

Rand Steiger

# Template

for Improvising Trumpeter and Orchestra

*for Peter Evans, Steven Schick and the La Jolla Symphony*

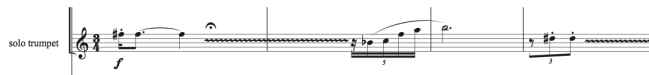
for solo trumpet and orchestra,  
with digital audio signal processing

## Premiere:

May, 2018; Mandeville Auditorium, La Jolla, CA  
Peter Evans, trumpet  
La Jolla Symphony; Steven Schick, conductor  
Rand Steiger and Miller Puckette, electronics

## Performance Notes:

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



In this example the soloist is asked to begin improvising on the third beat of bar 1, and continue until the third beat of bar 2, continuing with the indicated phrase, until improvisation begins again on the second beat of bar 4.

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 page 31, the soloist interrupts improvising periodically to play the trigger phrases written in measures 136, 138, 140, 142, and 144. These should be integrated into the improvised material, and as soon as they are played, the conductor will cue the instrumental textures of the next measure so that a continuous texture gradually builds up in the orchestra. I hope that it sounds like the orchestra 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 146, 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 frenetic free improvisation (with everyone improvising by measure 154). Then, starting at 155, 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.

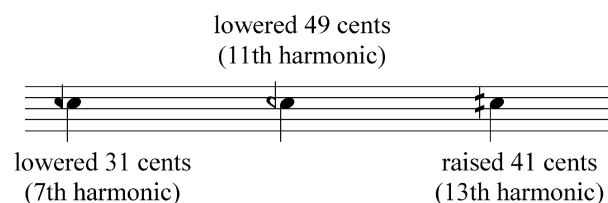
## Dynamics:

The dynamic marking *n* 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.

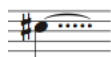
The following special accidentals are used to indicate specific micro-intervals for just tuning in the horn part, and are to be realized by playing natural notes.



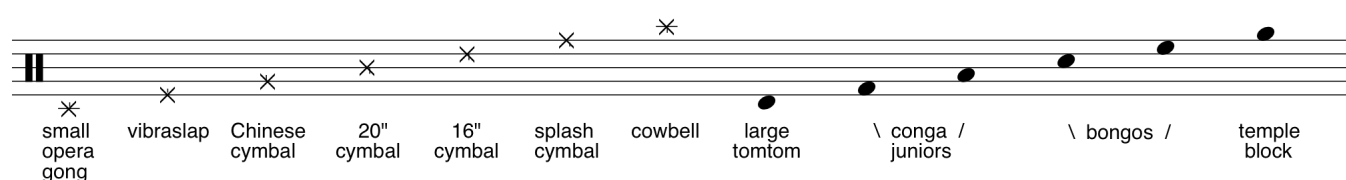
**Horn:** All glissandos are to be played as harmonic glissandos. All microtonal pitches specified are to be played as "natural tones" in the corresponding series. For example, F with a 49-cent quarter flat (see above) indicates playing the 11th harmonic in the series of B, while F with a 31-cent flat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

## Strings:

In all string parts, 5 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 displays two sets of musical notation for vibraphones. Each set consists of three staves: 'sound vib.2', 'sound vib.1', and 'note played'. The first set shows a sequence of notes with various microtonal accidentals (flats, naturals, and sharps) and their corresponding sounds. The second set shows a similar sequence, but with more complex accidentals including double sharps and double flats, indicating a chromatic scale.

### 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 the soloist, all the wind and brass instruments, the individual bassist, and the piano, and are routed directly to 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.

### 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 Orchestra

flute  $\text{♩} = 100$  3 - 5" 5 - 7"

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  $\text{♩} = 100$   $f$   $n$   $ff$   $n$   $f$

solo trumpet  $f$  5 3

piano  $f$   $mf$   $p$   $mf$

percussion 1  $f$   $mf$

percussion 2  $f$   $p$   $mf$

Violin I  $div.$   $f$   $pp$   $ff$

Violin II  $div.$   $f$   $pp$   $ff$

Viola  $f$   $pp$   $ff$

cello  $f$   $pp$   $ff$

Individual Double Bass  $pizz.$   $ff$

Section Double Bases  $f$   $n$   $f$

6 6 - 9" 7 - 11" *pp ~ mf*

fl. *fleeting random key click gestures*

pic. *fleeting random key click gestures*

ob. *fleeting random key click gestures*

bs. cl. *fleeting random key click gestures*

bsn. *fleeting random key click gestures*

6 *fleeting random gestures with fingernails on bell* *pp ~ mf*

hn.

solo trp.

