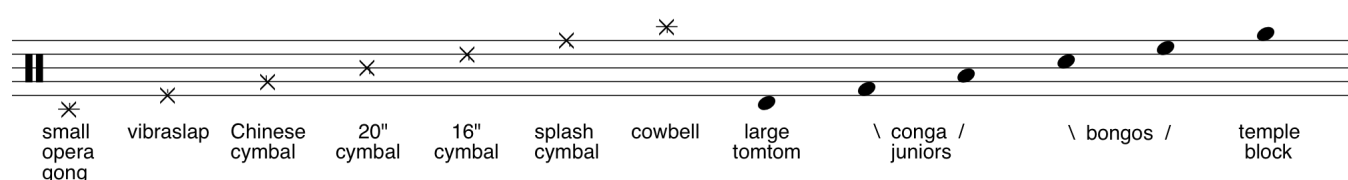


Horn: All glissandos are to be played as harmonic glissandos. All microtonal pitches specified are to be played as "natural tones" in the corresponding series. For example, F with a 49-cent quarter flat (see above) indicates playing the 11th harmonic in the series of B, while F with a 31-cent flat indicates the 7th harmonic in the series of G.

Strings:

In all string parts, 4 dots under a tie indicates a ricochet on the indicated pitch. The written note only gives the starting point, and the ricochet should last about a second unless another note interrupts it.

Percussion:



Each of the two percussionists has the same non-pitched instruments indicated in the staff above. Non-pitched instruments should always be allowed to ring unless otherwise indicated. Mallets are usually left to the discretion of the performer.

Vibraphones:

The two vibraphones must be the Musser M-55 Pro Vibe model. The composer will supply a custom tuned set of bars to replace one set on each instrument (diatonic set on Vibraphone 2 and chromatic set on vibraphone 1). The following chart shows the actual sound this will produce for each played note (see chart above for the definition of the microtonal accidentals used here):

The image contains two systems of musical notation for vibraphones. Each system consists of three staves: 'sound vib.2', 'sound vib.1', and 'note played'. The first system shows a sequence of notes for each instrument, with the 'note played' staff indicating the specific notes. The second system shows a similar sequence but with microtonal accidentals (sharps and flats) on the notes, indicating a chromatic scale for vib.1 and a diatonic scale for vib.2.

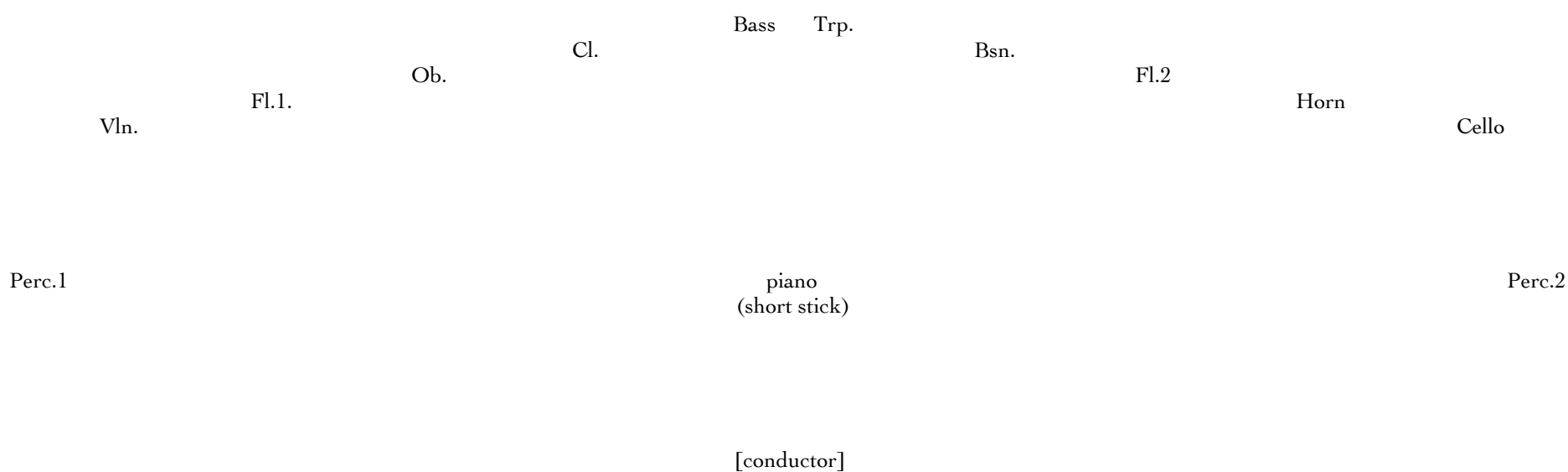
Electronics:

A laptop computer running Miller Puckette's Pd software is used to signal process the sound of the instruments in a variety of ways throughout the piece. Hypercardioid microphones are to be used on all instruments and are routed directly to the computer audio interface, with the exception of mono mixes of each percussion station which should also be routed, through the house mixer, into the computer audio interface. Six channels of processed sound are then returned to the house system to be played back through six speakers (front pair wide left and right on the stage in front of the performers, middle pair 33% into the house right and left, and right and left rear.)

The sound from the speakers should not be louder than the original acoustical sound of the instruments. Ideally, the listener will hear the natural sound of the instruments, along with a "halo" of transformed sound, blending together equally. Monitor speakers are not necessary for the performers. The ensemble should follow the indicated dynamics and balance and tune in the usual manner. The electronic processing follows the performance, and therefore the conductor has complete interpretive freedom.

Stage Diagram:

The ensemble is to be set up in the configuration indicated below, with all players (except cello) standing, preferably on a 12-24" platform. Every effort should be made to avoid instruments bleeding into microphones of adjacent instruments.



Contact:

For further information please contact the composer by email to this address:
rand@ucsd.edu

Additional information may be found on the following web site:
<http://rand.info>

information about Pd software, may be found on Miller Puckette's website:

<http://msp.ucsd.edu>

Template

for Improvising Trumpeter and Ensemble

♩ = 100

5 - 7"

flute *f* *n* *ff* *n* *f*

piccolo *f* *n* *ff* *n* *f*

oboe *f* *n* *ff* *n* *f*

bass clarinet *f* *n* *ff* *n* *f*

bassoon *f* *n* *ff* *n* *f*

horn *f* *n* *ff* *n* *f*

trumpet *f* *p*

piano *f* *mf* *p* *mf*

percussion 1 *f* *mf*

percussion 2 *f* *p* *mf*

violin *ff* *pp* *ff*

cello *ff* *pp* *ff*

bass *pizz.* *ff*

6 6 - 9" 7 - 11" ♩ = 132

f. fl. *pp ~ mf* fleeting random key click gestures

pic. *pp ~ mf* fleeting random key click gestures

ob. *pp ~ mf* fleeting random key click gestures

bs.cl. *pp ~ mf* fleeting random key click gestures

bsn. *pp ~ mf* fleeting random key click gestures

♩ = 132

hn. *pp ~ mf* fleeting random gestures with fingernails on bell

trp.

♩ = 132

pno. *ff*

perc.1 *ff* *pp ~ mf* sporadic improvised gestures with fingers on bongos, congas and temple block

perc.2 *ff* *pp ~ mf* sporadic improvised gestures with fingers on bongos, congas and temple block

pp ~ ff with hands

♩ = 132

vln. *mf*

vc. *mf*

db. *mf* *arco* IV

10 ♩ = 132

fl. *n* — *mf* — *ff*

pic. *n* — *mf* — *ff*

ob. (♩) *n* — *mf* — *ff*

bs.cl. (♩) *n* — *mf* — *ff* *pp* — *f* — *fp*

bsn. (♩) *n* — *mf* — *ff*

hn. (♩) *n* — *mf* — *ff*

trp.

pno. * *f* *Leg.* *

perc.1 *mf* *pp* — *ff* with hands

perc.2 *mf* *pp* — *ff* with hands

vln. (♩) *n* — *mf* — *ff*

vc. *n* — *mf* — *ff*

db. (♩) *n* — *ff* *pizz.* *f*

16

fl. *n* *f* 2 - 3"

pic. *n* *f* 2 - 3"

ob. *n* *f* *pp* *f*

bs.cl. *n* *f* *ff* *sfzp* *ff* *f* *pp* *f*

bsn. *n* *f* *pp* *f*

hn. *n* *f* *pp* *f*

trp.

pno. *scd.* *scd.*

perc.1 with stick *f*

perc.2

vln. *n* *f* *pp* *f* *pizz.*

vc. *n* *f* *pizz.* *arco* *pp* *f* *pizz.*

db. *arco* *pizz.* *n* *f* *arco* *pp* *f* *pizz.*

2 - 3" ♩ = 120

fl. *pp* \rightarrow *f* *n* \rightarrow *f*

pic. *pp* \rightarrow *f* *n* \rightarrow *f*

ob. *pp* \rightarrow *f* *n* \rightarrow *f*

bs.cl. *pp* \rightarrow *f* *pp* \rightarrow *f* *f*³

bsn. *pp* \rightarrow *f* *pp* \rightarrow *f* *f*³

♩ = 120

hn. *pp* \rightarrow *f* *n* \rightarrow *f*

trp.