6 *ff*

pno.

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

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

6 *play individually, varying speed, length, and order* *mp*

vln. I

*play individually, varying speed, length, and order* *mp*

vln. II

*play individually, varying speed, length, and order* *mp*

vla.

*play individually, varying speed, length, and order* *mp*

vc.

*arco* *IV* *set extension to C# and play 5th, 7th and 11th partial, varying speed and order* *mf*

ind. bass

basses

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*

10 ♩ = 132

hn. (.) *n* *mf* *ff*

solo trp.

10

pno. \* *f* \*

♩ = 132

perc.1 *mf* *pp* *ff* with hands

perc.2 *mf* *pp* *ff* with hands

10

vln. I

vln. II

vla.

vc. *n* *mf* *ff* *pizz.* *f*

ind. bass (.) *n* *ff* *pizz.* *f*

basses *n* *ff* *pizz.* *f*





3 - 5" ♩ = 120

23

fl. *pp*  $\rightarrow$  *f* *n*  $\rightarrow$  *f* 3

pic. *pp*  $\rightarrow$  *f* *n*  $\rightarrow$  *f* 3

ob. *pp*  $\rightarrow$  *f* *n*  $\rightarrow$  *f* 3

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

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

♩ = 120

23

hn. *pp*  $\rightarrow$  *f* *n*  $\rightarrow$  *f* 3

solo trp.

23

pno. *Leo.* \*

♩ = 120

perc. 1 with soft mallet *mf* with hands *f* 3 5

perc. 2 *p*  $\rightarrow$  *f* 5

23

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

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

vla. *arco* *pp*  $\rightarrow$  *f* *arco* *n*  $\rightarrow$  *f* *div. pizz.* *f* 3 *unis. arco sul pont.* *p*  $\rightarrow$  *f*

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

ind. bass *arco* *pp*  $\rightarrow$  *f*

basses *arco* *pp*  $\rightarrow$  *f*

♩ = 100

4 - 7"

29

fl. *3* *3*

pic. *3* *3*

ob. *3* *3*

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

bsn. *3* *3*

♩ = 100

29

hn. *3* *3*

solo trp.

29

pno. *ff* *f* *Rea* \*

♩ = 100

perc.1 *3* with stick *vibraphone* *f* *Rea* \*

perc.2 *3* with mallet *vibraphone* *f* *Rea* \*

29

vln. I *div. pizz.* *arco* *pizz.*

vln. II *div. pizz.* *arco* *unis. pizz.*

vla. *pizz.* *arco* *pizz.*

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

ind. bass *3* *3* *ff*

basses *arco* *pizz.* *f*

34

fl. *n*  $\rightarrow$  *f*

pic. *n*  $\rightarrow$  *f*

ob. *n*  $\rightarrow$  *f*

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

bsn. *n*  $\rightarrow$  *f*

34

hn. *n*  $\rightarrow$  *f*

solo trp.

34

pno. \*

34

perc.1 \*

perc.2 \*

34

vln. I *unis. arco sul pont.* *p*  $\rightarrow$  *ff* *div. ord.* *n*  $\rightarrow$  *f* *pizz.*

vln. II *div.* *unis. arco sul pont.* *p*  $\rightarrow$  *ff* *div. ord.* *n*  $\rightarrow$  *f* *pizz.* *unis.*

vla. *div.* *unis. arco sul pont.* *p*  $\rightarrow$  *ff* *pizz.* *f* *arco ord.* *n*  $\rightarrow$  *f* *pizz.*

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

ind. bass *f*

basses *f*

40 3 - 5"

fl. *p* *ff* *n* *mf* *ff*

pic. *p* *ff* *n* *mf* *ff*

ob. *p* *ff* *n* *mf* *ff*

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

bsn. *p* *ff* *n* *mf* *ff*

40 hn. *p* *ff* *n* *mf* *ff*

solo trp. *sfzp* *mf* *ff*

40 pno.