pno. *Leo.* *

♩ = 120

perc.1 with soft mallet *mf* with hands *f*

perc.2 *p* \rightarrow *f*⁵

♩ = 120

vln. *arco* *pp* \rightarrow *f* *pizz.*³ *arco sul pont.* *p* \rightarrow *f*

vc. *arco* *pp* \rightarrow *f* *pizz.* *arco* *n* \rightarrow *f* *pizz.*³ *arco sul pont.* *p* \rightarrow *f*

db. *arco* *pp* \rightarrow *f* *pizz.* *arco* *n* \rightarrow *f* *pizz.*³

29 3 - 5" ♩ = 100

fl. 3 3

pic. 3 3

ob. 3 3

bs.cl. 3 3 *sfzp* *ff* *n* *f*

bsn. 3 3

hn. 3 3 ♩ = 100

trp.

pno. *Leg.* *Leg.* * *Leg.*

perc.1 with stick vibraphone *f* *Leg.* * *Leg.*

perc.2 with mallet vibraphone *f* *Leg.* * *Leg.*

vln. *pizz.* 3 3 *arco* *pizz.*

vc. *pizz.* 3 3 *arco* *pizz.*

db. 3 3

fl. *n* \rightarrow *f*

pic. *n* \rightarrow *f*

ob. *n* \rightarrow *f*

bs.cl. *n* \rightarrow *f*

bsn. *n* \rightarrow *f*

hn. *n* \rightarrow *f*

trp.

pno. *

perc.1 *

perc.2 *

vln. *arco* *3* *sul pont.* *p* \rightarrow *ff* *ord.* *n* \rightarrow *f* *pizz.*

vc. *arco* *3* *sul pont.* *p* \rightarrow *ff* *ord.* *n* \rightarrow *f* *pizz.*

db. *(pizz.)* *arco sul pont.* *p* \rightarrow *ff* *pizz.* *f*

40 3 - 5"

fl. *p* \rightarrow *ff* *n* \rightarrow *mf* *ff*

pic. *p* \rightarrow *ff* *n* \rightarrow *mf* *ff*

ob. *p* \rightarrow *ff* *n* \rightarrow *mf* *ff*

bs.cl. *p* \rightarrow *ff* *n* \rightarrow *f* *n* \rightarrow *mf* *ff*

bsn. *p* \rightarrow *ff* *n* \rightarrow *mf* *ff*

hn. *p* \rightarrow *ff* *n* \rightarrow *mf* *ff*

trp. *sfzp* \rightarrow *mf* *ff*

pno.

perc.1 *

perc.2 *

vln. *arco* *p* \rightarrow *ff* *n* \rightarrow *mf* *fff*

vc. *arco* *p* \rightarrow *ff* *n* \rightarrow *mf* *fff*

db. *arco* *n* \rightarrow *f* *ff*

fl. *mf*

pic. *mf*

ob. *mf*

bs.cl. *mf*

bsn. *mf*

hn. *mf*

trp. *f*

pno. *f* *mf* *f*

vib.1
4 vibraphone mallets (use wooden part of mallets on cymbals whenever possible)

perc.1 *mf*

vib.2
4 vibraphone mallets (use wooden part of mallets on cymbals whenever possible)

perc.2 *mf* *p* *mf*

vln. *pizz.* *mf*

vc. *pizz.* *mf*

db. *pizz.* *f*

fl.

pic.

ob.

bs.cl.

bsn.

hn.

trp.

pno.

vib.1

perc.1

vib.2

perc.2

vln.

vc.

db.

mf

3

3

5

5

3

This musical score page, numbered 53, contains the following parts and staves:

- fl.** (Flute): Treble clef, playing a melodic line with rests.
- pic.** (Piccolo): Treble clef, playing a melodic line with rests.
- ob.** (Oboe): Treble clef, playing a melodic line with rests.
- bs.cl.** (Bass Clarinet): Bass clef, playing a melodic line with rests.
- bsn.** (Bassoon): Bass clef, playing a melodic line with rests.
- hn.** (Horn): Treble clef, playing a melodic line with rests.
- trp.** (Trumpet): Treble clef, playing a melodic line with rests.
- pno.** (Piano): Grand staff (treble and bass clefs), featuring complex rhythmic patterns, triplets, and quintuplets.
- vib.1** (Violin 1): Treble clef, playing a melodic line with rests.
- perc.1** (Percussion 1): Percussion clef, playing a rhythmic pattern with quintuplets.
- vib.2** (Violin 2): Treble clef, playing a melodic line with rests.
- perc.2** (Percussion 2): Percussion clef, playing a rhythmic pattern with quintuplets.
- vln.** (Violin): Treble clef, playing a melodic line with rests.
- vc.** (Viola): Bass clef, playing a melodic line with rests.
- db.** (Double Bass): Bass clef, playing a melodic line with rests.

This musical score page contains measures 58 through 61. The instruments and their parts are as follows:

- fl.** (Flute): Treble clef, 3/4 and 4/4 time signatures. Measures 58-61.
- pic.** (Piccolo): Treble clef, 3/4 and 4/4 time signatures. Measures 58-61.
- ob.** (Oboe): Treble clef, 3/4 and 4/4 time signatures. Measures 58-61.
- bs.cl.** (Bass Clarinet): Bass clef, 3/4 and 4/4 time signatures. Measures 58-61.
- bsn.** (Bassoon): Bass clef, 3/4 and 4/4 time signatures. Measures 58-61.
- hn.** (Horn): Treble clef, 3/4 and 4/4 time signatures. Measures 58-61.
- trp.** (Trumpet): Treble clef, 3/4 and 4/4 time signatures. Measures 58-61.
- pno.** (Piano): Grand staff (treble and bass clefs). Measures 58-61, including triplets and quintuplets.
- vib.1** (Vibraphone 1): Treble clef, 3/4 and 4/4 time signatures. Measures 58-61, including triplets.
- perc.1** (Percussion 1): Percussion clef, 3/4 and 4/4 time signatures. Measures 58-61, including quintuplets.
- vib.2** (Vibraphone 2): Treble clef, 3/4 and 4/4 time signatures. Measures 58-61, including triplets.
- perc.2** (Percussion 2): Percussion clef, 3/4 and 4/4 time signatures. Measures 58-61, including triplets and quintuplets.
- vln.** (Violin): Treble clef, 3/4 and 4/4 time signatures. Measures 58-61.
- vc.** (Viola): Bass clef, 3/4 and 4/4 time signatures. Measures 58-61.
- db.** (Double Bass): Bass clef, 3/4 and 4/4 time signatures. Measures 58-61, including a triplet.

This musical score page, numbered 62, contains the following parts and measures:

- fl.** (Flute): Measures 62-65, 4/4 time signature.
- pic.** (Piccolo): Measures 62-65, 4/4 time signature.
- ob.** (Oboe): Measures 62-65, 4/4 time signature.
- bs.cl.** (Bass Clarinet): Measures 62-65, 4/4 time signature.
- bsn.** (Bassoon): Measures 62-65, 4/4 time signature.
- hn.** (Horn): Measures 62-65, 4/4 time signature.
- trp.** (Trumpet): Measures 62-65, 4/4 time signature.
- pno.** (Piano): Measures 62-65, 4/4 time signature.
- vib.1** (Vibraphone 1): Measures 62-65, 4/4 time signature.
- perc.1** (Percussion 1): Measures 62-65, 4/4 time signature.
- vib.2** (Vibraphone 2): Measures 62-65, 4/4 time signature.
- perc.2** (Percussion 2): Measures 62-65, 4/4 time signature.
- vln.** (Violin): Measures 62-65, 4/4 time signature.
- vc.** (Violoncello): Measures 62-65, 4/4 time signature.
- db.** (Double Bass): Measures 62-65, 4/4 time signature.

The score includes various musical notations such as rests, notes, and articulation marks. The percussion parts (perc.1 and perc.2) feature complex rhythmic patterns with accents and slurs. The piano part (pno.) includes triplets and quintuplets. The woodwind and string parts are primarily composed of rests with occasional notes.

66 $\text{♩} = 125$

fl.

pic.

ob.

bs.c.

bsn.

$\text{♩} = 125$

hn.

trp.

pno.

$\text{♩} = 125$

perc.1

perc.2

$\text{♩} = 125$

vln.

vc.

db.