perc. 1 \*

perc. 2 \*

40 vln. I *arco* *p* *ff* *unis.* *n* *mf* *ff*

vln. II *div. arco* *p* *ff* *unis.* *n* *mf* *ff*

vla. *arco* *p* *ff* *n* *mf* *ff*

vc. *arco* *p* *ff* *n* *mf* *ff*

ind. bass *arco* *n* *f* *(gliss)* *ff*

basses *arco* *n* *f* *(gliss)* *ff*

45

fl. *mf*

pic. *mf*

ob. *mf*

bs.cl. *mf*

bsn. *mf*

45

hn. *mf*

solo trp. *f*

45

pno. *f* *mf*

45

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*

45

vln. I *pizz.* *mf*

vln. II *mf* *pizz.*

vla. *mf* *pizz.*

vc. *mf* *pizz.*

ind. bass *mf* *pizz.*

basses *mf* *pizz.*

Detailed description of the musical score: The score is for measures 45-48 in 4/4 time. It includes parts for flute, piccolo, oboe, bass clarinet, bassoon, horn, solo trumpet, piano, two vibraphones, two percussionists, violin I, violin II, viola, violoncello, independent bass, and basses. Dynamics range from *f* to *mf*. Performance instructions include 'pizz.' (pizzicato) and '4 vibraphone mallets (use wooden part of mallets on cymbals whenever possible)'. Fingerings (5) and accents are indicated throughout.

49

fl.

pic.

ob.

bs. cl.

bsn.

49

hn.

solo trp.

49

pno.

*mf*

3

49

vib.1

perc.1

3

vib.2

perc.2

3

5

5

49

vln. I

vln. II

vla.

vc.

ind. bass

3

3

basses

53

fl.

pic.

ob.

bs. cl.

bsn.

53

hn.

solo trp.

53

pno.

53

vib.1

perc.1

vib.2

perc.2

53

vln. I

vln. II

vla.

vc.

ind. bass

basses

58

fl.

pic.

ob.

bs. cl.

bsn.

58

hn.

solo trp.

58

pno.

58

vib.1

perc.1

vib.2

perc.2

58

vln. I

vln. II

vla.

vc.

ind. bass

basses



62

fl.

pic.

ob.

bs. cl.

bsn.

62

hn.

solo trp.

62

pno.

62

vib.1

perc.1

vib.2

perc.2

62

vln. I

vln. II

vla.

vc.

ind. bass

basses

66 ♩ = 125

fl.

pic.

ob.

bs. cl.

bsn.

♩ = 125

66

hn.

solo trp.

66

pno.

♩ = 125

perc. 1

perc. 2

change to sticks a.s.a.p.

66

vln. I

vln. II

vla.

vc.

ind. bass

basses

70

fl.

pic.

ob.

bs. cl.

bsn.

70

hn.

solo trp.

70

pno.

perc. 1

perc. 2

70

vln. I

vln. II

vla.

vc.

ind. bass

basses

74

fl.

pic.

ob.

bs. cl.

bsn.

74

hn.

solo trp.

74

pno.

perc. 1

perc. 2

74

vln. I

vln. II

vla.

vc.

ind. bass

basses

This page of a musical score contains measures 74, 75, and 76. The score is divided into several systems of staves. The first system includes flutes (fl.), piccolos (pic.), oboes (ob.), bass clarinets (bs. cl.), and bassoons (bsn.). The second system includes horns (hn.) and a solo trumpet (solo trp.). The third system is for the piano (pno.), showing both treble and bass clefs. The fourth system is for percussion (perc. 1 and perc. 2). The fifth system includes violins I (vln. I), violins II (vln. II), viola (vla.), and violoncello (vc.). The sixth system includes an independent bass (ind. bass) and a bass line (basses). The music is in 3/4 time and features various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings. A fermata is present over the final measure of the piano part.



81

fl. *f* *mf*

pic. *f* *mf*

ob. *f* *mf*

bs. cl. *p* *mf*

bsn. *f* *mf*

81

hn. *f* *mf*

solo trp.

81

pno.

perc.1

perc.2

81

vln. I

vln. II

vla.

vc.

ind. bass

basses

85 *solo*

ff mf ff

5 5

fl.

pic.

ob.

bs. cl.

bsn.

85

hn.

solo trp.

85

pno.

perc. 1

perc. 2

85

vln. I

vln. II

vla.

vc.

ind. bass

basses

90

fl. *f*

pic.

ob.

bs. cl.

bsn.