70

This musical score page contains measures 70 through 73. The instruments and their parts are as follows:

- fl.** (Flute): Measures 70-71 are rests. Measure 72 has a quarter note G4. Measure 73 has a quarter note G4.
- pic.** (Piccolo): Measures 70-71 are rests. Measure 72 has a quarter note G4. Measure 73 has a quarter note G4.
- ob.** (Oboe): Measures 70-71 are rests. Measure 72 has a quarter note G4. Measure 73 has a quarter note G4.
- bs.cl.** (Bass Clarinet): Measures 70-71 are rests. Measure 72 has a quarter note G3. Measure 73 has a quarter note G3.
- bsn.** (Bassoon): Measures 70-71 are rests. Measure 72 has a quarter note G3. Measure 73 has a quarter note G3.
- hn.** (Horn): Measures 70-71 are rests. Measure 72 has a quarter note G3. Measure 73 has a quarter note G3.
- trp.** (Trumpet): Rests throughout all measures.
- pno.** (Piano): Features complex chordal textures with triplets and slurs in both hands.
- perc.1** (Percussion 1): Features a triplet of eighth notes in measure 70 and various rhythmic patterns with asterisks.
- perc.2** (Percussion 2): Features a rhythmic pattern of eighth notes and quarter notes with asterisks.
- vln.** (Violin): Measures 70-71 are rests. Measure 72 has a quarter note G4. Measure 73 has a quarter note G4.
- vc.** (Viola): Measures 70-71 are rests. Measure 72 has a quarter note G3. Measure 73 has a quarter note G3.
- db.** (Double Bass): Features a melodic line with eighth and quarter notes.

This musical score page contains measures 74, 75, and 76. The instruments and their parts are as follows:

- fl.** (Flute): Treble clef, 3/4 time signature. Measure 74: quarter rest. Measure 75: quarter note G4 with a flat, quarter rest. Measure 76: quarter note G4 with a flat, quarter rest.
- pic.** (Piccolo): Treble clef, 3/4 time signature. Measure 74: quarter rest. Measure 75: quarter note G4 with a flat, quarter rest. Measure 76: quarter note G4 with a sharp, quarter rest.
- ob.** (Oboe): Treble clef, 3/4 time signature. Measure 74: quarter rest. Measure 75: quarter note G4 with a sharp, quarter rest. Measure 76: quarter note G4 with a flat, quarter rest.
- bs.cl.** (Bass Clarinet): Bass clef, 3/4 time signature. Measure 74: quarter rest. Measure 75: quarter note G2, quarter rest. Measure 76: quarter note G2, quarter rest.
- bsn.** (Bassoon): Bass clef, 3/4 time signature. Measure 74: quarter rest. Measure 75: quarter note G2 with a sharp, quarter rest. Measure 76: quarter note G2 with a flat, quarter rest.
- hn.** (Horn): Treble clef, 3/4 time signature. Measure 74: quarter rest. Measure 75: quarter note G2, quarter rest. Measure 76: quarter note G2 with a flat, quarter rest.
- tp.** (Trumpet): Treble clef, 3/4 time signature. Measure 74: quarter rest. Measure 75: quarter rest. Measure 76: quarter rest.
- pno.** (Piano): Grand staff (treble and bass clefs), 3/4 time signature. Measure 74: Treble clef has a complex chordal figure with flats; bass clef has a quarter note G2 with a flat. Measure 75: Treble clef has a complex chordal figure with flats and a sharp; bass clef has a quarter note G2 with a flat. Measure 76: Treble clef has a triplet of eighth notes (G4 with a flat, A4 with a flat, B4 with a sharp) and a quarter note G4 with a sharp; bass clef has a quarter note G2 with a flat.
- perc.1** (Percussion 1): Percussion clef, 3/4 time signature. Measure 74: quarter note G4 with an asterisk, quarter rest. Measure 75: eighth notes G4, A4, B4, quarter note G4 with an asterisk. Measure 76: quarter note G4 with an asterisk, quarter note A4 with an asterisk.
- perc.2** (Percussion 2): Percussion clef, 3/4 time signature. Measure 74: quarter rest, quarter note G4. Measure 75: quarter rest, quarter note G4 with an asterisk, quarter note A4 with an asterisk. Measure 76: quarter rest, quarter note G4 with an asterisk, quarter note A4 with an asterisk.
- vln.** (Violin): Treble clef, 3/4 time signature. Measure 74: quarter rest. Measure 75: quarter note G4 with a sharp, quarter rest. Measure 76: quarter note G4 with a flat, quarter rest.
- vc.** (Viola): Bass clef, 3/4 time signature. Measure 74: quarter rest. Measure 75: quarter note G2, quarter rest. Measure 76: quarter note G2, quarter rest.
- db.** (Double Bass): Bass clef, 3/4 time signature. Measure 74: quarter note G2 with a flat, quarter note A2 with a flat. Measure 75: quarter note G2 with a flat, quarter note A2 with a sharp, quarter note B2 with a sharp. Measure 76: quarter note G2 with a flat, quarter note A2 with a flat, quarter note B2 with a flat.

81

fl. *f* *mf*

pic. *f* *mf*

ob. *f* *mf*

bs.c. *f* *mf*

bsn. *f* *mf*

hn. *f* *mf*

trp.

pno.

perc.1

perc.2

vln. *pizz.* *f*

vc. *f*

db.

Detailed description of the musical score: The score is for measures 81-84, marked with a 4/4 time signature and a key signature of one sharp (F#). The woodwind section (flute, piccolo, oboe, bassoon, horn, trumpet) plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic in measure 81 and moving to mezzo-forte (*mf*) in measure 82. The piano part features complex chordal textures with triplets and sixteenth-note runs. Percussion 1 and 2 have specific rhythmic patterns, with Perc 1 using a mallet and Perc 2 using a drumstick. The string section (violin, viola, double bass) provides harmonic support, with the violin playing a pizzicato (*pizz.*) line starting in measure 82. The double bass part has a melodic line with some grace notes.

85

fl. *f*

pic. *f*

ob. *f*

bs.c. *dramatic and energetic*

bsn. *f*

hn. *f*

tp. *f*

pno.

perc.1

perc.2

vln.

vc.

db.

90

fl.

pic.

ob.

bs.c.

bsn.

hn.

tp.

pno.

perc.1

perc.2

vln.

vc.

db.

f

hyperdramatic

ff

f

f

assertive and frenetic

20

Detailed description: This page of a musical score covers measures 90 to 94. The score is for a full orchestra and includes parts for flute (fl.), piccolo (pic.), oboe (ob.), bassoon (bs.c.), bassoon in B-flat (bsn.), horn (hn.), trumpet (tp.), piano (pno.), two percussionists (perc.1, perc.2), violin (vln.), viola (vc.), and double bass (db.). The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score features several dynamic markings: *f* (forte) in the bassoon and horn parts, *ff* (fortissimo) in the horn part, and *f* (forte) in the trumpet part. Performance instructions include "hyperdramatic" for the horn and "assertive and frenetic" for the bassoon. The score is divided into measures by vertical bar lines, with a double bar line at the end of measure 94. The woodwinds and strings play melodic lines, while the brass and percussion provide rhythmic and harmonic support.

96

fl. *assertive and frenetic*

pic.

ob.

bs.c.l.

bsn. *ff* *f*

hn.

tp.

pno.

perc.1

perc.2

vln.

vc. *hyperdramatic* *(arco)* *ff* *pizz.* *f*

db.

102

fl. *ff*

pic. change to flute flute

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln. assertive and frenetic

vc. arco *f*

db.

This musical score page contains measures 107 through 110. The instruments and their parts are as follows:

- fl. 1:** Flute 1, treble clef, 4/4 time. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter rest. Measure 110: quarter rest.
- fl. 2:** Flute 2, treble clef, 4/4 time. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter rest. Measure 110: quarter rest.
- ob.:** Oboe, treble clef, 4/4 time. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter rest. Measure 110: quarter rest.
- bs. cl.:** Bass Clarinet, bass clef, 4/4 time. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter rest. Measure 110: quarter rest.
- bsn.:** Bassoon, bass clef, 4/4 time. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter rest. Measure 110: quarter rest.
- hn.:** Horn, treble clef, 4/4 time. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter rest. Measure 110: quarter rest.
- tp.:** Trumpet, treble clef, 4/4 time. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter rest. Measure 110: quarter rest.
- pno.:** Piano, grand staff (treble and bass clefs). Measure 107: active accompaniment. Measure 108: active accompaniment with triplets. Measure 109: active accompaniment. Measure 110: active accompaniment.
- perc. 1:** Percussion 1, snare drum, 4/4 time. Measure 107: active pattern. Measure 108: active pattern. Measure 109: active pattern. Measure 110: active pattern.
- perc. 2:** Percussion 2, snare drum, 4/4 time. Measure 107: active pattern. Measure 108: active pattern. Measure 109: active pattern. Measure 110: active pattern.
- vln.:** Violin, treble clef, 4/4 time. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter rest. Measure 110: quarter rest, marked *arco* and *f*.
- vc.:** Viola, bass clef, 4/4 time. Measure 107: quarter rest. Measure 108: quarter rest. Measure 109: quarter rest. Measure 110: quarter rest.
- db.:** Double Bass, bass clef, 4/4 time. Measure 107: active accompaniment. Measure 108: active accompaniment. Measure 109: active accompaniment. Measure 110: active accompaniment.