90

hn. *solo* *f*

solo trp.

90

pno.

90

perc. 1

perc. 2

90

vln. I

vln. II

vla.

vc.

ind. bass

basses



94

fl.

pic.

ob.

bs. cl.

bsn.

94

hn.

solo trp.

94

pno.

perc. 1

perc. 2

94

vln. I

vln. II

vla.

vc.

ind. bass

basses

*solo*

*ff*

*f*

*n*

*f*

22

98

fl.

pic.

ob.

bs. cl.

bsn.

98

hn.

solo trp.

98

pno.

perc. 1

perc. 2

98

vln. I

vln. II

vla.

vc.

ind. bass

basses

*solo*

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

102

fl. *ff*

pic. change to flute flute

ob. *f*

bs. cl.

bsn.

102

hn.

solo trp.

102

pno.

102

perc. 1

perc. 2

102

vln. I

vln. II

vla.

vc.

ind. bass

basses

107

fl. 1

fl. 2

ob.

bs. cl.

bsn.

107

hn.

solo trp.

107

pno.

perc. 1

perc. 2

107

vln. I

vln. II

vla.

vc.

ind. bass

basses

*III*

fl. 1 *ff* *f*

fl. 2

ob.

bs. cl.

bsn.

*III*

hn.

solo trp.

*III*

pno.

perc. 1 *p* *f*

perc. 2

*III*

vln. I

vln. II

vla.

vc.

ind. bass

basses

115

fl. 1

fl. 2

ob.

bs. cl.

bsn.

This block contains the musical notation for five woodwind instruments: fl. 1, fl. 2, ob., bs. cl., and bsn. The score is written in treble clef for flutes and oboe, and bass clef for bass clarinet and bassoon. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of four measures, with a 4/4 time signature appearing at the end of the fourth measure. The instruments play various rhythmic patterns, including eighth and sixteenth notes, and rests.

115

hn.

solo trp.

This block contains the musical notation for two brass instruments: hn. (horn) and solo trp. (solo trumpet). Both are written in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of four measures, with a 4/4 time signature appearing at the end of the fourth measure. The horn part has a melodic line with eighth and sixteenth notes, while the solo trumpet part is mostly rests.

115

pno.

This block contains the musical notation for the piano (pno.). It is written in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music consists of four measures, with a 4/4 time signature appearing at the end of the fourth measure. The piano part features a complex texture with eighth and sixteenth notes in both hands.

115

perc. 1

perc. 2

This block contains the musical notation for two percussion parts: perc. 1 and perc. 2. Both are written in a single-line staff with a C-clef. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of four measures, with a 4/4 time signature appearing at the end of the fourth measure. Percussion 1 includes triplet markings and rests, while percussion 2 has a more active rhythmic pattern.

115

vln. I

vln. II

vla.

vc.

ind. bass

basses

This block contains the musical notation for six string instruments: vln. I, vln. II, vla. (viola), vc. (cello), ind. bass (double bass), and basses. The notation is as follows: vln. I and vln. II in treble clef, vla. in alto clef, vc. in bass clef, and ind. bass and basses in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of four measures, with a 4/4 time signature appearing at the end of the fourth measure. The strings provide harmonic support with various rhythmic patterns.

119  $\text{♩} = 60$  7 - 13"  $\text{♩} = 52$  5 - 10" 5 - 10"

fl. 1  $n \rightarrow mf$

fl. 2 change to piccolo  $n \rightarrow mf$

ob.  $n \rightarrow mf$

bs. cl.  $n \rightarrow mf$

bsn.  $n \rightarrow mf$

119  $\text{♩} = 60$   $\text{♩} = 52$

hn.

solo trp. gradually wind down intensity....towards more lyrical playing...when strings enter.....

119 pno.

perc. 1

perc. 2

119  $\text{♩} = 60$   $\text{♩} = 52$

vln. I  $n \rightarrow p$  arco

vln. II  $n \rightarrow p$  arco (gliss)

vla.  $n \rightarrow p$  arco (gliss)

vc.  $n \rightarrow p$  arco (gliss)

ind. bass  $n \rightarrow p$  arco (gliss)

basses  $n \rightarrow p$  arco (gliss)

127 5 - 10" *rit.* ..... ♩ = 40

fl. *n* *mf*

pic. *n* *mf*

ob. *n* *mf*

bs. cl. *n* *mf*

bsn. *n* *mf*

127 *rit.* ..... ♩ = 40

hn.

solo trp.