111

fl.

fl.2

ob.

bs.c.l.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

ff

f

p

f

3

5

3

5

Detailed description of the musical score: This page contains measures 111 through 114 of a symphonic work. The score is arranged in a standard orchestral format with woodwinds, strings, piano, and percussion. The woodwind section includes flutes (fl. and fl.2), oboe (ob.), bassoon (bsn.), bass clarinet (bs.c.l.), horn (hn.), and trumpet (trp.). The string section consists of violin (vln.), viola (vc.), and double bass (db.). The piano part (pno.) features complex textures with triplets and quintuplets. The percussion section (perc.1 and perc.2) provides rhythmic support. The score is in 4/4 time, with a key signature of one sharp (F#). Measure 111 begins with a forte (*ff*) dynamic in the flute, which transitions to *f* in measure 112. The piano part has a triplet in measure 112 and a quintuplet in measure 113. Percussion 1 has a dynamic shift from *p* to *f* between measures 113 and 114. The piece concludes in measure 114 with a 3/4 time signature change.

Musical score for measures 115-118. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- fl. 1:** Flute 1, treble clef, 3/4 time signature. Measure 115 has a whole rest. Measure 116 has a tremolo effect. Measure 117 has a half note G4. Measure 118 has a half note G4.
- fl. 2:** Flute 2, treble clef, 3/4 time signature. Measure 115 has a whole rest. Measure 116 has a quarter note G4. Measure 117 has a quarter note G4. Measure 118 has a quarter note G4.
- ob.:** Oboe, treble clef, 3/4 time signature. Measure 115 has a whole rest. Measure 116 has a quarter note G4. Measure 117 has a quarter note G4. Measure 118 has a quarter note G4.
- bs.c.:** Bassoon, bass clef, 3/4 time signature. Measure 115 has a whole rest. Measure 116 has a quarter note G2. Measure 117 has a quarter note G2. Measure 118 has a quarter note G2.
- bsn.:** Bassoon, bass clef, 3/4 time signature. Measure 115 has a whole rest. Measure 116 has a quarter note G2. Measure 117 has a quarter note G2. Measure 118 has a quarter note G2.
- hn.:** Horn, treble clef, 3/4 time signature. Measure 115 has a whole rest. Measure 116 has a quarter note G4. Measure 117 has a quarter note G4. Measure 118 has a quarter note G4.
- tp.:** Trumpet, treble clef, 3/4 time signature. Measure 115 has a whole rest. Measure 116 has a whole rest. Measure 117 has a tremolo effect. Measure 118 has a whole rest.
- pno.:** Piano, grand staff. Measure 115 has a whole rest. Measure 116 has a quarter note G4. Measure 117 has a quarter note G4. Measure 118 has a quarter note G4.
- perc. 1:** Percussion 1, snare drum. Measure 115 has a quarter note. Measure 116 has a quarter note. Measure 117 has a quarter note. Measure 118 has a quarter note.
- perc. 2:** Percussion 2, snare drum. Measure 115 has a quarter note. Measure 116 has a quarter note. Measure 117 has a quarter note. Measure 118 has a quarter note.
- vln.:** Violin, treble clef, 3/4 time signature. Measure 115 has a tremolo effect. Measure 116 has a tremolo effect. Measure 117 has a tremolo effect. Measure 118 has a tremolo effect.
- vc.:** Viola, bass clef, 3/4 time signature. Measure 115 has a whole rest. Measure 116 has a quarter note G2. Measure 117 has a quarter note G2. Measure 118 has a quarter note G2.
- db.:** Double Bass, bass clef, 3/4 time signature. Measure 115 has a quarter note G2. Measure 116 has a quarter note G2. Measure 117 has a quarter note G2. Measure 118 has a quarter note G2.

119

4 - 6"

♩ = 100
(♩)

4 - 7"

3 - 5"

fl. 1

fl. 2

ob.

bs.c.l.

bsn.

♩ = 100

hn.

tp.

pno.

♩ = 100

perc. 1

perc. 2

mf

♩ = 100

vln.

vc.

db.

f

(arco)

126

5 - 8" 4 - 7" 3 - 4" 2 - 4" 2 - 4"

fl. 1

fl. 2

ob.

bs.c.l.

bsn.

hn.

tp.

pno.

perc. 1

perc. 2

vln.

vc.

db.

ff

f

mf

mf

ff

f

pizz.

pizz.

arco

Red.