127

pno.

perc. 1

perc. 2

127 *rit.* ..... ♩ = 40

vln. I *(gliss)*

vln. II *(gliss)*

vla. *(gliss)*

vc. *(gliss)*

ind. bass *(gliss)*

basses *(gliss)*



134

solo trp.



improvised duo for conductor/percussionist and trumpet soloist



improvised trumpet cadenza



$\frac{3}{4}$

136 ♩ = 120

7 - 13"

7 - 13"

fl.

change to piccolo

ob.

bs. cl.

bsn.

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

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

♩ = 120

136

hn.

solo trp.

let texture evolve then sneak back in

*sfzp* < *f*

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

let texture evolve then sneak back in

136

pno.

♩ = 120

perc. 1

perc. 2

136

vln. I

vln. II

vla.

vc.

ind. bass

basses

start anywhere in the measure, then repeat independently

*arco sul pont.* *ord.* *pizz.* *arco*

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

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

*f* *n* < *f* > *n* *f* *arco sul pont.* *pp* < *f* >

7 - 13"

140

fl. *pp* < *mf*

pic.

ob.

bs. cl.

bsn.

140

hn.

solo trp. *sfzp* < *f* *ff* let texture evolve then re-enter

140

pno.

perc. 1 *pp* < *mf* *pp* < *mf* *pp* < *mf*

perc. 2 *pp* < *mf* *pp* < *mf*

140

vln. I *f* *pp* < *f* > *pp* *mf* *arco sul pont.* *(ord.)*

vln. II

vla.

vc.

ind. bass

basses

7 - 13"

7 - 13"

144

fl.

pic.

ob.

bs. cl.

bsn.

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

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

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

*f* *n* < *f* *n* < *f*

144

hn.

solo trp.

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

*sfzp* < *f*

144

pno.

muted (with pedal depressed)

*15<sup>ma</sup>* *pp ~ mf* *pp ~ f*

perc. 1

perc. 2

*9:2*

*Reo. f* *pp* < *f* *mf* *pp* < *f*

*p* < *mf* *pp* < *f* *pp* < *f*

144

vln. I

vln. II

vla.

vc.

ind. bass

basses

start anywhere in the measure, then repeat independently

*arco sul pont.* *ord.* *pizz.* *arco*

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

start anywhere in the measure, then repeat independently

*arco sul pont.* *ord.* *pizz.* *arco*

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

*arco*

*pp* < *f* *pp* < *ff*

start anywhere in the measure, then repeat independently

*pizz.* *arco*

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

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

147 1 2 3 4 1 2 3

fl. frenetic, free improvisation

pic. change to flute as fast as possible then continue with frenetic improvisation

ob. frenetic, free improvisation

bs. cl. frenetic, free improvisation

bsn. frenetic, free improvisation

147 frenetic, free improvisation

hn.

solo trp.

147

pno. frenetic, free improvisation

perc.1 frenetic, free improvisation

perc.2 frenetic, free improvisation

147 frenetic, free improvisation

vln. I frenetic, free improvisation

vln. II frenetic, free improvisation

vla. frenetic, free improvisation

vc. frenetic, free improvisation

ind. bass frenetic, free improvisation

basses frenetic, free improvisation

♩ = 120  
155

fl.

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

ob. (♩) *pp* *f*

bs. cl. (♩.)

bsn. (♩) *p* *f*

♩ = 120  
155

hn. *pp* *f*

solo trp.

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

pno. *p* *f*

♩ = 120

perc. 1 moderate speed tremolo with medium hard mallets, no pedal until indicated *pp*

perc. 2 moderate speed tremolo with medium hard mallets, no pedal until indicated *pp*

155

vln. I *pp* *f* *div. (arco)*

vln. II *pp* *f* *div. (arco)*

vla. (arco) *pp* *f*

vc. (arco) *pp* *f*

ind. bass (arco) *pp* *f*

basses (arco) *pp* *f*



165

fl. 1

fl. 2

ob.

bs. cl.

bsn.

165

hn.

solo trp.

**FINE**  
20.18.4.18.27.13

165

pno.

perc. 1

perc. 2

165

vln. I

vln. II

vla.

vc.

ind. bass

basses