C#

open form: 30 - 40"

132

0 1 2 3 4 5

fl.

fl.2

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

138

7 - 10" $\text{♩} = 100$ (♩.)

4 - 5" quiet intense clicking, popping, tapping, and hissing sounds on instruments and with voice

7 - 10" gradually play less and less frequently

10 - 13" gradually play less and less frequently

fl. frenetic *ppp ~ mp*

fl.2 frenetic *ppp ~ mp*

ob. frenetic *ppp ~ mp*

bs.c.l. frenetic *ppp ~ mp*

bsn. frenetic *ppp ~ mp*

hn. frenetic $\text{♩} = 100$ (♩.) *ppp ~ mp*

trp. (♩.)

pno. frenetic $\text{♩} = 100$ *ff* (hold pedal until silent)

perc.1 frenetic $\text{♩} = 100$ *vibraslap close to mic l.v.* *ppp ~ mp* sporadic improvised gestures with fingers on bongos, congas and temple block gradually play less and less frequently

perc.2 frenetic $\text{♩} = 100$ *vibraslap close to mic l.v.* *ppp ~ mp* sporadic improvised gestures with fingers on bongos, congas and temple block gradually play less and less frequently

vln. frenetic $\text{♩} = 100$ *pp ~ mf* gradually play less and less frequently

vc. frenetic $\text{♩} = 100$ *pp ~ mf* gradually play less and less frequently

db. frenetic $\text{♩} = 100$ *pp ~ mf* IV gradually play less and less frequently

143
trp.

145 ♩ = 120

7 - 10" 7 - 10"

fl.

pic. change to piccolo

ob. *n* < *f* *mf* *n* < *f*

bs.c.l.

bsn. *mf* *n* < *f* *n* < *f*

♩ = 120

hn. *n* < *mf* *f* *pp* < *f*

trp. *sfzp* < *f* *pp* *sim.* *pp*

let texture evolve then sneak back in

pno.

perc.1

perc.2

♩ = 120

vln.

vc. *arco sul pont.* *ord.* *pizz.* *arco* *pp* < *f* *mf*

db.

fl.

pic. piccolo

ob.

bs.c.

bsn.

hn.

tp.

pno.

perc.1

perc.2

vln.

vc.

db.

pp < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf*

n < *mf* > *mf* *n* < *mf* > *n* < *f* > *f*

f *n* < *f* > *pp* < *f* >

f *pp* < *f* > *pp* < *f* >

sfzp < *f*

muted (with pedal depressed) *15^{ma}* *pp ~ mf* muted (with pedal depressed) *15^{ma}* *pp ~ f*

mf *pp* < *mf* > *pp* < *mf* >

mf *pp* < *mf* >

pp < *f* >

f *pp* < *f* > *f* *pizz.*

pizz. *arco* *n* < *f* >

give the numbered cues in order at 2-4" intervals

156

1 2 3 4 1 2 3 10-13"

fl.

pic. (change to flute as quickly as possible, then begin)

ob.

bs.cl.

bsn.

hn.

trp.

pno.

perc.1

perc.2

vln.

vc.

db.

164 ♩ = 120

fl. 1

fl. 2

ob.

bs. cl.

bsn.

♩ = 120

hn.

trp.

pno.

hold pedal and play one octave lower then written through the last bar

♩ = 120

perc. 1

perc. 2

moderate speed tremolo with medium hard mallets, no pedal until indicated

pp

vln.

vc.

db.

♩ = 120

This musical score page contains measures 169 through 173. The instruments and their parts are as follows:

- fl.1:** Flute 1, starting with a *pp* dynamic and transitioning to *f* by measure 171.
- fl.2:** Flute 2, playing a continuous sixteenth-note pattern with a *f* dynamic.
- ob.:** Oboe, playing a sixteenth-note pattern with a *f* dynamic.
- bs.c.:** Bassoon, playing a sixteenth-note pattern with a *f* dynamic.
- bsn.:** Bassoon, playing a sixteenth-note pattern with a *f* dynamic.
- hn.:** Horn, playing a melodic line with dynamics *pp*, *f*, *p*, and *f*.
- trp.:** Trumpet, playing a sustained note.
- pno.:** Piano, playing a steady sixteenth-note accompaniment.
- perc.1:** Percussion 1, playing a rhythmic pattern with a *mf* dynamic.
- perc.2:** Percussion 2, playing a rhythmic pattern with a *mf* dynamic.
- vln.:** Violin, playing a sixteenth-note accompaniment.
- vc.:** Viola, playing a sixteenth-note accompaniment.
- db.:** Double Bass, playing a sixteenth-note accompaniment.

